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Polish Nationalism and the Flute Sonatina: The Influence of Folklore on Inter-War Composers Tadeusz Kassern, Wojciech Kilar and Aleksander Tansman

Marta Plominska

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POLISH NATIONALISM AND THE FLUTE SONATINA: THE INFLUENCE OF FOLKLORE ON
INTER-WAR COMPOSERS TADEUSZ KASSERN, WOJCIECH KILAR AND ALEKSANDER
TANSMAN

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Composers Tadeusz Kassern, Wojciech Kilar and Aleksander Tansman

is approved in partial fulfillment of the requirements for the degree of

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ABSTRACT

The music composed during World War II has been the subject of many concert programs in the classical music world. The music offers a poignant look into the human condition during a worldwide crisis and serves to capture the sentiments of the various cultures of the region during this time. One compelling musical perspective is from Polish nationals during WWII, who maintained a particularly fervent grasp on their national culture even while many were displaced and suppressed by the Nazi regime. This document will look at the flute compositions of three Polish nationals who wrote during this era, focusing on an analysis of these works in terms of their nationalist influences.

Polish music is becoming a more popular topic in the classical music canon due to the works of Chopin, Wieniawski and Lutoslawski. However, there are still many Polish composers who are unknown to the average western classical musician and enthusiast. The analysis of these lesser-known works will provide flute players and scholars with exposure to lesser-known repertoire and insight into the unique musical language of Polish composers. One commonality between the three pieces is their compositional genre - all three pieces are titled *Sonatina for Flute and Piano*.

Each of the three composers were in a different place during the composition of their Sonatina. Only Kilar was in Poland at the time of his composition in 1951. Kassern left for the United States and Tansman moved to France. Each of these composers had a unique path of their lives, both because of the War and also because they were living in very different countries. Despite this, their musical style never lost its root in Polish nationalism.

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To my incredible committee chair, Dr. John McMurtery, thank you for your expertise, kindness, and flexibility. You have helped me in some many ways, and I feel very honored to be one of your students.

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To my partner in crime – Dawid, the love of my life that has been by my side throughout this journey.

Never would I hope to have such a luck to be sharing the same passion for music and finishing the same degree at the same time with such an incredible guy by my side.

DEDICATION

In memory of my mother who instilled in me a love of music and without whom I would not be where I am today. The memory of you will live in me in the form of music throughout my life.

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CHAPTER 1: INTRODUCTION

Polish composers Tadeusz Kassern, Wojciech Kilar and Aleksander Tansman, are the composers who were living in the twentieth century Poland. Their lives were completely different, not only because most of their lives each of them spent in a different country but also how they were influenced by different artists, while their roots remained the same.

Music written in Poland around World War II is important as it delineates a period of Polish nationalism. Countless works were also created after the end of military operations and are still being created today. These works are used as an important propaganda element implemented by all political parties. Ingenuity, creative inventiveness and, above all, courage allowed music to survive this period of trial and come out of it unscathed. Music tried to fulfill its most important historical role. It offered people hope for the end of the war. Many artists left their homeland in search of refuge in nearby countries not affected by the war. During that time, there were many Polish composers who were writing in styles that were popular in other European countries.¹ However, several composers remained in Poland or retained elements of Polish national styles in their works.

It must have been such a difficult time for artists who were forced to leave their own countries, abandoning their traditions in order to build something new away from home. As time has shown, WWII lasted longer than expected and most artists had no way to return to their homelands.²

Cultural influence is inherent in artistic work, as demonstrated by the musical careers of these three Polish composers whose lives took different directions but kept their Polish compositional roots with them until the end of their lives.

¹ Beata Bolesławska-Lewandowska, *Muzyka polska za granicą: Między Warszawą a Paryżem (1918–1939)*. Ed. Jolanta Guzy-Pasiak (Warszawa: Instytut Sztuki PAN, 2019) 63.

² Piotr Grella-Możejko, “Fifty Years of Freedom: Polish Music After 1945.” *Canadian Slavonic Papers* 39, no. 12 (March-June 1997) 181–208.

The choice of the given composers was made by getting acquainted with the flute literature of Polish composers and finding similarities and dependencies between specific works written in a similar period. Analyzing flute repertoire by lesser-known composers is very important as it gives the opportunity to go beyond the standard repertoire of the instrument that is mostly based on the French flute music in the Paris Conservatory tradition. We are currently living in a time when less recognizable composers and those belonging to minority groups occupy an important place in the repertoire of classical music. Following this very positive trend, concert halls around the world are beginning to be filled with more and more diverse music. It is the currently living musicians-performers who often decide what repertoire will be presented. Due to the fact that the music of the interwar period and the times of the Second World War did not receive sufficient attention in its time, the selection of flute literature in this work will be presented and analyzed in order to achieve the popularity it deserves.

The sonatina as a musical form is a shorter equivalent of the sonata. Among the most famous composers writing the above-mentioned genre are Wolfgang Amadeus Mozart, Maurice Ravel, and Franz Schubert. These composers mainly wrote sonatinas for the keyboard as a solo instrument. Other composers (such as Dvorak) began adding another instrument to the keyboard like flute. Sonatinas for flute and piano were written by such composers as French composer Pierre Boulez, Swiss composer Conrad Beck, American composer Eldin Burton, and others.

The sonatina's characteristic features include the brevity of the form, thematic simplicity and the relatively short duration of both movements and the whole work. This form is often called light sonata and it flourished during the late classical period. The works of the discussed composers are proof of the great influence of Polish culture on them. Among the many musical forms that they created throughout their lives, works such as national dances are a large output.³

³ "Sonatina." *Grove Music Online*. 2001; Accessed 30 Mar. 2023. <https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026198>.

CHAPTER 2: POLISH FOLKLORE

Folklore is considered one of the most valuable manifestations of spiritual culture. Singing and playing took place as part of entertainment, added splendor to ceremonies, encouraged soldiers to fight, or facilitated work. Folk culture is now associated with rural music and its people. This is mainly due to the emergence of cities and manors, and thus the growing cultural life through the emergence of court and bourgeois culture. Folk culture was passed down from generation to generation; to this day one can hear very old melodies related to the rites of the ancestors.⁴

Folk art is not only beautiful, but also a very interesting manifestation of culture. Interest in Folklore was found in the last century in the form of collecting information about everything that was related to the life of the people. New branches of knowledge are emerging, e.g. ethnography, which consists in describing folk culture, and ethnology, which deals with its study. Ethnography and ethnology are terms created from the Greek words: *ethnos*-people and *grapho*-I write, and *ethnos*-people and *logos*-science, knowledge. Folk art is often referred to as folklore. This name was introduced in the last century in England and literally means "the folk-knowledge" (the folk-lude and the lore-knowledge).⁵

⁴ Anna Czekanowska, *Polish Folk Music: Slavonic Heritage - Polish Tradition - Contemporary Trends Folklore Studies*. (Wroclaw: Cambridge, 1972).

⁵ Bohdan Muchenberg, 1996. *Pogadanki O Muzyce I*. (Polskie Wydawnictwo Muzyczne, 1996) 5–7.

Figure 1 Illustration of wedding celebration in Poland



Poland is divided into five main musical regions. Three of these preserve the names of Slavic tribes: Pomerania, Mazovia, Little Poland; the other two are Silesia and Great Poland. Polish folk songs may be differentiated into short forms (dance songs) and long forms (narrative songs). The inhabitants of the Kurpie region in northeastern Poland, the so-called foresters, have their own local classification of songs along these lines: *przytrampywane* 'songs with foot tapping', performed with dancelike movements, and *lesne* 'forest songs', slow, melismatic songs, sung in the open in woods and fields. The structure of vocal forms mostly depends on their function. In scales, rhythms, and content, ritual songs of the annual and life cycles (like wedding celebrations, Figure 1) have preserved the oldest musical features, including remnants of pentatonic and narrow-range scales (Figure 2). Most Polish folk songs, however, are based on modal scales (Figure 3).⁶

⁶ Ewa Dahlig, Garland Encyclopedia of World Music, "Poland", vol 8, ed. Timothy Rice, James Porter and Chris Goertzen (Routledge, 2000), 703.

Figure 2 Example of pentatonic scale. A narrow range wedding song from Lubelskie, eastern Poland. Transcription by Ludwik Bielawski



Figure 3 Example of modal scale. A long modal song (ballad) from Mazovia region of Poland⁷



Instrumental music

As a rule, Polish folk-instrumental music is dance music. The only exceptions are short calls and fanfares played on wooden trumpets and horns, and shepherds' tunes. Most instrumental dance tunes derive from vocal melodies, though the words are often forgotten. Instrumental versions differ from vocal ones in musical form, often phrases or single bars are repeated many times. An additional feature is rich use of

⁷ Oskar Kolberg, *Pieśni ludu polskiego*. Warszawa 1857.

ornamentation, in ways that are idiomatic for a given instrument. Typical traditional dance tunes of vocal origin are built of two phrases (in Central Poland, they are called kolano 'knee'), each four bars long.⁸

Polish folk music consists primarily of unison songs, which were transmitted orally, and whose authors remained anonymous. The instrumental melodies of Polish folklore are derived from songs, rarely are melodies written with a given instrument in mind. These songs are based on both the major-minor scales and the semitone (G, A, C#, D, E) or non-half-tone pentatonic scales (G, A, C, D, E). These terms are strictly used in Polish music terminology.⁹

⁸ Ewa Dahlig, *Garland Encyclopedia of World Music*, "Poland", vol 8, ed. Timothy Rice, James Porter and Chris Goertzen (Routledge, 2000), 735.

⁹ *Ibid*, 733–734.

Figure 4 Example of Góral ski dance in the southern Poland



The dances of Polish folklore are usually replicas of songs. They are performed in groups, as there are no solo dances in Polish folk music. Both songs and dances show the characteristics of the region in which they were performed and from which they originate. Well-known dances of Polish folklore, which have not entered the main national dances (Krakowiak, Kujawiak, Mazur, Oberek, Polonaise), are such dances as: Góral ski, Zbójnicki, Trojak or Wiwat.¹⁰ National dances are discussed in the next chapter.

¹⁰ Błażej Broszka, David Crowley, Piotr Juszkiewicz, Ewa Klekot, Piotr Korduba, Gabriela Świtek and Monika Weychert-Waluszko. *Polska kraj folkloru?* (Warsaw: Zachęta Narodowa Galeria Sztuki, 2016) 65–66.

CHAPTER 3: POLISH NATIONAL DANCES

There are five national dances in the tradition of Polish culture: Krakowiak, Kujawiak, Mazur, Oberek and Polonaise (or *Polonez* in Polish). All of the Polish national dances have their roots in a specific region of Poland. Polish national dances have become nationwide property as they came from beyond the region in which they were born to rise in popularity throughout the country while retaining their original character.

Polish national dances are a cultural phenomenon that date back to at least the sixteenth century and since then have played an important role in the history of the nation. Polish national dances, i.e. Polonaise, Mazur, Krakowiak, Kujawiak and Oberek, were known throughout Poland and danced by various social strata who considered them part of their cultural heritage. They come from a rural community with which they are strongly identified, but in the course of their historical development they also became the property of the higher layers of Polish priest society. The oldest of them, Polonaise and Mazurka, were an inseparable element of noble and royal ceremonies related to various parts of Polish history, tradition, and customs.¹¹

Krakowiak

The characteristic features of this dance are the syncopated rhythm and the fast duple tempo meter. The name of the dance comes from the region where it originated - Krakow. It gained its popularity only in the nineteenth century.

¹¹ Bohdan Muchenberg, 1996. *Pogadanki O Muzyce 1*. (Polskie Wydawnictwo Muzyczne, 1996) 37.

Figure 5 Illustration of Krakowiak dance



Figure 6 Krakowiak rhythm pattern



Figure 7 Krakowiak rhythm in “Kochanecko rybko”



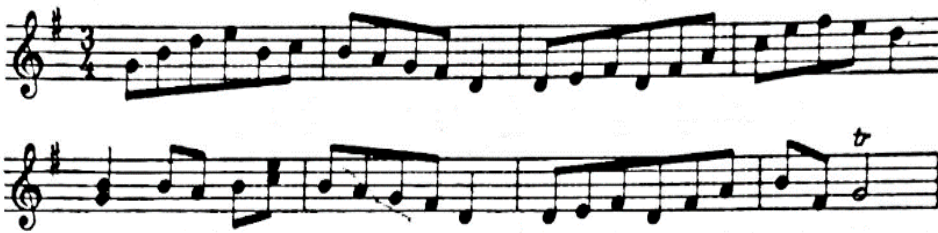
Figure 8 Illustration of Kujawiak dance



Kujawiak

Kujawiak is danced at a slower pace than the other four. It originates from the region of Poland called Kujawy. As most of the five dances it is written in triple meter, with accented weak beat (second or third). *Kujawiak*'s character and melodies are melancholic and sentimental which is unlike the other Polish national dances.¹² It is mainly written in the minor mode. It begins with a slow walking dance known as the Walking or Sleepy, then turns into a rotating dance and achieves the rambunctiousness of an *Oberek* as it speeds up.¹³

Figure 9 Example of *Kujawiak* melody¹⁴



¹² Ibid, 38–39.

¹³ Ibid, 40.

¹⁴ Ibid, 37–38.

Figure 10 Illustration of Mazur dance



Mazur

As commonly called Mazurka, it originated from the region of Mazovia. It is written in a triple meter ($3/4$ or $3/8$) slightly slower than Oberek in its tempo. The most popular Mazurkas were written by Fryderyk Chopin, as he wrote as many as fifty in that genre. Thanks to this composer, they became popular in France, especially among the Parisian upper class. Figure 11 shows the characteristic rhythm patterns of Mazurka.¹⁵

¹⁵ Halina Goldberg, "Nationalizing the Kujawiak and Constructions of Nostalgia in Chopin's Mazurkas." *19th-Century Music* 39, no. 3 (2016): 223–47.

Figure 11 Examples of Mazurka rhythm pattern



Figure 12 Mazurka rhythm in Polish folk song “Od samy Warsiawy”



Figure 13 Illustration of Oberek dance



Oberek

A characteristic feature of Oberek is its very fast pace. It is in triple meter and was written by composers such as Wieniawski or Szymanowski. It is very similar to Mazur and shares the same rhythm pattern with that dance (Figure 13). Written in the rhythm of eighths and sixteenths, it often follows Kujawiak in folk games.¹⁶ Figure 14 is an example of Oberek melody, titled *Ksebka*, a different name of Oberek dance.

¹⁶ Czesław Sroka, *Polskie Tańce Narodowe. Systematyka*. (Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury, 1990) 8.

Figure 14 Example of Oberek melody¹⁷



Figure 15 Illustration of Polonaise dance



¹⁷ Bohdan Muchenberg, *Pogadanki O Muzyce 1.* (Polskie Wydawnictwo Muzyczne, 1996) 40.

Polonaise

Polonaise is a court dance that originates from folk music. While Poland was under partition, composers created Polonaises as an expression of patriotism and support for national identity. One of the most famous Polish composers of the Polonaises is Fryderyk Chopin. He wrote sixteen Polonaises, all equally popular and frequently performed all over the world to this day. Initially, it was intended for older guests and preceded the fun.¹⁸ The characteristic features of this dance are the 3/4 meter, a moderately slow tempo, with characteristic rhythm patterns seen in Figures 16 and 17.

Figure 16 Polonaise rhythm pattern

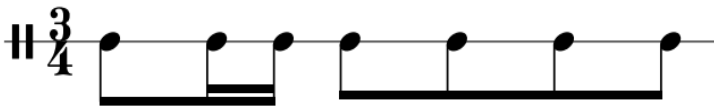


Figure 17 Polonaise rhythm pattern 2



¹⁸ Ibid, 38–39.

These dances can also be found under other names; they are known as folk music dances throughout Poland. In the north of the country, dances with an odd meter prevail (like Mazur), and in the southern region with an even meter (like Krakowiak).

These descriptions serve as the basis for the Sonatina analysis in later chapters. There are many Polish folk dances, apart from the five basic ones described here, which are not presented in depth because they did not influence the composers discussed in this work to such a great extent. The first composer for analysis is Tadeusz Kassern and his Sonatina.

CHAPTER 4: TADEUSZ KASSERN

Tadeusz Kassern was a Polish composer born in 1904 in Lviv, within the borders of Austria-Hungary at that time. The Kassern family was one of many Jewish families in which Polish culture was dominant. From the age of nine, Kassern attended the Lviv Music School, which was later renamed the Lviv Music Conservatory, named after Karol Szymanowski.¹⁹

Karol Szymanowski is one of the most famous Polish composers of the early twentieth century. He is regarded as a composer of the national style, which is clearly indicated by the enormity of his works such as Mazurkas, ballets on national themes, as well as operas that have gained their popularity around the world, such as *Hagith* and *King Roger*.

During World War I, Kassern left with his family for Vienna. When the war was over, he returned to Poland, where he began studying at the Conservatory of the Polish Music Society in Lviv. One of the Polish composers who had a great influence on Kassern and his music was Karol Szymanowski. As can be read in the composer's memoirs:

I met Karol Szymanowski long before in his works than in his person. As a student of the Lviv Conservatory (piano class) I got to know Szymanowski's work from his Etude in B flat minor at the age of 16. In 1920, Lviv knew almost nothing about contemporary European creativity, and the name of Szymanowski was surrounded by musicians with a halo of some mystery, some almost terrifying extravagance, "atonality", etc. The etude had a powerful effect on me, I started importing anew Szymanowski's compositions, and I remember that, for example, the polyrhythm *Metopes*, published in 1922 by Universal Edition, left me with unsolvable musical mysteries.²⁰

Szymanowski's music made a great impression on Kassern, who from then on explored the secrets of music with even greater interest and attention. Kassern studied musicology at the University of Music in

¹⁹ Violetta Kostka, *Tadeusz Zygfryd Kassern. Indywidualne Odmiany Stylów Muzycznych XX Wieku*. (Poznan: Wydawnictwo Amuz, 2011) 12–13.

²⁰ Ibid, 19.

Poznań, but there is no evidence of his studies at the composition department. It is assumed that he was an autodidact.

Kassern left for Paris in 1930, where Tansman had been living since 1919, and he joined the Association of Young Polish Musicians. The composer spent only two months in the French capital and then returned to Poland. He considered this time to be enough to get acquainted with the local musical culture. As opposite to Tansman, Kassern's interest and influence on his own works were influenced by composers as Stravinsky and French composers called "*Les Six*" (Francois Poulenc, Louis Durey, Arthur Honegger, Darius Milhaud, Georges Auric, and Germaine Tailleferre.)

Kassern created many more compositions, modeling himself on the music of Stravinsky and French composers appearing under the banner of *Les Six*. Kassern composed music in this style, called neoclassical, from 1933 to the end of his life, 1957. Neoclassical style can therefore be regarded as his main type of compositional expression. The features of the neoclassical style are manifested in the *Flute Concerto*, *5 Ballads for Men's Choir*, *Sonatina No. 1 for Piano*, *Concertino for Flute, Clarinet and Bassoon*, *Concerto for String Orchestra*, *Double Bass Concerto*, *Four Copernican Motets* for mixed choir, *Concertino for oboe and string orchestra*, *Sonatina for flute and piano*, opera *Comedy of the Dumb Wife*, and other minor works. Most of these compositions represent the emotionality of *sérénité* [serenity] typical of neoclassicism, but the rules and strategies used in them come from the Renaissance, Baroque, Classical eras and the first half of the twentieth century, not to mention elements of Polish folklore.²¹

Tadeusz Kassern's *Sonatina for Flute and Piano* was written in 1948, along with his *Concertino for Flute, Xylophone, Cello and String Orchestra*. It was written by request of the Association of Polish Composers. It consists of neo-classical influences, it is composed in Sonata-Allegro form, and has impressionistic Flute melodies and Folk elements. The Sonatina is written in three movements – *Allegro non troppo* (Sonata-Allegro form), *Adagio* (ABA arch form) and *Con animo* (Sonata-Allegro form with

²¹ Beata Bolesławska-Lewandowska, *Muzyka polska za granicą: Między Warszawą a Paryżem (1918–1939)*. (Warszawa: Instytut Sztuki PAN, 2019) 125.

three different themes). *Sonatina for Flute and Piano* is considered to be one of the most successful pieces that he composed. It premiered on 14 June 1951 in a New York concert hall as part of the Third Street Music School Settlement by flutist Mildred Hunt Wummer and pianist Elisabeth Ball Kurz. This *Sonatina* is one of Kassern's first compositions written in the United States.²² Even though it was written in the United States it is still largely unknown in the US classical music scene.

The composition enjoys great popularity in Poland thanks to its publication in 1977 by *Polskie Wydawnictwo Muzyczne*, and later a second edition in 1982. It is also a piece that has become a permanent part of the curriculum of music schools in Poland. Kassern's place among other Polish composers was aptly described by Violetta Kostka:

Tadeusz Zygfryd Kassern is one of the members of the next generation after Karol Szymanowski, which brought Polish music a modernist language, a high level of composing craftsmanship, the development of symphonic music and European fame. He does not occupy a significant position in the development of twentieth century music, but he played an important role in Polish musical culture. He is an example of a composer whose attitude reflects the fundamental aesthetic dilemmas of the first half of the twentieth century. He was fully aware of the musical trends and styles of his time, which he expressed above all in numerous reviews. From a number of possible compositional paths, he always aimed for music devoid of revolutionary solutions, but still new for those times, with refined and balanced elements and a classical form. For him, composing was both creative and cognitive; he was looking for newer and newer solutions - whether in terms of genres or the sound constructions themselves. Within the same genre, he never composed works that sounded similar.²³

²² Violetta Kostka, *Tadeusz Zygfryd Kassern. Indywidualne Odmiany Stylów Muzycznych XX Wieku*. (Poznan: Wydawnictwo Amuz, 2011) 176.

²³ *Ibid*, 259.

Sonatina for Flute and Piano (1948)

Movement I – *Allegro non troppo*

The first movement of Kassern Sonatina for flute and piano is the longest of all of them. The tempo indicated by the composer is *Allegro non troppo*, however the middle section shifts into *Grave*, which comes back one more time at the end of the movement.

The first part of the sonatina is in 4/4 meter, however, from the very beginning, the composer's desire to feel phrases in 3/4 meter is noticeable. The part of the left hand of the piano is clearly maintained in the 3/4 meter, so that the weakest part of the bar turns into the strongest, as it is the beginning of each motif, and thus each slur.

Figure 18 Example of overlapping melodies between flute and piano, opening section (mm.1–6)

Allegro non troppo TADEUSZ KASSERN

Flauto

Pianoforte *p dolce*

The musical score for the opening section (mm. 1-6) of the Sonatina for Flute and Piano by Tadeusz Kassern. The score is in 4/4 time, marked 'Allegro non troppo'. The flute part (Flauto) and piano part (Pianoforte) are shown. The piano part is marked 'p dolce'. The score shows overlapping melodies between the flute and piano, with the piano part maintaining a 3/4 meter feel within the 4/4 time signature.

Emphasizing the weakest part of the measure is a clear influence of Polish folklore, especially Mazurka rhythm (Figure 9).

The nature of this movement is unambiguous, which is indicated not only by the variability of the tempo, but also by the composer's phrasing, and the variety of timbres. This variability is completely natural due to the form of the Sonatina. The composer on a much smaller scale uses the duration of the composition to show a palette of various melodies, rhythms, harmonies, and textures. One of the most noticeable compositional tricks used by Kassern is the overlapping of melodies between the parts and their frequent returns.

Figure 19 Example of overlapping melodies between flute and piano, movement I, mm.58–60

The image displays a musical score for measures 58 to 60 of movement I. The score is written for flute and piano. The tempo is marked 'Più mosso' and the dynamics are 'p espress.'. The time signature is 4/4. The flute part features a melodic line with triplets and slurs. The piano part features a bass line with slurs and a treble line with slurs. The measures are numbered 58, 59, and 60. The key signature is one sharp (F#).

Figure 20 Example of overlapping melodies between flute and piano, movement I, mm.90–93

The image displays a musical score for measures 90 through 93. At the top right, there is a small inset showing measures 90 and 91 for the flute and piano parts. The flute part in the inset begins with a trill on a half note, followed by a quarter note, and then a triplet of eighth notes. The piano part in the inset features a triplet of eighth notes. The main score below shows measures 91 through 93. Measure 91 is marked with a '91' and a 'p' (piano) dynamic. The flute part continues with a melodic line, while the piano part provides a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking 'senza ritardare' is present at the top right of the inset.

The composer uses two melodies alternately. First, in Figure 19 one melody is played by flute and the other one by piano. In Figure 20 those same melodies are used but are changed between the parts.

One element often used by Kassern is the alternation of themes between flute and piano. Another example in which the composer used this procedure is Figure 21 and 22.

Figure 21 Example of melody in a flute part, movement I, mm. 50–52



The melodic material that was presented in the flute part in bars 50–52 returns in the piano part in bars 121–124.

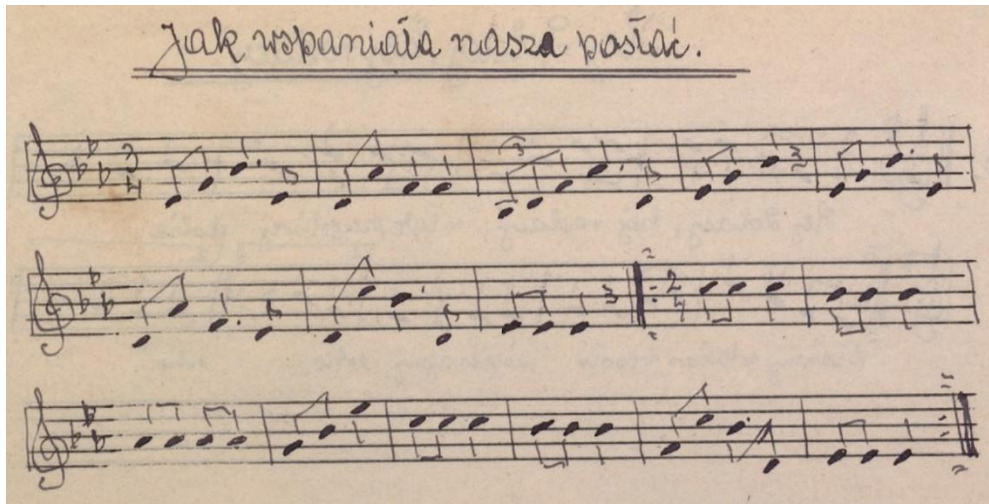
Figure 22 Example of melody in piano part, movement I, mm.121–125



Movement II – *Adagio*

The second movement of the Sonatina is in a slow tempo, *Adagio*. The opening melody in the flute part is rhythmically very similar to the Polish folk song *Jak wspaniała nasza postać* [How wonderful our character].

Figure 23 "Jak wspaniała nasza postać" [How wonderful our character] from *Zbiór polskich piosen ludowych*, no. 160 by Józef Uroda



The eighth note rhythms and the triplet in both examples above are worth mentioning.

The composer very often uses ornaments such as mordents and trills. Despite the fact that *Adagio* is kept in 4/4 meter, the way in which the melodies are arranged from the very beginning does not indicate this at all, and much more 3/4 is felt here. As in the previous part, here too the composer presents the motif of three quarter notes in the left hand, which are also under the slur in this case (m. 1–3).

Figure 24 Example of similar rhythm in the opening of movement II to the folk song “Jak wspaniała nasza postać” (mm.1–3)



The opening melody in the flute part is rhythmically very similar to the song *Jak wspaniała nasza postać*.

Movement III – *Con animo*

The last movement of this Sonatina is written in a tempo marked *Con animo*, which literally means in a spirited manner. It is a fast-paced movement, as is expected in the last movement of the Sonatina form.

The meter of this movement is 2/4. The composer also uses a very specific terminology in the opening piano part - *risoluto, ben accentuato non troppo*. It refers to the articulation of this movement; in both instruments there are lots of articulation markings. One of the articulation markings that Kassern uses often in this piece is *staccatissimo*. It applies often to both instruments, depending on the melody that is being played. It is present in the opening melody in piano and later (m. 7–8) in flute.

Figure 25 Example of staccatissimo articulation in movement III, mm.1–8

The image displays a musical score for movement III, measures 1 through 8. The score is written for three staves: a single melodic line at the top, and a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood marking 'Con animo' is placed above the first staff. The piano part begins with a dynamic marking of *f* (forte) and includes the performance instruction 'risoluto, ben accentuato non troppo' (resolute, well accented not too much). The flute part (top staff) features staccatissimo articulation, indicated by vertical lines above the notes and accents. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, also featuring staccatissimo articulation. The score is divided into two systems, with measures 1-4 in the first system and measures 5-8 in the second system. The second system begins with a measure rest for the flute part, indicating it enters in measure 5.

One other aspect that can be noticed in the example below is the use of accents. Kassern uses accents not only on the strong beats (downbeats) but very often they are present on the weak beats as seen in piano part m. 2, 4 and 8 and in the flute part in measure 5, 6 and 8. For the eight bars provided in this example, five of them have an accent on the weak beats.

The presence of these accents creates a syncopation that is often used in Polish National Dances. One of the examples is *Krakowiak*, a dance that is written in 2/4, in the same manner as this movement, and its characteristic rhythm is use of syncopation. That strictly overlaps with the example from the

Kassern Sonatina given above. *Krakowiak* is a folk dance that also inspired other Polish composers such as Chopin or Paderewski.

Another rhythmic element in this movement that also deserves attention is the dotted-eighth-sixteenth rhythm. It appears quite often, mainly in the flute part, but also occasionally in the piano part. These rhythmic figures are very popular for many Polish folklore songs. One of those songs is *Nie masz tańca nad krakusa* [“You don’t dance above krakus”] composed by B. Dembinski.

Figure 26 Polish Folk Song “Nie masz tańca nad krakusa” [You don’t dance above krakus]

89. Niemasz tańca nad krakusa
B. Dembiński.

Razno f

Niemas tań-ca nad kra--ku-sa!
Kiej u-tną od u-cha, wnet dziarskiego
da-dza su-sa chło-pak i dzie-wu-cha.

Bo w tej nu-cie, co tam dzwo-ni
rall. a tempo
jest na-tu-ra ta--ka. Ze wy-cy-tas
jak na dło-ni, du-sę kra-ko-
wia-ka, du-sę kra-ko--wia-ka.

Similarities to the Kassern’s Sonatina are time signatures 2/4 time as well as the use of grace notes and dotted rhythms.

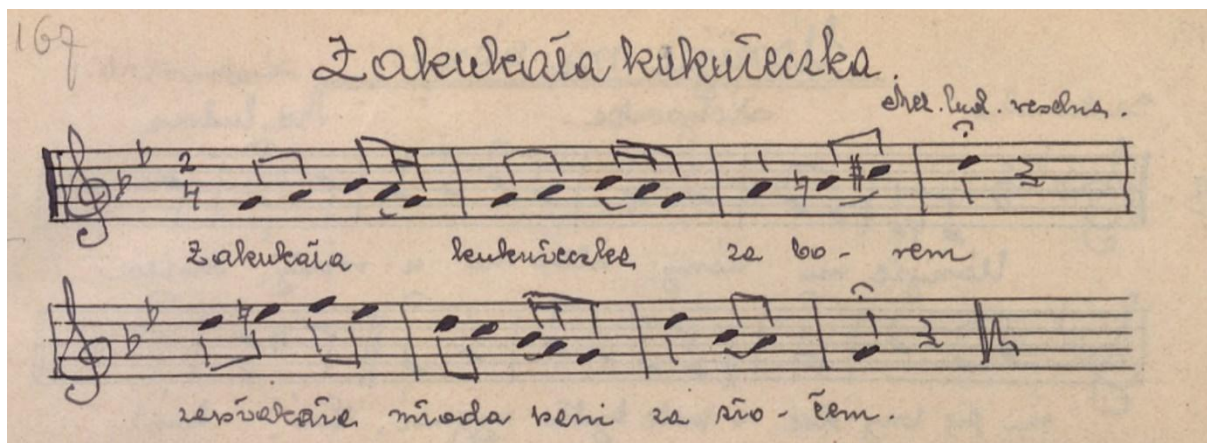
Figure 27 Example of grace notes in Kassern's Sonatina, movement III, mm. 102–107



In both examples above the composer uses grace notes in a flute part (m.102 and 105) and dotted rhythms in flute (m.102) and piano (m. 104; 106–107) where it is divided between the chord and the sixteenth note that is slurred into the quarter note, here also accented on the weak beat.

Another example of song that corresponds with the rhythm patterns for Sonatina (mm.104–107) is song *Zakukała kukuleczka* ("The Cuckoo Croaked"):

Figure 28 "Zakukała kukuleczka" [The Cuckoo Croaked]²⁴



²⁴ Józef Uroda, *Zbiór polskich pieśni ludowych z nutami*. (No. 167).

This Sonatina is very concise in its construction to accommodate the simple nature of folk melodies. The texture is very clear, and each presentation of the melody and its return is very clear. This is a work that deserves more attention and will become a part of the flute repertoire.

This piece was released by *Polskie Wydawnictwo Muzyczne* (PWM). Sheet music in the United States is available in such college libraries as The Juilliard School, University of Arizona, University of Wyoming, Wichita State University, University of Oklahoma, Northwestern University, Ohio State University, Princeton University, as well as Library of Congress.²⁵

²⁵ Tadeusz Kassern, Sonatina per flauto, World Cat Encyclopedia, accessed 30 March 2023, <https://www.worldcat.org/title/175310998>.

CHAPTER 5: WOJCIECH KILAR

The most famous of the three selected composers is Wojciech Kilar. He is a composer very well known in Poland and his works are often programmed by many Polish Philharmonic orchestras. This is due to the fact that he stayed in the country for the longest time, and he was closely related to the southern region of Poland, Silesia. Kilar's popularity in the world is mainly due to his film music. The most famous film score written by him for the film *Dracula* (1992).²⁶

Kilar was born in Lviv, a city where culture in those days developed dynamically on many substrates. Many fields of human endeavor were flourishing in Lviv at the time, including writing, theater, music, but also journalism, law and medicine. The composer was born in 1932, in a house where discussions about theater and art took place daily. As the composer himself later recalled:

*From home, I learned that art is something important in life, and even the most important.*²⁷

The composer, still in his childhood, faced the outbreak of the war in 1939. He was then only seven years old. The Kilar family did not leave the city and lived under Soviet occupation. The establishment of Soviet power in Lviv created a hard time for Poles who decided to stay in these lands. When in 1941 the German Army entered the city, despite hopes, it was not a change for the better. Over 74,000 Poles were deported from the city, including the Kilar family.

Together with his mother, Kilar escaped to friends in Krosno, and the same year he and his mother moved to Rzeszow again, due to the proximity of the fighting in the vicinity of Krosno. In the meantime, Kilar's father fled Lviv to live in Zabrze, where he was often visited by his son, the composer, after his parents split up. This was Kilar's first contact with the Silesian community. At the age of fourteen, the composer moved to Krakow to study piano with professors whose craftsmanship was much more advanced than in Rzeszów at that time. He also began to take composition lessons in Krakow that

²⁶ Stanisław Kosz, *Wojciech Kilar (1932–2013)* (Katowice: Urząd Miasta Katowice, 2014) 4.

²⁷ Leszek Polony, *Kilar. Żywioł i modlitwa*. (Kraków: Polskie Wydawnictwo Muzyczne 2005) 13.

led him to pursue composition further in Katowice.²⁸ His time spent in Krakow can be seen in his later compositions and the influence of national dances, in particular Krakowiak, which hails from Krakow.

Kilar decided to study at the renowned music high school in Katowice where he moved in 1948. In 1950, in the same city, he started studying at the PWSM - *Polska Wyższa Szkoła Muzyczna* [Polish Higher School of Music]. The composer spent most of his life in Katowice, where he lived from 1948.²⁹

Sonatina for Flute and Piano by Wojciech Kilar was composed in 1951 while he was a freshman student at the Academy of Music in Katowice, studying composition with Boleslaw Woytowicz. *Sonatina for Flute and Piano* shows national characteristics of Polish music and is written in neoclassical style. It is written in three movements; the first, Allegro, in Sonata-Allegro form, is written in a dance-like character. The second movement – Andante con moto – strongly differs from the first and third, and is written in the style of impressionistic composers like Debussy or Ravel. The third movement, Rondo-Allegro, consists of the rhythm of the Krakowiak.

The *Sonatina* was written during the composer's post-war period. The composer's work in those years shows neoclassical features combined with national elements. Below is an example of the similarity between a short motif from *Sonatina* and two different folk songs from Poland:

Figure 29 Example of *Sonatina* for flute and piano, mvt I, m. 1–2 flute part³⁰



²⁸ Stanisław Kosz, *Wojciech Kilar (1932–2013)* (Katowice: Urząd Miasta Katowice, 2014) 5.

²⁹ Ibid, 6.

³⁰ Ewa Nidecka, *Sacrum i element narodowy w muzyce Wojciecha Kilara*. (Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 2017) 33.

Figure 30 Excerpt from Polish folk song “Tańcowała Magdalenka” [Magdalena danced] by Wacław z Oleska, opening section



Figure 31 Excerpt from Polish folk song “Ukraińskie eskizy” [Ukrainian eskiz], mvt. II by Koffler



The songs included in the collection of Wacław z Oleska in the nineteenth century and early twentieth centuries constituted a rich collection of folk composers from Lviv - Polish and other nationalities.³¹

Sonatina for Flute and Piano by Wojciech Kilar (1951)

Movement I – *Allegro*

The first part of Kilar's *Sonatina* is lively and cheerful. The composer uses fast rhythmic passages, short slurs and staccato articulations. This part is kept in 2/4 meter, just like the only Polish dance maintained

³¹ Ibid, 38.

in this meter, Krakowiak. The remaining dances are in the triple meter. The jumpiness that characterizes Krakowiak is perfectly reflected in this movement.

Figure 32 Example of Krakowiak characteristics in movement I, opening melody (mm.1–9)



A characteristic element of Krakowiak is the appearance of syncopation rhythms (Figure 6), which Kilar uses with slurred articulation from weak beat to strong beat. In this way, the sense of a strong beat is lost, and a syncopated rhythm is produced (Figure 32).

The part ends with an accentuated rhythm on a weak part of the bar, which is also a characteristic procedure used in national dances.³² Accents are present both in the flute part and in the piano accompaniment.

³² Krystyna Gołaszewska, *Nurt Neoklasycyzm w twórczości fletowej kompozytorów polskich*. (Lublin, Poland: Wydawnictwo Muzyczne Polihymnia, 2013) 130–132.

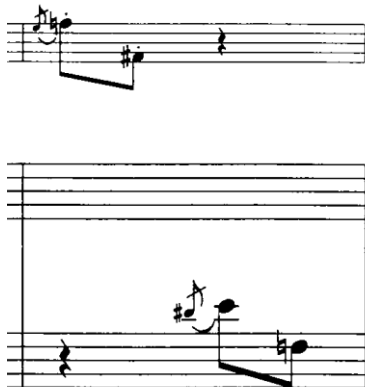
Figure 33 Example of accented weak beats at the end of movement I (mm.172–176)

PWM 9840

The liveliness and cheerful nature of this movement is present by use of such ornaments as grace notes. They produce a sense of jumpiness that is characteristic of Polish folk dances (Figure 34 and 35).

Figure 34 Example of grace note figures in movement I, flute part (mm.14–15)

Figure 35 Example of grace note figures in both flute and piano part (imitation), m. 32 in movement I



The presence of ornaments in the form of grace notes shares the same character and figures that are found in the following tune *Lud bialoruski* (“Belarusian People”) by M. Fedorowski from 1958.³³ Presence of these elements is also very common for many Polish folk songs besides the one presented below (Figure 36).

Figure 36 Polish folk song “Lud bialoruski” [Belarusian People] by Fedorowski M

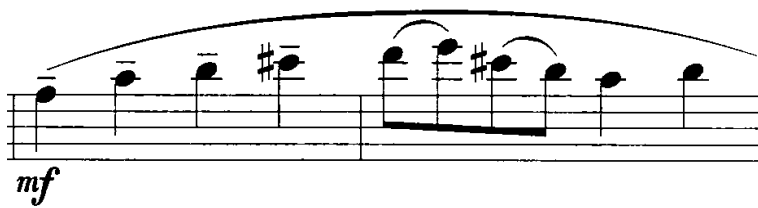


³³ Anna Czekanowska, *Ludowe melodie wąskiego zakresu w krajach Słowiańskich*. (Polskie Wydawnictwo Muzyczne, 1972) 135.

Movement II – *Andante con moto*

The presence of pentatonic scale in the example below is an element that it shares with most Polish folk songs that are based on that scale. In Figure 37 this scale is present in the flute part.

Figure 37 Example of pentatonic scale in flute melody, movement II, mm. 30–32



Movement III – *Rondo-Allegro*

The last part of the Sonatina shows liveliness and verve from the very first sounds. It is, like the first part, maintained in the meter of 2/4 and also shows similarities to the Krakowiak. A fact that should not be overlooked is the relationship between the composer's place of residence and the origin of Krakowiak's dance. Kilar came from and spent most of his life in Silesia (southern Poland), just two hours from Krakow.

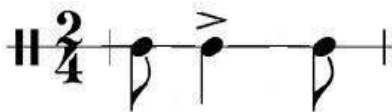
Another important element of this part is the clear emphasis on the weak part of the measure. This is a characteristic feature of Krakowiak. It is similar to the procedure that the composer used in the example of syncopated rhythms. This time Kilar uses an articulation tool in order to provide importance to the weak beats in the measure by using accents.

Figure 38 Example of accents on the weak beats in movement III, mm. 9–12



The way Kilar uses accents clearly makes you want to dance to his melody. The basic rhythm of Krakowiak is the syncopated rhythm, which is directly presented by the composer in the last movement.

Figure 39 Krakowiak rhythm pattern



It can be assumed that the composer's aim was to maintain the character of the Krakowiak, since the first and third parts show significant similarities to the above-mentioned dance.

Of the three selected composers, Kilar was the only one who was born and spent his whole life in Poland. The times of the Second World War did not force him away from his homeland.

The Sonatina form is not very popular in Poland, but from time to time one appears on concert programs. Kilar is not primarily known for his *Sonatina* but for his film music that is well known all over the world.

Sheet music in the United States is available in such college libraries as University of Southern California, University of California, San Diego, University of Arizona, University of British Columbia, University of North Texas, New York University, Yale University, Harvard University, New England Conservatory of Music, as well as Library of Congress.³⁴

³⁴ Wojciech Kilar, *Sonatina for flute and piano*, World Cat Encyclopedia, accessed 30 March 2023, <https://www.worldcat.org/title/44580055>

CHAPTER 6: ALEKSANDER TANSMAN

Aleksander Tansman (1897–1986) is a composer who went unnoticed for a long time. As a musician living in times of not one, but two world wars, he had to wait a bit longer for recognition and fame. Born in Lodz, a city in central Poland, he was educated both in his hometown and in the capital of Poland, Warsaw. He stayed in the country until the end of the First World War, and in 1919, at the age of 22, he left for France. His departure was caused by the lack of acceptance among the musical community, both because of his bold compositional style and because of the hidden anti-Semitism of Polish musicians of the time.³⁵ One of Tansman's friends, Zdzisław Birnbaum, director of the Warsaw Philharmonic, persuaded Tansman to go to Paris, which was the capital of art in those years.³⁶ As Birnbaum said:

“Don't stay in this hole where you will be eaten raw with jealousy and where your Jewish name will always be a hindrance to you.”³⁷

Tansman composed over 400 works. Among the genres that he explored are symphonies, concertos, operas, chamber music, oratorio, ballet and many more. The style of his works, always refined and transparent, is maintained within the framework of a moderate musical language, characteristic of his era, later with some exotic accents.³⁸ Tansman was interested in different types of music, from jazz to art music to diverse folklore. For this reason, it can be said that he crossed cultural boundaries, although Polish culture was always the closest to him.³⁹

The flourishing of musical culture that Tansman found in Paris had a great influence on his artistic work. At the end of 1919, Paris was a lively hub of cultural activity, boasting *Opera National de*

³⁵ Anna Granat-Janki, *W hołdzie Aleksandrowi Tansmanowi (1897–1986)*. (Wrocław: Akademia Muzyczna im. K. Lipińskiego we Wrocławiu, 2018) 68.

³⁶ Beata Bolesławska-Lewandowska, *Muzyka polska za granicą: Między Warszawą a Paryżem (1918–1939)*, ed. Jolanta Guzy-Pasiak (Warszawa: Instytut Sztuki PAN, 2019) 57–60.

³⁷ Ibid, 63.

³⁸ Witold Rudziński, *Muzyka naszego stulecia*. (Warszawa: Wydawnictwo Szkolne i Pedagogiczne, 1995) 119.

³⁹ Anna Granat-Janki, *W hołdzie Aleksandrowi Tansmanowi (1897–1986)*. (Wrocław: Akademia Muzyczna im. K. Lipińskiego we Wrocławiu, 2018) 7.

Paris [The Paris National Opera], four permanent symphony orchestras, and many other private cultural centers. Music magazines were also active, like *La Revue Musicale* or *Le Monde Musical*. During Tansman's residency in Paris, his attention was drawn to the great composers Maurice Ravel and Igor Stravinsky. These composers had great influence on Tansman's compositional process and the trend of his work. Tansman did not have to wait long for the first concerts of his music, because already in 1920 one could hear the composer's works in many concert halls in Paris. Thanks to Maurice Ravel's endorsement, Tansman's pieces began to be available in bookstores and later by the publisher Max Eschig, who mainly publishes music by French composers.

Soon after, his name was known in the music community in France and his works were often played. Unfortunately, he had to wait many years for his works to be performed in Poland, which was greatly influenced by the political situation but also antisemitism in the community of Polish composers at that time.

Alexander Tansman's *Sonatina for Flute and Piano* was written in 1924 and was dedicated to a famous French flutist, Louis Fleury. *Sonatina* is written in five movements, *Modere, Intermezzo: Andantino cantabile, Scherzo: Fox-Trot, Allegro risoluto; Notturmo, Finale: Allegro grazioso*. It is easily visible that Tansman's *Sonatina* is based on the dance elements, as one of the movement's titles is "*Fox-Trot*" which is a dance associated with the United States. The premiere of this piece happened in May 1925 in *Salle Gaveau* in Paris and was performed by Louis Fleury, flute and composer Alexander Tansman, piano. The work was printed by Maurice Senart's publishing house, and already on 1 October 1926, the work was advertised in the Parisian press. The review that appeared in *La Revue Musicale* was written by Raymond Petit:

The work has a very classical form, and brevity, so characteristic of the composer, goes hand in hand with transparency and precision. According to tradition, the first movement is developed from two contrasting themes. The first one does not suit me very well; it brings to mind the theme of Sonata for violin and piano by the same author. Tansman, however, has a secret to a lively, quick

start that is very compelling for him. The second theme, a third lower, is absolutely charming. Unfortunately! The "bridge" between the two is created by repeated notes, so often recurring under the pen of Mr. Tansman. Also, in Intermezzo [...] the succession of exquisite chords built around a bass of a different key is a bit of Tansman's recipe. On the other hand, the phrase of the next, slow part is extremely beautiful. It begins with a flute solo, followed by the piano in a third-decimal chord, the ninth of which would be a minor.⁴⁰ It has a great effect. I don't know anyone who could, like Tansman, lead a melody so wide, full and compact, remaining in tonally indecisive chromaticism. *Fox-trot*, the next part of the song, is both dry, precise and... full of fantasy. The flute goes crazy in the low register, which sounds eccentric and very funny. The final, quite short, maintained in the style of a folk dance, attracts with its freshness, freedom and expressive rhythm.⁴¹

Despite this rather unfavorable review in the Parisian press, the Sonatina has become part of the flute repertoire and could be heard just as often on Radio France. Its American premiere took place on 20 April 1927, in Boston and was performed by flutist Georges Laurent and pianist Jesus Maria Sanroma.

All in all, the Sonatina is not one of the composer's most significant works. But let us give justice to Mr. Louis Fleury, who performed this piece brilliantly, demonstrating *Andantino* and *Fox-Trot* are Tansman at his best. In *Andantino* there is a lot of serious, somewhat harsh poetry, and in *Fox-Trot* there is a mechanical yet imaginative rhythm. Both parts are for me the source of the special charm that Mr. Tansman's work has compared to the background of contemporary music.⁴²

Louis Fleury was one of the most popular flutists of the time, especially among French musicians. Tansman collaborated and toured with Fleury many times. One of the songs that enjoyed great popularity was *La danse de la sorciere* written for symphony orchestra and then transcribed by the composer for flute, oboe, clarinet, bassoon, French horn and piano. The premiere of that version took place in *Theatre du Vieux-*

⁴⁰ seven notes built on thirds, built on all seven notes of the scale.

⁴¹ Janusz Cegieła, *Dziecko szczęścia. Aleksander Tansman i jego czasy*. (Warszawa: Państwowy Instytut Wydawniczy, 1986) 171.

⁴² Ibid, 171.

Colombier in 1925, with the flute part performed by Fleury and Tansman on piano. Shortly after, Tansman wrote *Sonatina for flute and piano* dedicated to the French flutist, who was also an artistic director of *Societe Moderne d'Instruments a Vent* - innovative woodwind ensemble that premiered sixty-one works for forty composers in its first ten years.

Tansman's musical language was shaped on the basis of the musical achievements of the early twentieth century. Until 1920, it bore traces of nineteenth-century thinking, influenced by Chopin and Grieg, although it also contains newer tendencies such as polytonality in the *Polish Album* for piano, used as early as 1916. Later, in the years 1920–1941, it took on more individual features. According to critics of Tansman's contemporaries, the composer's musical language in this period was characterized by originality. "Tansman parle son langage à lui" [Tansman speaks his own language] writes I. Schwerke in her monograph on Tansman.⁴³ The author of the text admits that such composers as Chopin or Grieg had a great influence on Tansman's work, composers who can be boldly called nationalist composers.

Aleksander Tansman – Sonatina for Flute and Piano (1925)

Movement I – *Modere*

The first movement, *Modere*, of Tansman's *Sonatina* consists of elements of Polonaise. Figure 40 provides the rhythmic structure that is a base of the Polonaise dance.

Figure 40 Example of Polonaise rhythm pattern



⁴³ Anna Granat-Janki, *Forma w twórczości instrumentalnej Aleksandra Tansmana*. (Wrocław: Akademia Muzyczna Im. Karola Lipińskiego we Wrocławiu, 1995) 36.

In Figures 41 and 42, the rhythm of the Polonaise, one of the Polish national dances, is noticeable. The origin of Polonaise lies in sung Polish folk dances of simple rhythmic-melodic structure. An interesting fact is that nowadays, the Polonaise is performed at proms. Students prepare a dance routine that they present at the beginning of the prom. This tradition is maintained in all schools in Poland. An example that is provided comes from Tansman's Sonatina and it is stylized by Tansman to get a more flute-like melody. Sonatinas as forms were used purely for listening rather than dancing.

Figure 41 Example of Polonaise rhythm in Tansman's Sonatina, movement I, m.17



Figure 42 Example of Polonaise rhythm in Tansman's Sonatina, movement I, m.12



The next example, Figure 43, shows a small portion of the Mazurka for piano written by Tansman. In the last measure of this example, the rhythm pattern and melodic shape are very similar to the one in Figure 44. The shape of the melody in both examples is also very similar.

Figure 43 Tansman's Mazurka for piano, mm. 21–23



As mentioned before, the example below shows great similarity in a melody line but mostly in a rhythm to his Mazurka for piano. Even though the meter is not 3/4 in the sonatina, the characteristic rhythm is kept in a very noticeable way.

Figure 44 Example of Mazurka rhythm in Sonatina, movement I, m.57



As it is mentioned in the Cegiella's book:

Tansman's [works] owe much of their originality to the influence of Polish folklore. Like Szymanowski before him, Tansman found a source of great inspiration in the varied regional music of Poland. The melodic and rhythmic richness of Polish folklore was an inexhaustible and much-valued treasure for Tansman: "I think that above all Polish folklore has most marked my development: it contains the tritone interval which already offers very special harmonic and melodic possibilities; they are often to be heard in my works, even those which are not mazurkas." Rhythm, timbre, and melody are what Tansman... borrows from Polish folklore.⁴⁴

As the composer stated, you can hear mazurkas in many of his compositions. The above examples are perfect proof of this. Another example that represents Polish influences on Tansman's music is in Figure 45, where the melody is based on the major pentatonic scale (D E G A B) with accents characteristic to folk music. This is a compositional style that has also been used many times in Kilar's Sonatina. Strong accents and stomping of the feet by men are very characteristic features of the dances.

Figure 45 Example of pentatonic scale in flute melody, movement I, mm.50–54



⁴⁴ Piotr Grella-Możejko, "Fifty Years of Freedom: Polish Music After 1945", *Canadian Slavonic Papers* 39, no. 12 (March-June 1997) 195.

Movement II – *Intermezzo*

The next example represents the way a composer shapes a given melody. It's a slow-tempo melody that could easily be sung. It should also be noted here the register in which this melody is written, which is available for most human voices. Noteworthy is also the fact that the melody is based on pentatonic scale F# G# B C# D#.

Figure 46 Example of slow-tempo melody based on the pentatonic scale in movement II, mm.5–8



Movement III – *Scherzo (Fox-Trot)*

Foxtrot is a ballroom dance, literally translated to fox step. The creator of this dance is an American, Harry Fox. The foxtrot is an elegant standard dance. However, it is not one of the easiest ballroom dances. There are many characteristics that foxtrot shares with Polish dances, like accents, and rhythm patterns similar to the Mazurka.

Figure 47 Example of pentatonic scale in movement III (E F# G# B C#), mm.43–46



Figure 48 represents a very popular Polish dance, specifically its rhythm, written by composers such as Chopin, Ravel, Debussy, Dvorak, the Mazurka.

Figure 48 Characteristic rhythm of Mazurka



A characteristic of Mazurka dance is its dotted rhythms and accents that appear on the weak beats. Tansman stylized the Mazurka in his own unique way. The accents appear more frequently as well as the dotted rhythm.

Figure 49 Mazurka rhythm in Sonatina mm. 33–43



Movement IV – *Notturmo*

The opening section of this movement starts with a flute solo. The tempo marking is unusually fast for *Lento*, which is usually around 45–60. In this edition it is marked as quarter note equal 84.⁴⁵

The fact that tempo is not quite as slow as expected indicates that it is a folk melody. Folk melodies are generally performed at tempos that are natural for the common person to sing or dance.

Figure 50 Opening melody in movement IV, mm.1–8



In this example, the composer again uses the pentatonic scale audible in the flute part, based on the notes C#, D#, E, F# and G#. There are also accents, especially in the first bar of rehearsal 17, on the third beat, D#.

⁴⁵ Would it be the editor that added the tempo markings? it seems to be very specific throughout, I would assume that tempo markings, dynamic markings and articulations were written by the composer himself.

Figure 51 Example of pentatonic scale in movement IV, mm.30–41



Movement V – *Finale*

In the middle section of the last movement, the composer gives another example of a folk melody based on the pentatonic scale, E F# G A B. In the piano part, the folklore is emphasized by the movement of fifths in the left hand.

Figure 52 Example of folk melody based on pentatonic scale in movement V, mm.36–47

The following example presents the similarity to the most popular Polish Folk Song “Chmiel”.

Oh, chmielu, chmielu is the oldest of the known ritual wedding songs. The piece most likely comes from pre-Christian times, before Poland was baptized in 966.

Figure 53 Polish Folk Song “Chmiel” [Hop]



The following example shows the same melody as in Figure 53. In the flute part there is a great similarity to the oldest Polish folk song titled *Chmiel*.

Figure 54 Example of melody based on the folk song “Chmiel” in flute part, movement V, mm.30–51



To sum up all the examples, here are the words that the composer said himself:

I don't believe in revolution in music, I believe in evolution. Tradition in art is like a tree - dry branches fall off by themselves. Tearing up the entire tree is dangerous. The root must stay.⁴⁶

There is no better summary than the composer's words, which in a significant way indicate his national affiliation.

In search of sheet music in the United States, here are the institutions discussed above *Sonatina*: UC Berkeley, Texas Christian University, University of Iowa, Washington University in St. Louis, Indiana University, Vanderbilt University, University of Cincinnati, University of Kentucky, Bowling Green State University, Oberlin College, Cleveland Institute of Music, SUNY College at Fredonia, University of Maryland, University of Miami, Harvard University.⁴⁷

⁴⁶ Janusz Cegieła, 1986. *Dziecko szczęścia. Aleksander Tansman i jego czasy*. (Warszawa: Państwowy Instytut Wydawniczy) 23.

⁴⁷ Alexander Tansman, *Sonatine pour flûte et piano*, World Cat Encyclopedia, accessed 30 March 2023, <https://www.worldcat.org/title/7357721>.

CHAPTER 7: CONCLUSION

Each of these composers brought something completely new to Polish music. Each of the Sonatinas described here has a completely different character, structure and harmony. The form of each of them is the same; each of the pieces is a Sonata consisting of many movements. There are many affinities between the elements of the dances that can be found in the analysis of the pieces prepared here. These elements are of national dances and folk songs of Polish folklore. Construction of the melody and the basic rhythms of the dances are present in many parts of the individual Sonatinas.

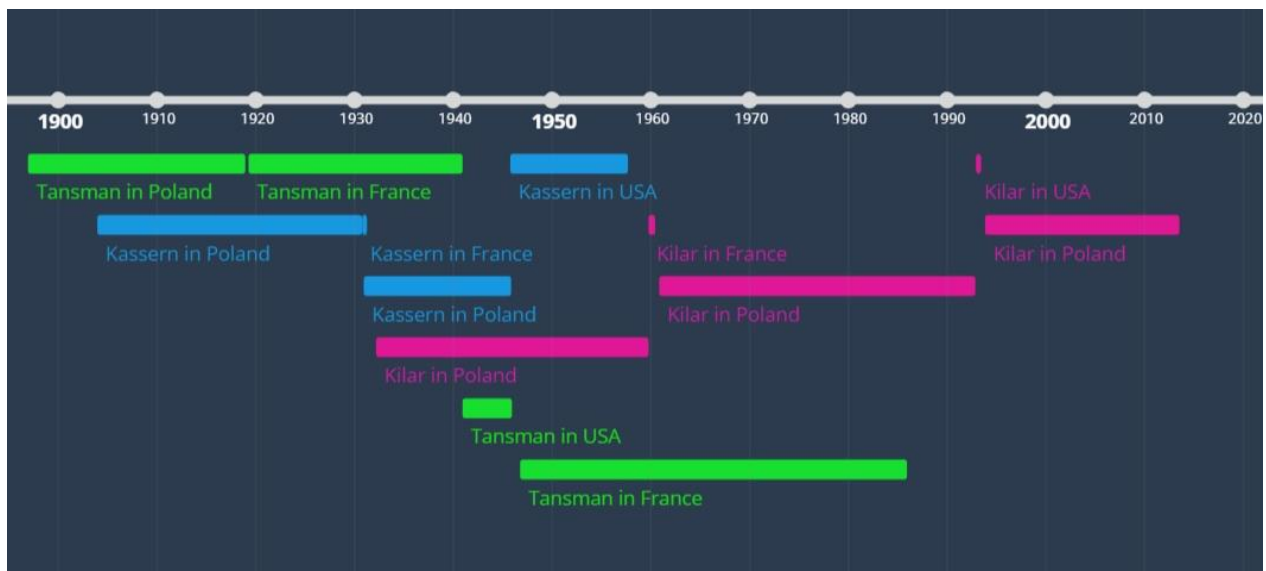
The three composers discussed above did not have the opportunity to meet, but they had a lot in common. The times of war were not easy times for anyone, especially for artists. However, they followed this difficult path and left behind many musical works that are performed all over the world today. Their work often refers to Polish culture, which is noticeable either directly in the titles of their works or in the Sonatinas for flute analyzed here. Neither Tansman nor Kassern spent most of their lives living in their homeland. Rather, they promoted one Polish culture on many occasions, they saw the great value of other Polish composers, and they never shunned their nationality. Polish culture is rich in composers whose music does not cross the borders of their own country. The times in which the composers lived were not favorable for their music to be performed all over the world, and the political situation often stood in their way to achieve fame. Sonatinas for flute written by Kilar, Kassern and Tansman belong to a body of work that deserves more attention and should appear more often in concert programs both in Poland and abroad.

An interesting fact is that only the name of Wojciech Kilar is popular among Polish composers, who is recognized throughout the country. The other two composers did not gain attention, probably because they did not stay in the country and their music was disseminated outside Poland. Kilar spent most of his life in Poland, and his music is undoubtedly the best known of the three composers. In addition to the fact that he was also a very prominent composer of film music, he was also very active in the Polish music community which undeniably allowed him to appear during his lifetime. Flute literature

is one of the greatest of all wind instruments, and therefore it is impossible to see and perform all the pieces that a musician desires in his life. May the value of these composers grow stronger and the artistic achievements they left behind resonate through the next generations.

Belonging to a country is something that every person has and should not be overlooked. The culture of one's upbringing is a factor that greatly shapes an artist. The opportunity to learn about other cultures and knowledge of languages is something that enriches people and broadens their horizons. The composers mentioned above were shaped by many of these factors, but their cultural affiliation remained the same. It is worth paying attention to the cultural value of a given country. Composers like Kilar, Kassern and Tansman put their nationality high in their lives and compose works that resonate with nationality.

Figure 55 Composers timelines



APPENDIX A: LIST OF WORKS BY ALL THREE COMPOSERS RELATED TO THE POLISH FOLK ART

Tadeusz Kassern

4 songs for voice and piano, op. 2. (1. Nokturn, Kiedy Cię moje opłotą sony 3. Na księżycu czarnym 4. W zaczarowanym lesie)

2 Mazurka for piano, op.4

Kołysanka for voice and piano op. 5 (lyrics Jozef Wittlin)

Smętnica for female voice, cello and piano

Pieśni naiwne for soprano and piano, op.6

Hymn do słońca for tenor and piano

We dwoje for voice and piano

Trzy kołysanki for mezzo soprano or soprano and piano

Gwiżdżę na wszystko for voice and piano

Kołysanka Jezusa for voice and piano

Cztery motety Kopernikowskie

Suita orawska

Msza polska

10 pieśni ludowych z Ziem Zachodnich (10 Polish Folk Songs from the Western Territories)

Suita tatrzańska

Bogurodzica

Suita Hommage a Chopin

Wojciech Kilar

Bogurodzica for choir and symphony orchestra

Suita beskidzka for tenor, choir and chamber orchestra

Krzesany poemat symfoniczny

Siwa mgła for baritone and orchestra (lyrics ludowa pieśń góralska)

Orawa for chamber orchestra

Jakże ja się uspokoję for voice and piano (lyrics Stanisław Wyspiański)

3 Mazurka for piano

Wyczarowanie for baritone, flute, tam-tam, harp and string quartet

Ptak for soprano and piano (lyrics by Julian Tuwim)

Aleksander Tansman

Album polski for piano

Hommage a Chopin

Hommage a Lech Walesa for guitar

Piesni do slow J. Tuwima for soprano and piano

Tombeau de Chopin for chamber orchestra

Rapsodie polonaises for orchestra

Troisième recueil de mazurkas for piano

Recueil de mazurkas for piano

Second recueil de mazurkas for piano

Mazurka for guitar

Polonaise for piano

6 Mazurkas for nine instruments

Polonaise for two pianos

Mazurka for piano

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EDUCATION

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| Anticipated Spring 2023 | Doctor of Musical Arts (A.B.D.) Flute Performance | University of Nevada, Las Vegas |
| 2017 | Artist Diploma Flute Performance | Columbus State University |
| 2016 | Master of Music Flute Performance | Academy of Music in Krakow, Poland |
| 2014 | Bachelor of Music Flute Performance | Academy of Music in Krakow, Poland |

TEACHING POSITIONS

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| 2020 - Present | Part-Time Instructor <ul style="list-style-type: none">• MUSA 157 - Applied Flute lessons• MUSE 143, 443, 543 - Flute Ensemble• MUS 101 - Music Fundamentals• MUS 121 - 1011 Music Appreciation• MUS 121 - 1012 Music Appreciation | University of Nevada, Las Vegas |
| 2017 - 2019 | Graduate Teaching Assistant Flute Studio <ul style="list-style-type: none">• Duties included: teaching undergraduate major and non-major flute students, leading rep class, leading flute choir Division of Musicology <ul style="list-style-type: none">• Manage the <i>Arnold Shaw Popular Music Center</i> Red Rock Woodwind Quintet <ul style="list-style-type: none">• Founding member• The Smith Center Educational Outreach, Las Vegas Philharmonic• Outreach workshops with Clark County school districts | University of Nevada, Las Vegas |
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| 2016 - 2017 | Flute Instructor | Schwob School of Music Preparatory Division, Columbus, GA |
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HONORS & AWARDS

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| 2020 | 2 nd prize at Arizona Flute Society Collegiate Competition | Arizona |
| 2019 | 1 st prize at Grand Prize Virtuoso International Competition | Brussels Belgium |
| 2019 | 1 st prize at South Carolina Flute Society Young Artist Competition | South Carolina |
| 2019 | 1 st prize at Flute Society of Kentucky Young Artist Competition | Kentucky |
| 2018 | 1 st prize at Masters of Wind Sonata Great Composers Competition | United Kingdom |
| 2018 | 1 st prize at IMKA International Music Competition | Bosnia-Herzegov |
| 2018 | Holy and Ben Barton Scholarship | Nevada |
| 2017 | 1 st prize at Oklahoma Flute Society Collegiate Competition | Oklahoma |
| 2017 | 2 nd prize at Georgia Philharmonic Concerto Competition | Georgia |
| 2015 | 1 st prize at 25th Young Musician International Competition | Italy |
| 2015 | 3 rd prize at EMuse International Music Competition | Greece |
| 2014 | Masterwork Music Festival Scholarship | Indiana |
| 2013 | Crescendo Summer Music Festival Scholarship | Hungary |
| 2012 | Sewanee Summer Music Festival Scholarship | Tennessee |

ADJUDICATION

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| 2023 | Young Artists Competition | Montana Association of Symphony Orchestras |
| 2022 | Solo & Ensemble adjudicator | International Jean Sibelius Fest Competition |
| 2022 | Solo & Ensemble adjudicator | International Youth Music Competition, Atlanta |
| 2022 | Solo woodwinds adjudicator | Stockholm International Music Competition |
| 2022 | Solo winds adjudicator | Muse International Music Competition |
| 2022 | Solo Flute adjudicator | MAP International Music Competition |

| | | |
|------|--------------------------------------|---|
| 2022 | Solo & Ensemble adjudicator | Nevada Music Educators Association |
| 2022 | Concerto Competition adjudication | Paderewski Music Center in Poland |
| 2021 | All-state Honor Band adjudicator | Las Vegas |
| 2020 | Flute Festival adjudicator | III Malopolski Flute Festival in Poland |
| 2020 | Silver State Competition adjudicator | Las Vegas Music Teachers Association |
| 2020 | Junior Festival adjudicator | Las Vegas Federation of Music Clubs |
| 2018 | Young Artist Competition adjudicator | Las Vegas Flute Club |

CLINICS

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| 2022 | Flute masterclass, Body Mapping | Bytom High School of Music, Poland |
| 2021 | Masterclass | Damonte Ranch HS, Reno, NV |
| 2020 | Masterclass | Malopolski Flute Festival, Poland |
| 2020 | Breathing Gym workshop | University of Nevada, Las Vegas |
| 2019 | Masterclass | Bytom High School of Music, Poland |
| 2019 | Clinics | Southern Nevada Band Association Honor Band Audition, Las Vegas |
| 2018 | Flute workshops | Spring Valley High School, Las Vegas |

DISCOGRAPHY & PUBLICATIONS

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| 2021 | Selected by the International Society for Research and Promotion of Wind Music (IGEB) in Graz, Austria to write scholarly article for its upcoming Oxford publication project The Wind Music Companion |
| 2021 | Pop Symphonic CD recording appearance |
| 2019 | “Quaternity” orchestral album. University of Nevada, Las Vegas Wind Orchestra. Conductor: Thomas Leslie. Soloists: Joseph Alessi (NY Phil) and Chris Castellanos (Boston Brass). World premiere works: “Quaternity” by B. Broughton and “Prophecy” by T. LaBounty. |

| | |
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| 2019 | “Harry Potter” with Red Rock Wind Quintet at the UNLV Recording Studios “Connective Tissue” by Amanda Phingbodhipakkiya. Art Exhibition, Marjorie Barrick Museum of Art, September 13, 2019–February 22, 2020. |
| 2018 | Researching for Perfection at the University of Nevada Las Vegas, Voice of America series appearance |
| 2018 | “I’ll Find You” Martha Collidge’s movie appearance |

AFFILIATION & PRESS APPEARANCE

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| 2018–Present | Las Vegas Flute Club | Vice President |
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| 2022 | Korean Las Vegas Times | Music of Women Composers Concert |
| 2021 | Korean Las Vegas Times | A Celebration of Female Composers |
| 2020 | Korean Las Vegas Times | Music of Female Composers |
| 2017 | Auburn News | A Little Lunch Music article |

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| 2022 | Nextet New Music Concert Series Vegas | University of Nevada, Las Vegas |
| 2022 | Female Composers Concerts | Winchester Theater, Las Vegas |
| 2021 | Nextet New Music Concer Series Vegas (virtual) | University of Nevada, Las Vegas |
| 2021 | Female Composers Concerts Vegas | Windmill Library Theater, Las Vegas |
| 2020 | Spectrum Concert Series York City | Spectrum Concert Hall, New York City |
| 2020 | Female Composers Concerts | Winchester Theater, Las Vegas |
| 2019 | Nevada Legislature Art Day | Carson City, Nevada |
| 2019 | Nextet New Music Concert Series Vegas | University of Nevada, Las Vegas |
| 2018 | Festival of the Aegean | Siros Island, Greece |
| 2018 | College Music Society Conference Vegas | University of Nevada, Las Vegas |
| 2018 | Festival of the Aegean | Athens Concert Hall, Greece |
| 2017 | Nextet New Music Series Concert | University of Nevada, Las Vegas |

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| 2017 | Lunch Series Concerts | Jule Collins Smith Museum of Fine Arts |
| 2016 | Museum Concert Series | Millennium Gate Museum |
| 2016 | Concert in the Synagogue | Krakow Jewish Quarter, Poland |

ORCHESTRAL EXPERIENCE

| | | |
|--------------|------------------|----------------------------------|
| 2021–present | Principal Flute | Pop Symphonic Orchestra |
| 2017–present | Principal Flute | UNLV Wind Orchestra |
| 2019 | Principal Flute | Nevada Chamber Orchestra |
| 2018 | Principal Flute | Pan-European Philharmonia |
| 2017–2019 | All Positions | UNLV Symphony Orchestra |
| 2016–2017 | Principal Flute | Springer Opera House at Columbus |
| 2016–present | Substitute Flute | Columbus Symphony Orchestra |
| 2016–2017 | Principal Flute | CSU Symphony Orchestra |
| 2016–2017 | Principal Flute | CSU Wind Ensemble |
| 2014–2016 | Second Flute | Krakow Opera, Poland |
| 2015 | Principal Flute | PassionArt Orchestra, Poland |
| 2014–2015 | Second Flute | Modern Symphony Orchestra |

PRINCIPAL TEACHERS

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|--------------|---|
| 2019–Present | Dr. John McMurtery, University of Nevada, Las Vegas |
| 2017–2020 | Dr. Jennifer Grim, Zephyros Winds, Frost School of Music |
| 2016–2017 | Dr. Andree Martin, Columbus State University, GA |
| 2014–2016 | Prof. Wally Hase, University of Music & Performing Arts, Vienna Austria |
| 2013–2014 | Prof. Barbara Swiatek-Zelazna, Academy of Music in Krakow |
| 2011–2014 | Dr. Elzbieta Wolenska, Zhaoqing University, China |