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Contemporary interpretation of futurist ideas in the works of Marcin Stańczyk and Artur Zagajewski

ABSTRACT: Italian Futurism belonged to the most radical avant-garde movements of 20th-century art. The ideas of Luigi Russolo, presented in his *The Art of Noises* (1913), largely contributed to the development of music in the previous century through the recognition of noise as equally important sound material. Over one hundred years after the publication of Futurist manifestos, some concepts presented therein still remain up-to-date. Both the theoretical assumptions presented by Russolo, and his empirical activity, which manifested itself through the construction of new instruments called *intonarumori*, became an inspiration for numerous artists, including Marcin Stańczyk (b. 1977) and Artur Zagajewski (b. 1978) – chief representatives of the middle generation of Polish composers. The aim of the article is to demonstrate the manner in which the two composers translate selected elements of the Futurist doctrine into 21st-century music, interpreting them in their own, original way and incorporating them, temporarily or permanently, into their musical language. Artur Zagajewski, when writing his pieces for instruments constructed from PCV tubes (e.g. *Nature morte*), draws directly on Russolo's *intonarumori*, whereas Marcin Stańczyk in his *Muzyka tkana* [*Woven Music*], inspired by the sounds produced by weaving looms, makes references to the cult of machines, constituting one of the Futurist tradition components. The works of Zagajewski and Stańczyk are also partly rooted in the local context – they both live and compose in Łódź, a city with industrial traditions dating back to the 19th century, and they both point to the influence of that particular place on their artistic identity.

KEYWORDS: Futurism, avant-garde, noise, sound objects, PCV tubes, Luigi Russolo, Marcin Stańczyk, Artur Zagajewski

1. Futurism by Luigi Russolo – *theoria* and *praxis*

Futurism occupies an important place among avant-garde artistic currents at the beginning of the 20th century. The stipulations of the movement's founder, Filippo Tommaso Marinetti, included in *Manifeste de Futurisme* (1909), were not only groundbreaking but also had a radical character. The *Manifesto*

glorified the new technology of the automobile and the beauty of its speed, power, and movement. He [Marinetti] exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. (*The new encyclopædia Britannica*, 1995, p. 62)

The Futurist doctrine found favorable conditions in Italy, where radical moods grew more intense before World War I, and they finally led to the emergence of Fascist ideology. However, if one rejects the most extreme Futurist demands – such as the call for violence or the destruction of cultural institutions – it seems to be an apotheosis of beneficial development. This positive aspect of Futurist postulates assumed a peculiar form in *The Art of Noises (L'arte dei rumori)* by Luigi Russolo, who turned not only to Francesco Balilla Pratelli, the author of the first music-related Futurist manifesto, but also to young people, encouraging aspiring artists and performers to commence artistic pursuits:

we invite all the truly gifted and bold young musicians to analyze all noises so as to understand their different composing rhythms, their main and their secondary pitches. Comparing these noise sounds to other sounds they will realize how the latter are more varied than the former. Thus the comprehension, the taste, and the passion for noises will be developed. Our expanded sensibility will gain futurist ears as it already has futurist eyes. In a few years, the engines of our industrial cities will be skillfully tuned so that every factory is turned into an intoxicating orchestra of noises. (Russolo, 2004, p. 12)

Among the principal theoretical postulates of Russolo one should mention extending the definition of a musical sound and opening the art of music to new sources of inspiration, i.e. the technological advances of the 20th century, such as the 'cult of the machine, the big city' (Chodkowski, 2006, p. 293), as well as negating the perception of noises as undesirable sounds. The artist called for the inclusion of the surrounding sounds in the spectrum of potential musical material that could be used while composing. The noise sounds generated by vehicles and machines, being therefore an outcome of industrial human activity, were paradoxically treated by him as more natural to human ears than the sounds produced by traditional instruments, since they were closer to natural phenomena: 'storms, hurricanes, avalanches, cascades' (Russolo, 2004, p. 4). He was sceptical, or even contemptuous, of the 'clear sounds' of orchestral instruments, calling them 'anemic' and their acoustic equivalents – 'pitiful' (Russolo, 2004, p. 6).

Russolo's theoretical postulates were implemented, with the help of Ugo Piatti (Antokoletz, 1992, p. 341) in the form of *intonarumori*, instruments of his own construction, with a complicated sound spectrum displaying an exceptionally wide range of timbres. The concept of *intonarumori* was grounded in six categories of noises, distinguished by the inventor and encompassing such sounds as roars, claps, snores, snorts, whistles, whispers, grunts, buzzing, etc. (Antokoletz, 1992, p. 341). Thanks to his 'noise intonators', the Italian artist en-

tered the history books as a leading composer-constructor of the 20th century, along with Alois Hába and Harry Partch. However, unlike Hába and Partch, he was not interested in microtonalism, i.e. differentiating the relationships between the sounds of definite pitch, but inclined towards non-harmonic, noise-like sounds. Although Russolo's *intonarumori*, just like his compositions, were destroyed during the war,

they maintain a virtual existence through Russolo's detailed writings, a fragment of the score for *Risveglio di una città* (*The Awakening of a City*, 1913), contemporary concert reports, and even a few photographs. (Nicholls, 2004, p. 216)

Nowadays, from the perspective of over a hundred years after the publication of *L'arte dei rumori*, one can admit that the optimistic vision of industrial sounds harmonized naturally in the human perception, just like 'musical' sounds, has not come true.¹

It is hard to overestimate, however, Russolo's contribution to the development of new trends in music – from bruitism and machinism, through *musique concrète*, sonorism, right up to today's *noise* music.

2. Urban inspirations in the works of Stańczyk and Zagajewski

Marcin Stańczyk (b. 1977) and Artur Zagajewski (b. 1978) are two Polish composers belonging to the generation bridging the gap between Paweł Mykietyn's (b. 1971) contemporaries and the youngest generation of artists debuting in the last few years. Their biographies converge in many aspects; they both graduated from the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź with degrees in Music Theory (Zagajewski – the class of Ryszard Daniel Goliąnek, Stańczyk – the class of Marta Szoka) and in Composition (Zagajewski studied under the guidance of Bronisław Kazimierz Przybylski, whereas Stańczyk – with Zygmunt Krauze as his tutor); currently, they work at their *alma mater* as teachers. They both completed their compositional studies relatively late, at the age of 30, therefore it can be assumed that their activity in that field has, from the very beginning, been based on conscious intent and extensive theoret-

¹ Russolo's overly bold predictions resemble also the missed prognosis expressed by John Cage (2010): 'I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments which will make available for musical purposes any and all sounds that can be heard. Photoelectric, film, and mechanical mediums for the synthetic production of music will be explored. [...] The present methods of writing music, principally those which employ harmony and its reference to particular steps in the field of sound, will be inadequate for the composer, who will be faced with the entire field of sound.' (pp. 3–4).

ical knowledge. Finally, they both associated their professional and personal lives with Łódź, though born in other places in the region.

Łódź is a city with a peculiar character, a former industrial center dominated by the textile industry from the 19th century until it underwent a transformation during the 1990s. The history of the place is reflected in its architecture; because Łódź had not been destroyed to the same extent as Warsaw during World War II, there are still numerous old factories and palaces once inhabited by Karol Scheibler, Edward Herbst, Julisz Heinzl or the families of Poznański, Grohman, Geyer and Biedermann. The aesthetic image of Łódź, once even called the ‘Manchester of the East’ (Dębska, 2015c, p. 77), as well as the devastated post-industrial brick buildings, have become an artistic inspiration for Stańczyk and Zagajewski. In an interview with Dębska (2015a), the latter claims:

the roughness of Łódź is natural. [...] It translates into [my] music – I like the sounds that are not smooth and delicate, but those that have their inner structure. When I come up to a renovated, even surface, I immediately know that I will not find it interesting, whereas bricks – sprayed, rugged, plaster-stripped – already appeal to me. Their texture is unpleasant. And that is where my fascination with noise comes from. [...] I am keen on industrial noises equipped with a rich inner structure. In music, I always tend to single out and show that roughness, and neutralize the smoothness.

Somewhere else in the interview (Dębska, 2015a), he admits that:

on numerous occasions I have stressed that what surrounds me, both in visual and artistic terms, is undoubtedly directly reflected in emotions and the sound layer of my pieces. I cannot imagine myself composing somewhere else. Łódź inspires me a lot. I love that roughness – a feature I cannot find in equal measure in any other city.

Marcin Stańczyk in his interview with the same author (Dębska, 2015b) shares a similar opinion:

When walking round the city, there is no sound that would be actually unreal. However, when I am looking at old factories, just like the one we are now sitting in [Antoni Ramisch’s old factory], I can imagine all those spinning mills, their steady movement.

As for the sounds that fascinate him, he says that:

the audiosphere around my home [in Łęczycza] is of a completely different, natural sound character. As a composer I think in oppositions. The most distinctive one is the contrast between natural and artificial sounds such as, for instance, mechanical sounds. I am interested in both categories. The swoosh of the sea, the rustling of the meadow by which I live, and on the other hand – the sound of a Łódź tram and the moment when its driver pulls the switch with a metal rod. This is an amazing sound. (Dębska, 2015b)

The conclusion from the aforementioned statements is that it is not the soundscape of the city that inspires Zagajewski but it is the visual stimuli (the texture of the buildings) that provoke him to translate sensual impressions into music. Stańczyk seems to absorb more sounds from the surroundings, at times even attempting to recreate some sound qualities in his music. What he also manifests in his works is the tendency to combine opposing natural sounds (e.g. those existing in nature but also those understood as acoustic sounds) with artificial sounds (associated with human activity but also the sounds generated electronically). Lindstedt (2012) highlights that tendency when writing about

juxtaposing the nature and technology (mechanization) – not only in terms of material but also music aesthetics (for example, music that is indeterminate to some extent, i.e. natural *versus* strictly organized – mechanically) and performance (man's 'struggle' against machine). (pp. 43–44)

Among Marcin Stańczyk's diverse works, there are only a few pieces directly connected with Łódź with regard to their themes or sound material. Undoubtedly, one should mention a mini-opera for 3 male voices and instrumental ensemble *In Case of Rapture* (2011), where the composer used a sound sample recorded in the busy Kopciński Street, the composition *Muzyka tkana* for orchestra (2013), as well as the multimedia installation titled *muzyka tkana – powidoki* (2016), where the recordings made in one of the Łódź factories became the material for the audio and visual layers. In Zagajewski's music, local motives are more abundant – *EC14* for 4 PCV tubes (2012) makes references already in the title to the heat and power plants of Łódź; the two compositions *TraktionEins* for cello and *TraktionZwei* for cello and PCV tube (both from 2013) are inspired by Łódź trams and dedicated to the cellist Dominik Połośki. Łódź is also the main character of *La Città futurista*, the composition for an ensemble of 16 amateurs and symphony orchestra (2015), written for the centenary of the Artur Rubinstein Philharmonic in Łódź. Zagajewski also undertook the performance-like activity, during which he presented music within the urban space. That activity comprises, inter alia, the *unhum* project for 23 musicians and 52 passers-by (2010), carried out in Piotrkowska Street in Łódź as part of the Fokus Łódź Biennale.

3. Two faces of Futurism in the works of Stańczyk and Zagajewski

Futurism was an ideology with an exceptional power of influence that spanned the entire 20th century and the beginning of the 21st century. It is also reflected in the output of the two composers from Łódź.

When asked whether he feels like a Luigi Russolo's successor, Stańczyk answers that

no doubt that Futurist ideas had a strong impact on me. When one leaves a music school, he/she does not have a clue about them. One only heard from one's pedagogues that one played with an 'ugly' sound, that one should play more and more beautifully, yet later we find out that somebody wrote a manifesto the other way around: that something else can be beautiful! (Dębska, 2015b)

He finds himself in sympathy with the line of thought regarding sound initiated by Pratelli and Russolo – Stańczyk is a composer who fully understands the issues of timbral attractiveness and the potential of noises. In an interview with Szczecińska and Topolski (2011, p. 103), he says openly:

I often use sounds of indefinite pitch or noises, and I hate it when they are defined as 'effects'. Sorry, but they are ordinary sounds.

Not only instruments themselves become the source of noises in his music; in line with his concept of 'total performance', according to which the composer requires from performers their total involvement in the performance (or, sometimes, even co-creation) of a work, different types of non-harmonic sounds are of vocal provenance or they are derived from the gestures of a choreographic character. In his scores, Stańczyk often provides one performer with notation on a few staves (e.g. in *Three Afterimages* for double bass, 2008, or *Mosaïque* for cello and live electronics, 2011–12) and the notation itself is characterized by unusual meticulousness. In terms of the performing body, the composer restricts it to traditional instruments, though he thoroughly explores their timbral potential.

The composition by Stańczyk that most evidently draws on Futurism in terms of its sources of inspiration is *Muzyka tkana* [*Woven Music*] (2013), dedicated to the Sinfonia Varsovia orchestra. The choice of the theme itself, as well as the clear (already apparent in the title) indication of the interpretational key, meet the postulates of the Futurist ideology.² That energetic work, of a narrative, developmental character, was provided with the performing instruction *meccanicamente*; the composer explains that

this expression is connected with the dramatization of performance. When I observe musicians during a concert, I would like to see them 'inside the music' they are performing. [...] In my view, what matters is the dynamics of movement on stage. If lively music is performed, I would like the musicians to show it with their bodies. And if they are not playing, I wish they would not make unnecessary movements, as it disturbs the perception of the piece. (Dębska, 2015b)

The inspiration for *Muzyka tkana* came from the sounds of weaving looms, recorded by the composer in the Central Museum of Textiles in Łódź, housed in

² Although in 20th-century music machinism was also present in the works of neoclassical composers, Stańczyk himself only admits futurist influences in his piece.

Biała Fabryka [The White Factory] of Ludwig Geyer. He says about these machines that

they play really beautifully – differently when one at a time, differently when together. When they are playing together, there occurs the phenomenon of self-synchronization. The rhythms somehow crisscross, adjust to each other for a moment, get synchronized and they are played, for a short time, almost simultaneously, and then – each of them independently again. (Dębska, 2015b)

The composer, therefore, refers listeners to the pre-war history of Łódź as a city of factory owners, dominated by the textile industry.

In order to copy the phenomena of synchronization and desynchronization, the composer put to use such components of music as agogics (from the initial 80 bpm, through 100 bpm, gradually down to 70) and meter-rhythm (meter changing many times, runs of small rhythmic values, motoric motion). The fascination with weaving looms is musically reflected, first and foremost, in the tone color. The work is permeated with non-harmonic sounds such as inhalations and exhalations, sighs, blowing into an instrument, consonants pronounced into a mouthpiece, subtle embouchure, tapping keys, bowing across the soundboard, etc. In nearly the entire vocal part of the string section instrumentalists also play a percussive role. Instrumental timbres evoke in listeners the impressions of various devices used in a 19th-century factory for the production of yarn – starting from the simplest ones, like a spindle, through the weaving looms, up to fully automated machines that dominated textile industry in the 2nd half of the 19th century. Humming and hissing on long notes reflect the sounds emitted by a steam engine, while the motoric motion of small rhythmic values, present from the close of the first part of the piece up to the very end of the work as a sort of *leitmotiv*, illustrates working mechanisms with various forms of tapping which imitates the work of weaving looms. The narration of the composition is suggestively described by Dębska (2015c):

[...] the composer recreates, with the use of musical means [...], the potential of rhythmically working machines. It is easy to imagine a morning in a Łódź factory, the moment when machines wake up to their daily routine, propelled by the puffing of a steam engine. [...] In the aforementioned composition, machines-instruments are kept in check with claps of the slapstick [...]. The woodwinds work in sequences of thirds and seconds, whereas the impression of effort and working time is enhanced by the brass and the strings, moving quickly in small intervals, which creates the effect of a factory speeding up like a train. [...] It happens that something gets stuck, a thread breaks off, a machine gets jammed but after a while the production process starts again, goes on and on ceaselessly ... for about 12 minutes. (p. 77)

Artur Zagajewski draws on the practical aspect of Luigi Russolo's activities. He is an inventor and constructor of PCV tubes – instruments made up of two hydraulic tubes (a shorter and a longer one), of a straight or bent shape, linked with metal wire ties. The opening of each tube is equipped with a recorder

The image displays a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left side:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. in B-flat / Bass Cl.
- Bassoon 1
- Bassoon 2
- Hr. 1
- Hr. 2
- Trp. 1
- Trp. 2
- Tbn. 1
- Tbn. 2
- B. Tbn. / Tbn.
- 2 Trumpets in B-flat / B.C.A.
- Cymbals / Ring Cymb. / Sn. / Tam-tam
- Triangles
- Drum
- Perc.
- Vln. I
- Vln. II
- Vcl. I
- Vcl. II
- Vc.
- Pnc.
- Dbl.

The score is written in a complex, dense notation, featuring many notes, rests, and dynamic markings such as *ff*, *f*, *mf*, and *pp*. The music is organized into measures, with some measures containing multiple notes and rests. The overall appearance is that of a highly detailed and technically demanding musical score.

Example 1. M. Stańczyk, *Muzyka tkana*, b. 165–167

mouthpiece. Although Zagajewski accidentally discovered the fact that the diameters of these mouthpieces fit the opening of a tube, he is fully aware of the analogy between Russolo's creative efforts and his own artistic pursuits:

Luigi Russolo used to say that music should consist of the surrounding sounds and postulated constant expansion of the instrumental range. He created his *intonarumori*, I use PCV tubes. It [Futurism] was the only moment (in the history of art) when a musical postulate was so subversive and avant-garde that it equaled the postulates for visual arts. [...] Futurism was a breakthrough. (Dębska, 2015a)

Zagajewski entrusts the performance on PCV tubes to professional musicians (for example, in such works as *Songs of nature*, 2010, *EC14*, 2012, *Glassmusic-motet*, 2014), to children and young people (*Mechaniczne zabawki* [*Mechanical toys*], 2015, *8 for 8*, 2015), but also to amateurs, as in the case of *Nature morte* for 24 PCV tubes (2013), or *blokhaus C* for sound objects (2015).

4. *Nature morte* by Artur Zagajewski from the Futurist perspective

Nature morte by Artur Zagajewski was composed with amateur performers in mind, that is, people who do not have any musical preparation in terms of sight reading and playing instruments.³ The volunteers who participated in the project were selected by a draw. The premiere of the piece took place on April 20th 2013 in the foyer of the Artur Rubinstein Philharmonic in Łódź, since the composition is topophonic: Zagajewski emphasizes in the introduction to the score that the work was designed for performing in various spaces so that the sound sources could surround the listeners from all sides. He expands on the issue in an interview with Dębska (2015a):

this is a composition which was created, from the very beginning, with the Łódź Philharmonic foyer space in mind. However, the sound layer was designed in a way that allowed for performance within different spaces and for interaction with their acoustics. Another thing was a certain aesthetic reaction. We have sterile hydraulic tubes,

³ Engaging amateurs in performing a musical piece, which is something Zagajewski has done several times (e.g. *La Città futurista* for orchestra and 16 amateurs, 2015, *Oratorium na orkiestrę i chór mieszkańców Warszawy* [*Oratorio for orchestra and choir of Warsaw citizens*], 2011), may draw from the tradition of Cornelius Cardew, such as *The Great Learning*, performed by The Scratch Orchestra, of which many members were not academically trained in performing music. This interpretation, however, seems exaggerated, since Zagajewski's *Nature morte*, in contrast to Cardew's compositions, is specifically notated and does not have such an experimental character. Therefore, it fits more into the European tradition, including the tradition of Futurism as an avant-garde movement which breaks the boundaries of convention.

Example 2. A. Zagajewski, *Nature morte*, part C, segments 1–3, ensemble I

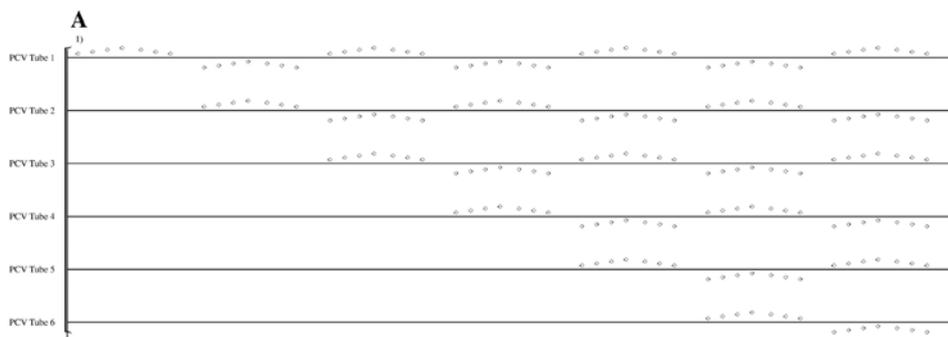
a dehumanized instrument, which perfectly fits in the Philharmonic space – this reverb, concrete and sounds from the street. The second presentation of the piece in the Uniejów Castle was also an invaluable experience for me. It was not only about the acoustic space but also about aesthetics, the visual space.

Indeed, from the aesthetic perspective, the quasi-modernist space of the Łódź Philharmonic excellently complemented the sonic atmosphere created by Zagajewski in *Nature morte*. The performance was enriched with additional acoustic elements – from the outside there came the sounds of trams and cars, which were woven into the composition's fabric. Opening to the sounds characteristic of the performance venue, and the assumption that they become part of the composition, correspond to the concept of *soundscape*, proposed by the Canadian composer and music theorist Raymond Murray Schafer (1993).

In terms of the principles behind the design of the piece's structure, the composition is typical of Zagajewski, who developed an individual method of composition. It can be defined as the method of addition – in each following segment, the composer introduces to one or more voices either some modification of the previous manner of playing (singing) or a new musical idea, which will next be copied gradually by other voices in a given performing group. Therefore the barlines separate those parts of the score between which a change appears – either a small one, barely noticeable, or more significant, producing the effect of a sudden cut, as in the montage form (Chomiński & Wilkowska-Chomińska, 1983, p. 229).

The composition has a sectional form and consists of 5 parts: the movements are marked with the sequential letters A–E and separated with general pauses. The only deviation from the rule can be observed between parts D and E, since the general pause is placed in bar 11 of the D part and followed by another 11 bars before the final movement starts. The whole composition lasts about 40 minutes.

The layout of the score resembles the traditional one with separately notated parts of particular performers, one over another, grouped in four sets of six parts



Example 3. A. Zagajewski, *Nature morte*, part A (initial fragment), ensemble I

each, tied with brackets. Since there is no possibility of achieving absolute pitches, the composer abandoned staves, reducing the notation to a single line only. The signs located over the line refer to the shorter tube (the right one), below the line there are signs referring to the longer tube (the left one).

The notation of the piece was largely reduced and simplified in comparison with the conventional musical notation, so as to enable amateurs to read it. The composer decided to apply quasi-graphic symbols in numerous places. Sometimes traditional musical notation appears in the score (quavers, semiquavers, crotchets, crotchet rests) but their realization is described in detail each time. The notation is intuitive, which makes it easy to grasp and later to perform.

The composition covers 18 ways of instrumental sound production, numbered in the score and thoroughly explained in the key. Comments refer mainly to the manner of reading the notation, showing how to shape phrasing (dynamics), rhythm and tempo, and how to bring the air column into the tube; the notation also shows some additional vocal elements (e.g. *mormorando* with the lips touching the inlet) or percussive ones (hand tapping against the outlet, stamping one's foot). Instructions are supplemented with one general comment – the rhombus-shaped and square notes mean playing with a mouthpiece, whereas round-headed notes equal the tones generated without a mouthpiece by blowing the air directly into the inlet of the tube.

The score is equipped with barlines that separate particular fragments, called 'segments' by the composer. They do not play the role of bars (except for the first eight segments of part D and the whole of part E) as each of them lasts about 30 seconds, during which a performer keeps repeating the musical material included within. Particular performers move on to the next segment asynchronously upon the conductor's gesture, after finishing off the currently played phrase.

What characterizes all compositions by Artur Zagajewski is a clear structure, consequently developed form and logic in the use of musical ideas – these are

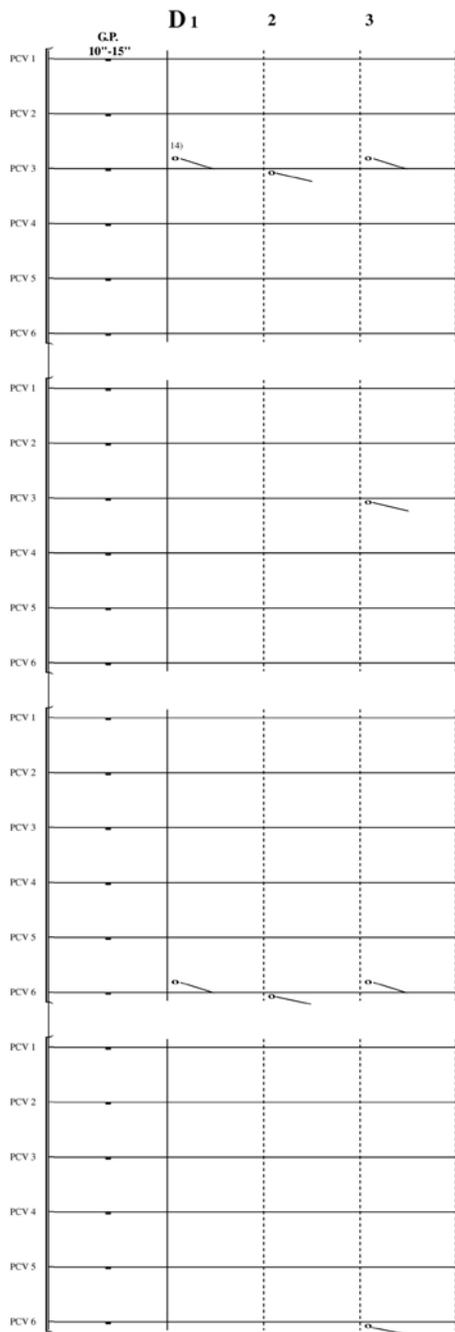
10

The image shows a musical score for six parts, labeled PCV 1 through PCV 6. Each part is written on a single staff. The notation is highly rhythmic and repetitive, featuring many slurs and accents. The parts are arranged vertically, with PCV 1 at the top and PCV 6 at the bottom. A large bracket on the left side groups all six parts together. The number '10' is centered above the score.

Example 4. A. Zagajewski, *Nature morte*, part C, segment 10, ensemble I

the features that could be considered typical of his works. *Nature morte* is also a piece written in a rigorous, even schematic manner. It is not narrative, with the distinct modularity of its form, lacking a climax as well as obvious tensions and relaxations. Dynamic changes, resulting from thickening and thinning the texture and the employment of various performing techniques, do not affect considerably the vitality of the work. Formal segmentation is emphasized by general pauses separating particular sections and by the repetitiveness of short simple structures, or even single tones, within the fragments lasting several dozen seconds. Once exploited, the performing techniques are not applied in the following parts of the composition.

The key idea of the composition, therefore, seems to be the presentation of the highest possible number of sound production methods on the instrument constructed by Zagajewski, showing its timbral potential, a wide range of sounds (from various tones of definite pitch to diverse shades of noise) up to its capability to resonate and amplify the human voice. What also matters is the dichotomy between synchrony and asynchrony. The composer freely picks proportions between the freedom of performance – both in terms of the pitches played and sung by performers and the length of motives and phrases as well as the number



Example 5. A. Zagajewski, *Nature morte*, part D, segments 1–3 and the preceding general pause

The image shows a musical score for six PCV (Pressure-Controlled Valve) instruments, arranged in two systems of six staves each. The notation is complex, featuring various rhythmic patterns, slurs, and dynamic markings. The first system (PCV 1-6) shows a sequence of notes with slurs and dynamic markings. The second system (PCV 1-6) shows a similar sequence, but with some staves containing dense, repetitive patterns. The score is divided into five measures by vertical bar lines.

Example 6. A. Zagajewski, *Nature morte*, part D, segments 18–22, ensembles II and III

of their repetitions within the segment – and a close cooperation regarding the metro-rhythmic coordination between the ensembles involved.

The idea of constructing non-traditional instruments, extending the sound range available to the composer so far, stems directly from the ideas of Luigi Russolo, nevertheless the relationship between theoretical thought and musical practice is different in Zagajewski. The premiere of *Nature morte* coincided in time with the centenary of Russolo's *The Art of Noises* and the first public presentation of his instruments. The Italian artist needed 'noise intonators' to implement his new definition of a musical sound, expanded with the tones close to the sounds of the surrounding world. It could be said, therefore, that in the case of that artist instruments were the tools for practical realization of a theoretical concept that had appeared first – unlike Zagajewski. The surprising idea of using hydraulic tubes as musical instruments, as well as an accidental discovery of the fact that a recorder mouthpiece fits the inlet of the tube inspired the composer from Łódź to write his piece, which was followed by subsequent compositions where the PCV tube gains the status of an instrument.

Luigi Russolo wished to recreate selected types of noises through an 'orchestra of noise', consisting of *intonarumori*: large-size constructions of surprising shapes. Zagajewski managed to achieve the same unusually nuanced timbral diversity just with the help of uncomplicated instruments, made of PCV, which are much simpler in their construction than the vast majority of wind instru-

ments. For the construction of his instruments Zagajewski utilizes cheap materials, which are widely available in building materials stores, and his compositions are performed by amateurs. Zagajewski's activity radically questions the cult of a professional artist who receives a thorough lifelong education to learn the tricks of the trade. He also objects to the fetishism of the musical instrument as a sophisticated product of craftsmanship, hand-made by a master, and demonstrates the justifiability of applying the so-called 'sound objects' in the creation of music.

5. Conclusion

Futurism is not the only current of 20th-century music that found its reflection in the works of Marcin Stańczyk and Artur Zagajewski. Their output also covers some pieces drawing on, *inter alia*, the genre of instrumental theatre, sonorism, spectralism, conceptualism, performance or even minimalism. They both employ electronic media in their works, too – Zagajewski is the Head of the Electronic Music Computer Lab, functioning as part of the Academy of Music in Łódź, and Stańczyk completed a 2-year study program at the Parisian IRCAM. Whereas Zagajewski confirms in interviews (Dębska, 2015a; Lewandowska-Kąkol, 2012) that he draws on the achievements of the previous century, filtering the ideas and aesthetics through his artistic sensitivity, Stańczyk renounces any influences of the artists from the past:

I do not like comebacks, all these 'neos'. I am pursuing my way, I do not prey on masters of the past, do not make references to what was then (Szczezińska & Topolski, 2011, p. 106).

The approach of both composers to the 20th-century tradition, including Futurist ideas, is inseparably associated with their perception of a work of art, the process of composing, or artistic expression. Zagajewski, strongly inspired by (among other things) modernist art and bruitism, incorporated 'rough', sharp sounds and noises into his musical language on a permanent basis, and PCV tubes, along with other sound objects (such as crystal vases, Tibetan singing bowls, plastic bottles or metal rods), have become his distinguishing mark. The sound material in the works of Stańczyk is more varied and the most important aspect of a work (for the composer himself) is probably its conceptual dimension, reflected in his individual approach to each composition, as well as the quest for newer and newer forms of artistic expression. However, both composers have an excellent compositional technique, elaborated during more than 10 years of their activity in the field. Within the community of Polish contemporary composers they are truly distinct personalities, a view expressed by Topolski (2012) when writing about Stańczyk:

like any other young Polish composer, he can curb the energy of sound processes, purely sensually and spontaneously, despite the fact that he has a specific and logical plan. This music is so vehement that it can scratch the listener really badly.

Whereas Zagajewski is characterized as follows:

What I find intriguing about Zagajewski is the combination of sound roughness, aggressive loudness, energetic repetitions with quiet whizzes, frozen motion, entering the core of the sound. A sort of punk rock haiku. (Topolski, 2013)

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To sum up, the Futurist concepts of Luigi Russolo find their reflection in the works of Artur Zagajewski, represented in this article by the composition *Nature morte*. The composer considers himself, to some extent, a successor of the 20th-century avant-garde. In the output of Marcin Stańczyk, compositions drawing on Futurism are undoubtedly less numerous, but the piece discussed in the article – *Muzyka tkana* – provides an example of a conscious combination of the 19th- and 20th-century history of Łódź as the center of the Polish textile industry with the Futurist vision of Russolo. Both composers interpret in their own original ways the postulates of the movement in question – one of the most significant art currents of the previous century.

Translated by Elżbieta Fesnak-Przybylska

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