

## ABSTRACT

Title of Document: POLISH VIOLIN MUSIC IN THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY  
Światosław Ludwik Kuźnik, Doctor of Musical Arts, 2015

Directed By: Associate Professor, Dr. James Stern, School of Music, String  
Division

The purpose of this dissertation is to promote Polish violin music written in the 20<sup>th</sup> and 21<sup>st</sup> Century. My recitals included many lesser-known compositions and composers which I strongly believe deserve to be better known and more often performed. The search and preparation of those pieces, for which recordings and music scores are not easily found, was a very exciting and stimulating process. Much Polish music written in the 20<sup>th</sup> and 21<sup>st</sup> Century is interesting, expressive, beautiful, and deserves to be more often performed.

Performing 20<sup>th</sup> and 21<sup>st</sup> Century music opens new perspectives in two directions: musically and technically. Performer and listener are, in many cases, unbound from tonality. Composers are looking for new sonorities and exploring such performing techniques as varieties of harmonics, quarter tones, extreme dynamics, complex rhythms, and usage of a wide range of registers.

An important part of Polish music is Polish folklore. The little town of Zakopane is known for Polish traditional clothing, food, architecture, dance and music. Also, most prominent Polish luthiers including Wojciech Topa, whose instrument I am playing, have

been making their instruments in Zakopane. This little town in the Tatras Mountain has been an inspiration for many Polish artists including Iwaszkiewicz, Witkacy, Karłowicz, and Szymanowski. Those composers used such folklore elements as folk scales, popular tunes, and imitations of the sound of the folk band with characteristic folk dance rhythms.

Other musical genres where folk elements are strongly present are the compositions dedicated to young musicians, with a specifically educational purpose. Among composers who wrote educational music were Grażyna Bacewicz, Witold Lutosławski, and Henryk Mikołaj Górecki. This approach makes the works more easily understood by young performers and, at the same time, broadens their understanding of Polish culture and prepares them for the challenges of contemporary music.

This has been an exciting project for me because, on the one hand, it allowed me the challenge of performing compositions that are lesser-known and often consist of musical language new to me while, on the other, it brought me back to my roots and the country of my mother tongue.

POLISH VIOLIN MUSIC IN THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY

By

Światosław Ludwik Kuźnik

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Advisory Committee:

Dr. James Stern, Chair

Professor Katherine H. Murdock

Professor James E. Ross

Dr. Kenneth Slowik

Dr. Piotr Świstak

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DEDICATION  
To Aneta, Marek and Mateusz

# Table of Contents

Recital I.....	1
Recital II.....	2
Recital III.....	3
Bibliography.....	4

# **Recital I**

**May 12, 2014, 8:00 p.m.  
Ulrich Recital Hall  
University of Maryland**

**Swiatoslaw Kuznik, violin**

**Elizabeth Adkins, violin**

**Ernest Barretta, piano**

Grażyna Bacewicz *Kaprys Polski* (1954)

Grażyna Bacewicz *Oberek I and II* (1949) and (1951)

Karol Szymanowski “*Mythes*” *Op. 30* (1915)

Witold Lutosławski *Partita for Violin and Piano* (1984)

Grażyna Bacewicz *Duos for Two Violins* (1945)

## **Recital II**

**September 2, 2014, 8:p.m.  
Guldehorn Recital Recital Hall  
University of Maryland**

**Swiatoslaw Kuznik, violin**

**Ernest Barretta, piano**

**Aneta Otreba, cello**

Romuald Twardowski *Piano Trio No. 2* (2005)

Norbert Kuźnik “*Dialogi*” for violin and cello (1989)

Krzysztof Penderecki *Cadenza for Violin Solo* (1984)

Grażyna Bacewicz *Kołysanka / Cradle Song* (1952)

Grażyna Bacewicz *Witraż / Stained-glass Window* (1932)

Karol Szymanowski *Dance from the ballet 'Harnasie' Op. 55 for Violin and Piano* (1931)

Andrzej Panufnik *Piano Trio Op.1* (1934)



## **Recital III**

**December 1, 2014, 8:00 p.m.  
Ulrich Recital Hall  
University of Maryland**

**Swiatoslaw Kuznik, violin  
Ernest Barretta, piano**

Karol Szymanowski *Sonata for Violin and Piano, Op. 9* (1904)

Grażyna Bacewicz *Sonata for Violin and Piano no. 4* (1949)

Karol Szymanowski *Notturmo and Tarantella, Op. 28* (1915)

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