

International Conference
European Musical Culture as a Space of Dialogue.
Traditions, Sources, Interpretations
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Abstracts of speeches

dr hab. Aleksandra Kłaput-Wiśniewska, prof. uczelni

Dialogue in Culture – A Multi-Dimensional Model: A Reconnaissance

The text is an attempt to construct a spatial schema that maps the functions and relations of various manifestations of dialogue within the art of music. The model takes the form of a pyramid whose sides correspond to dialogicality in stylistic, aesthetic, and ontological senses; macro- and microcultural dialogicality; and dialogue with Time and the Absolute. At the center of the model — as a sphere inscribed within the structure, touching and influencing its surfaces at multiple points — appears the human being's internal dialogue. The entire configuration converges at the apex of the pyramid, emphasizing the understanding of dialogue (in accordance with Martin Buber's conception) as *encounter*.

Beyond the issues related to the different concepts that fit within this dialogical framework, the most essential are the questions that arise when one becomes aware of the diversity and multi-dimensionality of dialogical situations occurring in art. It is precisely the quality, quantity, subtlety, intensity, or other relational characteristics that determine the type, character, style, reception, and function of art.

dr hab. Suzanne Kogler, prof. uczelni

Music as a Multi-Layered Space for Dialogue: On the Culture of New Music in Europe

The paper will explore different dimensions through which European new music enters into dialogue with the past, present, and future. The theoretical basis for these deliberations is provided by philosophical and aesthetic considerations on the aesthetic category of the new, but also thoughts on the extent to which music can be communication and language and develop political effectiveness. The basis is formed by Theodor W. Adorno's aesthetic theory, Ludwig Wittgenstein's language game thinking, Jean-Francois Lyotard's definition of the event, and Hanna Arendt's conception of politics. In music, not only the semantic level is the subject of investigation, but also the sensory-emotional and action-related moments, which are presented with the help of various pieces by composers from Austria, Poland, Italy, Ireland, and France, such as Clemens Gadenstätter,

Joanna Wozny, Pia Palme, Brice Pauset, Luigi Nono, and Karen Power. The aim is also to show how new music in Europe has been developing since the Second World War as a cultural network that connects people across national borders. In constant dialogue with society, politically relevant problems and issues as well as traditional forms of expression are remembered, revitalized, reevaluated, critically updated and discussed. Institutions such as festivals, opera houses, and concert halls play a significant role in this process.

dr Andra Pătraș

Expression of the Romanian Folk Style in Béla Bartók's *String Quartet No. 5*

This presentation examines the complex stylistic synthesis that emerges in *String Quartet No. 5*, a work that marks an important moment in the evolution of Bartók's modernist language. Although the quartet is rooted in the study and absorption of folk materials, it cannot be understood as a folkloric composition. Rather, it represents a transformative recontextualization of folk-derived melodic and rhythmic elements within the framework of early twentieth-century. Thus, the quartet illustrates Béla Bartók's attempt to transform folk elements into a modern and personal musical language.

Methodologically, the presentation combines close score analysis with contextual considerations derived from Bartók's early ethnomusicological work and his own writings on musical nationalism and modernism. The paper ultimately argues that *String Quartets* of Bartók constitutes not merely an early experiment but a decisive reimagining of the relationship between folk tradition and modernist musical language. It exposes a creative process in which two distinct musical worlds are not juxtaposed but organically fused, revealing the foundations of Bartók's mature compositional voice.

Szymon Mański

Musical as a generational bridge. The evolution of the musical language from classical operetta to contemporary musical forms in the context of changes in the preferences of the European audience

Contemporary musical theater is a space in which traditional forms of performance converge with popular culture, creating a multidimensional plane of dialogue. The speech addresses the issue of the evolution of the musical as a syncretic genre, which, growing out of the heritage of operetta and vaudeville, has redefined its language to become a medium of intergenerational communication. The starting point is the thesis that the transformation of the musical - from classic orchestral scores to rock, pop and hip-hop idioms - is not only a formal process, but a response to the changing cultural codes of the European audience. The aim of the presentation is to demonstrate how the adaptation of musical means of expression affects the integration of demographic groups. The analysis will focus

on how the musical, while maintaining the classic narrative framework, builds a bridge between generations with different reception competences. The analyzed source material will include works that constitute milestones in the development of the genre: from the famous plays of the "Golden Age" to phenomena that redefine the contemporary stage, such as *Wicked* by Stephen Schwartz, *Dear Evan Hansen* by Benj Pasek and Justin Paul, and *Hamilton: An American Musical* by Lin-Manuel Miranda.

Maria Majewska-Mocek

Opera of Polish Generation X Composers as a Space of Dialogue

The paper examines the operatic works of Polish Generation X composers as a space of dialogue with the European musical tradition. The theoretical framework is based on Svetlana Boym's concept of reflective nostalgia, understood as a return to lost cultural narrative models. The analysis focuses on selected operas by Dariusz Przybylski, Aleksander Nowak, Prasqual, and Wojciech Blecharz composed after 2000. These works reveal a conscious engagement with historical stylistic idioms, elements of tonality, and classical models of musical dramaturgy, combined with sonoristic techniques, extended performance practices, and electroacoustic media. The dialogue with the past does not take the form of reconstruction, but rather of reflective reinterpretation of the lost narrative coherence of opera as a genre. The past becomes a field of creative transformation and cultural memory negotiation. The paper demonstrates that contemporary Polish opera constitutes an important element of the European space of artistic dialogue.

Marta Goluch

Interpretations of Emotions and Meanings in the Light of Cognitive Theories: The Case of *The Eyes of That Little One* (lyrics by A. Osiecka, music by Z. Konieczny)

Songs set to the lyrics of Agnieszka Osiecka continue to resonate across generations: each new performance influences how we experience it. This paper presents an interpretation of one of the most popular songs from this repertoire, proposed by a representative of the younger generation. It is examined through two recent cognitive-theoretical frameworks that offer robust methodological scaffolding for the analysis of songs - Michael Spitzer's appraisal theory (musical emotion as temporally unfolding evaluation) and Lawrence Zbikowski's adaptation of conceptual blending theory (musical meaning as the rapid integration of poetic and musical concepts). As a case study, *The Eyes of that Little One* (lyrics: Agnieszka Osiecka; music: Zygmunt Konieczny) reveals two alternating emotional trajectories shaped by formal contrast: a rhythmically driven stanza that elicits unease and, over time, fear, and a reflective refrain that cues tenderness, gradually transforming into mourning. Blending diagrams capture salient meaning-making moments: in the first stanza an

ostinato-like, rotating texture maps onto the poetic “carousel,” yielding an emergent scene of lovers caught in a “machine of fate”; in the refrain, the titular “eyes” and “blank notebooks” align with longer values and a slower tempo, projecting innocence and defenselessness. Overall, the song coheres as a tragic moral narrative about the inevitability of consequences - reheard and re-felt anew by successive generations.

dr Katarzyna Figat

Contemporary Reinterpretations of the Legacy of the Polish Radio Experimental Studio

The Polish Radio Experimental Studio (PRES), which operated from 1957 to 2004, was one of the most significant centers for the development of electroacoustic music and sound art in Central and Eastern Europe. In recent years, a discernible renaissance of interest in its legacy has emerged, manifesting in a plethora of phonographic, performative, and curatorial projects that engage in a creative dialogue with the SEPR archives. The objective of this paper is to analyze contemporary strategies for reinterpreting this legacy and their significance for current artistic practices and theoretical discourses. The presentation will focus on selected exemplars of reinterpretation projects, including the 'Polish Radio Experimental Studio' series published by Bôlt Records, DJ Lenar's performances, contemporary interpretations of electroacoustic music scores initially developed at the Studio, and the “Apparatum” installation by the PanGenerator collective. Additionally, “Bogusław Schaeffer. Sound Memory Game” by Magdalena Paluch, and reconstruction activities carried out by the Museum of Modern Art in Warsaw would be taken into account. These illustrations will be situated within the overarching framework of remix culture, reinterpretation methodologies, and the utilization of archives as a medium. The analysis will demonstrate how archival sound materials function today not only as objects of historical reconstruction, but above all as a dynamic creative resource subject to processes of decontextualization, media translation, and performative reinterpretation.

dr hab. Barbara Mielcarek-Krzyżanowska, prof. uczelni

Forced migration and its impact on music. The case of Roman Berger

Life of Roman Berger (1930–2020), born in Cieszyn and deceased in Bratislava, was marked by the turning point of 1952, when – due to Stalinist repressions – his family was forced to leave Poland. Owing to the professional obligations of his father, Jan Berger, an Evangelical pastor and lecturer at the Academy of Theology in Modra near Bratislava, the family settled in Bratislava (then Czechoslovakia, now Slovakia). Denied a passport that would have allowed him to continue his studies at the Academy of Music in Katowice, Roman Berger completed piano and composition studies at the Higher School of Music in Bratislava, where he later undertook pedagogical work

combined with artistic activity. He also became a member of the Slovak Composers' Union, from which he was expelled due to his participation in the socio-political activities.

Berger's life and artistic path – marked by dramatic experiences – are divided between Poland and Slovakia. Poland remained for him a fundamental ethical and spiritual background; Slovakia became the space of his adult life, creative work, teaching, and public engagement. In biographical and cultural terms, he may be described as a Polish-Slovak creator; from the perspective of his life trajectory and artistic identity – as a Slovak-Polish one. From 1952 onward he lived and worked in Slovakia while maintaining a deep bond with Polish culture and language.

The aim of the paper is to demonstrate how forced (e)migration, experiences of violence, exclusion, and ideological oppression left their impact on Roman Berger's oeuvre, shaping his dual creative identity.

Bartosz J. Mazur

Engineers of the Mining Sound Tradition. About the Creators and the Repertoire of Selected Mining Wind Ensembles in Jastrzębie-Zdrój

The repertoire of mining wind ensembles has evolved over the years from simple functional forms such as marches, signals and polkas to more complex forms and genres. During the communist era, obtaining sheet music was a major challenge for these bands, often forcing bandmasters to transcribe scores themselves, exchange repertoire with other institutions, create original arrangements, and commission original compositions. The political transformation opened the country to Western influences, and elements of popular and film music began to permeate the 'uniform' literature, thus shaping the criteria for the selection of new repertoire. This presentation focuses on outlining the historical context and situation of wind ensembles in Jastrzębie-Zdrój over the years, presenting figures of selected composers and arrangers associated with selected ensembles, and analysing the original repertoire, particularly its evolution, form and instrumentation. This will allow to see how local musical traditions have adapted to new socio-cultural and market realities. The sources used for this study were the results of searches in bands library resources, interviews with bandmasters, and archival internet and press resources.

dr Aleksandra Bilińska-Słomkowska

European heritage reflected in the musical cultures of selected countries of the Andean region

Although not a single piece of music from the pre-Columbian period has survived in the form of musical notation, we know that music was an integral part of the social and religious life of the Maya, Aztec and Inca cultures – three great civilisations that flourished in the New World before the arrival of Europeans. When Francisco Pizarro arrived in Peru in 1531, he found a powerful and

highly developed Inca empire ruling over a vast region stretching from northern Ecuador to central Chile. Like the Maya and Aztecs to the north, the inhabitants of this empire, the Quechua and Aymara Indians, gave songs and dances an important place in their rituals. Music accompanied all ceremonies, and each had its own special form of song. The colonial period and later the powerful waves of European emigration changed the cultural face of South America forever. European musicians in the New World served as choir conductors, organists, teachers and organisers of cultural life. The lack of records of pre-Columbian musical creativity meant that it remained only in oral tradition, dominated by European trends. European musical instruments brought by colonists were also quickly adopted by the indigenous population. This paper will focus primarily on the vitality of European traditions and their assimilation into the culture of the Andean countries. Furthermore, the presence of selected compositional techniques, styles, and genres that have determined the character of music composed in the South American compositional milieu.

dr Manuel Domínguez Salas

Jazz Migration: From Afro-Cuban Traditions to European Spectral Music

This paper examines a specific transatlantic trajectory of contemporary jazz in which Afro-diasporic rhythmic knowledge—shaped in the USA through African retentive practices and Afro-Cuban/Cuban musical grammars—becomes a motor of compositional innovation in Europe. Focusing first on Steve Coleman’s M-Base aesthetics and his work with Cuban musicians (e.g., the Mystic Rhythm Society), I argue that “tradition” functions here less as stylistic quotation than as a transferable epistemology of time: clave-derived cyclicity, polymetric layering, and embodied metric modulation operate as generative constraints for composition. The second case study follows the European recontextualization of this legacy in Steve Lehman’s collaboration with the Orchestre National de Jazz, where rhythmic lineage is re-encoded through techniques associated with French spectral music. By framing jazz migration as a dialogue between traditional musics and compositional output, the study proposes a model of intercultural transfer grounded in compositional technique rather than narrative influence.

dr Anna Stachura-Bogusławska

***Polish Folk Melodies* for mixed choir, accordion ensemble and percussion by Edward Bogusławski. Music of meetings**

Polish Folk Melodies for mixed choir, accordion ensemble and percussion by Edward Bogusławski is a composition completed in 1989 and dedicated to the Dutch group D’Accord Ensemble. The Polish premiere of the work took place in 2012 at the Karol Szymanowski Academy of Music in Katowice.

The three-part composition was designed for a rather unusual vocal-instrumental set (the use of two bass accordions is particularly noteworthy). Moreover, in the piece, original folk melodies in choral voices (*Cemu ześ się fijołecku leśny; Kołys mi się, kołys; Hej, kiedy jadę koło karczmy*) are juxtaposed with the sound layer of instruments, using the experience of contemporary musical language.

The paper will introduce the inspirations for the creation of *Polish Folk Melodies*, the sound language and the place of work in the compositional oeuvre of Edward Bogusławski.

Przemysław Ficek

Żywiec Bagpipes – The Sonic Character of the Region

The lecture presents bagpipes as one of the most important instruments of traditional musical culture in Poland, tracing their presence from the Middle Ages to the present day. This instrument enjoyed popularity across various social strata—from the common people to the ruling elites—as exemplified by figures such as Emperor Nero and Tsar Peter the Great. In the 16th and 17th centuries, bagpipers constituted a significant group of musicians, as evidenced by, among other sources, tax records. Traveling bagpipers, active throughout the country, played a particularly important role in spreading the instrument. Bagpipes were also present in the military and at royal courts. In the 19th century, the modern map of bagpiping in Poland took shape, encompassing regions such as Greater Poland, the Silesian Beskids, the Żywiec region, and Podhale. The latter part of the lecture will discuss the construction of Żywiec bagpipes as well as contemporary innovations influencing the instrument's development. Based on archival recordings, the lecture will also present the characteristics of bagpipe music—its stylistic features and its importance for preserving regional identity.

dr Judith Romero Porras

The emergence of Mexican music in the 20th century: between European tradition and the quest for authenticity

The Mexican Revolution (1910-1920) marked a major political, economic, and social crisis at the beginning of the 20th century. Salon music, a legacy of the great Parisian salons and the influence of Italian and French opera, dominated the music in Mexico. However, the project of national reconstruction after ten years of war criticized European cultural influence and triggers a quest for national identity. In this context, Manuel M. Ponce, Carlos Chávez, Silvestre Revueltas, and other composers became the leading figures of Mexican nationalism. But what does this term mean? What are the characteristic elements of this musical nationalism? Our presentation aims to answer

these questions using a dichotomous analytical framework based on musical adaptation and adoption, European tradition and music originating in Mexico, folk music and art music, Western music and universal music. These themes aim to define what “Mexican music” means and to better understand this evolution toward a quest not only for musical identity but also for musical authenticity. Musical authenticity, this problematic term, will determine the approaches of composers such as Julian Carrillo, whose compositional work does not fall within the realm of nationalism, and Julio Estrada (contemporary period), whose work focuses on musical research and creation.

dr Ming Yue

Vernacular Roots, Global Resonance: Authenticity, Hybridity, and the Cross-Cultural Reach of Folk Music in Interdisciplinary Creation (with Associate Speaker: Sven Arne Klinger)

Amid rapid urbanisation, technological change, and cultural confluence, China’s niche folk music is increasingly marginalised. Cultural preservation efforts, however, often either fossilise traditions in museum-like stasis—hindering 21st-century vitality—or impose rigid stylistic constraints that reject hybridity and creative input. This places creative researchers in a bind: unable to innovate, yet vulnerable to accusations of cultural appropriation when engaging with heritage. This practice-based research emerges from a transdisciplinary collaboration between Chinese composer Dr. Ming and German visual artist Mr. Klinger. Adopting a transcultural lens, it critically develops a tripartite framework for the ethical revitalisation of marginalised folk music through transcultural interactive composition. Analysing case studies—from direct quotation of folk phrases in online co-creations for Sanxian and dance, structural reimagining of a Cantonese mountain ballad for mixed ensemble, chorus and animation, to abstract integration of Chinese vocal inflections into Western ensembles, and dialogue with tradition via digital art and AI—the study traces an evolving praxis. This encompasses: (1) egalitarian improvisation with heritage practitioners; (2) bridging vernacular elements into Western genres; (3) ethically engaged interdisciplinary work for deeper resonance. Informed by dialogues with practitioners, the inquiry addresses the negotiation of agency, authenticity and aesthetic hybridity in digital/global contexts. It argues that this scaffolded, reflective approach—prioritising ethical negotiation over appropriation—offers a sustainable model for maintaining vernacular relevance, while critically engaging with tensions between technological mediation, intangible cultural heritage and contemporary expression.

dr hab. Elżbieta Szczurko, prof. uczelni

A dialogue between the arts on the example of *Fourth string quartet „Chagall”* by Piotr Moss

The „*Chagall*” *quartet* (2007) is a virtuosic work with variable, kaleidoscopic form and expression, whose expanded five-movement form refers to the tradition of French *grands quatuors*. It was inspired by the works of Marc Chagall, and the composer’s intention was to suggest indirect links to the periods in the life of the famous colourist painter (his beginnings in Russia, first visit to Paris, October Revolution, second visit to Paris and the United States, the last years in Paris). The *Quartet* does not refer to specific pictures, but we find there a „processed reflection” of motifs that keep recurring in Chagall’s work, such as a pair of lovers, circus, war, events in the life of Russian Jews.

String quartet, regarded as the touchstone of compositional skill, has not infrequently been treated by composers who took it up as a kind of intimate diary, registering themes of significance considered from a personal perspective. The occasion for which Moss composed this work, his 60th birthday, reflecting an „inner need”, allows one to discern a kinship between the composer and the painter in their thinking and artistic vision; both artists of a nostalgic nature, creating their works alongside the mainstream trends, sharing a love of poetry, painting and music.

Jakub Karmelita

The Sudecka Philharmonic in Wałbrzych as a space for international and interfaith musical dialogue

The Sudecka Philharmonic in Wałbrzych was established in 1978 on the initiative of local authorities and the music community. Over the course of almost 50 years, it has developed a very broad repertoire, mainly based on the musical traditions of Poland, Germany, and the Czech Republic. For many years, the influences of these cultures have intersected in Lower Silesia, thanks to which the works performed by the Sudeten Philharmonic Symphony Orchestra are well received in every community. As the most important venue for musical events in the region, the institution also promotes cultural openness, which has resulted in cooperation with foreign centers and religious communities. Thanks to this, the Sudeten Philharmonic has become a venue for many important events. During the ongoing 48th artistic season 2025/2026, for example, a concert was organized here to mark the presentation of the Silesian Cultural Award, during which, in the presence of invited officials from Poland and Germany, works by Gustav Mahler, Johannes Brahms, and Stanisław Moniuszko were performed. Another example of interfaith dialogue is the concert crowning the celebrations of the 500th anniversary of the Reformation in Wałbrzych (the Symphony Orchestra together with the Wrocław Baroque Ensemble conducted by Andrzej Kosendiak performed, among others, Johann Sebastian Bach's cantata *Ein feste Burg*), as well as Wałbrzych Carol Singing 2026, where choirs from Wałbrzych and the surrounding area performed *Kantyczki* – traditional Christmas carols and pastorals.