

# Integration Attempts Paweł Mykietyn and the Composer's Self-Reflection

**MARCIN GMYS**

Department of Musicology,  
Adam Mickiewicz University, Poznań  
Email: marcin.gmys@gmail.com

*The Polish Composers' Union 70th Anniversary events are co-organised  
by the Institute of Music and Dance and co-financed by the Ministry of Culture and National Heritage*

## ABSTRACT

In this paper, the author attempts to reconstruct the aesthetic views of Paweł Mykietyn, a leading Polish composer of the middle generation. Since Mykietyn has never presented his views comprehensively, the author reconstructs his opinions on the basis of published interviews with the composer, focusing on his ideas regarding musical and non-musical inspirations, the significance of mathematical procedures in the compositional process, traditional musical forms, the role of quotations and self-quotations, experimentation with microtones and musical time, as well as the concept of music as autobiography.

**Keywords:** Paweł Mykietyn, postmodernism, microtonality, temporal innovation, permanent accelerando

Paweł Mykietyn has not yet published his ideas in a systematic manner. Since he has not presented lectures at any university (although he tutors some young artists occasionally), we cannot use any of his even provisionally organised notes or private records. Fortunately, as in the case of every outstanding artist (and a very young one at that), the interviews Mykietyn has given on various occasions come to our aid. Although no-one has yet attempted to preliminarily collect and systematise these interviews, it seems that their number might even approximate a few hundred.<sup>1</sup> They have appeared in professional magazines as well as daily newspapers and on the Internet, have been broadcast by radio stations and television channels. They pertain mainly to three wide subjects: his independent works ("high culture," so to speak); music created for the theatre (mostly plays by Krzysztof Warlikowski, with whom Mykietyn has worked for almost twenty years); and film (the composer's affair with the tenth muse has continued for around fifteen years, and every year he becomes progressively more and more involved in this field<sup>2</sup>). Below I have selected eleven areas, sometimes complementing one another, including such borderline topics as musical poetics and general reflection, which I hope will add up to a preliminary survey of Paweł Mykietyn's views on the key issues of his own work. His views have been abstracted from nine highly valuable

interviews which in no way contradict my own idea of the composer's aesthetic stance, developed on the basis of my almost twenty-year-long acquaintance with the artist.

## ON MUSICAL BEAUTY

In the magazine "Glissando" No. 16 (2010), Paweł Mykietyn gave the following answer to a question asked by Jan Topolski and Ewa Szczecińska regarding the wisdom of the compositional procedures he applies, which are usually exceptionally elaborate and closely related to combinatorics. As evident from his reply, the purpose of such procedures is to create a beautiful artefact which will have a predefined effect on the listener:

Everyone has their ways of writing; the purpose of music is to create something beautiful. I chose this method because it is in my nature: on the one hand I'm very romantic, but when I compose I'm not able to write for the sheer purpose of writing. I improvise more in the theatre or on an instrument, but this is not the case with composition. I like what Tom Johnson said: he doesn't actually create music – he finds it, first making the rules which later bear fruit in the form of a composition. I might not be so strict as to base every piece on some pattern; however, the final purpose is beauty and a message – so that music affects the listener, triggering some emotional response and bringing about an intellectual impression. Yet the whole technical part is in some sense insignificant; I mention it because I'm being interviewed for a very professional magazine... but it remains my private matter.<sup>3</sup>

It might be an over-interpretation to classify the statement below in the category of "music with a message", which German-language musicologists call as *Weltanschauungsmusik*, referring to Romantic and early twentieth-century music in particular; however, the author of *The Passion According to St. Mark* most certainly came close to that concept:

I support the thesis that music does not carry any non-musical content. I don't know, maybe it's because I neither have the talent nor the knack for poetic titles – or perhaps I don't want to suggest anything else apart from sound.<sup>4</sup>

It seems that one of the central elements in Mykietyn's thinking about musical beauty is the issue of the integrity and internal coherence of a musical work. This is a feature that, in his opinion, cannot be attributed to theatre or film music:

<sup>1</sup> A different thing is that the value of these interviews varies greatly, mostly depending on the competences of the interviewer; frequently they are just brief "snapshot" conversations introducing or retrospectively commenting on some music, theatre or film premiere.

<sup>2</sup> Mykietyn has won a number of prestigious awards at film festivals: twice – Eagles (2009, 2011), five times – Golden Lions (2004, 2008, 2010, 2011, 2015), as well as the Prix France Musique Sacem (2011) – an award of the French film industry for the best European film music composer.

<sup>3</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn [An Interview: Paweł Mykietyn], *Glissando*. No. 16, <http://www.glissando.pl/tekst/wywiad-pawel-mykietyn-2/> (accessed on 5<sup>th</sup> November 2015).

<sup>4</sup> *Ibid.*

Yet I feel that illustrative and autonomous music are two completely different worlds, even though they somehow interact. Of course there are no rules; in the movie *33 Scenes from Life* Małgośka Szumowska used parts of my *Symphony* almost 1:1, as interludes. Writing theatre music, I create just one of the elements, one of the voices in a counterpoint, whereas in the case of autonomous music, I am responsible for the whole work.<sup>5</sup>

Mykietyn seems to say that beauty is not exclusively a question of developing one's workshop. The artist points out that with the growing number of composition classes in the countless academies of music around the world – a process that we can currently observe – a specific situation has been created:

A dead end – a situation in which actually anyone could become a composer. So, it's enough to complete the course to be able to compose. And here's the other side of the coin: OK, anyone can compose, but the question remains of whether something is or is not beautiful.<sup>6</sup>

It is tempting to classify the above statement under the rational heading of talent – or, less rationally – a divine gift. However, Paweł Mykietyn consistently avoids referring to such notions, which were after all not completely foreign even to Lutosławski and Górecki.

### MUSICAL INSPIRATIONS

When we talk about the musical inspirations important for leading Polish composers, we usually evoke the ghosts of the true giants of musical history and then, in our imagination, we see a procession, in various configurations, of dancing musicians such as Bach, Mozart, Beethoven or Chopin. In the case of Paweł Mykietyn we are also dealing with the same attitude; however, it only partially defines his aesthetic preferences – possibly in half, possibly in sixty to seventy percent. The composer admits:

I have always listened, on the one hand, to classical music: Bach, Beethoven, and Chopin fascinated me, and on the other hand – to rock music. During the day, I played Weber's *Clarinet Concerto* in music school, and in the afternoon I played the bass in a punk band. It was Polish contemporary music by Lutosławski, Górecki, Penderecki and later Szymański that left the strongest mark on me.<sup>7</sup>

Thus we should not be surprised that the traditional distinction between high and low music is, according

to Mykietyn, a mental construct that absolutely does not fit into his contemporary reality. When commenting on *Symphony* No. 3, based on the use of rap lyrics, he admitted the following:

A brief side note: I don't make a distinction between classical music and pop music – these two are quite inaccurate terms. But as I used to process classical or baroque conventions – which was the result of my fascination with Paweł Szymański's music at that time – I perform similar processes here, though this time based on music for young people. Although everything is *unplugged*, there is no electronics, an orchestra of traditional instruments imitates electronic sounds, and the rhythmical layer refers to hip-hop or trip-hop.<sup>8</sup>

This conviction, already clearly defined in his youth, greatly stimulated the composer during his studies, as the artist suggests, be it in private conversations or official statements, resulting in an aversion that he found difficult to hide, though he did show respect to his composition tutor Włodzimierz Kotoński. Here is one of the proofs of Mykietyn's reluctance:

I remember what one of my professors once said, although this statement did not refer to Dezerter or Brygada Kryzys [Polish 1980s punk rock bands translator's note], but rather to Miles Davis: "My relationship to popular music is as regulated as military service." People think that a music academy diploma makes them better than those who play the guitar. For me, what The Beatles and Jimi Hendrix did created the history of 20th-century music to the same extent as the work of Györgi Ligeti or Karlheinz Stockhausen. Not every academic composer creates work of such rank.<sup>9</sup>

Two years earlier Mykietyn had explained:

Periods may be defined from a perspective. [...] Now I flirt around with young club music, but will this be a period? It's true that recently I've listened to Massive Attack more often than to Brahms; although he's a genius, I've listened to his music enough in my life. I was raised on both the grand music and the simpler one. I started with Beethoven, Black Sabbath and The Beatles. Later at school I explored contemporary music, and outside of school I played punk rock. Right now I feel like harnessing a symphony orchestra to play the stuff that trip-hop performers create on their laptops.<sup>10</sup>

<sup>8</sup> T. Cyz, (2011). Uwaga na kulturę! "III Symfonia" Mykietyna. Wywiad z Pawłem Mykietynem [Watch Out for Culture! *Symphony* No. 3. An Interview with Paweł Mykietyn], *Dwutygodnik.com*. No. 59, <http://www.dwutygodnik.com/artukul/2375-uwaga-na-kulture-o-iii-symfonii-mykietyna.html> (accessed on 5<sup>th</sup> November 2015).

<sup>9</sup> A. Szumańska, (2013). No way! Rozmowa z Pawłem Mykietynem [No Way! A Conversation with Paweł Mykietyn], *Notatnik Teatralny*. No. 72/73, p. 21.

<sup>10</sup> F. Łobodziński, (27<sup>th</sup> June 2011). Paweł Mykietyn. Prezydencja w rytmie trip hopu [Paweł Mykietyn. Presidency in a Trip-Hop Rhythm], *Newsweek*. <http://kultura.newsweek.pl/pawel-mykietyn--prezydencja-w-rytmie-trip-hopu,78530,1,1.html> (accessed on 5<sup>th</sup> November 2015).

<sup>5</sup> *Ibid.*

<sup>6</sup> G. Piotrowski, (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem [I Feel a Free Man. A Conversation with Paweł Mykietyn], *Res Facta Nova*. No. 13, p. 19.

<sup>7</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, *op. cit.*

From Polish popular music, Paweł Mykietyn values the work of Czesław Niemen in particular, and internationally – it seems – the work of The Beatles remains the strongest and most permanent influence:

Most certainly it was The Beatles that were my love since I was six years old. I remain faithful to this music; their approach towards writing always made me excited. And as far as classical music goes, since we're already distinguishing...<sup>11</sup>

Yes, let us then distinguish. Looking at the other side of the composer's musical inspirations with the rich experience of a listener acquainted with 25 years out of the 44-year-old artist's achievements, the already listed names of Lutosławski, Penderecki, Górecki and Szymanowski remain crucial. Yet it is interesting that the name of Penderecki was mentioned at least once, in a highly intriguing context:

I think that every artist should commit patricide, oppose their fathers. For me these are the sonorists of the 1960s and 1970s, Penderecki, Lachenmann and others. Even though I admire them, I am not interested in that kind of thing at all, I don't feel a need to follow that path. I don't understand why a composer's work should be an extension of some school, why I should study Lachenmann and write the way he does. Once in a while there is a change and an artist commits patricide.<sup>12</sup>

However, it is possible that Mykietyn had to work much harder towards symbolically “murdering” his predecessor, not with reference to Penderecki but rather Paweł Szymanowski. The composer could not fully free himself from the charms of Szymanowski's surconventional scores for quite a while (although he managed to do it to some extent), practically for the whole postmodernist decade of his work (thus, approximately from the 1990s until 2001, the year his opera *An Ignoramus and a Madman*<sup>13</sup> premiered):

Most certainly Szymanowski's music intrigued me; it was the most interesting thing I had heard by then. A thing that stunned me. In general, Szymanowski's way of thinking about music – the concepts he introduced, his reflections on deep structure, about the structuring of a composition on the basis of something we don't actually hear – this way of thinking has been present in my work all the time. If I was to talk about some kind of method of mine which continues to be close to my heart (although now other problems concern me), then it would be a kind of de-structuring or structuring on the basis of certain harmonic cells or rhythmic structures which we don't hear in a composition; we shouldn't hear them. After all, if we analyse

Webern's thinking, his method is similar – in the sense that the series is not quite audible.<sup>14</sup>

To end this section, it is worth adding that in Paweł Mykietyn's interpretation, inspiration comes not only from “classical” and “popular” music, but may also derive from phenomena that are strictly technical, yet related to the music industry:

My friend is writing a doctoral dissertation at the faculty of sound engineering regarding the influence of the phonograph on composition technique. This has always intrigued me as well. For example in a piece I wrote when I was 19 – ...*Although Daedalus Reached...* – there are looped motifs which evidently came from listening to the sound of some stuck record. It is similar even in the third part of *Symphony No. 3* – where you can get the impression of listening to an audio tape being played backwards. Thus my experience from the recording studio can be applied in practice.<sup>15</sup>

### EXTRA-MUSICAL INSPIRATIONS

A quite external stimulus for writing successive composition came – in the case of Paweł Mykietyn, as in that of most other successful composers – from commissions received from various places.

I write mostly on commission, but the conditions are not strict enough to limit me. In fact the last piece I wrote for myself was *Shakespeare's Sonnets*. Apart from autonomous music I still write a lot for the theatre and film. In the past, I used to write many exercises like that, some counterpoints or harmonies. So I mainly write on commission, and it so happens that the forms grow larger and larger – it's quite fortunate, as chamber music has lost its appeal for me.<sup>16</sup>

On the level of general solutions, specific models from the theatre play a significant role in Mykietyn's music. The composer has felt at home in the theatre since the mid-1990s:

I always compare music writing to writing a good drama. I also think in categories such as plots and events – but I express myself by means of sound. When everything has been said, the composition is complete. It never happened to me to just keep writing and writing until I'd reached the 200<sup>th</sup> bar and decided I had to finish quickly.<sup>17</sup>

<sup>11</sup> A. Szumańska, (2013). No way! Rozmowa z Pawłem Mykietynem, op. cit., p. 22.

<sup>12</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit..

<sup>13</sup> In this opera, Mykietyn quite clearly refers to the sound aura of Szymanowski's *Miserere* in the descriptions of autopsies performed by one of the characters (the Doctor).

<sup>14</sup> G. Piotrowski, (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem, op. cit., p. 19.

<sup>15</sup> T. Cyz, (2011). Uwaga na kulturę! “III Symfonia” Mykietyna, op. cit.

<sup>16</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit..

<sup>17</sup> A. Gruzewska, (2000). Komponuję autobiografię. Rozmowa z Pawłem Mykietynem [I Am Composing an Autobiography. A Conversation with Paweł Mykietyn], *Polityka*. No. 7, <http://archiwum.polityka.pl/art/komponuje-autobiografie,363175.html> (accessed on 5<sup>th</sup> November 2015).

Yet at the same time the artist continues to play it safe by referring to the concept of the asemantic character of music, directly invoking the authority of Witold Lutosławski:

I absolutely identify with what Lutosławski says about his *String Quartet*: that it is a kind of a theatre performance without any meaning. Of course this should not be confused with instrumental theatre where the musicians perform some actions on stage. It's more like a purely theatrical way of thinking, for example that someone says something on the side – these are Lutosławski's words. For me, the way of creating drama in music has always been similar to planning a theatre performance, but with musical means. So there are plots and subplots, a climax, although it is absolutely asemantic, whereas in the theatre, naturally, the word is the most important element.<sup>18</sup>

When the composer explained his transition from neo-tonal postmodern poetics to microtonal poetics<sup>19</sup>, he nevertheless stressed a specific continuity in his work:

I think that as far as the drama or the formal aspect goes, there is a continuation. The only parameter that changed is the fact that I started applying microtonal harmonies and methods, and this had a number of consequences, e.g. I started retuning instruments, and new limitations appeared – as they say: freedom lies in limitation... I only wanted to change the harmonic language, whereas the dramaturgic thinking remained the same. Although I have never been the type of a composer who would explore some single idea. I always try to change something. Right now I'm also thinking about new concepts in drama.<sup>20</sup>

Approximately ten years after these “declarations” concerning the use of certain solutions typical of drama and the theatre, a somewhat related theme began to appear in the composer's reflections – that of film inspirations – which proves that collaboration with directors such as Małgorzata Szumowska, Andrzej Wajda and Jerzy Skolimowski<sup>21</sup> brought him new, valuable artistic experiences: “I rather apply categories from the theatre, and particularly from the cinema: I'm interested in elements such as anticipation or film editing in general. Of course, time is a central issue in music.”<sup>22</sup>

From that moment on, this double inspirations became in a sense the artistic norm for the composer:

In my work, this type of dramatic thinking has been present since I was about 19, so even before I started working for the theatre. Though most certainly my work for the theatre and film helps me a lot; in a sense it broadens my way of thinking about the drama of the musical composition. Sometimes I see my music as some kind of asemantic theatre – with phrases, themes as the main characters. I'm tempted to write a piece which would be amorphous, somewhat devoid of drama, but until now form has always shaped itself in my mind into some kind of musical film.<sup>23</sup>

Perhaps the most spectacular example of film influencing Mykietyn's work was *The Passion According to St. Mark* (2008), whose reversed chronology of events was – as the composer admitted in many interviews – at least partially inspired by Gaspar Noé's film *Irreversible* (2002). Mykietyn presents an exceptionally interesting explanation of the first appearance of Christ in his composition, when he melodramatically “pronounces” the key line (“it is finished” in Hebrew):

This first entry has its background. In the beginning, after a short introduction, there is a sequence of pictures separated by saxophone entries, as in slapstick editing. There are several dozen such pictures. Of course I don't want to interpret the music, because everyone will perceive it in their own way. But... it is said before death we see our whole life in some sort of unrealistic, abridged form, in one glimpse. And these pictures signify all those past events. In *The Passion* they are purely instrumental; separated by a descending saxophone phrase, a few single notes. Everything begins to speed up, as on a fast-forwarded video or DVD. And suddenly, as in Antonioni's *Blow-Up*, there appears in one of these pictures a detail which makes us go back to it. The choir begins to sing Christ's genealogy, and the saxophone continues, faster and faster, as if in a loop. We rewind further and further, and suddenly we hear a human voice. We go through the pictures and among them is the one we want to zoom in on. At first the music doesn't point to any kind of story, doesn't mention the Passion. And, as in the Antonioni, quite accidentally while watching some movie or browsing through photos we chance upon an intriguing detail. We look at it closely, and discover a secret. It turns out to be the voice of the dying Christ.<sup>24</sup>

## THE MATHEMATICAL MAN

In the case of Paweł Mykietyn's music we can also talk about the exceptionally profound influence of mathematics, which, on one the hand, is a field separate from music, but on the other – has a lot in common with it. Medieval thinkers were quite aware of this fact and included music in the *quadrivium*. The composer once confessed:

<sup>18</sup> G. Piotrowski, (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem, op. cit., p. 21.

<sup>19</sup> Mykietyn's first experiments with microtonality took place in 2002, and beginning from 2004 (which saw the premiere of *Becoming Fine* for baritone, microtonally tuned harpsichord and string quartet, as well as *Klave* for microtonal harpsichord and chamber orchestra), one may talk about the new microtonal phase in the composer's work.

<sup>20</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

<sup>21</sup> The first important feature-length film for which Mykietyn composed music was *The Egoists* (2000) by M. Treliński.

<sup>22</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

<sup>23</sup> T. Cyz, (2011). Uwaga na kulturę! “III Symfonia” Mykietyna, op. cit.

<sup>24</sup> *Ibid.*



Perhaps I just realised relatively early in my life what benefits a theoretical or even combinatory-mathematical way of composing can bring. It allows you to form structures which you wouldn't be able to imagine or improvise. A certain way of writing music that allows you to obtain sounds – I don't like all those words like "structure," etc. – allows you to achieve results which you wouldn't be able to achieve in any other way.<sup>25</sup>

Commenting on a piece he wrote as a student, *3 for 13*, whose first part is based on a concept borrowed from Beethoven, consisting of twice "retreating" or withholding the culmination (a peculiar analogy exists between this section of Mykietyn's work and the finale of *Symphony No. 6 "Pastoral"*), Mykietyn took up the question of his interest in mathematical organisation, which in this composition manifests itself on the level of extremely precise planning of musical form:

For example those drums in *3 for 13*: they appear in the first part practically out of nowhere, they're a foreign body; in the second part they start to harmonise with what's going on in the music itself, whereas in the third part they separate each musical image, they're the dominant element, and finally they burst everything apart. At first I planned how long the whole composition would last, and how long the individual parts would be, so I asked my friend, a mathematician from Wrocław, Robert Sekulski, to find a formula which would define the first percussion stroke at point zero, the next one at point X, and after 13-14 minutes – the maximum saturation with the sound of the drums. So it's not that I have the formulas ready at hand, but rather that I look for them in the context of specific situations.<sup>26</sup>

Very often – from his earliest compositions to recently written works – Paweł Mykietyn "abstracts" various combinatorial ideas for his music from serial concepts, of which – as he admits – he was never an indiscriminate enthusiast:

This is some strange paradox. When I started my microtonal explorations, writing a series didn't satisfy me. Whereas in *The Passion* there are extensive parts made up only of series. The fourth part is a combination of a microtonal "chorale" and serialism, to which I subordinate not only the pitches but also the rhythms, articulations and dynamics. So it's a kind of microtonal serialism in the style of the 1950s. [...] I felt that serialism was something that appeared at the end of 1940s and in the 1950s and caused a huge revolution in music. However, for me this way of thinking is actually in a way not suitable for my temperament, although on the other hand I quite frequently draw on serial thinking in a completely – so to speak – non-serial way. For example in *Epiphora* the aria is continually transposed into various keys, and there are twelve such keys. I also wrote a *Piano Concerto*, which in fact is totally based on a dodecaphonic row, although of course

it has nothing to do with serialism. So I would say that dodecaphony is something I paradoxically continue to refer to. [...] When I started playing with quarter tones, writing a series was something a lot easier than looking for specific harmonies. Still, I do not disavow serial music, just as I don't negate any other way of musical thinking at all. [...] I think that, in a sense, we have a kind of openness at present, which is an absolutely positive thing. That there is no doctrinairism of the kind that I guess used to dominate music some time ago.<sup>27</sup>

Almost from one composition to another, Mykietyn is motivated by quite different mathematical ideas. For example, nearly fifteen years later, when he was writing *Symphony No. 2*, soon hailed by Polish music critics as the most outstanding accomplishment in the field since Lutosławski's *Symphony No. 3* and *No. 4*, Mykietyn revealed the following intentions:

At the source there was certain idea of shape, also commented upon by Andrzej Chłopecki – the Möbius strip or the yin-yang symbol. So a certain symmetry, collapsing into itself, or two energies and the interpenetration of opposites. In my work, such a white dot inside a black sign could be the sound of the tuba which opens the symphony and then reappears suddenly in a quiet section. A certain kind of dualism dominates here: it starts out from zero, then there are two climaxes and it dies down to zero again.<sup>28</sup>

## THE CREATIVE PROCESS

Talking about the creative process, Mykietyn has emphasised many times the continuous nature of what happens in the composer's mind:

I compose all the time, thinking in terms of sounds. Writing down music, creating a score, is the final stage. When I start on it, I already know what is supposed to happen in a given composition and when. Recently my problem is that I work longer and longer. For example the *Cello Concerto* was created in a year. But after half a year I dumped what I had written in the trash and started all over again. Sometimes it happens that I write a piece within one day. Naturally, these are not symphonic works.<sup>29</sup>

This "declaration", made on the threshold of the new millennium, is still valid. In 2010 Mykietyn recalled:

When I was young I said something not devoid of sense: that you're a composer all the time. It's not that I sit down at 4 p.m. and write until 8 p.m., but I think about music continuously – I keep having ideas, some of which I reject immediately. Whether I'm on a train, whether I sit or fall asleep, ideas keep coming. From the

**25** G. Piotrowski, (2012). *Czuję się wolnym człowiekiem*. Rozmowa z Pawłem Mykietynem, op. cit., pp. 19–20.

**26** J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

**27** G. Piotrowski, (2012). *Czuję się wolnym człowiekiem*. Rozmowa z Pawłem Mykietynem, op. cit., pp. 18–19.

**28** J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

**29** A. Grużewska, (2000). *Komponuję autobiografię*. Rozmowa z Pawłem Mykietynem, op. cit.

very beginning, as soon as I got in contact with sounds, I started arranging them right away. I also wanted to be a painter, a football player and God knows what else, but I had flashes of intuition that I wanted to be composer. When I was several years old I told my mum about it and added that I was afraid that by the time I grew up everything would already have been composed... my mum told me not to worry, that most certainly not everything would have been written – but today I often wonder who was actually right: her or me.<sup>30</sup>

At present, when composers in their mass grasp at every technological novelty available, Mykietyn retains a healthy distance toward such an approach, aware of the potential of his own creative invention:

My primary tool is the imagination. First, there should be an idea in my head, and only then do I take out the manuscript paper. I've heard that students don't use paper anymore; instead they do everything on a computer. I'm old-fashioned in this respect. But when the idea is crystallised I prepare a kind of electronic, computer simulation. I listen to a sound draft. Sometimes things come out of an improvisation, but I'd rather rely on planned actions. My scores are traditional, on staves. Graphic notation is not my cup of tea.<sup>31</sup>

The element of improvisation mentioned in this quote, though seemingly opposed to mathematical thinking, may sometimes affect the shape of even the key moments in an intricately designed musical work:

My music is not, I hope, cut to just one pattern. For example the saxophone solo in the third part of *The Passion* is improvised. Besides, where is the borderline between combinatorial thinking and improvisation? For example the second sonnet<sup>32</sup> – I had some chords on paper and, I remember even now, I was sitting by the piano playing them. There was no top-down method of composition – everything was composed by the ear. I also had a certain group of chords and I stuck to them. This whole sonnet was improvised and "heard", although not in the sense that I played it out as a whole from the first to the last bar. Although I have also had such moments.<sup>33</sup>

It was a certain disappointment for Paweł Mykietyn when he realised after a number of years into his career that, contrary to his youthful expectations, the compositional process did not become easier for him. On the contrary: accumulated experience goes hand in hand with a surprisingly great increase in the effort required to create each subsequent score:

In my case, in every new field – be it autonomous or illustrative music – when I start writing something new I feel like a rookie. As if I was starting from scratch – I am sure I can't do it, I can't make it on

time. I used to think that with time it would get easier, but it's quite the opposite. I remember how easy it was for me to compose, at 19, the trio ...*Although Dedalus Reached...* or *3 for 13* or even *Sonnets*, I have the impression that I did it carelessly and a bit arrogantly – I didn't worry about critics, etc. Today maybe I don't mind them either but I think about this job or mission, this profession, this calling, more and more seriously, and the process becomes harder and harder. I'm not a composer who found a method for life, like Opalka, who (detracting nothing from his achievements) paints his numeric sequences.<sup>34</sup>

However, experience is at the same time a value difficult to overestimate. The artist describes it as follows:

I'm going to say it once again, that on the one hand there's no such thing for me as experience in being an artist: I feel like a novice every time. Although, on the other hand it's not all true because the knowledge of, for example, instrumentation is based on some kind of experience and it can't be learnt from a book: you have to write compositions and listen to them being performed. Playing with an ensemble gave me much in terms of learning about the possibilities of instrumentalists. In particular I learned a lot while playing badly written compositions – not devoid of interesting ideas, but still badly written. A musician receives sheet music and this is the primary material for him. Of course while the composer is still alive, he may sit in at rehearsals and correct things, but I always assume a situation that I send out the score and it continues to live on without me. As much as the performers can read from it, that much they will play. If something goes wrong, it's my fault, not the musicians'.<sup>35</sup>

Experience most certainly helps in composing music, especially works that belong to the same poetics and the same period; sometimes it even leads to creating nearly identical compositions.

However, it is not so that every composition is completely different – let's take *Klave* and *Becoming Fine*: they're based on the same idea, the same central principle, although presented differently. The *Quartet* seemingly follows the same principle, but then it uses the mode I have already talked about<sup>36</sup>, which in turn influenced the *Sonata* and a considerable part of *The Passion*. It could be said that the last of these is a kind of summing up, because it contains a lot of elements I had used earlier. That is why it was not as difficult to write as the *Quartet* had been. All this microtonality came from a sense that I'm beginning to run in circles within the major-minor tonality and the style that I worked in, and that I can't write anything new. Of course Grisey's *Four Songs...*<sup>37</sup> were

**30** J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

**31** F. Łobodziński, (27<sup>th</sup> June 2011). Paweł Mykietyn. Prezydencja w rytmie trip hopu, op. cit.

**32** This concerns the song cycle *Shakespeare's Sonnets* (2000).

**33** G. Piotrowski, (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem, op. cit., p. 20.

**34** J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

**35** *Ibid.*

**36** The mode is constructed as follows: whole tone – three-quarter tone – whole tone – three-quarter tone.

**37** The first Polish performance of *Quatre chants pour franchir le seuil* by G. Grisey took place during the Warsaw Autumn festival in 2003, and in Mykietyn's creative biography it played above all the role of reassuring him of the meaningfulness of conducting further searches in the field of microtonality (the Polish composer never wrote any pieces that might be classified into the spectralist trend).

also an important impulse, but even before listening to them I wrote the music to Warlikowski's *The Bacchae* for Teatr Rozmaitości [TR – Variety Theatre in Warsaw]. It was then that I used microtonal chords for the first time, and because these were usually triads or tetrads, I noticed that the intervals between major and minor introduced some new, purely sensuous quality – neither this nor that, something fresh.<sup>38</sup>

Mykietyń's approach to applying new technologies in the creative process seems exceptionally interesting, and is certainly one of these aesthetic spheres in which he has not said his last word.

One of his first significant works that go partially beyond traditional instrumentation was *Epiphora* for piano and tape, which received the first prize in the "composers under 30" category, and second prize in the "general" category at the International Rostrum of Electroacoustic Music in Amsterdam (1996). In its approach towards new technologies, this outstanding (certainly one of the peaks of Mykietyń's postmodernist phase) and frequently performed composition may – from the perspective of the second decade of the 21<sup>st</sup> century's common use of computers in artistic work and performance – seem even anachronistic. Mykietyń later explored new technologies gradually and discreetly, for instance to make the necessary calculations, leading to the development of a new harmonic language. In 2010 the composer admitted:

While doing various mathematical calculations I used something as banal as a calculator. I have had a computer for a long time; however, I did not use it for composing until recently, perhaps except for film music. But when I started my experiments with microtones I had to have the possibility to hear what they sounded like – in the case of tonal music you use your own ear or a piano – so that I wouldn't end up writing something and checking what I wrote only during rehearsals. So I plugged in a primitive device (maybe I shouldn't insult it – it's been with me for ten years now), a friendly device, a kids' toy – a Casio CTK-731. It had this important advantage that the keyboard could be divided into any intervals you wanted, so I shifted octaves by a quarter tone and I could play any harmony I wished. Then I used a six-track sequencer to enter the results, which was nevertheless time-consuming because on individual tracks there were transposed and non-transposed elements of chords.

I used this keyboard mainly for *Becoming Fine*, so one might say that I did use some kind of technology. Thanks to this I created a system – maybe that's saying too much – this collection of chords which I used for *Klave*, *Becoming Fine* and to some extent for the *Quartet*. Originally there were 96 of them in major-minor, but after these alterations there were a couple of thousand, so I couldn't write them down straight away by hand – I started with one register and then I calculated the next 23 transpositions to all the degrees of an equally-tempered quarter-tone scale using a computer. Otherwise it would have taken months.<sup>39</sup>

2015, the year that *The Magic Mountain* (an electronic opera with "live" voices) premiered, seems absolutely critical insofar as Paweł Mykietyń's approach to electronics in music is concerned. But this work will be discussed in more detail toward the end of the article.

### MUSICAL FORM AND OLD TERMINOLOGY

It would not be a great exaggeration to say that in the first years of his work (until the end of the 1990s) Paweł Mykietyń either preferred single-part chamber forms (undoubtedly connected with the intense professional performance practice in his ensemble Nonstrom), or concise symphonic forms, only sporadically exceeding a dozen minutes. From the moment of writing *The Passion According to St. Mark* (2008), the artist's approach towards this issue changed radically.

As of late I am totally not interested in chamber music forms or short forms which I worked with when I was younger – for instance 10-15 minutes for ensemble. Right now I am passionate about grand forms and actually have two commissions for compositions lasting a whole evening, and apart from that a *carte blanche* from the National [Opera] to write an opera, so when I finish and find a good libretto... I'm not saying that I wouldn't be tempted to write chamber music again – I keep changing – but recently I just don't find myself writing such music, I feel unable to enclose myself in a small form. The *Sonata* and the *Quartet* were actually such types of composition, but since *Symphony* and *The Passion* I've been interested, in dramatic terms, in something that would entertain a listener not for 10 minutes, but for a whole evening. Right now I'm writing a one-hour piece for choir, orchestra and electronics for the 30<sup>th</sup> anniversary of establishing the Solidarity, to be premiered on 29<sup>th</sup> August 2010 in Gdańsk.<sup>40</sup>

When asked about the genre definitions of his compositions, Mykietyń sensibly observes that old names do not correspond to contemporary times. When Filip Łobodziński wanted to describe the genealogical affiliation of the vocal-instrumental *Symphony* No. 3, which was being written at the time, he suggested – perhaps not very fortunately – the term "cantata" to the composer, who tactfully replied:

Perhaps a cantata, because there's no choir, and the composition is sung... but I doubt whether there is a point today in using names which describe 17<sup>th</sup>-century forms... times are different. Thus I named my first symphony *Second*, because for me the form of a symphony is slightly archaic. Of course someone could write a long piece for flute, name it *Symphony* No. 9 and register it with ZAiKS [Society of Authors]... but it won't have anything to do with Beethoven's symphonies.<sup>41</sup>

38 J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyń, op. cit.

39 Ibid..

40 Ibid..

41 F. Łobodziński, (27<sup>th</sup> June 2011). Paweł Mykietyń. Prezydencja w rytmie trip hopu, op. cit.



## QUOTATIONS – SELF-QUOTES

Especially in the first, postmodernist, “preliminary” phase of his work, Paweł Mykietyn had a predilection (although not an excessive one) to references in the form of quotations or self-quotes. Commenting in 2011 on the score to *Shakespeare's Sonnets* (written a decade earlier) in an interview conducted by Grzegorz Piotrowski, he explained:

In the *Sonnets*, as far as I remember, because it's been a while, there are three self-quotes of various types. The first sonnet is an arrangement of the composition *4 for 4*, which I wrote for my ensemble Nonstrom. We were an active group then, but I felt that the lineup was in some ways so unusual that the piece would be performed rarely, so it was worth using its potential (the sequence of sounds which intrigued me) somewhere else. So, one might say, a purely economical consideration, although it is not a 1:1 quote. I mean yes, if we were to trace back individual sounds, but it's arranged in a completely different way, for voice and instrument. As a side note, I didn't write the *Sonnets* in the order in which they appear in the cycle: the first one was created at the end. The second kind of “quote” is a piano texture in the fourth sonnet, although it's not a quote in fact, but a type of textural repetition like the Alberti bass that many composers use. Whereas regarding the quote from *3 for 13* in the fifth sonnet – it's hard for me to say why it got there. Maybe it fitted the mood. It was also a starting point: the little progression appears in *3 for 13* just for the sake of progression, whereas in the *Sonnet* I wrote variations on it. Most certainly it's not a way of using a self-quote for a serious reason; I was just looking for something I could use as a springboard. There is no hidden meaning behind it.<sup>42</sup>

Asked approximately at the same time why he referred to *The Passion* in fragments of the film *Essential Killing* (2010) by Jerzy Skolimowski, he replied:

But I don't quote the music from *The Passion* there one-to-one. I only use a certain idea for the rhythm. I am always the first to jump on the idea of turning everything upside-down. Repeating certain solutions, I put them in a different context, highlight them differently. If I use a self-quote it's not because I don't have a better idea, but because I need it for some purpose.<sup>43</sup>

Asked directly whether in such situations he is looking for a non-musical sense, he answered both affirmatively and evasively: “Yes, although I don't know if something like that sense exists in music. I guess I use intuition to a large extent.”<sup>44</sup>

## HARMONY

In an interview conducted by Grzegorz Piotrowski, Paweł Mykietyn admitted:

For me, since my earliest years, harmony has been an element which intrigued me greatly. Various combinations of sounds intrigued me. Maybe it was the result of the fact that later in high school I had a very good harmony teacher, although it has always been one of my favourite topics.<sup>45</sup>

One of the most spectacular “self-exegetic” harmonic assumptions which motivated Mykietyn while composing was mentioned on the occasion of the premiere of *Shakespeare's Sonnets* on the stage of the Polish National Opera (21<sup>st</sup> January 2006). The composer explained his approach towards harmony to Ewa Szczecińska:

In the *First Sonnet* I introduce principles which may be compared to those that govern dodecaphony. Of course I don't mean strict dodecaphony, dodecaphony as such, but rather – the strictness of rules. For example, some sounds cannot appear until the whole basic sound structure has been introduced. The structure consists of pentachords which make up the harmony (the chords must have two notes in common).

Later these chords also provide the foundation and the basis for melody. So the *First Sonnet* is based on a harmonic sequence of certain pentachords which was divided between the voice and piano parts. I guess there's no point in talking about detailed solutions; I just want to say that the precision of harmonic and rhythmic structures is very important here. It's purely mathematical thinking. The *Second Sonnet* is also based on a primary network of harmonic structures built on pentachords. The *Third Sonnet* is a variation on the theme of a strictly polyphonic four-part infinite canon with transpositions. I used the effect of echo here. In the *Fourth Sonnet* I once again return to the idea of pentachordal harmony; there are a lot of contrasts, splits, fragments of an adagio phrase that appear here, which isn't fully sung until the end. The *Fifth Sonnet*, the freest of them all, is a joke using quotes from my earlier composition, *3 for 13*, and some fourth chords, varied principles. The *Sixth Sonnet* was created within a single day. I wrote it, as far as I remember, on an impulse: fast, intuitively.<sup>46</sup>

## MICROTONES

Microtonality became an aesthetic gateway which allowed Paweł Mykietyn to free himself completely from the idiomatic influences of Paweł Szymański's surconventionalism. However, the road to a new language, chosen in the first years of the 21<sup>st</sup> century, was not easy:

When I dug deeper into the problem I found that I needed some way to organise, especially in this vast microtonal field where there are many more possible combinations in a geometrical ratio than in the equal temperament system. The first idea appeared to be a certain kind of serialism, which had surely been already done by someone else. I started making up 24-tone series and even composed something with that. However, I soon felt that this didn't agree with me and

<sup>42</sup> G. Piotrowski, (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem, op. cit., p. 20.

<sup>43</sup> Ibid..

<sup>44</sup> Ibid..

<sup>45</sup> Ibid., p. 18.

<sup>46</sup> E. Szczecińska, (2006). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem [I Feel a Free Man. A Conversation with Paweł Mykietyn], *Res Facta Nova*. No. 13, pp. 11–12.

I finally rejected it, although in the fourth part of *The Passion* such series do appear.<sup>47</sup>

The road that became fully his own was, on the one hand, using his own modes (compare footnote 36), and on the other – shifting the accent from the horizontal series to the vertical dimension.

I tried to create my own system. But at first, for a long time, I didn't know what it should be about. On first impulse I tried creating quarter-tone series – however, that was not what I wanted. Although later in *The Passion* I used exactly a 24-tone series. I decided that it would be best to start by processing my own harmonic solutions and I actually performed a microtonal alteration of chords that I had used earlier in my compositions. It was one of the first ideas. Because I'm the kind of composer who has to listen to what he writes, I prepared simulations, not on a computer, but with an instrument.<sup>48</sup>

It may seem interesting that the instrumental compositions in which Mykietyn used microtones evoked in some listeners associations, not always justified, with the music of non-European cultures.

[...] they asked me in San Francisco whether there are fragments of ethnic music in *Quartet*. There aren't direct ethnic influences however, because I was never much interested in world music. I used to listen a lot to Nusrat Fateh Ali Khan, a Pakistani singer, who is nevertheless "European" in many aspects. Once I was really struck by Eskimo music, which sounded almost like Xenakis. I think these ethnic associations are an effect of microtones, because they appear in many Eastern scales.<sup>49</sup>

It is different with works containing text whose action takes place – as in *The Passion* – in the Middle East:

As far as the saxophone part goes there's one interesting issue: in the last section, all of its phrases, just like Judas' part, start and end with a similar interval leap, which may be treated as a reference to Eastern tradition, although in quite a perverse way. As it happened, I bought a Chinese oboe in Shanghai for the equivalent of 17 Polish groszy – I recorded parts for Warlikowski's *Angels in America* on that instrument – it had this quality that no matter how one played the phrase always began and closed with the same low sound. That's how I got the idea how to open and close this phrase in *The Passion*.<sup>50</sup>

## PLAYING WITH TIME

The next, very important field of Paweł Mykietyn's exploration of new musical possibilities (which are also

part of his works aimed at mathematising the structure of a musical work) are experiments with time: permanent *accelerando* or permanent *ritenuto*:

Certainly one of the temporal innovations which I introduced in *Symphony* and *The Passion* is the permanent *accelerando*, which means that the tempo is not a permanent straight line, but a curve, and continues to decrease or grow, even within just a few minutes. When the tempo becomes twice as fast as the opening one, the conductor begins to indicate only half of it, yet it continues to increase. I used this for the first time in the composition *Screams* for orchestra. It was not a successful piece, but at the end there is also such an *accelerando*. Now I decided to execute it more precisely, and thanks to the help and suggestions of the invaluable Krzysztof Czaja (who has always been willing to assist me in more complicated problems verging on music and mathematics), I introduced a formula for a steady acceleration of tempo. I wanted to be able to accurately control two layers, as at the beginning of *The Passion*: strings continue to move on, faster and faster, but the saxophone plays at an even, one might say "objective" pulse. It seems that it plays evenly, but to write this down in continuously rising tempos, everything had to be calculated and I had to have everything organised. I remember that in the *Symphony* I calculated all the tempo indications to four decimal places – finally I limited myself to one, but some conductor rightly told me that, after all, there aren't any metronomes even that precise. Of course I don't mean to achieve a super-precise realisation (although such notation is useful for returning to a particular spot when, for instance, a rehearsal is interrupted), but rather a certain suggestion of a general process. I was always interested in the mathematical aspect of music, combinations, and permutations. At first I used arithmetical sequences, later – geometrical, which are more subtle. However, already in *3 for 13* those drum interventions, thickening as they develop, were calculated on the basis of a strict geometrical series.<sup>51</sup>

And further on:

As far as permanent acceleration goes, it provides completely new dramatic opportunities, e.g. in the *Symphony* there is a section where certain chords slow down and then they speed up, moving faster and faster. In *The Passion* the whole third part is based on golden ratios; at the moment the guitars enter and Pontius Pilate speaks to the crowd there is a "climax", a culmination of the process, then the tension drops and there are scenes when Christ and Pilate talk in the Praetorium and the choir whispers – that's the "anticlimax". Each appearance of these moments is regulated by a golden ratio series, which are natural after all; they provide order and ensure a certain fluency of development. In general I can do many things purely intuitively, but I also need a kind of ladder I can hold on to.<sup>52</sup>

These important solutions – only germs, but still – were drafted for the first time in the orchestral score for *Screams* (2002), and they gained strength in the years beginning with *Flute Concerto* (2013), through *Hommage à Oskar Dawicki* (2014), and ending with two compositions which premiered in 2015 – the opera *The*

<sup>47</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

<sup>48</sup> G. Piotrowski, (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem, op. cit., p. 17.

<sup>49</sup> J. Topolski, E. Szczecińska, (2010). Wywiad: Paweł Mykietyn, op. cit.

<sup>50</sup> Ibid..

<sup>51</sup> Ibid..

<sup>52</sup> Ibid..

*Magic Mountain* and *Fanfare* for the 70<sup>th</sup> anniversary of Polskie Wydawnictwo Muzyczne (PWM Edition). Whereas *Flute Concerto*, *Hommage* and *Fanfare* are in some senses traditional, with traditionally notated scores and written for an orchestra, the procedures applied in *The Magic Mountain* proved to be so sophisticated that the composer had to utilise more contemporary technologies:

My dalliance with time is based on a strict formula for the steady acceleration of tempo. I have already written a few compositions in which every subsequent quarter note was faster than the one preceding it. Now, let's assume that every subsequent one is minimally slower than the previous one. After forty-six quarter notes, the tempo is almost twice as slow as initially. Let's now use *alla breve*; let's start to think and conduct twice as fast and the tempo will go down anyway. After the next forty-six quarter notes it will be three times slower than the initial tempo. I did something similar in the *Flute Concerto*: I created a simple structure in which an AB phrase was repeated – and the structure started to slow down and fall apart. This time new elements arrived: single sounds combined into some phrases, some chords, new musical entities. I associate this with fractals. Each element has its beginning, and then everything starts to diverge and at some point we lose all sense of time. Suddenly, there are ninety seconds of silence between sounds. And the next sound cannot be measured: the whole structure shows that there's no place for that next sound because all the matrix fields are occupied. Human capabilities are limited. A computer allows me to enter pure structure. I'm able to achieve such a tempo that at some point we hear a repeated sound as a continuous one. These are the microsecond values not possible to perform on any instrument. One might say: laboratory rudgergy.<sup>53</sup>

### MUSIC AS AUTOBIOGRAPHY?

When questioned about the moment in which he becomes certain that work in progress for some time has achieved its final form, Paweł Mykietyn replied:

I could of course improve older compositions, refine them endlessly. That way you can write just one piece throughout your life. Supposedly a writer always writes about himself. I treat my music as a kind of a journal – it is in some sense an autobiography written down by means of quite abstract sounds. I see the relations between my life and music so clearly that I never correct the compositions I wrote. After all, I can't improve the past.<sup>54</sup>

When asked on 10<sup>th</sup> May 2015 by Dorota Kozińska whether the autobiographical elements of Thomas

Mann's *The Magic Mountain* found their way into his opera inspired by the novel, he answered elusively:

I have just found out that Mann's father-in-law was born in my home town of Oława. This place is seemingly without history and no one associates it with anything. But is it my magic mountain? I don't know. Maybe our whole Dionysian and Apollonian life is a kind of magic mountain. I deeply believe that an artist has to draw inspiration from life – that a desk, computer and a keyboard are only tools. The rest is taken from what surrounds you.<sup>55</sup>

Thus, are we allowed to analyse Paweł Mykietyn, on the basis of how events in his life influenced him, along the same lines as the “autobiographical” composers such as Gustav Mahler, Arnold Schönberg, Alban Berg and Karol Szymanowski? It is hard to determine this right now. But after all, this was not the primary aim of this article.

### REFERENCES

- Cyz, T. (2009). Mikrotony śmierci. Wywiad z Pawłem Mykietynem [The Microtones of Death. An Interview with Paweł Mykietyn], *Dwutygodnik.com*. No. 9, <http://www.dwutygodnik.com/artykul/465-mikrotony-smierci.html> (accessed on 5<sup>th</sup> November 2015).
- Cyz, T. (2011). Uwaga na kulturę! “II Symfonia” Mykietyna. Wywiad z Pawłem Mykietynem [Watch Out for Culture! *Symphony No. 3*. An Interview with Paweł Mykietyn], *Dwutygodnik.com*. No. 59, <http://www.dwutygodnik.com/artykul/2375-uwaga-na-kulture-o-iii-symfonii-mykietyna.html> (accessed on 5<sup>th</sup> November 2015).
- Grużewska, A. (2000). Komponuję autobiografię. Rozmowa z Pawłem Mykietynem [I am Composing an Autobiography. A Conversation with Paweł Mykietyn], *Polityka*. No. 7, <http://archiwum.polityka.pl/art/komponuje-autobiografie,363175.html> (accessed on 5<sup>th</sup> November 2015).
- Kozińska, D. (2015). A może śmierci nie ma? Rozmowa z Pawłem Mykietynem [And Maybe There Is No Death? A Conversation with Paweł Mykietyn]. In: P. Mykietyn, M. Sikorska-Miszczuk, A. Chyra, M. Bałka, *Czarodziejska Góra [The Magic Mountain]* (pp. 11–15). Poznań: Fundacja Malta.
- Łobodziński, F. (27<sup>th</sup> June 2011). Paweł Mykietyn. Prezydencja w rytmie trip hopu [Paweł Mykietyn. Presidency in a Trip-Hop Rhythm], *Newsweek* <http://kultura.newsweek.pl/pawel-mykietyn-->
- 53** D. Kozińska, (2015). A może śmierci nie ma? Rozmowa z Pawłem Mykietynem [And Maybe There Is No Death? A Conversation with Paweł Mykietyn]. In: P. Mykietyn, M. Sikorska-Miszczuk, A. Chyra, M. Bałka, *Czarodziejska Góra [The Magic Mountain]*. Poznań: Fundacja Malta, pp. 13–14.
- 54** A. Grużewska, (2000). Komponuję autobiografię. Rozmowa z Pawłem Mykietynem, op. cit.
- 55** D. Kozińska, (2015). A może śmierci nie ma? Rozmowa z Pawłem Mykietynem, op. cit., p. 15.

- prezydencja-w-rytmie-trip-hopu,78530,1,1.html (accessed on 5<sup>th</sup> November 2015).
- Piotrowski, G. (2012). Czuję się wolnym człowiekiem. Rozmowa z Pawłem Mykietynem [I Feel a Free Man. A Conversation with Paweł Mykietyn], *Res Facta Nova*. No. 13, pp. 15–27.
- Szczecińska, E. (2006). Szybko, intuicyjnie. Rozmowa z Pawłem Mykietynem [Fast, Intuitive. A Conversation with Paweł Mykietyn]. In: Programme booklet for Mykietyn – Shakespeare's Sonnets (pp. 10–12), Warszawa: Teatr Wielki.
- Szumańska, A. (2013). No way! Rozmowa z Pawłem Mykietynem [No Way! A Conversation with Paweł Mykietyn], *Notatnik Teatralny*. No. 72/73, pp. 15–22.
- Topolski, J., Szczecińska, E. (2010). Wywiad: Paweł Mykietyn [An Interview: Paweł Mykietyn], *Glissando*. No. 16, <http://www.glissando.pl/tekst/wywiad-pawel-mykietyn-2/> (accessed on 5<sup>th</sup> November 2015).
- Marcin Gmys**, Ph.D., habilitation degree; professor at the Faculty of Musicology, Adam Mickiewicz University in Poznań. Editor-in-chief of "Res Facta Nova" journal, and chairman of the "De Musica" Association. He specialises in 19<sup>th</sup>-21<sup>st</sup>-century operatic compositions and the history of Polish music. He regularly writes, among others, for "Zeszyty Literackie", Teatr Wielki – the Polish National Opera, and the Fryderyk Chopin Institute. Author of over 150 scientific and popular science publications, as well as four books including *Harmonie i dysonanse: Muzyka Młodej Polski wobec innych sztuk* [*Harmonies and Dissonances: Young Poland Music and Other Arts*] (Poznań 2012) and *Karol Kurpiński i romantyczna Europa* [*Karol Kurpiński and Romantic Europe*] (Warsaw 2015).