

Mieczysław Karłowicz “Odrodzenie” – Moja interpretacja idei twórczej Symfonii

Mieczysław Karłowicz “*Rebirth*” – My interpretation of artistic idea of the Symphony

Observing the concert programs of various symphony orchestras I have noticed a kind of periodicity in performances. The same works appears every few season as we like to refresh the greatest and most popular pieces. Unfortunately, we often skip the works composed in early life of the composer. For instance, symphony poems by Mieczysław Karłowicz are very well known by the public and interest in his music is still growing up. Only the one symphony “*Rebirth*” which is the first serious and independent symphonic work is somehow underestimated.

The Polish premiere of the symphony took place in Lvov in 1903. Before this concert Karłowicz published a large literary programme of the composition in the newspaper “Słowo Polskie”. Probably he wanted to bring the symphonies idea to the audience. Unfortunately, we don’t know exactly when the programme was written, before composing period or after. However, there is no doubt that the poetic text corresponds with the music very closely.

The literary programme refers to the long and tormenting journey of the soul that seeks a rebirth. Using appropriate musical means, composer obtains a proper character of the music which corresponds to the specific part of the text. For example the beginning:

*“Dreary, ominous singing, mingling with the fumes of incense...”*

This poetic metaphor has been reflected in the first bars of the score. The dreary character of the music is obtained thanks to close chords in strings section, delicate and miseries dynamic *piano*, minor key and using a low register. The above fragment shows how the relationship is built between literary and musical layer.

The composer’s artistic idea of the symphony is concluded in chapter four. I try to capture and interpret what kind of musical means uses Karłowicz to create connections between text and music. Fifth chapter of doctoral dissertation is dedicated to my work and shows what I find is important to extract form the score and how to do it. Moreover, it includes a description of the conducting issues as well as indicates the problematic spots for the orchestra players.