

Memory as a Tool for Updating History

*The Case of the Kraków School
of Composition*

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ABSTRACT

The author of the article examines the phenomenon of the Kraków School of Composition from the perspective of cultural memory. Drawing on Jacek Schindler's concept of memory as a cultural strategy and Jacques Derrida's hauntology, she proposes an interpretation of the Kraków compositional milieu as a community whose identity is sustained through continuously renewed acts of remembrance. The discussion combines theoretical reflection with analyses of selected works by representatives of the youngest generation of Kraków composers, demonstrating how musical memory operates through four hauntological mechanisms: restitution, reincarnation, incorporation and repositioning. Rather than preserving the past as a closed historical archive, these strategies reactivate it in new artistic contexts, revealing memory as a dynamic process of cultural continuity and creative transformation. The author argues that the Kraków School of Composition should be understood not only as a historical formation but also as an evolving community whose identity is continually negotiated through contemporary compositional practice.

Key words: Kraków School of Composition, cultural memory, hauntology, contemporary Polish music, musical identity

1. 'MEMORY IS YOUR SUPPORT, YOUR GUIDE, YOUR INTUITION. YOU' – ON THE PHENOMENON OF THE KRAKÓW SCHOOL OF COMPOSITION, ONCE AGAIN

Centred initially around the State Higher School of Music, now the Krzysztof Penderecki Academy of Music in Kraków, these composers trained generations of successors. They came to be known as the Kraków School of Composition. As Teresa Malecka – head of Documentation Center of Kraków Composers' Output – writes, 'they built it upon the foundations of the tradition of their predecessors: Stanisław Wiechowicz and Artur Malawski, and the eminent professors of the Academy of Music: Krystyna Moszumańska-Nazar, Adam Walaciński, Bogusław Schaeffer, Zbigniew Bujarski, Krzysztof Penderecki, Marek Stachowski and Krzysztof Meyer. The work of this group of composers is continued in the work of their pupils – the middle and youngest generations of Kraków composers (including Anna Zawadzka-Gołosz, Magdalena Długosz, Wojciech Widłak, Marcel Chyrzyński, Mateusz Bień, Maciej Jabłoński, Michał Pawełek, Wojciech Ziemowit Zych)'.¹

¹ Teresa Malecka, 'Wprowadzenie do serii fonograficznej Krakowska Szkoła Kompozytorska', część I: Moszumańska-

The author also finds the words to succinctly capture what is characteristic of and unites this Kraków-based group: 'a meeting of tradition and the avant-garde, and of universal and national values, whilst also combining technical mastery with the depth of its message'.² Krzysztof Penderecki saw it differently:

'I have often pondered the lack of a universal musical idiom in our century. The musical «common language» present in earlier ages was made possible by the fact that musicians and their audiences accepted certain fixed points of reference. Composers of the twentieth century, while revolutionizing the existing foundations of music, found themselves at a certain moment in a void. The postulate of radical individualism and experimentation has brought about the shattering of all enduring points of sustenance.'³

Yet Kraków became such a place – or, to borrow Penderecki's words in *The Seven Gates of Jerusalem*, a point of reference – where local artists, despite their diverse inclinations and tastes, developed the mindset of what might be called an 'invariant composer' – a highly skilled craftsman, and at the same time an exponent of both the spirit of the age and individual values. Figures born in the 1920s and 1930s – namely Walaciński, Moszumańska-Nazar, Penderecki, Bujarski and Stachowski – were guided by the same aim: a commitment to universal values, which, in a world of progress, were unfashionable and often disparaged – and a certain coherent and consistent path of development in compositional language – from neoclassical endeavours, through experimental and sonoristic approaches, to those that synthesised previous achievements, presenting their creators in constant dialogue with a rediscovered past.

Another area linking the compositional idioms of the Kraków masters was that of inspiration, which Krystyna Moszumańska-Nazar discussed at length. The four types of sources of inspiration that she identified in her own music can generally be applied to the composers of the Kraków milieu. These are: 1. rational inspiration, which arises as a consequence of a commission, in the 'interplay between the commissioning brief and creative imagination'; 2.

Nazar, Bujarski, Stachowski [Introduction to the 'Kraków School of Composition' Recording Series, Part I: Moszumańska-Nazar, Bujarski, Stachowski] (Kraków, 2013), 5.

² Malecka, 'Wprowadzenie do serii fonograficznej', 5.

³ Krzysztof Penderecki, *Labyrinth of Time. Five Addresses for the End of the Millenium*, trans. William Brand (Chapel Hill, 1998), 60.

irrational inspiration arising from so-called inspiration; 3. inspiration from 'someone else's' music; 4. inspiration from other arts, especially literature and poetry.⁴ Each of these composers has written a number of commissioned works and musical dedications (often reciprocal, prompted by anniversaries, official ceremonies and private celebrations), as well as works created out of a genuine personal impulse. Most also acknowledge a clear fascination with 'other' music – Penderecki with Mahler's symphonies, Moszumańska-Nazar with Bartók's individuality, Stachowski with Stravinsky's exuberance – as well as a delight in the masterpieces of world literature: from *the Bible*, through the classics of European literature and Polish poetry (with recurring names such as Broniewski, Harasymowicz and others), to the poetry of individualists such as Rilke, Tagore and others. Similarly, Kraków's composers demonstrate a certain commonality in their choice of musical genres and instrumentation. Expressing themselves through an individual musical language, they seek a universal medium, whilst drawing on traditional genres such as the string quartet, the instrumental concerto, the sinfonietta and the miniature. The instrumental palette is dominated by the piano or violin, the cello or clarinet, and finally percussion, string orchestra and symphony orchestra. Characteristically, each composer also employs hybrid, extremely heterogeneous arrangements: ensembles comprising, for example, a voice with a flute, trombone, marimba and harp, or with a celesta and percussion. The legacy of the Kraków representatives of the '33' generation has been fairly well documented in monographs by Kraków-based music theorists: Teresa Malecka's work on the music of Zbigniew Bujarski,⁵ Ewa Czachorowska-Zygor's doctoral thesis on Adam Walaciński,⁶ Magdalena Mądro's work dedicated to Krystyna Moszumańska-Nazar,⁷ and, finally,

in the present author's comprehensive study of the work of Marek Stachowski.⁸

Among the younger generation of composers, voices can be heard objecting to identification with any particular group. Yet there remains an awareness, at least, of a shared compositional craft. In an article presenting Kraków's composers, who today belong to the middle generation of artists (Mateusz Bień, Wojciech Widłak, Marcel Chyrzyński, Maciej Jabłoński, Zaid Jabri, Wojciech Ziemowit Zych, Michał Pawełek and Karol Nepelski), Maciej Jabłoński and Andrzej Mądro state that 'they do not form any school, nor do they fit into current aesthetic trends'. The authors of the article admit, however, that 'although [the aforementioned artists] differ from one another, a common denominator can be observed aptly described by Regina Chłopicka as a striving for systematisation and a certain classicising trait. This penchant for order manifests itself in a wide variety of ways and, for most of them, does not prevent them from employing modern technical and expressive means. The considerable polarisation of artistic interests and aesthetic attitudes among young composers is a highly valuable phenomenon, as it stimulates – through creative ferment – constant development'.⁹

The concept of the Kraków School of Composition encompasses a phenomenon far broader than merely identifying a hub of musical creativity. It is founded on the enduring pillars of history and – above all – memory, as a tool that, paradoxically, transcends time, genres and geography. Drawing on the inspiring concept of memory proposed by cultural studies scholar Jacek Schindler, I shall attempt to illustrate the phenomenon of the aforementioned group from the perspective of manifestations of memory that bring the history of Kraków's composers to life. The structure of the paper's sections will be determined by mottos taken from a speech by Piotr Cywiński, Director of the Auschwitz Museum, delivered on 27 January 2025 during the celebrations marking the 80th anniversary of the liberation of the camp.

4 Krystyna Moszumańska-Nazar, 'Autorefleksja kompozytorska' ['Composer's Self-reflection'], in Katarzyna Kasperek, *Krystyna Moszumańska-Nazar. Katalog tematyczny utworów* [Krystyna Moszumańska-Nazar: Thematic Catalogue of Works] (Kraków, 2004), 152.

5 Teresa Malecka, *Zbigniew Bujarski. Twórczość i osobowość* [Zbigniew Bujarski: His Work and Personality] (Kraków, 2006).

6 Ewa Czachorowska-Zygor, 'Oblicza twórcze Adama Walacińskiego. Muzyka autonomiczna. Muzyka funkcjonalna. Publicystyka' [The Creative Facets of Adam Walaciński: Autonomous Music, Functional Music, Journalism], doctoral thesis, Academy of Music in Kraków, supervised by Prof. Teresa Malecka.

7 Magdalena Mądro, 'W poszukiwaniu idiomu kompozytorskiego Krystyny Moszumańskiej-Nazar' [In Search of Krystyna

Moszumańska-Nazar's Compositional Idiom], doctoral thesis, Academy of Music in Kraków, supervised by Prof. Teresa Malecka.

8 Agnieszka Draus, *Brzmienie i sens. Studia nad twórczością Marka Stachowskiego* [Sound and Meaning: Studies on the Work of Marek Stachowski] (Kraków, 2016).

9 Maciej Jabłoński and Andrzej Mądro, 'Młodzi kompozytorzy krakowscy' ['Young Composers from Kraków'], *Ruch Muzyczny*, no. 13 (2011), 10.

2. 'IF YOU HAVE NO MEMORY,
YOU DON'T KNOW WHICH PATH
TO CHOOSE'— OR THE NATURE
AND IMPORTANCE OF MEMORY,
ACCORDING TO JACEK SCHINDLER'S
TYPOLOGY¹⁰

Memory is important. From a psychological perspective, it is a mechanism that provides a natural balance (according to Freud, disorders can be defined, on the one hand, as excessive rigidity – that is, an unwillingness to adapt to changes brought about by the passage of time – and, on the other, as a tendency towards overly frequent changes, which contributes to instability and, consequently, a sense of forgetting).¹¹ In music, these states of equilibrium and imbalance in the perception of the passage of time can be linked to two types of temporality: continuous temporality, defined by processuality and purposefulness, and event-based temporality, characterised by momentariness and 'indeterminacy' – that is, a lack of cohesion, which might be provided precisely by the act of remembering (this refers, for example, to works created as a result of trauma, as if ex nihilo). Culture, however – as a lasting repository of both such works and their interpretations – owes its permanence to the normative, and indeed natural, human tendency to remember and to draw upon that memory. In his inspiring 2011 essay, Wrocław-based cultural studies scholar Jacek Schindler defines culture as a tool of memory used to ensure the enduring existence of Homo creator through three strategies: commemoration, remembrance and reflection. I shall briefly summarise the author's argument:

• **The first strategy is REMEMBRANCE**

which he considers in relation to the dialectical status of culture – and thus of music – as:

- an object of remembrance (through the cultivation of tradition and heritage);
- but also a subject of remembrance, understood as

¹⁰ Jacek Schindler, 'Kultura jako pamięć, upamiętnianie, pamiętanie i rozpamiętywanie' ['Culture as Memory, Commemoration, Remembrance and Reflection'], *Acta Universitatis Wratislaviensis*, no. 3345, *Prace Kulturoznawcze*, 12 (2011), 273–86.

¹¹ See Sigmund Freud, 'Analysis Terminable and Interminable', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 23: *Moses and Monotheism, An Outline of Psycho-Analysis and Other Works*, trans. James Strachey (London, 1964), 209–53.

1. a commemorating community,
2. collective intellect and collective memory, that is, a supra-individual mechanism for storing and transmitting messages (texts) and creating new ones. The cultural studies scholar refers here to the idea of Yuri Lotman, according to whom culture is 'a space of shared memory, within which certain common texts are preserved and actualized'. Commemoration is therefore a constant and necessary element in cultural continuity.¹²

• **The second strategy is REMEMBERING**

in other words, all activities related to the act of remembering (keeping it alive) and to the ways in which we remember (enriching them). These include one-off initiatives.

• **Finally – the third strategy is RETHINKING**

that is, initiatives launched at a specific point in history to establish enduring methods of collecting and educating, precisely through the mechanism of memory. These strategies – derived from the characteristics of human physiology – are manifested in the compositional techniques of artists from Kraków. This can be regarded – perhaps somewhat riskily and controversially – as a characteristic of the so-called Kraków School of Composition.

3. 'MEMORY IS POLYPHONIC.
IT DIVIDES AND UNITES
GENERATIONS' — EXAMPLES
OF BELONGING THROUGH MEMORY

A step in the right direction was taken in 1995 when a new *Muzeum Galicja* opened in the Kazimierz district of Kraków. It has won many plaudits for its innovative methods of recovering 'The Traces of Memory'. Its basic collection has been assembled round photographs by the late Chris Schwarz, who travelled far and wide to record 'what could still be recorded of a lost civilisation'.¹³

The above observation from Norman Davies once again bears witness to the particular fondness of the inhabitants of this part of the world for jubilees, anniversaries

¹² Yuri Lotman, 'Memory in a Culturological Perspective', in Juri Lotman, *Culture, Memory and History: Essays in Cultural Semiotics*, ed. Marek Tamm, trans. Brian James Baer (Cham, 2019), 133.

¹³ Norman Davies, *Vanished Kingdoms: The Rise and Fall of States and Nations* (London, 2011), 449–81, at 468.

and the like. Of the five sections of the museum mentioned by the British historian, the last bears the telling title: 'People Creating Memory'. Many questions arise regarding the legitimacy of creating such places – 'records of lies', as Picasso called them, or perhaps 'the past of the future', as we read at the entrance to the Czartoryski Museum on St John's Street in Kraków. However, recognising memory as their overriding value, it is worth using the word 'museum' (the former temple of the Muses) metaphorically – as a collection of unifying strategies. Among these, one should mention specific events with a commemorative function: for example, the Kraków International Festival of Composers, organised by the Kraków Branch of the Polish Composers' Union and boasting a long-standing tradition; I should point out that it began under the name 'Kraków Composers' Days' (both a unique event and an emblem in its own right), as well as events devoted to Krzysztof Penderecki, Marek Stachowski and Józef Patkowski, and rites of passage (funeral ceremonies, homage concerts). Active remembrance will be embodied in works – dedications – created within the relationships: pupil to master (e.g. Marcel Chyrzyński's *In C* and *ForMS*, dedicated to the memory of Marek Stachowski), or friend to friend (e.g. Zbigniew Bujarski's *Elegos* – also dedicated to the composer of *Poème sonore*). In turn, Documentation Center of Kraków Composers' Output, through its collecting activities, and the educational work carried out in the composition classes at the Academy of Music in Kraków, both fall within the realm of remembrance. This Galician tendency towards excessive sentimentality seems old-fashioned; it is impossible that it could have survived to this day. And yet it does. A hauntological approach will serve to demonstrate the enduring nature of memory, renewed by the imperative of freshness among the youngest generation of Kraków composers.

So, from this perspective, what is the past? Derrida would say: both being and non-being at the same time.¹⁴ It exists and does not exist at the same time. In the present day, it can be heard, for example, in contemporary music, in works by twentieth- and twenty-first-century composers who have consciously opened themselves up – like a spiritualist medium – to the tones, structures and expressions of the past.

In one of my earlier writings on this subject, I identified four categories of musical hauntology: 1. the so-called

metaphysical aporia and the resulting restitution of the past; 2. the reincarnation of a compositional style in a new expression; 3. the incorporation, 'swallowing', or absorption of music into other music; 4. repositioning: nostalgia for the un-lived.¹⁵

I had already noticed the metaphysical aporia – or, to put it another way, the aporia of the spirit – in the score of Krzysztof Penderecki's second stage work, *Paradise Lost*. To recap: on a symbolic level, the scene of the Messiah sacrificing his life for humankind becomes pivotal; to emphasise this, Penderecki decides to invoke the musical spirit – Johann Sebastian Bach – who appears through the chorale *O große Lieb*. In hauntology, such a gesture is referred to as 'conditional hospitality', where the host consciously invites a guest into their home. 'Such an agreement,' writes Andrzej Marzec, 'a kind of pact, enables both parties to coexist safely and legally.'¹⁶ A shiver of metaphysical dread, deliberately evoked by Penderecki, resonates in one of his latest works – Maciej Miziołek's *Contrapunctus I*, premiered on 20 May 2025 at Kraków's Cricoteka, for two string quartets arranged in a mirror image. The enigmatic Penderecki appears this time on his own – as the inspiration behind the compositional motto and the scoring. Miziołek's words, as recorded in the concert programme: 'Sometimes it is worth taking a step back to regain peace and harmony',¹⁷ are not merely a paraphrase of the words of the author of *Paradise Lost*, who – when accused of betraying the avant-garde – confessed: 'I believe that progress is not merely a matter of moving forward; sometimes one must pause to reflect, take two steps back, in order to move forward.'¹⁸ They sound like an incantation uttered by a medium during a séance to summon the spirit of the Leipzig cantor – materialising acoustically from the very first notes of the composition.

¹⁵ See Agnieszka Draus, 'Widma Bacha, Mozarta i innych... O muzyce współczesnej nawiedzanej przez duchy' ['The Ghosts of Bach, Mozart and Others... On Contemporary Music Haunted by Spirits'], in Anna Nowak (ed.), *Dzieło muzyczne wobec przeszłości i współczesności* [A Musical Work in Relation to the Past and the Present] (Bydgoszcz, 2020), 427–37.

¹⁶ Andrzej Marzec, *Widmontologia. Teoria filozoficzna i praktyka artystyczna ponowoczesności* [Hauntology: A Philosophical Theory and Artistic Practice of Postmodernity] (Warszawa, 2015), 134.

¹⁷ The composer's self-reflection included in the programme booklet for the premiere performance of the piece.

¹⁸ Krzysztof Penderecki, quoted in Narodowe Centrum Kultury, 'Wspominamy Maestro Krzysztofa Pendereckiego' ['Remembering Maestro Krzysztof Penderecki'], <https://nck.pl/aktualnosci/zmarl-krzysztof-penderecki>, accessed 11 April 2026.

¹⁴ See Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. Peggy Kamuf (New York and London, 1994).

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1st Quartet

Vln. 1

Vln. 2

Vla. 1

Vc. 1

2nd Quartet

Vln. 3

Vln. 4

Vla. 2

Vc. 2

3

42 4

Somewhat slower ♩ ≈ 50

ORD.

V

S.P.

pp

1st Quartet

Vln. 1

Vln. 2

Vla. 1

Vc. 1

2nd Quartet

Vln. 3

Vln. 4

Vla. 2

Vc. 2

4

Ex. 1. Maciej Miziołek, *Contrapunctus I* (2025), bars: 42–48.

The contemporary composer allows Bach's polyphonic style to be reborn in his music; he consciously becomes a host, offering unconditional hospitality that 'casts aside the trappings of rules, laws, norms and polite phrases, in order to invite another into his own home in an authentic manner'.¹⁹ And we – the listeners – remain in 'an uncomfortable state of cognitive limbo, uncertainty and tension, which accompanies the preservation of the secret'.²⁰

'Spectres mock identity', Andrzej Marzec continues, 'for they can freely assume and alter it at will, impersonating any object, thereby eroding its boundaries and blurring them, undermining the previously stable sense of one's own existence'.²¹

Paweł Malinowski's body of work to date represents a sonically refined incorporation of the past – as I wrote some time ago regarding his 2016 work *über BWV 971* for flute and string trio, which evokes the spirit of Bach's *Italian Concerto*. Recently, Malinowski has delved deeper into the reserves of his own memories. In the piece *floating:disappearance* for chamber orchestra, the final acoustic effect has its source in sensory memory in its echoic form, which has passed into the hippocampus of long-term memory and found its representation in music. The composer comments: 'Whilst working on the piece, I imagined myself sinking into a huge swimming pool and listening to the strange sounds coming from deep within. The words of Zuzanna Ginczanka also came to mind: "Apart from myself, I know of no other distance"'.²² The result is music that is quiet, nuanced, almost timeless, and exceptionally immersive, thanks to transmedialisation – even though both media belong to the realm of acoustics – moving from a concrete medium to a created one.

Finally, there is *Cammina* for countertenor, narrator and seven instrumentalists (playing both modern and historical instruments), by Matteo Gurrieri – a Sicilian who came to Kraków specifically to study composition. The piece sets two poems: by Giuseppe Antonio Borgese (1882–1952) and Julia Lange (b. 1997) – authors separated by a century and the distance between Italy at the turn of the nineteenth and twentieth centuries and contemporary Poland. Yet the two poetic texts fit together remarkably well.

¹⁹ Marzec, *Widmontologia*, 136.

²⁰ Marzec, *Widmontologia*, 136.

²¹ Marzec, *Widmontologia*, 127.

²² The composer's self-commentary included in the programme booklet for the premiere performance of the piece.

Poem 1. *Bloccato* [Blocked] (1922)

«Andare pel bosco? Ma se perfino la luce trova incaglio
in quel viluppo di stecchi e fogliami bizzarri!
Tentare la strada? Ma vedi che è tutta ostruita di carri
e folla, e neanche l'occhio vi s'apre uno spiraglio.»

Cammina. L'occhio lontano non conosce i consigli saggi,
e il vero è noto solo alla volontà vicina.
Fra tronco e tronco, fra spalla e spalla troverai cento passaggi,
quando vi sarai giunto coi piedi tuoi. Cammina.²³

[English translation by A. Draus]
'Walk through the woods? But even the light gets lost
in that tangle of twigs and strange foliage!
Try the road? But look, it's all blocked by carts
and crowds, and not even a glimmer of light breaks through.'

Walk on. The distant eye knows no wise counsel,
and the truth is known only to the will at hand.
Between trunk and trunk, between shoulder and shoulder, you will
find a hundred paths,
once you have reached them with your own feet. Walk on.

Poem 2. *Uwięzienie* [Imprisonment] (2024)

każdy zakątek mojego miasta
każdy zakamarek
zaulek
kojarzy mi się
przypomina

mokre dachy kamienic różowieją ostatnimi promieniami zachodzącego
słońca
i już wiem

nie mogę patrzeć na światło jak obija się między oknami pustych
mieszkań
w moim mieście nie ma nikogo
błąkam się po ulicach jak otepiate zwierzę
w głowie mam obrazy
opuszczone dzielnice zamieszkałe przez lisy sarny
ogród w domu rodzinnym i kot sąsiadów niesie w zębach martwą
wiewiórkę
moje odbicie w tafli wody a w jeziorze kijanki

mijam coraz dłuższe cienie samochodów

zwiędłym roślinom zwisającym z balkonów niczego nie brakuje
kołyszą się na wietrze
próbuję kołysać się z nimi
dotknąć
ale pod palcami rozsypują się w pył
opadają na rozgrzany chodnik i nie mam już odwagi

²³ Gandolfo Cascio, *Le poesie di G. A. Borgese* (Amsterdam, 2020), 43.

floating:disappearance

Paweł Malinowski
*1994

w całkowitym spokoju, jakby unosząc się na wodzie (♩=62 ca)

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Ex. 2. Paweł Malinowski, *floating:disappearance* (2025), the beginning of the piece.

*już wiem
że to lato będzie nie do wytrzymania.*²⁴

[English translation by A. Draus]
every corner of my city
every nook and cranny
every alleyway
brings to mind
reminds me of

the wet roofs of the tenement blocks turn pink in the last rays
of the setting sun
and I already know

I cannot bear to watch the light as it bounces between the windows
of empty flats
there is no one in my city
I wander the streets like a dazed animal
my head is filled with images
abandoned neighbourhoods inhabited by foxes and roe deer
the garden at my family home and the neighbours' cat carrying
a dead squirrel in its mouth
my reflection in the water's surface and tadpoles in the lake

I pass the ever-lengthening shadows of cars

the withered plants hanging from the balconies lack nothing
they sway in the wind
I try to sway with them
to touch them
but they crumble to dust beneath my fingers
they fall onto the hot pavement and I no longer have the courage

I already know
that this summer will be unbearable.

The poem *Imprisonment*, by a young poet, was written, in a sense, as a response to Bloccato by Borgese. Together, they form a diptych – complementary phases of a journey: the initial phase and the phase that marks the culmination of a certain stage in the lyrical subject's life. His struggles with the reality surrounding him (symbolised in this case by hostile nature – the thicket of the forest, dry vegetation and a deserted city) become a metaphor for the composer's own actions; as he – as he confessed to the author of these words – spent the most difficult three years of his life in Kraków, focused on assimilation, learning an abstract language (it is probably no coincidence that the composition employs rhythmic structures inspired by Morse code), but also on self-affirmation and education.

The distance between a state of stagnation (perhaps resulting from a paralysing fear of the unknown) and the undertaking of the arduous journey, inspired by the inner voice urging 'go', is conveyed by two musical styles, mediated by their scoring and mutual interweaving: a kind of stile antico – countertenor, alto recorder and viola da gamba bassa; and a kind of stile moderno – narrator, flute, clarinet and percussion.

As we listen to the metamorphosis of the language, style, dynamics and expressiveness of the music, are we perhaps witnessing a peculiar transformation of the Sicilian into a Cracovian? Or is this perhaps proof – to quote Andrzej Marzec – of an 'anachronistic "being out of step with the times" [...] [which] has become a distinguishing feature and characteristic of our times. Artists of the youngest generation experience a peculiar kind of nostalgia for what they themselves have never experienced, which is why we can call them haunted. Being haunted by ghosts consists, among other things, in having memories of something we never experienced, something that perhaps never even happened,²⁵ which – as Ryszard Koziółek would say – we record in a non-existent diary of a journey never taken'.²⁶

4. 'MEMORY IS KEY TO TODAY'S WORLD AND TO DESIGNING THE FUTURE' — CONCLUSION

In defence of the term 'Kraków School of Composition' (KSK), we can define it, from the perspective of memory, by three characteristics:

- its longevity (effectively uninterrupted since 1888);
- evidence of affiliation, as expressed in the statements of its members;
- and, at times, as a criterion for assessing the mechanisms of inclusion and exclusion (KSK is not just the '(19)33' generation but encompasses 'all graduates', including, for example, Bogusław Schaeffer); in other words: both pride in being part of the whole and evidence of disappointment at being excluded.

²⁴ Julia Lange, *Uwięzienie* [Imprisonment], unpublished poem given by the author to the composer.

²⁵ Marzec, *Widmontologia*, 253.

²⁶ Ryszard Koziółek, *Wiele tytułów* [Many Titles], Wydawnictwo Czarne, Wołowiec 2023, p. 239. Ryszard Koziółek, *Wiele tytułów* [Many Titles] (Wołowiec, 2023), 239.

⑦ **A** Grottesco ♩ = 58 *mf*

Cten. «An-

Fl. d. a. *mf*

Vno *mf*

Vla g. b. *mf* sim.

⑪ **B**

Cten. - da - re pel bo - sco? Ma se per - fi - no la lu - ce tro - va in -

Fl. d. a. *p*

Vno pizz. arco pizz. arco

Vla g. b. pizz. arco

⑮

Cten. - ca in - ca in - ca in - ca in - ca - - -

Fl. d. a. *mf*

Vno pizz.

Vla g. b. pizz.

Ex. 3. Matteo Gurrieri, *Cammina* (2025), a fragment of the musical interpretation of the first poem

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The image displays two systems of a musical score. The first system includes staves for Tamblo, Pf. (Piano), and V. rec. (Voice recording). The Tamblo part features a 20-second tapping sequence with finger scrapes, marked [mp - f] and 10"-15". The Pf. part includes a 10"-15" tapping sequence on all strings, marked [mp - f], and a section labeled 'loco, 8^{va} or 15^{ma} ad lib.'. The V. rec. part contains the lyrics: 'nie mogę patrzeć na światło jak obija się między oknami pustych mieszkań w moim mieście nie ma nikogo'. The second system starts at measure 177b and includes staves for Fl. (Flute), Tamblo, Pf., and V. rec. The Fl. part has a pitchless noise section lasting 8 seconds, marked f, and a 6-second section marked mp. The Pf. part includes a tapping sequence on all strings marked mf. The V. rec. part contains the lyrics: 'błąkam się po ulicach jak otępiałe zwierzę' and 'w głowie mam obrazy'.

↓2

tapping with finger, between scrapes
[mp - f]
10"-15"

Tamblo

Pf.

tapping with one finger
on all the strings
10"-15"
[mp - f]
loco, 8^{va} or 15^{ma} ad lib.

V. rec.
«...jak obija się»
(Xed.)

nie mogę patrzeć na światło jak obija się między oknami pustych mieszkań
w moim mieście nie ma nikogo

V. rec.

177b ↓3

pitchless noise,
like the sound of an animal
4"
f

Fl.

Tamblo

Pf.

tapping with one finger
on all the strings
mf
8^{ba}

V. rec.
błąkam się po ulicach jak otępiałe zwierzę
w głowie mam obrazy

↓4

8"
6"

mp

Ex. 4. Matteo Gurrieri, *Cammina* (2025), a fragment of the musical interpretation of the second poem

Drawing once again on the field of neurology, the KSK phenomenon can therefore be described as the hippocampus of its members, because:

- it collects – much like long-term memory – new works and brings them together
- much like spatial memory, it locates its creators on the map of their activity
- thanks to shared spheres of inspiration (such as home or childhood – recently mentioned by Teresa Malecka) – like episodic memory, it documents specific events and experiences
- finally, like semantic memory, it serves as a practical framework for storing knowledge and defines identity in line with the idea paraphrased in *Ender's Game* by Orson Scott Card, that one is only what one remembers.²⁷

I would like to illustrate the idea of the Kraków School as a community with Piotr's words from Stanisław Lem's *The Magellanic Cloud*: 'One day you will have many things behind you and few ahead. You may search through your memories for some kind of anchor, something from which to begin your reckoning or upon which to end it.'²⁸ Thanks to the constellation of the Kraków School, some need not search ...

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²⁷ See Orson Scott Card, *Ender's Game* (New York, 1985).

²⁸ See Stanisław Lem, *Obłok Magellana* [The Magellanic Cloud] (Kraków, 1955), 69.

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