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Polystylistics as a mode of original reinterpretation of songs by Krzysztof Komeda, Jerzy Matuszkiewicz, Andrzej Kurylewicz and Jan Ptaszyn Wróblewski to the lyrics by Agnieszka Osiecka

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Introduction

Songs with lyrics by Agnieszka Osiecka have been with me almost forever. I discovered them as a teenager, performed them during vocal studies and later presented many of them on stage as part of my concert career. With each performance, I discovered new possibilities for their interpretation and with each subsequent performance, I saw new values in them. These songs inspire me in my search for my own artistic language. I would like them to remain so forever...

Interpreting a musical work – understood as the process of "reading" and performing a piece in accordance with the musical notation and the spirit of the era – is a fundamental issue for every performer. It allows one to approach the work in a creative, imaginative and individual way. However, in popular music, performance interpretation takes on a unique formula. It allows the performer to consciously transform an existing work and present it in a new form (melodically, rhythmically, harmoniously, at the same time, dynamically, stylistically, arranged, etc.). This process results in a creative transformation of the original, the song and its recognized – usually original – performance. A new performance becomes, in a sense, a rereading of the work, a reinterpretation.

The aim of this work is to transform historically distant songs and creatively reinterpret them. This will be the main focus of the dissertation, both theoretically and, above all, in terms of performance. This issue will be addressed in relation to the original song performances that are the subject of this work. Twelve songs with lyrics by Agnieszka Osiecka were selected, including five by Andrzej Kurylewicz, three by Jan Ptaszyn Wróblewski and two each by Krzysztof Komeda and Jerzy Matuszkiewicz. These songs, in their original reinterpretation, are presented as an artistic work on the album titled *Metafory codzienności i… miłości* [*Metaphors of everyday life and… love]*, which constitutes an integral part of this dissertation.

Here is the track list:

1. *Wyrzeźbiłam twoją twarz w powietrzu [I carved your face in the air]*
   (lyrics: Agnieszka Osiecka, music: Jerzy Matuszkiewicz)
2. *Dzień dobry, to ty, dzień dobry, to my [Good morning, it's you, good morning, it's us]*
   (lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)
3. *Jak dobrze mieć sąsiada [How good it is to have a neighbor]*

(lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

4. *Ja nie chcę spać [I don't want to sleep]*
   (lyrics: Agnieszka Osiecka, music: Krzysztof Komeda)
5. *Nim wstanie dzień [Before the day rises]*
   (lyrics: Agnieszka Osiecka, music: Krzysztof Komeda)
6. *Miłość złe humory ma [Love has bad moods]*
   (lyrics: Agnieszka Osiecka, music: Jerzy Matuszkiewicz)
7. *Wychodzę za mąż [I'm getting married]*
   (lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)
8. *Zdzich [Zdzich]*
   (lyrics: Agnieszka Osiecka, music: Jan Ptaszyn Wróblewski)
9. *Zielono mi [I'm feeling green]*
   (lyrics: Agnieszka Osiecka, music: Jan Ptaszyn Wróblewski)
10. *Kokaina [Cocaine]*
    (lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)
11. *Czy to ładnie leniem być [Is it right to be lazy]*
    (lyrics: Agnieszka Osiecka, music: Jan Ptaszyn Wróblewski)
12. *Nie mam żalu do twojej dziewczyny [I don't hold a grudge against your girlfriend]*
    (lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

A new work will emerge as a result of polystylistics, understood as the conscious interweaving and interpenetration of various styles, genre idioms, and means of expression within a single work. The first part of the term polystylistics – 'poly' – is derived from the Greek (*poly* – many, *polys* – numerous)[1] and means: many (it is the equivalent of the native multi-)[2]. The second part comes from the word 'style' (Latin: *stilus*, German: *stil*) understood as the set of features characteristic of the art of a given era, region, or work of art[3]. Stylistics (from French: *stylistique*) is understood in art, as a set of characteristics typical of a given work of art, a given artist, a given movement, a given era, or a given area[4]. Polystylistics is therefore understood as the conscious use of a multitude of stylistic idioms within a single work. It will be realized

[1] *Poli*, in: *Uniwersalny słownik języka polskiego PWN*, ed. S. Dubisz, vol. P–Ś, Warszawa 2006, p. 313.
[2] *Poli*, in: *Słownik współczesnego języka polskiego*, ed. B. Dunaj, Warszawa 1996, p. 794.
[3] *Styl [Style]*, in: *Uniwersalny słownik…,* op. cit., p. 1437.
[4] *Stylistyka [Stylistics]*, in: *Praktyczny słownik współczesnej polszczyzny*, ed. H. Zgółkowa, vol. 40, Poznań 2003, p. 439.

on two levels: vocal interpretation and arrangement. The effect of placing the original musical material in new stylistic contexts will be creative reinterpretation. In this work, polystylistics will therefore refer to a method of shaping the musical form of a work, its melody, metrorhythm and harmony, by introducing performance and interpretational means based on a multitude of genres, styles and aesthetics, which, in accordance with the chosen artistic concept, will interpenetrate, correlate, and coexist with one another, providing the foundation for a new, creative interpretation of the work.

The theoretical part of the work will present the research and artistic activities that will be undertaken in order to develop a reinterpretation of the works using the polystylistic concept.

The following research questions can be derived from the above issues:

1. Can polystylistics become the basis for reinterpreting a work?
2. What actions should be taken to reinterpret a work?
3. What performance techniques should be used and how should they be used to reinterpret the work?

The main hypothesis of this work is that polystylistics, as the basis of a new artistic concept, provides a foundation for reinterpretation through the use of appropriate performance means and creative activities. From this hypothesis, the following specific hypotheses can be derived:

1. By using polystylistics, new interpretations of existing works can be created.
2. The reinterpretation of the piece involves many different compositional, arrangement and performance activities.
3. The development of a reinterpretation is based on the following activities:
   - understanding the difference between interpretation and reinterpretation,
   - analysis of the original, including: analysis of the musical elements of the work (including melody, rhythm, harmony, agogics, dynamics, etc.) and analysis of the verbal text of the work (morphological and semantic analysis),
   - reflection on the performance tradition of the work.
4. In the process of reinterpretation, various elements of a musical work may be changed, e.g.: melody, metrorhythm, harmony, dynamics, performing forces and the form of the piece (e.g. by introducing additional elements – *special choruses,* solo vocal and instrumental parts, etc.).

The thesis will utilize interdisciplinary research methods drawn from music theory, musicology and the humanities. The following methods will be applied to the musical work: formal-genre analysis, melodic-rhythmic analysis, harmonic analysis and analysis within

the scope of musical semiotics. The theoretical section will be based on comparative analysis: source materials, books, online materials and encyclopedias will be analyzed and compared. A monographic method will be employed to describe the researched topic. Elements of the hermeneutic method will also be employed in the author's reinterpretation. This will allow for the understanding of the original in terms of its original meaning and style.

The work consists of an introduction, four chapters and a conclusion. The first chapter addresses issues of interpretation and reinterpretation, both from a broader aesthetic perspective and in relation to popular music (in this respect, the work takes up a new thread that is occasionally present in scholarly studies).

The second chapter will present profiles of artists: Agnieszka Osiecka, Krzysztof Komeda, Jerzy Matuszkiewicz, Andrzej Kurylewicz and Jan Ptaszyn Wróblewski. The subchapter devoted to the poet will draw on books[5], online materials[6] and autobiographies[7], including the diary she has kept continuously since 1945[8]. The subchapters devoted to composers will draw on materials obtained through research in libraries and online. These will include publications on Polish jazz[9], bibliographic entries from *Encyklopedia muzyczna PWM*[10] and articles from periodicals and websites[11].

[5] Nasierowska Zofia, Agnieszka Osiecka, *Fotonostalgia. Znani i lubiani w obrazie i anegdocie,* Warszawa 2003; Ryciak Ula, *Potargana w miłości. O Agnieszce Osieckiej,* Kraków 2015; Turowska Zofia, *Agnieszki. Pejzaże z Agnieszką Osiecką,* Warszawa 2000.

[6] Janusz Kowalczyk, *Agnieszka Osiecka,* Culture.pl, 03.2013, https://culture.pl/pl/tworca/agnieszka-osiecka [accessed: 02.06.2026]; *Ukażą się "Dzienniki" Agnieszki Osieckiej,* Kultura i sztuka 1945-1989, Dzieje.pl, 25.09.2013, https://dzieje.pl/kultura-i-sztuka/ukaza-sie-dzienniki-agnieszki-osieckiej-0 [accessed: 02.06.2026].

[7] Osiecka Agnieszka, *Rozmowy w tańcu,* Warszawa 1992; Osiecka Agnieszka, *Szpetni czterdziestoletni*, Warszawa 2009; Turowska Zofia, *Osiecka. Nikomu nie żal pięknych kobiet,* Warszawa 2020; Osiecka Agnieszka, *Neponset*, Warszawa 2016; Osiecka Agnieszka, Przybora Jeremi, *Agnieszki Osieckiej i Jeremiego Przybory listy na wyczerpanym papierze, ułożyła i opatrzyła przedmową i komentarzami Magda Umer*, Warszawa 2010.

[8] Osiecka Agnieszka, *Dzienniki vol. I 1945-1950*, Warszawa 2013.

[9] I.a.: Brodacki Krystian, *Historia jazzu w Polsce*, Kraków 2010; Panek Wacław, *Jazz, beat i rozrywka*, Warszawa 1973; Pietraszewski Igor, *Jazz w Polsce. Wolność improwizowana,* Kraków 2012; Radliński Jerzy, *Obywatel Jazz,* Warszawa 1967; Wasylewski Andrzej, *Jazzowe dzieje Polaków. Biografia wielogłosowa,* Warszawa 2018; Wnuk Witold, *Jazz w Piwnicy pod Baranami*, Kraków 2020; Michalski Dariusz, *Piosenka przypomni ci… Historia polskiej muzyki rozrywkowej lata 1945-1958,* Warszawa 2010; Panek Wacław, *Encyklopedia Muzyki Rozrywkowej,* Warszawa 2000; Piątkowski Dionizy, *Jazz. Encyklopedia Muzyki Popularnej,* vol. I-II, Poznań 1999; Wolański Ryszard, *Leksykon Polskiej Muzyki Rozrywkowej,* Warszawa 1995; Kowal Roman, *Polski jazz. Wczesna historia i trzy biografie zamknięte. Komeda, Kosz, Seifert,* Kraków 1995; Kowal Roman, *Notacja muzyczna w polskich partyturach jazzowych,* Kraków 1999.

[10] Chmara-Żaczkiewicz Barbara, *Wróblewski Jan*, in: *Encyklopedia muzyczna PWM. Część biograficzna*, ed. E. Dziębowska, Kraków 2012; Kowal Roman, *Komeda Krzysztof*, in: *Encyklopedia muzyczna PWM. Część biograficzna*, ed. E. Dziębowska, Kraków 1997; Kowal Roman, *Matuszkiewicz Jerzy*, in: *Encyklopedia muzyczna PWM. Część biograficzna,* ed. E. Dziębowska, Kraków 2000; Grzenkowicz Izabela, *Kurylewicz Andrzej*, in: *Encyklopedia muzyczna PWM. Część biograficzna,* ed. E. Dziębowska, Kraków 1997.

[11] Among internet sources, the following websites deserve special attention: Culture.pl, MuzeumJazzu.pl, Jazzpress.pl, which contain both extensive articles and interviews as well as autobiographical memories.

Chapter three is an analysis of the songs. *Wielki Śpiewnik Agnieszki Osieckiej* is used as a source. It was published by the Agnieszka Osiecka Okularnicy Foundation and contains all the analyzed songs[12]. The starting point for the songs is the word, as the music is subordinated to it. Agnieszka Osiecka's poems will be subjected to morphological and semantic analysis. The details, symbols and metaphors uncovered there will serve not only to understand the creative ideas of the composers who used these texts (the composer becomes the first interpreter of the text), but will also become a key to subsequent vocal interpretation. The songs (in their basic, 'composer' form) will be musically analyzed based on the elements of the musical work. The melodic structure will be analyzed, including the ambitus of the vocal part, metrorhythm, harmony, agogics, dynamics and form.

Chapter four is the actual description of the artistic work. The first subchapter will contain information about the work (a list of songs with their duration, recording location and co-performers). It will also address the crucial issue of reinterpretation conditions and references to the stylistic approaches used in the new interpretation of songs. For the author of the dissertation, polystylistics becomes the foundation of creative reinterpretation. The second subchapter will present the performance tradition of the songs that are the subject of this work. Understanding and analyzing this tradition will be crucial in developing one's own performance approach. The Digital Library of Polish Song, run by Ryszard Wolański, will provide crucial information for this part of the research process[13]. Much of the audio material needed for the

[12] *Wielki Śpiewnik Agnieszki Osieckiej* edited by Agata Passent, Jan Borkowski, consists of ten volumes of songs with lyrics by Agnieszka Osiecka and music by several dozen composers. Volume IX entitled *Zielono mi* includes songs by Krzysztof Komeda, Jan Ptaszyn Wróblewski, Jerzy Matuszkiewicz and Andrzej Kurylewicz, among others. Agata Passent and Jan Borkowski – editors of the series write: "The names of the composers of songs collected in this volume are associated with the pioneering period of the emergence of the jazz community in Poland. It was thanks to young artists playing in the early 1950s in private apartments, or at best at school dances, at a time when their favorite music had to be played in secret as a manifestation of the "rotting culture of the West", that this genre of music gained the status of art. It is thanks to them that so many of Agnieszka Osiecka's songs became great hits. We called this collection *Zielono mi* for several reasons. First of all, from the title of a song with music by Jan Ptaszyn Wróblewski, made famous by Andrzej Dąbrowski. Moreover, the Songbook is published in spring, when green becomes the dominant color in nature, and the songs contained in it are youthful, cheerful, often funny – not to say carefree – and written at a time when the excellent Author dazzled with both her poetry and beauty. These were her "green years" (*Wielki Śpiewnik Agnieszki Osieckiej*, edited by A. Passent, J. Borkowski, vol. IX Zielono mi, Kraków 2008, p. 6).

[13] Cyfrowa Biblioteka Polskiej Piosenki – a website created in 2007 as part of the activities of the "Library of Polish Songs" Cultural Center. It offers a broad database of songs, from regional, traditional, and ceremonial pieces to 20th-century compositions. The portal also includes biographies of composers, vocalists, and bands, information about lyricists, record labels, and music albums released in both digital and digital formats (https://bibliotekapiosenki.pl/cbpp [accessed: 05.05.2026]).

analysis will be obtained from Spotify[14] and YouTube[15], which are a treasure trove of both historical and contemporary recordings.

The chapter will conclude with the third subsection, which provides a proper description of the work from the perspective of a polystylistic concept, considered as a mode of original performance reinterpretation. The performance planned by the author of the dissertation is not merely a vocal interpretation of various texts: verbal (poetry) and verbal-musical (song), nor does it follow the creator's – composer's – idea, but is an original proposal. A proposal open to innovation and performance interventions, including those involving the textual layer[16]. The new versions of the songs resulting from the reinterpretation will be subjected to detailed musical and verbal-musical analysis (regarding the verbal-musical connections). This will allow for a presentation of the process of preparing the composition for performance, a process that, from analysis, leads to a conscious reinterpretation of the composer's originals.

The work will be completed by a conclusion, which will present in a synthetic form the results of the artistic activities of the author of the dissertation.

The work is supplemented by a bibliography and an annex containing the lyrics and musical notes.

[14] https://open.spotify.com/
[15] https://www.youtube.com/
[16] Such interventions within classical works are not accepted.

I. Interpretation and reinterpretation

1. Interpretation from an aesthetic and musical perspective

The concept of interpretation has been defined variously throughout the history of music. When analyzing interpretation as one element of a piece's production, it is important to consider that it is always subject to certain standards, rules, or norms prevailing at a given moment. Therefore, depending on these rules, interpretation transforms and changes. To define the essence of interpretation as a problem presented from an aesthetic and musical perspective, it is necessary to understand the meaning of this concept. *Słownik terminów literackich* states that interpretation is:

> a research activity aimed at extracting and explaining the meaning (...) of a given phenomenon, in particular by determining its place within some higher-order whole. The starting point for all interpretation is the assumption that the essential meaning of the object being studied is hidden beyond the data of direct empirical observation and cannot be derived directly from them. This meaning becomes apparent to the researcher only when he or she places the object in the appropriate context, determines its place within a broader objective system, or recognizes within it the operation of some more general regularities encompassing a smaller or larger class of analogous objects[17].

Słownik wyrazów obcych translates it as: "interpretation – interpretation, […] commenting on something; a way of reproducing or performing a musical piece"[18], while the *Słownik łacińsko-polski* explains that the word *interpretatio* is defined as "explanation, translation, interpretation"[19].

As Bogumiła Tarasiewicz writes, Polish literary theorist and historian Janusz Sławiński says that "interpretation is part of the process of evaluation in the following order: analysis of the work – interpretation – act of evaluation"[20]. It can be assumed that the presentation of interpretation in this way by a professor of humanities applies primarily to a literary work.

[17] *Słownik terminów literackich*, ed. J. Sławiński, Wrocław-Warszawa-Kraków 1998, p. 217.
[18] Kopaliński Władysław, *Słownik wyrazów obcych i zwrotów obcojęzycznych z almanachem*, Warszawa 1994, p. 234.
[19] Kumaniecki Kazimierz, *Słownik łacińsko-polski*, Warszawa 2000, p. 236.
[20] Tarasiewicz Bogumiła, *Modest Musorgski – cykle wokalne. Od analizy do interpretacji artystycznej*, Poznań 2011, p. 13.

However, in further specifying the concept of interpretation in musical terms, German musicologist Hans Heinrich Eggebrecht discusses it in detail, saying:

> *Interpretation* – the sound realization of musical notations by playing instrumentalists, singers or conductors in accordance with the creative intention. Interpretation is not only an explanation of the carriers of meaning, but also a transformation […] of textual carriers of meaning into sound carriers[21].

According to the philosopher and aesthetician of music, Władysław Stróżewski:

> [interpretation, reproduction, re-creation] is a genuinely creative process, programmed by the recording of a work's performance, bringing both an element of novelty and value, inherent to the very essence of interpretation. Interpretation is undoubtedly a special kind of creativity[22].

It should be noted that the aforementioned definitions present interpretation ambiguously – as a performance, a specific presentation, or demonstration of a work in a practical setting, and as a research activity, both in musicological and theoretical dimensions. The former approach captures the artistic vision and sound of the work, the latter its meaning from an analytical perspective. Both approaches are complementary, as proper performance of a work benefits from knowledge of the results of musicological analysis.

As Bogumiła Tarasiewicz writes:

> Scientific interpretation will therefore be a research activity aimed at revealing the features of a work through methods of analysis and synthesis, at determining its meaning and role in a certain context, etc.. Artistic interpretation, on the other hand, is an executive, creative act, identical with the real, sonic existence of a musical work[23].

Given the precision of performance, interpretation became a subject of more careful consideration as early as the mid-18th century, when efforts were made to strictly notate music, requiring the performer to convey the mood of the work as the composer intended, rather than relying on performance custom and broadly understood obviousness, as in the preceding period.

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[21] Dahlhaus Carl, Eggebrecht Hans Heinrich, *Brockhaus Riemann Musiklexikon*, Published by Schott 1978, p. 590 (quoted after: Tarasiewicz B., *Modest…,* op. cit., p. 14).

[22] Stróżewski Władysław, *Dialektyka twórczości,* Kraków 1983, p. 15.

[23] Tarasiewicz B., *Modest…,* op. cit., p. 13.

The 19th century largely separated musicological interpretation from performance. Romantic performance imposed a specific framework on interpretation consistent with the then-prevailing stylistic canons.

Knowledge of the historical context, the significance of the works in the specific periods of their creation, as well as knowledge of their uniqueness, proves crucial in the proper selection of interpretive means and in finding the proper dynamics of the piece. As Urszula Mizia notes, "there remains the question of the instrumentalist's personality, who, in one way or another, leaves his or her individual mark on the presented piece"[24]. Pablo Casals expressed the following view in an interview with José Maria Corredor:

> a written note, a script, is a limited means of expression [...]. Just as the separate letters ABC do not create words, written signs do not compose music [...] I believe that sometimes, even often, the interpretation can be superior to the work[25].

When interpreting a piece, the instrumentalist/vocalist utilizes their talent, craft, and acquired knowledge to faithfully present the piece's concept. As Urszula Mizia says:

> During the performance, the artist acts as a translator and presents his or her artistic understanding of the work. Therefore, he or she cannot harbor any doubts and clearly conveys the vision of the piece being performed. This approach fosters a unique bond with the work and its author[26].

Roman Suchecki said about the interpretation:

> The composer notates a musical work using graphic symbols. This notation constitutes a starting instruction for the performer. This is so ambiguous that the artist is unable to play the same piece identically twice. Differences will be greater or lesser, and performances will always vary. Therefore, when listening to a piece in a concert hall, we participate in a unique and unrepeatable performance of the work. Therefore, the performer's

[24] Mizia Urszula*, Interpretacja muzyki procesem twórczym instrumentalisty,* in: *Wartości w muzyce,* vol. 5, Katowice 2013, p. 145.
[25] Corredor José Maria, *Rozmowy z Pablo Casalsem,* translated by J. Popiel, Kraków 1966, p. 248 et seq. (quoted after: ibidem).
[26] Mizia U., op. cit., p. 145.

> participation in presenting the musical composition to the audience, and the intermediary role they assume, is crucial[27].

Therefore, the interpretation will ultimately consist of the personality and individuality of the performer, the technique, the means of expression used, the sound of the instrument or voice, the aesthetic canon of a given period, etc., because the performance is a composition of various components and at the same time one of many proposals for presenting the work that the performer can give.

2. Interpretation and reinterpretation in popular music

Interpretation, being the process of artistically reading and performing a work in accordance with its musical notation, while taking into account aesthetic and stylistic assumptions, aims to present the creator's intention as faithfully as possible. When performing a work, the performer introduces their own means of artistic expression, making each performance unique. The primary goal of interpretation is an individualized, personality-driven presentation of the work in accordance with its creator's intentions. In classical music, interpreting and preserving the creator's intentions is crucial. Ariadna Lewańska even writes that interpretation is the transfer of the score into sounds and she believes that it is more of an "interpretation of the score" than an "interpretation of a musical piece"[28].

In popular music, it's extremely rare to encounter complete musical notation. Most often, the composer only writes down the melody, harmonic plan and establishes the form of the piece. In popular music (unlike classical music), such notation is not rigid and allows the performer significant freedom of performance. The written melody, rhythm and other elements of the musical work merely constitute a framework. The performer has the right to perform the music according to their own preferences sensitivity and individuality. An interesting view in this context is presented by Piotr Piesiewicz, who writes:

> If individual notes were considered elements of a musical work, one could confidently assert that no musical work is fully original in the sense that it is expressed as a notation of symbols that are and have been used in the past to notate other musical works. This statement leads to another issue, namely, the 'expression of the work in any form.'

[27] Suchecki Roman, *Wiolonczela od A do Z*, Kraków 1982, pp. 59-60.
[28] Lewańska Ariadna, *O naturze i interpretacji utworu muzycznego,* „Sztuka i filozofia" 1999, no. 16, p. 192.

> The expression of a musical work in certain cases should also be – to a greater or lesser extent – marked by originality[29].

The originality of a work depends not only on its elements, but also on the way they are combined, the artistic concept and the performance's expressiveness. Such an approach in popular music often leads to a new reading of the work, to its reinterpretation. Reinterpretation allows for something more – creative intervention in the structure of the work, its conscious reconstruction. This can significantly distance the new performance from the original. The performer does not have to faithfully reproduce the original formula; they can redefine the work by altering existing performance patterns. All elements of the work can be altered: meter, melody, harmony, tempo, dynamics, architecture and color. As a result, a new work is created, revealing a new facet of the original. And although it is based on the composer's original, it represents a new quality – an autonomous, creative, artistic expression.

The term 'reinterpretation' as defined in *Wielki słownik języka polskiego PAN* combines the Latin prefix *re-* which means 'again' with the term 'interpretation'. Reinterpretation is defined as "a reinterpretation (presenting a way of understanding something), conducted from a different point of view or taking into account data not previously considered"[30]. This can mean imbuing the work with contexts different from the original: aesthetic, cultural or emotional. Reinterpreting musical works offers the opportunity to present a new performance concept, the performer's individual language and their musical identity.

In popular music, it's common to cover well-known hits. Such performances shouldn't be equated with reinterpretation, although the dictionary definition of a cover means a new version of a song previously recorded by another artist[31]. However, it's important to emphasize that a cover involves performing a song while retaining the aesthetic principles of the original performance, preserving the song's structure (melody, harmony, rhythm, lyrics), mood and emotion. The essence of reinterpretation is to perform the song 'a new'.

Cultural researcher and art theorist Ryszard Solik offers an interesting perspective on the issue of reinterpretation in the visual arts. He views reinterpretation as a way of engaging with art. He describes the concept by referring to art as a never-ending process of imbuing

[29] Piesiewicz Piotr, *Utwór muzyczny i jego twórca,* Warszawa 2009, pp. 29-30.
[30] *Reinterpretacja*, in: *Wielki słownik języka polskiego PAN,* ed. P. Żmigrodzki, https://wsjp.pl/haslo/podglad/119672/reinterpretacja#chronologizacja [accessed: 03.05.2026].
[31] See Witmer Robert, Marks Anthony, *Cover*, in: *Grove Music Online 2001* https://doi.org/10.1093/gmo/9781561592630.article.49254, cited in: Sokalska Małgorzata, *Między coverem a tłumaczeniem, fonetem a kontrafakturą. Polskie wersje zagranicznych piosenek w perspektywie komparatystycznej*, „Tekstualia. Palimpsesty Literackie Artystyczne Naukowe" 2025, vol. 1, no. 80, p. 92.

it with new meaning. He believes that a work of art is not a finite past, but a living matter that is born with each subsequent reading. According to Solik, a work of art exists when someone interacts with it, looks at it, and thinks about it. Each time someone views a work, they "read" it anew, gaining new, relevant meaning, and it is the privilege of each new viewer to add their own unique meaning and significance to it[32]. The researcher points out that:

> in practice and artistic expression, the redefinition of art takes on its most basic and natural form, concretized through creative reinterpretations not so much of reality itself, but more often of existing and past incarnations of artistic expression; reinterpretations corresponding to existing solutions or – since the times of modernisms – usually polemical and critical of them[33].

Art historian and art scholar Aleksandra Giełdoń-Paszek also writes about the phenomenon of reinterpretation in the visual arts. She highlights an important aspect – references to the original. She believes that reinterpretation is a rereading of existing meanings in relation to previous interpretations. New facts and research perspectives often lead to corrections, expansions, or questioning of the work. The researcher primarily addresses the reinterpretation of visual works. She points out that:

> To speak of reinterpretation, there must first be some canonical original interpretive pattern with respect to which the reinterpretation takes place. The intention of reinterpretation is to revise previous findings, dictated either by the discovery of new facts or by research intuition, often leading to a change in accepted views[34].

Both of these perspectives on reinterpretation apply to visual (artistic) works, where the interaction with the work occurs between the creator and the viewer. Interpreting a work of art requires no intermediary. It is the viewer who, with each conscious encounter with the work of art, becomes the reinterpreter.

The situation is different with musical works. Here, the performer plays a crucial role, creating a bridge between the creator and the audience. It is they who undertake to give new

[32] Solik Ryszard, *Wprowadzenie, czyli słów kilka o przesłankach i założeniach,* in: *(Re)interpretacje. Między praktyką twórczą a dyskursem,* ed. W. Jacyków, R. Solik, Katowice 2019, pp. 7-9.
[33] Solik R., *Od „miernoty" do arcydzieła. Interpretacja a redefiniowanie sztuki*, in: ibidem, pp. 15-16.
[34] Giełdoń-Paszek Aleksandra, *Portret pary małżonków (Arnolfinich?) Jana van Eycka – pomiędzy naukową a artystyczną reinterpretacją,* in: ibidem, p. 55.

meanings and a new shape to the original work. It is they who present the work to the listener. It is they who perform the reinterpretation.

In the process of perceiving a musical work, the recipient (the listener) holds the final place. They, too, have the right to their own reinterpretation of the work, on a further level, as it were. Musicologist and music sociologist Bogumiła Mika writes about this, treating the text and musical notation contained within the work as a communicative situation. She argues that the meaning of a work is not hidden solely in the musical notation created by the composer, but only begins when the recipient begins to listen to the work and interpret it individually. She emphasizes, however, that for the recipient to even understand the hidden meaning of the musical notation and music, they must have some knowledge of the culture.

Bogumiła Mika relates the concept of reinterpretation to the quotation. She believes that when a composer incorporates a fragment of an old work (using a musical quotation) into a new piece, they imbue it with new meaning and a completely new aspect, thus performing an act of reinterpretation. In this situation, the musical quotation serves as a bridge between the old and the new work, and in her view, this is reinterpretation – that is, a rereading of history in the present. The musicologist emphasizes the role of the audience here – it is they who reinterpret the work each time they hear it.

In the process of co-creating a musical work, the performer holds an exceptionally important role. They are closest to the creator, they interpret his intentions and they interpret his work, which, in the context of popular music, can be interpreted anew, often in a completely different way. The listener's interpretation of the work depends on their interpretation or reinterpretation. Therefore, the performer bears responsibility for the work.

As Zofia Lissa said, "Each generation has the right to hear, understand, experience, and perform a given work differently"[35]. This means that a work can be understood through the prism of one's own experiences, aesthetic sensitivity, and cultural context and reinterpretation becomes a way of updating the work. It becomes a process during which the performer consciously imbues the work with a new sound, new emotionality and new meanings in changing cultural and aesthetic conditions. In this context, reinterpretation emerges as the result of historical shifts in the performance and reception of music.

In popular music, reinterpreting a musical work allows the performer to consciously introduce original changes to all of the musical elements of the work. The open formula of popular music broadens the traditional scope of interpretation. This allows the performer

[35] Lissa Zofia, *O wielowarstwowości kultury muzycznej,* in: eadem, *Szkice z estetyki muzycznej*, Kraków 1964, p. 117.

to transform the musical material (modifying the melody, rhythm, tempo, accentuation, placement of climaxes, dynamics, harmony, etc.). Metrics and harmonics are the elements of a musical work that are most frequently subject to change. They play a significant role in identifying the work in terms of style and genre[36].

A reinterpretation of a piece can transform a piece on almost every level: a new instrumental lineup, a new arrangement, a gender-based change of performer and a change of original lyrics, sometimes with lyrics that are semantically distant from the original (this most often happens when translating a text from a foreign language into Polish or vice versa)[37]. Often, with reinterpretation, the piece is enriched with a new motif, aspect, or inspiration. The reinterpreted work takes on a new quality, shaped by the original, often distant in time and style. Consequently, such a reinterpretation may seem like an obvious counterpoint to a familiar song to some listeners, while to others, it may be a revelation.

Musical reinterpretation thus emerges as a multifaceted creative phenomenon. While a specific musical work structurally belongs to a specific era, style, genre and composer, its performance, often following a new aesthetic, allows for a new interpretation. Reinterpretation is not merely a transformation of the work, but often a means of extending the musical work's presence in a world of rapidly evolving tastes in popular music.

[36] Lewańska A., op. cit., p. 192.
[37] Sokalska M., op. cit., p. 93.

II. Profiles of the creators

1. Agnieszka Osiecka

Agnieszka Osiecka was born on October 9, 1936, in Warsaw. Her parents were the pianist and composer Wiktor Osiecki[38] and the Polish philologist Maria Osiecka[39], née Sztechmann. For a short time (1937-1939), the Osiecki family moved to Zakopane. From 1939, Agnieszka studied at the Jadwiga Reutt Private Polish Elementary School in Warsaw. After the Warsaw Uprising, the Osiecki family was sent to a camp in Pruszków, and then to Sankt Pölten in Lower Austria[40]. The war period was very traumatic for Osiecka. Here's how she recalled that period:

> Towards the end of the uprising, the Germans were deporting Poles to various camps. They took us to the camp in St. Pölten. Things were bad in the camp. Mom, Dad, and other Poles worked in a factory. Then the Germans took Dad to the trenches, and I contracted scarlet fever. (...) When we returned from the camp, we found our apartment destroyed. For four months, we lived in a tiny room at Grandpa's[41].

After the end of World War II, the Osiecki family returned to Warsaw[42], where Agnieszka continued her education, first at Primary School No. 173, and from 1948 at the Maria Skłodowska-Curie Secondary School No. 12. In 1952, she began her studies at the Faculty of Journalism at the University of Warsaw[43].

In 1954, she began her journalistic career at the Gdańsk-based "Głos Wybrzeża" and collaborated with the Student Satirical Theatre (her debut was the piece *Kolory [Colors]*)[44].

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[38] In the 1920s, Osiecka's father earned his living as a pianist in the restaurant at the luxurious George Hotel in Lviv. Later, he played at the "Sztuka i Moda" café in Warsaw. This café attracted the elite of the then intelligentsia and was known as a literary and musical salon (Turowska Z., *Agnieszki...*, op. cit., pp. 9-10).

[39] Osiecka's mother ran literary salons in the "Ziemiańska" and "Sztuka i Moda" cafés in Warsaw (ibidem, p. 10).

[40] Ibidem, p. 7.

[41] Turowska Z., *Osiecka…,* op. cit., p. 8.

[42] In 1949, the Osieckis moved to 25 Dąbrowiecka Street, an apartment belonging to Bronisława Nowakowska (Maria Osiecka's father's sister). This place was a kind of refuge, especially for the adult Agnieszka. She often returned here during difficult times. It was also here that many of her works were written.

[43] She graduated on June 7, 1956, commenting: "My contact with the idiotic party called the Faculty of Journalism of the University of Warsaw has ended once and for all.", Osiecka Agnieszka, *Testament,* typescript (quoted after: Turowska Z., *Agnieszki...*, op. cit., p. 40).

[44] She was associated with this theater until 1972 (until that year, she served on the theater's artistic council). Many of Osiecka's works premiered there. She wrote 166 texts for this theater.

A year later, her writing appeared in the magazines "Sztandar Młodych" and "Po Prostu". After graduating, in 1956, she joined the ZAiKS Society of Authors.

In 1957, Osiecka traveled abroad with the Student Satirical Theatre (USSR, France[45]) and in the autumn of that year she began studying directing at the National Film School in Łódź[46]. This is how she recalled her studies:

> In my second or third year, I realized I wouldn't be a director when I started writing songs and articles. Because a person who writes can do it alone in a small room, on a tram, under their favorite tree, but to make a film, you need crazy energy, good health, and the ability to be around large groups of people. When I was making short films and was a beginner director, all the positioning of people, giving them instructions, showing them which side to enter from and how to behave was simply a violation of my nature[47].

This was a key moment in Osiecka's career, instead of directing[48], she began working on the texts, guided by the thought:

> It takes a lot of patience and imagination to make the result resemble the idea. And for a songwriter, like me, when an idea comes to mind, all you need is a piece of paper and a pencil[49].

In 1958, the Student Satirical Theatre premiered *Szopka Betlejemska, czyli Jasełka Polskie Narodowe na Rok Bieżący [Nativity Scene of Bethlehem, or the Polish National Nativity Play for the Current Year],* directed by Andrzej Jarecki with lyrics by Agnieszka Osiecka. The year 1960 saw the premieres of further plays by Osiecka: *Orcia i Yale, czyli czekając na Świętego Mikołaja [Orcia and Yale or Waiting for Saint Nicholas]* (Studencki Teatr Satiricalów, directed by Jerzy Markuszewski) and *Ptaki* (Dramatic Theatre in Warsaw, in collaboration with Andrzej Jarecki, directed by Konrad Swinarski). In the autumn of that year, she also wrote the lyrics for *Mój Pierwszy bal [My First Ball]*[50] to music by Franciszka Leszczyńska. The following years brought further world premieres of plays with texts by Osiecka, including: the vaudeville

[45] Here he meets Jerzy Giedroyc.
[46] Osiecka A., *Rozmowy…,* op. cit., p. 189.
[47] Quoted from: Turowska Z., *Agnieszki…,* op. cit., p. 92.
[48] During her studies, she prepared eight short films and the popular documentary *STS 58* about the activities of the Student Satirical Theatre.
[49] Quoted from: Ryciak U., op. cit., p. 113.
[50] The song was named Radio Song of the Month.

Przesada [Exaggeration] (1961, Television Theatre, directed by Konrad Swinarski), *Oskarżeni [The Accused]* (1961, Student Satirical Theatre, in collaboration with Andrzej Jarecki, directed by Jerzy Markuszewski), *Niech no tylko zakwitną jabłonie [Let the Apple Trees Just Blossom]* (1964, Ateneum Theatre named after Stefan Jaracz, directed by Jan Biczycki), *Zamienię księżyc na parę butów* [*I'll Trade the Moon for a Pair of Shoes]* (1966, Theatre in Rzeszów, directed by Andrzej Jarecki), *Łotrzyce [Rogues]* (1970, Polish Radio Theatre, directed by Zbigniew Kopalka), *Dziś straszy [Today It's Hauting]* (1971, Rozmaitości Theatre in Warsaw, directed by Witold Skaruch), *Dixi [Dixi]* (1975, Hans Christian Andersen Puppet and Actor Theatre in Lublin, directed by Bogusław Kierc), *Tytania i Osioł [Titania and the Donkey]* (1967, the Baltic State Opera in Gdańsk, directed by Janina Jarzynówna-Sobczak), *Najpiękniejszy w całej wsi [The Most Beautiful in the Whole Village]* (1976, the Polish Theatre in Bydgoszcz, directed by Matylda Krygier), *Masaż twarzy [Face Massage]* (1981, the Polish Radio Theatre, directed by Stanisława Grotowska), *Świnki [Pigs]* (1983, the Silesian Stage in Katowice, directed by Barbara Radecka), *Biała bluzeczka [The White Blouse]* (1987, the 8th Review of Stage Songs in Wrocław, directed by Magda Umer), *Jasełka'87. Ach ubogi żłobie… [Nativity Play'87. Oh, Poor Manger…]* (1988, Contemporary Theatre in Wrocław, directed by Maciej Domański), *Damy z walizką [Ladies with a Suitcase]* (1988, Dramatic Theatre in Elbląg, directed by Konrad Szachnowski), *Listy śpiewające [Singing Letters]* (1996, New Theatre in Zabrze, directed by Zbigniew Stryja). Osiecka wrote her last plays (and lyrics) between 1994 and 1996 for the Atelier Theatre in Sopot[51]. They received very high praise from critics and many of them considered them the most interesting of her entire oeuvre.

Agnieszka Osiecka led a rich personal life. Most of her relationships were very short or never formalized. She was engaged to Marek Hłasko[52]. This is how she recalled the moment of their engagement:

> First, he got engaged to me in the noble way, with both moms and his stepdad in attendance (my old man wanted nothing to do with it), and it was beautiful. I don't know where he got the idea. Maybe it was for the legend[53]?

However, the marriage did not take place due to the writer's departure for the West and the impossibility of returning to Poland. In 1962, Osiecka married Wojciech Frykowski,

[51] In 1997, the Atelier Theatre in Sopot was named after Agnieszka Osiecka.
[52] Ryciak U., op. cit., p. 65.
[53] Quoted from: Turowska Z., *Agnieszki…,* op. cit., p. 68.

but the marriage lasted only a few months[54]. 1964 marked the beginning of a close bond with Jeremi Przybora. This informal relationship lasted two years and their fruit was not only their letters[55], but also song lyrics. Many of them, including *Inwokacja [Without You*] and *SOS* (Przybora) or *Mówiłam żartem [I spoke jokingly]* and *Na Całach jeziorach ty [On the Whole Lakes You]* correspondence between the two lovers[56]. In 1966, Osiecka married Wojciech Jesionka[57], whom she divorced only a year later. Her next partner was Daniel Passent, to whom she bore her only child, daughter Agata. She moved to the United States with Daniel Passent, but soon abandoned him for her next love, Zbigniew Mentzel. At the end of 1988, she intended to marry Michał Kott (a literary critic), but the wedding did not take place due to Kott's marriage to another woman.

Her father was an important figure in the poet's life. She often had various conversations with him. Her father strove for his daughter to be intelligent, independent-minded, open-minded and courageous[58]. And so she was. She expressed this in her work, often expressing herself in a remarkably bold manner. She spoke of the song *Okularnicy,* for which she wrote the lyrics, in an interview:

> During the rough-and-tumble Gomułka era, *Okularnicy* quickly became the anthem of young Polish intelligentsia. (...) In the late 1950s and well into the 1960s, my STS colleagues taught me what my father had neglected: a kind of social attitude. Andrzej Jarecki, a poet and my boyfriend at the time, called our songs "civic lyricism". Andrzej was a Pole from Żeromskiego. If it weren't for him, I wouldn't have written *Okularnicy,* a song that for years was practically a political anthem for young people[59].

Agnieszka Osiecka is a renowned songwriter. She published many of her poems in poetry collections, including *Kolory [Colors]* (1963), *Wyszłam i nie wróciłam [I Went Out and Didn't Come Back]* (1969), Listy śpiewające *[Singing Letters]* (1971), *Sztuczny miód [Artificial Honey]* (1977), *Żywa reklama [Living Advertisement]* (1985), *Śpiewające piaski [Singing*

[54] Ryciak U., op. cit., pp. 132-133.

[55] In 2010, the Agora publishing house published the correspondence between Agnieszka Osiecka and Jeremi Przybora from 1964-1966 as an electronic publication (Osiecka A., Przybora J., op. cit.). Subsequent printed versions of this publication were published in subsequent years.

[56] Kowalczyk J., op. cit.

[57] Ryciak U., op. cit., p. 137.

[58] Agnieszka remembered him this way: "I imitated my father in everything like a mechanical doll. (...) He wanted to make me some kind of master, that's clear. But what kind? He wanted to make me a master of life." (Osiecka A., *Rozmowy...*, op. cit., p. 208).

[59] Kowalczyk J., op. cit.

Sands] (1989) and *Opisanie szopki [Description of a Nativity Scene]* (1991). She collaborated with numerous composers, who set her lyrics to music. Zofia Trzcińska remembered the poet thus:

> Agnieszka has written lyrics for Krzyś's music several times. They collaborated brilliantly; they were absolute perfectionists in their respective fields[60].

The poet was a very versatile person. As Janusz Kowalczyk writes:

> poet, writer, director, journalist. Author of over two thousand song lyrics, sketches and stage plays[61].

From 1963 to 1969, she ran the Radio Song Studio. It was here that over 500 Polish songs and names from the Polish stage were promoted. She also collaborated with Polish Television (Olga Lipińska's Cabaret, "Pod Egidą" Cabaret). She wrote *Listy śpiewające [Singing letters]* – a series of television scripts[62], the novel *Zabiłam ptaka w locie [I Killed a Bird mid Flight]* and in 1971 coined the advertising slogan "Coca-Cola is It". She composed songs for children and was very active in many disciplines.

She has received numerous awards for her work. Many of them were given to her by prestigious institutions, including the Ministry of Culture and Art, ZAiKS (Literary Award, 1963). She was honored with the Golden Badge of the Polish Students' Association and received the main prize at *the Festival of Polish Contemporary Drama*. She received particularly numerous awards at *the National Festival of Polish Song* in Opole (including a special award for the song *Nim wstanie dzień* [*Before the day rises* 1964], third prize for the song *Jak na Paryż* [*For Paris* 1965], Osiecka also received numerous awards, including the Minister of Culture and Art's award for the song *Na Całach jeziorach ty [On the Whole Lakes You]* and the second prize in the "Premieres" concert for the song *Dookoła noc się stała* [*Around the Night Has Been Standing* 1966], the Chairman of the Presidium of the Voivodeship National Council's award for the song *Zielono mi* [*Greenly My 1970*], *the award* of the Society of Friends of Opole for the lyrics *Z kujawiakiem [With Kujawiak],* the journalists' award [1987], the Chairman of the Voivodeship National Council's award for outstanding literary work

[60] Trzcińska K.Z, *Nietakty…,* op. cit., p. 123.
[61] Kowalczyk J., op. cit.
[62] In 1967, he received an award for his work and became a Ford Foundation Fellow. He then visited Chicago, New York, San Francisco, Santa Fe and Los Angeles.

[1989]. Osiecka also won awards at *the International Song Festival* in Sopot (Grand Prix in 1973) and *the International Intervision Festival* in Sopot (second prize in 1977). She was also a winner of the Mateusz Święcicki Program III award (1994) and the Polish Stage Artistic Award "Prometeusz'94".

Agnieszka Osiecka kept a diary for many years. She began keeping it as a nine-year-old girl and continued throughout her life. She wrote her notes under the nickname Bożena Ostoja, only signing her real name once[63]. In 2013, Prószyński i Spółka Publishing House began publishing them under the title *Dzienniki [Diaries]*[64] and in 2016 published an autobiographical novel, *Neponset [Neponset]*[65] written by Osiecka at the turn of the 1970s and 1980s . In 1996, a series of television interviews with Agnieszka Osiecka, *Rozmowy o zmierzchu i świcie [Conversations at Dusk and Dawn]* was recorded, hosted by Magda Umer. These autobiographical materials provide insight into the poet's vibrant personality.

Agnieszka Osiecka died on March 7, 1997, from colon cancer. In tribute to the poet, Magda Umer directed the concert *Zielono mi [Greenly My] at the National Festival of Polish Song in Opole.* The concert studio of Program III of Polish Radio in Warsaw was named after her. The poet was posthumously awarded the Commander's Cross with Star of the Order of Polonia Restituta[66].

2. Krzysztof Komeda

Krzysztof Komeda, or rather Krzysztof Trzciński[67], was born on April 27, 1931 in Poznań. At the age of four, he began piano lessons[68] and at eight[69], he entered the State Conservatory of Music and according to Magdalena Grzebałkowska, "according to family recollections,

[63] *Ukażą się "Dzienniki" Agnieszki Osieckiej,* Kultura i sztuka 1945-1989, Dzieje.pl, 25.09.2013, https://dzieje.pl/kultura-i-sztuka/ukaza-sie-dzienniki-agnieszki-osieckiej-0 [accessed: 14.06.2026].
[64] Osiecka A., *Dzienniki…,* op. cit.
[65] Osiecka A., *Neponset,* op. cit.
[66] http://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WMP19970390396 [accessed: 14.06.2026].
[67] Komeda is the stage name of Krzysztof Trzciński. As Magdalena Grzebałkowska writes: "While playing army in his parents' apartment, Krzysztof Trzciński becomes a commander. He sets up quarters in the hallway. On the pantry door, he writes the word KOMEDA in chalk instead of command. The children laugh at him." (Grzebałkowska Magdalena, *Komeda. Osobiste życie jazzu,* Kraków 2018, p. 37).
[68] Grzebałkowska M., op. cit., p. 29. Małgorzata Kosińska states that he started learning to play the piano at the age of 7 (Kosińska Małgorzata, *Krzysztof Komeda,* Culture.pl, 06.2008, https://culture.pl/pl/tworca/krzysztof-komeda [accessed: 15.06.2026]).
[69] Emilia Batura gives her age as 7 years old (Batura Emilia *Księżycowy chłopiec. O Krzysztofie Komedzie-Trzcińskim,* Warszawa 2001, p. 12).

he became the youngest student at the university"[70]. However, the war put an end to young Komeda's musical development[71]. In reality, he was self-taught especially in composition. During the war, he lived with his family in Częstochowa. There, he continued private piano lessons with Wanda Kopecka, née Neufeld, a graduate of the St. Petersburg Conservatory. Zofia Trzcińska recalls:

> In Częstochowa, where they spent the entire occupation, Krzyś's mother secured a pass for him to enter the ghetto, and there he continued his studies, taking private music lessons from his former teacher at the conservatory. How deeply she must have believed in her son's talent to take such a huge risk! But thanks to this, Krzyś continued his studies[72].

As a child, young Krzysztof contracted polio, also known as Heine-Medin disease[73]. After the war ended in 1945, he left Częstochowa and returned to Greater Poland. After graduating from high school, at his mother's urging, he began medical studies at the Poznań Medical University, specializing in otolaryngology[74]. He graduated in 1955[75], but did not practice as a physician for long.

As a high school student in Ostrów Wielkopolski, he was already interested in pop and dance music. It was there that he met Witold Kujawski, who fascinated him with jazz and encouraged him to travel to Krakow for musical experiences[76]. Zofia Komeda-Trzcińska recalls:

> Witek Kujawski also "discovered" him for jazz in Ostrów. I say "discovered" him deliberately, because there's no doubt that only in jazz could Krzysio find his place. (...) Witek happened to be walking down the street where Krzysio lived. (...) Krzysio was

[70] Grzebałkowska M., op. cit., p. 30.

[71] Subbotko Donata, *Krzysztof Komeda. Chłopiec to był. Wywiad z Zofią Komedą-Trzcińską*, Wyborcza.pl, 01.05.2009, https://wyborcza.pl/duzyformat/7,127290,6553596,krzysztof-komeda-chlopiec-to-byl.html [accessed: 15.06.2026].

[72] Trzcińska Komedowa Zofia, *Nietakty. Mój czas, mój jazz,* Warszawa 2015, p. 70.

[73] The consequences of this disease caused lifelong paralysis of one leg - it was weaker and several centimeters shorter (Hendrykowski Marek, *Komeda*, Poznań 2009, pp. 29-30; Trzcińska K.Z., *Nietakty…,* op. cit., pp. 63-64).

[74] Komeda was already fascinated by jazz music during his studies. In the second year of medical studies, due to this fascination and frequent visits to Krakow, he briefly interrupted his education (Bojarski Piotr, *Krzysztof Komeda gra, a Korea płonie,*Wyborcza.pl, 11.09.2016, https://poznan.wyborcza.pl/poznan/7,36001,20669662,krzysztof-komeda-gra-a-korea-plonie.html#BoxLokPozLink [accessed: 15.06.2026]) .

[75] This date is given by Roman Kowal (Kowal R., *Komeda …,* op. cit.; Piotr Bojarski gives the year 1956, Bojarski P., op. cit. [accessed: 15.06.2026]).

[76] Komeda said: "The influence of the radio, Witek (Witold Kujawski) and those first live contacts with improvised jazz music was so strong that after my high school leaving exams in 1950 I willingly allowed Witek to take me to Kraków." (quoted after: Radliński Jerzy, *Obywatel Jazz,* Warsaw 1967, p. 175).

> playing a Chopin mazurka, the music carried through the street, and suddenly Witek heard an improvisation on a previously assigned theme. It excited him so much that he couldn't resist the temptation and entered a strange apartment to meet the musician who improvised with such ease. He saw a boy, perhaps seventeen, and was surprised. Witek couldn't believe the boy didn't know what he was playing. "This is real jazz!"[77].

In Kraków, in 1955, he participated in his first jam session[78], playing with artists such as Jerzy Matuszkiewicz, Jan Borowiec, Jan Walasek, and Andrzej Trzaskowski. Following the fashion of the time, and fearing persecution during the era of socialist realism and a desire for anonymity within the medical community, he adopted the pseudonym "Komeda." In 1956, despite the "October Thaw," both jazz music and jazz musicians were still viewed unfavorably by the authorities. According to Piotr Bojarski, Komeda was expelled from the Polish Youth Union for playing jazz in Poznań's entertainment venues[79]. His growing fascination with jazz influenced Komeda's life decision: he resigned from his job at a Poznań clinic. From then on, he devoted himself entirely to music.

In 1952, he began working with the first post-war jazz band, *Melomani*, whose members included musicians from Kraków and Łódź: Jerzy Matuszkiewicz, Andrzej Trzaskowski and Witold Kujawski. He also played in numerous Poznań-based entertainment groups, including Jerzy Grzewiński's Dixieland band. However, Dixieland didn't appeal to him as much as modern jazz. To pursue his own musical vision, Komeda founded *the Komeda Sextet,* featuring Jerzy Milian, Stanisław Pludra, Józef Stolarz, Jan Wróblewski and Jan Zylber. The band debuted at the opening of the Poznań Television Branch. The group achieved significant success at *the 1st National Jazz Music Festival* in Sopot in 1956. Jerzy Radliński mentions this:

> The biggest sensation of the festival was undoubtedly the performance of Komeda's original sextet from Poznań. Their unpretentiousness, modesty, seriousness and focused

[77] Trzcińska Komedowa Zofia, *Komeda, Zośka i inni,* Warszawa 1996, p. 61.

[78] Until 1956, performing jazz publicly was punishable and banned by the communist authorities. Fearing the consequences, jam sessions were held secretly in musicians' homes. This was a period of Polish jazz called the "catacomb period" (Radliński J., op. cit., pp. 184-185). Dionizy Piątkowski writes: "These were special times, and jazz music was identified with an anti-socialist bourgeois trend. Anyone who played jazz, listened to it, or supported it had to reckon with certain consequences." (Piątkowski Dionizy, *Czas Komedy,* Poznań 1993, p. 87). Zofia Trzcińska recalls those times even more precisely: "In the first half of the 1950s, jazz was treated as an outpost of rotten imperialism. Because it wasn't Soviet and if something wasn't Soviet, it was better if it didn't exist at all. Therefore, in order to exist, it had to hide. (...) So we arranged meetings in private apartments and there we listened, discussed, and the musicians practiced... These were our home, catacomb jam sessions . Our 'jams' – as we called them" (Trzcińska K.Z., *Nietakty...*, op. cit., pp. 55-57).

[79] Bojarski P., op. cit.

> playing endeared them to the audience. With their lineup, style, and repertoire, Komeda ushered in a new era of jazz development in Poland[80].

Stefan Kisielewski commented similarly on the performance of Komeda's band:

> The most striking phenomenon of the Festival was the enormous success of Komeda's Poznań-based ensemble. They play exclusively challenging, modern, and ascetic jazz, drawing inspiration both in their lineup (alto sax, baritone sax, vibraphone, bass, drums, piano) and in their polyphonic style from Gerry Mulligan's renowned ensemble and the Modern Jazz Quartet. Komeda's ensemble plays challenging and sophisticated music and its enormous, spontaneous success speaks volumes for the audience's expertise and musicality[81].

Komeda, along with members of his sextet – Jan Ptaszyn Wróblewski and Jerzy Milian – as Ewa Kałużna writes, "played jazz referring to European traditions, being a musical synthesis of the two most popular groups of the time – *The Modern Jazz Quartet* and *The Gerry Mulligan Quartet*[82]". Komeda – as Jan Ptaszyn Wróblewski recalled – "He taught us modern jazz like learning the ABCs[83]".

The years 1956-1962 brought further successes for the group led by Komeda (including a silver medal at *the 6th International Youth Festival* in 1957 in Moscow and participation in festivals in Grenoble and Paris). In 1958, Komeda became a member of the *Jazz Believers group* and in the same year performed at the 1st *Jazz Jamboree Festival*[84].

1958 was a very important year for Komeda. That year he married Zofia Janina Tittenbrun, the so-called *Crazy girl*[85], considered in the environment as a jazz lover and guru of Polish jazz musicians[86]. The year 1958 also saw the beginning of a new musical phase for Komeda Trzciński. The composer began writing music for films such as Roman Polański's *Nóż w wodzie [Knife in the Water]*, Andrzej Wajda's *Niewinni czarodzieje [Innocent Sorcerers]*, Janusz

[80] Radliński J., op. cit., p. 174.
[81] Kisielewski Stefan, *I Festiwal Muzyki Jazzowej*, „Ruch Muzyczny" 1957, no. 5 (quoted in: Hendrykowski M., op. cit., p. 93).
[82] Kałużna Ewa, *Krzysztof Komeda*, MuzeumJazzu.pl, https://www.muzeumjazzu.pl/krzysztof-komeda-3/ [accessed: 15.06.2026].
[83] Grzebałkowska M., op. cit., p. 119.
[84] Komeda participated in this festival regularly until 1967 (Kosińska M., op. cit.).
[85] *"Crazy Girl"* to Zofia, his wife. It was performed by the Krzysztof Komeda Trio and included on the album *Live At the Jazz Jamboree Festival 1961-1967*. The recording was made during *the Jazz Jamboree festival* in 1962 (see https://www.youtube.com/watch?v=rcoDDiyFZkA).
[86] Zofia contributed greatly to the promotion of her husband's music.

Nasfeter's screenplay for *Mój tato [My Dad] and* Polish film producer Janusz "Kuba" Morgenstern's *Do widzenia do jutra [Goodbye, Till Tomorrow]*. His *Etiudy baletowe [Ballet Etudes]* (choreographed by Witold Gruca) were performed at *Jazz Jamboree'62*. A year later, Komeda performed again at *Jazz Jamboree'63.* Although the musician's performance was received rather lukewarmly by audiences and critics, it opened the stages of Europe for Komeda. The composer recalled this event in an interview with Jerzy Radliński:

> I can't just think about the audience. The fact is, even the musicians to whom I proposed a new way of playing were surprised. It's no wonder the audience's reception was mixed; some were delighted, others felt cheated. (...) Perhaps that's why some of the audience remained lukewarm, because the music exceeded their experience and perception? (...) Our audience, some musicians and critics are unfamiliar and isolated, and they have no direct contact with the latest trends in jazz[87].

In addition to the sextet, the composer also led a trio, a quartet and a quintet. The trio had changing lineups. Komeda collaborated with many musicians, including Jan Byrczek, Roman Dyląg, Adam Skorupka, Tadeusz Federowski, Adam Jędrzejowski, Andrzej "Fats" Zieliński, Jan Zylber and Rune Carlsson. The quartet and quintet had permanent line-ups, and so – the quartet co-founded with Rune Carlsson, Tomasz Stańko, Roman Dyląg, and in the quintet he played with Czesław Bartkowski, Tomasz Stańko, Maciej Suzin or Janusz Kozłowski and Michał Urbaniak.

Komeda collaborated with cabarets and jazz clubs, including the Warsaw cabaret "Tingel-Tangel" (1961) and the "Krakowski Jazz Klub" (1962). The latter awarded him the "Golden Helikon" award for jazz musician of the year[88]. That same year, he was named "Jazzman of the Year" in a reader's poll by the monthly "Jazz"[89]. A never-ending string of successes began.

The composer gave numerous concerts both at home and abroad[90] (including in Switzerland, the GDR, the FRG, Czechoslovakia and Yugoslavia). In the spring of 1960, he visited Scandinavia[91]. In Stockholm's "Gyllene" Cirkeln " and at Copenhagen's "Jazzhus Montmartre",

[87] Quoted from: Radliński J., op. cit., pp. 178-179.

[88] This award was first presented to Krzysztof Komeda. In subsequent years, it was received by, among others, Andrzej Trzaskowski, Zbigniew Namysłowski, Roman "Gucio" Dyląg, Jerzy Milian, Włodzimierz Nahorny, Tomasz Stańko, Jan Ptaszyn Wróblewski and Janusz Muniak (cf. *Krakowski jazz klub / kjk „Helicon" – Kraków 1956*, https://polishjazz.pl/kluby-elementy/helicon-zdjecie-aktualne/ [accessed: 15.06.2026]).

[89] Kosińska M., op. cit.

[90] On the covers of records released abroad and in the opening credits of foreign films, the composer appears as Christopher T. Komeda (Hendrykowski M., op. cit., p. 76).

[91] He visited Scandinavia for many years thereafter.

where the most famous stars of American jazz played, Komeda was hailed as a revelation and his concerts gained recognition. International admiration for Komeda grew. The musician participated in the recording of an LP promoted by the record company Metronome, with an international musical group: Jan Ptaszyn Wróblewski (tenor saxophone), Allan Botschinsky (trumpet), Roman "Gucio" Dyląg (double bass) and Rune Carlsson (drums). He also composed film music for foreign films *Hvad med os, Kattorna* and *Sult* directed by Hennig Carlsen.

The following years saw a string of extraordinary achievements for Komeda at jazz festivals in Prague, Bled and Koenigsberg, as well as during tours of Bulgaria and both German states. The composer made numerous radio and phonographic recordings. Most of his albums were released by Polskie Nagrania MUZA (including *Astigmatic, Etudy Baletowe [Ballet Etudes], Festiwal Jazzowy Sopot 1956 [The 1956 Sopot Jazz Festival], Jazz Jamboree 1960, Jazz Jamboree 1961, Crazy Girl 1962* and *Jazz Jamboree 1964).* Poljazz released his recordings from 1962-1967 as *Muzyka K. K.* and Polonia Records released *The Complete Recordings of K. K. Vol. 8*[92]. Komeda's works were also released by foreign record companies, including: in May 1967, *the Komeda Quartet* (Tomasz Stańko – trumpet, Krzysztof Komeda – piano, Roman Dyląg – double bass, Rune Carlsson – drums) together with Zbigniew Namysłowski (saxophone) recorded the album *Lirik und Jazz: Maine Susse Europaische Haimat* [93] for the German label Electrola. The following albums were also released on foreign labels: *Jazz Greetings from the East* (Fontana), *Le dépar* (Philips) and *Mein süsse europäische Heimat* (Electrola/Columbia).

His adventure with film music, which began in 1958, continued[94]. In 1968, he came to Los Angeles to compose music for Roman Polanski's *Dziecko Rosemary [Rosemary's Baby]* and Buzz Kulik's *The Riot*. At the end of the year, he suffered an unfortunate accident there (he fell down an embankment, accidentally pushed by Marek Hłasko). The injury resulted in a brain hematoma[95]. On April 18, 1969, he was transported to Poland in serious condition his wife Zofia. The musician died in a hospital in Warsaw on April 23, 1969. As Emilia Batura writes: "On a sunny spring day, April 28, 1969, before noon, around eleven o'clock, a crowd

[92] Kosińska M., op. cit.

[93] This album was inspired by the "Jazz and Poetry" project presented during *the Jazz Jamboree* in 1960 (Dusza Marek, *Krzysztof Komeda*, Muzyka filmowa / Jazz i poezja, Audio.com, https://audio.com.pl/muzyka/recenzje/soundtracki/22874-krzysztof-komeda-muzyka-filmowa-jazz-i-poezja [accessed: 15.06.2026]).

[94] Throughout his life, Krzysztof Komeda composed music for films by, among others, Roman Polański, Andrzej Wajda, Janusz Morgenstern, Paweł Komorowski, Janusz Nesfeter, Andrzej Kondratiuk, Jerzy Passendorfer, Edward Etler, Julian Dziedzina, Henning Carlsen, Jerzy Skolimowski and others.

[95] Subbotko D., op. cit.

of thousands bade farewell to Komeda at the Powązki Cemetery"[96]. During his final journey, he was accompanied by great jazz musicians, his colleagues, including Andrzej Trzaskowski (who played fragments of Komeda's compositions on the organ), Tomasz Stańko, Włodzimierz Nahorny, Janusz Muniak and others with whom he had collaborated or who wished to pay tribute to him[97].

3. Jerzy Matuszkiewicz

Jerzy Matuszkiewicz was born on April 10, 1928, in Jasło. He spent his childhood in Lviv, where he took accordion and piano lessons[98]. In April 1944, he returned to Jasło with his parents, Jadwiga and Tadeusz. It was there that his musical interests began. As Ewa Kałużna reports, Matuszkiewicz himself said: "I became interested in light music in Jasło, inspired by the playing of my uncle Władysław, who played hits of the 1920s and 1930s"[99]. Krystian Brodacki recalls that "during the war, Matuszkiewicz had German materials at his disposal"[100].

In 1945, he moved to Kraków. There, he studied clarinet at the Secondary Music School[101] and also took private saxophone lessons[102]. He also studied musicology at Jagiellonian University for two years.

In the years 1947-1948 he played in Kazimierz Turewicz's big band, and in the years 1948-1949 in Władysław Figel's orchestra. The musician said about it:

> (…) After two years of amateur practice, during which I tried to acquire professional skills in the sense of mastering the instrument, it turned out that my skills were mature enough to be hired by Kazimierz Turewicz's professional orchestra. This was in the fall of 1947. My first serious engagement! I played the saxophone (as the fourth saxophonist), clarinet and accordion. (…) During my eighteen months of work in this orchestra, I learned the entire

[96] Batura E., op. cit., p. 199.
[97] Ibidem.
[98] Kałużna Ewa, *Jerzy "Duduś" Matuszkiewicz,* MuzeumJazzu.pl, https://www.muzeumjazzu.pl/90-te-urodziny-jerzego-dudusia-matuszkiewicza/ [accessed: 18.06.2026].
[99] Ibidem.
[100] Brodacki Krystian, *Historia jazzu w Polsce*, Kraków 2010, p. 104.
[101] Kowal R., *Matuszkiewicz…,* op. cit., p. 140.
[102] Wolański Ryszard, *Matuszkiewicz Jerzy,* Bibliotekapiosenki.pl, 08.07.2022, https://bibliotekapiosenki.pl/osoby/Matuszkiewicz_Jerzy [accessed: 18.06.2026].

> foundation of jazz music, fluent music reading and the ability to tune to other instruments[103].

In 1948, while working at the YMCA's Jazz Club, he formed his first band[104]. He adopted the nickname "Duduś". Here's how he explained it:

> Nicknames originated from customs adopted in the musical community. Most jazz musicians have such nicknames – for example, Jan "Ptaszyn" Wróblewski. They arise by chance among friends who have known each other for a long time. Mine came from the drawings of Gwidon Miklaszewski, a Krakow cartoonist who, in the 1950s and 1960s, drew a small front-page cartoon for the Gazeta Krakowska daily. It showed a father and his son – little Duduś. (...) My friends found a resemblance between this Duduś and me. He was a portly boy with a big head and they decided I resembled him[105].

In 1949, he moved to Łódź and began studying at the Cinematography Department of the Polish National Film, Television and Theatre School. In 1950, at the Łódź branch of the YMCA, he founded another band called *Melomani.* The musician recalled this:

> It was a coincidence. Warsaw residents knew there was a jazz club in Łódź called Melomani, so they thought we were still its representative and they called us Melomani. But that name was completely inaccurate. It's hard to say when it first came to us, probably around 1951 (...), or 1952 at the latest[106].

The original lineup of *Melomani* was as follows: Jerzy Matuszkiewicz – clarinet, tenor saxophone, Andrzej Wojciechowski – trumpet, Andrzej Trzaskowski – piano, Witold Kujawski – double bass, Witold Sobociński – drums. As Mariusz Gradowski writes:

> It was hard to even call it a true band, as it was a group of jazz enthusiasts, amateurs who met periodically to play music together for pleasure. They found a place to play within the friendly walls of the Łódź Film School, whose atmosphere of artistic freedom

[103] Brodacki K., *Historia...*, op. cit., p. 105.
[104] Kowal R., *Matuszkiewicz…,* op. cit., pp. 140 et seq.
[105] Bernat Anna, *Zmarł Jerzy „Duduś" Matuszkiewicz – muzyk jazzowy, saksofonista, kompozytor muzyki filmowej*, Dzieje.pl, 31.07.2021, https://dzieje.pl/kultura-i-sztuka/zmarl-jerzy-dudus-matuszkiewicz-muzyk-jazzowy-saksofonista-i-kompozytor [accessed: 18.06.2026].
[106] Brodacki Krystian, *Jerzy „Duduś" Matuszkiewicz. Od katakumb do filharmonii,* „Jazz Forum" 1981, no. 72, p. 14 (quoted after: Grzebałkowska M., op. cit., p. 82).

> and independence perfectly harmonized with the jazz paradigm. (...) This period of Melomański's activity has gone down in the history of Polish jazz as the "catacomb period of jazz" (...). However, this period should not be viewed through the prism of the fight against the communist system, or as conscious resistance to the cultural policies that prohibited the playing of jazz[107].

In reality, jazz musicians of the time were content to play music at parties and informal gatherings. They demonstrated a free lifestyle, distanced themselves from political issues and viewed playing jazz as a sufficient declaration of their values[108]. Magdalena Grzebałkowska writes about this:

> They play at private dances at universities, artists' houses and medical schools. There's a ball on Saturday night and a dance party on Sunday afternoon until 10 p.m. The parties are unofficial, internal. (…) Only the initiated know that jazz will be played[109].

Matuszkiewicz commented on this as follows:

> We played for pleasure, unaware that our passion began to take on political aspects at a certain point. People came to our concerts not necessarily to hear the music, but to demonstrate their stance, their opposition to the system we lived under, because they knew it was a forbidden fruit, persecuted by the regime[110].

In 1952, Krzysztof Komeda joined the band. He had a significant influence on the group, and his musical concepts led to the formation of a kind of second band. Over time, two stylistically different bands, *Melomani* and *Hot Club Melomani*, were active, based on the same musicians[111]. Matuszkiewicz recalled those times as follows:

> At that time, a dozen or so people were playing jazz in Poland. We kept in touch, though there were almost no telephone lines. We knew that there was a pianist in Warsaw, Gwidon Widelski, and in Poznań, Krzysio Trzciński, who was going to study medicine. Krzysio was discovered by our bassist, Witold Kujawski, from Kraków. In Łódź, there was a Music

[107] Gradowski Mariusz, *Melomani*, Culture.pl, 12.2011 , https://culture.pl/pl/tworca/melomani [accessed: 18.06.2026].
[108] Ibidem.
[109] Grzebałkowska M., op. cit., p. 82.
[110] Pietraszewski I., op. cit., p. 71.
[111] Kowal R., *Matuszkiewicz…* , op. cit., p. 141.

> Lovers' Club, from which I took in two musicians: Witek Sobociński played guitar, double bass and drums, and Andrzej Wojciechowski played trumpet. Pianist Andrzej Trzaskowski, who was interested in bebop, the style of Dizzy Gillespie and Charlie Parker, also commuted from Kraków. When Krzysztof Trzciński, then not yet Komeda, joined us, one of the pianists had to play the accordion. Since Trzciński couldn't play, Trzaskowski played[112].

All Souls' Day Jazz Festival was held in Kraków in October 1954. In 1956-1957, the musicians played at *the International Jazz Festival* in Sopot[113].

The end of 1958 brought the end of *Melomani* activities. Matuszkiewicz commented on this fact as follows:

> It happened spontaneously. The mission was accomplished, our intentions achieved. We brought jazz out of the catacombs and into the philharmonic, which was proof, confirmation, that jazz was recognized as an art form[114].

Jerzy Matuszkiewicz began his career in Warsaw. There, at the "Jazz Club Hybrydy", he founded the *Traditional Jazz Makers* group. With this group, he traveled extensively abroad, including to Denmark, Romania, Czechoslovakia and the USSR. He also performed extensively with band *Polish All Stars*[115] and with the *Traditional Jazz Makers*. As an alto saxophonist, he played in numerous formations. Of particular note are his performances at the International Jazz Music Festival *Jazz Jamboree* (1958-1962), during which he played with a quartet (1958), a quintet (1959), the *Hybrydy big band* (1960), and the *Swingtet* (1961-1962). In 1962, he participated in *the Youth Festival* in Helsinki[116] with the *Swing Oktet.*

While studying in Łódź, he collaborated with Studio Semafor, creating music for the puppet film *Zielona Gęś [Green Goose]*. This composition began a lifelong adventure with film music. He has composed music for numerous films and television series, including: *Jak rozpętałem drugą wojnę światową [How I Unleashed World War II]; Czterdziestolatek [Forty-Year-Old]; Alternatywy 4 [Alternatives 4], Poszukiwany, poszukiwana [Wanted, Wanted]; Zaklęte rewiry*

[112] Kałużna E., *Jerzy…,* op. cit.
[113] Kowal R., *Matuszkiewicz…* , op. cit., pp. 140 et seq.
[114] Quoted from: Kałużna E., *Jerzy…* , op. cit.
[115] With this band he took part in the film *Jazz aus Polen* (Kowal R., *Matuszkiewicz...*, op. cit., pp. 140 et seq.).
[116] Ibidem.

[Enchanted Areas]; Janosik; Podróż za jeden uśmiech [Journey for One Smile] and *Wojna domowa [War at Home]*[117].

The 1970s and 1980s saw a decline in Matuszkiewicz's concert activity. He then devoted himself primarily to composing and popularizing music. In 1996, he returned to the stage, opening *the Jazz Jamboree,* commemorating the 40th anniversary of the Sopot Jazz Festival.

Jerzy Matuszkiewicz has received numerous awards, including the Gloria Artis Medal for Merit to Culture (silver in 2005 and gold in 2013), the Grand Prix *of the Opole Polish Song Festival in 2002* and the „Diamond Tarka" Award for lifetime achievement at *the Old Jazz Meeting* in Iława (2006). In the same year, the „Krakow Jazz Club" awarded him the „Golden Helikon" medal and „Piwnica pod Baranami" presented him with the bronze „Jazz Lamb" statuette. In 2008, he received the „Golden Fryderyk" Award, and in 2021, the Polish Film Academy awarded him the prestigious „Eagle" distinction for lifetime achievement. In 2012, he was awarded the title of Honorary Citizen of the City of Jasło. He was also awarded the Commander's Cross of the Order of Polonia Restituta (1997)[118].

He died on July 31, 2021 in Warsaw. His grave is at the Bródno Cemetery.

4. Andrzej Kurylewicz

Andrzej Kurylewicz was born on November 24, 1932, in Lviv. He received a thorough musical education. As a six-year-old, he began studying piano with Stanisław Ludkiewycz at the music school in his native Lviv. From 1946 to 1950, he continued his studies at the Institute of Music in Gliwice. In the year of his graduation, he began studies at the State Higher School of Music in Kraków, where from 1950 to 1954 he studied classical piano with Henryk Sztompka and composition with Stanisław Wiechowicz.

From 1949, he played in Andrzej Schmidt's band, which introduced him to the basics of jazz music. From 1952 to 1954, he performed in the "Rotunda" student club[119]. In 1954, he was expelled from the university for performing jazz music[120], which the communist authorities considered a "harmful product of global imperialism"[121]. This expulsion led to a significant

[117] Bernat A., op. cit.
[118] Wolański R., op. cit.
[119] Radliński J., op. cit., p. 128.
[120] Igor Pietraszewski emphasizes that Kurylewicz was expelled from the university twice for playing jazz (Pietraszewski I., op. cit., p. 65).
[121] *Kurylewicz Andrzej*, Polskie Centrum Informacji Muzycznej, Związek Kompozytorów Polskich, Culture.pl, 04.2002, https://culture.pl/pl/tworca/andrzej-kurylewicz [accessed: 18.06.2026].

revival of his activities. He quickly received an invitation from Władysław Szpilman to take up a position at the Polish Radio station in Kraków. He accepted the position and soon founded *the Polish Radio Organ Sextet.* He recruited Janusz Bednarczyk on trumpet, Lesław Lic on clarinet, Stanisław "Drążek" Kalwiński on accordion, Zbigniew Gadomski on guitar and trombone, Ryszard Garbień on double bass and Juliusz Mysiński on drums to join the band as its leader and pianist[122]. Wanda Warska also sang with them. *The Organ Sextet* recorded swinging pop music for the radio. Over time, the group began experimenting with modern jazz. In later years, Andrzej Kurylewicz toured Europe with the sextet, including at world-class jazz festivals. After being expelled from university, he began working with Jerzy Borowiec's *MM 176* ensemble. The group featured renowned artists: vibraphonist Feliks Kotarba and accordionist Andrzej Trzaskowski and the singer was Wanda Warska, who would later become Kurylewicz's wife[123].

In 1955, he performed with *the Polish Radio Organ Sextet* at *the World Festival of Youth and Students* in Warsaw, presenting Dixieland music (Stanisław "Drążek" Kalwiński played trumpet, Zbigniew Gadomski played trombone[124]). A year later, with an ensemble consisting of Jerzy Tatarak on clarinet, Jan Bednarczyk and Zbigniew Gadomski on trumpet, Ryszard Garbień on double bass, Ryszard Szumlicz on drums and Wanda Warska on vocals, he performed at *the 1st International Jazz Festival in Sopot.* Music critics accredited to the festival praised the musician's excellent piano technique. Kurylewicz himself recalled the festival as follows:

> We were warmly welcomed and the "Jazz" reviewer showered me with incredible compliments. "I consider Kurylewicz" he wrote, "the best Polish pianist in the modern

[122] Radliński J., op. cit., pp. 129-130, 238.

[123] The wedding took place in 1958. Osiecka wrote about the Kurylewiczs' relationship in her book *Szpetni czterdziestoletni*: " The only couple who practiced something like bohemia together were the Kurylewiczs, that is, Wanda Warska and Andrzej Kurylewicz. Both from the Eastern Borderlands, or at least with some trace of their parents' Eastern Borderlands, simultaneously full of inner warmth, but also of some Asian twistedness – as pleasant as it was mysterious. Both lived music in a peculiar, homely way, as if melodies and songs were frying in a pan along with the pancakes. Both seemed to be constantly at odds with each other, yet at the same time terribly in love. Both were harmonious, but both capricious (especially Kuryl – difficult, unbearable at times). Both seemed to be constantly on the road, in a wagon, and at the same time constantly building new cellars, attics, cottages and palaces, poor and rich, possessing a kitchen full of herbs and chests full of fairy-tale treasures. They were a peculiar family to whom you would come for breakfast in the morning, and left at six in the evening – that's how long it took Wanda to make scrambled eggs, including getting out of bed, buying eggs, sewing herself a new hat on the way and composing five songs." (quoted after: Kałużna Ewa, *Andrzej Kurylewicz*, MuzeumJazzu.pl, https://www.muzeumjazzu.pl/andrzej-kurylewicz/ [accessed: 18.06.2026]).

[124] Radliński J., op. cit., p. 130.

> style, full of cool invention and with a wonderful technique". This was a great satisfaction for me, considering how famous my rivals were in Komeda and Trzaskowski[125].

Undoubtedly, Kurylewicz's band attracted considerable attention, competing with Krzysztof Komeda's sextet[126]. Kurylewicz began to be recognized – alongside Komeda and Trzaskowski – as one of the proponents of Polish jazz.

After his performance in Sopot, Kurylewicz's career took a sharp turn. In 1957, at *the 2nd International Jazz Festival* in Sopot, the musician performed with two bands: a Dixieland quintet he had founded and the traditional jazz *Hot Club Melomani*. That same year, the pianist – a musician from behind the Iron Curtain – received first prize at the jazz pianists' festival in Stuttgart (performing with the SDF Orchestra).

In 1958, he began working with *the Jazz Believers* band, founded by Andrzej Trzaskowski (where he played mellophone). In September 1958, he performed with this group at the 1st International Jazz Festival *Jazz Jamboree*, then called *Jazz'58*. Andrzej Kurylewicz also played at this festival with his own jazz trio and Wanda Warska. According to Adam Sławiński, pianist and music critic, "Kurylewicz transformed from a Petersonian pianist into Monk, a piano percussionist"[127]. Kurylewicz, raised on Chopin and Szymanowski, then established himself as an excellent jazz pianist with a wide range of technical abilities. As Krystian Brodacki writes:

> The "Jazz" reviewer was surprised by Kurylewicz's "brutal way of playing"[128], whose piano is now "solely at the service of rhythm". (...) Incidentally, Kurylewicz had the best rhythm section in Poland at that time[129]!

Andrzej Kurylewicz has participated in subsequent editions of *the Jazz Jamboree* for thirteen years[130]. He has performed with Wanda Warska, accompanied by *the Jazz Believers*

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[125] Ibidem.

[126] Kurylewicz's recordings from this festival can be heard on the albums *Sekstet Komedy/Zespół Jazzowy Andrzeja Kurylewicza – Festiwal Jazzowy, Sopot 1956* „Kronika dźwiękowa" (vinyl, 1956, Polskie Nagrania, L 0084) and *Jazz'56. – I Ogólnopolski Festiwal Muzyki Jazzowej, Sopot 6-12 sierpnia 1956* (2017, producer: Polskie Nagrania, distributor: Warner Music Polska, 9 57446 8, SKU: 654247).

[127] Kałużna E. *, Andrzej…,* op. cit.

[128] Sławiński Adam, *Jazzowa Jesień,* "Jazz" 1958, no. 10 (quoted after: Brodacki K., *Historia…,* op. cit., p. 207).

[129] Ibidem.

[130] After 1971, for political reasons, the musician was denied participation in the *Jazz Jamboree festival* (Kurylewicz refused to join the Polish United Workers' Party). Earlier (in 1964), Kurylewicz, along with Wanda Warska, was also officially banned from entering Krakow's „Piwnica Pod Baranami".

and *Moderniści* groups[131], *the Polish Radio Jazz Orchestra* and various groups and ensembles formed specifically for the festival.

In 1958, Andrzej Kurylewicz composed his first original opus work – *Somnambulicy* for solo piano, which appeared in 1961 on the album *Wanda Warska, Andrzej Kurylewicz Trio, Andrzej Kurylewicz Quartet – Somnambulicy.* A year later (1959) he participated in the recording of the soundtrack to the film *Pociąg [Train]* by Andrzej Trzaskowski. In the same year, he also became known as a composer of theatre music (music for the play *Książę Niezłomny [The Constant Prince]* based on Juliusz Słowacki, directed by Mieczysław Kotlarczyk) and film music (music for the film *Powrót [Return]*, directed by Jerzy Passendorfer).

In 1963, the Andrzej Kurylewicz Quintet released an album filled with swing and Dixieland, *Go Right*[132]. Alongside Andrzej Kurylewicz on trumpet, the band featured Jan Ptaszyn Wróblewski on tenor saxophone[133] and flute, Wojciech Karolak – piano, Tadeusz Wójcik – double bass, Andrzej Dąbrowski – drums. The aforementioned quintet, led by Kurylewicz, appeared in the film *Opus jazz*, directed by Janusz Majewski. The band toured Poland and abroad, and regularly recorded for the radio, where it had a regular radio program.

In 1964, after the Kurylewicz family moved to Warsaw, the couple created a special place[134]. Initially, it was located at the Warsaw Music Society and from 1966, in the Old Town Square.

Agnieszka Osiecka recalled:

> Andrzej Kurylewicz and Wanda Warska – a musical couple that many Warsaw residents associate only with a jazz cellar in the Old Town – actually began their music-making in Krakow. The Kurylewiczs are deeply stigmatized by Krakow, that perfect Krakow where people, artists, and spirits live in harmony. They wanted to bring a bit of Krakow's soul to their first apartment on Brzozowa Street, but they didn't quite succeed. There was an escarpment beautifully sloped down to the Vistula, and there were old instruments, but that wasn't quite it. However, they managed to preserve in Warsaw – both on Skarpa and in Żoliborz – something even older and more deeply hidden – a certain borderland quality, a certain Lvivan spirit. Everything in their home smells of garlic, paprika, powder

[131] *Moderniści* – a band founded by Kurylewicz at the turn of the 1950s and 1960s, whose members included: Andrzej Kurylewicz – trumpet, Jan Ptaszyn Wróblewski – tenor saxophone, Krzysztof Sadowski – piano, Zdzisław Orłowski – double bass and Józef Gawrych – drums. Some of them founded the *Jazz Believers* formation (see Wnuk W., op. cit., p. 16).

[132] This album marked the beginning of one of the most famous release series in the history of Polish music – *Polish Jazz*. It was released as the first release, before the album *Warszawscy Stompersi*, with the symbol Vol. 1.

[133] In later years, Jan Ptaszyn Wróblewski was replaced on tenor saxophone by Włodzimierz Nahorny.

[134] Rafał Garszczyński, *Mistrzowie Polskiego Jazzu – Andrzej Kurylewicz*, Jazzpress.pl, 09.11.2019, https://jazzpress.pl/wyroznione/mistrzowie-polskiego-jazzu-andrzej-kurylewicz1 [accessed: 18.06.2026].

> and vanilla. For years, Andrzej Kurylewicz played and composed for the theater, for the Cinema and for himself, while Wanda sang. Now she's also making her mark as a painter. Neither Andrzej nor Wanda are cheerful people. Kuryl, when walking alone through the "Europejski" [European], even borders on a grump. But his art, just like Wanda's songs, reflects joy[135].

In its early years, the club, originally called "Wanda Warska's Cellar" and since 1987 "Kurylewicz Artistic Cellar" was a venue for contemporary music performances. In subsequent years, the club hosted musicians known from the *Jazz Jamboree* and *Warsaw Autumn festivals* and enjoying great acclaim for its artistic meetings, it attracted crowds of artists and art enthusiasts[136]. In addition to concerts and recitals, it also hosted literary and musical evenings and painting exhibitions[137]. Witold Wnuk describes its activities as follows:

> Kurylewicz and Warska made a similar decision. They later began to realize their original ideas in their own Piwnica (Cellar) in Warsaw's Old Town Square. Andrzej Kurylewicz and Wanda Warska left their jazz spirit in Krakow and in the capital, their work began to evolve towards illustrative, classical, and film music[138].

Andrzej Kurylewicz has released many albums, including: *10+8/Ten+Eight* (1967), *Kurylewicz, Warska, Niemen – Muzyka teatralna i telewizyjna [Kurylewicz, Warska, Niemen – Theatre and Television Music]* (1971), *Contemporary Music Formation* (1973), *Muzyka teatralna i telewizyjna [Theatre and Television Music]* (1975), *Stańko/Kurylewicz – Korozje [Stańko/Kurylewicz – Corrosions]* (1986), *Kurylewicz – Muzyka kameralna [Kurylewicz – Chamber Music]* (1987). Analysis of the material recorded on these albums reveals a highly versatile artist.

[135] Nasierowska Z., Osiecka A., op. cit., p. 122.
[136] Initially, the club was run by a married couple and later their daughter Gabriela joined.
[137] Kałużna E., *Andrzej…,* op. cit.
[138] Wnuk W., op. cit., p. 21.

Kurylewicz is a pianist, trombonist, trumpeter, conductor and composer of jazz, classical[139], theater[140] and film music[141]. Throughout his life, Andrzej Kurylewicz created and engaged in two genres of music – jazz and classical. These two genres often influenced each other.

Andrzej Kurylewicz has performed abroad. As an instrumentalist and conductor, he has given concerts in many European countries, Canada, the United States and Cuba[142]. In 1984, he was named *the Composer (Stadtkunstler) of Wilhelmshaven*, and from 1989, he collaborated with the State University of Kansas (USA). In 1987, the composer was elected a member of the Board of the Polish Composers' Union, a position he held until 1991.

Since 2000, Andrzej Kurylewicz has performed primarily as a pianist, often performing classical music concerts, most often performing works by Karol Szymanowski and Fryderyk Chopin. For many years, he performed with the *Kurylewicz Trio* and his wife and daughter, Gabriela Kurylewicz, at his "Kurylewicz Artistic Cellar" in Warsaw (usually on Mondays). The composer also promoted young musicians on the Polish jazz scene. He collaborated with the Jazz Pianists' Competition – *Debuts*, held as part of *the Warsaw Jazz Pianists Festival*, serving as chairman of the jury in 2005-2006.

The composer's daughter, Gabriela Kurylewicz, founded the Forma-Teatr Foundation, an Institute of Art and Philosophical Research. The foundation oversees the musician's legacy and has published *Dzieła wszystkie Andrzeja Kurylewicza [the Complete Works of Andrzej Kurylewicz]* since 2007. It also organizes the *Andrzej Kurylewicz Days of Music music and poetry festival.*

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[139] From 1970 onwards, Kurylewicz composed mainly classical music, including: for piano (*Piano Crumbs*, *Tango Domestico*, *Modlitwa*, *Tryptyk*, *Kołowrotek*, *Pieśni na fortepian solo*), harpsichord (*Impromptu avec Romarin*, *Blue Tango*), organ (*Due Pezzi Semplici)*, flute (*Drzeworyt I i II*), double bass (*Moods*), tuba (*Tubesque*). He composed sacred music (*Missa Brevis, Pięć psalmów, Te Deum, Salve Regina, Ave Maris Stella, Ave Maria),* piano quintets (*Gabriela, Larghetto, Kamienie staromiejskie*), pieces for string orchestra (*Psalm 60, Szkic do krajobrazu, Sonet, Serenata Leopolitana, Witraż w miejscowości N.*), compositions for symphony orchestra (*Schema Quatro per Quatro, Adagio da Dramma, Symphonic Suite "Pan Tadeusz", Symphonic Suite "Polskie Drogi", Symphonic Suite "Lalka"*), symphonic poems (*In Verona, Godzina się zniża*), symphonic sketch (*Osiem sekwencji Nad Niemnem).* Andrzej Kurylewicz also wrote vocal cycles to the poetry of Jan Kochanowski, Juliusz Słowacki, Zygmunt Krasiński, Cyprian Kamil Norwid, Stefan Garczyński, Aleksander Pushkin, Reiner Maria Rilke, Osip Mandelstam, Czesław Miłosz, Halina Poświatowska, Maria Pawlikowska-Jasnorzewska, Jarosław Iwaszkiewicz, Stanisław Grochowiak, Zbigniew Herbert, 13th-century Latin poets, Baroque German poets, to the poems of Julia Hartwig, Ludmiła Marjańska, Gabriela Kurylewicz and texts by Wanda Warska and Agnieszka Osiecka.

[140] Kurylewicz created music for plays by Mieczysław Kotlarczyk, Zygmunt Hübner, Adam Hanuszkiewicz, Jerzy Gruza and Erwin Axer.

[141] Kurylewicz wrote music for films by, among others, Jerzy Passendorfer (*Powrót*), Janusz Morgenstern (*Polskie drogi)*, Ryszard Ber (*Lalka, Droga, Domy z deszczu*), Janusz Majewski *(Sublokator, Lekcja martwego języka),* Zbigniew Kuźmiński (*Nad Niemnem*) and Janusz Zaorski (*Panny i Wdowy*).

[142] Grzenkowicz I., op. cit., p. 249.

For his work, Andrzej Kurylewicz has received many distinctions, including: an award at *the Festival of Polish TV Creativity* in Olsztyn for the music to the television series *Polskie drogi [Polish Roads]* (1978), an award at *the Polish Feature Film Festival* in Gdańsk for the music to the film *Lekcja martwego języka [Lesson of a Dead Language]* (1979), an award at the International Competition of Radio and Television Creativity in Siena – *Prix Italia'81* for the music to the film *Droga [The Road]* (1981), an award of the Polish Radio and Television (1965), an award of the City of Warsaw (1978), a Medal of the City of Warsaw (1997), the title *of Composer of the City of Wilhelmshaven* (1984) and a posthumous Officer's Cross of the Order of Polonia Restituta for outstanding achievements in artistic creation (2007).

Andrzej Kurylewicz died in his sleep on April 12, 2007, of a heart attack. He was buried in the catacombs of Powązki Cemetery in Warsaw.

5. Jan Ptaszyn Wróblewski

Jan Ptaszyn Wróblewski was born on March 27, 1936, in Kalisz. His father was a respected lawyer. Due to the family's wealthy background, Jan and his brother were cared for by a nanny named Ada. World War II forced the Wróblewski family to move to Warsaw.

After the war, the family returned to Kalisz[143]. Jan Wróblewski attended Adam Asnyk High School No. 1. There, he met Jan Zylbert, a drummer with whom he later performed extensively. He also had a keen interest in playing the piano. When his parents heard him play, they paid for additional lessons. He then studied not only the piano but also the clarinet (an additional instrument) at the State Secondary Music School in Kalisz. During this period, the musician formed his first band, in which his brother Andrzej Wróblewski also played. He took his first musical steps at the "Na Pięterku" club[144].

Even then, Jan Wróblewski was fascinated by Western music. He recalled this in an extensive interview:

> (…) what we heard on Western stations was very different from what they played on Polish Radio. It was the unfortunate moment of socialist realism then… everything was hopelessly

[143] Romański Marek, *Jan Ptaszyn Wróblewski – Generał polskiego jazzu,* „Pismo audiofila i melomana", hi-fi.com.pl, 06.2010, https://hi-fi.com.pl/sylwetki-muzyczne-lista/995-jan-ptaszyn-wr%C3%B3blewski-genera%C5%82-polskiego-jazzu.html [accessed: 19.06.2026].
[144] Ibidem.

> simple, although I wouldn't say harmful or bad. (…) for us, it was monotonous and boring, and there was certainly nothing new to be found there. And when you came across a Western station, the music was completely different: more rhythmic, more harmonious, and certainly more captivating[145].

At the club, he encountered a community of young musicians. Quite by chance, on the train on the way back from a concert, he met Krzysztof Komeda. He soon invited Ptaszyn to join his band, *the Komeda Sextet*[146]. Komeda was an important figure in Wróblewski's life at the time. From him, Ptaszyn learned music theory, drawing inspiration from his advice and playing style. Wróblewski recalled this:

> [Komeda – P.K.] was a jazz theory specialist at the time. He was supposed to give us his opinions and advice. (...) There was no shouting, no raising of voices. Krzysztof had a lot of authority. He corrected, improved, changed tempos[147].

While playing in his band, Wróblewski not only began playing the baritone saxophone, which Komeda had seemingly forced upon him[148], but also earned the nickname "Bird"[149]. Komeda named him after him. Later, the nickname was changed to "Ptaszyn"[150]. The musician himself recalled it this way:

> It started at some rehearsal, there were two Jans in the band. And when [Krzysztof Komeda – P.K.] said, "Janek, you've messed things up", two of them would say, "What, me?". So Krzysiu said, "We have to call you something." He called Zylbert Marganija, me Ptak, and then I became Ptaszyn[151].

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[145] Szpigow Denis, *Jan "Ptaszyn" Wróblewski: Każdy gra samego siebie,* Culture.pl, 05.04.2020, https://culture.pl/pl/artykul/jan-ptaszyn-wroblewski-kazdy-gra-samego-siebie-wywiad [accessed: 19.06.2026].
[146] Wróblewski Ptaszyn Jan, *Biografia*, Ptaszyn.com, https://ptaszyn.com/biography/ [accessed: 19.06.2026].
[147] Grzebałkowska M., op. cit., p. 122.
[148] Grzebałkowska writes: "Clarinetist Jan Wróblewski has already tried playing the tenor saxophone, an instrument in poor condition, borrowed from the Polytechnic's warehouse. And he really doesn't like it. But Krzysztof would like Wróblewski to learn to play the baritone saxophone. He finds a man who sells the instrument on installments. Jan will pay it off over three years." (ibidem, pp. 116-117).
[149] Brodacki K., *Historia…,* op. cit., p. 280.
[150] *Jan "Ptaszyn" Wróblewski – piękny jubileusz 85 lat życia,* Polskie Radio, 27.03.2021, https://www.polskieradio.pl/39/156/artykul/2705483,jan-ptaszyn-wroblewski-piekny-jubileusz-85-lat-zycia [accessed: 19.06.2026].
[151] Quoted from: Grzebałkowska M., op. cit., p. 119.

Krystian Brodacki also confirms this fact and suggests that Wróblewski's nickname was inspired by Charlie Parker's "Bird"[152]. From that point on, the nickname would accompany the musician for the rest of his musical career and become his calling card in the music community.

In 1956, Ptaszyn, along with *the Komeda Sextet*, performed on clarinet and saxophone at the first Sopot *Jazz Festival*. Their concert was spectacular. In 1957, *the Komeda Sextet* played again at the second edition of the festival, and once again their performance captivated the audience, revealing a new facet of music. With this in mind, the Poznań authorities – hoping for even greater growth – purchased new instruments for the group. As Marek Romański writes:

> In late 1957, the city decided to celebrate Komeda's success and ordered instruments for the band. Unfortunately, the expected baritone didn't arrive and a tenor saxophone was delivered instead. It turned out to be a perfect fit for Ptaszyn – from then on, it would become his primary instrument, and he would only play the baritone occasionally[153].

And so it was a coincidence that the tenor version of the saxophone would dominate Ptaszyn's later artistic life.

Jan Wróblewski played in many bands and formations. As Jerzy Szymaniuk writes in a review written in connection with the awarding of an honorary doctorate to Jan Ptaszyn Wróblewski from the Academy of Music in Gdańsk:

> The list of bands he collaborated with and effectively led is enormous. Ptaszyn used to say, "I have so many bands that I couldn't even count them myself"[154]. Importantly, with each band he founded, he solidified his position in the music market, and all the bands he led and collaborated with co-created new chapters in the history of jazz in Poland[155].

[152] Brodacki K., *Historia…,* op. cit., p. 281.
[153] Romański M., op. cit.
[154] Wasylewski Andrzej, *Jazzowe dzieje Polaków. Biografia wielogłosowa,* Warszawa 2018 (quoted after: Szymaniuk Jerzy, *Recenzja sporządzona w związku z nadaniem Panu Janowi Ptaszynowi Wróblewskiemu tytułu doktora honoris causa Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku*, in: *Doctor honoris causa*, ed. M. Karwaszewska, Gdańsk 2023).
[155] Ibidem.

From 1958, he played with Komeda's *Jazz Believers*. That same year, Ptaszyn was the only Polish artist invited to participate in the prestigious *Newport '58 festival.* He had the opportunity to play with Louis Armstrong and Benny Goodman, among others[156].

Upon returning to Poland, he capitalized on his experience and became the leader of *Jazz Believers*. He soon formed a quintet, with which he played primarily commercial music. With this group, he recorded for Polskie Nagrania and performed in Grenoble, France.

In 1960, Ptaszyn moved to Warsaw, where he led the *Jazz Outsiders* band, collaborated with Bogusław Klimczuk's *Studio M-2* and with radio orchestras. He also played in the Kurylewicz Quintet, whom he considers an inspiration and a second musical "father" (alongside Komeda).

In 1962, Jan Wróblewski collaborated with Krzysztof Komeda on the recording of the album *Ballet Etudes: The Music of Komeda*[157]. A year later, one of Ptaszyn's most acclaimed bands, *the Polish Jazz Quartet,* was formed, with which he also toured extensively abroad. In 1964, he recorded an album of the same name with the band[158]. In 1967, he led *Studio M-2,* which later became *Studio Jazzowe Polskiego Radia* and settled permanently in Warsaw. Krystian Brodacki writes about it:

> Wróblewski, of course, changed the focus of Studio M-2 to a decidedly jazz one. He was well-prepared for arranging work, having written scores for big band as early as the 1950s. In 1958, in the USA, he learned the ins and outs of a large orchestra; later, he gained experience working with the radio orchestras of Edward Czerny, Kurylewicz and Klimczuk, conducting some of the recordings at Studio M-2 himself[159].

Wróblewski also collaborated with the Brussels-based radio orchestra *BRT Orchestra* and in 1970 founded *Stowarzyszenie Popierania Prawdziwej Twórczości Chałturnik*. Around this time, Ptaszyn launched his own program, *Trzy Kwadranse Jazzu,* on Polish Radio. He hosted this program continuously for the rest of his life. In 1973, in consultation with Wojciech Karolak, Ptaszyn founded *Mainstream* and a year later released an album with the same title (Polskie Nagrania Muza, SX 1139).

He collaborated with the most outstanding Polish jazz musicians. The band he inspired, *The New Presentation*, included Jacek Niedziela, Wojciech Niedziela, Robert Majewski and Henryk

[156] Chmara- Żaczkiewicz B., op. cit., p. 274.
[157] Romański M., op. cit.
[158] Gumiński Cezary, *Polish Jazz Quartet*, Jazzforum.com, Jazz Forum 2016, no. 9 https://jazzforum.com.pl/main/cd/polish-jazz-quartet [accessed: 19.06.2026].
[159] Brodacki K., *Historia…,* op. cit., p. 285.

Miśkiewicz. From 1982 to 1986, he led the *Grand Standard Orchestra* and played in the bands *SOUNDS* , *SOS, Towarzystwo Nostalgicznie Swingujących, Symphonic Sound* and *Polish All Stars*. In 1992, thanks to Ptaszyn's involvement, the *Made in Poland* orchestra was founded. In 1993, Ptaszyn, with the quartet he led, recorded the album *Live in Hades*. With this band, he also recorded the following albums: *Real Jazz* (2005), *Supercalifragilistic* (2007), *Meets studio M2* (2017). In the years 90. he also led a sextet, playing with it various musical projects: in 2014 the band released the album *Moi pierwsi mistrzowie – Komeda, Trzaskowski, Kurylewicz*.

This is just a sampling of Jan Ptaszyn Wróblewski's concert activities. His compositional work is a separate chapter. Above all, he is an accomplished composer of big band pieces and a master of arrangement. Jerzy Szymaniuk states:

> His compositional and arranging output is impressive and includes chamber and orchestral works, both instrumental and vocal-instrumental. (...) He has composed for various ensembles, big bands, and symphony orchestras[160].

Jan Ptaszyn is also a wonderful teacher. Andrzej Zubek wrote in his review:

> Jan Ptaszyn, seeing and appreciating the young musicians who are annually joining the Polish jazz scene, decided to focus on youth. And so *the Gentlemen's League* was born, not as a specific band, but as an idea that united experienced musicians with those just debuting, but very promising and talented[161].

He is also a publicist, jazz critic, renowned radio editor and popularizer of jazz music. He was active in all areas of his career until his death. He passed away on May 7, 2024.

[160] Wasylewski A., op. cit. (quoted after: Szymaniuk J., *Recenzja…*, op. cit.).
[161] Zubek Andrzej, *Recenzja sporządzona w związku z nadaniem Panu Janowi Ptaszynowi Wróblewskiemu tytułu doktora honoris causa Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku*, in: *Doctor honoris causa*, ed. M. Karwaszewska, Gdańsk 2023.

III. From poetry to song

1. Poetry by Agnieszka Osiecka[162]

a) Wyrzeźbiłem twoją twarz w powietrzu [I carved your face in the air]

The song is sung by a man madly in love. Perhaps he's an artist (painter or sculptor) and his beloved is his model, or perhaps she's a completely imaginary figure. Formally, it's a two-part structure with an added ending. The quatrains, beginning each part (corresponding to a verse in the song), based on the paired rhymes *aabb* (1. *już-stróż, mam-nam,* 2. *Twarz-masz, gwasz-aż*), in both the first and second parts, introduce descriptions of the situations in which the lyrical subject finds himself. In the first part, it's a grim reality: *wiele godzin pada (...) smutne panny, wojsko, nawet stróż [many hours of rain (...) sad maidens, the army, even the guardian]*, in which a 'funny photograph' appears, transforming him. In the second, it's a completely different reality: the man in love sees his beloved everywhere and concludes that he even 'carved her face in the air'. Like any man in love, he glorifies his beloved: *tego wdzięku, który w sobie masz, nie odda pędzel, węgiel ani gwasz [the charm that you have inside you cannot be given away by a brush, charcoal or gouache]*. The rest of the lyric takes on a refrain-like character, appearing in two parts in unchanged form. Two phrases stand out here: *ktoś taki jak ty, w kimś takim jak ja [someone like you and in someone like me]*. It follows a pattern: she – special, exceptional, dreamed of, he – ordinary. He even reproaches her in his thoughts: *jesteś taka ładna, aż za ładna, by odwiedzać właśnie moje sny [you are so pretty, too pretty to visit my dreams right now]* .

The ending brings a surprising punch line:

W powietrzu wyrzeźbiłem twoją twarz [I carved your face into the air]
Czekałem bardzo długo, długo aż… [I waited so long, so long until...]
Aż się stałaś taka ładna [Until you became so lovely],
że z warszawskich dziewczyn żadna [that no girl in Warsaw]
tak nie umie w serce wpaść [could ever steal a heart],
jak ty[163] *[the way you do].*

[162] Analyses of the lyrics are presented in the order corresponding to the concept of the artistic work.
[163] In the quoted fragments the spelling has been preserved in accordance with the texts published in *Wielki Śpiewnik Agnieszki Osieckiej*.

b) Dzień dobry, to ty, dzień dobry, to my [Good morning, it's you, good morning, it's us]

The lyrical subject is a woman waiting for a man. She lives in the conviction that her beloved will return: *Wiedziałam bez słów, że wrócisz tu znów [I knew without words that you would come back here again]*. The poem describes a real meeting after many years. In reality, not much has changed, both he and she still have things from their common past: *Jeszcze masz ten stary płaszcz*, (…) *i ja (...) trochę starych rzeczy mam [You still have that old coat, (...) and I (...) have some old things]*. The woman, remembering the outline of his face: *też dobrze cię znam [I know you well too]* and also remembering his things, recalls the past with sentiment and joyfully welcomes her long-awaited beloved.

The woman wants to feel the feeling that once connected them. Although time has changed a lot, they are older and mature: *starsi, to nic [older, that's nothing]*, and although their beauty has also passed: *niełądni, to nic [not pretty, that's nothing]*, it doesn't matter to her. What matters is that the feeling that once connected them has been rekindled.

The poem is composed of two eight-line stanzas, with characteristic paired rhymes (*słów-znów, drzwi-ty, płaszcz-znasz, znam-mam*), numerous epithets (*stary płaszcz, dawne lata*) and metaphors (*ścieżki te znów zasypie wiatr*).

c) Jak dobrze mieć sąsiada [How good it is to have a neighbor]

A neighbor is someone important, and especially in the times of the People's Republic of Poland (PRL), neighborly help was invaluable. We are connected to our neighbor by specific relationships. This is the idea presented by the lyrical subject in the discussed poem. The addressee of the words is a woman, as evidenced by the phrase: *i sam nie wiesz*.

Quatrain clearly stands out :

Jak dobrze mieć sąsiada [How nice it is to have a neighbor],
jak dobrze mieć sąsiada [how nice it is to have a neighbor] –
on wiosną się uśmiechnie [in the spring, he smiles],
jesienią zagada [in the autumn, he chats].

The neighbor is the main character of the poem. The masculine gender has a significant meaning here. 'Neighbor' is identified with the proverbial "helping hand". On the other hand, a woman needs support both in practical matters: *zimą ci pomoże przy węglu i przy koksie [in winter he will help you with coal and coke]*, and more personal: *wysłucha twoich zwierzeń [he will listen to your confessions]*. You can always count on a neighbor, even when *he has a headache* he will not close the door on his neighbor.

Neighborly community can, however, turn into a less obvious relationship: *ułoży wam rok się [you'll have a good year]*. Ultimately, however, the neighbor misses *za tą panią, co pachnie fiołkami [that lady who smells of violets]*.

The author approaches this everyday, ordinary topic with finesse and poetic charm.

d) Ja nie chcę spać [I don't want to sleep]

The lyrical subject of the poem is a woman. It's probably Holly Golightly, the main character of Truman Capote's novel *Breakfast at Tiffany's.* The song was created for the Polish version of this play and was intended to be performed by Kalina Jędrusik. Holly Golightly is a woman with a lot of energy and vitality, who shows a desire to explore the world, but still feels unsatisfied. She cannot imagine stagnation, passivity, monotony and inaction.

The poem is made up of two parts. Each of them contains two stanzas with a four-line layout. The first one is largely identical in both parts, and the change occurs in the last line. This change, however, does not affect the nature of the stanzas, because it expresses the same thought, although in a different way: 1. *nie chcę nic więcej, nie chcę nic mniej [I want nothing more, I want nothing less]*, 2. *niczego więcej mi nie potrzeba [I do not need anything more]*. This stanza takes the form of a refrain.

The poem features cross rhymes (e.g. in the first stanza: *umierać-zbierać*) and pair rhymes (e.g. in the second stanza: *byłam-wyśniłam*). The lyrical subject consistently speaks in the first person singular. This is evidenced by the frequent use of the pronoun (*ja*) and personal verb forms (*nie byłam, nie chcę, czekam*).

The poet has used many poetic devices here to evoke associations. These are primarily metaphors, epithets (*białozielone obłoki*), references to nature (*wędrować po pastwiskach nieba, w drodze pod wiatr*) and understatements. The poem has a very poetic, intimate character.

e) Nim wstanie dzień [Before the day rises]

This poem is significantly different from the previous ones. It takes up the theme of war, a war that brings death, misfortune and ruins. The piece is written in blank verse. It consists of five stanzas (with a different number of lines). The first one is a kind of motto. The poet presents a static image of post-war reality in an impersonal way. There is no movement here, no verb forms. From the description full of expressive terms: *las spalony*, *wiatr zmęczony*, *niezebrany plon*, *poczerniały głóg*, *noc*, *front [burnt forest, tired wind, unharvested crop, blackened hawthorn, night, front]*, a post-war landscape emerges. At the end, something special appears in it – an element of movement: *wstaje dzień [day is rising]*, that gives hope for a new reality. The next four verses are arranged in two parts, with the third and fifth verses being identical and constituting a kind of refrain.

The collective lyrical subject is clearly outlined in the poem. This is evidenced by the numerous use of pronouns (*nas, nam*) and the verb form (*wspominamy*). The heroes of the poem hope that they will be able to rebuild the old world. They themselves will take part in this, of course , but nature will play the most important role in restoring normality – the sun, earth and flowers, as well as time. The sun will give them courage and with the passing of time, on the earth, which was previously filled with blood, they will sow grain and the peasants will bake bread from the new harvest. They will be able to enjoy life again, dance and sing: *kobiety (...) będą śmiać się przez łzy, znowu do tańca ktoś zagra nam [women (...) will laugh through tears, someone will play for us to dance again]*.

The poet often uses the device of anthropomorphization, giving objects and phenomena the characteristics of living beings: *wstaje dzień*, *słońce przytuli nas*, *wiatr zmęczony [the day is rising*, *the sun will hug us, the wind is tired]*. She uses metaphors, in which she combines words with foreign meanings, creating a phraseological relationship with a meaning different than the literal meaning of these words: *ziemia ciężka od krwi*, *kwiatem zabliźni się wojny ślad [the earth is heavy with blood* or *a flower will heal the trace of war]*. An interesting stylistic device is the use of anaphora: i spójrz *[and look]*. Repeated several times (always at the beginning of the verse), it directs the listener to careful observation and, consequently, reflection on the message taken up in the poem.

Although a better future seems certain, it remains indefinite in time: *Może już / za dzień, za dwa, / za noc, za trzy [Maybe already / in a day, in two, / in a night, in three]*.. And although the poet states that *it* will *not be today*, she gives certainty that it will happen someday.

f) Miłość złe humory ma [Love has bad moods]

Love is a topic often taken up in poetry. Everyone dreams of this feeling and often subordinates their actions to it. Many believe that love is a mystical feeling, capable of causing great changes and far from the prose and monotony of everyday life. The perception of love in the song *Miłość złe humory ma [Love has bad moods]* is, however, completely different. The poem presents a multidimensional and complicated feeling, just as multidimensional and complicated are the relationships between men and women.

Agnieszka Osiecka's lyrics were planned as two verses of a song. The beginning of each of them is a four-line that is a kind of apotheosis of love: *miłość jest piękna, życie jest piękne, zwłaszcza gdy kocha się [love is beautiful, life is beautiful, especially when you love]*. The word: *mówią [they say]*, suggests the objectification of this image. That's probably what everyone says. In the next part, the poet describes this feeling in a real way. Love seems to be personified: *ma złe humory, więcej skradnie niż ci da, stare kłamstwa ma na dnie, pali, pije, w karty gra [it has bad moods, it will steal more than it will give you, it has old lies at the bottom, it smokes, drinks, plays cards]* – so it is not at all so ideal.

The two verses of the song show two perspectives: the first is the perspective of a woman: *za mnie za mąż wyjdź [marry me]*, the second – of a man: *nie przynoszę krzaków róż [I don't bring rose bushes]*. Although each of them is different, it is important to be together even though *love has bad moods.* In the end, however, a surprising conclusion appears: *miłość jest zbyt kosztowna na ten jeden byt [love is too expensive for this one existence]*.

To conclude the above considerations, one can draw the conclusion that what holds the poem together is a game. A game that sees love as cooperation between two people, a game – in which the question of winning is debatable. The mantra in the form of the repeatedly repeated: *za mnie za mąż wyjdź [marry me]* or *wybierz mnie [choose me]*, which is paradoxically a promise of stability and a kind of guarantee of stability in life, is another version of feeling. On the one hand, it shows a certain unpredictability of the heart's impulses, the changeability of feelings and the suffering associated with it, and the lack of guarantee of happiness and satisfaction from life with the chosen one, on the other – it gives assurance that despite everything, life with love presented in this way will not be bad. Osieck shows the love dilemmas in an exquisite way, using irony and humor.

In terms of structure, the lyrics of the song *Miłość złe humory ma [Love has bad moods]* consist of two parts composed of two quatrains and three pentaverses (the fifth verse in most cases is a faithful repetition of the fourth verse, or with minor changes[164]).

g) Wychodzę za mąż [I'm getting married]

The poem is a monologue directed by a girl to her mother. The lyric is clearly divided into two parts. The selection of these parts is possible thanks to formal and semantic analysis.

Each part is constructed in the same way – it consists of four stanzas: the first, second and fourth are four-line structures, the third is a five-line. This five-line stanza appears unchanged in both parts. It is a significant fragment of poetry from the perspective of content. In it, the daughter accuses her mother of being a conservative person in the matter of marriage, with conservative – not to say – old-fashioned views. However, in each of these parts, this fragment gains a completely different context. The first time it expresses the lyrical subject's refusal to get married or to "give her a husband", because then it is a passive position of the heroine, while the second time it appears in the form of an appellative.

The entire monologue is about getting married. The daughter firmly presents her views on the matter to her mother. In the first part, she is a staunch opponent of permanent relationships, in the second part, her views on the matter change so dramatically that she ultimately asks her mother to intercede with her partner, who is reluctant to get engaged.

In the poem, two expressions have a basic meaning. This is the phrase (*Mamo*), with which each stanza of the poem consistently begins, and the expression 'wychodzić za mąż', declined by the poet many times in different forms. In the title, it appears in the indicative mood in the first person of the present tense – (*wychodzę za mąż*). In the first stanza, in the infinitive form – (*wydać za mąż*), in the second – (*wychodzenie za mąż),* in the fourth – (*wyszła za mąż),* where with the connecting conjunction (*żeby*), it leads to the next form, which appears in the fifth stanza – (*wydajesz za mąż*) and finally in the last, eighth stanza in the form (*wyjdę za mąż*).

[164] The exception is the following:
Nie przynoszę krzaków róż [I don't bring rose bushes],
nie opiewam zórz i burz [I do not sing of dawns and storms],
w sercu moim nie tkwi nóż [there is no knife in my heart],
ale kto zna mnie [but who knows me],
wie, że nie jest źle [knows that it is not bad].

Thanks to this procedure, we are dealing with a logical sequence from 'wydawania za mąż' to 'wyjścia za mąż'.

Throughout the poem, through the use of various forms of 'getting married' the poet shows the internal transformation of the lyrical subject. It can be seen that the lyrical subject argues with her mother throughout the poem in order to contest the idea of 'marrying her off'. This resistance is presented flirtatiously and playfully. Similarly, the justification for the change of attitude referred to by the lyrical subject, referring to 'deception', can be perceived, which is a paradox of this situation. In reality, the lyrical subject's dream is to 'get married', and her desire is formed into a vision of romantic love: *czeka tamten pan pod bramą [that gentleman is waiting by the gate]*.

The verse that crowns this poem: *Mamo, ty cichutko szepnij temu panu, że gdy zechce, to ja wyjdę za mąż, bo to był bardzo dobry plan [Mom, whisper quietly to this gentleman that when he wants, I will marry, because it was a very good plan]*, brings a twist to the plot. The outlines outlined in this way, which are the poet's structural intention, constitute a space for a complex game. Under the guise of the heroine's dispute with the traditionally understood marriage, the poetess presents, in fact, the fulfillment of this convention.

h) Zdzich [Zdzich]

The poem is another monologue, this time addressed to an anonymous man. The monologue is led by an undefined 'they'. The poetess testifies to this consistently in many fragments of the poem: *nasze hobby, nasze cacko, kochał nas, miał nam kupić coś, nam z oczu znikł, nie wybaczymy mu, przy nas miałby chleb i miód [our hobby, our trinket, he loved us, he was supposed to buy us something, he disappeared from our sight, we will not forgive him, with us he would have bread and honey]*. Only at one point does the lyrical subject speak in the first person singular: *Panu dobrze, pan ma psa, pan ma kota, no a ja... [It's good for you, you have a dog, you have a cat, and I...]*.

The hero of the poem is an undefined Zdzich. Who is he? From the characteristics presented in the poem, it follows that he was not distinguished by anything special: *Znaków szczególnych brak, raczej rzadko nosił frak, łapał ryby tylko w deszcz, w miejscu pracy bywał też [There are no distinguishing features, he rarely wore a tailcoat, he only caught fish in the rain, he was also at work]*. However, he must have had this something: *a gdy patrzył w nasze oczy, chwytał dreszcz [and when he looked into our eyes, we would shiver]*, because he was the object of

women's sighs. It seems that Zdzich is a hidden Casanova. A lover who makes women fall in love and then disappears, who abandons them, even though he declared his love.

The poem begins with a question: *Czy Pan wie, gdzie jest Zdzich, nasze hobby z Nowych Tych*? *[Do you know where Zdzich is, our hobby from Nowe Tychy?]*. After that comes a lot of reproaches. Women feel cheated: *Jutro miał nam kupić coś, aż tu nagle, jak na złość [Tomorrow he was supposed to buy us something, when suddenly, as if to spite us]*. The anger of betrayed women escalates. Zdzich is no longer a dream lover, but *a rascal* (*szelma*), maybe even a cheat: *Miał przy sobie sto zet eł, brzydkie słowa w ustach mełł, zatrzymajcie go w urzędzie ceł. Trzeba znaleźć sposób nań, tak się nie zostawia pań! [He had a hundred zlotys on him, he was mumbling bad words, stop him at the customs office. We have to find a way to deal with him, you can't leave ladies like that!]*.

The work is composed of two parts. Each of them consists of three stanzas with a different number of lines (6, 13, 8) with paired rhymes (*Zdzich-Tych, las-raz, psa-ja*). The poem contains numerous epithets that color nouns (*brzydkie słowa, zła passa, zły los*). The poet uses a metaphor (*mleć słowa*) as a compositional poetic device and a euphemism in the form of a stylistic figure that serves to soften the content (*był w desu*) – in underwear.

Due to the threads it tackles, the poem is very dynamic, full of surprising plot twists, sometimes humorous and undoubtedly written with a slight distance and a wink.

i) Zielono mi [I'm feeling green]

Zielono mi [I'm green] is a confession of a man in love who – as Katarzyna Kratiuk writes – "thanks to her [woman – P.K.] presence, feels (…) peace and serenity of spirit, even though the world around him is bad"[165]. The expression *green*, repeated many times throughout the poem, symbolizes the peace and harmony that he achieves thanks to the presence of his beloved. We can assume that she is a delicate and subtle woman, with 'hands like lilies of the valley'. For a man in love, nothing is important, only shared moments count: *w ciszy leśnej tylko ja i ty [in the silence of the forest only you and me]*. The feeling is accompanied by nature: *na polu wiatr, pachnie (...) młody las, gada woda i sitowie [in the field the wind , the smell of (...) a young forest , the water and the reeds are talking]*. It somehow participates in their falling in love, in their happiness.

[165] Kratiuk Katarzyna, *Językowy obraz płci w tekstach piosenek Agnieszki Osieckiej*, 2012, okularnicy.org.pl [accessed: 22.06.2026].

The eight-line comes to the fore, which should be treated as a refrain (it appears three times). The poet equips each of these refrains with the same beginning: *zielono mi.* This phrase is a typical anaphora. Then comes the complement – different in each of its versions (*zielono mi i spokojnie* / *zielono mi, jak w niedzielę* / *zielono mi, szmaragdowo*).

The refrains are supplemented by four-line fragments that have the character of a stanza. Before the third appearance of the refrain, the poet does not introduce any more quatrains, as if she did not want to add anything. The composer uses this moment of the poem for an instrumental addition, a kind of asemantic commentary.

The poem abounds in various poetic figures. We find here numerous epithets: *cisza leśna [forest silence]*, onomatopoeias: *szurum burum [shoulders in the wind]*, personifications: *pogoda rozśpiewana, gada woda i sitowie [singing weather, water and rushes talking]*, similes: *dłonie masz jak konwalie* / *noc pachnie nam, jak ten młody las / popielatej pełen mgły* / *twoja dłoń przy mojej śpi, niby owoc [your hands are like lilies of the valley* / *the night smells like this young forest / full of ash-grey fog* / *your hand sleeps next to mine, like fruit]* and metaphors: *jesteś moją ciszą w czasie złym, mamy się ku sobie [you are my silence in bad times, we are drawn to each other]*. This is a spring-summer, pastel image of love.

j) Kokaina [Cocaine]

The poem consists of two parts, corresponding to two verses of the song. Each of them consists of two quatrains completed with a six-line. The lyrical subject is a woman, tender and subtle. In a fragment repeated twice, she addresses a man, saying: *kochanie, mon chérie [darling, mon chérie]*. The phrase: *śpij, śpij, śpij kochanie [sleep, sleep, sleep, darling]*, suggests the lullaby nature of the poem. The dream that this encouragement evokes is described in great detail. The sleeper observes both nature: *koty, żuk, sowa, azalie [cats, a beetle, an owl, azaleas]* and the seated women: *matka z córką piją dżin, pani z panią piją dżin [Mother and daughter drink gin, woman and woman drink gin]*. The dream images take on a surreal character: *żuk przed śmiercią nogą macha, Bóg mu walca gra do snu [a beetle waves its leg before dying, God plays him a waltz to sleep]*. The subsequent stanzas describe incredible situations: *sowa pisze na kolanie wierszyk pełen melancholii [an owl writes a melancholy poem on its knee]*. Could the observer have been drugged?

The narcotic nature of the text can be found in the very irregular – one might say – chaotic structure of the poem. The lines, through the use of cross rhymes, suggest an apparent order, but their structural analysis is as follows: 6587/8887/777878[166].

The author mentions the name of Ingmar Bergman. How often in his films – as in the poem – scenes took place on the border between reality and dream. The atmosphere of the poem is emphasized by onomatopoeias (*din, din, din* or *cyt, cyt, cyt*). The ringing bells intensify the transience, comparisons (*świt jak u Bergmana*) and numerous epithets (*smutne panie, pani blada*) increase the expression of the poem and add color to the text.

k) Czy to ładnie leniem być [Is it right to be lazy]

Analyzing Agnieszka Osiecka's text, the question arises, which layer came first: the words or the music? Was the verbal text so perfectly developed by the composer, or perhaps the poet, inspired by the instrumental layer, proposed her own verbal commentary? This lyric is characterized by a clearly noticeable song structure and it seems that the literary-compositional concept is here of a subordinate nature, subordinated to a purely musical narrative.

The title of the piece is a question, rather rhetorical, usually asked not to obtain an answer, but to encourage reflection. In the case of the song, such a title also serves to strengthen the recipient's attention. The question asked in the lyrics of the song receives an unambiguous answer. However, it appears only in the last, third part: *Jak to głupio być leniem, smutno być leniem, po prostu wstyd [How foolish it is to be lazy, how sad it is to be lazy – simply a shame]*. The first two parts are the apotheosis of laziness: *Jak to dobrze być leniem (...) nie robić nic, Jak to słodko być leniem (...) na sianie spać,* itp. *[How wonderful it is to be lazy (...) doing nothing, How delightful it is to be lazy (...) sleeping on hay, etc.]*. The notorious "being lazy" seems to be a desirable state in life. Unfortunately – for a while. Perhaps when the lazy person *wpadnie w miłosny szał [falls into a love frenzy]*, his attitude to life will change. Love, which mobilizes one to act and work on oneself, was in fact taken from a collection of romantic imaginations, because here too its power is inspiring.

The text is very interesting in terms of structure. The whole can be divided into three parts, corresponding to the three verses of the song. The basic unit in the poem is a seven-line with the following versification structure: 12(7+5)/4/12(7+5)/4/12(7+5)/4/3. In each of the three

[166] The next numbers are the number of syllables in the line.

sections, this structure is repeated twice. Then a commentary is added, with a punch line. In the following parts, the punch line gains the following sound:

1. *A gdy smutno ci będzie, znajdzie cię wszędzie [And when you feel sad, it will find you everywhere],*
   jak wierny cień [like a faithful shadow],
   drugi leń [the other idler].
2. *Już nie będzie tak cacy, pójdzie do pracy, nasz biedny leń [He will no longer be so carefree, our poor idler will go to work],*
   biedny leń [poor idler].
3. *A gdy smutno ci będzie, znajdzie cię wszędzie [And when you feel sad, it will find you everywhere],*
   mruczanka ta [this purring one],
   cicho sza [quietly, shh].

The song ends with an asemantic structure:

A, a, a, a, a,
a, a, a, a, a, a, a,
a, a…

The poet composes this structure very precisely. This procedure may support the thesis of the primacy of the musical layer over the literary one.

l) Nie mam żalu do twojej dziewczyny [I don't hold a grudge against your girlfriend]

The lyrical subject is a woman abandoned by her previous love. Sad, lonely, helpless. Finding herself in an uncomfortable situation, she tries to find her way in it. In her imagination, she conducts a kind of dialogue with her beloved. She does not seem to blame him, she even justifies his new girlfriend, who in fact took her boyfriend away. In the poem, the poet perfectly shows the interior of the rejected woman, which is torn by different feelings.

The poem is built in three parts, corresponding to the subsequent verses of the song. Each of them consists of three four-line stanzas with a regular rhyme scheme *abab*. The first and third stanzas in each part take up the basic idea of the poem, which expresses female emotions and doubts. The sentence appears here as a kind of refrain: *nie mam żalu do twojej dziewczyny*

[I don't hold a grudge against your girlfriend]. It appears seven times in the entire poem. This statement is supplemented by a kind of doubt, which the woman expresses six times with the words: *a może i mam [and maybe I do]*.

The well-thought-out structural concept of the poem is also reflected in its well-thought-out content. The middle stanza in each of the three parts discussed contains numerous enumerations describing the beloved's new partner: 1. *że przebiegła Twoją drogę w samą porę [that she crossed your path just in time]*, 2. *że ma oczy, co po nocach ci się śnią [that she has eyes that you dream about at night]*, 3. *że to do niej przyjechałeś w tamten wtorek [that you came to her that Tuesday]*, 4. *i że byłeś do wieczora tylko z nią [and that you were with her alone until the evening]*, 5. *że tymczasem ty się śmiejesz z tamtą drugą [that in the meantime you are laughing with that other one]*, 6. *że stanęła pod twym oknem w takiej zorzy [that she stood under your window in such aurora]*, 7. *że wciąż widzisz na jej twarzy tamten blask [that you can still see that glow on her face]*. In reality, these are reproaches made not only to the beloved's new girlfriend, but more to him himself.

However, the rival gained the features of a curse in the eyes of the heroine of the poem, because, like a black cat, she crossed the man's path. We find a surprising punch line in the stanza that ends the poem: *że zamieszkasz w jej sercu nie sam, że zarobisz na żarty, na kpiny [that you will live in her heart not alone, that you will earn jokes, mockery]*. "His girlfriend" turned out to be unfaithful.

The lyrical subject's mental state is undoubtedly a state between despair and resignation. The feeling of emptiness after the beloved gradually triggers a cool assessment of reality and ultimately a weakening of feelings. The three-times repetition of the sentence (*a może i mam*), ending the poem, not only triggers doubts and is a lack of a specific answer in the context of the title statement. It is also a deliberate compositional action of the author and constitutes a well-thought-out construction concept, because the expression (*a może i mam*), appearing in individual parts of the entire work as a refrain and confronting it with the main idea of the work contained in the title of the poem, produces an echolalia effect in the form of the final sounds of the departing feeling.

2. The composer as the first interpreter of the verbal text

a) Krzysztof Komeda

Ja nie chcę spać [I don't want to sleep]

The piece is kept in a slow tempo ($\mathbb{d}$ = 60)[167], in the key of C minor. Meter *alla breve*, the predominance of long rhythmic values and the repetition of the rhythmic structure make the piece majestic in a sense, sometimes lazy, monotonous. It harmonizes perfectly with the verbal text and brings to mind associations with a ballad lullaby. A two-bar motif based on a triplet structure, which is complemented by long rhythmic values, is the basis of the composition and appears many times. The composer, following the verbal text, sometimes modifies this structure. The basis of this structure is the verse of the verbal text (example no. 1).

There are only two moments where this structure does not actually appear, although it is intentionally followed. Perhaps the composer wanted to emphasize the verbal text with this device (cf. example no. 1, bars 10 and 11 and example no. 2).



Example No. 1. *I don't want to sleep* (lyrics: A. Osiecka, music: K. Komeda), b. 1-12[168].

[167] The songs, as pieces intended for wide performance in *Wielki Śpiewnik Agnieszki Osieckiej*, have been provided with colloquial performance terms in Polish instead of standard Italian terms. In the song *Ja nie chcę spać* this term is: *slowly*. Each time, it is supplemented with a metronomic tempo designation (according to Maelzel's metronome).

[168] *Wielki Śpiewnik…* , op. cit., p. 28.



Example No. 2. *I don't want to sleep* (lyrics: A. Osiecka, music: K. Komeda), b. 25-27[169].

The rhythmic motif also has a specific melodic character. It takes two melodic variants: ascendant (e.g. example no. 1, bars 4-7) and descendant (example no. 3, bars 16-19).



Example No. 3. *I don't want to sleep* (lyrics: A. Osiecka, music: K. Komeda), b. 13-20[170].

Throughout the entire passage, the melody has an undulating course, its ambitus is a major none (*G3-A4*). The song is composed of two identical parts (each of which contains two stanzas). The means used by the composer emphasize the character of the verbal text and convey its poetic and intimate nature.

[169] Ibidem, p. 29.
[170] Ibidem.

Nim wstanie dzień [Before the day rises]

The piece is written in metre $\frac{2}{4}$, in the key of G minor, at a moderate tempo (♩ = 90). The composer perfectly recognized the nature of Agnieszka Osiecka's poetry and consistently followed it, especially in terms of construction. The poem begins with a semantically expressive text, a kind of motto. It is followed by two parts corresponding to two verses of the song[171] with an outlined refrain. We find the same musical form in the song in question:

Verbal text	A(ab)	B(cd)	C(ef)	D(gh)	C(ef)
Musical text	A(ab)	B(cc^1)	C(dd^1)	B(cc^1)	C(dd^1)
	ENTRY	VERSE I	CHORUS	VERSE II	CHORUS

The above table shows that musically we are dealing with a verse form with a refrain preceded by a musical motto. Part A – corresponding to the poetic motto – opens with an eight-bar instrumental introduction of a static character emphasized by the bass line. It introduces a narrative vocal part. The meter and melody clearly follow the prosody of the verbal text. In this part, the basic motif begins with an upbeat. It is based on an eighth-note structure, which stops on the strong part of the next bar in a place corresponding to a comma in the verbal layer. The change in this structure appears only twice and emphasizes important words or phrases: *night and front* [*noc i front*] (three quarter notes) and *day rises* [*wstaje dzień*] (three half notes). The ambitus of the melodic line is a duodecimal (*D4-G5*). The melodic line has a distinct ascending-descending character with a culmination on the highest note of the piece (*G5*). A broad but calm phrase, a narrative character and a piano accompaniment based on statically led chords, enhance the mood and message of this part (example no. 4).

[171] Cf. p. 48.



Example No. 4. *Before the day rises* (lyrics: A. Osiecka, music: K. Komeda), b. 7-18[172].

Part B has a different character. In terms of form, it is a major period with a typical sixteen-bar structure. It is built in a very consistent way from several repetitive motifs that build phrases that differ only in their ending (example no. 5).



Example No. 5. *Before the day rises* (lyrics: A. Osiecka, music: K. Komeda), b. 25-42[173].

[172] *Wielki Śpiewnik…,* op. cit., p. 104.
[173] Ibidem, p. 105.

Here the song's melody is built on the basis of a different rhythmic pattern (). The melodics of this part have clearly undulating character based third progressions.

Part C is another musical section, distinctly different from the other parts of the song. This is the part that, in terms of its lyrical content, alludes to hope. As written in the previous subchapter: 'although a better future seems to be predetermined, it remains temporally undefined'[174]. Time is essential for everything to return to its former state. There is no space for haste, for urgency. The music also conforms to this message. The composer clearly elongates the rhythmic values, expands the phrase, and creates an atmosphere appropriate for the lyrical content (example no. 6).



Example No. 6. *Before the day rises* (lyrics: A. Osiecka, music: K. Komeda), b. 67-85[175].

[174] Cf. p. 48.
[175] *Wielki Śpiewnik…,* op. cit., p. 107.

b) Jerzy Matuszkiewicz

Miłość złe humory ma [Love has bad moods]

The piece is kept in a moderate tempo (♩ = 114), in the meter $\frac{4}{4}$, in the key of E flat major. The ambitus of the song is a major none (*C4-D5*). An interesting characteristic of the song can be found in the commentary included in *Wielki Śpiewnik Agnieszki Osieckiej*: "a swing song kept in a slower rhythm, once called *slowfox*, in the interpretation of Bogdan Łazuka took on the expression of a standard"[176].

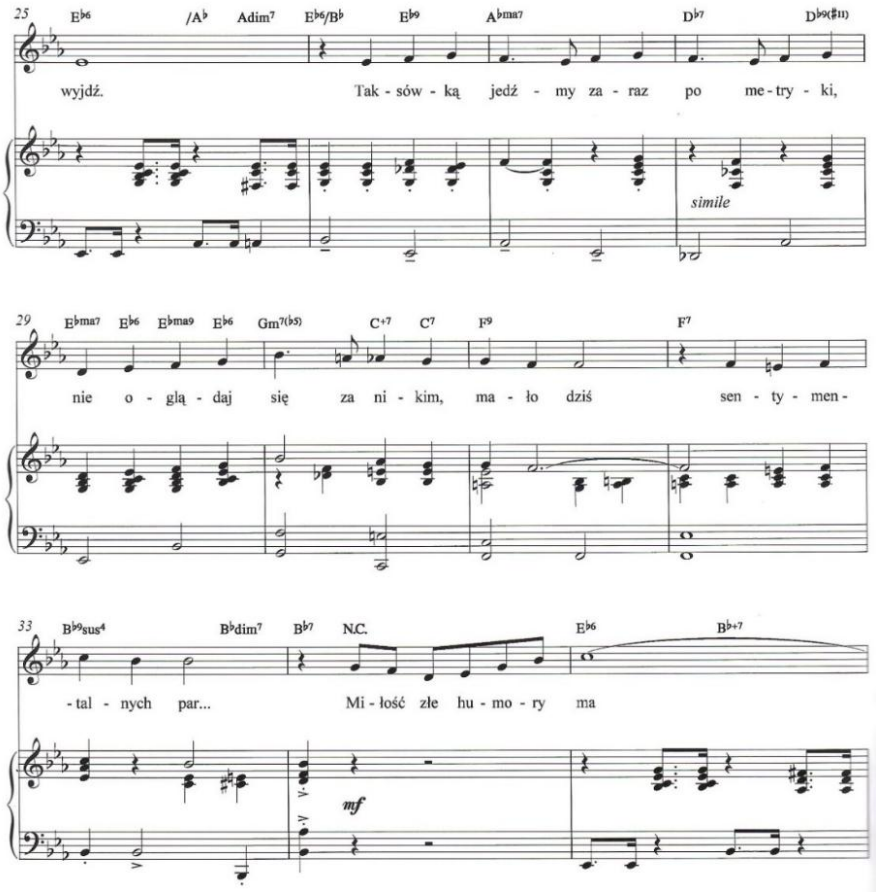
In terms of form, it is a piece consisting of two musically identical verses preceded each time by an instrumental introduction and supplemented by an instrumental five-bar coda. The verse begins with a kind of vocal motto, which, being distinguished by musical features, emphasizes the verbal text. Both the contour of the melody and the rhythmic layer follow the words here. The basis of the structure are two-bar patterns with descendant drawing of the melodic line, based on a repeated rhythmic pattern (example no. 7).



Example No. 7. *Love has bad moods* (lyrics: A. Osiecka, music: J. Matuszkiewicz), b. 1-6[177].

[176] Ibidem, p. 54.
[177] Ibidem, p. 50.

The next fragment has the features of a distinct refrain in musical terms. The composer used a different musical language here: the character of the melodic line changes, the melody following eighth notes has a clearly undulating character. Each motif ends with an extended rhythmic value. Characteristically, the motif begins on a weak part of the bar. The eight-bar structure is repeated twice (with a change only on the last note). The next eight-bar section brings a new compositional idea (example no. 8). The rhythmic scheme used here, based on quarter-note movement, calms the tempo of the song, drawing attention to the verbal layer of the piece, which is consistently presented in a syllabic manner.



Example No. 8. *Love has bad moods* (lyrics: A. Osiecka, music: J. Matuszkiewicz), b. 25-35[178].

The eight-bar ending the verse is a repetition of the musical material from the beginning of the chorus. In conclusion, the formal structure of the piece can be schematically presented as ABB_1CB_1.

[178] Ibidem, p. 52.

Wyrzeźbiłem twoją twarz w powietrzu [I carved your face in the air]

The piece is kept in a moderate tempo (♩ = 94), in the meter $\frac{4}{4}$, in the key of E flat major. The ambitus of the song is an octave (*C4-C5*). The song has a clear verse structure with a refrain with an extended coda.

The four-line verse is maintained in a medium swing style and has a distinctly parlando character. The rhythm and melody clearly follow the lyrics. In the rhythmic layer, quarter notes dominate, with longer rhythmic values appearing consistently at the ends of phrases. The melody of individual phrases is based on a very narrow ambitus from a major third in the first phrase to a major sixth in the third phrase (example no. 9).



Example No. 9. *I carved your face in the air* (lyrics: A. Osiecka, music: J. Matuszkiewicz), b. 5-20[179].

The introduction of the chorus completely changes the character of the piece. It is primarily a much faster tempo (♩ = 180) and a dance character (*a fairly fast samba*). The chorus follows an ABA_1 form. Part A is a segment with a distinctly samba character, emphasized primarily in the piano accompaniment. Above it, the vocal phrase is shaped, wide and free, with a characteristic melodic-rhythmic motif. This four-bar phrase starting with the pre-bar is repeated in an almost mirror image (example no. 10). It creates an eight-bar sentence, which, repeated in an unchanged form, closes part A.

[179] Ibidem, pp. 66-67.



Example No. 10. *I carved your face in the air* (lyrics: A. Osiecka, music: J. Matuszkiewicz), b. 17-28[180].

Part B can be identified with a typical *bridge.* It is an eight-bar piece referring in character to the song's parland verse. Strong motivic references are clearly felt here. Part A_1 is half of part A.

The song consists of two musically identical verses. The coda ending the piece initially refers to the verse of the song in terms of motivic material. When the verbal text expresses the final thought, the composer builds a kind of climax by introducing a new rhythmic structure and melodic progression. The last ten bars (*w serce wpaść*) are a significant extension of rhythmic values used to emphasize the verbal text.

c) Andrzej Kurylewicz

Dzień dobry, to ty, dzień dobry, to my [Good morning, it's you, good morning, it's us]

The composition was planned as a 'moderate ballad', in a moderate tempo (♩ = 84), in metre $\frac{4}{4}$, in the key of B flat major. The piece is constructed as a single-part form. However,

[180] Ibidem, p. 67.

two sections clearly emerge here. They are like two stanzas with different verbal texts. They have very similar beginnings, significantly different endings in both the rhythmic and melodic layers. In the layer of the melodic line with the ambitus of the undecimal (*F3-B♭4*), one can find various intervals from minor seconds to major sixths. The interval of the major sixth has an important meaning in the melodic structure of the piece: it initiates the melody of the song and returns three times in the further parts of the piece. In the middle of the stanza, in the melodic line, we can notice the appearance of accidental signs, which indicates the diversification of the piece through interesting harmonic solutions in the piano part.

The rhythm of the song is diverse. The characteristic pattern consisting of an eighth note moving to syncopation, ending in a half note in the next bar, is repeated many times, thus building the rhythmic structure of both verses of the song (example no. 11).



Example No. 11. *Dzień dobry, to ty, dzień dobry, to my* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 5-12[181].

The remaining rhythmic structures of the song are built primarily through a progression of eighth notes ending with a half note or through characteristic quarter-note triplets, which give the song a fluid character while structurally fitting well with the composer's ballad intention.

[181] Ibidem, p. 15.

Jak dobrze mieć sąsiada [How good it is to have a neighbor]

The tempo of the piece is moderate (= 84), with a *alla breve* time signature, in the key of E flat major, and an ambitus of a major sixth (*C4-A4*). The structure of the piece is based on the lyrics, with the form A(ab)BA_1(cb)BA_2(ad). From this structure two different sections, A and B, emerge. The differences are maintained in the musical layer, with both sections receiving different musical treatments.

Verbal text	A (ab)	B	A_1(cb)	B	A_2(ad)
Musical text	A (aa)	B	A (aa)	B	A (aa)
	CHORUS	VERSE I	CHORUS	VERSE II	CHORUS

Part A exhibits a distinct chorus-like character. It begins with a pre-bar and consistently relies on quarter-note movement. The individual lines of the lyrics are separated by quarter-note rests. The harmony is based on three chords E^{b6}, Fm^7 and B^{b9}, and the melody of the solo voice uses chord tones, emphasizing the third of the chord (example no. 12).



Example No. 12. *How good it is to have a neighbor* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 1-8[182].

[182] Ibidem, p. 32.

The melodic structure is syllabic. This style of melody accentuates the lyrics and helps create a light atmosphere for the song.

Part B has a distinctly parlando character. The rhythmic structure changes here (the composer now employs a variety of rhythmic values), as does the intervallic structure of the melody (with consistent steps of seconds). Longer pauses appear between the lines (example no. 13). These pauses may suggest the use of illustrative effects, as they occur after the words: *puk puk* and *bum bum*.



Example No. 13. *How good it is to have a neighbor* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 21-28[183].

The formal structure of the song thus takes the form: ABABA. The character of the song is determined by the A part – cheerful, at a walking pace, simple and clear.

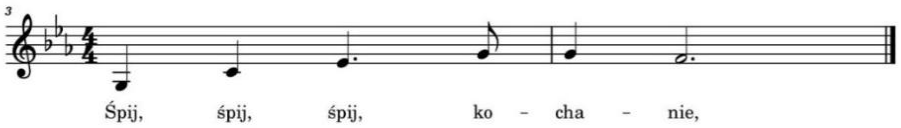
Kokaina [Cocaine]

The tempo of the piece is moderate (♩ = 96), meter $\frac{4}{4}$, key of C minor, ambitus: *G3-B♭4*. In terms of character, it is a calm ballad.

The piece is made up of three sections AA_1B. They are repeated with variable verbal text as the first and second verses. The sections correspond to subsequent fragments of the verbal text.

[183] Ibidem, p. 33.

The modification of the first section concerns the rhythmic structure and is dictated by the need to adapt it to the verbal text (cf. example no. 14 for section A and example no. 15 for section A_1). The melody here largely relies on the tones of the tonic chord. The third section introduces a new musical idea (example no. 16): larger intervals in terms of ambitus (major sixth and minor sixth) appear. The melody has a distinctly undulating character with a clear culmination (B_b4) at the beginning of the third line of this section (*świt, świt, świt się zaczyna*), before ultimately descending back to the tonic note of the tonic chord.



Example No. 14. *Cocaine* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 3-4[184].



Example No. 15. *Cocaine* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 12-13[185].



Example No. 16. *Cocaine* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 21-28[186].

The song has a very calm mood, with the phrase unfolding softly and gently. There are no sections with strong expression or movement in the rhythmic layer. The rhythm of the song follows the prosody of the lyrics. Its character (particularly the AA_1) bring to mind the atmosphere of a lullaby, with a characteristic stop at the end of each phrase.

[184] Ibidem, p. 40.
[185] Ibidem, pp. 40-41.
[186] Ibidem, p. 41.

Nie mam żalu do twojej dziewczyny [I don't hold a grudge against your girlfriend]

The song is in the meter $\frac{4}{4}$, in a tempo 'not too fast' (♩=144), in the key of C minor with many altered chords and a final chord in the same major key (C major). The ambitus of the melodic line reaches an octave interval (*B_b3-B_b4*).

The song has a distinctly strophic structure. Three parts of the text receive the same musical setting, and after these three verses a coda based on the main motivic material is added.

Verbal text	A(abac)[187] B (defg) A(ahic)	A(ajac) B (klłm) A(anoc)	A(prsc) B (tuwx) A(ayzc)
Musical text	A(aaab) B ($cc^1c'c'^1$) A_1($aaab^1$)	A(aaab) B ($cc^1c'c'^1$) A_1($aaab^1$)	A(aaab) B ($cc^1c'c'^1$) A_1($aaab^1$)
	VERSE I	VERSE II	VERSE III

Each verse has the following musical structure: ABA_1[188]. Despite the contrast of part B with the rest of the piece, it is difficult to identify a chorus in this song due to the variability of the lyrics. Part A takes on the characteristics of a sort of ritornello and definitively gives the song its character.

Parts A and B are diametrically different. The first is constituted by a rhythmic pattern (example no. 17) and a characteristic upward jump of a minor seventh that initiates each motif (example no. 17, bars 5, 7, 9).

[187] Individual letters correspond to individual lines.
[188] Differences in the construction of parts A and A_1 they do not refer to the vocal layer, they concern the instrumental part.



Example No. 17. *I don't hold a grudge against your girlfriend* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 5-12[189].

The second owes its different character to the consistent second steps, sound repetition, and simple and repetitive rhythmic pattern (example no. 18) with a characteristic syncopated ending (example no. 18, bars 18, 22). An interesting trick here is the progressive shift of the first phrase (cc^1) up a major second ($c'c'^1$).

[189] *Wielki Śpiewnik…,* op. cit., p. 85.



Example No. 18. *I don't hold a grudge against your girlfriend* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 13-24[190].

The song ends with a coda in which the doubt expressed in the verbal test is repeated three times: *a może i mam*.

Wychodzę za mąż [I'm getting married]

The song is in a 'moderately fast' tempo (♩ = 88), in *alla breve* meter, in the key of G major. Architecturally, it is a verse form preceded by a short instrumental introduction and coda. The verse has a clear structure: $AABA_1$.

[190] Ibidem, p. 86.

The melody of the song emphasizes the verbal text. The cry: Mom (*Mamo*), repeated four times in the verse, stands out significantly. These two syllables have been given a consistent shape: a rhythmic pattern containing two whole notes and a descending interval of considerable size: a fourth (*G4-D4*) or an octave (*G5-G4*). This melorhythmic motif is used in the song a few more times. It gives the composition a distinct character. The song is sung by the daughter, who, addressing her mother not in an affectionate way Mommy (mamusiu), but firmly Mom (mamo), expresses her sense of self in this melody.

The composer has structured the song as a humorous piece, written with a sense of detachment. The melodic line is not obvious, although it seems simple on the surface. Next to the motif described above, there is a second motif connected to it, filled with a quarter-note rhythm with a distinct ascending pattern (example no. 19).



Example No. 19. *I'm getting married* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 5-14[191].

The ambitus of the song is very wide and amounts to a duodecime (*D4-A5*). The climax of the song is emphasized by the highest note. It is an encouragement for the mother expressed through music: *Śmiało, czas by przesądy rzucić precz* (example no. 20).

[191] Ibidem, p. 143.



Example No. 20. *I'm getting married* (lyrics: A. Osiecka, music: A. Kurylewicz), b. 30-39[192].

d) Jan Ptaszyn Wróblewski

Czy to ładnie leniem być [Is it right to be lazy]

The composer suggests performing this song at a tempo 'quite fast' (♩ = 148). The piece is in the key of E flat major, metre $\frac{4}{4}$, ambitus is a major sixth (*D4-B4*).

In terms of form, the composition consists of three parts (corresponding to three verses). The initial twenty-eight bars (including two bars of the introduction) appear in an unchanged musical form in each of these parts. The melody of this fragment has a clearly recitative character with a repetition of a sound at one pitch (example no. 21). In the rhythmic layer, a pre-bar and a syncopated rhythm are characteristic here. The fast tempo of the piece, repeated sounds at the same pitch, syllabic rhythm, and above all, characteristic rhythmic structures, build the dynamic character of the piece.

[192] Ibidem, pp. 144-145.



Example No. 21. *Is it nice to be lazy* (lyrics: A. Osiecka, music: J.P. Wróblewski), b. 5-12[193].

The second section of each of the three parts is different. However, the composer introduces common motivic material here: a syncopated rhythmic structure (example no. 22). The longer rhythmic values used here and the progressively led melodic pattern based on the sequence of intervals: major second, minor third[194] expose this fragment of the piece. In the coda of the piece (after the third part), a fragment with an asemantic verbal text is included. The sounds are strongly altered here, and syncopation is also omnipresent here. The last note, emphasized by octaves in the instrumental accompaniment part, is *E4*. In the key of E flat major, this is a very surprising ending.

a) b. 31-36

b) b. 50-55

c) b. 69-74



Example No. 22. *Is it nice to be lazy* (lyrics: A. Osiecka, music: J.P. Wróblewski)[195].

[193] Ibidem, p. 8.
[194] In real life it is a minor third, sometimes written as an augmented second.
[195] *Wielki Śpiewnik…,* op. cit., pp. 10-12.

Both the melody and rhythm of the song emphasize the lyrics. Despite its "lazy" nature, they emphasize the dynamic nature of the song and perfectly match its humorous atmosphere.

Zielono mi [I'm feeling green]

The song is in metre $\frac{4}{4}$, at a moderate tempo (♩ = 98), in the key of B flat minor, ambitus is a minor tenth (*C4-E♭5*).

The piece begins with a four-bar introduction. The composer introduces here the motivic material, which will serve as the basis for the construction of the melody of the verse (four consecutive bars) in an unchanged manner. It is based on a regular eighth-note rhythm. The melody (ambitus: *D♭4-G4*) based on the repetition of sound and the progression of a two-bar motif down a major second has a strongly recitative character (example no. 24).



Example No. 24. *I'm feeling green* (lyrics: A. Osiecka, music: J.P. Wróblewski), b. 5-10[196].

The chorus of the song takes on a decidedly different character. The composer emphasizes the verbal text and builds the mood of the song. The melody and rhythm consistently follow the prosody of the text. In the rhythmic layer we find decidedly longer values, which gives the impression of stopping, slowing down. The cantilena melody takes on a greater ambitus (*C4-E♭5*) and larger intervals.

[196] Ibidem, p. 155.

The song has a distinct verse structure. The verse is interwoven with the chorus. Considering the instrumental layer, the song has the following structure: verse (I) – chorus (I) – verse (II) – chorus (II) – verse (instrumental) – chorus (II). Finally – as a kind of coda – the opening verse appears and is looped until it fades out.

Zdzich [Zdzich]

The song is in a tempo marked by the composer as 'moderate swing' (= 94), in the key of C major, metre *alla breve*.

Analyzing the text by Agnieszka Osiecka, it was found that the piece is composed of two parts and that each of them consists of three stanzas with a different number of lines (6, 13, 8)[197]. Similarly, the song also consists of two parts (treated here as two stanzas of the song), but the composer has arranged the verbal material in a completely different way in terms of its place in the architectural structure. This is explained by the following list:

<table>
<tr><td rowspan="8">VERSE I</td><td colspan="2">by Agnieszka Osiecka</td><td>by Jan Ptaszyn Wróblewski</td><td></td></tr>
<tr><td rowspan="3">1st stanza</td><td></td><td>Instrumental intro
[bars 1-8]</td><td>Instrumental intro</td></tr>
<tr><td>verses 1-6</td><td>aab
[bars 8-20]</td><td>A</td></tr>
<tr><td></td><td>Instrumental connector
[bars 21-28]</td><td>Instrumental connector</td></tr>
<tr><td rowspan="3">2nd stanza</td><td>verses 7-12</td><td>aab₁
[bars 28-40]</td><td rowspan="3">A ₁</td></tr>
<tr><td>verses 13-14
verses 15-16</td><td>c
b₂
[bars 40-48]</td></tr>
<tr><td>verses 17-19
(asemantic text)</td><td>d
[bars 49-52]</td></tr>
<tr><td rowspan="2">3rd stanza</td><td>verses 20-27</td><td>eb₂fb₁
[bars 53-72]</td><td>B</td></tr>
<tr><td></td><td>Instrumental connector
[bars 73-90]</td><td>Instrumental connector</td></tr>
</table>

[197] The full text of the piece is included in the annex.

The above analysis shows that within one verse it is a three-part form AA_1B. The motivic thought marked as [b] intertwines slightly modified in each of these parts, motivically unifying the entire piece. This is a very interesting example of a song recomposed according to the romantic categorization of song form. It is difficult to separate a verse or refrain in the traditional sense here.

The melody and rhythm consistently move in accordance with the prosody of the lyrics, emphasizing them. The ambitus of the melody is very wide, reaching an interval of a duodecima (*A3-E5*). The composer highlights several moments in the song (example 23), accentuating the words: *ja, dreszcz, złość, pań* in the first verse and *raz, trzech, krok, ciut* in the second. It is difficult to identify intentional rhetorical devices here, but undoubtedly, this technique emphasizes the playful character of the song.

a) b. 17-20.



b) b. 41-44.



c) b. 45-48.



d) b. 69-72.



Example No. 23. *Zdzich* (lyrics: A. Osiecka, music: J.P. Wróblewski)[198].

[198] *Wielki Śpiewnik…,* op. cit., pp. 149-152.

IV. Description of the artistic work – polystylistic performance reinterpretation

1. Song – conditions for reinterpretation

Performances of Agnieszka Osiecka's poetry in the 1960s, 1970s, and 1980s by artists such as Wanda Warska, Kalina Jędrusik, Krystyna Sienkiewicz, Barbara Rylska and Andrzej Dąbrowski, among others, represent a historically and stylistically distant tradition from today's perspective. Today, this work can be viewed in a completely different light thanks to contemporary performance techniques. Stylistic and arrangement changes, numerous reharmonizations, and vocal performances employing various techniques and electronic vocal effects allow these works to be presented in a new light.

Given the assumption made by the author of the dissertation that the starting point in songs is the word and that music is subordinated to it, the key issue was the selection of songs in terms of the verbal text. From Agnieszka Osiecka's extensive collection of poems, pieces that speak of ordinary life and everyday people – the brave and the defeated, the loved and the abandoned – as well as love – a feeling that accompanies a person throughout their lives have been selected. In Osiecka's poetry, this feeling takes on many facets – a woman's love for a man and a man's love for a woman, a mother's love for her daughter, and love for the place where one lives. The lyrical subjects are women who appear strong and independent in their everyday lives (*Dzień dobry, to ty, dzień dobry, to my* [*Good morning, it's you, good morning, it's us]; Wychodzę za mąż [I'm getting married]*), as well as those with their head in the clouds (*Ja nie chcę spać [I don't want to sleep]*), observers of everyday reality (*Jak dobrze mieć sąsiada [How good it is to have a neighbor]; Czy to ładnie leniem być [Is it right to be lazy])*, as well as those lost or abandoned by a man (*Zdzich [Zdzich]; Nie mam żalu do twojej dziewczyny [I don't hold a grudge against your girlfriend]*). By contrast, poems with a male lyrical subject have also been selected (*Miłość złe humory ma [Love has bad moods]; Nim wstanie dzień [Before the day rises]; Wyrzeźbiłem twoją twarz w powietrzu [I carved your face in the air]; Zielono mi [I'm feeling green]*). These lyrics convey universal truths. They were modified for a woman's performance, and the nature of these changes is shown in the appendix[199]. The gender of the lyrical subject was changed from male to female, and individual fragments of the lyrics were

[199] See Annex.

adapted to reflect female feelings and emotions. These changes did not affect the value of the messages conveyed, but they did result in the emergence of new interpretations, both verbal and musical.

Musically, the songs represent a certain stylistic unity. The music for selected lyrics was composed by composers who are generally considered jazz artists. They are the primary source of inspiration for this work, and their selected compositions serve as the basis for reinterpretation. The polystylistic approach adopted here allows the songs to be presented in genre- and stylistic-specific variations.

Musical style, as Zofia Lissa defines it, is a set of compositional devices and the manner of using them, determined by the composer's concept and creative intention[200]. Popular music allows for their exploration and, consequently, revealing new areas of interpretation. The resulting work, entitled *Metafory codzienności i… miłości* [*Metaphors of everyday life and… love]*, is a synthesis of elements from various genres and styles.

Metafory codzienności i… miłości
*[Metaphors of everyday life and… love]**

1. *Wyrzeźbiłam twoją twarz w powietrzu* 4:13
   [I carved your face in the air]
   (lyrics: Agnieszka Osiecka, music: Jerzy Matuszkiewicz)

2. *Dzień dobry, to ty, dzień dobry, to my* 3:40
   [Good morning, it's you, good morning, it's us]
   (lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

3. *Jak dobrze mieć sąsiada* 3:37
   [How good it is to have a neighbor]
   (lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

4. *Ja nie chcę spać* 3:28
   [I don't want to sleep]
   (lyrics: Agnieszka Osiecka, music: Krzysztof Komeda)

5. *Nim wstanie dzień* 3:52
   [Before the day rises]
   (lyrics: Agnieszka Osiecka, music: Krzysztof Komeda)

[200] Lissa Z., *Zarys nauki o muzyce,* Kraków 1966, p. 322.
* CD is included at the end of the work.

6. *Miłość złe humory ma* 4:12
[Love has bad moods]
(lyrics: Agnieszka Osiecka, music: Jerzy Matuszkiewicz)

7. *Wychodzę za mąż* 2:40
[I'm getting married]
(lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

8. *Zdzich* 4:42
[Zdzich]
(lyrics: Agnieszka Osiecka, music: Jan Ptaszyn Wróblewski)

9. *Zielono mi* 3:56
[I'm feeling green]
(lyrics: Agnieszka Osiecka, music: Jan Ptaszyn Wróblewski)

10. *Kokaina* 5:07
[Cocaine]
(lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

11. *Czy to ładnie leniem być* 4:37
[Is it right to be lazy]
(lyrics: Agnieszka Osiecka, music: Jan Ptaszyn Wróblewski)

12. *Nie mam żalu do twojej dziewczyny* 4:00
[I don't hold a grudge against your girlfriend]
(lyrics: Agnieszka Osiecka, music: Andrzej Kurylewicz)

The songs are performed by: Patrycja Kamola – vocals (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12[201]) and clarinet (3, 10), Michał Wilczyński – electric guitar (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), Bartłomiej Ziętara – piano (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and keyboards (1, 5, 6, 9, 11, 12), Marcin Spera – double bass (1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12) and bass guitar (5) and Marceli Foltan – drums and percussion instruments (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The recording was based on sheet music prepared by Patrycja Kamola[202]. Total time is 48 minutes and 4 seconds. The recording was prepared at Studio Nagrań Grimond in Smardzów Wrocławski between May 4-29, 2026. The recording was made by Tomasz Rzońca.

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[201] The numbers in parentheses indicate the song number in the order given.
[202] The musical material is included in the annex.

Below, we will characterize the genres that appear and associate with each other in the adopted polystylistic concept:

- Blues – is a fundamental genre of African-American music, with a tradition in the folklore of the Black population of the United States. Blues gained prominence as a distinct genre after 1900. The word 'blues' (from the English 'worries', 'distress') refers to a state of mind. The term '*blue devils*', which appeared as early as the 16th century, was associated with a state of melancholy and depression. The term *'blues'* became widely used in America only after the Civil War. Both terms suggested that the blues singer played or sang to relieve the 'blues' (i.e., depression, sadness)[203]. African Americans often invoked the so-called '*Mister Blues*' in their blues performances.

  Blues initially began as a vocal form based on *call and response*[204]. It was often performed as *work songs* on plantations in the Southern United States. In these songs, African slaves lamented the hardships of their lives. This genre was a secular counterpart to African-American religious songs called *Negro spirituals*[205]. In the second half of the 19th century, after the abolition of slavery, blues underwent a transformation. A new genre emerged – *urban blues* (similar to the earlier *country blues*). The first blues songs were composed by untrained musicians. The main element of this genre was improvisation – both verbal and musical. Initial instrumental performances of blues drew from a vocal idiom (wind instruments imitating the human voice and its articulation). The genre evolved into a mature form based on singing and instrumental practice in New Orleans-style jazz[206]. The basic form of the blues is a twelve-bar AA_1 B structure, with each section consisting of four bars[207].

  A characteristic element of blues are the so-called *blue notes,* which are lowerings of the third, fifth, and seventh notes of the scale, introducing the melancholic mood typical of the genre. They constitute the six-note blues scale[208]. Early blues music was based on

[203] Paul Oliver, *Blues,* in: *The New Grove Dictionary of Music and Musicians,* ed. S. Sadie, vol. 3, London-New York 2001, p. 730.
[204] *Call and response* – a technique of calls (soloist-instrumentalist or vocalist) and responses (band, vocal group), which has its roots in African ritual ceremonies (cf. Niedziela Jacek, *Historia Jazzu 100 Wykładów*, Katowice 2009, p. 435; Wolański Adam, *Słownik terminów muzyki rozrywkowej, Warszawa* 2000, p. 60).
[205] *Blues,* in: *Encyklopedia Muzyki,* ed. A. Chodkowski, Warszawa 2001, p. 109.
[206] *Cały ten jazz*, ed. A. Piskadło, Warszawa 1990, p. 89
[207] *Blues,* in: *The Oxford Companion to Popular Music,* ed. P. Gammond, Oxford-New York 1991, pp. 67-68.
[208] *The blues scale* - is a six-note scale in which blues notes appear on the flatted third, fifth, and seventh degrees. Although the presence of the flatted seventh degree indicates a chord-scale relationship with the dominant seventh, the use of this note (and the entire scale) is not limited to the dominant. In the blues scale, the flatted third and fifth notes are independent components, unconstrained by any harmonic function or chord type. This scale is therefore an androgynous set that fits both the dominant seventh and the tonic or predominant chords (cf. Terefenko Dariusz, *Teoria Jazzu od podstaw do poziomu zaawansowanego,* Kraków 2020, p. 150).

religious texts and on lyrics about love, longing, pain and sadness. Typically, the verbal layer of blues carries an important, reflective message.

- Jazz – emerged at the intersection of two distinct musical cultures: African and European. It combines African rhythmic elements with European music[209]. Initially a contrast to 19th-century salon music, it later developed as a functional music that broke down barriers between musicians of different races. Jazz originated in New Orleans in the mid-19th century, but it wasn't until the 1890s that it began to crystallize as a distinct musical genre (originating primarily from the blues). Jazz is characterized primarily by syncopated rhythms and improvisation. Jazz rhythms were developed in the American South by generations of African slaves. The emancipation of the slaves led to their freedom and numerous migrations, which led to the fusion of American and European folk music (primarily Scottish and Irish) with their music, primarily religious songs – *spirituals*[210]. The first jazz compositions utilized elements of blues: modulated notes sung with *glissando,* characteristic *blue notes* and rhythmic accents on the weak beats of the bar[211]. In the 1890s, *ragtime emerged*, a fusion of marching style and syncopated rhythm.

  The key birthplace of jazz was New Orleans, where African-American musicians adopted the brass instruments abandoned by military bands after the Civil War, combining the music of white marching bands with African rhythms (especially the *off-beat phenomenon*[212]). New Orleans-style jazz was based on collective improvisation, with the band led by a leader. The core of the band consisted of a trumpeter (cornetist), clarinetist and trombonist, accompanied by a rhythm section of three players: double bass, drums, and guitar or banjo (later replaced by piano)[213]. New Orleans jazz blended folk elements with stage and art forms. New Orleans jazz evolved into the so-called Chicago style. A characteristic feature of this style was the emphasis on solo improvisation and the emergence of more complex rhythms. Over time, jazz activity moved to New York, where numerous big bands were active. The need to play jazz for dancing led to the replacement of small bands with large ensembles featuring multiple musicians in a single brass section. This led to the creation of increasingly complex

[209] *Jazz*, in: *The Oxford…,* op. cit., p. 290.
[210] Ibidem.
[211] Pleasants Henry, *Jazz,* in: *Grove`s Dictionary of Music and Musicians*, ed. E. Blom, vol. IV, London-Basingstoke 1975, p. 599.
[212] *Off-beat* – accentuating the weak parts of the bar (cf. Viera Joe, *Elementy jazzu. Rytmika, harmonika, aranżacja i improwizacja*, Kraków 1978, pp. 18-19).
[213] Pleasants H., op. cit., p. 600.

arrangements that approached jazz orchestrally. This gave rise to big band music, which referred to both a specific type of performing ensemble and a specific sonic aesthetic. A big band is an extended jazz ensemble, composed of a dozen or so musicians and based on instrumental sections: trumpets, trombones, saxophones, and a rhythm section consisting of piano, double bass, guitar and drums. The first big bands appeared in the 1920s[214], but their heyday coincided with the swing era, from 1935 to 1945. Big band style is based on the interplay of improvised and arranged parts. These parts are based on rich textures and the proper correlation between spontaneity of performance and a strictly planned structure[215]. Big band arrangements are based on so-called *riffs*[216] (taken from *work-songs* and *spirituals*, as well as instrumental layers of blues – so-called *blues riffs*[217]) and also use *walking basses*[218] – *background*[219] parts and improvisation solo and various musical phenomena, such as *the break*[220]. Count Basie's big band is representative of the big band style, playing swing songs using improvisations, calls from soloists, and responses from the band in the form of instrumental riffs[221]. Call-based riffs always require a musical response. They also serve as a counterpoint to other musical structures – for example, melody and improvisation. In the big band style, they are also part of the so-called *head arrangement*[222], a memory arrangement based on the use of riffs (both written and played by soloists during improvisation) and their live harmonization during the performance by a brass section, such as trumpets, trombones, or saxophones, thus complementing the rhythmic foundation played by the rhythm section. Riffs can serve as a rhythmic and melodic foundation for improvisation (most often in blues), they can interact with each other through counterpoint, but also, by corresponding to the main theme, they can shape the musical drama and increase

[214] Schmidt Andrzej, *Historia jazzu*, Lublin 2009, p. 291.
[215] *Jazz*, w: *Encyklopedia Muzyki…*, op. cit., p. 104.
[216] *Riff* – a short phrase, repeated persistently (ostinato) for a long time, serving as both a call and response and also providing a background for solo improvisation (cf. Schmidt A., op. cit., p. 273).
[217] *Blues riffs* – simple melodies built on the blues scale. They are autonomous melodic devices, characterized by a distinctive melodic and rhythmic profile that reflects the character of the accompanying harmonic progression (cf. Terefenko D., op. cit., pp. 160-161).
[218] *Walking bass* – a 'walking bass' over chord notes in equal quarter notes, occasionally varied with an eighth note, usually coming after a transitional note (cf. Schmidt A., op. cit., p. 273).
[219] *Background* – from English 'further plan, background', accompaniment that is the basis for improvisation (cf. Szymaniuk Jerzy, *Interpretacja polskich kolęd i pastorałek w procesie aranżacji na przykładzie partytury Kolędy dla Świata,* Zielona Góra 2015, p. 135; Viera J., op. cit., p. 143).
[220] *Break* – a momentary break in the realization of the beat by the rhythm section (cf. Szymaniuk J., *Interpretacja*…, op. cit., p. 140).
[221] Schmidt A., op. cit., p. 304.
[222] *Head arrangement* – from English 'arrangement from the head' (cf. Schmidt A., op. cit., p. 273).

expression[223]. An interesting use of riffs in big band arrangements is their sequential passage through individual sections accompanying solo improvisation. Their contrapuntal overlap creates a unique effect, thus increasing the dynamics of the piece. In short, riffs are a form-forming element, a motivic element, they can form the basis for improvisation, and a factor shaping musical expression.

Another element, besides the riff, that is essential for the existence of the big band style is *timing* – that is, a sense of swing, tempo and rhythmic precision, which provides support for the entire band, an impulse in the joint parts and a foundation for solo improvisations.

After the swing era, thanks to musicians such as Charlie Parker and Coleman Hawkins, jazz evolved into a more modern and intellectual style.

Jazz's instrumentation, melody, and harmony are primarily derived from European tradition, while its rhythm, phrasing, and sound shaping are derived from African music. Jazz is distinguished from European music by such components as a unique relationship to time, known as *swing*[224]; the liveliness and spontaneity of musical performance using improvisation; original sound shaping; and phrasing that reveals the performer's individuality. As Joachim Ernst Berendt points out, these elements create a new relationship of tension: in jazz, small and intense, alternating moments of tension emerge and disappear, while in European music, the tension plan is usually based on long stretches[225]. In summary, jazz's time organization is particularly important in terms of *off-beat* (accentuating weak parts of the bar), *swing* (characteristic swaying), *drive* (spontaneity, intensity) and *beat* (meter). In terms of melody and sound shaping, among others, the blues scale or *dirty play* (intentional "dirtying" of the sound) and the formal structure in which improvisation plays an important role[226].

- Rhythm and blues (*R&B*) – a genre of popular music combining elements of jazz and blues, providing a basis for the development of rock and soul music. Rhythm and blues is characterized by a dominant rhythmic layer combined with a simplified melody. The sonic material is most often based on the blues scale and the formal structure of the

[223] Szymaniuk J., *Interpretation…,* op. cit., p. 138.
[224] *Swing* – denotes regular rhythmic pulsation. It is the domain of the performer, which means it cannot be written down in musical notation. Swing is the nominative of two components: "experienced" time and "measured" time. The autonomy of these times gives rise to the phenomenon of swing (Berendt Joachim Ernst, *Wszystko o jazzie*, Kraków 1991, pp. 152-160; cf. Pleasants H., op. cit., p. 601).
[225] Berendt J.E., *Od raga do rocka. Wszystko o jazzie*, Kraków 1979, pp. 213-214.
[226] Panek Wacław, *Z polskiej krytyki jazzowej 1956-1976: eseje, dyskusje, reportaże, recenzje, felietony, wywiady,* Kraków 1978, p. 104.

song most often adopts an AABA structure. This involves three expositions of an eight-bar theme with a contrasting B-part. Instruments used in rhythm and blues include electric guitar, piano, brass instruments, drums and electronic instruments. The genre's origins date back to 1945, as a form of jazz with elements of blues and African-American folk music[227]. The name "rhythm and blues" appeared in 1949, when *Billboard magazine* titled its chart of so-called "race records". The emergence of the new style was associated with the transfer of music from the rural South to the cities of the American North. Rhythm and blues songs were characterized by a distinctly danceable character, with increased dynamics accentuated by electronically amplified rhythms (reflecting the noise and symbolizing the rush typical of big-city life, which African-American rural residents faced when emigrating to large cities after World War II[228]). Early performers adapted the expressive guitar styles used in blues at the time, incorporating the electric guitar into rhythm and blues, which gave the music greater power. There were two strands of rhythm and blues: white and black, differing primarily in their different approaches to rhythm – for white musicians, it was simple, while for black musicians, it was based on more complex rhythmic figures[229]. White musicians developed rock music from rhythm and blues, while black musicians transformed it into soul music.

- Soul – is a genre of American popular music straddling jazz, gospel and rhythm and blues, characterized by a distinctive expressive style of performance, emphasizing the rhythmic layer in the instrumental section and utilizing nasal singing, exposing vocal mannerisms and using a voice bordering on screaming and moaning[230]. The emotional delivery of lyrics by the soloist and accompanying gospel choir is crucial. Soul songs depicted spiritual experiences, often referring to God, but also explored secular themes (compared to gospel music, which was based on religious themes), including the theme of love, which in soul music was treated in a more mature way than the amorous, infantile infatuations present in R&B songs[231].

  Soul music became popular in the mid-1950s, primarily among Black musicians. Over the years, many regional varieties of this music have developed, including: *Memphis*

[227] *Rhythm and blues,* in: *The Oxford…,* op. cit., p. 488.
[228] Schaeffer Bogusław, *Dzieje muzyki,* Warszawa 1983, pp. 444-445.
[229] Schmidt A., op. cit., p. 447.
[230] Brackett David, *Soul music,* in: *The New…,* op. cit., vol. 23, p. 756.
[231] R&B music was mainly focused on creating lively, danceable music, while soul is characterized by a more reflective mood, carrying spiritual biblical values.

Soul, *New Orleans' Soul, Philadelphia Sound* and the most popular variety – *Detroit Sound*, from which the main representatives of this genre came (including Marvin Gay, the band *The Supremes* or *Four Tops)*[232]. Soul music took shape, drawing inspiration from blues and religious songs (gospel and *spirituals*, using antiphonal singing)[233], with the Hammond organ as the foundation of its sound[234]. With the development of the entertainment industry, soul became a fashionable, commercial, and globally recognized genre and emotional soul singing was also adopted by white vocalists and instrumentalists[235]. Soul music addressed spirituality and secularity, love and the affirmation of life, which underscores the multifaceted nature of this cultural artifact. As a result of various transformations, certain idiomatic features became established in soul: vocal and instrumental improvisations borrowed from jazz, melodic vocal parts characterized by both emotionality and expression, a sound based on instrumentation typical of R&B, syncopated rhythms in the rhythm section, and a variable nature of songs – from highly dynamic to lyrical, polyphonic, ornamental singing. This is emphasized by Hirek Wrona:

> Soul has always been a turmoil of extreme emotions – today, in the age of commercialization and the secularization of mainstream media, there are fewer of them, but in its original, archetypal form, the genre was and is still pulsating with real life. All its components – pulsating rhythm, instrumental and vocal improvisation, organic sound and a strong emphasis on melody – are a sonic explication of human nature. The same applies to the lyrics, which blend divinity with agnosticism, pain with hedonistic joy of life, love with hate… Fundamental concepts, extreme emotions and instincts that tear at the soul, mind, and body[236].

- Funk (*funk music* or *funky*) – is a genre based on jazz and soul music. The term comes from the word *funky*, meaning an intense, foul odor associated with sexuality and physicality[237]. Gradually, the word became associated with primitive, raw music, while in the jazz music community of the 1950s, the term was used to describe post-bop music, retaining elements of swing and the emotionality characteristic of soul music[238].

[232] Waschko Roman, *Przewodnik ISKIER: muzyka jazzowa i rozrywkowa,* Warszawa 1970, p. 295.
[233] Panek Wacław, *Mały słownik muzyki rozrywkowej,* Warszawa 1986, p. 111.
[234] Wolański A., *Soul,* in: *Słownik…,* op. cit., p. 215.
[235] Panek W., *Mały słownik…,* op. cit., p. 111.
[236] Wrona Hirek, *Soul – muzyka duszy*, in: *Dusza, rytm, ciało. Leksykon muzyki r&b i soul,* ed. R. Miszczak, Wrocław 2008, p. 13.
[237] Brackett D., *Funk,* in: *The New…,* op. cit., vol. 9, p. 348.
[238] *Funk,* in: *The Oxford…,* op. cit., p. 210.

Funky music emerged as a distinct musical genre in the 1960s, while from the mid-1970s, funk became a widely recognized musical genre[239]. A characteristic feature of funk music is the strong dominance of the rhythmic layer over melody and harmony, with a characteristic *groove*[240], which underlies the entire musical structure of the piece. The rhythm is based on simple, syncopated, and interwoven rhythmic figures and the use of so-called *vamps*[241]. The vocal part is characterized by heavily accentuated phrasing rooted in soul music. Compared to soul, where the emotional message of the melody was crucial, funk is primarily characterized by rhythm and pulse. The funky bassline becomes dominant, its pulsation and rhythmicity making it a driving element throughout the piece, alongside complex jazz harmonies[242]. In addition to the bassline, the performance layer includes drums and electric guitar (which also serve a rhythmic function), keyboards introducing additional textural layers, synthesizers characteristic of the genre, which initiate innovative sounds and brass instruments. Unlike jazz, improvisation in funk is merely an addition. Lyrics in funk songs often address social themes or become narratives about everyday dilemmas. *Riffs*, accents and *the wah-wah* guitar effect play a significant role in the structure of funk songs. In the 1970s, Latin elements appeared in funk music. Funk music had a direct influence on the development of hip-hop[243].

- Latin music – is a genre originating in the musical culture of Latin American countries, based on the rhythms of Latin dances. The term *Latin* emerged in the United States in the 1950s as a name for a genre related to jazz music. The harmony and melody of Latin music are based on the blues scale and the pentatonic scale. Latin also refers to a style of playing that involves free rhythmic interpretation, inspired by the characteristics of Latin dances, using structured rhythmic patterns based on ostinato figures[244]. Latin utilizes a rich, dense, ostinato rhythm, most often syncopated. The rhythmic layer is realized using a traditional jazz drum kit and percussion instruments such

[239] Brackett D., *Funk,* op. cit., p. 348.
[240] *Groove* – (from English: furrow, groove, indentation, but also habit, pattern) an increase in emotion and tension in music through a rhythm based on swinging while maintaining rhythmic balance throughout the ensemble. A sense of tension that creates a sense of danceability (cf.: Szymaniuk J., *Interpretacja…,* op. cit., p. 216).
[241] *Vamp* – a short 2- or 4-bar phrase that serves as an introduction to the arrangement or a transition between main movements. Its repetition is usually intended to introduce the listener to a specific atmosphere. In practice, this part is often used to mark the soloist's entrance onto the stage or as a time for the soloist to interact with the audience, e.g., in the form of a dialogue (cf. ibidem, p. 125).
[242] Brackett D., *Funk,* op. cit., p. 348.
[243] Ibidem.
[244] Szymaniuk J., *Interpretacja…,* op. cit., p. 59.

as harpsichords, maracas, guiros, cowbells, bongos, timbales and congas[245]. Phrasing in Latin music is derived from dance traditions (especially in improvised solos)[246]. This is due to the interplay between jazz and Latin music. Both genres have inspired each other – jazz in terms of harmony, and Latin music in terms of rhythm[247]. As in jazz, improvisation is important here. Another interesting phenomenon is *the Afro-Cuban Latin feel,* a playing style based on syncopated *grooves* and rhythm resulting from a synthesis of traditional African percussion rhythms with elements of Spanish music and jazz[248].

- Bossa nova (from Portuguese for "new wave") – is a genre born from the synthesis of jazz music (jazz harmony) and Latin music (rhythmic structures derived from samba and northeastern *baiao*)[249]. The etymology of the word *bossa* comes from Rio de Janeiro jargon and means "proficiency", "cleverness" and "special ability"[250]. Popularized in the late 1950s, bossa nova played a significant role in the merging of South and North American musical traditions. The term *bossa nova* first appeared in the song *Desafinado* (1959), written by Antonio Carlos Jobim. The main representative of this genre was vocalist and guitarist João Gilberto. The musical idiom of bossa nova is based on rhythms and characteristic articulation borrowed from samba, but with a more refined and intimate aesthetic[251]. Bossa nova eschews emotional vocal mannerisms in favor of a vocal delivery closer to natural speech, characterized by a muted timbre and nasality derived from the traditions of northeastern Brazil[252]. The guitar part is a crucial element in bossa nova, becoming an equal partner to the voice rather than merely an accompaniment. The playing technique of guitarists practicing this genre reveals a blend of harmonic and percussive functions. Bossa nova harmonics are based on progressions, often oscillating between major and minor keys (in a tonic-dominant relationship). Key to bossa nova as a standalone genre was the weakening of the intensity of traditional samba rhythms and the adoption of a vocal aesthetic more akin to speech[253]. Bossa nova lyrics often resonate strongly with Brazilian poetry and

[245] Viera J., op. cit., pp. 39-40.
[246] Ibidem, p. 41.
[247] Ibidem, p. 44.
[248] Pernal Bartosz, *Wybrane zagadnienia rytmiczne w kontekście pracy dyrygenta zespołów jazzowych, in: Dyrygent, animator, pedagog, artysta,* ed. I. Wiśniewska-Salamon, Zielona Góra 2018, p. 214.
[249] *Bossa nova,* in: *The Oxford…,* op. cit., p. 72.
[250] Béhague Gerard, *Bossa nova,* in: *The New…,* vol. 4, op. cit., p. 66.
[251] *Bossa nova,* in: *Encyklopedia Muzyki…,* op. cit., pp. 115-116.
[252] Béhague G., *Bossa nova,* op. cit., p. 66.
[253] *Bossa nova,* in: *The Oxford…,* op. cit., p. 72.

demonstrate a close connection between spoken prosody and musical phrasing. The commercial success of the bossa nova composition *The Girl from Ipanema* strengthened the position of this genre in popular music.

- Folk music – is a genre of popular vocal and instrumental music, originating in centuries-old traditional folk songs. Folk music is characterized primarily by its communal nature, arising from a social need. It utilizes simple form and has an uncomplicated structural and musical structure. *Traditional folk music* is associated with traditional rural creativity, music by an anonymous composer, passed down from generation to generation orally. *Folk Song Revival* is popular music that reaches "to the roots" and is a part of popular culture (for example, the music of Bob Dylan or Woody Guthrie)[254]. In folk music, the aforementioned *folk song* is anonymous not because its author has been forgotten over the years, but because *the folk song* has undergone numerous transformations by countless songwriters, and each of their contributions to the development of a specific folk song has been in no way accounted for[255]. Folk song is the art and creation of the people. It does not originate in musical studies and did not develop from the same roots as art music, consciously created by the composer as a work of art[256]. In the 1940s and 1950s, folk music was composed of protest songs, ballads, as well as songs drawn from sung poetry and works with social themes. In the 1960s, the American phenomenon known as *the Folk Music Revival* popularized folk music in the world of popular music[257].
- Big-beat (from the English "big beat") – the term refers to Polish rock music and appears exclusively in Polish culture. Stylistically, big-beat is an eclectic movement inspired by elements drawn from rhythm and blues, rock and roll, British beat, soul and rock. It is a counterpart to the broader youth music developing in Poland in the 1960s and 1970s, both in its socio-cultural context and stylistic aspects[258]. Characteristic elements of big-beat include energetic, danceable rhythms and a simple structure based on a verse-chorus pattern with a catchy melody and simple harmony. The band's core elements are electric guitars, bass guitar, prominent drums and keyboards. The lyrics of big-beat songs, performed in Polish, addressed youth issues, often presenting a satirical approach

[254] *Folk-music, Folk-song,* in: ibidem, pp. 198-199.
[255] Marcel-Dubois Claudie, *Folk music,* in: *Grove`s Dictionary…,* ed. E. Blom, vol. III, London-New York 1954, p. 183.
[256] Ibidem.
[257] Koćma Katarzyna, *Folk czy rock. Topical songs i amerykańskie lata 60.,* in: *Kultura Rocka 2. Słowo, dźwięk, performance,* ed. J. Osiński, M. Pranke, P. Tański, Toruń 2019, p. 249.
[258] Gradowski Mariusz, *Big beat. Style i gatunki polskiej muzyki młodzieżowej (1957-1973),* Warszawa 2018, p. 16.

to life. In the cultural context, big-beat music in Poland was the equivalent of American rock'n'roll.

Polystylistics as a mode of authorial reinterpretation is the essence of this dissertation. Reinterpretation here becomes a process based on the reading and then creative transformation of the original musical material, achieving a new shape for the work through the performer's individual language. In this approach, the performer does not recreate the work but co-creates its new form, consciously employing various stylistic conventions. In this new interpretation, they present themselves, their personality and vocal abilities, and their perspective on the work – both creative and individual.

Words convey emotions felt by both the interpreter and the listener. Rendering these emotions is the performer's task. This requires sensitivity, musical intelligence, imagination and acting skills. The vocal layer plays a special role in the reinterpreted musical material, where both technical elements (phrasing, articulation, voice projection) and expressive elements (timbre, dynamics, narrative shaping) play a crucial role.

In popular music, the performer has considerable interpretative scope. They can modify every element of a musical work. In this respect, they have a certain artistic freedom. However, this freedom requires the performer to make informed choices, employing appropriate means to convey not only emotional but also melodic, rhythmic and harmonic content. The right of artistic choice allows for significant interventions here. One can alter the melody by utilizing the harmonic components of a chord and transitional notes and one can change the rhythmic formulas, dynamics, tempo and harmony. Articulation can also be altered. It can be soft, cantilena-like, speech-like, sharp or harsh. This depends solely on the individual intention of the performer. The only thing that should limit the performer is stylistic correctness.

Freedom of interpretation in popular music, however, must be combined with taking responsibility for the work itself. In this respect, it is impossible to 'hide behind the creator'. When recording their artistic vision, they most often notate the melody, meter and harmonic functions. In the case of the songs included in *Wielki Śpiewnik Agnieszki Osieckiej*, although they are provided with piano accompaniment, this notation is still, in a sense, merely a "skeleton," enabling the performer to perform the piece individually.

The reinterpretation of Agnieszka Osiecka's poetic texts in this work aims to emphasize their universality and demonstrate a new range of interpretation possibilities, not only on the poetic level but also on the structural, aesthetic and musical levels. The poet's poems were analyzed in terms of their construction, style, structure and versification. Performance traditions were

also analyzed and the result of this analysis is an artistic reinterpretation, realized in an audio recording as the work *Metafory codzienności i… miłości* [*Metaphors of everyday life and... love]*. Its creation is based on the idea of confronting words and music, because – as mentioned earlier – taking into account the vocal perspective, a crucial element of each piece in the proposed work is the word itself, which conveys meaning.

Vocals play a central role here, accompanied by piano, keyboards, electric guitar, double bass, bass guitar, drums, percussion, and in selected tracks, clarinet. The sonic reinterpretation of the work was intended to showcase the collaboration between the vocalist and instrumentalists, their shared creation of drama and expression. The vocal reinterpretation aimed to reinterpret the songs, set to lyrics by Agnieszka Osiecka and music by Komeda, Kurylewicz, Matuszkiewicz and Ptaszyn Wróblewski, in a polystylistic style.

2. Interpretation of the song – performance tradition[259]

a) Wyrzeźbiłem twoją twarz w powietrzu [I carved your face in the air]

The song comes from the 1966 comedy film *Marriage of Convenience, sung by Daniel Olbrychski. As we read in Wielki Śpiewnik Agnieszki Osieckiej:*

> It seemed that men would reach for it. It turned out not to be. Ewa Bem chose it in her contemporary work, making it a model jazz standard[260].

Ewa Bem talks about this piece as follows:

> Many years ago, in the comedy "Marriage of Convenience", a song composed by Andrzej Duduś, with lyrics by Agnieszka Osiecka - was sung by Daniel Olbrychski. This song is... Simply charming! Airy, lovely... As lovely as Elżunia Czyżewska, who was the addressee of this song in the film, was lovely. A perfect song, perfect actors... And well, I hope I sang it well too[261].

[259] Analyses of the song performance tradition are presented in the order consistent with the concept of the artistic work.
[260] *Wielki śpiewnik…,* op. cit., p. 71.
[261] https://kulturalnysklep.pl/product-pol-99219-Live-Ewa-Bem.html [accessed: 03.05.2026].

The song in her interpretation appeared in 2003 on the album *Ladies*[262] (2003, BMG Poland, BMGLOC090)[263]. Ten years later the song was included on Hanna Banaszak's album *Hanna Banaszak śpiewa Piosenki Jerzego Dudusia Matuszkiewicza* (2013, Fonografika, MR03544501) and in 2014 it appeared on the album *Agnieszka Osiecka – Sześć oceanów, piosenki 1962-2013*[264] (2014, Polskie Radio, PRCD 1791-1796) performed by Daniel Olbrychski. In 2019, the song performed by Artur Gotz appeared on the album *Osiecka w filmie*[265] (2019, MTJ Agencja Artystyczna, CDMTJ11908), in 2021 performed by Iza Połońska was featured on the album *SING! Osiecka – Iza Połońska*[266] (2021, Soliton , SL 1217) and on CD *Cinema Boogie, Chopin University Big Band*[267] (2021, Polskie Radio, PRCD 2341) interpreted by vocalist Daniela Bereza and *the Chopin University Big Band.*

The piece is also known for its performance by Janusz Szrom during *the Osiecka na Bemowie*[268] concert, which took place on July 10, 2014 in Warsaw, and by Krzysztof Machalica, who sang it in 2014 as part of the Zielonogórski Salon Poezji[269] in the Cyprian Norwid Provincial and Municipal Public Library in Zielona Góra. On September 28, 2015, the Gala Concert of the 18th Competition *Pamiętajmy o Osieckiej* took place at the Roma Musical Theater in Warsaw, during which the piece was performed by Ewa Bem[270]. On November 22, 2016, at the Łódź Philharmonic, Iza Połońska performed this song accompanied by an orchestra during the concert *Niech żyje bal – piosenki Agnieszki Osieckiej*[271]. On January 19, 2020, at the Witold Lutosławski PR Studio in Warsaw, the concert *Jerzy „Duduś" Matuszkiewicz – 90 lat minęło*, during which this piece was performed by Agnieszka Wilczyńska together with the Andrzej Jagodziński Trio[272].

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Daniel Olbrychski, the first performer of the song *Wyrzeźbiłem twoją twarz w powietrzu [I carved your face in the air]* sang it accompanied by an orchestra in the style of a film song,

[262] https:okularnicy.org.pl/agnieszka/tworczosc/plyty/ladies_8211_cd_2003/ [accessed: 03.05.2026].
[263] In 2021, Ewa Bem's album was released on the Polish music market, which is a recording of a live concert that took place at the Polish Radio Wrocław Concert Hall on March 4, 2015, which also included this song (2021, Agora SA / Blue Note Artistic Agency, 5903111496388).
[264] https://www.youtube.com/watch?v=4-tMKCOYyyA [accessed: 03.05.2026].
[265] https://www.youtube.com/watch?v=iqF5grxXz8A [accessed: 03.05.2026].
[266] https://www.youtube.com/watch?v=OumJtY5_1kk [accessed: 03.05.2026].
[267] https://sklep.polskieradio.pl/pl/p/Chopin-University-Big-Band-Cinema-Boogie-CD/1232 [accessed: 03.05.2026].
[268] https://www.youtube.com/watch?v=YeJ9331_Hyo [accessed: 03.05.2026].
[269] https://www.youtube.com/watch?v=pHopgU98ZJ4 [accessed: 03.05.2026].
[270] https://www.youtube.com/watch?v=ig5RDN0Ylu8 [accessed: 03.05.2026].
[271] https://www.youtube.com/watch?v=91I0NZQEEu4 [accessed: 03.05.2026].
[272] https://www.youtube.com/watch?v=b__z8YQ83P8 [accessed: 03.05.2026].

interwoven with samba rhythms (bossa nova) in the chorus. References to bossa nova can also be found in several newer interpretations, including: Daniela Bereza singing with *the Chopin University Big Band* and Iza Połońska. Both versions are very similar to each other stylistically, expressively and formally.

Ewa Bem proposed a different interpretation, singing the song in the form of a jazz standard and performing it with the accompaniment of a jazz band led by pianist Andrzej Jagodziński. Janusz Szrom interprets the song similarly – as a jazz standard, introducing instrumental improvisations into the arrangement. Krzysztof Machalica, on the other hand, performed the song combining elements of swing and latin rhythms with the use of percussion instruments typical of this music. Hanna Banaszak sings similarly, maintaining the song in a latin style, additionally embellishing the performance with vocals. Artur Gotz also performs the song in a latin style.

b) Good morning, it's you, good morning, it's us[273] [Good morning, it's you, good morning, it's us]

The most famous version of the song is the one by Wanda Warska from the 1960s[274]. This song recorded by the vocalist and Andrzej Kurylewicz – as we read in the description of the song in *Wielki Śpiewnik Agnieszki Osieckiej* – became the signal of the Radio Song Studio broadcast[275]. Agnieszka Osiecka valued this recording[276] and the vocalist very much. In the 1960s, she wrote about her:

> Wanda Warska sings, but she doesn't just sing. She is a fascinating personality, she has a rare ability to create her own, unique atmosphere. Warm, friendly, at the same time a bit of a weirdo, a cat who goes her own way[277].

The song *Dzień dobry, to ty, dzień dobry, to my [Good morning, it's you, good morning, it's us]* was performed in 1964 by Mila Cylwik[278] and the band *Chochoły*. In 1965, the song was

[273] The song also exists under the shortened name *Good morning, it's you.*
[274] https://www.youtube.com/watch?app=desktop&v=9xm0xOAu4rk [accessed: 06.05.2026].
[275] *Wielki Śpiewnik…,* op. cit., p. 18.
[276] Ibidem.
[277] From the booklet to the CD, https://sklep.polskieradio.pl/pl/p/Wanda-Warska-Domowe-piosenki-2-CD/710 [accessed: 06.05.2026].
[278] https://www.youtube.com/watch?v=BUeYDEVVN-U [accessed: 06.05.2026].

also released as a cover on a vinyl record performed by Fryderyka Elkany[279] with Zbigniew Namysłowski's jazz band accompanying the vocalist. This performance was included on the album *Osiecka na bis* released by Warner Music Poland in 2001.

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In Wanda Warska's interpretation, the piece is performed at a moderate tempo and maintained in a big band atmosphere. The extended brass section plays a special role here. The song features a piano solo performed by the composer, which is part of a *special chorus.* In the intro of the song, Warska improvises freely, using the *scat* technique.

Following Warska's performance is Fryderyka Elkana's interpretation. It is maintained in the swing medium with – like Warska's – a marked brass section. The intro of the piece is short. Its motif reappears at the end of the piece as a kind of bracket. The vocalist introduces subtle changes to the melody line. Two very short instrumental solos appear here: piano and saxophone.

The interpretation of Mila Cylwik and the *Chochoły* band (band members: Tomasz Butowtt – vocals, Jerzy Rogowski – vocals, Jan Goethel – guitar, Bogdan Poniatowski – guitar, Mieczysław Salecki – piano, Bogdan Nerc – bass guitar) differs from the previous ones. It is primarily a slower tempo, big-beat character and the presence of backing vocals, initially realized in the form of an asemantic harmonic complement to the melody, and later with verbal text.

c) Jak dobrze mieć sąsiada [How good it is to have a neighbor]

As we read in *Wielki Śpiewnik Agnieszki Osieckiej*:

> The song was created in 1968 for the cyclical television program "Listy śpiewające". It was performed by actress Magda Zawadzka. The life of (...) was extended primarily by radio and song festivals. Shortly after the television premiere, the song was recorded by *Alibabki* (...) in the Radio Song Studio, making it a big hit[280].

[279] https://www.youtube.com/watch?v=-MJ1KRSXA2s [acessed: 06.05.2026].
[280] *Wielki Śpiewnik…,* op. cit., p. 35.

In *Alibabek's* interpretation, the song was released in 1994 on the album *Remanent* (1994, Polskie Nagrania Muza, PNCD265)[281]. Later, this performance also appeared on other albums, including: *Złote przeboje – Alibabki* (1999, GM Records, PM 046-2)[282].

Halina Kunicka's version is also known. In 1970, it was included on a longplay released by the Polish record company Pronit (XL 0594)[283]. Similarly to *Alibabki*, the song performed by Halina Kunicka was released many times later, including in 1999 GM Records released two albums from the *Platynowa Collection* series: *Złote Przeboje – Halina Kunicka*[284] (PM 032-2) and *Złote Przeboje – Agnieszka Osiecka*[285] (PM 036-2). In 2003, the song was released by Polskie Nagrania Muza on the album *Będę czekać – Agnieszka Osiecka*[286] from the series *Perły Polskie* (PNCD 734), while performed by Anna *Gadt* on the album *Osiecka w popkulturze; Osiecka w telewizja (2019*, MTJ Agencja Artystyczna, CDMTJ11908) and on the album *Osiecka Dzieci – Anna* Gadt (2019, MTJ Agencja Artystyczna, CDMTJ11864).

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The performance by the *Alibabki* band is maintained in the style of pop songs of the sixties. Characteristic here is the introduction of several voices performing vocal parts at different interval distances accompanied by an instrumental band.

Halina Kunicka has slightly changed the lyrics in her performance compared to the original. In her interpretation, the song is kept in moderate swing in the first part (the vocalist is accompanied by a vocal band), while in the second part it resounds in a slow, ballad tempo. The vocalist has introduced an asemantic fragment here, sung on the syllable [la], in which the flute part is strongly exposed.

Anna Gadt's performance, aimed at young listeners, oscillates around the swing medium. The final part of the piece approaches folk styling. The interpretation is quite simple, and the vocalist relies on the traditional melodic line, without introducing significant changes to it.

[281] In the same year, the publishing house also released an analogue album (cf. https://bibliotekapiosenki.pl/albumy/Alibabki_Remanent_(MC)_Muza_1994 [accessed: 10.05.2026]).
[282] https://bibliotekapiosenki.pl/albumy/Alibabki_Zlote_przeboje_GM_Rec_1999 [accessed: 10.05.2026].
[283] https://bibliotekapiosenki.pl/albumy/Kunicka_Halina_Kunicka_Pronit_1970 [accessed: 10.05.2026].
[284] https://bibliotekapiosenki.pl/albumy/Kunicka_Halina_Zlote_przeboje_GM_Rec_1999 [accessed: 10.05.2026].
[285] https://bibliotekapiosenki.pl/albumy/Rozni_Wykonawcy_Zlote_przeboje_GM_Rec_1999 [accessed: 10.05.2026].
[286] https://bibliotekapiosenki.pl/albumy/Osiecka_Agnieszka_Bede_czekac_Muza_2003 [accessed: 10.05.2026].

d) Ja nie chcę spać [I don't want to sleep]

The piece was created in 1965 as music for the novel by Truman Capote adapted by Stanisław Dygat *Breakfast at Tiffany's*. In the same year Kalina Jędrusik performed this song at the Warsaw Komedia Theater and recorded it for the Radio Song Studio[287]. In 1967 the song was included (under a different title[288]) on a single released by Polskie Nagrania Muza. In 1972 Kalina Jędrusik performed again in the role of Holly Golightly[289] in the film adaptation of *Breakfast at Tiffany's* and performed the song in question. It was a recording from the play *Scenes from the Life of Holly Golightly* directed by Kazimierz Kutz[290].

The song performed by Kalina Jędrusik has appeared on various albums many times, including: *Agnieszka Osiecka – Pięć oceanów, piosenki 1952-97*[291] (1997, Polskie Radio, PRCD 201-5), *Złota Kolekcja – portrety, Kalina Jędrusik – Ja nie chcę spać*[292] (2001, Pomaton EMI, 5 35354 2), *Osiecka – itp. itd. – Poeci polskiej piosenki* (2011, Universal Music Group, 2763289), *Nie pożauje pan* (2012, Polskie Nagrania Muza, PNCD 1412), *Agnieszka Osiecka – Sześć Oceanów* (2014, Polskie Radio SA, PRCD 1791-1796).

In 2003 the song was performed by Krystyna Tkacz on the album *W Drodze Pod Wiatr* (2003, Pomaton EMI – 7243 5 94669 2 7), in 2006 the song was sung by Maria Sadowska on the album *Tribute to Komeda*[293] (2006, Sony BMG Music Entertainment, 828768566923). A year later, the song was featured on the album *Trójka Live! Śpiewnik Komedy*[294] (2007, 3 SKY MEDIA, 3 SKY MEDIA/R/PRIII/7) performed by Anna Serafińska, in 2010 on the album *Komeda – Inspirations* performed by Grażyna Auguścik and organist Jan Bokszczanin (2010, Arms Records Zakłady płytowe, ZP 140770-09), and in 2012 on the album *Polski Songbook Vol. 1* performed by Krzysztof Krawczyk (2012, Warner Music Poland, 4047172).

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[287] *Wielki Śpiewnik…,* op. cit., p. 31.

[288] Here the song is titled *W podróży* (ibidem).

[289] Olczak-Moraczewska Halina, *Kalina Jędrusik,* Culture.pl, 04.2006, https://culture.pl/pl/tworca/kalina-jedrusik [accessed: 15.05.2026].

[290] Capote Truman, *Scenes from the Life of Holly Golightly*, https://encyklopediateatru.pl//przedpozycja/637/sceny-z-zycia-holly-golightly [accessed: 15.05.2026].

[291] https://bibliotekapiosenki.pl/albumy/Osiecka_Agnieszka_Piec_oceanow_piosenki_1952_97_PR_SA_1997 [accessed: 15.05.2026].

[292] https://www.muzyczneabc.pl/plyty/album.php?id=797 [accessed: 15.05.2026].

[293] Sadowska Maria, *Tribute to Komeda*, https://jazz.pl/maria-sadowska-tribute-to-komeda-sony-bmg-music/ [accessed: 15.05.2026].

[294] The recording was made on October 17, 1995 at Polish Radio "Trójka" – Studio S1 (see https://www.discogs.com/release/2520615-Various-Tr%C3%B3jka-Live-%C5%9Apiewnik-Komedy [accessed: 15.05.2026]).

In 2015 the composition was released on the album *Zoo z piosenkami Agnieszki Osieckiej*[295] interpreted by Katarzyna Groniec (2015, Warner Music Poland, 08256 4 60353 6 6). In 2018, the song appeared on the album *Dwa Tria Grafitowe, Bursztynowe*[296] (2018, Power Music, PMCD015/016) performed by Krystyna Prońko, interpreted by Małgorzata Wawruk on the album *Małgosia Wawruk – Źródła*[297] (2018, Opus Series, LYDIAN 2|2018) and sung by Ewa Błaszczyk on the CD *Osiecka w filmie* (2019, MTJ Agencja Artystyczna, CDMTJ11908).

The piece is eagerly interpreted by a number of famous Polish vocalists, who include it in their concerts or perform it occasionally. Available are, among others, concert performances by Dorota Miśkiewicz[298], Nika Lubowicz[299] and Justyna Steczkowska[300]. The piece is also used by instrumentalists. It can be found in ballad interpretations by pianist Andrzej Jagodziński[301] or pianist Katarzyna Stroińska-Sierant performing it with a jazz band[302] or the duo of Henryk Miśkiewicz and Wojciech Majewski[303].

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Kalina Jędrusik's performances on various albums are consistently maintained in the ballad style. The vocalist sings freely, using a slightly infantile, childish voice. In some of the recorded recordings, she is accompanied by a band consisting of: piano, electric guitar, double bass, drums, and some are realized with the accompaniment of an orchestra.

In the interpretations by Ewa Błaszczyk and Katarzyna Groniec, the piece is also maintained in a ballad mood. Katarzyna Groniec performs it with the accompaniment of a solo double bass. She makes changes in the melodic line, and uses dynamics as the main means of expression.

Maria Sadowska, starting the song in a ballad style, moves into the club music climate. You can hear elements of jazz music, which sometimes mix with R&B and soul styles. Studio effects

[295] https://bibliotekapiosenki.pl/utwory/Ja_nie_chce_spac/powiazania [accessed: 15.05.2026].
[296] https://www.discogs.com/release/24556628-Krystyna-Pro%C5%84ko-Dwa-Tria-Grafitowe-Bursztynowe [accessed: 15.05.2026].
[297] https://opus-series.com/pl/katalog/zrodla [accessed: 15.05.2026].
[298] Performance during a concert at the Witold Lutosławski Polish Radio Concert Studio from the cycle *To, co najpiękniejsze: piosenki Agnieszki Osieckiej w nowych aranżacjach*. The concert was held on the occasion of the poet's 85th birthday.
[299] Performance during the concert of *80. urodziny Agnieszki Osieckiej. Nowa energia w piosence 2016*, recorded on September 20, 2016 at the Agnieszka Osiecka Polish Radio Studio.
[300] Performance recorded during the Stage Song Festival in Wrocław in 2006.
[301] The piece was performed during *Jazzowe Spotkania Filmowe* at the KADR Cultural Centre in Warsaw on 21 March 2009.
[302] Recorded in 2011 with the following line-up: Katarzyna Stroińska-Sierant – piano, Maciej Fortuna – trumpet, Piotr Max Wiśniewski – double bass, Mirosław Kamiński – drums.
[303] Performance in the television program *Kulturalni.pl* broadcast on TVP Kultura.

have been applied to the vocal parts (solo and group) and instrumental parts. The improvising saxophone and piano part also attract attention.

Analyzing the performance tradition of the song *Ja nie chcę spać*, it should be noted that the ballad style definitely dominates here. The instrumentation of this piece is variable, expanding from solo double bass to orchestra[304].

e) Nim wstanie dzień [Before the day rises]

This is a song used in the opening credits of the 1964 film *Prawo i pięść* directed by Edward Skórzewski and Jerzy Hoffman. The first performer of the song was Edmund Fetting. This composition appeared many times on music albums performed by different artists. Among them, the first interpreter definitely dominates and his performance of *Nim stanie dzień* can be found on the following albums: *Piosenki Agnieszki Osieckiej* (1966, Polskie Nagrania Muza, XL 0339), *Agnieszka Osiecka – Pięć oceanów, piosenki 1962-97* (1997, Polskie Radio SA, PRCD 201-5), *Agnieszka Osiecka – Złote Przeboje* from the series *Platynowa Kolekcja* (2004, GM Records, GM 222 001-2), *Agnieszka Osiecka – Sześć oceanów, piosenki 1962-2013* (2014, Polskie Radio SA, PRCD 1791-1796). This piece was also included in the repertoire of: Jerzy Połomski – *Cała sala śpiewa – Jerzy Połomski* (1970, Melodia Hi-Fi, LPM 1036), Bogusław Mec – *Jej portret: the best of Bogusław Mec* (1995, Digiton, 6062006 / 2004, MTJ Agencja Artystyczna, CDMTJ11712) and on the album *Osiecka w filmie* (2019, MTJ Agencja Artystyczna, CDMTJ11908), the band *Raz, dwa, trzy – Czy te oczy mogą kłamać: piosenki Agnieszka Osieckiej* (2002, Polskie Radio SA, PRMC 246), the band *Czerwono-Czarni – Jasna strona Księżyca* (2002, Universal Music Polska, 0647572) and *Najlepsze piosenki Czerwono-Czarni* (2014, MTJ Agencja Artystyczna, CDMTJ 11484), Katarzyna Nosowska – *Nosowska/Osiecka N/O* (2008, QL Music, 1794012), Grażyna Auguścik – *Komeda-Inspirations* (2010, Arms Records Zakłady płytowe, ZP 140770-09), Katarzyna Groniec – *Zoo z piosenkami Agnieszki Osieckiej* (2015, Warner Music Poland, 08256 4 60353 6 6), Iza Połońska – *SING! Osiecka – Iza Połońska* (2021, Soliton, SL 1217) and the band *Strachy na Lachy* – album *Grabaż i Strachy Na Lachy* (2016, Sp Records, SPCD 05/03).

Nim wstanie dzień [Before the day rises] is a piece often performed during concerts. One of the most famous concert performances is the interpretation by Stanisław Soyka during a concert

[304] Dorota Miśkiewicz was accompanied by the Polish Radio Orchestra in Warsaw conducted by Tomasz Szymuś, Nika Lubowicz by pianist Andrzej Jagodziński, Krystyna Prońko by pianist Przemysław Raminiak and Anna Serafińska by an instrumental ensemble consisting of Jan Ptaszyn Wróblewski – tenor saxophone, Henryk Miśkiewicz – alto saxophone, Robert Majewski – trumpet.

in 2012 at the event "Solidarity of Arts 2012" in Gdańsk[305]. A different interpretation was presented by the duet *Bass Astral x Igo,* that is producer Kuba Tracz and vocalist Igor Walaszek accompanied by *Stokłosa Collective Orchestra* during the Gala of the Annual Awards of the Minister of Culture and National Heritage in 2019.

Instrumental performances inspired by this composition are worth noting. Among them – a concert recording by Leszek Możdżer and Zohar Fresco from 2013[306] and a recording by the duet Marek Napiórkowski and Artur Lesicki, included on the album *Celuloid*[307] (2015, V-Records, 18095579).

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Edmund Fetting's original 1964 performance is in the ballad style, performed acoustically with guitar accompaniment. Edmund Fetting's album recording differs from the film original. Although the melody line and formal structure of the song have been preserved, the guitar accompaniment has been replaced by an orchestral accompaniment.

Jerzy Połomski presented this piece differently, performing it in the style of latin music. Bogusław Mec interprets it as a pop song using various sounds of keyboard instruments. In the performance of the band *Raz, dwa, trzy,* the arrangement goes towards bossa nova through characteristic rhythms and the use of percussion instruments. The band *Czerwono-Czarni* presented the piece using blues elements. Iza Połońska's interpretation also leans towards blues. Katarzyna Nosowska is accompanied by an instrumental band in the style of broadly understood pop music with latin elements. A different, because very subdued, ballad performance is proposed by Grażyna Auguścik and the accompanying organist Jan Bokszczanin. Katarzyna Groniec, on the other hand, refers to the modern *fusion* style with elements of electronics, similar to Stanisław Soyka, whose vocal and piano interpretation is more towards *word music,* with an acoustic addition of double bass (Marcin Lamch) and trumpet (Tomasz Stańko). The performance of the song arranged by the band *Strachy Na Lachy* is a combination of *ska,* folk and electronics. On the other hand, the compilation of orchestra and electronic sounds is presented by the interpretation of *Bass Astral x Igo* (producer Kuba Tracz and vocalist Igor Walaszek) accompanied by *Stokłosa Collective Orchestra.*

In the instrumental interpretations of the song we find different performance proposals. The concept based on the piano improvisation of Leszek Możdżer, in which the artist weaves

[305] https://www.youtube.com/watch?v=hsAVztNDPGI [accessed: 20.05.2026].
[306] https://www.youtube.com/watch?v=rWoRwQklPVQ [accessed: 20.05.2026].
[307] https://mareknapiorkowski.com/pl/marek-napiorkowski-artur-lesicki-celuloid/ [accessed: 20.05.2026].

the main theme between free improvisation, is a combination of jazz, *fusion* and *word music*. The interpretation of the duo – Napiórkowski and Lesicki – is a ballad using the acoustic sound of guitars.

f) Miłość złe humory ma [Love has bad moods]

The song was created in 1966 as music for a film. Bohdan Łazuka as Edzio Siedlecki performed it a year later in the Polish musical comedy *Małżeństwo z rozsądku* directed by Stanisław Bareja based on a screenplay by Krzysztof Gruszczyński.

This song (as an independent composition) was later included on many albums. In 1967 it appeared on the album *Bohdan Łazuka – Życzenia Dla Pań*[308] (1967, Polskie Nagrania Muza, XL 0407)[309]. In the same year the song was released on an EP with songs from the film *Małżeństwo z rozsądku*[310]. In 1987 the song was among many hits on the longplay *Czterdzieści lat minęło – Piosenki i melodie z seriali TVP i filmów z muzyką Jerzego Matuszkiewicza*[311] (1987, Wifon , LP 101) performed by soloists and the Polish Radio Orchestra in Warsaw, and in 1995 on an album with songs by Bohdan Łazuka *My life* (1995, Polskie Nagrania Edition, ECD 045). In 1999 the song was released by Bohdan Łazuka and in the select company of other artists[312] on an album entitled *Złote Przeboje – Agnieszka Osiecka*[313] from the series *Platynowa Kolekcja* (1999, GM Records, PM 036-2). The year 2003 brought *Złote Przeboje* Bohdan Łazuka (2003, GM Records, PM 181-2) and a compilation of Osiecka's songs *Agnieszka Osiecka – Będę czekać* (2003, Polskie Nagrania Muza, PNCD734), which also included the song in question.

A few years later, in 2011, the Polish music market saw the release of the collection *Osiecka – itp. itd... – Poeci polskiej piosenki* (2011, Universal Music Group, 2763289), consisting of two CDs and containing, in addition to the song *Miłość złe humory ma* sung by Bohdan Łazuka (CD 1), 29 other songs with Osiecka's lyrics in new arrangements, performed by, among others,

[308] https://bibliotekapiosenki.pl/albumy/Lazuka_Bohdan_Zyczenia_dla_pan_Polskie_Nagrania_Muza_1967 [accessed: 22.05.2026].

[309] In 2001, Polskie Nagrania Muza reissued the album in a digital version.

[310] Apart from Bohdan Łazuka, the following also sang: Elżbieta Czyżewska, Daniel Olbrychski and Tadeusz Chyła. The songs recorded here: *Tak bardzo się zmienił świat* and *Panie Kwiatkowski, Panie Kowalski* were reissued on CD, while the songs *Miłość złe humory ma* and *Wyrzeźbiłem twoją twarz w powietrzu* were reissued in 1987 by the Wifon Video and Audio Recording Company.

[311] https://www.youtube.com/watch?v=meKkGeWtzsc [accessed: 22.05.2026].

[312] The album features 20 songs by Agnieszka Osiecka performed by Polish artists, including: Andrzej Dąbrowski, Edmund Fetting, Łucja Prus, Halina Kunicka, Maryla Rodowicz, Urszula Sipińska, Sława Przybylska, Iga Cembrzyńska, Irena Santor and *the Skaldowie* band.

[313] https://bibliotekapiosenki.pl/albumy/Rozni_Kreatywny_Zlote_przeboje_GM_Rec_1999 [accessed: 22.05.2026].

Anna Maria Jopek, Edyta Geppert, Kasia Nosowska, Grzegorz Turnau, Urszula Dudziak, Stanisław Soyka and others. In 2013, the album *Hanna Banaszak śpiewa piosenki Jerzego Dudusia Matuszkiewicza*[314] was released, which included the discussed song performed by Hanna Banaszak. In 2019, on her album *Osiecka de luxe*[315] (2019, Mystic Production, MYSTCD377) this song was also included in a jazz interpretation by vocalist Maja Kleszcz, while in 2023 the song appeared on the album *The Sound Pack/vocal group feat. Yarosh Organ Trio – Żyj Kolorowo*[316] (2023, SJRecords, 070).

On December 2, 1985, this piece was also sung by Andrzej Zaucha at the Grand Theater in Łódź as part of a concert celebrating the 40th anniversary of Polish cinematography[317]. On January 19, 2020, the Witold Lutosławski PR Studio in Warsaw hosted a concert entitled *Jerzy „Duduś" Matuszkiewicz – 90 lat minęło*, during which this song was performed by Agnieszka Wilczyńska with the Andrzej Jagodziński trio[318]. In October 2022, a cover of this song by Piotr Sałata premiered as a single announcing the artist's new album[319]. The song is very popular and many other artists also interpret it[320].

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The song in its original version from 1967 is kept in the *slowfox* style. This performance is accompanied by an orchestra conducted by Andrzej Nowak, and the arrangement emphasizes the string and wind sections, in particular the characteristic clarinet motif. An interesting element is the introduction of a motif performed by a vibraphone in the chorus of the song.

In the TV broadcast *Program dnia – Magazyn Boskie i Cesarskie – Program 30 lat minęło – Krzysztof Krawczyk i jego goście* (recorded for TVP1, 28 February 1995) Łazuka performed this song in a different way: it is primarily the verses and choruses performed *ad libitum* in a calm bossa nova style accompanied by a vibraphone referring to the original version of the song. In this arrangement, the keyboard instrument doubles the vocal line. Other albums containing the described song performed by Bohdan Łazuka most often include the film original from 1967.

[314] https://open.spotify.com/album/6sOjqU77Ayn3v5MAXMRbHc [accessed: 22.05.2026].
[315] https://www.polskieradio.pl/8/688/artykul/2402214,koncertowa-premiera-plyty-mai-kleszcz-osiecka-de-luxe [accessed: 22.05.2026].
[316] https://sjrecords.eu/pl/produkt/sound-pack-vocal-group-ft-yarosh-organ-trio-zyj-kolorowo [accessed: 22.05.2026].
[317] https://www.youtube.com/watch?v=Fy9zPh3RJMI [accessed: 23.05.2026].
[318] https://www.youtube.com/watch?v=6CJBTVzEuHs [accessed: 23.05.2026].
[319] https://www.polskieradio.pl/Piotr-Salata/Tag186047 [accessed: 23.05.2026].
[320] Their interpretations can be found on YouTube or Spotify.

On the 2011 album *Osiecka – itp. itd... – Poeci polskiej piosenki*, the arrangement comes close in character to the original film performance in *slowfox* rhythms (verses performed *ad libitum*, choruses maintained in swing) with a counterpointing saxophone and the accompaniment of the band. In Hanna Banaszak's performance, however, you can hear this piece in a new version. It is primarily numerous reharmonizations and an exposed piano part. The vocalist has retained the traditional melodic line, but has changed the text of the piece to a female form. After the second chorus, there is a vocalization performed by the vocalist accompanied by Bohdan Łazuka.

Vocal group *The Sound Pack* accompanied by the *Yarosh Organ Trio* interpreted this piece in an equally interesting way. The main melody is performed in four voices, in a swinging convention, which may indicate inspiration from the jazz vocal group *The Manhattan Transfer*. The interpretation is colored by interesting instruments: Hammond organ, saxophone and drums.

The song was performed by different artists with different shades: Andrzej Zaucha's version is an actor's song sung with an orchestral accompaniment, Piotr Sałata's interpretation is a modern approach to the sound and a swing-pop style with elements of *modern vintage* style[321].

The concert performance by Ewa Bem is also known from 2012 recorded during an outdoor concert of *Osiecka na Bemowie*[322]. It is maintained in a jazz style, and the soloist is accompanied by a band led by Andrzej Jagodziński. In 2020, Katarzyna Żuk interpreted this song in the style of a pop song[323].

g) Wychodzę za mąż [I'm getting married]

The first performer of the song was Barbara Rylska. She sang it in 1963 during the Sopot Festival accompanied by the festival orchestra conducted by Leszek Bogdanowicz. A year later, the song was featured on the vinyl *Echa Festiwalu Sopockiego 1963* (1964, Polskie Nagrania, L 0411) released by Polskie Nagrania Muza. This archival recording was also included on the 2013 CD *Ta mała jest wstawiona*[324] (2013, Polskie Nagrania, PNCD 1418) and in 2021 on the album *Agnieszka Osiecka na bis* (2021, Warner Music Poland, 37762728). A performance

[321] The vocalist was accompanied by an instrumental band consisting of saxophone, keyboard instruments, drums and choir.
[322] https://www.youtube.com/watch?v=gWsJqtNI8gQ [accessed: 24.05.2026].
[323] https://www.youtube.com/watch?v=PTW8FOGVGBo [accessed: 24.05.2026].
[324] https://adumaru.pl/pl/p/Barbara-Rylska-Ta-mala-jest-wstawia-CD-wyd.-2013/20367 [accessed: 27.05.2026].

by Wanda Warska from 1964 is also known. This song was most likely recorded at that time for the needs of a radio broadcast[325].

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Barbara Rylska's performance is based on fast-paced swing. The second part of the piece evolves into latin rhythms with a distinct use of the shaker. Wanda Warska performs the piece in a similar way.

h) Zdzich [Zdzich]

The song was first performed by Maryla Rodowicz in 1977[326]. The singer collaborated with the band *Chałturnik*[327] at that time founded by Jan Ptaszyn Wróblewski. The composer himself took part in the performance. The piece in their interpretation was included on the album *Tribute to Tribute to Agnieszka Osiecka. Łatwopalni*[328] (1997, PolyGram Polska, 011 359-2) and on the album *Rarytasy cz. III (1974-1977)*[329] from the series *Antologia Maryli Rodowicz* (2013, Universal Music Polska / Polskie Nagrania, 3732830).

There is also a live recording of this piece performed by Agata Grześkiewicz from 2014 from a concert in Włocławek[330].

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Maryla Rodowicz's performance oscillates in the swing style. The song is sung lively, lively and with charisma. An integral element of the performance is the vocal choir. Agata Grześkiewicz bases on Maryla Rodowicz's performance, but expands the interpretative space by adding elements of acting to swing.

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[325] https://www.youtube.com/watch?v=5ekGRhya2Vg [accessed: 27.05.2026].

[326] *Wielki Śpiewnik…,* op. cit., p. 154.

[327] Ibidem.

[328] https://bibliotekapiosenki.pl/albumy/Rodowicz_Maryla_Tribute_to_Agnieszka_Osiecka_Latwopalni_Tra_la_la_1997 [accessed: 27.05.2026].

[329] http://www.marylarodowicz.pl/pl/dyskografia/4-3-muzyka [accessed: 27.05.2026].

[330] The concert took place on June 8, 2014 on a stage set up on the Marshal Józef Piłsudski Boulevards in Włocławek. The stage featured actors: Olga Bończyk, Katarzyna Żak, Katarzyna Jamróz and Władysław Grzywna, as well as young vocalists as participants of the "Stachura" project: Joanna Czajkowska, Dominika Dobrosielska and Agata Grześkiewicz, accompanied by musicians from the Capitol Musical Theatre in Wrocław (https://www.youtube.com/watch?v=ztJ9wqCWJOI [accessed: 27.05.2026]).

i) Zielono mi [I'm feeling green]

The piece *Zielono mi* was created in 1970. As we read in *Wielki Śpiewnik Agnieszki Osieckiej*:

> Originally it was an instrumental piece entitled *Rozlewiska*, recorded by Poznańska Piętnastka Radiowa. After it was recorded in 1970 by Andrzej Dąbrowski, the song became the singer's trademark[331].

Andrzej Dąbrowski – the first performer of this song – was primarily a drummer. He debuted on the Polish music scene as a vocalist with this piece. Sylwia Gawłowska recalls that "initially he was not interested in performing and recording it, because he had never sung in Polish before"[332]. In reality, the piece brought him enormous popularity. The song won the title of the Polish Radio's radio song of the month and at the same time was qualified for *National Festival of Polish Song* in Opole. In June 1970, Andrzej Dąbrowski received the main prize of the Presidium of the Voivodeship National Council in Opole during *8. National Festival of Polish Song* for its performance. Years later, in an interview for Polish Radio, Andrzej Dąbrowski recalled that festival and the performance of *Zielono mi* as follows: "In Opole I sang for the first time in front of such a large audience and to my surprise, I won the main prize"[333].

The song performed by him was included in the longplay *Mikrofon i Ekran – Opole'70* (1970, Polskie Nagrania Muza, XL0635) and in the collection *Agnieszka Osiecka – Sześć Oceanów – Ocean Popielaty*[334] (2014, Polskie Radio, PRCD 1791-1796).

The song was also eagerly performed by other artists and was included on many albums, including: Andrzej Zaucha – *Czarny Alibaba*[335] (1999, Pomaton EMI, 7243 5 22109 2 3), Anna Maria Jopek – *Szeptem*[336] (1998, Universal Music Group, 5585882), Katarzyna Nosowska –

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[331] *Wielki Śpiewnik…,* op. cit., p. 159.

[332] Gawłowska Sylwia, *Festiwalowe podium. Krajowy Festiwal Polskiej Piosenki w Opolu 1963-2017 we wspomnieniach artystów,* Opole 2018, p. 39.

[333] Sztompke Paweł, *Andrzej Dąbrowski: cicho siedzę, nie lubię rozgłosu,* Jedynka Polskie Radio, 05.06.2013, https://jedynka.polskieradio.pl/artykul/859826 [accessed: 30.05.2026].

[334] https://sklep.polskieradio.pl/pl/p/Agnieszka-Osiecka-Szesc-oceanow-6-CD/581 [accessed: 30.05.2026].

[335] https://www.discogs.com/master/1027976-Andrzej-Zaucha-Czarny-Alibaba?srsltid=AfmBOopbIIKPuLxuBtzNCejqVkbovP0f0IN3fS7bE0Cop_bUH3qqndlX [accessed: 30.05.2026].

[336] https://www.discogs.com/release/1301474-Anna-Maria-Jopek-Szeptem?srsltid=AfmBOopAfwkZL31p3E5WpUsnMI6m2BKJjQTIQKKHy6W5ms2FDLHor-zc [accessed: 31.05.2026].

Nosowska/Osiecka N/O[337] (2008, QL Music, 1794012), Anna Serafińska – *Gadu, gadu*[338] (2012, EMI Music Poland, 3614742), Mariusz Lubomski – *Lubomski w Trójce*[339] *(1999, POMATON EMI, 7243 5 20064 2 7),* Iza Połońska – *SING! Osiecka – Iza Połońska* (2021, Soliton, SL 1217), performed by the band *Bibobit* – album *Co to za czas, Bibobit/Osiecka*[340] (2021, Mystic Production). It is worth mentioning that the aforementioned band performed this song during *Męskie granie 2022* concert, inviting vocalist Natalia Grosiak to collaborate[341].

As part of *XXXIV National Festival of Polish Song* in Opole on June 28, 1997, a concert entitled *Zielono mi* dedicated to the work of Agnieszka Osiecka took place[342]. This concert was released under the same title in DVD form in 2002[343] (2002, Telewizja Polska SA, 5902600062929) and the song *Zielono mi* was performed by Mariusz Lubomski.

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Andrzej Dąbrowski's performance of the piece *Zielono mi* at the Opole Festival in 1970 is accompanied by an orchestra – *Zespół Radiowego Studia Piosenki* conducted by Jan Ptaszyn Wróblewski. The characteristic eighth-note motif, repeated many times and carried out by individual groups of instruments, draws attention. This motif is the frame of the song (it opens and ends it) and is a recognizable element of this performance.

In Andrzej Zaucha's interpretation, the piece sounds slightly different – it is primarily a faster tempo and the influence of the eighties' style. Anna Maria Jopek presented this piece completely differently, interpreting it as a jazz ballad accompanied by a traditional jazz band (piano, double bass, drums, trumpet with a characteristic solo performed with a mute).

Katarzyna Nosowska's interpretation draws on the idea of Andrzej Dąbrowski's performance, using the original motif in the arrangement, on which the entire piece is based. The tempo of the piece, similarly to Andrzej Zaucha's performance, is lively, sometimes even hasty. The vocalist is accompanied by an extensive instrumental line-up: vibraphone, trumpet, flugelhorn, drums, keyboards, electric guitar, bass guitar and percussion instruments. Anna Serafińska's performance is different, maintained the style of soul music and R&B. The soloist uses whispering, *delay* effect, and in individual parts of the song she is also accompanied

[337] polskirock.eu/ record /nosowska-osiecka-1794012/ [accessed: 31.05.2026].
[338] annaserafinska.com/ pl /discography/ [accessed: 31.05.2026].
[339] https://www.discogs.com/release/13067908-Lubomski-W-Tr%C3%B3jce [accessed: 31.05.2026].
[340] The publication is a recording of the musical play *Stan podgorączkowy. Bibobit/Osiecka*, performed at the New Theatre in Poznań. The publication is in a limited edition, the CD and vinyl contain the narration of Agnieszka Osiecka.
[341] https://www.youtube.com/watch?v=2_RdpH6vtZ4 [accessed: 31.05.2026].
[342] The concert was hosted by Agnieszka Osiecka's friend Magda Umer and the poet's daughter Agata Passent.
[343] https://sklep.tvp.pl/zielono-mi.html [accessed: 02.06.2026].

by vocal backing vocals. Mariusz Lubomski's performance from *National Festival of Polish Song* in Opole from 1997 begins and ends with guitar and trumpet. The piece is maintained in a pop-funk style. An interesting arrangement idea is the use of a counterpoint trumpet with a mute. This arrangement is also referred to in Lubomski's performance of the song on the album from 1999. It is a similar combination of an acoustic arrangement of the song (the beginning of the song) and a pop song with a counterpointing trumpet. The interpretation of the song by the band *Bibobit* is interesting, using a combination of electronics with the sound of a string section.

j) Kokaina [Cocaine]

The piece has been performed many times. Due to the feminine nature of the lyrics, it was mainly sung by women. Among the first performers were Kalina Jędrusik[344] and Krystyna Sienkiewicz[345].

In 2008, the song was sung by Katarzyna Nosowska and recorded on the album Nosowska/Osiecka N/O[346] (2008, QL Music, 1794012). The album was recorded in November 2008 – the instrumental arrangements were recorded at the Agnieszka Osiecka Polish Radio Music Studio on November 1-4, 2008, while the vocal part was recorded at the Fonoplastykon studio in Wrocław on November 5-9, 2008. Despite the rather traditional selection of instruments for jazz style (vibraphone, trumpet, flugelhorn , drums, keyboards, electric guitar, bass guitar, percussion instruments), the arrangements on the album sound modern.

Katarzyna Groniec also took up the interpretation of the song, recording the album *Zoo z piosenkami Agnieszki Osieckiej*[347] (2015, Warner Music Poland, 08256 4 60353 6 6). The CD also includes a DVD album recorded during Katarzyna Groniec's concert at ATM Studio on April 21, 2015[348]. Currently, the song *Kokaina* is arranged in many different ways and is performed during concerts by many artists.

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[344] Kalina Jędrusik's performance can be found on YouTube. It was not recorded on any album (https://www.youtube.com/watch?v=uUNwW3eVuCk [accessed: 05.06.2026]).

[345] The song can be found on the album *Kiedyś byłam lalką* (Pomaton, 07243 5 37733 2 8), https://www.discogs.com/release/8264651-Krystyna-Sienkiewicz-Kiedy%C5%9B-By%C5%82am-Lalk%C4%85 [accessed: 05.06.2026].

[346] https://bibliotekapiosenki.pl/albumy/Nosowska_Katarzyna_Osiecka_QL_Music_2008 [accessed: 05.06.2026].

[347] https://katarzynagroniec.pl/zoo [accessed: 05.06.2026].

[348] https://bibliotekapiosenki.pl/albumy/Groniec_Katarzyna_Zoo_z_piosenkami_Agnieszki_Osieckiej_Warner_Music_Poland_2015 [accessed: 05.06.2026].

The performances of this song are ballads. However, they receive different faces. In Kalina Jędrusik's interpretation, the ballad takes on a subtle and melodious form accompanied by flute, saxophone, trumpet, keyboard instrument and percussion instruments. Krystyna Sienkiewicz, on the other hand, in her interpretation also reaches for the ballad, but performs it with the accompaniment of an orchestra.

The traditional ballad is broken by Katarzyna Nosowska. In her performance, she reaches for two styles. The initial ballad accompanied by a trumpet, clarinet and vibraphone (the vocalist sings using an infantile voice sound, with elements of hoarseness) changes into a folk – like atmosphere with an exposed clarinet part and a rhythm characteristic of this style, emphasized in the percussion. Both of these parts intertwine: in the verses we have a ballad style, in the choruses – folk . The vocalist allows herself a free interpretation, consciously taking a breath in the middle of the expression to emphasize the character of the song.

Katarzyna Groniec's performance is based on the use of modern sounds, with studio effects (including *delay*) applied to individual instruments. In her interpretation, the piece is also a ballad.

k) Czy to ładnie leniem być [Is it right to be lazy]

The song was recorded in 1976 for Polish Radio by the vocal group *Alibabki*. A year later, in the same version, it was included on the vinyl *Zagrajmy w kości jeszcze raz* (LP 1977, Polskie Nagrania, SX 1494). The instrumental arrangement was prepared by Aleksander Maliszewski, and the vocal parts were prepared by Jacek Mikuła. The group *Alibabki* was accompanied by a formation consisting of Jan Ptaszyn Wróblewski (saxophone), Wojciech Karolak (organ) and Czesław Bartkowski (drums).

Years later, Karolina Gwóźdź reached for this piece during the 20th Competition *Pamiętajmy o Osieckiej*. The gala concert of the competition took place on October 7, 2017 at the Warsaw Uprising Museum[349].

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Alibabki vocal group is accompanied by an orchestra, in which the brass section takes the lead. The style of the song is based on the atmosphere of a pop song from the seventies.

[349] https://www.youtube.com/watch?v=s3_Sd88rBTM [accessed: 07.06.2026].

Performed by Karolina Gwóźdź, the song begins with a ballad (initially sung only with a double bass, later joined by subtle percussion) and moves into the style of latin music, with the use of a counterpointing saxophone and frequent dynamic changes.

l) *Nie mam żalu do twojej dziewczyny [I don't hold a grudge against your girlfriend]*

The song is not a popular composition. In the available literature, including the Cyfrowa Biblioteka Polskiej Piosenki, there is no information about its performers. In modern times, Justyna Panfilewicz included this piece in her recital entitled *Kantata czyli Czterej Pancerni i Pies*. She performs it with piano accompaniment in the convention of an actor's song.

3. The concept of polystylistic performance reinterpretation

The table below summarizes the styles of the original and the author's interpretation:

Title of the song	Archetype	Reinterpretation
Wyrzeźbiłam twoją twarz w powietrzu [I carved your face in the air]	Jazz swing / latin	Funk / soul / jazz
Dzień dobry, to ty, dzień dobry, to my [Good morning, it's you, good morning, it's us]	Jazz swing	Jazz-waltz
Jak dobrze mieć sąsiada [How good it is to have a neighbor]	Big-beat	Latin / funk
Ja nie chcę spać [I don't want to sleep]	Jazz ballad	Bossa nova / folk / cha-cha
Nim wstanie dzień [Before the day rises]	Jazz ballad	Funk
Miłość złe humory ma [Love has bad moods]	Slowfox	Blues
Wychodzę za mąż [I'm getting married]	Jazz swing	Latin / big band

Zdzich ***[Zdzich]***	Big-beat	Folk /jazz
Zielono mi ***[I'm feeling green]***	Pop-jazz	Bossa nova / jazz
Kokaina ***[Cocaine]***	Jazz ballad	Bossa nova
Czy to ładnie leniem być ***[Is it right to be lazy]***	Big-beat	Pop-jazz/ funk
Nie mam żalu do twojej dziewczyny ***[I don't hold a grudge against your girlfriend]***	Big-beat	Latin / big-beat

a) Wyrzeźbiłam twoją twarz w powietrzu [I carved your face in the air]

The new arrangement of the song completely changed its original character. The new version features a funk style with elements of soul and jazz, and the inspiration for this reinterpretation came from the style of George Benson and Wes Montgomery in a newer version. The composition is in the meter $\frac{4}{4}$ of D-flat major. The final part of the piece modulates to the key of D major. The instruments used in the piece include piano, electric guitar, double bass, drums, tambourine (used in the choruses to accentuate the rhythm) and Hammond organ. To diversify the sound and emphasize selected phrases, chorus vocals in a homophonic texture were introduced. Additional form-forming elements were also used (*special chorus*, piano solo). The new version of the composition retains its stanzaic character.

The new version of the song begins with a twelve-bar intro dominated by the guitar. The piano plays a repetitive *riff*, the double bass fills it and the drums reinforce the rhythm, tapping it out only on the hi-hat.

The vocals are freely delivered throughout the song. She performs two verses. In the new arrangement, the singer portrays a woman enchanted and madly in love. The lyrics, adapted to the feminine form, have been modified in both the second verse and the chorus[350]. Not only have the personal pronouns been changed, but also the lyrics of the final part of the song, which in the new version reads: *Aż się taki ładny stałeś, tak mnie w sobie rozkochałeś, że nikt nie umie*

[350] The modifications are shown in the annex of this work.

w serce wpaść… jak ty! [*You've become so beautiful, you've made me fall in love with you so much, that no one can fall in love with you like you do!*]. This means that the woman has completely lost her mind about her chosen one.

Modifications also apply to the form of the piece. New parts have been introduced – an eight-bar *special chorus* with a prominent percussion part, during which the ensemble precisely executes the rhythmic chords. The Hammond organ and vocal polyphony, initially realized in two parts and finally in four, further enhance the expressiveness of this movement, filling the musical space.

After *special chorus* was introduced *walking*, providing a foundation for the piano improvisation. The piano improvisation employs a variety of rhythms. The melody in this section is based on a diatonic scale corresponding to the fundamental key. At the conclusion of the improvisation, which also serves as the song's finale, a minor second modulation was introduced, rising to the key of D major, significantly emphasizing the increasing dynamics of the song as it builds toward a climax, both musical and verbal.

The closing chorus again features the Hammond organ, heightening the dynamics of the song's climax. All the instrumentation described above also resonates here, before the song concludes with a composed ending based on a series of rhythmic accents implemented by the rhythm section and the vocals. Stylistically, it echoes typical big band endings.

b) Dzień dobry, to ty, dzień dobry, to my [Good morning, it's you, good morning, it's us]

Unlike the original, which was written in even meter $\frac{4}{4}$, the new arrangement of the piece is presented in the jazz-waltz style, in meter $\frac{3}{4}$. The proposed style – a jazz waltz – it emphasizes the character of the song's lyrical layer, closely harmonizing with it and reveals a new perspective on the rhythmicity of the melodic line. The agogic layer of the lyrical-musical theme has also been modified. A characteristic feature of the new arrangement is the maintenance of a calm pulsation in triple meter without degenerating into swing *walking.*

The vocalist was guided by the idea of maintaining the correct relationship between the lyrics and the music. The goal of the new arrangement was to demonstrate the interdependence of the lyrics and the music in the piece, as well as to highlight the lyrics as a crucial element of the work. In the proposed jazz waltz, the music and lyrics were harmoniously harmonized. This emphasized the meaning of the lyrics, which play a central role in the song and dictate the

performance expression of the other performers. In interpreting the song, the vocalist portrayed a woman who, under the influence of meeting her lover from her youth, fell in love again.

The new version of the composition was performed in the key of D flat major. In terms of form, a piano solo, a vocal solo and *a special chorus.* The instrumentation used is a jazz quartet consisting of: piano, double bass, drums and electric guitar.

The piece begins with an eight-bar intro played by the piano, introducing the listener to the swaying nature of the composition. The melody of the song has been partially modified. The stanzas differ both in their lyrics and in the melody's execution in their final bars. Throughout the piece, the melodic line is carried by the solo voice in a cantilena-like, melodious manner. The harmonic layer of the song has also been significantly varied.

The piano solo introduced into the piece was built on diatonic notes, and the pauses appearing in the improvisation allowed for the emphasis of individual phrases. A slight sway is felt here, achieved through the waltz-specific accentuation of the triple meter rhythm. As a result, the improvisation takes on a subtle character.

In the initial phrase *special chorus,* which was introduced after the piano improvisation, the piano melody line was doubled by the guitar. This is repeated twice, and then the vocal phrases are performed with the lyrics taken from the last eight bars of the second verse. Composed *special chorus* enriches the originally simple structure of this piece, while the piano improvisation diversifies the melodic and rhythmic progressions already existing in the piece.

The waltz rhythm and moderate tempo of the piece allowed for a free flow of vocal phrasing. These techniques also resulted in a greater lyrical quality and a cantilena-like delivery, compatible with the lyrics. The piece concludes with an outro. performed by the entire ensemble, using a slight slowing down in the cadenza, while consistently maintaining the tripartite pulse of the composition.

c) Jak dobrze mieć sąsiada [How good it is to have a neighbor]

The essence of this new arrangement of this song is to emphasize the lyrics and introduce the listener to Latin rhythms and funky styles. The song is arranged in the key of E-flat major, in the meter $\frac{4}{4}$. The instrumental composition of the song, alongside piano, electric guitar, double bass, drums and percussion instruments (shaker, conga, güiro) stylistically in keeping with Latin music, also includes a clarinet. The combination of these two styles is achieved by combining funky drums with Latin-inspired piano. It should be noted, however, that the created arrangement is not rooted in a specific, pure genre, but rather oscillates within a pop style tinged

with the aforementioned styles. The proposed arrangement differs completely from other arrangements of this song.

The intro is built around melodic-rhythmic progressions, incorporating a *call and response* pattern. A composed motif performed by the clarinet and double bass, then joined by percussion, dialogues with improvised vocal parts. This is complemented by an eight-bar vocal improvisation, in which the voice moves through a wide range of notes. The vocal improvisation, accompanied by the double bass and percussion, employs labial and coronal consonants characteristic of a hard attack, while vowels are used at the end of phrases. Short rhythmic values are employed here. The expressiveness in this section of the piece is also built on sudden changes in dynamics. This section utilizes an electronic vocal processor – a *delay* effect, which creates an echo effect.

In terms of form, following the nature of the literary text, a verse-chorus structure was chosen. These sections were performed with a slightly theatrical touch, depicting the everyday life of the neighborhood community. The vocalist appears here as an observer. Short breaks were introduced in the choruses (*breaks*) in the rhythm section to draw the listener's attention to onomatopoeic fragments in the lyrics (*puk puk, bum bum*). In the chorus, unlike the original, onomatopoeic percussion was consciously not used in places of the above-mentioned words.

In the middle of the song there is *a special chorus* performed by the voice in unison with the guitar. The voice is intended to imitate the sound of a guitar, as well as the articulation specific to that instrument. The *scat singing* technique used in this fragment in the vocal part is varied in terms of the syllables used – and refers to the instrumental treatment of the voice. This *special chorus* requires attention to rhythmic texture in the vocal space and melodic texture in the instrumental space.

The clarinet is added to the instrumental layer of this composition. It dialogues with the vocals in the intro, builds the instrumental *background* in the chorus and complements or counterpoints the vocals. The use of this instrument reveals a new musical color, although the concept presents a sonic combination that is not obvious in the style of funky music and Latin rhythms.

The piece ends with a free vocal improvisation based on the *scat singing* technique, which is also a frivolous, joyful vocalization complemented by the phrase: *Jak dobrze mieć sąsiada [How good it is to have a neighbor]* performed by male voices. The use of male voices refers to the song's lyrics, provides an element of humor and a kind of "tongue-in-cheek" in reference to the literary layer.

d) Ja nie chcę spać [I don't want to sleep]

The song was conceived as an atmospheric composition in which the vocal part – and particularly the literary lyrics performed by the singer – became the dominant element. The piece is in the bossa nova style with a subtle influence of American folk song and elements of cha-cha, in the meter $\frac{4}{4}$. It is performed at a moderate tempo in the key of D minor. The instrumental lineup includes double bass, drums and piano enriched by synthesizer sounds and percussion instruments (shaker and washboard). The piece begins with a short double bass solo.

The most important expressive medium of this composition is the voice, its timbre and authenticity, and from the instrumental perspective, the harmony and simplicity of the arrangement. In terms of formal structure, the arrangement is based on two sections corresponding to the verses, separated by an eight-bar vocal-instrumental section. This improvised fragment uses cha-cha, sighs and whispers, set precisely in time and emphasizing the dance character.

The introduced elements change the vocal delivery – from ballad-like subtlety and intimacy to a more danceable and rhythmic formula that follows the character of the instrumental parts. This change creates a new sense of time in the piece – from an *ad libitum* cantilena to the pulsating rhythms of bossa nova and danceable cha-cha, which, by introducing movement, enliven the musical narrative.

The vocalist's intention is to present a distinct vocal timbre. The vocal color and volume are intended to create a mood, as she portrays a woman pursuing her hopes and dreams. She desires to continually experience life and rediscover it; she doesn't want to live passively, experiencing stagnation, yet on the other hand, she feels the fear of death and loss of life. Like the cha-cha element introduced in the arrangement , the singer wants to follow her dreams with a light, dance-like stride. To achieve this, a more lively tempo than in the original was proposed, and changes to the melodic line were made to enhance the expressiveness of the performance. The vocal part is accompanied by a prominent electric guitar.

The piece concludes with a piano solo with an accompanying rhythm section, based on diatonic notes. The solo is not a show-off, but serves as a spontaneously performed instrumental part for the fade out.

e) Nim wstanie dzień [Before the day rises]

The originally ballad-like nature of this track has been completely transformed in this arrangement. It's set in a funky style with a very precise *groove* realized in the rhythm section, in meter $\frac{4}{4}$, and with a slightly pop character in the vocal layer. The key of the song, originally written for a male voice, has also changed. In the new version, the song is in the key of C minor. The singer appears here as an observer of the post-war reality.

The new arrangement introduces a leading eight-bar melodic motif, inspired by the main motif of the song *So what,* from Miles Davis's album *Kind of Blue.* The aforementioned motif appears in the instrumental intro and is then taken up by a solo voice reinforced by electric guitar. This motif also regularly recurs in the song's outro, making it a kind of frame. Given the common practice in funk compositions of beginning or ending with so-called *open solos* (intro and outro often feature open solos by individual instruments), this is a conscious artistic device. Breaking stylistic convention, the introduced motif develops and modifies. This motif is overlaid in the intro and outro with an electronic vocal doubling effect (an octave lower for the male voice), an expressive device used to emphasize and underscore the vocal's greater sonority.

The intro is followed by a nine-bar sung motto[351], in the ambitus of the chest register, recorded using a guitar *overdrive* effect symulator, giving the voice a distinctive sound, as if singing through a telephone receiver. This effect is intentional, referencing the sound of old military radios. The following verse of the song was produced without the use of electronic vocal effects. In the chorus sections, a second voice was introduced not only to diversify the melody but also to emphasize individual words and phrases. This also enriched the harmony and texture of the composition.

The instrumental features a significantly different sound from the original. Alongside the keyboards and drums, the electric guitar, utilizing a distorted sound, and the bass guitar, which enhances the rhythmic *groove*, significantly bring the arrangement closer to funky music. This is the only track on the album to feature a bass guitar and maintain a funk style throughout. Furthermore, to give the composition a modern sound, synthetic sounds were added halfway through the first and second verses, halfway through both choruses, and throughout the outro, complementing the keyboards and as a means of expression that echoes the chosen style. The musical inspiration for this sound comes from the funk music of Stevie Wonder, who employed similar sound effects in his compositions.

[351] See pp. 59-61.

In terms of form, a regular eight-bar *special chorus* was introduced performed on the basis of the leading melodic-rhythmic motif by the vocalist and guitarist. The essence of this fragment's performance is rhythmic precision. In the second part, *special chorus* vocal part is supported by a second voice. Then, the part evolves into an eight-bar electric guitar solo (with a characteristic distorted sound achieved through the use of *delay* and *reverb* effects), which is a rhythmically performed melody with a broad scope.

The song was rearranged, employing new chord progressions and introducing stylistic solutions that align it with the funky genre. The proposed arrangement departs significantly from the commonly known ballad versions and significantly shifts the lyrical focus from the original ballad-like and reflective narrative to a lively, expressive narrative with a slightly pop tinge, following the lyrics.

f) Miłość złe humory ma [Love has bad moods]

Seeking inspiration for this interpretation, the band turned to the more recent blues-soul music of Ray Charles. The song is in the key of A minor, with a moderate tempo and meter $\frac{4}{4}$. It consists of two verses separated by choruses with alternating lyrics.

The goal of the reinterpretation was to transform the danceable and rhythmic *slowfox* into a more emotional blues-soul stylistic idiom, utilizing *the shuffle rhythm*. The new concept altered the vocal delivery and the building of emotional tension. The refreshed version of the song draws on two intertwining genres: blues and soul, which closely align with the nature of the lyrics, which explore feelings and the struggles of love.

A piano intro introduces the song's blues-soul style. This character is further emphasized by the instrumentation used: electric guitar, double bass, piano, drums and tambourine, particularly the Hammond organ. The piano is the most important component of the song's intro, while in the chorus, the electric guitar comes to the fore, counterpointing the solo voice and the tambourine underscores the song's rhythm. In the second part of the chorus, the sound gains a new color thanks to the Hammond organ, stylistically in keeping with the blues atmosphere, as well as the introduction of backing vocals, which intensify the dynamics of this section and emphasize interpretatively significant phrases and expressions concerning male-female relationships.

The literary aspects were modified to accommodate the male lyrics to the female form. As a result, the song is addressed to a man, and the singer's interpretation portrays love in two

ways: as a magical feeling worth experiencing, and as a feeling that involves taking a certain risk.

A new final section was introduced, with a distinctive rhythmic-melodic pattern implemented by the band. The instrumental aspect is dominated by the Hammond organ, used to emphasize the blues tone and the drums. This section develops – the initial single voice is supported by a second voice, and then an instrumental improvisation based on the blues scale is layered over this two-part piece. This serves to enhance the song's expression and leads to a dynamic, unified climax. The arrangement concludes with a different ending from the previous section, featuring a guitar *riff*, in which the previously built-up dynamics calm down.

g) Wychodzę za mąż [I'm getting married]

The new arrangement of the song is in the key of D major, meter $\frac{4}{4}$. The melody and harmony of the song have changed. The verse structure has been retained, but new parts have been introduced, including an intro and outro, a piano solo and *a special chorus.* The interpretation moves towards a Latin style with big band elements.

The intro is based on a drum improvisation, which is later completed by the band (the next two bars) along with the vocal part. The voice is doubled and, through the use of a vocal effect – *an octaver*, it also sounds an octave lower. This gives the impression that this short fragment is performed by two voices: female and male. A unique rhythmic combination is employed: the percussion part evokes Latin rhythmic figures, while the double bass part emphasizes the song's big band character.

The essence of the song lies in its expressive interpretation of the lyrics. The performance of the song is similar to a staged song: the daughter (played by the singer) argues with her mother about marriage. She maintains that marriage is old-fashioned. The second part of the song brings a dramatic shift – and ultimately, the mother's proposal for her daughter's marriage turns out to be an excellent idea.

The two parts of the song are separated by a sixteen-bar piano solo, which smoothly transitions into a four-bar *special chorus,* in which the piano doubles the vocal part. At its conclusion, to emphasize the song's expression and enhance the dynamics, a double voice is introduced.

The piece uses jazz instruments: piano, electric guitar, double bass, and drums. A distinctive feature of the new arrangement is the characteristic rhythmic techniques in the form of stops or boosts and accentuating individual strong and weak parts of the bar (*break, stop time* performed

by the drummer), typical of big band performances. The song ends with a four-time repetition of the melodic-rhythmic pattern, emphasizing the sentence, important from the performance perspective: *bo to był bardzo dobry plan [because it was a very good plan]*, which becomes the essence of the interpretation of the text layer.

h) Zdzich [Zdzich]

The new concept intended to give the 1970s dance song, a satirical "antics" recorded by *the Chałturnik Association for the Promotion of True Creativity* under the direction of Jan Ptaszyn Wróblewski and featuring vocalist Maryla Rodowicz, a more modern take. During the arrangement, only parts of the melody (including the key of C major) and the literary text remained unchanged. Other elements of the musical work underwent a transformation. The song's lively original version evolved into a calmer vocal proposition, maintained in a meter $\frac{4}{4}$ and supported by an instrumental accompaniment consisting of piano, double bass, drums and percussion instruments (rain stick, triangle). An electric guitar with subtle distortion, implemented using a *delay* effect, complements the instrumentation.

The goal of the new arrangement was to maintain the sixteen-bar pulsation and introduce a subtle folk accent. Inspired by the style of Norah Jones and the band *Esbjorn Svensson Trio*, but performed in a lighter, more song-like style. Formally, the composition consists of two parts, each representing two verses of a song with a chorus, separated by a short double bass solo.

The harmony of the piece has been varied. The harmonic shifts used give the song its intended mood. The voice moves between different sections of the scale and blends with the color palette created by the instrumental ensemble. Through the appropriate choice of timbre, it complements the composition's expressive idea.

Percussion instruments (especially the rain stick) are used in an interesting way. They significantly contribute to the song's mood. The rain stick imitates falling rain, water, and the roaring sea. These sounds are complemented by electronic guitar effects, which create an idyllic atmosphere. Compared to the song's edgy lyrics, which speak of Zdzich, his love affairs and his infidelity with women, this isn't an obvious choice. The arranger intended to interpret the song differently. In the original version performed by Maryla Rodowicz, the lyrical subject is deeply concerned with Zdzich's behavior, who fell in love with women and then abandoned them, and even reproaches him for his attitude. In the new arrangement, however, the singer opted for a completely different interpretation – she is completely unconcerned with

Zdzich's attitude, adopting an indifference towards him. This is evidenced by the vocal delivery – relaxed, without unnecessary coquetry. In moments where the lyrical subject appears in the plural in the text, a vocal chorus performed in two voices is introduced.

Used at the end of the song, performed in a register that emphasizes the head resonator and performed using a *delay* effect, blur the vocal sound and blend it into the instrumental layer. The vocalizations primarily utilize the vowel `a`. The melody, with its *crescendo* and *diminuendo,* emphasizes the accents in the rhythmic layer. Other syllables appearing at the end of the outro are carried out very smoothly using *rubato,* complementing the song's relaxed character.

i) Zielono mi [I'm feeling green]

Stylistically, the reinterpretation refers to the sound of songs performed by Anna Maria Jopek or newer compositions by Serge Gainsbourg. This style is emphasized by the double bass line and the sound of keyboard instruments. Here, they combine simple pop a *groove* in the rhythm section with bossa nova elements highlighted by the use of percussion instruments (shaker and rainstick) and a jazz idiom (harmony, introduced instrumental improvisation). The song is in the key of G minor, time signature $\frac{4}{4}$. The following instruments are used: piano, keyboards (synthesizer), electric guitar, double bass, drums and percussion.

The song's structure is maintained in a verse format. The singer's intention was to convey the song's pastel tones and a calm narrative that underscores the lyrics. The singer portrays a woman fascinated by her lover, achieving a state of bliss thanks to his presence both in waking life and in dreams.

The song opens with a twelve-bar intro based on a four-bar melodic-rhythmic motif. This is repeated in the piano part and further supported by a synthesizer. The sonic space is also filled by a rain stick and cymbals in the percussion part. After two verses, a piano solo is introduced. The finale features vocalization, initially in single voice, then realized as a double voice, significantly emphasizing the song's increasing dynamics, building to a musical and verbal climax. The use of an electronic *delay* effect creates a sense of space.

The outro, based on a motif from the song's verse, provides a unique frame a *delay* vocalization is added, along with a two-part fragment with lyrics taken from the first verse: *A w kominie szurum burum, a na polu wiatr do wtóru [And in the chimney there's a rustle, a rustle in the field, and the wind joins in]* and the second stanza: *Gada woda i sitowie, że my mamy się ku sobie [The water and the reeds say that we are drawn to each other]*.

j) Kokaina [Cocaine]

The song is set in a bossa nova style. It's a different take on the original, which was originally performed and is still most often covered as a ballad. The tempo of the new arrangement is not too rushed. The meter is in $\frac{4}{4}$, of D minor. The song's relaxed tempo, based on eighth-note pulsation, allows for the shaping of the vocal and instrumental layers to be emphasized.

Alongside the jazzy ensemble of piano, electric guitar, double bass and drums, the track also features chimes (in the intro) and clarinet (as a leading instrument in the intro, outro and between verses, and as a counterpoint in the choruses). Its warm tone contributes to the composition's sonoristic qualities. The instruments sound natural, without the imposition of electronic effects. The evocative use of timbre and intensity becomes crucial here.

In the intro and outro the melody, played by the clarinet, appears as a structural framework in the piece. It builds the mood of the song. The clarinet, weaving motifs, emphasizes the surreal nature of the images created by the verbal layer.

The essence of the vocal part was primarily to convey the meaning of the literary text and create a somewhat detached mood – one of peace, blur and ambiguity. The singer takes on the role of both lover and observer of surreal, dreamlike events.

After two verses, a longer piano improvisation is introduced, at times reminiscent of a blues style. This improvisation is complemented by the remaining instruments, and ends with a section performed by the solo voice, supported by a second voice, whose presence enhances the dynamics of the piece, carrying the piano improvisation into the song's climax, the final chorus. This is also the final appearance of the song's main theme, albeit with melodic changes. The piece ends with a motif performed by the clarinet and accompanied by the ensemble.

k) Czy to ładnie leniem być [Is it right to be lazy]

The starting point for the new interpretation of this song was its setting in the Scandinavian and European pop-jazz style of the ACT label's compositions, with particular attention to rhythm and funky *groove* in the rhythm section. The introduction of a different arrangement from the original allowed for a new space, filled with a vocal narrative led by both the solo voice and the backing vocals appearing in individual parts of the song.

The piece is in the key $\frac{4}{4}$, of C major. The composition introduced modulations (to D-flat major in the last verse and D minor in the concluding section), which significantly emphasized the increasing expressiveness of the piece as it builds to a climax, both musical and verbal. The tempo is moderate, and the form is based on a stanzaic structure. The piece has no refrains

and consists of three verses. The original harmony was reharmonized in many places. This was necessary to reveal the intended character of the piece.

Originally, the piece was performed by a six-person vocal ensemble in a homophonic texture. In the new arrangement, it was important not only to emphasize the main melodic line sung by the vocalist, who appears here as an observer and commentator, but also to realize a new harmony through the introduction of polyphony in several places. The introduction of polyphony not only diversifies the vocal part but also enhances the expressiveness of the performance, as each subsequent vocal layer increases in dynamics. The passages in which polyphony is introduced are not accidental. These are sections of the song in which harmony, and in particular, the unobvious harmonic sequences, become an important vehicle.

A new intro was introduced, utilizing a *stage piano* sound with an electronic effect that slightly detunes the instrument. This creates an impressionistic feel. It's a sort of foreshadowing of the titular character – a lazy person. The music seems to exist outside of time. To emphasize this blissful mood, a lazy-sounding vocalization, supported in several places by polyphony and arabesques performed by chimes, were introduced . The verse features the full instrumental ensemble: piano, electric guitar, double bass and drums.

After the second verse, a twelve-bar piano solo is introduced. The initial eight bars of the piano fragment, echoing the mood of the intro, bring the song to a halt and calm its expression. However, in the following bars, the solo develops more dynamically, primarily due to a shift in dynamics and rhythm in the drum part and a return to the *groove* in the rhythm section. This part serves as a link to the third verse and introduces a modulation to the key of D flat major, which highlights the moment of the musical climax of the song.

The piece ends with a free vocal improvisation. As the final lyrics say: A gdy smutno Ci będzie, znajdzie Cię wszędzie mruczanka ta, cicho sza… *[And when you're sad, this little murmur will find you everywhere , quietly humming…]* like the humming of a lullaby – it calms the dynamics.

l) Nie mam żalu do twojej dziewczyny [I don't hold a grudge against your girlfriend]

The arrangement of this track leans towards a big-beat song with Latin elements. Inspired by the music of Ray Charles, George Benson and Horace Silver. The piece is in the key of C minor, with a meter of $\frac{4}{4}$. The arrangement changes not only the form but also the texture, harmony and tempo.

The song opens with an intro based on a motif[352] that weaves through the song's sections and also appears in the outro. This motif thus serves as a unifying element of the piece. It's introduced initially by piano and double bass and then picked up by the vocalist.

In addition to piano, electric guitar, double bass, and drums, the piece incorporates percussion instruments – such as congas, castanets and an African bass drum (tantam) – to emphasize its Latin character, while showcasing the traditional sound of these instruments.

The rhythmic figure with its emphasis on the second beat, gains importance here[353]. This is particularly emphasized by the introduction of the African bass drum (tantam) into the arrangement. The characteristic samba rhythms give the composition its intended character.

The song's form is based on a strophic structure. Each verse maintains an ABA_1 structure, with the B section rhythmically and melodically different from the A section. The singer portrays a woman jealous of another woman's affections for a man. The interpretation of the lyrics is planned in the spirit of a stage song, sung cheekily, at times with freedom, lightness, and delicacy, and then more aggressively and with a "bit of edge", thus revealing the different, sometimes contradictory emotions and moods that torment the jealous woman. Hence the planned deviations from the original melody that sometimes appear in the strophic sections. The fragments corresponding to the chorus were emphasized by adding the vocal accompaniment of the second voice realized in a homophonic texture.

Both instrumental improvisations (piano and guitar) are based on the verse harmonic material. After both improvisations, the main motif leads into the B part. The following fragment, with an exposed piano solo, introduces a strong contrast – it stops *the beat* and weakens the dynamics, giving the vocalist a moment for a kind of performance reflection[354]. The piece culminates with another appearance of the A part. This fragment is expanded with a short vocal improvisation. The piece concludes with an outro played by the entire band based on the motif from the intro.

[352] The motif was taken from the introduction to the song published in *Wielki Śpiewnik Agnieszki Osieckiej* (*Wielki Śpiewnik…,* op. cit., p. 85).
[353]A rhythmic figure taken from a song included in *Wielki Śpiewnik Agnieszki Osieckiej* (ibidem, p. 86, bars 23-24).
[354] The textual performance of the initial part of the last verse was abandoned here.

Ending

Agnieszka Osiecka has always been an inspiration to me, both for the phenomenon of her personality and her work. Her persona is both enigmatic and ambiguous. I have often drawn upon her writings. Her poems have always evoked emotions in me – they have moved, entertained, and taught. They have always possessed depth, yet their message is simple. Often with a wink, a sense of perspective, and humor, these poems have addressed important matters. One could sometimes get the impression that Osiecka wrote her poems in a deeply personal way, as if describing her own problems, dilemmas, and feelings. Despite the passage of time and changes in fashion and trends, her poems and their messages remain relevant. And in this respect, they seem almost timeless.

For the author of this work, sensitivity to words was one of the fundamental issues in interpreting. Especially in the case of such exquisite texts as those by Agnieszka Osiecka, words cannot be treated merely as an adjunct to music. This conviction leads to these works being sung "from the heart's need" and with sincerity. The thought and message this poetry conveys, the emotions it evokes and the desire to express them through a unique musical language were of paramount importance to the author of this dissertation.

In song and lyric, the composer becomes the first interpreter of poetry. He gives the words a musical structure. The performer becomes the next interpreter. For, as Mieczysław Tomaszewski wrote in reference to Romantic song, these works are born "between the poet's concept and intention contained in the text and its interpretation by the composer and [...] between the composer's intentional concept and the sonic concretization realized by a pair of performers in their complementary dialogue"[355].

A song, a synthesis of words and music, takes on its sonic shape through the performer and their interpretation. Individual characteristics, emotions, and expression become important criteria here, for as Zofia Helman wrote: "Every artist is (...) a representative of their time and an exponent of its spiritual content"[356].

Understanding the broader contexts of the songs' origins, performance traditions, the personalities of their composers and analyzing their poetry and music allowed the doctoral

[355] Tomaszewski Mieczysław, *Od wyzwania do wołania. Studia nad pieśnią romantyczną,* Kraków 1997, p. 27.
[356] Helman Zofia, *Pojęcie stylu a muzyka XX wieku,* „Polski rocznik muzykologiczny2006", vol. V, Warszawa 2006, p. 17.

author to develop her own artistic vision, creatively reinterpreting twelve songs with lyrics by Agnieszka Osiecka, constituting the artistic work *Metafory codzienności i… miłości* [*Metaphors of everyday life and… love],* which is an integral part of this thesis. It was not merely a faithful adherence to the composer's original idea, but rather a personal statement based on this idea. It was founded on a polystylistic foundation , creatively combining various styles and genre idioms on two levels: vocal interpretation and arrangement.

Underlying all of these efforts was the belief that polystylistics could create new interpretations of existing compositions. Understanding the difference between their historical interpretation and their new reinterpretation was crucial. This was achieved through analyses of the original song forms. in terms of their meaning and style, including analysis of musical elements (including melody, rhythm, harmony, agogics, dynamics, etc.) and poetic elements (morphological and semantic analysis), as well as reflection on their performance tradition. The reinterpretation was based on arrangement and performance activities. Polystylistics enabled experimentation with interpretation, and the different styles used, despite their specific characteristics, coexisted and interacted, creating a new quality of the works.

The work proves that as a result of reinterpretation, various elements of the musical work were changed, e.g.: melody, metrorhythm , harmony, dynamics, performing forces, form of the piece (by introducing additional elements – *special choruses*, solo vocal parts and instrumental improvisations, motifs and *riffs*, etc.) and also the way of conducting vocal parts (using the *scat technique* singing, introducing choirs, vocal *specials choruses*, vocals and electronic color effects).

Agnieszka Osiecka's texts required a thoughtful and conscious selection of appropriate means of expression so as not to lose their meaning and message. The goal was to highlight their unique artistic value while simultaneously demonstrating their potential for interpretation, their ability to function in various contexts (interpretative and artistic), and thus proving their enduring value despite the passage of time. The work, resulting from this creative exploration, represented an original artistic perspective on Agnieszka Osiecka's original compositional interpretation of texts by the late, eminent Polish composers: Krzysztof Komeda, Jerzy Matuszkiewicz, Andrzej Kurylewicz and Jan Ptaszyn Wróblewski.

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