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From neoclassicism to sonorism, and (comic) musical collage. The music of Krzysztof Penderecki in selected Polish animated films of the 1960s

1. Introduction. Krzysztof Penderecki and film music

Krzysztof Penderecki's music can be heard in films of various genres created over seven decades. Today, the composer's name is most often mentioned in connection with films in which his compositions have been featured thanks to licenses granted to directors. These films predominantly tend to fall within the horror genre, with a notable example being *The Shining* (1980, directed by S. Kubrick). Penderecki created original soundtracks for two films directed by Wojciech Hass—*Rękopis znaleziony w Saragossie* (*The Saragossa Manuscript*, 1964) and *Szyfry* (*Codes*, 1966)—as well as for the 2007 film *Katyń*, directed by Andrzej Wajda. According to information provided by the European Krzysztof Penderecki Centre for Music, the composer's music has appeared in eighteen feature films, thirteen documentaries, and twenty-eight animated pictures. Penderecki's connections with film date back to the very beginning of his career. In 1959, usually emphasized in biographies in the context of the ZKP competition and the Warsaw Autumn Festival of Contemporary Music, the composer also made his debut in cinematography. Furthermore, a double

debut, in the field of feature film (the short film *Nie ma końca wielkiej wojny / There is No End to the Great War*, directed by J. Łomnicki) and animation – in the production *Bulandra i diabeł* (*Bulandra and the devil*, directed by J. Zitzman, L. Marszałek).

Animated films with music by Krzysztof Penderecki[1]

Animated films with music by Krzysztof Penderecki were produced between 1959 and 2010, with the vast majority—twenty-six out of twenty-eight works representing this genre—completed before the end of the 1960s.[2] The last two films, chronologically speaking, are productions made in Poland by foreign directors (*Inwentorium śladów / Inventory of Traces*, 2009, dir. S. Quay, T. Quay; *Maska / Mask*, 2010, dir. S. Quay, T. Quay, based on the novel by S. Lem), while in his youth, the composer collaborated with domestic studios: Studio Filmów Rysunkowych (Animated Film Studio) in Bielsko-Biała, Studio Miniatur Filmowych (Film Miniature Studio) in Warsaw and Studio Małych Form Filmowych Se-Ma-For (Small Film Form Studio Se-Ma-For) in Łódź. Films featuring his music include short productions aimed at diverse audiences (both animations for children and adults), with varied subject matter, script sources, and technique—ranging from cartoon animations to puppet animations, cut-out animations, and combined and experimental films. Among the animators with whom Penderecki worked were Jerzy Zitzman, Mirosław Kijowicz, Lucjan Dembiński, Stefan Janik, Lidia Hornicka, Leszek Lorek, Krzysztof Dębowski, Wacław Wajser, Leokadia Serafinowicz, Wojciech Wieczorkiewicz, Teresa Badzian, Alfred Ledwig, and Kazimierz Urbański.

[1] The topic of Penderecki's music for animated films has not yet been comprehensively explored by researchers. Only references have been made thus far, especially in popular scientific reviews. See, for example, *Od animacji po horrory. Filmy z muzyką Krzysztofa Pendereckiego* (*From animation to horror. Films with Krzysztof Penderecki's music*), a fragment of a conversation with Maria Wilczek-Krupa available on the website of the Polish Radio's Second Channel: https://www.polskieradio.pl/8/404/Artykul/2486582,Od-animacji-po-horrory-Filmy-z-muzyka-Krzysztofa-Pendereckiego [accessed 29th Oct. 2024].

[2] The choice of the eight titles discussed in this article was dictated by the desire to present the great stylistic diversity of the animated films for which Krzysztof Penderecki successfully composed music. The selected animations encompass films created using various techniques, including productions aimed at children and experimental films.

The 1960s—the heyday of Polish animation

The period during which the animations discussed in this article were created, i.e. works from 1959 to 1966, brought great innovation relative to the production of Polish animated films from the early post-war years. Although the proceedings of the Film Congress in Wisła in 1949[3] did not address animated films, they established the trajectory for the genre's future development. It was agreed that the animated film should be intended exclusively for children, serve as a tool for forming their social and moral views, and both teach and entertain, but its didactic functions should take precedence over the entertaining ones. The emphasis was to be on the content. The form retained a subordinate "service" role. In the following years, the criteria of socialist realism were applied to Polish animation.[4]

The situation changed at the end of the 1950s and in the 1960s. It was a time of great flourishing of Polish animation, characterized by a diversification in content and form.

An idea of the impetus with which animated films were approached from that point forward is provided by the mere enumeration of the names of outstanding creators who at that time established a partnership with the Animated Film Studio in Bielsko-Biała, which had been operating since 1956 – among the screenwriters were Jan Brzechwa, Ludwik Jerzy Kern, Leszek Kołakowski, Maria Kownacka, and Jeremi Przybora. Outstanding illustrators worked as artists[5]—e.g. Bohdan Butenko, Adam Kilian, Zbigniew Rychlicki, Ewa Salamon, Olga Siemaszko, Jan Marcin Szancer, and Jerzy Zitzman. Less often, due to the specificity of the films produced, outstanding actors were engaged; yet even in that context, there are many great names to mention, such as Gustaw Holoubek. Additionally, there were also famous composers who were creators of classical and/or film music, including Grażyna Bacewicz, Jerzy

[3] See: *Zjazd Filmowy w Wiśle 1949: źródła – komentarze – opracowania* (*The Film Congress in Wisła 1949: Sources—Commentaries—Studies*), Barbara Giza, Adam Wyżyński (eds.) (Warszawa: Filmoteka Narodowa Instytut Audiowizualny, 2024).

[4] Andrzej Kossakowski, *Polski film animowany 1945–1974* (*Polish animated film 1945–1974*) (Wrocław: Ossolineum, 1977), 26–27.

[5] It is worth mentioning that although they often worked with interesting artists in the Studio Filmów Rysunkowych in Bielsko-Biała—unlike, for example, the Studio Miniatur Filmowych in Warsaw—the form of animation had a function subordinate to the content, but not in a pejorative sense. The most important aspect was simply a clearly narrated story. See Kossakowski, *Polski film animowany*, 44–45.

Harald, Zygmunt Wiehler, Lucjan Kaszycki, Stefan Kisielewski, Włodzimierz Kotoński, Bogusław Schaeffer, and Krzysztof Penderecki.[6]

Bogusław Zmudziński describes the years 1961–1970 as the golden decade in Polish animation, with the production of these years being a cinematic and cultural phenomenon comparable to the most interesting developments in this field in the world at that time. He writes,

> This success was determined by several factors, the most important of which is a unique coincidence of talents, i.e., an exceptionally fortunate meeting in time and space of artists who, in the Polish conditions of that time, saw their creative potential in animation.[7]

The experience of Polish and international graphic arts, including the Polish poster school, was subsequently applied to the field of animated films. In addition to cartoons, pictures made using the cut-out technique as well as combined films, often involving experimentation, also gained popularity. The 1960s saw notable advancements, including the conceptualization of original animation aimed at adult viewers (pioneered in the second half of the 1950s by Jan Lenica and Walerian Borowczyk[8]), alongside the proliferation of film production for children, especially series, driven by the growing demand from the developing medium of television. In the 1960s, the trend already evident in the previous decade intensified, namely the separation of animation into two distinct genres for children and adults. It was uncommon for the same directors

[6] List of selected artists cooperating with SFR based on *40 lat Studia Filmów Rysunkowych* (*40 years of the Drawing Film Studio*), Adam Hajduk (ed.) (Bielsko-Biała, [no date]), 23.

[7] „O sukcesie tym zadecydowało kilka czynników, spośród których najważniejsza jest swoista koincydencja talentów, czyli niezwykle szczęśliwe spotkanie w czasie i przestrzeni artystów, którzy w ówczesnych polskich warunkach właśnie w animacji dostrzegli swoją szansę twórczą". Bogusław Zmudziński, "1961–1970: złota dekada," in *Polski film animowany* (*Polish animated film*), Marcin Giżycki, Bogusław Zmudziński (eds.) (Warszawa: Polskie Wydawnictwo Audiowizualne, 2008), 59.

[8] Graphic designers Lenica and Borowczyk made their debut in 1957 with a film without a script (and therefore lacking a conventional narrative), titled *Był sobie raz… / Once Upon a Time...* . This film, intended for adult viewers, was made using the cut-out technique, which at that time was rarely used both in Poland and around the world and regarded as a primitive technique. In 1957, the film received the first prize in the experimental film category at the 8th International Documentary and Short Film Festival in Venice. Marcin Giżycki, "1946–1960: socrealizm i odwilż," in *Polski film animowany*, Marcin Giżycki, Bogusław Zmudziński (eds.) (Warszawa: Polskie Wydawnictwo Audiowizualne, 2008), 34–35.

to engage in both. The work of Witold Giersz[9] and, in terms of soundtracks, Krzysztof Penderecki are the exceptions.

Music in animated films of the 1960s and the autonomous music of the time

Prior to delving into examples of animated films set to music in the 1960s by the author of Passacaglia, it is worth emphasizing the relationship between musical animation arrangements from that period and concurrent developments in autonomous music. An important inspiration for the animated film was music, namely what was popularly known as concrete music (a type of electronic music combining the use of synthetically generated sounds with natural sound objects obtained through recordings on discs or magnetic tape).[10] It was used especially in experimental animations with "abstract" themes, which is entirely consistent with the tradition of experimental film developed in the West already in the 1930s. It is significant that the piece considered to be the first "concrete" composition in the history of Polish music, i.e. *Etiuda na jedno uderzenie w talerz* (*Etude for one strike on the cymbal*, 1959) by Włodzimierz Kotoński, was created as an illustration for the animated film[11] *Albo rybka…* (*Or a Little Fish…*, 1958, directed by H. Bielińska, W. Haupe). In the 1960s, the sonoristic technique, which was fundamental to the avant-garde music of that period, also made its way into animated films - in this respect, composers were particularly fond of piano preparation.

[9] Zmudziński, "1961–1970: złota dekada," 45.

[10] Concrete music understood in this context has little in common with the homonymous concept developed by Pierre Schaffer functioning in connection with the idea of "reduced listening".

[11] Marcin Giżycki, *Muzyka i animacja: historia pewnej zażyłości (Music and animation: the story of some intimacy)*, in *Polski film animowany*, Marcin Giżycki, Bogusław Zmudziński (eds.) (Warszawa: Polskie Wydawnictwo Audiowizualne, 2008), 164.

2. Animated films with music by Krzysztof Penderecki: analysis of examples

Bulandra i diabeł / *Bulandra and the Devil*

The first animated film with Penderecki's music was *Bulandra i diabeł* (*Bulandra and the Devil*) produced in 1959 at the Studio Filmów Rysunkowych in Bielsko-Biała (hereinafter abbreviated as SFR), directed by Jerzy Zitzman and Lechosław Marszałek. The animation is based on a Silesian fairy tale by Gustaw Morcinek and was made using the cut-out technique. The narrative recounts the exploits of a fearless miner, Hanys Bulandra, who managed to force the devil to labor in the mine for him. The musical arrangement alludes in a traditional way to Silesian folklore, while also incorporating sonoristic details (*or:* elements)—the hero's descent into the mine was musically illustrated by moving a solid object along the low strings of the piano.[12] Although the work with L. Marszałek was a singular event, the composer collaborated with J. Zitzman many times in subsequent years (the last animation featuring Penderecki's music in the 1960s, titled *Wygnanie z raju* / *Exile from Paradise*, was produced in 1966 as part of that partnership). Andrzej Kossakowski wrote about the collaboration between Zitzman and Penderecki as follows:

> From the beginning of his directorial work in film until 1966, Zitzman worked closely with Krzysztof Penderecki. This is significant because this outstanding composer was generally reluctant to write for films. In this case, however, the director's proposals must have aligned with his interests, as evidenced by his decision to write music for 8 films.[13]

Zitzman said about this collaboration at the time: "The author of the music for all my films is Krzysztof Penderecki. Why him? Apart from all the other assets of this excellent composer, what brings me closer to him is the fact that he is—if I can say so—a musician-painter. I am interested in the connection between painting and music, and in him—the reverse. Color, shape, and direction

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[12] Giżycki, *Muzyka i animacja*, 167.

[13] Kossakowski lists these films in a footnote, citing the script sources: *Bulandra i diabeł* based on Morcinek, *Młynek do kawy* based on Gałczyński, *Piotr Płaksin* based on Tuwim. He states that the titles of other films convey significant insights on their inspiration: *Don Juan*, *Ikar*, *Wygnanie z raju*, *Dr Faust*, *Romeo i Julia*. Kossakowski, *Polski film animowany 1945–1974*, 92. The last two titles are most likely misattributed by Kossakowski, as they do not appear in the list of compositions available on the website of the Krzysztof Penderecki European Center for Music.

determine the pitch, timbre, and density of tones. His music follows the visual, it is not a supporting factor, but an equal factor, like color and movement". Penderecki recalls: "Our collaboration was perfect; Zitzman provided me with a draft of the script design, I wrote the music, and then he composed the film visually based on the recording tape. However, I think that similar conditions of collaboration between a director and a composer are quite infrequent".[14]

This statement reveals an important issue regarding creative collaboration, namely that in the case of films co-created by Zitzman and Penderecki, it was the music that was created prior to the visual component, indicating its substantial significance (and even privilege) within the audiovisual entity. Of course, this was not the first instance of this kind - the primacy of musical setting was already observed in the 1930s and 1940s, as exemplified by films with music by Dmitri Shostakovich.[15]

Scyzoryk / The Pocketknife

Scyzoryk / The Pocketknife (1961, dir. L. Lorek, SFR) is a children's cartoon that narrates the tale of an animated burglar pocketknife who causes chaos in a household, with only a chestnut man capable of halting his antics. The visual component of this production lacks sophistication, but the music adds an innovative touch to the overall experience. Its rhythmic organization, associated onomatopoeic effects, and sound are strongly emphasized throughout. The soundtrack prominently features electronic effects and sounds obtained through unusual use of instruments. The principal instruments include snare drums and a xylophone, as well as a prepared piano, which provides musical commentary on the Pocketknife's mischief. One of the traditional solutions used in animated films, and employed here, is the recurrence of the opening credits at the happy ending, which serves as the compositional key for the piece.

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[14] Kossakowski, *Polski film animowany 1945–1974*, 92–93.

[15] This scenario occurred in the case of both animations for which he wrote music—*The Tale About Priest and His Worker Balda* (1933, based on a work by A. Pushkin) and *The Silly Little Mouse* (1940, based on a work by S. Marshak, both films directed by Mikhail Tsekhanovsky). Tsekhanovsky's diaries reveal that Shostakovich would complete his work before the films themselves were made. Reading the diaries also provides insights into the director's concerns regarding this workflow and the creation of detailed "musical scenarios" for the composer to consider during the creative process. See Манашир Якубов, "Музыка к фильмам Михаила Цехановского," *Музыкальная Академия. Ежеквартальный научно-теоретический журнал* No. 2 (2006): 86– 91.

More importantly, despite the use of sonoristic means, *Scyzoryk* is a unique example of a film that meets the requirements for music for the youngest audience from beginning to end. This is achieved primarily through the use of elementary melo-rhythmic patterns based on simple, repetitive motifs that constitute sections of the major scale and are commonly associated with children's songs. They are already featured in the "overture", played on the xylophone (an instrument linked to the children's musical idiom), against a quasi-jazz percussion background. Live, "energetic" music is synchronized with colorful subtitles in cheerful, pastel colors. It seamlessly transitions into the soundtrack of the first scene in which the antagonist appears. Against the background of the motoric patterns of the drums, he inflicts further damage: he cuts the stems of tulips, punctures a cardboard box, destroys an electric train car, etc. The destruction of individual objects is accentuated by special sound effects. The resulting "special effects" are very suggestive, with some of them possessing significant illustrative potential. Penderecki gives free rein to his imagination here, differentiating sound categories and their registers, while maintaining a focus on "thin" and detached sounds (each of the sections commenting on the act of destruction constitutes a distinct, closed entity). The reintroduction of the "rushing" rhythmic background, akin to a chorus, eliminates the impression of kaleidoscopic musical motion. In the final part, fragments of childhood melodies known from the beginning are incorporated into an increasingly lively background, with jazz rhythms returning as a reprise. The onomatopoeic sound effects that appear in the film include: the whistling of a policeman (somewhat surreal, as it breaks into a bird's trill at the end), or the thumping and neighing of a chestnut horse. Penderecki, however, does not strive for realism. His music, although synchronized with the image, has a rich life of its own and is even redundant in relation to the rather conventionally ordered image. To reference "serious" works by Penderecki from a similar period, one could point to *Three Miniatures for violin and piano* (1959) because of its analogous structural approach, consisting in collecting and contrasting isolated sound effects.

Spotkanie z Bazyliszkiem / Meeting with the Basilisk

Included among the children's animations with music by Krzysztof Penderecki is the horror film "Spotkanie z Bazyliszkiem" / "Meeting with the Basilisk" (1961, directed by L. Serafinowicz and W. Wieczorkiewicz). The black-and-white puppet animation was made at the Studio Miniatur Filmowych

in Warsaw. The film's underdeveloped plot merely serves as a pretext for the action, which centers on a pair of children who are attempting to escape from a mythical monster (an animal hybrid, known from an old Warsaw legend), terrorizing the Old Town underground. Until the adventure's happy conclusion, the protagonists are continuously running through Warsaw's dungeons and underground tunnels, in their flee from the Basilisk. The dungeon layout is a product of the illustrator's imagination, incorporating traditional horror elements such as bats emerging from shadowy corners, cobweb-covered grates, and occasional bursts of "hell" fire. In contrast, the finale, where the characters ascend to daylight, features authentic landmarks from Warsaw's Old Town, including the tenement houses of the Old Market Square and a tin sign for the "Pod Bazyliszkiem" tenement house. The film exhibits several influences from Disney, evident in both its plot concepts and visual elements. The "classic" horror convention for Disney animation is employed, with action centered around a chase, which provides an excuse to generate numerous effects related to the rhythm of movement. Additionally, the proliferation of surreal effects inherent to the Disney aesthetic canon, is used to "bring to life" elements of the scenery and props, as well as the characters. The creators from Bielsko used, for example, the effect of the antagonist's "resurrection" after he was flattened like a rug in an accident.

The film's sound layer adheres to Disney conventions primarily by serving to maintain viewer suspense and create illustrative effects. Less important in this context is Mickey Mousing, which refers to the canonical practice in animation of strictly synchronizing the rhythm of music and images, used to create grotesque effects. The marginalization of this technique is a consequence of the composer's use of solutions taken from the language of the avant-garde, which in the 1960s shunned anything simple and symmetrical. The musical language used by Penderecki is similar to that of the previously discussed film, but without any references to the children's idiom. There are numerous electronic and percussion effects, and the prepared piano is used once more. The soundtrack is again characterized by permanent changeability and a slight degree of alignment between subsequent "abstract" sections. There is also no formally or materially separate film overture, although obviously there is a close connection between the music and the setting of the remainder of the film. A concession to realistic illustration is the imitation of the ringing of church bells, introduced when the children emerge from the underground

into the "real" city. The use of silence after the sound of the bells ends serves an analogous function of creating a contrast and emphasizing a happy ending. The eloquent and prolonged silence both conveys the long-awaited peace and leaves the viewer with a feeling of understatement.

Porwanie / Kidnapping

The puppet film *Porwanie / Kidnapping* (1962), also made by Leokadia Serafinowicz and Wojciech Wieczorkiewicz at the Studio Miniatur Filmowych in Warsaw, brings a significant change in mood and a different concept of musical setting. The film's title references the abduction of a bunny by a wolf and a fox, which ultimately turns out to be harmless and even serves the interests of the "wronged" bunny. The classic antagonists take the little boy to the K. Puchatek State Point for Learning Polite Eating, a humorous reference to the "nationalized" everyday life of the Polish People's Republic). The film has didactic functions, reminiscent of Polish animations from before the thaw period, and bears notable similarity to Soviet productions.[16] This is evident above all in the plot layer, particularly in the assignment of the main roles to forest animal characters—in this case, a wolf, a fox, and a hare—and, in accordance with tradition, in the differentiation between antagonists and protagonists among them, as seen in the animations: *Ded Moroz i seryy volk* (*Grandfather Frost and the Gray Wolf*, 1937, dir. O. Khodatayeva, mus. G. Lobachev), *Zdes' ne kusayutsya* (*Don't Bite Here*, 1937, directed by P. Sazonov, mus. I. Kovner), *Lisa, zayats i petukh* (*Vixen, Hare and Cock*, 1942, directed by O. Khodatayeva, music by J. Biryukov), and *Teremok* (*Teremok*, 1945, directed by P. Nosov, music by J. Biryukov). The connection with animations created before 1956 in the Soviet Union is also visible in the musical solutions used in the film, ranging from the most general concepts, such as the use of an orchestra (featuring a diverse percussion section) in the neo-Romantic idiom, to the incorporation of recurring main themes (with one presented in the "film overture"), the employment of conventional associations of instrument colors for symbolic purposes (e.g., the bassoon and brass used to represent the antagonists, and the flute to depict hares), and even a specific intertextual reference, as the theme associated

[16] On the topic of music and its connections with other layers of film work in Soviet animation—see Katarzyna Babulewicz, *Muzyka w radzieckich filmach animowanych dla dzieci wyprodukowanych w latach 1933–1953*, doctoral thesis written under the supervision of Prof. Magdalena Dziadek at the Institute of Musicology, Jagiellonian University, defended in 2023.

with the positive characters alludes to M. Mussorgsky's *Ballet of the Unhatched Chicks*).[17] An almost militaristic march serves as the musical illustration of the negative characters. Both elements are connected by corresponding rhythmic structures, with rhythm emphasized as a unifying factor that brings together various melodic and sound ideas.

Already in the opening credits, the composer introduced an element of anxiety. Just like in *Spotkanie z Bazyliszkiem*, it announces forthcoming troubles, this time in a manner typical of an action film. Anxiety is implied by a number of [melodic] devices, including the use of standard horror motifs, such as violin tremolo or a repeated, half-tone, descending trumpet motif. Despite the Romantic references, the texture of the soundtrack remains transparent and unburdened. In this film, Penderecki shows an unwavering sense of style and compositional mastery, consisting in the efficient and comprehensive use of the variation technique, which is one of the classic, even basic, components in film music. Starting with the motif that references Mussorgsky's famous work and is presented in the opening section as the main motif, the composer develops further (figurative or characteristic) variants, partly in the children's idiom, which is apparently close to him. They are imbued with different emotional undertones, based on the plot's development. *Porwanie* has no sonoristic effects or unusual sounds; instead, it incorporates natural sounds, such as the sound of a passing motorcycle, the grating of a key in a lock, the whistle of a train, and the noise of sharpening a knife). However, the descriptiveness is not explicit. There are some inventive departures from the norm, such as when a character rings the doorbell and a trumpet sounds rather than the expected bell. All things considered, the music is highly appealing and accessible, yet it remains very advanced in terms of technique. Penderecki demonstrated his versatility as a composer, adept at navigating various styles and techniques and open to ideas outside the avant-garde with which he was associated in the 1960s.

Don Juan

An exceptionally innovative production is the now-forgotten animation *Don Juan* (1963, directed by J. Zitzman, SFR), made using the cut-out technique.

[17] This piece is even quoted in two Soviet animations *Little Elephant* (1936, directed by A. Shchekalin, music by I. Kovner) and *The Fairy Tale of the Fisherman and the Goldfish* (1950, directed by M. Tsekhanovsky, music by J. Levitin).

J. Zitzman's visual design for this film, which is intended for adult audiences, brings to mind the artistry of book illustrations from the golden age of Polish graphic art.[18] The film features decorative lettering, presenting characters and props in an ornamental way while employing strong contrast. The scenery is rendered in a highly schematic manner, resembling a chalk drawing on a blackboard, with characters consistently appearing against this black background and events unfolding from beginning to end under the cover of darkness. The visual layer of "Don Juan" is characterized not just by its decorativeness but also by its distinctive sense of humor.

The story, infused with comic elements throughout, has explicit allusions to the operatic prototype, *Don Giovanni* by W.A. Mozart, both in the plot and in the presence of certain characters.[19] Moreover, the animation shows a convergence of aesthetic concepts with the main assumptions of the *dramma giocoso* genre exemplified by Mozart's work, particularly in the juxtaposition of serious events, such as lost duels, "battle" scenes, or horror sequences, against the background of humorous music, with exaggerated characters and situations. Humor permeates every layer of the film. The plot, centered on escape and chase, unfolds as a continuous series of humorous events. The action includes numerous amusing stunts. The visual layer, especially the caricatured beauty of the characters, and the music and sound layer, which will be discussed in more detail below, are equally important for the overall comic tone. However, what distinguishes this animation is its saturation with extra-textual references, which adds to its comedic effect. The creators go beyond Mozart's original and transform this short film into a polystylistic farce based on intertextual play inspired by romantic irony, emphasizing the fictitious nature of the presented world and engaging the audience in a playful manner. Noteworthy is the inclusion of elements from distant historical periods. The animation's various layers deliberately emphasize the conventionality of the portrayed environment and, above all, the illusion of its antiquity.

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[18] The visual aspect of this animation evokes a mood reminiscent of illustrations from the 1950s, 1960s, and 1970s, employing analogous artistic techniques and even similar color palettes, particularly in children's publications by publishers such as "Iskry", "Czytelnik", and "Państwowy Instytut Wydawniczy". For instance, the reader may refer to the anthology *Nasza mama czarodziejka* (1968, "Nasza Księgarnia") by Joanna Papuzińska, illustrated by Janina Krzemińska.

[19] In this case, however, Don Giovanni works alone, as the narrative omits the role of his assistant, Leporello.

The visual layer incorporates numerous modern details (e.g., the Martini logo appearing inside the palace, the consumption of Ballantines before a duel, and Don Juan carrying a firearm while fleeing on a motorcycle). Additionally, comic-book derived kitschy graphic symbols, such as tears of love, hearts, lips poised for a kiss, and "stars" appearing upon hearing saber strikes), convey the emotional tone of the scene. The entire narrative is maintained in a theatrical convention. A theater curtain is shown at the beginning and end of the animation, which is accompanied by Mozart's overture. All the actors bow in front of the curtain in the conclusion, immediately after Don Giovanni is punished, and they simultaneously inform the audience that they were watching a fairy tale about a fairy tale.

The musical arrangement of the film is composed entirely of electronically altered quotations, making it, fittingly, "music about music". The quotes are distorted, contrasted with adjacent musical episodes and realistic sounds, such as the pitch-modulated roar of a motorcycle, and, above all, comically juxtaposed with the ongoing action. Occasionally, they are presented in a different setting (e.g. when Penderecki substitutes the original orchestral accompaniment of the aforementioned aria with a piano accompaniment), at a dizzying pace (where an increase in tempo corresponds with a rise in pitch, similar to accelerating the rotation of a record from which the piece is played, or vice versa), performed with a funny voice, transformed in the spirit of modern pop music (one can hear, for example, echoes of the style of Hollywood blockbusters), or presented using the "jamming" disc effect. This is how Penderecki treats, among other things, the arias from Mozart's *Don Giovanni* (performed in Italian) and the opera's overture. They become leitmotifs, much like the quote from *Dance with Sabers* in A. Khachaturian's 20th-century ballet *Gayane*, which historically feels out of place with the Mozart material accompanying the duel scenes.

The selection of quotes expands as Don Juan befriends others in the carriage, with the scene accompanied by an extensive excerpt from an American country song.

Some musical quotations pause at the most incongruous moments, thereby intensifying the sense of abstraction in the action. The most innovative aspect of *Don Juan*'s soundtrack is undoubtedly the use of electronic effects, especially those that manipulate the rotation speed of the record (or the tape), resulting in variations in sound pitch and timbre.

Piotr Płaksin

The graphic design of "Piotr Płaksin" (1965, SFR), another film directed and visually designed by Jerzy Zitzman, is elaborate and atmospheric, this time created using painterly means.

The film is an adaptation of the well-known poem by Julian Tuwim under the same title (e.g., "At the Khandra Unynska station / Somewhere in the Mordobia district / Telegraphist Piotr Płaksin / He couldn't play the clarinet..."). The poem accompanies the entire action, read by the narrator (voiced by Gustaw Holoubek). On the other hand, the film might have been created as a commentary on the poem, akin to the 1932 film by Stefan and Franciszka Themerson, based on Anatol Stern's futuristic poem *Europa*.[20]

Tuwim's *Piotr Płaksin* is a poignant tale about the unhappy love of a Russian telegraph operator, Piotr Płaksin, for a Polish buffet girl, Miss Jadzia, who, instead, favors the romantic pursuits of clarinettist Vlas Fomycz. The "antimoral" of this story about the unrequited love of a small official, taking place in the Polish countryside at the intersection of Polish and Russian cultures during the Russian partition (a setting close to the poet's heart), conveys a message about the hopelessness and inevitability of fate. The content is filled with details specifying both the appearance and atmosphere of that environment. The visual layer features typical Russian props, such as a samovar and a glass, along with female figures dressed in Russian folk costumes. The references in Tuwim's text to Russian romances that were popular in interwar Warsaw and Łódź, partly due to their sound recordings, significantly contribute to the atmosphere. Anna Sobieska, the author of the article *Ach, ten „tiomnyj morok cygańskich piesen" (Aleksander Błok) – o uwiedzionych przez rosyjski romans cygański*,[21] deciphered the titles of those romances, mentioning some of the most famous ones: *Poslednyy nyneshniy denochek*, *Okh zhal' mi tebya, Rossiya*,

[20] At the time of the creation of *Piotr Płaksin*, the Themersons' film was considered a lost work. Its copy was found only in 2021. However, in the early 1970s, the authors began the reconstruction of *Europa* at the request of Piotr Zarębski, a cinematographer and director associated with Wytwórnia Filmów Oświatowych.

[21] "Ah, this *tëmnyy morok tsyganskikh pesen* (Alexander Blok): about those seduced by the Russian Gypsy romance". „Pamiętnik Literacki" 2012, No 3: 143–181. Article published online: https://bazhum.muzhp.pl/media//files/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej-r2012-t103-n3/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej-r2012-t103-n3-s143–181/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_

Tul'skaya garmon' or the foxtrot *U samovara ya i moya Masha* by Fanny Gordon, an operetta and cabaret composer who lived in Warsaw during the interwar period[22]). Therefore, the film's textual layer already provided a suggestion that the soundtrack composer could simply "recreate" the music that resonated in the poem by including authentic songs in the soundtrack or creating their original equivalents, while highlighting the musical values inherent in the poem itself (Anna Sobieska accurately asserts that "Tuwim's piece, in addition to evoking specific, authentic romances and songs, itself resembled a "zhestokiy" romance"[23]). Penderecki followed this path, giving the film score a continuous "romantic" accompaniment. It was composed for two roles: Płaksin and his rival for Miss Jadzia's heart, Vlas Fomycz, who was presented using a photographic technique (in this film, the animation is interspersed with photographic scenes featuring the shadow of a man playing the clarinet). The musical material that portrays Płaksin is quite loosely organized (reflecting the character's inability to play the clarinet) and melancholic, even pessimistic in tone. It evokes associations with Tchaikovsky's style, and it reflects both hopelessness and horror, foreshadowing future problems and the story's tragic conclusion. The part of the good musician Vlas Fomych is regularly structured, and its emotional message emphasizes the "positive" qualities of a lover, such as tenderness and gentleness. Both types of musical material, perfectly selected by Penderecki, constitute the main motifs of the film. Thanks to the composer's brilliant contribution, the film takes on the form of a coherent, multifaceted stylization, and the intensity and genre weight of the musical setting warrant the designation of *Piotr Płaksin* as a musical film. The overall aesthetic is duly old-fashioned, yet the creators paid a small tribute to modernity through the local application of phase shifting of two tracks with the text recording—an effect known, for example, from Steve Reich's famous piece *It's Gonna Rain*, created in the same year as the discussed film (1965).

historii_i_krytyce_literatury_polskiej-r2012-t103-n3-s143–181.pdf [accessed 6th March 2024).

[22] Birth name: Faiga Ioffe.

[23] Anna Sobieska, "Ach, ten «tiomnyj morok cygańskich piesen» (Aleksander Błok)—o uwiedzionych przez rosyjski romans cygański," *Pamiętnik Literacki* No. 3 (2012), 143–181: 166.

Słodkie rytmy / Sweet Rhythms and *Czar kółek / The Magic of Wheels*

The films analyzed below, namely *Słodkie rytmy / Sweet Rhythms* (1965) and *Czar kółek / The Magic of Wheels* (1966), directed by Kazimierz Urbański at the Studio Miniatur Filmowych in Warsaw, are characterized by a predominant emphasis on experimentation. In 2011, Urbański himself admitted:

> I organized the films as ballets of forms, light, textures, rhythm, and tempo—these things interested me, unlike anecdote. I added the anecdote last because I was expected to.[24]

In a 1975 interview, he made the following comments on the first of the two animations:

> The idea was to create an atmosphere of anxiety, like something associated with an intrusive bee buzzing in one's ear. That seems to have worked out; however, I am not fully satisfied with certain technical procedures. This film was made using two methods. I [intentionally] left some empty spaces on the tape with the captured real image for the intended thermal and chemical processing of the negative.[25]

The title *Sweet Rhythms* alludes to beekeeping, which is further reflected by animated effects superimposed on the photographic film, alongside experimentation with image sharpness. The musical concept corresponds with the visual division between photographed and drawn sequences. The film opens with a realistic scene of a beekeeper harvesting honey, accompanied by a boy tasting honey-based treats. The scene features conventional music of jazz provenance: a long melodic phrase played by a solo clarinet. When abstract patterns appear as an overlay on photographs of a bee swarm in the film's visual layer, avant-garde music is introduced. The soundtrack follows a highly variable course, incorporating percussion effects and unconventional instrumental techniques (e.g., the sound of flying bees suggestively imitated by flutter-tonguing in the flute, use of high registers, vibrato, and violin tremolo), along with numerous

[24] „Ja organizowałem filmy na wzór baletów form, światła, faktur, rytmu, tempa – te rzeczy mnie interesowały, w żadnym wypadku anegdota. Anegdotę doklejałem na końcu, bo tak trzeba było". Jan Topolski, "Między igraszkami a demonami. Markowski, Urbański i polskie animacje," *Ruch Muzyczny* No. 11 (2023): 11.

[25] „Chodziło o uzyskanie atmosfery niepokoju – czegoś, co kojarzy się z natrętnym brzęczeniem pszczoły nad uchem. To, jak sądzę, udało się; nie jestem natomiast w pełni zadowolony z pewnych zabiegów technicznych. Ten film był realizowany dwiema metodami. Na taśmie z fotografowanym, realnym obrazem zostawiałem puste miejsca na zamierzoną obróbkę termiczną i chemiczną negatywu". Topolski, "Między igraszkami a demonami", 13.

electronic effects. Similarly to previous avant-garde films, this one takes the shape of a colorful kaleidoscope, however it uses silence more extensively as an element supporting the internal division of the narrative into scenes. The musical setting of the final photographic scene, which could well be described as "the joy of a honey harvest", references the beginning—once again, we hear the quasi-jazz phrase of the clarinet, this time subtly accompanied by a double bass and vibraphone.

The music in the film *Czar kółek* is stylistically similar, characterized by a predominance of sonoristic arrangements; nonetheless, from the beginning, there is a significant presence of traditional music. In the opening credits, Penderecki used the popular miniature *Flight of the Bumblebee* from Rimsky-Korsakov's opera *The Tale of Tsar Saltan* to illustrate a swirling swarm of bees as a metaphor of momentum. The original melody is presented at a frenetic tempo by the trumpet (for a moment, taken over by the violin pizzicato), while electronic sounds or elements of the so-called popular "concrète music" (whistles, horse hoof sounds) serve as "comments" at the nodal points of the phrases. The soundtrack subsequently features an interplay between the motifs of *Flight of the Bumblebee* and electronic material enhanced with a reverb effect, conveying a narrative with an anti-war message: the initial sequences showing racing motorcycles gradually transition into the images of soldiers being sent to war, followed by the preparation of their coffins, culminating in the scene of a massive cemetery for the fallen.

The fictitious tombstones bear inscriptions indicating that German and Soviet soldiers are buried there. The "cemetery" scene receives a distinct musical illustration. Rimsky-Korsakov's motif disappears, replaced with a piercing signal of trumpets playing in thirds. This musical "memento" ends with a few "funeral" snare hits. Although the choice of illustrative effects may not be particularly revealing (as evidenced by references to the funerary symbolism of Berlioz's *Symphonie Fantastique*), it possesses a strong persuasive power that enhances the viewer's understanding of the film, which is somewhat ambiguous in its imagery.

Conclusion

Krzysztof Penderecki's accomplishments in the field of music for animation, several examples of which were discussed above, lead to the conclusion that the soundtrack in these productions perfectly integrates with the narrative. The music fulfills its functions perfectly. It is comprehensible, especially in children's animations (e.g., *Porwanie*), and supports the director's vision in a particularly impressive manner in *Don Juan* (through humor), *Piotr Płaksin* (through melancholy and lyricism), and in other cases by modernizing the visual layer of the film (as seen in *Scyzoryk*). Watching animations set to music by Krzysztof Penderecki in the 1960s, while not yielding groundbreaking insights into his work, offers a nuanced perspective on the creator's personality—as the author of the musical setting, not only adept at translating contemporary musical advancements into the realm of animation but also a skilled composer of children's music, capable of emphasizing poetic moods, and, at times, enhancing a comedic action narrative. Penderecki's virtuosic juggling of musical styles and conventions is noteworthy—he transfers the latest achievements of the avant-garde and idiomatic figures of romantic and folk music to the soundtrack with equal ease.

The recurring features in the animations set to music by Penderecki include: a focus on sound and rhythm, which often serve as the basic means of expression rather than melody; the utilization of short, usually dissonant motifs characterized by refined rhythmic patterns; and a significant degree of variability of musical material, although specific themes or motifs may be associated with characters and reappear throughout the narrative, depending on the film's concept. The texture remains light and reduced, using symphony orchestra instruments and occasionally electronic instruments, as well as a diverse array of electroacoustic effects and non-musical sounds (animal sounds, machine sounds, etc.). There are also intertextual references to works from the canon of classical music and highly evocative, successful stylings that the future creator of *Ubu Rex* is already acquainted with at that time.

Animated films with music by Krzysztof Penderecki[26]

Bulandra i diabeł, 1959, dir. L. Marszałek, J. Zitzman, SFR
Arlekin, 1960, dir. M. Kijowicz, SFR
Kaktus, 1960, dir. L. Dembiński, Studio Filmów Lalkowych w Tuszynie
Pan Trąba, 1960, dir. J. Zitzman, SFR
Balony, 1961, dir. S. Janik, SMF
Generał i mucha, 1961, dir. J. Zitzman, SFR
Olimpiada, 1961, dir. L. Hornicka, Se-Ma-For
Scyzoryk, 1961, dir. L. Lorek, SFR
Spotkanie z bazyliszkiem, 1961, dir. L. Serafinowicz, W. Wieczorkiewicz, SMF
Szklany wróg, 1961, dir. S. Janik, SMF
Wycieczka w kosmos, 1961, dir. K. Dębowski, SMF
Gorycz, 1962, dir. W. Wajser, SFR
Porwanie, 1962, dir. L. Serafinowicz, W. Wieczorkiewicz, SMF
Pułapka, 1962, dir. K. Dębowski, SMF
Don Juan, 1963, dir. J. Zitzman, SFR
Król Midas, 1963, dir. L. Dembiński, Se-Ma-For
Młynek do kawy, 1964, dir. J. Zitzman, SFR
Przygoda żabki, 1964, dir. W. Wajser, SFR
Pan termometr zachorował, 1963, dir. A. Ledwig, SFR / Se-Ma-For
Kogut, 1965, dir. L. Dembiński, Se-Ma-For
Piotr Płaksin, 1965, dir. J. Zitzman, SFR
Słodkie rytmy, 1965, dir. K. Urbański, SMF
Czar kółek, 1966, dir. K. Urbański, SMF
Gra, 1966, dir. T. Badziewicz, SMF
Ikar, 1966, dir. J. Zitzman, SFR
Wygnanie z raju, 1966, dir. J. Zitzman, SFR
Inwentorium śladów, 2009, dir. S. Quay, T. Quay, Serafiński Studio / TVP
Maska, 2010, dir. S. Quay, T. Quay, Narodowy Instytut Audiowizualny / Se-Ma-For

[26] The list of titles was created using information available on the website of the Krzysztof Penderecki European Center for Music: https://penderecki-center.pl/lista-kompozycji [accessed 3rd March 2024]. Information regarding production dates, directors, and studios has been added based on film subtitles or, for inaccessible animations, the Filmweb.pl website.

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Abstract

The article contains discussions on selected animated films from the 1960s, with music composed by Krzysztof Penderecki. These are productions made in two studios—Studio Filmów Rysunkowych (Animated Film Studio) in Bielsko-Biała and Studio Miniatur Filmowych (Film Miniature Studio) in Warsaw—by directors such as Leszek Lorek, Leokadia Serafinowicz, Wojciech Wieczorkiewicz, Jerzy Zitzman, and Kazimierz Urbański. The aim of this article is to analyze selected films. The analysis is conducted using the traditional method of describing film elements and indicating the connections between them, with particular emphasis on the compositional strategies employed by Penderecki.

Keywords: Krzysztof Penderecki, Polish animated film, Polish film music, 20th century compositions, Polish music