

«The challenge of a film score is a daunting one. As the moon dictates the tides, so the film composer orchestrates the emotional currents swirling among the images on the screen. When it is done properly, the audience feels rather than hears the music, and the score enhances the film experience in subtle but profound ways.»

Barry Morrow, Oscar and Emmy Award-winning screenwriter

«Music is music whether it is for the stage, rostrum or cinema. Form may change, the manner of writing may vary, but the composer needs to make no concessions whatsoever to what he conceives to be his own musical ideology.»

Erich Wolfgang Korngold was an Austro-Hungarian film and romantic music composer

«Usually, when I do a soundtrack, the music from the movie doesn't have anything to do with me personally. It's music to enhance to the film. My own stuff is more introspective and about what's on going in my head.»

Stanley Clarke, American jazz musician and composer of numerous film and TV scores



European Economic and Social Committee
Comité économique et social européen

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Come'N'Listen

Musical journeys through Europe
Voyages musicaux à travers l'Europe

Poland soundtracked

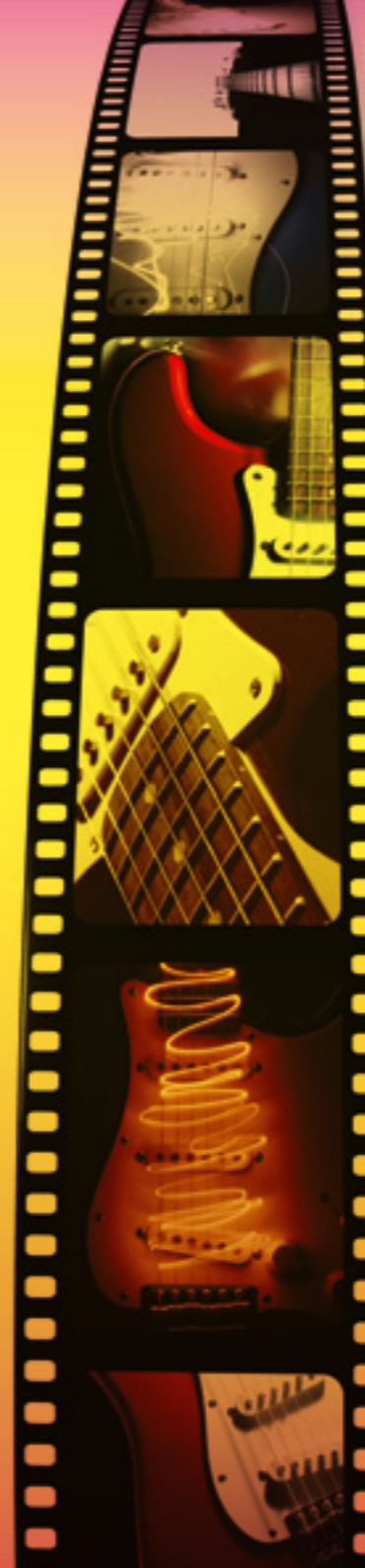
Discover Poland through
the best of its film music

26-10-2011

6.30 pm - 9.00 pm / 18h30 - 21h00

La Brasserie, VMA2

EESC/CESE, rue Van Maerlant 2, 1040 Brussels/Bruxelles



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If you were to think of Polish films most of you would immediately come up with the name of Roman Polanski, the internationally renowned Polish film director. But would you know anything else about this genre and the role it has played in Poland and beyond? Would you remember the soundtrack of a Polish movie?

The history of film in Poland is rich and almost as old as cinematography itself. Polish films may be less commercially available than movies from other European countries, but their achievements are universal. Since the mid-1950s they have had a major influence on contemporary European trends.

In recent years political changes have brought more freedom in artistic expression, though even before then filmmakers had a great impact on the development of international cinematography, despite censorship in their own country.

Music and sound in movies play a decisive role in the perception of what we see on the screen. On the one hand it is often more or less unconsciously perceived along with the images, on the other hand many movies are just recognised by their soundtrack. This evening's presentations will provide a deeper insight into how images and sound can be linked and can influence our perception of a whole movie.

The European Economic and Social Committee (EESC) is taking this opportunity to highlight Polish film music as a special feature of this European country. This musical evening is part of the EESC's cultural activities in the context of the Polish Presidency of the EU. Music is a crucial part of European cultural heritage and has shaped European identity. Film music brings together visual and sound elements and shows how filmmakers and composers combine their arts to embed their work in European traditions while creating new trends.

The European Economic and Social Committee wishes you a pleasant evening!

Anna Maria Darmanin, EESC Vice-President

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Programme

Welcome

Anna Maria Darmanin – EESC Vice-President
Jacek Krawczyk – EESC Vice-President

Introduction to Polish Film Music

Prof. Tadeusz Lubelski
Institute of Audiovisual Arts of the Jagiellonian University, Cracow, Poland

Selected Polish Movies

NÓŻ W WODZIE (KNIFE IN THE WATER) (1961)

Directed by Roman Polański
Music: Krzysztof Komeda

ZIEMIA OBIECANA (THE PROMISED LAND) (1974)

Directed by Andrzej Wajda
Music: Wojciech Kilar

PODWÓJNE ŻYCIE WERONIKI (THE DOUBLE LIFE OF VERONIQUE) (1991)

Directed by: Krzysztof Kieślowski
Music: Zbigniew Preisner

PORNOGRAFIA (PORNOGRAPHY) (2003)

Directed by Jan Jakub Kolski
Music: Zygmunt Konieczny

REWERS (THE REVERSE) (2009)

Directed by Borys Lankosz
Music: Włodek Pawlik

Reception

Moderator

Aleksandra Klenke – EESC staff, Section for Transport, Energy, Infrastructure
and the Information Society (TEN)



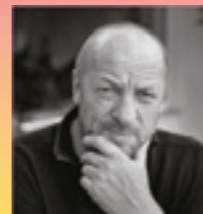
Krzysztof Komeda (born Krzysztof Trzcicki, 27 April 1931 in Poznań – 23 April 1969 in Warsaw) was a Polish film music composer and jazz pianist. Perhaps best-known for his work in film scores, Komeda wrote the scores for Roman Polanski's films *Rosemary's Baby*, *The Fearless Vampire Killers*, *Knife in the Water* and *Cul-de-sac*. Komeda's album *Astigmatic* (1965) is widely regarded as one of the most important European jazz albums; critic Stuart Nicholson describes the album as «marking a shift away from the dominant American approach with the emergence of a specific European aesthetic.»



Wojciech Kilar, born in 1932 in Lwów (now a city in Ukraine, it was part of Poland at the time) is one of Poland's most highly regarded classical and film music composers. Kilar scored his first domestic film in 1959, and has since gone on to write music for some of Poland's most acclaimed directors, including Krzysztof Kieslowski, Krzysztof Zanussi, Kazimierz Kutz and Andrzej Wajda. He has worked on over 100 titles in his home country, including internationally recognised titles such as *Bilans Kwartalny* (1975), *Spirala* (1978), *Constans* (1980), *Imperativ* (1982), *Rok Spokojnego Slonca* (1984), and *Zycie za Zycie* (1991), plus several others in France and across other parts of Europe. He made his English-language debut with Francis Ford Coppola's adaptation of *Dracula*. His other English language features – Roman Polanski's trio *Death and the Maiden* (1994), *The Ninth Gate* (1999) and *The Pianist* (2002), and Jane Campion's *The Portrait of a Lady* (1996) – were typified by his trademark grinding basses and cellos, deeply romantic themes and minimalist chord progressions.

* Text and portraits taken from the internet.

Biographies of Composers



Zbigniew Preisner (b. 1955) is Poland's leading film music composer and is considered to be one of the most outstanding film composers of his generation. For many years Preisner worked closely with the director Krzysztof Kieslowski and his scriptwriter Krzysztof Piesiewicz. His scores for Kieslowski's films – *Dekalog*, *The Double Life Of Veronique*, *Three Colours Blue*, *Three Colours White* and *Three Colours Red* – have brought him international acclaim.

Preisner has scored many feature films including Hector Babenco's *At Play In The Fields Of The Lord*, Louis Malle's *Damage*, Luis Mandoki's *When A Man Loves A Woman*, Agnieszka Holland's *The Secret Garden* and Charles Sturridge's *Fairytale: A True Story*; Thomas Vinterberg's *It's All About Love*, Jean Becker's *Effroyables jardins*; Claude Miller's *Un Secret* and Max Färberböck's *Anonyma*.



Zygmunt Konieczny (born 3 January 1937) is a Polish composer of theatre and film music.

Zygmunt Konieczny spent his childhood in the village of Szczyzyc. He made his debut in the 1950s with the cabaret *Piwnica pod Baranami* in Cracow. Since then Konieczny has composed many pieces for film, theatre performances and singers such as Ewa Demarczyk and Joanna Słowinska. He currently lives in Cracow.



Włodek Pawlik (born 1958) is a pianist and active composer of symphonic music (including piano concerto), vocal-instrumental forms (opera «*Via Sancta*» premiered in 2007 at the Polish National Opera House in Warsaw, music for William Shakespeare's sonnets), ballet («*Flow*»), as well as theatrical and movie soundtracks (including «*Crows*», «*Nightwatching*», «*The Time to Die*», «*Rewers*», *Mistyfication*). He was voted Musician of the Year in 1988 (*Akwarium Jazz Club*), 1996 and 2001 («*Jazzi Magazine*»). He has won numerous prizes for his work and received the award for the best movie soundtrack for «*Rewers*» at the prestigious Polish Film Festival in Gdynia. He also received the main prize of the Polish film industry «*Orly 2010*» (*Eagles*) for the same soundtrack.



Knife in the Water (Nóż w wodzie) 1961

Directed by Roman Polański

Soundtrack by Krzysztof Komeda

This is the film which launched Roman Polański's directing career. Built around a detailed portrayal of the tensions between three people spending a weekend on a luxury yacht, the film analyses consumer attitudes, which unexpectedly appear in a socialist society. The underlying ideas are concealed behind a psychological thriller portraying values which the film in fact rejects, causing a scandal in Poland. However, it was a great success with the public and became the first Polish film to get an Oscar nomination.



Promised Land (Ziemia obiecana) 1974

Directed by Andrzej Wajda

Soundtrack by Wojciech Kilar

This film adaptation of Nobel Prize winner Władysław Reymont's novel (written in 1898) taps into the enormous potential of the original and is enriched by Andrzej Wajda's filming of authentic outdoor and interior locations in industrial Łódź. The film is set in the late 19th century, but Wajda's modern take on the plot is also a commentary on nouveau riche Poland under Gierek's rule with its neglect of basic ethical principles. The film received several awards (e.g. the Grand Prix of the Moscow Festival, an Oscar nomination), in recognition of the work of all the actors in an unusually professional cast.



The Double Life of Véronique (Podwójne życie Weroniki) 1991

Directed by Krzysztof Kieślowski

Soundtrack by Zbigniew Preisner

Polish-French coproduction, which was directed by Krzysztof Kieślowski at the peak of his popularity, won the FIPRESCI Prize and the Prize of the Ecumenical Jury at the Cannes Film Festival. It tells the story of two girls, a Pole and a French, who were both born on the same day and despite being identical lead two different lives in two different countries. They know nothing of one another, merely sensing the other's existence. The central theme of «a double live» – a doppelganger who lives for us a different, more difficult variant of our existence, was an interesting way of speaking of Man's spiritual life.



Pornography (Pornografia) 2003

Directed by Jan Jakub Kolski

Soundtrack by Zygmunt Konieczny

This film was directed by one of the leading talents in Polish cinema, who made his debut after 1989. It is a startlingly bold, free reading of Witold Gombrowicz's classic novel (1960), in which Fryderyk, «director» of the film's events, ends up in Auschwitz – an episode which is not part of the original text.



Reverse (Rewers) 2009

Directed by Borys Lankosz

Soundtrack by Włodek Pawlik

One of the most interesting debut films in recent Polish cinema, which was awarded the Grand Prix at the Polish Film Festival held in Gdynia. The plot has two strands, both set in Warsaw, with black and white sequences from Warsaw in 1952 and flash-forwards (in colour) to All Saints' Day in more recent times. The historical plot of the film is symbolic, and has been interpreted as an embodiment of the freedom felt by the young generation of artists in relation to historical traumas such as Stalinism.

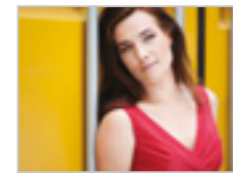
* Text written by Prof. Lubelski, posters taken from the internet.

Selected Polish Movies

The artists



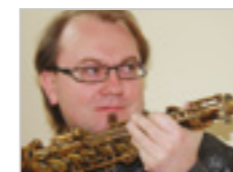
“ Polish cinematography uses a unique language developed at a time of social absurdity. This language relies on multi-level symbolism and parody. Back then movies were seen both by artists and the audience as a gateway to freedom. Over time, this specific language has become so deeply rooted in Polish culture that it is now increasingly used by young generations of artists. Music is an integral part of this language. Polish film soundtracks were written by such renowned award-winning composers as Krzysztof Penderecki, Wojciech Kilar or Zbigniew Preisner, to name but a few. There is no better endorsement of the quality and greatness of this film music than these names...”



Anna Ciborowska is a pianist who likes to stray off the beaten track. Alongside classical music, she also improvises (her own «Exprezz» project) and plays cross-over and contemporary music. A regular performer in Europe, she has recorded for the Universal, ARTE, RTBF, Dux and Maelstrom labels.



Tadeusz LUBELSKI Polish historian of cinema and film critic, born 1949. Professor of Jagiellonian University in Cracow, director of Audiovisual Art's Faculty. He published a lot of books, like: New Wave. Some Adventure of French Cinema (2000), Film Encyclopedia (2003), Wajda (2006), A History of Polish Cinema (2009). In 1994-2006 he was a deputy chief of monthly film magazine „Kino” in Warsaw; in 1995-2001 and 2006 he was a programme director of Cracow Film Festival. Member of FIPRESCI and of EFA- European Film Academy, the film expert of the Minister of Culture in Poland.



Cezariusz Gadzina has performed in recital and at many music festivals on four continents (Europe, Asia and North and South America). Since 2008 he has been artistic director of the European Saxophone Ensemble, which has been named Cultural Ambassador of European Union. He has recorded for many national radio and TV stations and for the labels BMG, KOCH Classics, Cypres Records, Not Two, Selles Records, Edition St Paul, B Sharp Records, Ambivalence, Maelstrom, FMR Records, A-Shams Records and De Werf.