

Contents

Introduction	13
1. Methodological Issues	15
1.1. The subject, aim and scope of research	16
1.2. Types of research method	16
1.3. The sources for research	18
1.4. The state of research	19
2. Composer	21
2.1. Family and friends	22
2.2. Life and creative work – calendar	32
2.2.1. Childhood – before the war (1928–1939)	32
2.2.2. Youth – the Second World War (1940–1945)	33
2.2.3. Adulthood – after the Second World War	39
2.3. Tadeusz Baird’s artistic worldview	66
2.3.1. Attitude to the past and to the artistic ideas of his times	66
2.3.2. The role of the composer in twentieth-century culture	68
2.3.3. The social role of music	69
2.3.4. Artistic attitude	70
2.3.5. The process of composing	71
2.3.6. Teaching composition	73
2.3.7. The relationship between words and music	74
2.4. Tadeusz Baird’s creative personality	77
3. Work	85
3.1. Changes in compositional style	86
3.2. The neoclassical strand (1949–1955)	88

3.2.1. In old style: <i>Colas Breugnon</i>	91
3.2.2. In cheerful mood with folk accent: the Piano Concerto	98
3.2.3. With panegyric elements: <i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup]	101
3.2.4. Of 'Romantic' expression: the Sinfonietta	104
3.3. The art of twelve notes (1956–1967): <i>Four Essays</i>	112
3.4. Expressionist drama (1966): <i>Jutro</i> [Tomorrow]	128
3.5. Sonoristic tendencies (1968–1978) – <i>Sinfonia breve</i>	147
3.6. Towards postmodernism (1980–1981): <i>Głosy z oddali</i> [Voices from afar]	159
3.7. Summary	169
4. Reception	175
4.1. Methodological strategy	176
4.2. The first period of reception (1949–1981)	179
4.2.1. The purely receptive form of reception	180
4.2.2. The analytical-creative form of reception	198
4.2.3. The creative form of reception	271
4.2.4. The analytical form of reception	297
4.2.5. The diffusive form of reception	301
4.2.6. Summary of reception in the years 1949–1981	331
4.3. The second period of reception – posthumous (1982–2010)	332
4.3.1. The analytical-creative form of reception	332
4.3.2. The creative form of reception	374
4.3.3. The analytical form of reception	389
4.3.4. Summary of reception in the years 1982–2010	392
Summary	395
The oeuvre of Tadeusz Baird – an attempted appraisal	396

Chronological Catalogue of Musical Output 403

List of Abbreviations 463

Appendix 467

List of Tables 475

Bibliography 479

Index of Names 525