



**DUX 1151 / 2015**

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### **Maciejewski Variations**

**Maciej FORTUNA** – trumpet, **Krzysztof DYS** - piano

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#### **Roman MACIEJEWSKI**

- \* Notturmo Variation Drommen
  - \* Variation No. 1
  - \* Variation No. 2
  - \* Variation No. 3
- \* Fjattrad Variation
  - \* Eko Variation
- \* Kołysanka Variation No. 1
- \* Lamentatio IV de Requiem Variation
  - \* Variation No. 1
  - \* Variation No. 2
  - \* Variation No. 3
  - \* Variation No. 4
- \* Kołysanka Variation No. 2

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**DUX Małgorzata Polańska & Lech Tołwiński ul. Morskie Oko 2, 02-511 Warszawa**

tel./fax (48 22) 849-11-31, (48 22) 849-18-59

e-mail: [dux@dux.pl](mailto:dux@dux.pl), [www.dux.pl](http://www.dux.pl)

**Aleksandra Kitka-Coutellier – International Relations** [kitka@dux](mailto:kitka@dux)

## THEY

Although they both come from two different worlds of music, they are known primarily for their achievements in the field of jazz and improvised music.

Fortuna/Dys project earned the acclaim of jazz scene critics in the past year 2013, when the duo released the album "Tropy" ("Clues"). The widely-reviewed album turned out to be one of the album of the year by PolishJazz and also won a huge number of positive reviews, among others, at the [allaboutjazz.com](http://allaboutjazz.com) portal.

## LANGUAGE OF MUSIC

The music which Maciej Fortuna and Krzysztof Dys create is communicative.

Total acceptance of diversity, combining styles, have become the appropriate means to engage in a dialogue with the contemporary, young listener, also to do away with the border between them; it turned into full boldness and naturalness in the creation of forms.

It is the honesty and timeliness of communication that have the decisive influence on the reception of the whole.

It is music that opens up to the listener.

The twenty-first century culture, according to some, has the structure of the rhizome – it is multi-dimensional, multi-threaded and uses all available contexts without simultaneous assessment of any of them.

## STRUCTURE

The shape of the composition was dominated by the form of the variation treated in the manner typical of improvised music. The original motivic material became only the starting point for further processing of the composition. A potential source of variation can be any element of the original composition - from a single theme, the voice of bass, characteristics of the metro-rhythmical layer to the formal and harmonic inspiration. The level of modifications of the works constitutes the arisen interpretations as copyright separate forms of composition. At the same time the original overtone of Roman Maciejewski's particular compositions was treated very seriously.

## FROM THE PERFORMERS

The tracks "Eco", "Drommen" and "Fjattrad" are among those Roman Maciejewski's compositions which had never lived to see publication. We are glad they have the chance to see the light of day in our modern interpretation.

## ABOUT COMPOSER

Roman Maciejewski was born in 1910 in Berlin. His mother, a music teacher, fostered his musical interests. As a little boy he attended the conservatory of J. Stern in Berlin. Later on, he studied in a conservatory in Poznań, where he obtained a diploma of piano specialisation. The 18-year old Maciejewski, recommended by Stanisław Wiechowicz became the head of the Stanisław Moniuszko Choir of Poznań, with which he gave concerts in Poland and abroad. He transferred to study composing at Warsaw Academy of Music, where he was a student of Kazimierz Sikorski.

*"He was a star amongst the students, Witold Lutosławski recalls him, he even conducted his works performed by the student choir, in which I was singing, too. (...) I can remember for example a series of beautiful Polish folk songs. Maciek – as we then called him – conducted with a great enthusiasm and temper. (...) He played the piano brilliantly. In a hall of the Institute of the Propaganda of Art they organised concerts (...), where Roman performed as a piano player, where he played his mazurkas, and the Billitis Songs of his were also in the repertoire. All this made a huge impression and sensation. (...) Beautiful sound was always the characteristic of his music. "*

*"Once again something of imperishable values emerges in Polish art" – said Karol Szymanowski after one of his concerts.*

Roman Maciejewski did not graduate from the Academy though. He was relegated from the Academy for organising manifestations supporting Karol Szymanowski, whom they wanted to dismiss from the dean's post.

Hence he left the Academy in 1938 and went to Paris. This extraordinarily talented, brilliant, vigorous young man very quickly became popular in various Paris circles. He lived the life of a "thin student", but also a favourite of the great financiers and aristocrats.

He continued his education being a student of Nadia Boulanger, he got acquainted with Stravinsky, Honegger, Poulenc, became a friend of Rubinstein, who greatly enjoyed playing his works, he also acted in the Association of Polish Young Musicians in Paris. Very often he travelled to Geneva, the seat of the League of Nations, being invited by the diplomatic community.

In 1938 having been invited by the outstanding choreographer Kurt Joos he left for England to co-operate with his ballet. Soon he married one of the ballet's dancer, went for a short period to Goeteborg to introduce his wife to the family but the outbreak of the II World War caught him there. He did not return to the British Isles. The years of war and the period just afterwards he spent in Sweden. He was very active. Each month he played on the Swedish radio the works of Chopin, wrote music for the theatrical plays of Ingmar Bergman, transcriptions of the great classics for two pianos and he composed of course.

Being deeply moved by the lot of his country-fellows in the occupied by the Germans country he organised the Association of the Polish People in Sweden, which he headed. He tried to help people who fled Poland. The worsening state of his health though made this activity difficult. After he grew disappointed with the traditional medicine he began to study Far East philosophy, exercise yoga and apply psychophysical exercises. He totally changed his lifestyle — he abandoned civilisation and hide in the woods of Sweden. It was there, far away from the rest of the world, where the idea of a composition, which was absorbing Maciejewski for the following several years was conceived. It was "Requiem" (Missa pro defunctis) written for liturgical phrases of the funeral mass. For its motto the composer had chosen the verse of the Gospel of St. Lucas (23, 24): 'Father, forgive them, for they do not know what they are doing'. The mass he dedicated to The victims of human ignorance, the victims of all the wars, the victims of human abuse, the victims of violation of God's order of nature".

The culture of Far East not only altered his lifestyle, inner philosophy, but also his attitude towards art. Being himself a modernist he could not catch up with the newest concepts of the contemporary avant-garde any more. He stuck with the values already tested, also because he wanted "Requiem" to reach the widest audience possible. He wanted to address to their sensibility with the language of music. The language comprehensible for everybody regardless their background, views. The universal language. Meanwhile he separated from his wife. That is why he took up the invitation of Arthur Rubinstein and went in 1951 to California. After the introduction by the great piano player to the local artistic circles he got a couple of lucrative propositions. Maestro Arthur himself asked Maciejewski to write a piano concert for him, the film giant Samuel Goldwyn offered hiring him on one of the key musical positions in Metro Goldwyn Mayer.

A fairy tale career laid at his feet But the artist totally absorbed by the work on "Requiem" did not accept any of these proposals. It would have required too much compromise. He took up a job of an organist in a Polish church in Los Angeles though.

He commented on his decision in a letter to his family as follows: *'Of course, instead of a hard work on a composition of the size like 'Requiem' I could probably write a concert, or a symphony, or do some 'wholesale' of a bunch of miniatures, which would give people only temporary moments of pleasure, but I do know that I have other goals to strive for and so I accept all the consequences that result from my decision willingly. I relinquish the more glittering and at the same time superficial life of an artist with 'a career' in order to continue work in my appropriate field with the complete determination and inner peace, independently of the life conditions and any other factors'*. Maciejewski felt a strong connection with nature, universe and the Creator; And only in such a moment, when he was totally subject to the spontaneous creative passion, he put down what he had deep inside, not paying any attention to the current trends or fashions. The most important for him was the mere creation act, true reflection of the inner truth. Unfortunately, he did not care much about his compositions afterwards, maybe with an exception of "Requiem". The best proof of that is a fact that only in 1994 he facilitated gross of his output to the world of music, granting to Poland more than 100 manuscripts of his compositions, in majority unknown. He wanted to be an independent man, which he manifested in his lifestyle, his views, and his output. This independence was a result of enormous relinquishments. But it allowed him to keep a priceless thing - a life consistent with his own truth.

**Maciej FORTUNA** - Polish trumpeter, jazz composer and music producer.

He was born on 13 September 1982 in Leszno. At the age of twelve he started playing the trumpet. In 2008 he obtained a master's degree in legal sciences at Adam Mickiewicz University in Poznan. In 2010 he graduated with honours from Karol Lipinski Academy of Music in Wroclaw. Two years later he obtained the degree of Doctor of Musical Arts at Jan Paderewski Academy of Music in Poznan. The topic of his dissertation was: "Creation of works inspired by contemporary opportunities of electronic processing of trumpet sound in jazz." In 2014 he was honoured with the City of Poznan Artistic Award granted for "outstanding international achievements in the field of modern jazz proven by the recognition of Polish and foreign critics." He is one of the most active Polish jazz trumpeters of the young generation. He performs with his bands all over the world. All the time he quests for new forms of expression. Apart from creating his own language of musical expression and extending the sound palette, Maciej Fortuna is experimenting with live electronics and electronic processing of the sound of the trumpet. He is currently lecturing as associate professor at Ignacy Jan Paderewski Academy of Music in Poznan. He also conducts Fortuna Music publishing house. He has two cats which he adores.

**Krzysztof DYS** (born in 1982) began his musical education in 1989, starting with education at Grażyna Bacewicz State Primary School of Music in Koszalin, in the piano class of Lucyna Hermanowicz, M.A. In 2001 he began studies at Ignacy Paderewski Academy of Music in Poznań at the Instrumental Department under the supervision of Prof. Anna Organiszczak, where he graduated from with honours in 2007. After graduation he worked as an assistant in a classical piano class at Ignacy Paderewski Academy of Music in Poznan. Since 2013 he has been an employee of the Department of Jazz and Popular Music of Poznan Academy of Music. He is currently working on his PhD under the guidance of Prof. Krzysztof Przybyłowicz. He is a member of Waclaw Zimpel, Maciej Fortuna and Maciej Kociński's quartets. Permanently he also cooperates with Lena Piękniewska. He has performed with musicians such as: Jerzy Milian, Jacek Sykulski, Mikołaj Trzaska, Mark Almond, Nicole Mitchell, Adam Bałdych, Dana Hawkins, Klaus Kugel, Chrystian Ramond, Mwata Bowden, Walter III Smith. He is the winner of the third prize at Alexander Scriabin International Competition in Paris in 2006, the Second Prize of the Jazz Pianists Competition in Warsaw. Along with Soundcheck quartet, he won the first prize at the Jazz-Blues International Competition in Usti in 2004, the Grand Prix at the Festival of Jazz on the Oder in Wroclaw in 2005. He is also a scholarship holder of Young Creators of Mayor of Poznan.