MUSIC AND ENVIRONMENT IN RESEARCH PERSPECTIVE

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ABSTRACT

This paper is an extended version of the text Environmental Psychology as a Perspective in Musical Analysis published in 2018 [1] and presented during the SGEM Conference in March 2018 in Vienna [section 16. Performing and Visual Arts]. After the discussion during the conference about further connections between music and environment and their impact on music itself, it is obvious that the topic suggested here seems to be wider and needs more exploration. The additional material included here is based on the composers’ reflections in talks and analysis I carried out in autumn 2018 and spring 2019.

My research about music and environment started in 2018. Then I observed that the process of composing could be treated from the perspective of influences from space surrounding the author. I was inspired by environmental psychology – human factors science - as an interdisciplinary field that focuses on the interplay between individuals and their surroundings encompassing natural environments, social settings, built environments, learning environments, and informational environments. We know today that environmental psychology expands widely in attracting other areas of knowledge in its pursuit, not only psychologists but also geographers, economists, landscape architects and anthropologists. I propose to add a voice of musical theory here in studying the background of a composer’s strategies and decisions in creating a musical work.

As the topic of a theoretical view I choose some examples from Polish modern music of leading composers such as Witold Lutosławski, Andrzej Panufnik, Aleksander Kościów and Dariusz Przybylski. I concentrate on the impulse of their output (how they find inspirations to their music) and what is their compositional process (what factors have the biggest impact on it). In the present text I would like to extend the reflection of contemporary composers about this matter to show better the fields of interaction between music and surrounding area. I add new analysis about the works of Aleksander Kościów, Dariusz Przybylski, and another young Polish composer Andrzej Karatow.

I focused both on composers’ statements about their creative process as well as on how it is reflected in selected pieces. The compositional technique and inspirational ideas for compositions will be in the area of my interest. The methodological background for this paper is based on studies by E. Clarke, Music and Consciousness. Philosophical, Psychological and Cultural Perspective, Oxford 2011; R. Gifford, Environmen-

The composers’ reflections in analysis are valuable because they reflect the style of composing and underline significant factors determining the compositional shape and composers’ strategic decisions. The following publications were included as the examples, e.g. A. Kościów, Lithaniae: dzieło jako krajobraz. Autorefleksja twórcy, Warszawa 2013; A. Panufnik, Impulse and design in my music, London 1974; Ch. B. Rae, The Music of Lutosławski, London 1999. https://www.dariuszprzybylski.eu/ 2018. The results from the talks to composers in autumn 2018 and spring 2019 are a new thing I introduce here to extend the topic of my research.

Keywords: musical analysis, environmental psychology, musical space.

INTRODUCTION

Contemporary music is still inviting us to discover its paradigm. How musical pieces are composed and what is the purpose of composers today? – here are the most intriguing questions of musical theory. Next task is how the sound’ space relates to the surrounding world and what is its possible impact on the listener. Composers refer very often to different inspiration coming from the outer world. I carried out some talks to composers in autumn 2018 and spring 2019. I noticed the special interest for the surrounding space they express. Moreover, inspiration for their music comes very often from this area. The results of this reflection I include to this text.

We are all dived into reality. And what that reality is today? It is dominated by electronic devices and media, different styles of life and multi canals of communication. It makes us all members of the specific modern cultural and social space. We can admit that composers, like the others, are also influenced by space and their creativeness is in some kind in relation with the surrounding area. In other words it is connected to life conditions and other circumstances, even if they do not realize it. But a musical work as a cultural and social message reflects it all.

Environmental psychology as a methodological perspective

My interest for environmental psychology aroused during my performance studies. In that moment I realized how big influence can have environment in wide sense on an artist. This influence can be shown not only in cultural and artistic dimensions but also in simple basic daily living elements such as neighborhood, surroundings, architecture, placement, nature or lack of nature, urban landscape and other people’s presence during the artistic process.

How we feel in a place we live with all its advantages and disadvantages is as much important as other factors like education, job experience, cultural atmosphere and other ‘higher’ impulses of creative acting. As it is said before, possible relations between individuals and their surroundings which determines ambiance for creativeness is the topic of environmental psychology. This new branch of psychology designs an interdisciplinary field that focuses on the interplay between a man and the direct factors from the outer space influencing and determining his
psychological reactions and behavior. It is worth mentioning that the field defines the term environment broadly, encompassing natural environments, social settings, built environments, learning environments, and informational environments [2]. All of them can be consider when analyzing composing process in music.

Although environmental psychology has not been developed yet on musical ground I think it offers attractive and effective tools in discovering the reasons of musical creativity, observing impulses of composing as well as describing the background of musical output. It is interesting why composers create these forms, choose these inspirations, and rely on these bases or rules and not on the others. By now researchers have tried to find answer for these questions mainly in hermeneutic explanations based on cultural connections or biographical moments and their possible influence on the artist’s choices and motivations. I am convinced that this perspective is not clear enough because cultural and biographical context is not sufficient. The factors like surroundings and space elements are also important and sometimes they have more decisive effect on the shape of a piece of art than the cultural and biographical ones. Moreover, I observe that environmental perspective can be more detailed and versatile than traditional methods. It also reflects the today’s way of thinking and refers to musical and non-musical elements consciousness, which play an important role in musical process [3].

**Composers feelings**

Contemporary composers seems to be more communicative than their colleagues in the past in describing their conditions of life and artistic work. When examining the history sometimes we can suppose what were the circumstances of the composers’ life and work then basing on their biographical facts. We can take into account where they lived and what was the life standard as well as what were their feelings about this. For example Beethoven liked nature and Mozart was overloaded and composed very often during the nights. Both of them were influenced by the Viennese classical style of the end of 18\textsuperscript{th} century because they lived there in that time and the widely popular style was the source and the aim of their artistic work. In that time composing was more a job not a kind of creativity or art so they did not pay so much attention on their surrounding except of tending to get some luxury or higher level of life like every one of us in every epoch.

Nowadays composers’ social status changed a lot. From the beginning of 19\textsuperscript{th} century, when romanticism aroused, composers became definitely artists and individuals not workers of the court or institutional officers. They broke the boundaries and overcame the social limits of musicians’ positions and started to explore new fields of art. From that moment they have been focused more on life surroundings, creative atmosphere, the circle of inspiring society and simply the space which could bring artistic potential. They started to travel because of it and organized their life according to their artistic expectations. It was clearly seen at the turn of 19\textsuperscript{th} and 20\textsuperscript{th} century when cultural situation change more on the benefit of the artists. Impressionists were those who started to look for the creative space for their art choosing open space. Moreover they changed priorities – the art was the most important thing in life for them and everything should revolve around it.
They established their studios in private gardens or even on a boat (like Édouard Manet) to have closer contact with nature which was the strongest inspiration for their painting. We could say that they were strongly environmental oriented and conscious and they benefited from them. They wanted to observe light changes, colours vibrations, plants and landscapes as themes for their canvas. They explored the new techniques of painting immersed in the area of inspiration. That was their happiness and the aim of their lives. They reduced the environment to the basic elements needed for their artistic activity. They could resigned from all other things like employment, earnings, social position, family connections and even comfortable housing or food. They were ready to devote everything to art.

**Music and environment in connection**

What are than the most important environmental factors which influence composing process? Let’s refer to environmental psychology to define them. They can be shown as follows:

**Space-over-time orientation:** which includes social, political, economic forces as well as time and place influence in physical settings. Composers are anchored in a special place in a particular time. Contemporary composers can easily clear the limits of time and place thanks to the internet and new media. They can contact other artists or cultural centres around the world and exchange their products without changing the place. Moreover, it is easier to travel in the contemporary world so the flow of styles and composers technique is more feasible than in the past. We can observe internet concerts or on-line productions like virtual choir formed from singers from all over the world. Although freedom form traditional time and place limits is something real in contemporary world place identity is still one of the most important factor which has a big impact on personal’s life and artistic decisions. It is traditionally defined as a ‘sub-structure of the self-identity of the person consisting of broadly conceived cognitions about the physical world in which the individual lives’ [2]. These cognitions define the daily experiences of every human being and refers to one’s attitudes, feelings, ideas, memories, personal values and preferences toward the range and type of physical settings. Place seems to be a crucial element which shapes our minds and system of sensitivity and it supports to define personal values, attitudes, feelings and beliefs and also expectances about the physical space. The place of one’s existence can be satisfactory or not in his opinion. Therefore, positive or negative experience with a place is observed. It always creates the past and presence of a person and plays an important role in creating the plans for the future.

The individual is often unaware of the array of feelings, values or memories of a singular place and simply becomes more comfortable or uncomfortable with certain broad kinds of physical settings, or prefers specific spaces to others. Sometimes artists seem to be more aware of the above factors. Life’s stories of immigrant composers like Andrzej Panufnik can be a good example here. Under the pressure of communism regime in Poland at the beginning of 50-ties of 20th century Panufnik realized that he cannot exist in this surrounding anymore and decided to leave Poland. Not only had the external political and social factors determined his decision but also personal and family problems. His parents died, he suffered from the tragic...
death of his infant daughter and he experienced marital conflicts with his wife. All these facts reinforced by hard conditions of daily life pushed him to this radical decision. This landmark in his life was at the same time a straight proof of his environmental awareness and the will of change it. He decided not to be under environment’s rules but he listened to the inner voice or maybe intuition and followed the tendency to create a new environment for his life and work. Finally, it appeared a good decision because his life changed definitely for the better in exile. Despite this he kept the place identity of his past in Poland, a great and deep memory of his fatherland. He expressed his patriotic feelings in his compositions written outside his native country. This factor can be related to place identity described in environmental psychology as the individual’s incorporation of place into the larger concept of self. These are collections of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings. A person gains a sense of belonging and purpose created by the influence of environment, which then gives significance and meaning to their life [4].

In Panufnik’s life we can observe five central functions of place-identity: recognition, meaning, expressive-requirement, mediating change, anxiety and defense function. Place identity becomes a cognitive database against which every physical setting is experienced. The activities of a person often overlap with physical settings, which then create a background for the rest of life’s interactions and events.

In Panufnik’s life and music, not only the social and political surrounding played the significant role. Composer was a great amateur of nature with all its direct factors. He admired trees, leaves, flow-ers and landscapes in general. Above all, he appreciated calmness of being in nature. When living in England, in Twickenham (the district of London), he spent about one hour on walking along the river Thames every day. That was his obligatory activity, which gave him power and strength to compose. That was also the exact moment of composing – he admitted that he composed often during a walk. He planned the musical structures, he selected sounds and rhythms and he carried out this process in his mind when he was walking. He treated it almost as a ritual and it brought him much pleasure and joy. That was his own way of composing.

Environmental consciousness

Some researches theorized that one way to examine an individual’s environmental consciousness is to recognize how the physical place is significant, and look at the people/place relationship. Environmental cognition (involved in human cognition) plays a crucial role in environmental perception. All different areas of the brain engage with environmentally relevant information. Environmental psychology addresses environmental problems such as density and crowding, noise pollution, sub-standard living, and urban decay. Noise increases environmental stress. Although it has been found that control and predictability are the greatest factors in stressful effects of noise; context, pitch, source and habituation are also important variables [5]. Environmental psychologists have theorized that density and crowding can also have an adverse effect on mood and may even cause stress-related illness. The artists have always exalted personal space and territory. As individuals, they tried to find and create a special personal space for creation. It is a special
study, atelier or the art room known also as a retreat – a separated and quite place where one can write, play, compose or paint. The most famous are the retreats of painters and sculptors, e.g. a retreat of Igor Mitoraj in Pietrasanta in Italy. In those places the environmental consciousness is bigger than ever and it plays an important role in artistic process because it is a great source of impulse, inspiration and perfect atmosphere for creating.

But even in those quiet and favourable places artists notice some significant obstacles. Noise is an irritating problem for composers. Many of them complain of the high level of sounds interrupting their composing work. Lutosławski even built the special sounds curtain in his studio to quieten the place. He needed special place and special time for composition. In his opinion, the work conditions were crucial for the results of his work. He was a purist in creating conditions for his work and he based on help of close family (his wife and his stepson) to ease this situation [6]. Panufnik also underlined the key role of a quiet place for composing in his artistic work. He suffered from the crowd and he avoided other job duties (e.g. conducting or other forms of employment) which in his opinion stole him a valuable time that he could devoted to composing. He was extremely happy when he moved to the house in the river in Twickenham - a suburban district of London and he organized a separated studio in the deepest place of the garden where he could work in peace and silence. There were perfect conditions for work for him and this surrounding played a crucial role in boosting his composing energy in the mature years of his life. He seemed to be completely aware of it as he emphasized this fact very often in his biography [7].

Younger generation of composers, born in 70-ties and 80-ties of 20th century, is not as sensitive and demanding about the work conditions as their older colleagues were in their times. Younger artists combine composing with different activities. They have various jobs in social and cultural life. There are among them academic lecturers, academic officers (rectors, deans), choir or orchestra conductors, leaders of public organizations (e.g. Dariusz Przybylski is a vice dean and a member of the Polish Composers Association board) publishers and even awarded writers (Aleksander Kościów is the vice rector and the author of several widely read novels and father of 3 children). They are also active parents, family members and friends. They fulfil their duties with passion and find time for composing. They seem not to be excessively demanding and they do not expect sophisticated conditions for their work. However, what is interesting although they accept in generally a place where they live, they look for the special ambiance, special atmosphere that can give an impulse of inspiration for composing. They rather feel it than describe the parameters of it. They call it ‘phenomenon of the spot’ and they appreciate every single manifestation of friendly environment. They like finding inspiration when travelling or contacting other cultures and places (e.g. Dariusz Przybylski in Germany and USA, Aleksander Kościów in Japan) what can be another expression of breaking limits and obstacles of time and space in the modern world.

Environment as an impulse and background in artistic composition

Environment not only plays a significant role as a determining factor of creativity process but also can be involved in a composition as one of its elements. Works
of performance and visual artists are more distinctive here. I would like to mention that there are the artists who call themselves environmental artists because their art connects with environment both during the composing process and after it when they locate their works in special surroundings, in open air. Their works blend perfectly impulses form the closest circle, which can be form with nature, landscape but also urban structure or architecture. The landscape in this case is one of the elements of the piece of art’s form and meaning. One of the most beautiful contemporary works connected with environment are in my opinion sculptures by Igor Mitraż (Ikar), that are located in public space in the cities. They not only improve the appearance of cities square and places but also introduce the element of art into the urban organism and induce pedestrians to reflection about ideal shape and eternal beauty in modern dialogue. Another one is the Californian performance and visual artist Lita Albuquerque who is a painter, a sculptor but she an environmental artist. She produces unusual installations placed in open space and forming the special shapes in nature. In her installations, three elements meet together: time, space and matter (Stellar Suspension 2008, Terra Incognita 2005). She is also an author of ephemeral works such as Stellar Axis 2007 or Spine of the Earth 1980, which engage strict connection with nature. They are in natural space lasting only a definite particle of time and then disappear.

I ask Zbigniew Bargielski (born in 1937) – Polish famous contemporary composer, also a poet and writer, to express his feelings about the artist’s identity and its possible connections with social and natural environment. His reflection concerns the most the dynamic relation between the artists’ inner and outer space. The composer admits that the creator’s identity is a mystery, because it is shaped by both the external and the internal world. We can talk here about the percentage of the interdependence of one factor to another, which is an individual matter. The “identity” of the creator can both forge himself and the “externality” in which he finds himself. This external environment is full of secrets and surprises, which does not exclude the sometimes mysterious, internal metamorphosis of the creator. Whether and how the creator responds to “externality”? Since which moment his reactions begin to come alive at all? When his mind and body begins to react to “externality” and to which? Here the possibility of impulses and their strength varies. What influence “externality” has on creativity? This is a key question and very intriguing question but unfortunately it must remain without the concrete answer because this influence is extremely different. It can oscillate from the minimum to the maximum of perception.

Let us find some example of interaction between environment and music in Polish contemporary musical works. I reflect here to the selected pieces written in the years 2012-2018 by Warsaw nowadays composers.

Aleksander Kościów – Polish contemporary composer, born 1974, treated one of his musical pieces in a context of the landscape. His comment to Lithaniae reflects the work’s connections with sound scape (Lithaniae as a landscape). Orchestral works usually follow the time order what means they are linear. Lithaniae for orchestra attempts to brake this rule. It forms a situation of a work simulating its spherical shape expected to be a kind of ‘environment’ composed of sounds. Environment is
here as an area outlined by horizon, which surrounds the aware spectator. The fact that this environment surrounds the spectator is crucial for the difference between linear narration based on the reason, the result, and spherical one where all the elements of its environment are simultaneous. From the perspective of the spectator, they are freely experienced sounds segments. The spectator is not obliged to trace the only one logically composed path of narration. The spectator is free in choosing the way of observing the musical environment. He has a latitude in interpreting the musical passage and the musical work becomes a kind of a record of freely penetrated space. Composer creates a message to a listener as follows: ‘you are surrounded by infinite spherical environment, and you can go anywhere you want because there are not obligatory traces here. Any track you choose will be a kind of sequence of things not because it is like this as a result of the narration technique but because you decided to follow it and you wanted to go here or there and touch this or have this or that experience [8]. The aim of creativity was to create a musical work differently and to give a listener an unexpected field of experience.

This idea is a canvas of the composition Lithaniae. The composition is based on nebular structures formed with the very subtle surrounding sounds played as a net of lines. It bring the effect of the nebulizing the area with sounds which appear slowly one by one in a vertical construction. The opening fragment of the piece shows this concept perfectly [Example 1].

It can be said that Aleksander Kościów belongs to the creators inspired by space in its natural dimension. This inspiration comes from its real impact, both direct, close – as a landscape that unfolds in the immediate local environment, in the nearest environment (street, city, a place where you are) and the distant one – as a fascination with its infinity, continuity, distance (landscape of nature, sky, cosmos). What is important here is the composer’s own preferences regarding the sound environment. The composer feels pleasure and satisfaction from being among sounds that are not determined by any purpose, necessity and logically progressive narration that we are used to, listening to, for example, in classical-romantic music. The sounds disperse into different directions and this is a sound effect, which in itself can be enough for the musical piece itself, to create its main idea.

The landscape is a symphonic phenomenon - and music is a landscape phenomenon - the composer states and implements this idea in his works. The sound landscape around us arises automatically, without our knowledge, interference or participation. By strolling inside, we become involuntary spectators, listeners, and viewers. Various sounds reach us and get us to sail away in a moment. “I would like to fall into music and not be led by it,” says the composer. This suggests a certain state of surrender, and perhaps even a sense of freedom. Shedding in music means allowing it to surround us, to act spontaneously and offer reception paths, after which the listener can move freely. Those sentences can be another proof of the environment influence in music.

When we look at the younger generation of Polish composers, we can find a similar approach. Andrzej Karatow (born in 1991) – a composer, pianist, arranger, emphasizes that friendly space is his leading inspiration for work. He recalls the a memory of a static, calm landscape in
which one can observe the play of elements and feels the atmosphere acting in a special way on the senses. Landscape references have been his personal inspirations for last few years. The landscape is the main theme here, and the color, construction and visual associations are close to it. Many times he treats music paper (which very often means a computer) as a kind of multidimensional canvas in the picture. Composer said in our conversation in autumn 2018: I do not “translate” the image into music - I try to discover my musical language by penetrating and exploring the visual, multi-faceted sceneries. By combining music with synesthesia, I try to achieve the integration of sound, its color and time. However, the best link-symbol for observing the paradox of variability and permanent landscapes is a journey. Earth, “carnal” material surface, tectonic plates, colors - these are just a few of the many elements that I am trying to combine in order to achieve the spiritual aspect of stativity and unpredictability in music. Improvisation - as a technical and expressive element - symbolizes in my music movement, “traveling” through sound surfaces, bonding everything into one, organic whole. This organic vision of music strictly connected with the space of nature, landscapes and even the cosmic dimensions can be the next manifestation of composer’s fascination of environment.

Dariusz Przybylski – Polish nowadays composer representing younger generation, born in 1984, uses different inspirations, which reflect environment impact on compositions. One can discuss that these inspirations can be also justified by impulses coming from different areas of cultural background. Yes indeed, but the environmental perspective seems to be wider here and can give not only explanation of just inspiration sources but can also throw light on the inner structure of the work in connection with external impulse. We can find environmental influence especially in composer’s recent works written in the years 2014-2017. Among significant examples worth mentioning is Explosion/Description Op. 97, for 2 speakers, vocal ensemble, 5 instruments and electronics which refers to the physical phenomena of nature. Another interesting example is the kind of cyclical compositions titled Omaggio a Pasolini which is composed of the following pieces: Fontana di amore per nessuno. Omaggio a Pasolini Op. 95, for saxophones, boy soprano and symphony orchestra, Musica in forma di rosa. Omaggio a Pasolini Op. 86, for violin and orchestra and Musica della notte. Omaggio a Pasolini Op. 91, for percussion and orchestra. They are inspired by the shapes and phenomena observed in surrounding environment especially connected with a person who is the main character of the pieces and to whom the pieces are dedicated. What was the main inspiration source is not biography, not music or art itself but straight environment and its elements. The most intriguing here seems to be another cycle of works dedicated to Mark Rothko and inspired by the colours of his paintings. There are three compositions here: Green and Maroon. Hommage à Mark Rothko Op. 71c for alto saxophone and string quartet (ver.), Red on Maroon. Hommage à Mark Rothko Op. 84 for accordion and piano and Murals. Hommage à Mark Rothko Op. 83 for accordion, piano and symphony orchestra [Example 2]. The first two are based on colours dominating in Rothko expressive works. The last third is inspired not only by colours but also by a form of modern street art – mural, which is interweaving the nowadays urban space.
Example 2. Dariusz Przybyski, Murals. Hommage à Mark Rothko, op. 83 [10].
and is one of the most typical element of today’s cityscape.

Dariusz Przybylski seems to be a composer who is especially sensitive to the intertextual impulses from the outside space. He finds inspiration in fine arts, which comes during his visits of exhibitions. The latest manifestation of this tendency in his music, very similar to the example mentioned above referring to the painting of Mark Rothko, is the composition *Ich war, Ich bin, aber ich werde nie wieder sein* from 2018.[Example 3] performed in Frankfurt/Germany in November 2018 by the prestigious instrumental group Ensemble Modern. Przybylski wrote this piece in connection with the painting and other works (graphic, poetic, architectonical) by Wenzel Hablik (1881-1934) - one of the most frapping German expressionists. Composer visited the exhibition devoted to Hablik titled *Impressionen der Ausstellung. Wenzel Hablik – Expressionist Utopias. Painting, Drawings, Architecture* output in Berlin in 2018 in Martin-Gropius-Bau. One of the graphics by Hablik presented during the exhibition inspired the above-mentioned composition. It is worth noting that the graphics by Hablik show selected texts, motto, and sentences written by him and recorded afterwards in the so-called *Die Gläserne Kette* project. Composer selected one graphic as a basis for his composition. Probably the one that fascinated him the most. This graphic, which became a direct impulse for the musical piece, contained the text sentence: *Ich war, ich bin, aber ich werde nie wieder sein* in English: I was, I am but I will never be. Maybe it was a motto for a composer, maybe he was attracted by this artistic or quasi-philosophical message. Finally, this graphic became a leading motif for his composition.

Let us say more about graphic itself. On the empty background in a square, grey in colour, only the inscription appears. It is very simple and economical in means but highly telling. The graphic plays the role of a canvas of the work, and perhaps even its message. It is finally the title of the musical piece. The inspiration we encounter in this composition has the character of a momentary impulse, a revelation, and an expressive accent that is strong enough to create the need to compose. We can talk here about the effect of visual stimuli, evoking certain emotions or associations that form the basis of the composer’s work.

The composition itself has no further connections with the graphic. Dedicated to the Ensemble Modern group, it is a part of the area of works limited by seemingly pre-existing conditions, independent of the composer’s decision that come from the outside world such as composer’s order. This is a piece for a trumpet and 13 instruments, in one-part, kept in the form of a sound image, a colorful impression in which repeated motifs form the main axis of the piece. They disperse in the space of the musical work to obtain a vibrating structure made of numerous layers of sounds. On its background the expressive part of the soloist appears, a peculiar Arabic of the intensely outlined musical line, full of virtuoso color sounds and dynamic expression.

With such a quasi-concert form, the mentioned verbal motif, used as the title of the piece, is on the top of the composition and play here the key role despite it does not enter the inner structure of the work. It is the one, which appears as the first element and opens the gates of non-obvious references. This sentence could rather arouse the listener’s association with a literary work, which would be an impulse for
the creation of a work. However, the connections relay in a plastic work placed in the context of other works of this kind. This graphic itself, especially the text, plays a role not only of semantic but also a graphic representation and is one of the elements of a thematically coherent exhibition. We are therefore in this composition as recipients constantly surprised, and the meaning hidden in it requires multi-level reflection.

CONCLUSION

Concept of environmental psychology rules in music used in analysis can give an interesting perspective for musical understanding especially in analyzing the process of composing. We can see music like a process based on compositional decisions and impulses which are strictly connected with surrounding place and time. Moreover they are often caused by them. Most of them also expresses their admiration for environment which becomes the impact factor on musical structure and should be included into it when listening and perceiving music.

The main results of my studies which I wanted to present here can be closed in the statements that these four composers I mentioned here are connected with space and environment in different ways and they express their attitudes in their composition. It takes various forms: Panufnik and Lutosławski are focused on planning and perfect organization of environment that is a supportive power for their musical process. The younger composers Kościów and Przybylski are more focused on creating music as an environment and they find inspirations or their works in surrounding space both thematically and substantially.

The composers' reflection on their composing process often goes into relations among music and environment. Environment relates here to various levels – the most significant is nature, cosmos and physical space, the world with country landscapes, but also city areas. Sometimes composers reflect also to daily living conditions and the world of art. Results from this studies tell us that environment on the multilevel perspective is a significant factor for composers work. Finally, the art as a human activity appear in the world of various connections.

REFERENCES


