

Abstracts

Dariusz Brzostek, **Soundscapes in the Literary Works of Stanisław Lem and Science Fiction Film Soundtracks**

The purpose of this paper is to analyze the complex and heterogeneous soundscapes of Stanisław Lem's literary works, filled with many sounds and many voices: "the absolute silence of the cosmos", "the overwhelming hum of the future", "the unsettling knocking on a space station", "the furtive whisper of a robot". These are the sounds of Lem's worlds, in which he conjures up his futurological speculations, shaping them into sci-fi stories about humans, who-among other things-listen. Lem's space fantasies have inspired film directors and playwrights (particularly radio dramas), posing a challenge for composers and sound producers facing the problem of translating the shape of things to come, emerging from the futurological stories written by the author who gave us *Solaris*, into the language of sound and music. A peculiar sonic distinctiveness of electronic sonority rises from this genre-oriented and continuous creative practice in film and radio science-fiction with all its earmarks: spaceships, robots, advanced technologies, laboratories, and extraterrestrial worlds – all sounding "electronic," and thus exotic and distinct to those enjoying this type of fiction in the 1950s, 60s and 70s.

Olga Siemońska, **On Silence and its Theatricality. The Experience of Venetian Silence in Selected Russian Literature**

"Venetian texts" in nineteenth-century Russia employed a certain conventional model. Its image of Venice, both visual and auditory, consisted of several consistently reproduced elements. Only at the turn of the twentieth century did more individualized works begin to emerge, breaking stereotypes, and above all offering a deeper reflection on the Venetian soundscape. Writers at-

tend to the city's unique auditory space, especially the silence that dominates it. Venetian silence, despite its strangeness or even theatricality, is perceived by the artists as positive, in contrast to the bustle of tourism, which is treated as unnatural: an undesirable interference with the unique sonic environment of the city.

Agata Janikowska, *The Art of Listening. Wrocław Contemporary Theatre's Stage in the Dark*

The article is an analysis of a non-visual theatre in the context of sensory perception. It explores and reflects on the altered reception of plays involving the limitation of the sense of sight. The paper considers auditory artistic expression and the issue of synesthetic artistic experience.

Wioleta Muras, *Local Sounds Combined. A Sketch of Old Basel's Soundscape Colours*

The article presents a soundscape sketch of Old Basel (Greater and Lesser Basel, and the historical Suburb). Field research carried out in 2015 allowed to observe the characteristic sounds of this area. Its uniqueness stems from the presence of water sounds (a thick web of watercourses and inland waterway sailing). A dominant sonic element in the city centre are the acoustic church bells and city gates. Their tones in polyphony send a consistent message with the city's image. The diversity of sounds is ensured by many street musicians present in various spaces, but also tourists and city dwellers spending most of their free time outdoors (promenades along the river, town squares, and restaurant gardens), which contributes to a vivid human rumble. Restricted car access zones limit the presence of vehicle sounds in the Old Town, with the exception of the typical sounds of trams and large numbers of cyclists.

Daniel Brożek, *Always Listening Anew*

François Bayle's theoretical and technological experiments in the perception and nature of sound went hand in hand with incredibly profound and systematic work. He composed over 100 works – many of them (such as his renowned series entitled *L'Expérience Acoustique* 1969–1972; *Son Vitesse-Lumière*, 1980–1983) are often mentioned in the same breath as Ferrari's *Presque Rien*, Parmegani's *De Natura Sonorum*, Xenakis's *Concret PH*, and Henry's *Le Voyage*. His work epitomizes the modernist quest for the new in the world of

sound, from *musique concrète*, through electroacoustics, acousmatics and octophony which examine the relation between sound and space, to the theory of the nature and perception of sound, which explores the notion of time in music (*light speed sound, images-of-sound*).

Krzysztof Niżnik, **Music in an Extraordinarily Lively Acoustic Space**

Reverberation is a chief phenomenon determining the quality of our acoustic sensations. Concert halls designers have the goal of enabling musicians to employ this effect. Nevertheless, even such dedicated spaces include acoustic phenomena distorting the final shape of sound. Various types of sound wave reflection depend on concert hall size, the hardness and texture of building materials, the arrangement of furnishings, and audience presence: factors determining the quality of sound. Such interaction increases in enclosed, atypically constructed spaces that generate effects available for use in musical performance, e.g. the recording of jazz trumpeter Tomasz Stańko's *Music from Taj Mahal and Karla Casas*. Intensive reverberation allows new sound qualities to emerge in the acoustic space, which suggests that influenced by the discussed acoustic phenomena, sound may become to an extent independent.