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# eufonie

Afterglows & Afterimages

Polski Piach Plays *Reksio*



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Łódź ——— 20 November 2025  
Warsaw ——— 24 November 2025  
Gdańsk ——— 29 November 2025

# Polski Piach Plays *Reksio*

20 November (Thursday) — 8.00 pm

The Film Museum in Łódź  
1 Zwycięstwa Square  
Łódź

24 November (Monday) — 8.00 pm

Niebo Club  
21C Nowy Świat Street  
Warsaw

29 November (Saturday) — 7.00 pm

St. John's Centre  
The Baltic Sea Cultural Centre  
50 Świętojańska Street  
Gdańsk

## Concert programme

**Zenon Kowalowski**  
(b. 1939)  
Music for the animated TV  
series *Reksio*  
(dir. Lechosław Marszałek)  
arranged by: Polski Piach  
(1972–1988/2025)

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Performers:

**Polski Piach:**

**Patryk Zakrocki**  
guitars

**Piotr Melech**  
bass clarinet

**Piotr Domagalski**  
basolia

# Polski Piach Plays *Reksio*

*Reksio* evokes the most pleasant associations – both those related to the animated cartoon and those concerning music. Not everyone knows that behind the most famous dog in Polish animation there is a touching story of a composer who planned to write exclusively for adults. However, as fate would have it, he came across *Reksio*. What is more, this encounter turned out to be the composer's greatest technical test. It has long been known that music for children is made in exactly the same way as music for adults, with the only difference being that it is usually much more difficult.

Walt Disney created Mickey Mouse after he had lost the rights to Oswald the Lucky Rabbit, while Lechosław Marszałek (1922–1991) – an outstanding cartoonist, director and screenwriter associated with the Bielsko-Biała Animated Film Studio – developed *Reksio* after he had resigned from working on *Bolek i Lolek*. The two creators shared some similarities: they resembled each other, which may be surprising, and both looked to animal characters for gentleness, which they could not find in humans. Looking for the right theme song for *Reksio*, Marszałek, carrying the dog under his arm, finally came across the composer Zenon Kowalowski (b. 1939). Although the director's proposal took Kowalowski by surprise (at that time he wrote incidental music, mainly for the theatre, and did not have a children's audience in mind), Marszałek managed to persuade him.

Kowalowski almost immediately came up with the rhythmic melody we all are familiar with, and it happened in his own apartment in a newly emerging housing estate. The omnipresent construction sounds inspired him to compose a simple and cheeky melody in line with the director's wishes. Colourful, as the composer says, and in his favourite key, that is A major. Kowalowski accompanied the moment *Reksio* stamps his own image on the film tape with fancy trumpet inserts. The association was natural – if the protagonist is happy, the music must convey it. In a somewhat exaggerated manner, of course, as is the case with all cartoons. If you are still wondering who barks in the opening credits, we will keep you guessing no longer – it is editor Alojzy Mol!

Actually, there was a heated debate, as Marszałek insisted on purely illustrative music, while Kowalowski wanted to use it to tell a story. Eventually, the composer provided *Reksio* with one of the most interesting and original soundtracks in the history of Polish music for animated films – and this despite the simplicity of children's cinema. At its core, the soundtrack is all about instrumentation (led by a “playground” clarinet) and individual motifs (except the opening credits, each episode has its own motifs, thematically related to it). However, Kowalowski saw in this modest animation an opportunity for young viewers to hear the world through the ears of a dog, hence the more programmatic nature of the music, references to popular music and numerous connections between the sound and music within the moving images (*Reksio the Singer*, *Reksio the Composer*). All this, however, within a framework that the very composer imposed on himself, which primarily consisted in keeping the music legible and reducing the changes in instruments to which the children had already become accustomed.

*Reksio* also quite seriously became a part of classical music. Professor Andrzej Jasiński persuaded Kowalowski to compose two piano concertos that could be a bridge for young pianists between the themes from their beloved animated cartoon and more adult music. The pieces are played to this day, and the same is true of the soundtrack. The Eufonie Festival presents a version of *Reksio* by artists cooperating under the Polski Piach project, originating from the Warsaw community of improvised and contemporary music and inspired by blues in a broad sense. Patryk Zakrocki, Piotr Melech and Piotr Domagalski are chamber musicians who are open to the world – it turns out that their musical interests coincide with *Reksio*'s soundtrack. The concert will be played three times – at the Film Museum in Łódź, Niebo in Warsaw and the Baltic Sea Cultural Centre in Gdańsk.

Lechosław Marszałek created *Reksio* on the basis of the best qualities of his own pet, Trola the terrier, whom he considered to be the smartest and funniest dog he had ever met. Zenon Kowalowski's music is amazing in that it captures this spirit and emphasises the lesson of each episode, each time teaching us something about mindfulness and openness towards other people, because *Reksio* is a simple cartoon about a difficult topic – about how to like yourself and others.

Magda Miśka-Jackowska



## Polski Piach

A band launched by Patryk Zakrocki (SzaZa, Monaural Poetry) – a Warsaw-based artist and composer, who invited Piotr Melech (Fanfara Awantura) and Piotr Domagalski (Warszawskie Combo Taneczne, Masecki Trio, Levity) to work with him. The musicians' roots go back to the improvised music scene and the Lado ABC community. Polski Piach come up with original compositions, the temperature of which results from the native landscape, the nature of Polish rivers, trees and cloudy skies. The ensemble has performed at, among others, the FAMA Festival, Jazz Jantar Festival, OFF Festival, New Tradition Festival (finalists), Singer Jazz Festival and LDZ Alternatywa.

## Patryk Zakrocki – guitars



☐ Migiem

An artist interested in music, film, movement and drawing. An independent Warsaw-based musician, improviser and composer, active since 1998. He took composition lessons with Bogusław Schaeffer. Patryk Zakrocki specialises in instant composition and melodious improvisation. He plays the guitar and the viola. The artist performs solo, with other improvisers and with ensembles he himself leads: Wolne Tańce, Polski Piach and Leggerezza; he is also one half of the SzaZa duo. In addition, Zakrocki conducts improvisers orchestras and is involved in contemporary dance, silent cinema, film and theatre music. He has performed his music at the National Gallery Washington, Lucasfilm studio San Francisco, Brooklyn Academy of Music, Cornell University, Austin Texas, Tokyo Jazz Festival, Tokyo Pit Inn, Teatro Solis Montevideo and in many other cities, countries and festivals. Currently, he is involved with analogue sound recording techniques and runs his own vinyl label Monaural Poetry.

## Piotr Melech

– bass clarinet



□ Migtem

A musician, visual artist, clarinetist and improviser/composer in the jazz tradition, the European avant-garde, free impro, as well as to broadly defined ethnic music. He is also active in

the field of electroacoustic music. An author of music videos for audiovisual works. Piotr Melech is a member of the following ensembles: Fanfara Awantura, Polski Piach, Zerang/Melech/Wójciński Trio, Warsaw Improvisers Orchestra and Melech/Kurek. He has recorded over 30 albums. He has collaborated with such artists as Phil Minton, Mark Feldman, Michael Zerang, Fred Lonberg-Holm, Vasco Trilla, Ray Dickaty, Tadeusz Sudnik, Ksawery Wójciński, Patryk Zakrocki and Jacek Mazurkiewicz. He has run the series of improvised concerts Triolowe Rozkłady Yazzdy and Jeden do Jeden. A co-founder of the Circular Breathing Festival. Piotr Melech won 3<sup>rd</sup> prize in the 15<sup>th</sup> Polish Radio Folk Festival “New Tradition” (with Tsigunz Fanfara Awantura).

## Piotr Domagalski

– basolia



□ Migtem

A multi-instrumentalist, composer and improviser. A session musician active in many areas; a member (together with Jacek Kita and

Jerzy Rogiewicz) of the Levity band, founder and leader of Lomi Lomi and a member of Magneto, Marcin Masecki's Jazz Trio, Polski Piach and many others. Piotr Domagalski is associated with the Warsaw Lado ABC. The musicians with whom he has cooperated include Toshinori Kondō, Domenico Lancellotti, Karolina Cicha, Stan Borys, Maja Kleszcz, Alexandre Kassin, Kazuhisa Uchihashi, Janusz Prusinowski, Marcin Partyka and Janusz Muniak.

## Organisers

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