Musical Analysis

Historia
Theoria
Praxis

Volume VI

Musical Analysis
Historia – Theoria – Praxis

Musical Analysis
Historia
Theoria
Praxis

Volume VI

Edited by
Anna Granat-Janki et al.

Contents

Introduction

This publication is a continuation of the series entitled *Musical Analysis. Historia – Theoria – Praxis* initiated in 2008. It is devoted to the analysis of a musical work in a broad sense of the term, encompassing both the description of the structure and form of a composition and the interpretation of music, which enables its understanding. Discovering meanings in music is an ever-present subject of interest for musicologists, music theorists, composers, semioticians and philosophers all over the world, which this publication also testifies to. It is part of a long-standing tradition of the Chair of Music Theory and History of Silesian Musical Culture of the Karol Lipiński Academy of Music in Wrocław, where reflections on musical analysis take various perspectives: historical and theoretical as well as practical.

The publication contains 22 texts by musicologists, music theoreticians, composers, conductors and music therapists representing various academic centres in Poland and abroad (in England, Austria, France, Spain, Germany and the United States). The articles have been arranged in eight thematic sections according to the research problems they tackle. The first section is entitled *Sense and Signification in Music* and contains three texts by outstanding musicologists: Prof. Dr Nicolas Meeùs – 'Intrinsic and Extrinsic Meaning in Verbal Language and in Music', Dr Clive McClelland – 'Terrifying Trees and Frightening Forests: Signifying the Supernatural in Nature in German Romantic Music' and Prof. Dr Siglind Bruhn – 'The *Dies irae* of Respectful Remembrance and the Twelve-Tone Rows of Death in Shostakovich's *Symphony No. 14*'. The second section focuses on narratology and music rhetoric featuring reflections by Prof. Dr Joan Grimalt – 'Mozart's String Quartet K. 421: A Topical-Rhetorical Narrative Analysis' and Prof. Dr Hab. Andrzej Tuchowski – 'Tonality and Shaping of the Thematic Material: Beethoven's Piano Sonatas in C Minor as a Potential Source of Inspiration for "Futuristic" Integrative Techniques in *Sonata in B-flat Minor*, Op. 35 by Chopin.' Intertextuality and word–music relations are the subject of the following articles included in the third section: 'Inter-Compositional Relationships as a Research Problem in the Works of Contemporary Composers' by Prof. Dr Hab. Anna Nowak, 'Intertextual and Intersemiotic Relations in Rafał Augustyn's *Miroirs*' by MA Aleksandra Ferenc, 'Between the Poet and the Composer: On *Nowy lirnik mazowiecki* [New Mazovian lyrist] by Paweł Hertz and Zygmunt Mycielski' by Dr Hab. Beata Bolesławska-Lewandowska

and 'Pieśni Gabryelli [The Songs of Garyella], Op. 25 by Władysław Żeleński – From Genesis to Resonance' by Dr Agnieszka Zwierzycka.

The next section contains texts by authors who explore the issue of representation in music, that is: Dr Hab. Katarzyna Szymańska-Stułka, Prof. of the Fryderyk Chopin University of Music in Warsaw – 'Nebular Structures in *Lithaniae* by Aleksander Kościów' and Dr Katarzyna Bartos – 'On a Sacred Scarab's Trail – *Reportage II "Figures on the Sand"* by Grażyna Pstrokońska-Nawratil'.

Genre-related issues are addressed in the fifth section entitled *Genology* including texts by Prof. Dr Hab. Anna Granat-Janki – 'Agata Zubel's Experiments with the Opera – Towards Genre Variety' and Dr Hab. Tomasz Kienik – 'The *Magnificat* – Instrumental Compositions. Exploration: Arrangements – Quotes – Inspirations'.

The authors of the articles contained in the sixth section use analysis to explore the style of musical works. These texts include: 'Chopin's Last Style: Toward a Definition' by Dr Julie Walker, 'Modernist Approach to Musical Form in Edvard Grieg's Op. 54' by Dr Hab. Wojciech Stępień and 'The Stylistic Idiom of Ahmed Adnan Saygun's Music as Exemplified by His String Quartets' by Dr Aleksandra Pijarowska. The usefulness of analysis in studying musical sources has been demonstrated by Dr Stephan Lewandowski in 'Friedrich Kalkbrenner's *Traité d'harmonie du pianiste* as a Source for Musical Analysis. Theoretical Reflections on the Art of Preluding in the Mid-19th Century' and by MA Clara Maria Bauer in 'Louise Farrenc's Symphonies Between Beethoven Reception, Reicha's *Traité de haute composition musicale* and Genre References. A Study on the Adhesion of Musical Analysis and Historical Contextualisation'. Concepts and methods of analysis and interpretation are presented in the last thematic section, which consists of the following articles: 'The Concept of Intersemiotic Translation and Its Application to the Analysis of a Musical Work. "Translating" Fryderyk Chopin's *Preludes*' by Dr Małgorzata Grajter, 'When Igor Went West. An Outline of Music-Theoretical Approaches to Orchestral Performances' by Prof. Dr Gesine Schröder, 'Performance Studies – Possibilities of Interpretation of Contemporary Music' by Dr Hab. Agnieszka Draus, Prof. of the Krzysztof Penderecki Academy of Music in Kraków, and 'The Perception of Film Music – Discussed on the Example of the Piece *My Name Is Nobody* by Ennio Morricone' by Dr Klaudia Kukiełczyńska-Krawczyk.

I would like to thank the authors for providing texts which enrich our knowledge of musical analysis and interpretation. I also wish to express my gratitude to the reviewer of the volume, Prof. Dr Hab. Ewa Kowalska-Zając of the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, whose valuable comments helped to give this publication its final shape. I hope that the book will arouse the interest of a wide range of readers.

Anna Granat-Janki

Sense and Signification in Music

Nicolas Meeùs
Paris-Sorbonne University

Intrinsic and Extrinsic Meaning in Verbal Language and in Music

General semiotics and the linguistic model

Building a general semiotics entails comparing different systems of significations – in our case, music – with the linguistic system which, rightly or not, is often taken as the model of semiotics at large. Ferdinand de Saussure, when first proposing this project, envisaged only doubles of the verbal language: 'the alphabet of deaf-mutes, symbolic rites, polite formulas, military signs, etc.' [Saussure 1995: 33; 1959: 16]: these differ from verbal language itself mainly in their signifiers, words being replaced by other types of signs. Later, other linguistic usages were added, among them literature, notably in the Russian [Steiner 1995] and in the Prague schools [Toman 1995]. Semiotics soon opened to culture, for example in the Tartu school [Waldstein 2008], and to art in general. Musical semiotics may have been one of the last to join this project [Nattiez 1975].

Language may be broadly defined as 'a system of conceptualisation', as 'a system of communication', or both. The Aristotelian view behind these definitions is that 'spoken words are symbols of mental experiences' [Aristotle 1935: 115]. John Locke expressed this more clearly: 'the business of the doctrine of signs is to consider the nature of signs the mind makes use of for the understanding of things, or conveying its knowledge to others' [Locke 1690: 717–718]. Signs denote concepts; in turn, concepts are used to convey our understanding of the world. This is the scholastic triadic conception of the process of signification [see for instance North 1995: 85–86]: words are signs of thoughts, and thoughts are representations of things (or words refer to things through the mediation of concepts).

Linguists endeavoured to demonstrate the autonomy of linguistics, that is to describe it as independent from the nature of the stimuli (acoustic or written) on one side, from the referent (i.e. from any connection to the world) on the other [Meeùs 2009]. This, indeed, would be a necessary condition for a general semiotics, as the idea

of a worldly referent appears problematic for most semiotic systems other than language itself. The problem of the referent was expressed most clearly in *The Meaning of Meaning* by Charles Ogden and Ivor Richards, who wrote: 'It may appear unnecessary to insist that there is no direct connection between say "dog", the word, and certain common objects in our streets, and that the only connection which holds is that which consists in our using the word when we refer to the animal' [Ogden, Richards 1923: 12]. This triadic relation from the word to the concept that it names, and from the concept to the object of the world to which it refers, is both arbitrary and language-dependent. Ogden and Richards illustrated it in their famous triangle, which Umberto Eco [1973] took over in a figure showing the relation between sign, reference and referent as expressed by different authors (see Figure 1). Even if this figure cannot be taken at face value, because the terms listed cannot really be considered mere synonyms, it does express the unease of linguists with respect to the problem of the referent.

incerpretant (Peirce)
reference (Ogden-Richards)
Sinn (Frege)
intension (Carnap)
designatum (Morris, 1938)
significatum (Morris, 1946)
concept (Saussure)
connotation (Stuart Mill)
mental image (Saussure, Peirce)
content (Hjelmslev)
state of consciousness (Buyssens)

sign (Peirce)	object (Peirce)
symbol (Ogden-Richards)	denotatum (Morris)
sign-vehicle (Morris)	*Bedeutung* (Frege)
expression (Hjelmslev)	denotation (Russell)
representamen (Peirce)	extension (Carnap)
seme (Buyssens)	
signifier (Saussure)	

Figure 1. The triangle: sign – reference – referent, according to various linguists. Based on: Eco [1973: 26].[1]

Émile Benveniste, who may have had a clearer view about this, posits that 'there are two domains or two modalities of meaning' [Benveniste 1968: 12]. In this, he replaces

---

1| This figure has been translated into English from both the Italian and the French editions of Eco's *Il Segno*. Frege's expressions *Sinn* and *Bedeutung*, which Eco translates as *senso* and *significato* (while the French edition gives *sens* for *Sinn* and restores the German *Bedeutung*) have been returned to their German version, for reasons that will be explained further on.

the triadic relation of meaning with two distinct ways of signifying, one which he calls 'semiotic' and the other 'semantic'. The first, he writes, the sense, is 'the Saussurean sign […], that is the unit endowed with sense': it is, in a way, the lexical meaning, linking together signifier, the word, and signified, the concept that it names. The second, often defined as the 'signification', results 'from the adaptation of the different signs to each other'. Both, however, still ultimately define a reference. Even if Benveniste often stressed that scientific linguistics should free itself from the matter of signification, he nevertheless was bound to recognise that 'language is shaped by signification, that is how it is structured, and this condition is essential to the functioning of language among other systems of signs' [Benveniste 1954: 138–139]. The distinction between a semiotic sense and a semantic signification reminds us of that proposed by Gottlob Frege between *Sinn* and *Bedeutung*, although it is not identical. For Frege, the *Bedeutung* is what the sign denotes, while *Sinn*, less easily defined, may refer to its linguistic formulation, 'the manner in which it is given' [Frege 1892: 26].

In all this, the problem of the relation between language and its worldly reference remains quite unresolved. It is the definition of meaning itself that is put in question. Meaning appears to be of the order of the production of concepts, which in turn describe aspects of the world, even if the names of the concepts (and even, to some extent, their definition) are language-dependent. In any case, the definition of concepts appears to be the main function of meaning, and it also appears to be mainly a verbal phenomenon. Algirdas Greimas wrote that 'whatever the nature of the signifier or the hierarchical status of the signifying ensemble, the study of its signification is situated at a metalinguistic level with respect to the ensemble studied' [Greimas 1986: 15], implying that this metalinguistic level necessarily is verbal. He had said just before that 'any signifying ensemble other than natural language can be translated […] in any natural language' [Greimas 1986: 12]. Benveniste [1969: 132] similarly said that 'the significance of language is significance itself, founding the possibility of all exchange and all communication, beyond any culture. […] Any semiology of a not linguistic system must borrow the usage of language, can only exist by and through the semiology of language.' Yet, earlier in the same text, Benveniste had written that 'there is no "synonymy" between semiotic systems; one cannot "say the same thing" in speech and in music, which are systems built on a different basis. That is to say that two semiotic systems of different types cannot be mutually converted' [Benveniste 1969: 128].

Musical meaning

It is not my purpose to solve these problems of linguistic semiotics (to which I will come back in my conclusion), but they will provide a background against which to develop my argument concerning musical meaning. Benveniste said that in music there was 'no unit directly comparable to the "signs" of [verbal] language. […] If music is considered as a "language", it is a language that has syntax, but no semiotics'

[Benveniste 1969: 129–130]. This I take to mean that music lacks a 'semiotic' signification, i.e. Benveniste's 'sense', because it lacks stable relations between signifier and signified, a stable vocabulary, a lexicon. There have been attempts at building musical lexica, for example by Deryck Cooke [1959], József Ujfalussy [1961], Boris Asafiev [1971] and others, or in the topic theory to be further discussed below. But these lexica differ from those of verbal language in several respects: firstly, the number of terms that they list is extremely short, compared to the number of words in any natural language; secondly, the relation that they suggest to what may be considered musical concepts remains vague and unstable.

Roman Jakobson [1971: 704] says about 'the intricate question of musical semiosis' that 'instead of aiming at some extrinsic object, music appears to be *un langage qui se signifie soi-même*.'[2] He adds [Jakobson 1971: 705] that:

> […] in poetry and in the bulk of representational visual art the introversive semiosis, always playing a cardinal role, coexists and coacts nonetheless with an extroversive semiosis, whereas the referential component is either absent or minimal in musical messages, even in so-called program music.

In this, he agrees with Eduard Hanslick [1891], for whom the confusion about the content (*Inhalt*) of music results from its being mixed up with the concepts of subject (*Gegenstand*) and material (*Stoff*). Hanslick explains that any idea of the 'subject' of music is not a content *sensu stricto*, which could not be expressed in words:

> When we raise the question of the content of music, we have in mind the idea of subject [*Gegenstand* (*Stoff, Sujet*)], which, as the ideal conception of the work, stands directly opposed to the tones as its material ingredients. Music, in fact, has no content in this sense, no matter in the sense of the subject treated. Quite rightly, Kahlert [1846: 380] vigorously argues that verbal descriptions of music should not be provided, as is not the case with paintings, although he is wrong when he goes on to say that such verbal descriptions might in some cases provide 'a remedy for failure to achieve artistic pleasure'. But it can clarify our question, which is what is the content of music? If music actually had a content in this sense, i.e. a subject, the question about the 'what' of a composition would necessarily have to be answered in words. An 'indefinite content', about which everyone can think something different, which can only be felt, but not reproduced in words, is not at all content in the sense considered above.
>
>   Music consists of tonal sequences, tonal forms; these have no other content than themselves [Hanslick 1986: 78; transl. slightly modified, see Meeùs 2018: 544–545].[3]

2| 'A language that signifies itself'. The unreferenced phrase in French in the text appears to refer to Nicolas Ruwet [1959: 87], who Jakobson had mentioned earlier in the same paragraph.

3| 'Bei der Frage nach dem "Inhalt" der Musik hat man die Vorstellung von "*Gegenstand*" (Stoff, Sujet) im Sinne, welchen man als die Idee, das Ideale, den Tönen als "materielle Bestandteilen" geradezu entgegensetzt. Einen Inhalt in dieser Bedeutung, einen *Stoff* im Sinn des behandelten Gegenstandes hat die Tonkunst in der That nicht. *Kahlert* stützt sich mit Recht nachdrücklich darauf, daß sich von der Musik nicht, wie vom Gemälde, eine "Wortbeschreibung" liefern läßt (Aesth. 380), wenngleich seine weitere Annahme irrig ist, daß solche Wortbeschreibung jemals eine "Abhilfe für den fehlenden Kunstgenuß" bieten könne. Aber eine erklärende Verständigung,

Kofi Agawu makes introversive and extroversive semiosis the main articulations of his book *Playing with Signs*, placing them more or less on equal foot: 'topical signs represent the world of extroversive semiosis whereas intramusical signs, such as those enshrined in the Schenkerian graph, depict the world of introversive semiosis' [Agawu 1991: 23]. Eero Tarasti [1994] appears to consider that all music is or can be understood as narrative, if only in an abstract way. In this, he is in agreement with Greimas, for whom, as we have seen above, 'any signifying ensemble other that natural language can be translated […] in any natural language' [Greimas 1986: 12].

The extrinsic meaning of music, that aimed at by extroversive semiosis, may not be as rare as Jakobson thought, nor as frequent as Tarasti suggested, but it always implies a translation in verbal language. The intrinsic meaning on the other hand, aimed at by introversive semiosis, is by nature untranslatable: this is the condition of it being intrinsic; however, I will question below its description as 'auto-referential'. The extrinsic meaning may take many forms, depending on how one considers it and how one describes it. The intrinsic meaning is more elusive, as will soon appear. The following sections will keep to Agawu's description of topical signs as representing extroversive semiosis and Schenkerian graphs as depicting introversive semiosis.

Extrinsic meaning: topical signs

The extrinsic musical meaning may take many forms, depending on how one considers and describes it. My choice of topics (a choice also made by Agawu) as an example of extrinsic meaning is somewhat arbitrary, even if, as William Caplin noted [2005: 113], several music semioticians 'find it a major resource for the investigation of extra-musical referentiality and meaning.' Figure 2 (see p. 18) reproduces the table of topics that Caplin [2005: 115] establishes on the basis of those described by Agawu and Monelle. Its presentation in three columns is meant to describe the extent to which the topics could be used to define a musical form.

What this list shows is a musical vocabulary, and it is readily evident that the number of terms listed is strikingly more restricted than the number of words in any verbal language. Such a lexicon, even if it remains incomplete in this case, obviously does not share the same function as a verbal one. It does not exhaust musical meaning.

---

um was es sich handelt, kann sie bieten. Die Frage nach dem "Was" des musikalisches Inhaltes müßte sich notwendig in Worten beantworten lassen, wen das Musikstück wirklich einen "Inhalt" (einen *Gegenstand*) hätte. Denn ein "unbestimmter Inhalt", den sich jedermann als etwas anderes denken kann, der sich nur fühlen, nicht in Worten wiedergeben läßt, ist eben kein Inhalt in der genannten Bedeutung.

Die Musik besteht aus Tonreihen, Tonformen, diese haben keinen andern Inhalt als sich selbst' [Hanslick, 1891: 206–207. Sperrdruck reproduced as italics]. This text remained unmodified, but for modernisations of the orthography, in all editions of Hanslick's book.

1 No formal relation	2 Possible formal relation	3 Likely formal relation
alla breve	brilliant style	*coup d'archet*
alla zoppa	cadenza	fanfare
amoroso	fantasia	French overture
aria	horse	horn call (horn fifths)
bourree	hunt style	lament
gavotte	pastoral	learned style
march	sensibility (*Empfindsamkeit*)	Mannheim rocket
military		musette
minuet		*Sturm und Drang*
ombra		
opera buffa		
recitative		
sarabande		
sigh motive (*Seufzer*)		
singing style		
Turkish music		

FIGURE 2. Topics proposed by Caplin [2005] after Agawu [1991] and Monelle [2000]. Reproduced from: Caplin [2005: 115].

Kofi Agawu [1991: 17–20] illustrates extroversive semiosis by quoting Leonard Ratner's analysis of Mozart's *'Prague' Symphony in D Major*, K. 504. Example 1 reproduces Ratner's example 6.18 [see also Agawu 1991: 17–18, example 1.1]. Ratner proposes an extensive description of these 16 bars, attempting to reconstruct in them a continuous narrative:

> This introduction begins conventionally, with a standard French overture figure using the *coups d'archet*, the unisons of Parisian taste. Ordinarily, we might expect three strokes, regularly spaced, but here we have five, with a stretto effect, until a quarter-note pattern is established by the end of m. 2. This merges with the eight-notes and rests of m. 3 which continue the arpeggio figure implied by the *coups*, upward to an F♯. Thus, despite the abrupt contrast in style between mm. 2 and 3, elements of melody, rhythm, and harmony maintain a connection. When the F♯ of m. 4 is reached as a routine continuation and apex, the harmony makes an abrupt change, and the new figure is counterstated twice in descending thirds, making a new and contrasting motive. The upbeat to m. 7 would ordinarily be taken as a cadential figure, but in m. 7 this becomes a long appoggiatura to the leading tone, thereby changing the meaning of the D; the dominant in m. 7 is resolved deceptively in m. 8 to the dominant of E minor, using a figure which is parallel to that of m. 7; except for the *last two notes*; these notes skip a third, an interval picked up by the figure in m. 9; meanwhile a hint of imitation in a second voice is introduced to give more substance to the momentary sing-song of m. 9; this second voice introduces a dotted rhythm that lends a bit of piquancy to the give-and-take.
>
> Taken individually, the dozen or more figures here would hardly seem to be compatible. But Mozart has managed to provide links by taking *some feature of a preceding motive as*

a means for connecting the discourse to the next motive, so that the transition is made smoothly and organically. This connection, as well as the aptness and elegant shapes of the individual figures, represents felicity of invention [Ratner 1980: 104–106].

Yet, as Agawu stresses, 'nothing in Ratner's scheme tells us why the singing style should come after the outburst of sensibility, or why fanfare is used toward the conclusion of the period' [Agawu 1991: 20]. The narrative is described, but not justified.

Example 1. Topics in Mozart's *'Prague' Symphony in D Major*, K. 504, b. 1–16. Based on: Ratner [1980: 104–105], example 6.18, and Agawu [1991: 17–18], example 1.1.

From the stricter point of view of semiosis, two important questions arise:

1. In what sense are these topics (and the rhetoric figures also mentioned by Ratner), or the narrative that they are meant to draw, 'signified' by the music? The semiotic process appears at best one of connotation, mainly based on competence of the listener, a competence apparently concerning several musical styles: the topics connote a 'French overture' style, a 'sensibility' (*Empfindsam*) style, a 'singing' style, a 'learned' style; and these styles, in addition, are meant to be connoted here by musical fragments of at best a few bars.

2. What is the role of the verbal description of these topics and figures? Are they metalinguistic with respect to a direct relation between the music and the topics that it connotes, or, on the contrary, are the musical fragments themselves metalinguistic with respect to verbal signifiers and the concepts that they denote? In other words, where does the primary semiotic function reside, between music and topics, or between verbal descriptions and topics?

For Agawu,

> […] topics are musical signs. They consist of a signifier (a certain disposition of musical dimensions) and a signified (a conventional stylistic unit, often but not always referential in quality). […] The identity of a topic is least dependent on the name of that topic. What matters, following the structuralist idea of relationality, is the difference between various topics. It is possible to work from the pure acoustical phenomenon, through its representation in notation, to its disposition as sound in motion, and finally, to the meaning that it assumes for the listener [Agawu 1991: 49].

But such a position merely gets around the questions. In what sense can the topics be recognised as signifiers in the music itself, particularly in the absence of a verbal description? In any extroversive semiosis, the need for verbalisation remains a crucial problem.

Intrinsic meaning: musical content

Introversive semiosis has been a primary concern of the 19th-century German philosophy of music, from Immanuel Kant and Georg Hegel to Eduard Hanslick and Heinrich Schenker [Meeùs 2018]. Schenker, in particular, has been occupied with the description of the content of music throughout his life, from *Der Geist der musikalischen Technik* [1895] to his posthumous *Der freie Satz* [1935]. Describing the content of music, for Schenker, may have been as important, albeit in a less obvious way, as conceiving his theory of the *Ursatz*. In *Der Geist der musikalischen Technik*, he explains how music escaped the domination of language and developed its own techniques, among which repetition occupies a special place. The musical motive is unable to represent concepts as verbal language does: 'the word […] is merely a sign for something, i.e. for an object or a concept, but the musical motive, on the other hand, is but a sign for itself or, better

said, nothing more and nothing less than itself' [Schenker 1895: 5]. In following writings, he repeatedly comes back to this matter of the musical content as the meaning of music. In the first volume of *Kontrapunkt* [Schenker 1910: 23], he underlines the need for 'the emancipation of the life of sound from any external goal, be it language, the stage, or above all the anecdotal content of any programme. Composers have to adapt to what lies purely within sound and leave as secondary any other purpose that might be associated with music.' And, in 'Weg mit dem Phrasierungsbogen' [Schenker 1925b: 43], he speaks of 'music which – alone among all the arts – is not referring to the external world, which instead autonomously realises the impression of the motive as word-in-tone [*Tonwort*].' But he stresses that musical motives, contrary to the verbal words, do not form a lexicon, 'as they change from work to work' [Meeùs 2017: 87; see also Meeùs 2016].

The purpose of his *Beethovens neunte Symphonie* [Schenker 1912][4] is to describe a purely musical content that in no way depends on the words sung, and to show that a musical content, a musical meaning, can be produced by purely technical means, without any external reference. His subsequent theoretical agenda aims at a description of these technical means. In *Der freie Satz*, the *Ursatz* itself is presented as the main bearer of content, but each transformation leading to the foreground increases the content. Schenker writes for instance: 'The content of the second and the following levels conform to that of the first level, but also to the goals mysteriously aimed at and pursued in the foreground'[5] [Schenker 1935: 111, § 183]. In addition, Schenkerian analyses make a decreasing use of verbal commentary, up to the point when Schenker is able to declare in his 'Foreword' to the *Five Analyses in Sketchform* [1932: n.p.] that 'The method of presenting these sketches is now so thoroughly developed that any further words of written explanation are unnecessary' [see also Agawu 1989]. Schenker came to the point where he could describe the musical content in graphs using musical notation exclusively.

Each Schenkerian graph may be considered as a demonstration of the content of the work analysed. But the demonstration is far from simple and requires both competence and extensive work of the reader. Example 2 (see p. 22) proposes my own Schenkerian graph of the first bars of Mozart's *'Prague' Symphony* already analysed in Example 1 (see p. 19) (for another graph of the same fragment, see Agawu [1991: 21–22]). It does not show the 'content' of the fragment, which can be deduced only from a comparison with the score itself. Such a graph, for the competent reader, indicates an intermediate stage in the transformation from the background to the score, from which may be reconstructed both the first transformation that leads from the *Ursatz* to this intermediate

---

4| Schenker wrote similar descriptions of Beethoven's *Symphony No. 5* [Schenker 1925a] and of his *Symphony No. 3* [Schenker 1930]. In the title of this last analysis, he speaks of the 'true' content, a term that he takes over from C.Ph.E. Bach [1753: 115–116].

5| 'Einerseits richtet sich der Inhalt der zweiten und der folgenden Schichten nach dem der ersten Schicht, zugleich aber nach dem geheimnisvoll geahnten und verfolgten Ziele im Vordergrund.'

stage and those that lead to the foreground. More specifically, the graph indicates the goal of the transformations, a goal that could be perceived by a 'long-distance hearing', as Schenker described it for the first time in 1921: 'If the *Urlinie* of this sort is the long-distance hearing of composers, it could also serve as spiritual spectacles for a short-hearing reader, performer or listener, to whom it would bring the distance closer'[6] [Schenker 1921: 23]. In *Der freie Satz*, he added: 'The goal, the path, is primary, the content comes only second: without goal, no content.'[7] [Schenker 1935: 18].

Example 2. Wolfgang Amadeus Mozart, *'Prague' Symphony in D Major*, K. 504, b. 1–16, a Schenkerian graph. Author's own elaboration.

A provisional conclusion: musical meaning?

In the above, I have shown that the problem of any extrinsic meaning of music is linked to the way it depends on a verbal description, the status of which remains unclear: can this really be considered a musical meaning, or is it merely a verbal meaning of music? I also have shown that the intrinsic content of music can be expressed in music, or at least in musical notation, without any verbal description; but the question remains: can the musical *Inhalt* really be considered a musical meaning? An additional question

---

6| 'Ist die Urlinie solcherart das Fernhören des Komponisten, so mag sie einem kurz- und nahhörender Leser, Spieler oder Höher wie eine geistige Brille dienen, die ihm die Ferne näherbringt.'

7| 'Das Ziel, der Weg ist das Erste, in zweiter Reihe erst kommt der Inhalt: ohne Ziel kein Inhalt.'

arises: can any of these two, the extrinsic meaning of music and its intrinsic content be considered to exhaust the question of musical signification? Nothing indicates that any of the two would be more or less valid than the other. And it may already appear that both bring a partial answer to the question of the meaning of music.

The main problem is that we do not have a satisfactory definition of meaning itself. The linguistic definition on which the project of a general semiotics has been based from the start appears not only insufficient, but also inadequate. Linguistic meaning is a special case, inappropriate as a model for a general semiotics. The fact that, more than a century after Ferdinand de Saussure's initial suggestion of a 'science […] that would teach us what constitutes signs, what laws govern them' [Saussure 1995: 33; 1959: 16], the project remains somewhat unsuccessful indicates that it may not have been conceived on a satisfying basis – or, more probably, that it evolved in a way that had not been foreseen. We need a new, more general model of what meaning may be. Linguists themselves became aware of this, suggesting two different types of meaning, Benveniste's 'sense' and 'signification', or two different types of semiosis, 'extroversive' and 'introversive'.

Nevertheless, the problem remains, because linguistic meaning is a special case. The general definition of meaning needs another model, and music may be best placed to afford it. But there remains a long way to reach that aim, to which this article may contribute.

Bibliography

Agawu, Kofi, 1989, Schenkerian Notation in Theory and Practice, *Music Analysis*, vol. 8, no. 3, pp. 275–301.

Agawu, Kofi, 1991, *Playing with Signs. A Semiotic Interpretation of Classic Music*, Princeton: Princeton University Press.

Aristotle, 1935, *On Interpretation*, transl. by Harold Percy Cook, London: Heinemann; Cambridge, Mass.: Harvard University Press.

Asafiev, Boris, 1971, *Muzykalnaja forma kak process* [Musical form as process], Leningrad: Muzyka.

Bach, Carl Philipp Emanuel, 1753, *Versuch über die wahre Art das Clavier zu spielen*, Berlin: Verlegung des Auctoris.

Benveniste, Émile, 1954, Tendances récentes en linguistique générale, *Journal de psychologie normale et pathologique*, vol. 47–51, no. 1–2, pp. 130–145. Repr. in: Émile Benveniste, 1966, *Problèmes de linguistique générale*, vol. 1, Paris: Gallimard, pp. 3–17.

Benveniste, Émile, 1964, Les niveaux de l'analyse linguistique, in: Horace G. Lunt (ed.) *Proceedings of the 9th International Congress of Linguists*, La Haye: Mouton & Co, pp. 266–275. Repr. in: Émile Benveniste, 1966, *Problèmes de linguistique générale*, vol. 1, Paris: Gallimard, pp. 119–131.

Benveniste, Émile, 1968, Structuralisme et linguistique, *Les Lettres françaises*, no. 1242, pp. 10–13. Repr. in: Émile Benveniste, 1974, *Problèmes de linguistique générale*, vol. 2, Paris: Gallimard, pp. 11–28.

Benveniste, Émile, 1969, Sémiologie de la langue (2), *Semiotica*, vol. 1, no. 2, pp. 127–135. Repr. in: Émile Benveniste, 1974, *Problèmes de linguistique générale*, vol. 2, Paris: Gallimard, pp. 33–66.

Caplin, William E., 2005, On the Relation of Musical 'Topoi' to Formal Function, *Eighteenth-Century Music*, vol. 2, no. 1, pp. 113–124.

Cooke, Deryck,1959, *The Language of Music*, London: Oxford University Press.

Eco, Umberto, 1973, *Il Segno*, Milano: Isedi; 1988, *Le Signe*, transl. by Jean-Marie Klinkenberg, Brussels: Labor.

Frege, Gottlob, 1892, Über Sinn und Bedeutung, *Zeitschrift für Philosophie und philosophische Kritik*, no. 100, pp. 25–50.

Greimas, Algirdas Julien, 1986, *Sémantique structurale. Recherche de méthode*, new ed., Paris: PUF.

Hanslick, Eduard, 1891, *Vom Musikalisch-Schönen*, 8th ed., Leipzig: J.A. Barth.

Hanslick, Eduard, 1986, *On the Musically Beautiful*, transl. by Geoffrey Payzant from the 8th ed. (1891), Indianapolis: Hackett.

Jakobson, Roman, 1971, Language in Relation to Other Communication Systems, in: Roman Jakobson, *Selected Writings*, vol. 2: *Word and Language*, The Hague–Paris: Mouton, pp. 697–708.

Kahlert, August, 1846, *System der Aesthetik*, Leipzig: Breitkopf und Härtel.

Locke, John, 1690, *An Essay Concerning Human Understanding*, PDF ed., The Pennsylvania University, online: ftp://ftp.dca.fee.unicamp.br/pub/docs/ia005/humanund.pdf [accessed 21 February 2021].

Meeùs, Nicolas, 2009, L'autonomie de la sémiotique, in: Bernard Vecchione, Christian Hauer (eds), *Le sens langagier du musical*, Paris: L'Harmattan, pp. 187–196.

Meeùs, Nicolas, 2016, Heinrich Schenker, le contenu de la musique et le langage, *Musurgia*, vol. 23, no. 1–3, pp. 27–35.

Meeùs, Nicolas, 2017, Schenker's 'Inhalt', Schenkerian semiotics, in: Jonathan Dunsby, Jonathan Goldman (eds), *The Dawn of Music Semiology. Essays in Honor of Jean-Jacques Nattiez*, Rochester: Rochester University Press, pp. 81–96.

Meeùs, Nicolas, 2018, 'Inhalt' ('Content') as a Technical Term in Musical Semiotics, Rasprave: Časopis Instituta za hrvatski jezik i jezikoslovlje, vol. 44, no. 2, p. 539–549, online: https://hrcak.srce.hr/218063 [accessed 21 February 2021].

Monelle, Raymond, 2000, *The Sense of Music. Semiotic Essays*, Princeton–Oxford: Princeton University Press.

Nattiez, Jean-Jacques, 1975, *Fondements d'une sémiologie de la musique*, Paris: Union Générale d'Éditions.

North, Winfried, 1995, *Handbook of Semiotics*, Bloomington and Indianapolis, Indiana University Press.

Ogden, Charles K., Ivor A. Richards, 1923, *The Meaning of Meaning*, New York: Harcourt, Brade & World.

Ratner, Leonard G., 1980, *Classic Music: Expression, Form, and Style*, New York: Schirmer.

Ruwet, Nicolas, 1959, Contradictions du langage sériel, *Revue belge de Musicologie*, vol. 13, no. 1–4 (*Musique expérimentale*), pp. 83–97.

Saussure, Ferdinand de, 1959, *Course of General Linguistics*, transl. by Wade Baskin, New York: Philosophical Library.

Saussure, Ferdinand de, 1995, *Cours de linguistique générale*, Paris: Payot.

Schenker, Heinrich, 1895, *Der Geist der musikalischen Technik*, Leipzig: Fritzsch; transl. by William Pastille, in: Nicholas Cook, 2007, *The Schenker Project*, Oxford: Oxford University Press, Appendix, p. 319–332.

Schenker, Heinrich, 1910, *Kontrapunkt*, vol. 1: *Cantus firmus und zweistimmiger Satz*, Stuttgart: Cotta; Wien: Universal.

Schenker, Heinrich, 1912, *Beethovens neunte Symphonie. Eine Darstellung des musikalischen Inhaltes unter fortläufende Berückzichtigung auch des Vortrages und der Literatur*, Wien: Universal.

Schenker, Heinrich, 1921, Die Urlinie. Eine Vorbemerkung, *Der Tonwille*, no. 1, pp. 22–26.

Schenker, Heinrich, 1925a, *Beethovens V. Sinfonie. Darstellung des musikalischen Inhaltes nach der Handschrift unter fortlaufender Berücksichtigung des Vortrages und der Literatur*, Wien: Tonwille Verlag & Universal.

Schenker, Heinrich, 1925b, Weg mit dem Phrasierungsbogen, *Das Meisterwerk in der Musik*, vol. 1, pp. 41–60.

Schenker, Heinrich, 1930, Beethovens Dritte Sinfonie zum erstenmal in ihrem wahren Inhalt dargestellt, *Das Meisterwerk in der Musik*, vol. 3, pp. 25–101.

Schenker, Heinrich, 1932, *Fünf Urlinie-Tafeln / Five Analyses in Sketchform*, New York: D. Mannes Music School.

Schenker, Heinrich, 1935, *Der freie Satz*, Wien: Universal.

Steiner, Peter, 1995, Russian Formalism, in: Roman Selden (ed.), *The Cambridge History of Literary Criticism*, vol. 8, Cambridge: Cambridge University Press, pp. 11–29.

Tarasti, Eero, 1994, *A Theory of Musical Semiotics*, Bloomington–Indianapolis: Indiana University Press.

Toman, Jindřich, 1995, *The Magic of a Common Language: Jakobson, Mathesius, Trubetzkoy, and the Prague Linguistic Circle*, Cambridge, Mass.: The MIT Press.

Ujfalussy, József, 1961, Intonation, Charakterbildung und Typengestaltung in Mozarts Werken, *Studia Musicologica Academiae Scientiarum Hungaricae*, vol. 1, no. 1–2, pp. 93–145.

Waldstein, Maxim, 2008, *The Soviet Empire of Signs: A History of the Tartu School of Semiotics*, Saarbrücken: VDM Verlag.

Intrinsic and Extrinsic Meaning in Verbal Language and in Music

Summary

Modern linguistics evidenced 'two modes of signification' in verbal language [Benveniste 1969: 132]. The first one corresponds to the linguistic sign itself, to the relation between signifier and signified – that is, to the lexicon. The other is produced by the integration of signs in units of higher level – the discourse. The meaning of signs, intrinsic, must be recognised; the meaning of discourses, extrinsic, must be understood.

In the article, the author shows that music also knows two modes of signification, but at another level. The intrinsic meaning of music resides in the music itself, it is 'purely musical'. It has been described since the late 18th century as the 'content' (*Inhalt*) of music, by Carl Philipp Emanuel Bach, Immanuel Kant, Georg Hegel and, prominently, by Eduard Hanslick and Heinrich Schenker; it is verbally ineffable. The extrinsic meaning, on the contrary, must be expressed or conveyed in verbal

language: topics, narrativity, etc., as described by Raymond Monelle, Eero Tarasti, Robert Hatten, Kofi Agawu, and many others.

Despite attempts to describe a musical 'vocabulary' (Deryck Cooke's *The Language of Music*, Boris Asafiev's theory of *intonatsia*, etc.), music does not seem to involve stable configurations linking signifiers and signified. Its modes of signification always appear to concern the level of the discourse. Yet, even at that level, intrinsic and extrinsic meanings must be distinguished, the first depending on the musical configurations themselves, the other involving contexts. It is interesting that some of the most recent developments in linguistics appear to recognise a similar dichotomy at the level of the discourse, between linguistic configurations on the one hand, and contexts on the other.

Nicolas Meeùs

Professor Emeritus, Sorbonne University, a Permanent Researcher at the Institut de Recherche en Musicologie (IReMus, CNRS UMR 8223), the President of the Belgian Society for Music Analysis (SBAM, http://www.sbam.be) and a member of the administration committee of the French Society for Music Analysis (SFAM, http://www.sfam.org). He is in charge of the Network of the European Societies for Music Theory and Analysis (https://europeanmusictheory.wordpress.com). He has been a Professor in the Royal Conservatoires of Liège and Brussels and in the Queen Elisabeth Music Chapel in Belgium, and the Director of the Brussels Museum of Musical Instruments. His domains of research include the history of music theory, music analysis, Schenkerian theory and analysis, semiotics of music and organology. A list of his publications is available at: http://nicolas.meeus.free.fr/Liste.html.

Clive McClelland
University of Leeds

Terrifying Trees and Frightening Forests: Signifying the Supernatural in Nature in German Romantic Music

The years 1805–1812 saw the publications of three seminal collections of poems and folk tales in Germany. These were *Des knaben Wunderhorn* (1805) by Achim von Arnim and Clemens Brentano, the *Gespensterbuch* (1811) by August Apel and Friedrich Laun, and the *Kinder- und Hausmärchen* (1812) by the Grimm brothers. They contained recurring themes associated with forests, folk culture and old legends, and were inspired by the writings of Johann Gottfried Herder concerning Nature and folklore. These tales exhibited a strong supernatural element that added to their popular appeal and resonated with an emerging sense of German national identity as the Napoleonic Wars drew to a close. The powerful symbolism of the forest is captured in the famous painting by Caspar David Friedrich, *Der Chasseur im Walde*, which depicts a lone French cavalry officer in a winter landscape, without his horse, dwarfed by a huge and threatening pine forest (see Illustration 1, p. 28).

The date of the picture is significant, as Napoleon's forces had been comprehensively defeated at the Battle of Leipzig by a coalition army that included Austria and Prussia in the previous year. The forest here stands for German nationhood, defiant against the French invader. The fallen pine tree in the foreground can be taken to represent 'a man fallen in misfortune' [Vries 1974: 367]. The horseman enters at his peril.

To this day, many Germans identify strongly with the 'Wald'. This word, along with 'Wild', derives from the Old Teutonic 'Walthus' (forest) and is related to English words like 'weald' and 'wold'. Wild animals survived there (the Latin 'silva' being related to 'savage'), and they were regularly hunted, giving rise to the horn calls and galloping rhythms so often signifying the forest in music [Macfarlane 2007: 92]. Poetic expressions of longing to be alone with Nature are encapsulated in a word unique to the German language, *Waldeinsamkeit*. There has always been an association between forests and enchantment, 'the home of fairies and supernatural beings', while terrors in the forest have been associated with 'the perilous aspect of the unconscious' [Vries 1974:

Illustration 1. Caspar David Friedrich, *Der Chasseur im Walde* (1814). Reproduction of the painting available online: https://commons.wikimedia.org/wiki/File:Caspar_David_Friedrich_-_The_Chasseur_in_the_Forest_-_WGA8247.jpg [accessed 1 February 2021].

199]. The pine tree, being evergreen, is associated with immortality, and also with death, because it reputedly 'preserves the body of the deceased from corruption' [Vries 1974: 367]. Further to this, there is a particular link between forests and frightening stories intended for children [Biedermann 1989: 141]:

> In legends and fairy tales, the woods are inhabited by mysterious, usually threatening creatures… symbols of all the dangers with which young people must deal if they are to survive their rites of passage and become mature, responsible adults.

    This is the principle that lies behind the moral message presented in those early 19th-century tales.

    The two decades from 1810 to 1830 saw a considerable number of German operas featuring forest settings and supernatural events. One of the first composers to respond was Carl Maria von Weber. Very soon after the story of *Der Freischütz* appeared in the *Gespensterbuch*, he approached his friend Alexander von Dusch about creating a suitable libretto. However, none was forthcoming, and so in 1817 Weber turned to the Dresden poet Johann Friedrich Kind, and in a remarkable ten-day period a libretto was completed. Weber quickly set to work on the music, and by 1819 he was ready to approach the Intendant of the Berlin Opera, Count von Brühl, with a plan to perform his opera there. At this point, Weber must have had the Königliches Opernhaus in mind, as the National Theatre had burnt down two years previously, but the planned Neues Schauspielhaus, designed by Karl Friedrich Schinkel, was to provide him with a unique opportunity to take advantage of the very latest developments in theatre design. They included innovations in internal layout, lighting and acoustics, which were all contributory factors in heightening the impact of the central scene in the drama, namely the famous Wolf's Glen scene.[1] The set design by Carl Wilhelm Gropius emphasises the eerie forest setting (see Illustration 2).
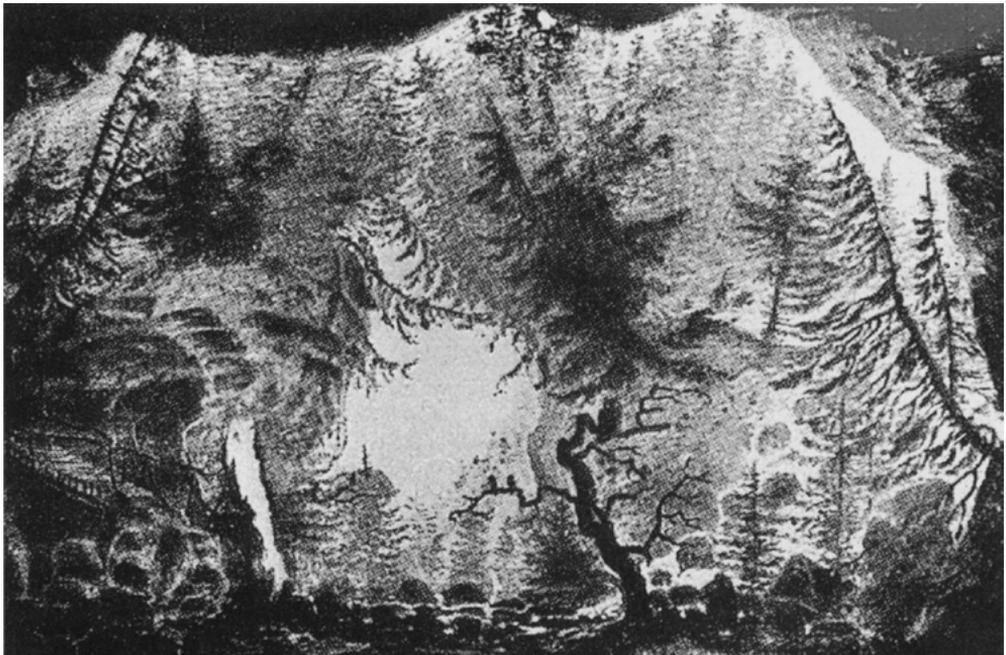
Illustration 2. Carl Wilhelm Gropius, design for *Der Freischütz*, II/3: 'The Wolf's Glen' (1821). Reproduction of the image available online: https://commons.wikimedia.org/wiki/File:Design_for_Act2_(Wolf-%27s_Glen)_of_%27Der_Freisch%C3%BCtz%27_1821_-_NGO2p298.jpg [accessed 1 February 2021].

1| For more on the staging and special effects of Weber's original production, see Bomberger [1998] and Newcomb [1995].

A later production in Paris presents considerably more detail, including ghostly images that echo the ancient woodland in their design (see Illustration 3).

THEATRE-LYRIQUE IMPÉRIAL   *LE FREISCHUTZ*, opéra en trois actes de Wrunn; acte deuxième, troisième tab'eau. — Dessin de M. Riou. — Voir la Chronique.

Illustration 3. Charles Maurand, lithograph of the stage design for *Der Freischütz*, II/3: 'The Wolf's Glen' (1866). Reproduction of the press illustration available online: https://commons.wikimedia. org/wiki/File:Press_illustration_for_Act2_(scene3)_of_%27Le_Freisch%C3%BCtz%27_at_the_ Th%C3%A9%C3%A2tre_Lyrique_1866_-_Gallica.jpg [accessed 1 February 2021].

Mary Shelley, the author of *Frankenstein*, saw a production at the Lyceum Theatre in London, and in a letter to Leigh Hunt (dated 22 August 1824), she observed [Reynolds (ed.) 1976: 8]:

> […] the music is wild but often beautiful – when the magic bullets are cast they fill the stage with all sorts of horrors – owls flapping their wings – toads jumping about – fiery serpents darting – ghostly hunters in the clouds, while every now and then [in] a stream of wild harmony comes a crashing discord – all forms I assure you of a very fine scene, while every part of the house except the stage is enveloped in darkness.

It is clear from this account that, as well as the stage effects, the music itself had an enormous impact on audiences. Although they are highly innovatory, the musical

effects employed by Weber belong to a tradition that goes right back to the earliest operas. Scenes involving ghosts, witches, demons, incantations, ceremonial rites, etc., had always provided opportunities both for spectacular stage effects and for special music. The essential technique for the composer was to introduce discontinuous musical elements that were very clearly designed to make an audience feel uncomfortable.

In the second half of the 18th century, composers wishing to elicit feelings of awe and horror would use techniques such as a slow tempo, flat minor keys, tonal uncertainty, unusual harmonies (especially chromatic chords), fragmented or wide-leaping melodic lines, insistent repeated notes, tremolando, syncopated and dotted rhythms, sudden pauses or contrasts in texture or dynamics, and dark timbres with unusual instrumentation, especially trombones. This style we now know as *ombra*, and there are many excellent examples in the music of, among others, Monteverdi, Cavalli, Purcell, Händel, Jommelli, Gluck and Mozart, notably the supper scene in Mozart's *Don Giovanni* [McClelland 2012].

Parallel to this, a more violent style was used to evoke terror and chaos. Many of the characteristics are similar to *ombra*, but with the important difference of a much faster tempo, and also involving features like rapid scale passages (often on strings), driving rhythmic figurations, strong accents, full textures and robust instrumentation including prominent brass and timpani. Music of this type was used for storm scenes, which in operas of the 17th and 18th centuries are almost invariably of supernatural origin, and other frightening experiences, such as pursuit (especially by demons or furies), madness and rage (for example the arias of the Queen of the Night in Mozart's *Die Zauberflöte*). This 'stormy' style, supernaturally inspired, is often problematically referred to as *Sturm und Drang*, even though many examples pre-date the German literary movement of that name (writings that are strong on emotion and expression, but which have little to do with the supernatural). Nowadays, the term *tempesta* is being increasingly recognised for all manifestations of this kind of music, a label that acknowledges the 'stormy' origins of the style, but which also recognises that it functions as a counterpart to *ombra* [McClelland 2018].

The success of both *ombra* and *tempesta* contributed enormously to the continued popularity of operas on supernatural subjects, and the styles quickly migrated towards sacred music and even instrumental music (Haydn's so-called *Sturm und Drang* symphonies ought in fact to be called *tempesta* symphonies). Part of the appeal lay in the fact that the music did not merely represent the supernatural; it instilled an emotional response in the listener. Awe and terror had already been identified as sources of the sublime [Burke 1757], and music that could produce an emotional response of such magnitude was a powerful weapon in the composer's expressive armoury.

Weber's problem was that he needed to find new ways to shock his audience in the music, and his great achievement was to take this musical language and raise it to a more extreme level. His use of a recurring motif for each appearance of Samiel, a low string tremolando with three bass thuds beneath, signalled the presence of a threatening supernatural entity (see Example 1, p. 32).

Example 1. Carl Maria von Weber, *Der Freischütz*, Overture, b. 19–40: 'Samiel' motif. Reproduced from: Weber [1871: 8].

The setting of the scene in the Wolf's Glen invites further interpretation of the symbolism. The wolf represents 'untamed nature, general evil as the chaotic, destructive element in the universe and man', a creature that 'howls to the Moon' and 'feeds on corpses' [Vries 1974: 505]. The opening of the scene, with its hidden chorus of spirits chanting on a monotone and with sudden cries of 'Uhui!', elevates *ombra* to a more chilling level. Meanwhile, the violent music for the rampant boar, the storm sequences and especially the Wild Hunt are *tempesta* with the most extremely violent impact.[2] The unprecedented organisation of the keys – F-sharp minor, C minor, E-flat major

---

2| For the origins of the Wild Hunt, and especially its promulgation by Jacob Grimm in his *Deutsche Mythologie* (1835), see Hutton [2014].

and A minor – spells out the archetypal supernatural chord, the diminished seventh, a chord which contains two overlapping tritones. Most of all, the constant shifting of tempi, keys, harmonies and textures serves to keep the audience on the edge of their seats throughout.[3]

Other German composers were also attracted to the forest setting in the story of *Der Freischütz*. In 1817, Louis Spohr had begun to compose music for an opera based on the story of *Der Freischütz* entitled *Der Schwarze Jäger*. It followed settings of the same material by Carl Neuner (1812) and Franz Roser (1816) – the latter with the more sensational title of *Die Schreckensnacht am Kreuzwege* – but he quickly abandoned the project when he heard that Weber was working on the same idea. The Wild Hunt also features prominently in the third section of Arnold Schoenberg's *Gurrelieder* (1911). Weber's supernatural music certainly influenced future generations of opera composers, notably Richard Wagner, but rather less attention has been given to those who focussed more on instrumental music. A hitherto unnoticed *hommage* is paid by Anton Bruckner in the first movement of his *Symphony No. 4 in E-flat Major 'Romantic'*. It is well-known that the movement is based on a programme [Williamson, J. 2004: 110]:

> A medieval town – dawn of morning – the morning calls are sounded from the towers of the city – the gates of the town are opened – on fine horses the brilliant knights ride out into the open – the forest with its beauties receives them – forest murmurs – singing birds – a fine romantic picture.

This description corresponds to the exposition only, however, with the first subject proclaimed by horns and the second with its depiction of birdsong, specifically the *Zizipe*, or the great tit. The start of the development is altogether more mysterious and suggests the darker side of the forest (see Example 2, p. 34).

The low timpani roll, the sliding chromatic descent on muted strings and the oboe tritone leaps combine to signify the supernatural, but the three pizzicato thuds in the bass are a strong recollection of the Samiel motif that would surely have been recognised by most 19th-century concert-goers. The optimistic mood of the exposition is giving way to a sense of trepidation as the knights go deeper into the forest. Are they on a quest to defeat evil? Does the recapitulation herald a victory over darkness? Sadly, Bruckner's programme does not take us that far.

One composer above all who acknowledged his debt to Weber was Wagner. Following Weber's death in London in 1826, it was Wagner who spearheaded the campaign to have his remains brought to Dresden. Soon afterwards, some of Wagner's music for *Der fliegende Holländer* showed strong influences from the Wolf's Glen scene, and the supernatural continued to be a source of inspiration to him in his later operas, notably the *Ring* cycle. In *Die Walküre*, the prelude to Act I Scene 1 is a violent storm (*tempesta*) in D minor, after which we encounter the ancient ash tree (*Yggdrasil* in Norse

---

3| Such music is of course in direct contrast to the depictions of amiable rusticity that occur elsewhere in the opera, such as the Huntsmen's Chorus and the Bridal Chorus.

Example 2. Anton Bruckner, *Symphony No. 4 in E-flat Major 'Romantic'*, 1st movt, b. 188–205.
Reproduced from: Bruckner [1912: 24].

mythology), the magic sword Nothung buried within. The forest features more prominently in *Siegfried* Act II Scene 1, which is perhaps most famous for the *Waldweben* (forest murmurs) later on, but at the start of the scene, Wotan and Mime meet in the forest outside the dragon Fafner's lair. The music here is much more sinister, presaging the battle with the dragon and Mime's treacherous plans (see Example 3).

Example 3. Richard Wagner, *Siegfried*, II/1: Prelude, b. 1–22. Reproduced from: Wagner [1876: 166].

This passage is an excellent demonstration of how *ombra* has evolved. Familiar features such as the slow tempo, flat minor key, tremolando strings and dark timbres are present, but the timpani and double basses outline tritones rather than perfect fourths and fifths, and the lugubrious melody in the contrabass tuba is eerie and otherworldly. Trombones are added later, thickening what is already a muddy and claustrophobic texture. This stands as Wagner's most evocative tribute to the music of the Wolf's Glen scene.

A similar sense of foreboding can be detected in another work rich in programmatic content, the introduction to the first movement of Gustav Mahler's *Symphony No. 1 in D Minor 'Titan'* (although there is no suggestion here of quotations from Weber or anyone else). Mahler provided slightly different programmes for the first

three performances, before eventually withdrawing the programme altogether, but the note for the third performance, at Weimar in 1894, describes the introduction as 'the awakening of nature in the forest in the earliest morning' [*Mahler...* 2020]. A woodland setting is clearly evoked by the broad horn melodies in thirds, distant hunting calls and birdsong references, but there is also a sinister feel, conveyed by several factors: 1) the sustained note A in seven different octaves not being the keynote, which means the entire introduction is a prolongation of the dominant of D minor, creating an atmosphere of expectation and uncertainty; 2) the sudden shrill cry from an unspecified creature on a pair of oboes in bar 15; 3) the cuckoo call, identified in the score at bar 30, a bird with evil associations (and the only known cuckoo in musical history to sing a fourth rather than a third!); 4) the ominous final section, with its low, chromatic winding figure like some mysterious power rising from the earth (see Example 4, p. 38).

There is certainly something primaeval being evoked here, the slow awakening of spring, although the gloom is immediately dissipated by the arrival of the exposition, with its jaunty folk-like melody.

A dedicated follower of Wagner was Engelbert Humperdinck, and his depiction of children lost in a forest in Act II of *Hänsel und Gretel* strongly evokes the sinister location. The scene is preceded by the famous 'Hexenritt', or 'Witches' Ride', a *tempesta* piece beginning in C minor and anticipating the supernatural content to come. The forest is identified as the Ilsenstein, with fir trees in the background. The supernatural associations of this location are well-established in German Romantic folklore as the setting for the Walpurgisnacht events in Goethe's *Faust*. Gretel sits under a big fir tree in the foreground and begins by singing an innocent-sounding nursery rhyme. Coincidentally, this 'mushroom' theme bears a strong resemblance to that folk-like melody which is the main subject of Mahler's *Symphony No. 1*, first movement, and which itself is a quotation of his song from *Lieder eines fahrenden Gesellen*, 'Ging heut' Morgen über's Feld'. The influence of the poetry from *Des Knaben Wunderhorn* is apparent in the text, thought to be by Mahler himself. Gretel's folksong deliberately emphasises her innocence and vulnerability. The subsequent action and musical elements are summarised in Table 1.

As we noted in the Mahler example, the cuckoo is a bird of ill omen. Its symbolism is associated with greed, theft, deception and murder, and it is 'one of the various birds representing the Devil' [Vries 1974: 122]. Its appearance here is immediately followed by the children eating all the berries, and then expressing their worries about facing their parents. Gretel's subsequent fears (No. 76) turn out to have natural explanations – silver birches glowing in the dark, a scary face that is a willow stump and eerie moving lights that are will-o'-the-wisps. Hänsel responds with increasingly unconvincing bravado. As Gretel becomes more frightened (No. 87), she explicitly refers to the ghosts of the forest ('Wie sieht der Wald so gespenstig aus!'). The increase in the intensity of fear is reflected in the key scheme. F major and B-flat major have traditional pastoral associations, but then there is a move towards the flat side, and predominantly minor keys,

signalling the supernatural. The key of A-flat minor is extremely flat, and G-flat minor is so remote that theoretically speaking it does not exist! However, its enharmonic equivalent is F-sharp minor, the opening key of the Wolf's Glen scene. If the *Hexenritt* in C minor is included as part of the overall tonal plan, then the C/G-flat axis again demonstrates the tritone, reflecting Weber's key scheme. Following this is a passage where there is no clear tonal centre at all. Fortunately, rescue is at hand in the form of the Sandman, and the music returns to D major (via a simple progression of dominants from G minor to D minor to A minor). After the children have said their prayers, the climax of the scene is the appearance of the 14 guardian angels, rounding off the scene in the 'home' key of F major. The journey from darkness to light is completed, and the Christian moral is all too obvious, emphasised by the repeated plagal cadences.

Table 1. Engelbert Humperdinck, *Hänsel und Gretel*, II/1 – action and musical elements. Author's own elaboration.

No.	Action	Music
68	Riddle of small man in the woods	'Mushroom' theme in F
70	Gretel pretends to be 'Queen of the Forest'	Still in F
71	Cuckoo is heard in the distance, playfully echoed by children, as it starts to get dark	Cuckoo represented by unspecified off-stage instrument (falling third) in B♭, g
73	All the gathered berries are greedily eaten	From g to c, more chromaticism and *tremolando*
76	Trees rustling, cuckoo gets closer, Gretel's imagined fears are explained by Hänsel	Back to g, more agitated, with Hänsel's responses in B♭
77	Atmosphere turns more sinister	Shift to G♭ (interrupted cadence), low repeated notes on horns, timpani rolls, fragmented clarinet theme
78	Hänsel admits he is lost, then finds courage	Low string *tremolando* in a♭, then A♭
85	Hänsel calls out, and the echo morphs into the cuckoo	Falling third in B♭
87	Gretel grows more frightened	Shift to g♭, then tonally unstable
88	White mist appears, Gretel calls for parents	*Accelerando*, g, then d
89	Small man appears (recalling mushroom)	Gretel screaming on top A in a
90	Anticlimax as Sandman reveals himself	Calm is restored in D

Humperdinck's opera was conducted both by Mahler and by Richard Strauss, and one final example of an instrumental piece exhibiting musical malevolence in the woods

Example 4. Gustav Mahler, *Symphony No. 1 in D Minor 'Titan'*, 1st movt, b. 42–56 (see from b. 47). Reproduced from: Mahler [1906: 7].

is to be found in Strauss's tone poem *Eine Alpensinfonie*, a piece begun in 1899, although it was only following Mahler's death in 1911 that Strauss decided to revisit the work, eventually completing it in 1915. This programmatic piece has clearly marked sections depicting the stages on a journey up and down an alpine mountain that takes place from dawn until dusk. As a boy, Strauss had experienced an alpine mountain-climbing expedition that had close parallels with this outline, so a childlike emotional reaction to Nature lies behind the creative stimulus. The opening music depicting Nature at night certainly recalls both Wagner and Mahler, but it is the fourth section, 'Eintritt in den Wald', which refers specifically to the forest, and in unsettling musical language. We are left in no doubt as to the forest setting, as this passage (from No. 21 in the score) is preceded by distant hunting calls (an offstage ensemble of twelve horns, two trumpets and two trombones), recalling especially the opening of Mahler's *Symphony No. 1*. This potentially idyllic scene then takes a sudden turn towards C minor, and the sense of foreboding is magnified by the sustained woodwinds, restless string figurations and ominous horns and trombones. The melodic line maintains the triplet figure from the earlier horn melody, but is now more drawn-out and angular, including augmented and diminished leaps (see Example 5).

There is very much an echo of Bruckner's *Symphony No. 4*, with heroic brass in E-flat major giving way to *ombra* writing in C minor as the forest asserts its threatening presence. Much later on (at No. 110), Nature unleashes a furious storm with an extravagant orchestral **tutti** providing a truly epic *tempesta* passage.

Example 5. Richard Strauss, *Eine Alpensinfonie*, 'Eintritt in den Wald', No. 21, b. 7–11. Reproduced from: Strauss [1915: 25].

A list of the great German/Austrian Romantic composers would certainly be headed by Weber, Bruckner, Wagner, Mahler, Humperdinck and Strauss. They all responded to the spirit that permeates German art and literature throughout the century, not just to Nature, but to the mighty and awe-inspiring presence of the emerging nation's great forests. By adapting pre-existing models for the writing of supernatural music, particularly the characteristics associated with *ombra* and *tempesta*, and exploiting an ever-increasing array of orchestral power and variety of textures, they succeeded in creating memorable passages that had the strongest impact on their audiences, instilling emotions not only of awe and terror, but of national pride as well.

Bibliography

Primary Sources

Apel, August, Laun, Friedrich, 1811, *Gespensterbuch*, vol. 1, Leipzig: Verlag Göschen.

Arnim, Achim von, Brentano, Clemens, 1805–1808, *Des Knaben Wunderhorn*, Heidelberg: Mohr und Zimmer.

Bruckner, Anton, 1912, *Symphonie No. 4 Es Dur (romantische Symphonie)*, ed. by Max Steinitzer, Leipzig: Ernst Eulenburg, Petrucci Music Library, online: https://ks.imslp.net/files/imglnks/usimg/4/46/IMSLP30700-PMLP09057-Bruckner-WAB104FSeu.pdf [accessed 1 February 2021].

Burke, Edmund, 1757, *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*, London: J. Dodsley. Repr. ed. by James T. Boulton, 1958, London: Routledge and Kegan Paul.

Grimm, Jacob and Wilhelm, 1812, *Kinder- und Hausmärchen*, vol. 1, Berlin: Realschulbuchhandlung.

Grimm, Jacob, 1835, *Deutsche Mythologie*, Göttingen: Dieterich.

Mahler, Gustav, 1906, *Symphonie No. 1*, Vienna: Universal Edition, Petrucci Music Library, online: https://ks4.imslp.info/files/imglnks/usimg/d/dd/IMSLP17070-Mahler-Symph1fs.pdf [accessed 1 February 2021].

Strauss, Richard, 1915, *Eine Alpensinfonie*, Op. 64, Leipzig: F.E.C. Leuckart, Petrucci Music Library, online: https://ks4.imslp.info/files/imglnks/usimg/8/8a/IMSLP20542-PMLP12189-Strauss_-_Eine_Alpensinfonie,_Op._64_(orch._score).pdf [accessed 1 February 2021].

Wagner, Richard, 1876, *Siegfried*, Mainz: B. Schott's Sögne. Repr. 1983, Mineola: Dover Publications, Petrucci Music Libarary, online: https://ks.imslp.net/files/imglnks/usimg/6/66/IMSLP41252-PMLP21259-Wagner_-_Siegfried_(Act_II).pdf [accessed 1 February 2021].

Weber, Carl Maria von, 1871, *Der Freischütz*, Leipzig: C.F. Peters. Repr. 1977, New York: Dover Publications, Petrucci Music Library, online: https://ks.imslp.net/files/imglnks/usimg/6/69/IMSLP520308-PMLP14994-Weber_-_Der_Freisch%C3%BCtz_-_Act_I_(fs)_(etc).pdf [accessed 1 February 2021].

Secondary sources

Biedermann, Hans, 1989, *Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them*, transl. by James Hulbert, New York: Facts on File.

Bomberger, E. Douglas, 1998, The Neues Schauspielhaus in Berlin and the Premiere of Carl Maria von Weber's 'Der Freischütz', in: Mark A. Radice (ed.), *Opera in Context*, Portland: Amadeus Press, pp. 147–169.

Borchmeyer, Dieter, 2019, A Very Special Relationship, Germans and Their Forest, The German Times, online: http://www.german-times.com/a-very-special-relationship-germans-and-their-forest/ [accessed 23 November 2020].

Carpenter, Humphrey, Prichard, Mari, 1984, *The Oxford Companion to Children's Literature*, New York: Oxford University Press.

Hutton, Ronald E., 2014, The Wild Hunt and the Witches' Sabbath, *Folklore*, vol. 125, no. 2, pp. 161–178, online: https://doi.org/10.1080/0015587X.2014.896968 [accessed 25 November 2020].

Macfarlane, Robert, 2007, *The Wild Places*, London: Granta Books.

McClelland, Clive, 2012, *Ombra: Supernatural Music in the Eighteenth Century*, Lanham: Lexington Books.

McClelland, Clive, 2014, 'Ombra' and 'Tempesta', in: Danuta Mirka (ed.), *The Oxford Handbook of Topic Theory*, Oxford: Oxford University Press, pp. 279–300.

McClelland, Clive, 2018, *Tempesta: Stormy Music in the Eighteenth Century*, Lanham: Lexington Books.

Mahler, Symphony No. 1. Programmatic Aspects, 2020, Gustavmahler.com, online: http://gustavmahler.com/symphonies/No1/Symphonys-Beginnings-As-Programmatic-Music.html [accessed 2 December 2020].

Newcomb, Anthony, 1995, New light(s) on Weber's Wolf's Glen Scene, in: Thomas Bauman, Marita McClymonds (eds), *Opera and the Enlightenment*, Cambridge: Cambridge University Press, pp. 61–87.

Reynolds, David (ed.), 1976, *Weber in London 1826*, London: Oswald Wolff.

Vries, Ad de, 1974, *Dictionary of Symbols and Imagery*, Amsterdam: North-Holland Pub. Co.

Williamson, George S., 2004, *The Longing for Myth in Germany: Religion and Aesthetic Culture from Romanticism to Nietzsche*, Chicago: University of Chicago Press.

Williamson, John, 2004, Programme Symphony and Absolute Music, in: John Williamson (ed.), *The Cambridge Companion to Bruckner*, Cambridge: Cambridge University Press, pp. 108–120.

Zipes, Jack, 2002, The Brothers Grimm: From Enchanted Forests to the Modern World, Basingstoke: Palgrave Macmillan.

Terrifying Trees and Frightening Forests:
Signifying the Supernatural in Nature in German Romantic Music

Summary

Musical portrayals of mankind in relation to Nature are ubiquitous in the operas, tone-poems and songs of the 19th century, particularly in the German-speaking regions. Poetic expressions of longing to be with Nature are encapsulated in a word unique to the German language, *Waldeinsamkeit*. The idea amounts almost to a state of philosophical being, a sublime experience that transports the protagonist (and by extension, the reader or audience) to another plane. This relationship is not always a happy one, however. All too often the longing for Nature is associated with a passionate

desire to be with an absent beloved, or worse still, a melancholic or bitter reaction to rejection. The beauty of Nature appears, in these circumstances, to conflict with the emotional state of the person experiencing it. In some cases, Nature itself becomes the enemy.

The juxtaposition of the beneficial and threatening aspects of Nature serves to enhance these contrasting emotions to dramatic effect. The rustic merrymaking in Beethoven's *Pastoral* Symphony is counterbalanced by a cataclysmic storm depiction, for instance. Here we are dealing with a sublime experience of a different sort, namely the Sublime of Terror. The musical signifiers draw on the traditions associated with supernatural manifestations in the 18th century, the styles now known as *ombra* and *tempesta*. By introducing disruptive elements into the music, composers were able to instil feelings of awe (*ombra*) and terror (*tempesta*) into their listeners.

This more sinister aspect of Nature merits further exploration. In the article, the author examines these darker allusions with particular reference to trees and forests in German Romantic music, demonstrating that the musical signification serves to portray them as sinister supernatural entities. While trees and forests are most often depicted in positive tones, evoking feelings of calm and wonderment, they can occasionally reveal a darker side that can be deeply unsettling, especially at night. During the 19th century, factors such as more complex tonal and harmonic language, metrical and rhythmic flexibility, and the expansion of the orchestra, provided composers with a richer palette of sounds with which to unsettle their audiences. The repertoire considered includes a range of operatic scenes by composers such as Weber, Wagner and Humperdinck (*Der Freischütz*, *Die Walküre*, *Siegfried* and *Hänsel und Gretel*), and a selection of orchestral music, where there are many programmatic references to forests (including Bruckner's *Symphony No. 4 'Romantic'* and Mahler's *Symphony No. 1*).

Clive McClelland

Doctor, an Associate Professor of Music at the University of Leeds, where he is responsible for the teaching of harmony, counterpoint and analysis. His books *Ombra: Supernatural Music in the Eighteenth Century* and the companion volume *Tempesta: Stormy Music in the Eighteenth Century* are established as standard texts in the field of topic theory. Other publications include '"Ombra" and "Tempesta"' in *The Oxford Handbook of Topic Theory*, a chapter on Spohr's *Faust* in *The Oxford Companion to Faust* and articles on Elgar for the *Musical Times* and on Franz Waxman's score for *The Bride of Frankenstein* in the *Journal of Film Music*. Clive McClelland is the Chairman of the Schubert Institute, UK, and follows his interest in early music as the chorus master of Leeds Baroque, while also leading singing workshops in the UK and Europe. In September 2019, he gave the keynote address for the *Segones Jornades ab sentits* at the Escola Superior de Música de Catalunya (ESMUC), Barcelona.

Siglind Bruhn
The University of Michigan

The *Dies irae* of Respectful Remembrance and the Twelve-Tone Rows of Death in Shostakovich's *Symphony No. 14*

Dmitri Dmitrievich Shostakovich (1906–1975) composed his *Symphony No. 14*, Op. 135 in just under six weeks, between 21 January and 2 March 1969, while being hospitalised [Schostakowitsch 1970]. He was one of those composers (like Mozart and Hindemith, to name but two others) who have their works completed in their heads before they put the first note on paper. As his biographer Krzysztof Meyer reports, Shostakovich wrote his scores from top to bottom: 'He began with the piccolo and ended with the double basses, then he drew a bar line with the ruler across the entire score. Normally, one writes the individual parts one after the other' [Meyer 1995: 436–437]. Even this complex work had apparently long been ready in Shostakovich's mind at the time of writing. In an interview with the *Pravda* newspaper on 25 April 1969, he explained:

> I composed the symphony rather quickly. This can be explained by the fact that I had been carrying the idea of this work inside me for a long time. I first thought of it in 1962, when I orchestrated Mussorgsky's vocal cycle *Songs and Dances of Death*, a great work, I have always admired it. At that time, I thought that a certain 'shortcoming' of this work was its brevity: only four songs in the whole cycle. Whether one should not take courage and try to continue the cycle, I thought. I was shocked by the deep wisdom and artistic expression with which the 'eternal themes' of love, life and death were created, although I approached these themes differently in my symphony [Seehaus 1986: 177].

The scoring demands two solo voices juxtaposed with a chamber-music ensemble of 19 strings, no winds, and a percussion section consisting of xylophone, vibraphone, tubular bells and celesta as well as castanets, woodblocks, whip and tom-toms. Shostakovich supplements the registers of the two vocal parts, soprano and bass, with two string instruments in the middle register, the solo viola and the solo cello.

The work was premiered on 29 September 1969 in Leningrad by the Moscow Chamber Orchestra under Rudolf Barshai, with Galina Vishnevskaya and Yevgeny Vladimirov

as vocal soloists. Rehearsals began in June, and already on 21 June 1969, a pre-concert performance for invited guests took place. On this occasion, Shostakovich addressed the audience with moving words. In contrast to all those composers whose works dealing with death end with brightness and hope, he confessed that he had decided to express his personal conviction: 'Death awaits each of us. I cannot see anything good in the fact that our life ends this way, and that is what I want to convey in this work' [Wernli 2004: 20]. The symphony is dedicated to Benjamin Britten, who in turn had dedicated his opera *The Prodigal Son* to Shostakovich the previous year. It was also Britten who conducted the first non-Soviet performance of the *Symphony No. 14* on 14 June 1970, in the context of the annual Aldeburgh Festival, which he had co-founded.

In the eleven sections of this symphony, Shostakovich sets to music two poems by the Spanish poet Federico García Lorca (1898–1936), six texts taken from French poetry by Guillaume Apollinaire (1880–1918), an excerpt from a long poem by the Baltic lyricist Wilhelm Küchelbecker (1797–1846) and two German poems by Rainer Maria Rilke (1875–1926).

Shostakovich owed access to precisely these poems to two very different circumstances: his friendship with the family of the Leningrad literary historian and writer Yuri Tynyanov and the short period of political détente. Tynyanov had published a two-volume edition of Wilhelm Küchelbecker's poems in 1939, as a supplement to his 1925 historical novel about this schoolmate of Pushkin's, who had been condemned as a Decembrist in 1825 and exiled to Siberia for the rest of his life [Bott 2007: 87–88]. In section no. 9 of the symphony, Shostakovich sets to music the 16-line excerpt from Küchelbecker's ode *Poety* [The poets] that Tynyanov quotes in his novel [Tynyanov 1929]. Meanwhile, Tynyanov's wife Elena had written a highly acclaimed study of Mussorgsky's *Songs and Dances of Death* as a composition in the 'dance of death' genre in 1927–1930, and Tynyanov's daughter Inna was later one of the first to translate Federico García Lorca's poetry into Russian, including the 'De profundis' with which Shostakovich's symphony opens. In 1965, favoured by the preceding period of political thaw, a comprehensive anthology of the poetry of the Spanish poet was published in Moscow. In the same year, Tamara Silman had her Russian Rilke translations released by a Leningrad publishing house and sent a dedicatory copy to Shostakovich. Finally, in 1967, a selection of Apollinaire's poems came out in a Russian translation by Mikhail P. Kudinov [Bott 2007: 87–90].

All of the poems in *Symphony No. 14* were thus available to Shostakovich in Russian. He set them to music in their translations, in which form they were also premiered. Later, at the request of Dietrich Fischer-Dieskau, the composer authorised a mixed-language version in which, in addition to the two Rilke poems, Apollinaire's 'Loreley' (which retells a poem by the German Romantic-era poet Clemens Brentano) and Küchelbecker's text are sung in German, the two Lorca poems in Spanish and the remaining five Apollinaire poems in French (for the poems Shostakovitch set, given in the languages of the multilingual version approved by the composer, see Appendix to this article, pp. 55–57).

In addition to Mussorgsky's cycle *Songs and Dances of Death*, Shostakovich considered his admiration for Gustav Mahler a decisive source of inspiration for his life as a whole, but also for this work in particular. He was quoted as confessing: 'If I had only one hour to live and could only listen to one more recording, I would choose the finale from *Das Lied von der Erde* [The song of the earth]' [Kovnatskaya 1995: 183].

In terms of its poetic content, Shostakovich's *Symphony No. 14* is about death – physical or mental, spiritual or artistic, violent or natural. The grouping of the eleven sections reflects the changing overall themes. In the following overview, arrows mark direct transitions from one section to the next; dividing lines separate the blocks thus created:

1. 'De profundis' [From the depth] (Federico García Lorca) – *Adagio*
   bass, strings without cello, no percussion – ca. 5 min.
   ———

2. 'Malagueña' (Lorca) – *Allegretto*
   soprano, strings, castanets – ca. 2¾ min.   →
3. 'Loreley' (Guillaume Apollinaire after Clemens Brentano) – *Allegro molto*
   soprano, bass, strings, percussion (whip, woodblocks, xylophone,
   celesta, bell, vibraphone) – 7¾–9½ min.   →
4. 'Le Suicidé' [The suicide] (Apollinaire) – *Adagio*
   soprano, strings, celesta, xylophone, bell – 6¼–7½ min.
   ———

5. 'Les Attentives I' [On watch] (Apollinaire) – *Allegretto*
   soprano, strings, xylophone, tom-toms, woodblocks, whip – ca. 3 min.   →
6. 'Les Attentives II' [Madam, look!] (Apollinaire) – *Adagio*
   bass, soprano, strings, xylophone – 1¾–2 min.   →
7. À la Santé' [At the Santé Prison] (Apollinaire) – *Adagio*
   bass, strings, woodblocks – 7½–10 min.
   ———

8. 'Réponse des Cosaques Zaporogues au Sultan de Constantinople' [Reply of the
   Zaporozhian Cossacks to the Sultan of Constantinople] (Apollinaire) – *Allegro*
   bass, strings, no percussion – ca. 2 min.   →
9. 'O Delvig, Delvig' (Wilhelm Küchelbecker) – *Andante*
   bass, strings, no percussion – 4–4¾ min.
   ———

10. 'Der Tod des Dichters' [The death of the poet] (Rainer Maria Rilke) – *Largo*
    soprano, strings, vibraphone – ca. 5½ min.   →
11. 'Schlußstück' [Concluding piece] (Rilke) – *Moderato*
    soprano, bass, strings, woodblocks, tom-tom, castanets – ca. 1½ min.

The result is a symphony in five 'movements'. The opening 'De profundis' with its lamentation of the anonymously buried horsemen serves as a prologue to the work. It is followed by three songs about love and its end in murder or suicide, three songs about

the despair of the victims of war and arbitrary imprisonment, two songs denouncing the tyrants and hangmen who inflict spiritual death through relentless suppression of life and artistic creation, and a final pair of songs about death as the natural end of life for an individual and the fate of all people. Shostakovich himself spoke of a 'symphony in four movements', apparently subsuming the prologue into the first group [Schostakowitsch 1983: 167–177]. Moreover, as I will show, he conceives the final pair, sections no. 10 + no. 11, as a very free recapitulation of the opening pair, sections no. 1 + no. 2. Finally, the eleven orchestral songs are linked by a kind of musical red thread in the form of a double helix: the medieval sequence *Dies irae*, featured in two songs, reminds us of the Last Judgment in which God metes out punishment or mercy, whereas the twelve-tone row, employed here as a musical symbol of the finitude of earthly life, provides thematic material in nine of the eleven songs – excepting only sections no. 8 + no. 9 about spiritual and artistic death [Wildberger 1990: 4–11].

'Movement I'

The opening poem, 'De profundis' [From the depths], is the penultimate of an eight-part suite the Spanish poet Federico García Lorca dedicated to the fate of 'one hundred black horsemen' whose yearning for love will never be fulfilled since death befalls them first. They 'sleep forever under the dry earth'. As the text expresses only indirectly ('Andalusia has long red roads; Córdoba [has] green olive trees where to put a hundred crosses, to remember them'), the men have been murdered and buried anonymously (section no. 1 in the score). The Latin title Lorca chose quotes the lament in Psalm 130, 'From the depths I call to you, Lord, from the depths.'

The music conveys in an impressive way both the lamentation and the spiritual power of the remembrance of the dead. The monstrosity of a hundred anonymously buried corpses, which the survivors promise never to forget, is already mourned in the unaccompanied introduction played by a few violins. In bars 1–5 and 6–10 of this Adagio in $\frac{3}{4}$ time, they present two different twelve-tone rows the contours of which are surprisingly soothing thanks to numerous recurrences of pitches and intervals not allowed in Schoenberg-style dodecaphony (see Example 1). Shostakovich creates this quality in a tonally abstract instrumental melody both by beginning with a variant of the opening gesture of the *Dies irae* (B-flat, A, B-flat, G) and by his decision to restrict the rhythm to only two patterns: a dotted swaying structure (marked by square brackets in Example 2) characterising the *Dies irae* motif and one of two syncopated patterns (marked 'Rh') in the connecting bars.

In the further development of section no. 1, the strings repeatedly take up this theme, but invariably leave its twelve-tone rows incomplete, as if to suggest that compassionate remembrance can soothe the horror of this political atrocity.

After the other violins and violas have joined in with long notes, the double twelve-tone row with two fading bars ends in a D-minor triad. The vocal part, which (with

Example 1. Dmitri Shostakovich, *Symphony No. 14*, sect. no. 1, b. 1–12: two twelve–tone rows in the violin opening of 'De profundis'. Based on: Schostakowitsch [1970: 5].

Example 2. Dmitri Shostakovich, *Symphony No. 14*, sect. no. 1, b. 1–12: the *Dies irae* incipit and syncopated patterns in the violin opening of 'De profundis'. Based on: Schostakowitsch [1970: 5].

one exception in the promise of 'commemoration') is simple psalmody, begins with the leading note to D and twice takes up a shortened version of the *Dies irae* in D minor (C-sharp, D, B-natural), underscored by some violins and violas with a rhythmically enlarged and expanded transposition. The responding instruments play around the *Dies irae* motif in free twelve-tone harmony. After diversions to E minor and E-flat major, the background harmonies reach D minor once again after the 'commemoration', which gives way to the open fifth G–D for the poetic recapitulation. By means of this tonal embedding and the simplicity of all contours in both the vocal and the three string parts, Shostakovich succeeds in countering the horror and hopelessness felt when facing a mass grave of nameless victims with a palpable sense of solace.

The second poem Shostakovich chose, also by Lorca, is entitled 'Malagueña'. In the folk music of the Andalusian Roma, the malagueña belongs to the genre of dance songs. A couple of virtuoso dancers move to music in $\frac{3}{4}$ time, sometimes accompanying themselves with castanets. In the concert repertoire, we know malagueñas from Maurice Ravel's *Rapsodie espagnole* of 1907 and from Isaac Albéniz's *Iberia* suite of 1908. The texts of typical malagueñas are characterised by passion and melancholy; in addition to the topics of fervently lived or unrequited love, they are almost always about death as something that lurks even in the midst of life. As Lorca puts it: 'Death enters and leaves the tavern' thanks to the music played and heard there, whereby the characteristics of the musical genre are sufficient to evoke death even before the text mentions it (section no. 2 in the score).

Death is captured here as a slowly striding, almost pedantic-sounding twelve-tone row of low strings that rises in $\frac{4}{4}$ time, mostly in perfect fourths, while the violins

maintain their $\frac{3}{4}$ metric pattern. A momentous crescendo in written-out accelerated note repetition that the low strings play on the high C leads into the inversion of the twelve-tone row. After intermittent bars, the process is repeated, this time preceded by the accelerated note repetition of the initial pitch of the next ascent (see Example 3).

Example 3. Dmitri Shostakovich, *Symphony No. 14*, sect. no. 2, b. 6–22 and 23–39: the twelve-tone row and its inversion, followed by accelerating note repetitions. Based on Schostakowitsch [1970: 9–13].

In section no. 3, based on the French poet Apollinaire's adaptation of Clemens Brentano's German poem 'Loreley', Shostakovich composes a sophisticated vocal part. Due to the arrangement of all verses as almost but never quite complete twelve-tone rows, his music seems to suggest that the death the supernaturally beautiful title heroine brings to many is not of her doing. By incorporating numerous recurring melodic twists and turns, he simultaneously moves his listeners to sympathise with the young woman and her deadly attraction (section no. 3 in the score). Not until Loreley hurls herself into the river and thus ends her own life, do we hear a row encompassing all pitches: in the *Adagio* segment shortly before the end of the long movement, Loreley – whom a priest who considers her beauty dangerous to the spiritual well-being of his male parishioners has exiled to a convent – has a vision of the only man she ever loved waving to her from a boat on the river Rhine and leaps down to join him. The celesta complements her vocal line articulating this vision with a solo consisting of a twelve-tone row and its transposition a semitone higher; a further semitone transposition in identical rhythm follows her emphatic greeting of the beloved in the low strings. This triple use of the same complete row – heard in the wake of numerous vocally incomplete and instrumentally ever new rows – is at precisely this point certainly no coincidence:

from the perspective of the protagonist Loreley, it is only with her death in the floods of the Rhine and the hoped-for union with her lover that 'completion' is reached.

From the *morendo* end of the 'Loreley' section, the solo cello leads with a cantilena into the beginning of the fourth symphonic section. This cantilena combines two complete twelve-tone rows, as if the solo instrument wanted to confirm what the text has omitted: the desperate realisation that only death can bring redemption.

After the generic lamentations of the Andalusian Roma singers, in which death enters and leaves the taverns of Malaga, and the despair of the dangerously beautiful maiden from the banks of the Rhine, which leads to their self-inflicted death in the floods, the third poem in the first through-composed movement of Shostakovich's *Symphony No. 14* describes the grave of a man who has taken his own life. For this grave, Apollinaire chooses the image of a place that differs from other burial sites both in what it lacks and in what distinguishes it: there is no cross; instead, three tall lilies grow on the grave. Within the symphony, the poem thus appears as a kind of response to the opening 'De profundis' by Lorca, with its hundred crosses placed between olive trees for the anonymously buried dead (section no. 4 in the score).

In contrast to Apollinaire, who composed his poem in three stanzas and inserted the first refrain in an unusual place, Shostakovich designs the setting in two analogous halves with a coda. In the process, he repeats four partial phrases – a total of 28 bars – in the voice and the orchestra. In the centre of his second stanza, the strings, swelling from *pp* to *ff* in the high register, pile up chromatically ascending tones, underscoring with this twelve-tone sound the lamentation of the third lily growing out of the dead man's mouth. After the climax, the solo cello sets in with an expressive melodic twelve-tone row – matching the cello's cantilena that links this section to the preceding one. Thereafter, the final vocal lines sound in duet with a voluptuous twelve-tone cantilena initiated in the cello and later doubled by the violas. There may be a consoling message in this duet: for the suicide in his 'lonely grave', death has become a partner.

'Movement II'

In this symphonic 'movement', the composer summarises three facets of insensibility: that of a warring nation sacrificing its men on the battlefield, of a broken heart after a loss beyond endurance, and of a judiciary that, on mere suspicion, robs a person not only of his freedom but also of all dignity. In the first of the three poems in the group, we hear a woman grieving the imminent death of her brother and beloved, a 'little soldier in the trenches' (section no. 5 in the score). The music opens with a xylophone solo whose brisk marching rhythm seems to make fun both of the misery in the trenches and the fear of the soldiers' loved ones (see the patterns marked 'Rh' in Example 4, p. 50). Shostakovich's tonal design caricatures the mocked soldier's daily endurance with make-belief jauntiness: the eight-bar theme, which is heard in identical pitches four times in the course of the section, is based on a twelve-tone row consisting on

Example 4. Dmitri Shostakovich, *Symphony No. 14*, sect. no. 5, b. 0–8: the xylophone's march theme calling the little soldier to the trenches. Based on: Schostakowitsch [1970: 52].

both sides of the interrupting rest entirely of fifths, fourths and semitones while using only two catchy rhythmic patterns. The combination renders the poor young soldier's marching tune deceptively harmless. With its prevalence of perfect fourths and fifths, it is reminiscent of the bass underlying the description of death's ubiquitousness in the tavern evoked in 'Malagueña' (section no. 2); the limitation to two rhythmic patterns recalls the violin opening in 'De profundis' (section no. 1).

In the sixth section, Apollinaire conjures up the emotions of a disenchanted woman who has lost her loved one to a senseless war. Although the chosen text is very short and the music is homophonic throughout, the composer integrates two complete twelve-tone rows (section no. 6 in the score). The first row resounds in the woman's bitter claim that what she has lost is just her heart, 'no big deal', the second in the syllables of the hysterical laughter, which Shostakovich has added to the poem to allow unarticulated utterance to her despair (see Example 5).

Example 5. Dmitri Shostakovich, *Symphony No. 14*, sect. no. 6, b. 9–20 and 32–53: bitterness and disparaging laughter over the loss of a loved one. Based on: Schostakowitsch [1970: 63–65].

The third text in this symphonic movement, 'At the Santé Prison', deplores the impotence of the individual in the face of a merciless state (section no. 7 in the score). The poem has a biographical background: on 7 September 1911, Apollinaire, under suspicion of being involved in the theft of the *Mona Lisa* from the Louvre, was locked up for a week in the Parisian prison La Santé before his innocence was confirmed and he was released. The experience affected the sensitive poet deeply. Shostakovich's music for this section begins with the cellos and double basses prolonging the final note of the preceding section, the muted B-flat, and expanding it into a twelve-tone ascent, immediately followed by the descent through the row's inversion (see Example 6). One may believe to hear in this thematic opening the prisoner's restless walk up and down his cell, long before the lyrics speak of it. As if the music wanted to mock the allegedly 'humane' circumstances that the powers claimed for their prison, the row consists of three inherently consonant sections: the first five notes of a major followed by the first five notes of a minor scale and rounded off with a perfect fourth. Listeners will thus not notice the underlying twelve-tone row. Shostakovich's musical language paints an impressive image of the uncanny omnipresence of death, experienced here in the arbitrarily imposed captivity as the destruction of an innocent man's freedom and dignity.

Example 6. Dmitri Shostakovich, *Symphony No. 14*, no. 7, b. 1–5: the twelve-tone row with a soothing garb. Based on: Schostakowitsch [1970: 67].

'Movement III'

The source of the poem on which Shostakovich based section no. 8 of his symphony is a legendary letter that the freedom-seeking Cossacks from an area at the lower part of the River Dnieper (in today's Ukraine) wrote in 1676 to the Turkish Sultan Mehmet IV, who had had the temerity to demand absolute submission from them. In their response, the Cossacks relished in putting together as many vulgar insults as they could think of (section no. 8 in the score). The Russian painter Ilya Repin captured the exuberant joy of the senders in a monumental oil painting that Tsar Alexander III bought for 35,000 rubles, the highest amount ever paid for a painting until that day (see Illustration 1, p. 52).

The fact that this text is not about death per se but about the arrogance of absolute power, which knows only submission, may explain why the music evolves without any percussion and without any complete twelve-tone rows. The same goes for the poem set

Illustration 1. Ilya Repin, *Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire*, Saint Petersburg, State Russian Museum. Reproduction of the painting available online: https://commons.wikimedia.org/wiki/File:Ilja_Jefimowitsch_Repin_-_Reply_of_the_Zaporozhian_ Cossacks_-_Yorck.jpg [accessed 20 February 2021].

in the ninth symphonic section, the excerpt from a long ode by the Baltic poet Wilhelm Küchelbecker, which is also clad in the form of a letter. Like the Zaporozhian Cossacks' furious missive, the vocal part in 'To Delvig' is also sung by the bass and accompanied exclusively by strings (section no. 9 in the score). Both texts allude to an injustice inflicted through the actions of a tyrant. In this respect, it is a matter of musical logic in the context of Shostakovich's symbolism that the sections should refrain from any emphasised use of twelve-tone rows.

'Movement IV'

Sections no. 10 and no. 11 in Shostakovich's *Symphony No. 14* are based on poems by Rainer Maria Rilke. In 'Der Tod des Dichters' [The poet's death], written in 1906, Rilke conveys impressions from a trip to the Ukraine. During a journey to Russia in May–August 1900, he made a detour to Kiev to visit the tomb of Taras Shevchenko (1814–1861), the most important Ukrainian poet and painter, with whose work he had already become familiar at home. Shevchenko's death mask inspired him to write the poem Shostakovich selected. In its three stanzas, Rilke draws an imaginary development from the face of the poet defined by his mind, soul and emotions, via the physical face of the elderly man he has become, to the lifeless mask of the deceased, in

counter-movement to the initially passive, then interactive and finally aggressive agents of nature and 'this world' (section no. 10 in the score).

Section no. 10 begins with a recapitulation of the appealing *Dies irae* motif from the first section, again played unaccompanied by the first violins, albeit an octave higher. Shostakovich thus creates a relationship between the concern for the fading remembrance of a dead poet and the endeavour to create a worthy memorial for those buried anonymously in a mass grave. The four-tone figure with which the medieval sequence begins, sounding a total of 26 times in the setting of Lorca's poem 'De Profundis', dominates the first stanza of the setting of Rilke's 'Der Tod des Dichters' with 13 entries, 8 of which are in the first violins and 5 integrated into the vocal line. Conversely, the two subsequent stanzas, whose text turns to the dead man's mundane environment, are devoid of the *Dies irae* contour, which now sounds only in the interludes and in the postlude.

In view of the emphatic reference to the thematic material of the symphony's first section, the tenth section seems to offer itself as the opening of a kind of reprise. This prompts the question whether the composer had planned from the outset to place this poem and its setting in the penultimate position of his symphony, or whether he only arrived at this arrangement when he chose the eleventh text, which Rilke entitles suggestively as 'Schlußstück,' i.e., 'Concluding piece'. A close look at the music of the final section reveals that Shostakovich takes up two peculiarities from section no. 2 in the setting of this text, thus achieving a second aspect of recapitulation on an entirely unexpected level. In this complex manner of framing, the two concluding Rilke settings appear as a paired and newly illuminated 'reprise' of the two opening Lorca settings.

Rilke's subject in this poem is death, as it resides in the centre of everyone's life; death as the great victor over life, the power superior to our will. Addressed is not the death of this or that individual; rather, all individuals, mortals from birth, belong to death (section no. 11 in the score). In the solemn gravity of this Rilke verse, in which Death weeps about our naive illusion that we are in the middle of life, Shostakovich apparently recognised a kind of Rilkean antithesis to the melancholy of Lorca's southern Spanish flamenco. Moreover, death is in both poems not merely an implication of life' finitude, the fate striking humans earlier or later, but an active participant in the drama of life: a power that we ought to acknowledge with humility.

The music is dominated throughout by variations of a basic rhythmic pattern and a timbre that together refer to the *danse macabre* in general and Mussorgsky's cycle *Songs and Dances of Death* – the symphony's inspiration – in particular. The nine-bar opening section runs in three sound layers: the homophonically evolving vocal parts are accompanied by twelve-part chordal strings and joint interjections of two untuned percussion instruments, woodblocks and castanets. Castanets, of course, are a direct allusion to Andalusian music and thus to the 'Malagueña' in section no. 2 of Shostakovich's *Symphony No. 14*.

Another, even more impressive means of connecting the music of the second and the final sections of the symphony is the impressive condensation at the very end:

a powerful increase in rhythmic density and volume. In 'Malagueña', this menacing symbolism of death rising up in a majestic posture marks the return to the initial note of the 'twelve-tone row of death', performed four times by the low strings in keeping with the poem's suggestion that in a tavern where southern Spanish music is played, death is forever present, going in and out. In 'Schlußstück', by contrast, a slightly condensed variant of the same rhythmic sequence is heard only once, at the very end, and not as before in unison note repetition, but in an eight-part chord involving all strings. And while the inexorably effective increase at the end of the 'Malagueña' is cut off with a crack of the whip on the first beat of the following section, the eight-part repetition of a string chord, which avoids any harmonic definition, breaks off unredeemed at the end of the symphony's final movement – as if a person who was striving for the greatest possible intensity had been torn from life unprepared (see Example 7).

Example 7. Dmitri Shostakovich, *Symphony No. 14*, sect. no. 11, b. 22–24: death approaching mightily. Based on Schostakowitsch [1970: 102].

As a close examination of the symphonic sections no. 10 and no. 11 shows, Shostakovich's music establishes a subtle but clear relationship between the two Rilke poems at the end of the symphony and the two Lorca poems at its beginning. With this highly original double recapitulation, he brings two themes to the forefront of his composition. One is the pious and solemn attitude of the living toward the dead, thematically quoted in the opening figure of the *Dies irae*, commemorating one hundred anonymous men in a mass grave and a cherished and revered poet respectively. The second theme is the omnipresence of Death as a protagonist to be reckoned with in human life – a power that accompanies us into the tavern and other places of everyday life, pitying our lack of awareness in the fullness of our lives.

Bibliography

Score

Schostakowitsch, Dmitrij [*sic*], 1970, *Symphonie Nr. 14 für Sopran, Baß und Kammerorchester nach Gedichten von Federico García Lorca, Apollinaire, Wilhelm Küchelbecker und Rainer Maria Rilke*, Hamburg: Musikverlag Hans Sikorski (pocket score SIK 2174).

Recording

Shostakovich. Symphony No. 14, Six Poems of Marina Tsvetaeva, 1993, CD recording, Júlia Várady, Dietrich Fischer-Dieskau and the Concertgebouw Orchestra under Bernard Haitink, Decca [the multilingual solution mentioned in the text can be heard on the recording].

Literature

Bott, Marie-Luise, 2007, Die 'Danse Macabre' der sowjetischen Moderne. Zu Gattung und Gedichtauswahl der '14. Symphonie' op. 135 von Dmitrij Schostakowitsch, in: Hartmut Hein et al. (eds), *Schostakowitsch und die Symphonie*, Frankfurt: Peter Lang, pp. 75–113.

Kovnatskaya, Ludmila, 1995, Notes on a theme from 'Peter Grimes', in: Philip Reed (ed.), *On Mahler and Britten*, Woodbridge, England: Boydell, pp. 172–185.

Meyer, Krzysztof, 1995, *Schostakowitsch. Sein Leben, sein Werk, seine Zeit*, Bergisch Gladbach: Lübbe.

Schostakowitsch, Dmitri, 1983, *Erfahrungen: Aufsätze, Erinnerungen, Reden, Diskussionsbeiträge, Interviews, Briefe*, transl. and ed. by Christoph Hellmundt, Krzysztof Meyer, Leipzig: Reclam.

Seehaus, Lothar, 1986, *Dmitrij Schostakowitsch. Leben und Werk*, Wilhelmshaven: Noetzel.

Tynyanov, Yuri N., 1929, *Wilhelm Küchelbecker – Dichter und Rebell; historischer Roman*, Berlin: Kiepenheuer.

Wernli, Andreas, 2004, *Frequenzen #01. Dmitri Schostakowitsch: Symphonie Nr. 14 op. 1*, Zurich: Rüffer + Ruf Sachbuchverlag.

Wildberger, Jacques, 1990, Ausdruck lähmender Angst: Über die Bedeutung von Zwölftonreihen in Spätwerken von Schostakowitsch, *Neue Zeitschrift für Musik*, vol. 151, no. 2, pp. 4–11.

Appendix

Poems set, given in the languages of the multilingual version approved by Shostakovich, quoted from the Sikorski score [Schostakowitsch 1970]

– no. 1: Los cien enamorados / duermen para siempre / bajo la tierra seca. / Andalucía tiene / largos caminos rojos. / Cordoba, olivos verdes / donde poner cien cruces, / que los recuerden. / Los cien enamorados / duermen para siempre. (Lorca)
– no. 2: La muerte / entra y sale / de la taberna. // Pasan caballos negros / y gente siniestra / por los hondos caminos / de la guitarra. // Y hay un olor a sal / y a sangre, / en los nardos febriles / de la marina. // La muerte / entra y sale / y sale y entra / la muerte / de la taberna. (Lorca)
– no. 3: Zu der blonden Hexe kamen Männer in Scharen, / die vor Liebe zu ihr fast wahnsinnig waren. // Es befahl der Bischof sie vor sein Gericht, / doch bewog ihn zur Gnade ihre Schönheit so licht. // 'Loreley, deine Augen, die so viele gerühret, / welcher Zauber hat sie nur zum Bösen verführet?' // 'Lasst mich sterben, Herr Bischof, verdammt ist mein Blick, / wer mich nur angeschauet, kann nimmer zurück.' […] 'Auf dem Rheine tief drunten kommt ein Schifflein geschwommen, /

drinnen steht mein Geliebter, und er winkt, ich soll kommen! // O wie leicht wird mein Herze! Komm, Geliebter mein!' / Tiefer lehnt sie sich über und stürzt in den Rhein. // Und ich sah sie im Strome, so ruhig und klar, / Ihre rheinfarbnen Augen, ihr sonniges Haar. (Apollinaire/Brentano)

– no. 4: Trois grands lys Trois grands lys sur ma tombe sans croix / Trois grands lys poudrés d'or que le vent effarouche / Arrosés seulement quand un ciel noir les douche / Majestueux et beaux comme sceptres des rois // L'un sort de ma plaie et quand un rayon le touche / Il se dresse sanglant c'est le lys des effrois / Trois grands lys Trois grands lys sur ma tombe sans croix / Trois grands lys poudrés d'or que le vent effarouche // L'autre sort de mon cœur qui souffre sur la couche / Où le rongent les vers L'autre sort de ma bouche / Sur ma tombe écartée ils se dressent tous trois / Tout seuls tout seuls et maudits comme moi je crois / Trois grands lys Trois grands lys sur ma tombe sans croix. (Apollinaire)

– no. 5: Celui qui doit mourir ce soir dans les tranchées / C'est un petit soldat dont l'œil indolemment / Observe tout le jour aux créneaux de ciment / Les Gloires qui de nuit y furent accrochées / Celui qui doit mourir ce soir dans les tranchées / C'est un petit soldat mon frère et mon amant // Et puisqu'il doit mourir je veux me faire belle / Je veux de mes seins nus allumer les flambeaux / Je veux de mes grands yeux fondre l'étang qui gèle / Et mes hanches je veux qu'elles soient des tombeaux / Car puisqu'il doit mourir je veux me faire belle / Dans l'inceste et la mort ces deux gestes si beaux // Les vaches du couchant meuglent toutes leurs roses / L'aile de l'oiseau bleu m'évente doucement / C'est l'heure de l'Amour aux ardentes névroses / C'est l'heure de la Mort et du dernier serment / Celui qui doit périr comme meurent les roses / C'est un petit soldat mon frère et mon amant. (Apollinaire)

– no. 6: Mais Madame écoutez-moi donc. Vous perdez quelque chose – Pah! C'est mon cœur pas grand-chose / Ramassez-le donc / Je l'ai donné je l'ai repris / Il fut là-bas dans les tranchées / Il est ici j'en ris j'en ris / Des belles amours que la mort a fauchées. (Apollinaire)

– no. 7: Avant d'entrer dans ma céllule / Il a fallu me mettre nu / Et quelle voix sinistre ulule / Guillaume qu'es-tu devenu // Le Lazare entrant dans la tombe / Au lieu d'en sortir comme il fit / Adieu adieu chantante ronde / O mes années ô jeunes filles // Non je ne me sens plus là / Moi-même / Je suis le quinze de la Onzième // Dans une fosse comme un ours / Chaque matin je me promène / Tournons tournons tournons toujours / Le ciel est bleu comme une chaîne / Dans une fosse comme un ours / Chaque matin je me promène /Que deviendrai-je ô Dieu qui qui connais ma douleur / Toi qui me l'as donnée / Prends en pitié mes yeux sans larmes ma pâleur // Et tous ces pauvres cœurs battant dans la prison / L'Amour qui m'accompagne / Prends en pitié surtout ma débile raison / Et ce désespoir qui la gagne // Le jour s'en va voici que brûle / Une lampe dans la prison / Nous sommes seuls dans ma cellule / Belle clarté, chère raison. (Apollinaire; excerpts selected and combined by Shostakovich)

– no. 8: Plus criminel que Barrabas / Cornu comme les mauvais anges / Quel Belzébuth es-tu là-bas / Nourri d'immondice et de fange / Nous n'irons pas à tes sabbats

// Poisson pourri de Salonique / Long collier des sommeils affreux / D'yeux arrachés à coup de pique / Ta mère fit un pet foireux / Et tu naquis de sa colique // Bourreau de Podolie Amant / Des plaies des ulcères des croûtes / Groin de cochon cul de jument / Tes richesses garde-les toutes / Pour payer tes médicaments. (Apollinaire)

– no. 9: O Delwig, Delwig! Was ist der Lohn / für meine Taten, für mein Dichten? / Wo bleibt der Trost für die Begabung, / zwischen Verbrecherpack und Wichten? // Doch wenn die Geißel des Gerechten / die Schurken weist in ihre Schranken, / erbleichen sie, und die Gewalt / Der Tyrannei beginnt zu wanken. // O Delwig, Delwig! Was zählt Verfolgung? / Unsterblichkeit ist doch der Lohn / erhabener und kühner Taten, / der Preis für des Gesanges süßen Ton. // Denn unvergänglich ist der Geist, / das freie, freudig–stolze Wesen, / Das Bündnis, das die Menschen eint, / die von den Musen auserlesen. (Küchelbecker)

– no. 10: Er lag. Sein aufgestelltes Antlitz war / bleich und verweigernd in den steilen Kissen, / seitdem die Welt und dieses Von-ihr-Wissen, / von seinen Sinnen abgerissen, / zurückfiel an das teilnahmslose Jahr. // Die, so ihn leben sahen, wussten nicht, / wie sehr er Eines war mit allem diesen; / denn Dieses: diese Tiefen, diese Wiesen / und diese Wasser waren sein Gesicht. // O sein Gesicht war diese ganze Weite, / die jetzt noch zu ihm will und um ihn wirbt, / und seine Maske, die nun bang verstirbt, / ist zart und offen wie die Innenseite / von einer Frucht, die an der Luft verdirbt. (Rilke)

– no. 11: Der Tod ist groß. / Wir sind die Seinen / lachenden Munds. / Wenn wir uns mitten im Leben meinen, / wagt er zu weinen mitten in uns. (Rilke)

The *Dies irae* of Respectful Remembrance and the Twelve-Tone Rows of Death in Shostakovich's *Symphony No. 14*

Summary

In his *Symphony No. 14*, composed in the spring of 1969, Dmitri Dmitrievich Shostakovich explores aspects of death. Each of the eleven symphonic sections is based on a poem, sung alternatively by a soprano and a bass soloist. Twelve-tone rows, many of them in deceptively tonal appearance, pervade the music, emerging as symbols of death in the midst of life. In the openings of the first and the penultimate sections, an identical twelve-tone row underlies a variant of the figure initiating the medieval *Dies irae* sequence before the unrelated poetic texts – by Federico García Lorca and Rainer Maria Rilke respectively – speak of awed and solemn commemoration of the deceased. In conjunction with a dramatic rhythmic pattern that concludes the second and the final sections, this dodecaphonic *Dies irae* frames what appears as 'exposition' (sections no. 1–2) and 'reprise' (sections no. 10–11).

Siglind Bruhn

Born in Hamburg, Germany, a music analyst, musicologist, concert pianist and interdisciplinary scholar. Since 1993, she has been affiliated with the University of Michigan's Institute for the Humanities as a full-time researcher focused on 'Music in Interdisciplinary Dialogue'. In addition,

she was, from 2002 to 2010, a Distinguished Senior Research Fellow at the University of Copenhagen's Centre for Christianity and the Arts and, for the period of 2004–2009, *chercheur invité* at the Sorbonne's Institut d'esthétique des arts contemporains. She has published numerous articles and more than 40 book-length monographs in which she explores the music of the 20th and 21st centuries, particularly in its relationship to literature, the visual arts and religion. In 2001, she was elected to the European Academy of Sciences and Arts; in 2008, she received an honorary doctorate from Linnaeus University, Sweden.

Narratology, Rhetoric

Joan Grimalt
Escola superior de música de Catalunya, Barcelona

Mozart's *String Quartet* K. 421: A Topical-Rhetorical Narrative Analysis

To Sanja Kiš Žuvela

For the Romantic generation, Wolfgang Amadeus Mozart's *String Quartet* K. 421 in D minor (Vienna, 1783?) was one of the most performed and admired works within his repertoire. It seems the quartet's dark colours, unusual in the Classical style, and its tragic denouement could explain part of this phenomenon. But how might the piece have been perceived by its contemporary recipients? This paper intends to give words to a listening and performing experience that, here and now, benefits from an attempted reconstruction of the way how musical rhetoric, musical topoi and musical narrative could have been at work in the original context of 1780s Vienna. The analysis is the result of a workshop at the University of Zagreb with a young string quartet that connected performance issues with analysis. In the end, a narrative reading of the whole piece seemed inevitable.

If music is analysed as language, albeit a special kind of language, then in addition to the usual morphological and syntactical analytical tools, some semantic, rhetoric and narrative issues need to be addressed. This can be done in a rigorous way, avoiding at the same time the pitfalls of arbitrariness and of formalist indifference. A rhetoric of instrumental music has been sketched by the Italian musicologist Paolo Colombo [2017] in a way that opens new paths. On the other hand, there is also an emergent, young tradition of narratological studies in music, with texts by Byron Almén [2008], Marta Grabócz [2009] and Robert Hatten [1994, 2004]. From a more radical perspective, narrative issues include the tone of the discourse (ironic, literal) and the question of agency. The latter is the subject of Hatten's latest book [2018] and can be richly applied to the 19th-century repertoire, but Classical Viennese music can also profit a lot from this approach. Conversely, analysing non-programmatic instrumental works from the late 18th century helps to revise narrative issues in Romantic works.

1. *Allegro moderato*

The topical frame of this utterly grave beginning seems to be tragedy or, more precisely, *opera seria*. Considering the usual tendency of the Viennese Classics to crass mixtures, the start of the first movement is notably centred in just one topos, the so-called 'pathetic style' [Allanbrook 1983, Allanbrook 2014, Grimalt 2020: 301ff.]. The sudden change from *sotto voce* to *forte*, the *suspirationes* in the accompaniment (marked with red ellipses in Example 1), the descending sense of both melody and bass, as well as the typically 'pathetic' intervals of an augmented second in bar 3 and a diminished third in bar 4 all point in that direction.

Example 1. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 1st movt, b. 1–10. Based on: Mozart [1962: 33].[1]

The main subject starts without an introduction, in medias res, and in a periodic form: to the antecedent *sotto voce*, that closes with a non-conclusive fifth in the upper voice (bars 1–4), replies a consequent *forte* (bars 5–8) to close with a perfect cadence (see Example 1).

Rhetorically, the descending initial octaves that start both segments of the main theme have an affirmative and exclamative sense, representing a solemn, grave statement.

---

1 | Music examples in the article typeset by Jakub Szewczyk.

It could be interpreted as the musical correlate to the rhetorical figure of *Apostrophe* [Grimalt 2020: 50– 80], the initial call to the addressee of the ode that is about to start with an expression such as *Oh Gods!*, or *Listen!* The first time the 'stone guest' addresses Giovanni, in the second act of Mozart's opera, he uses a similar rhetorical apostrophe (see Example 2).

Example 2. Wolfgang Amadeus Mozart, *Don Giovanni*, Act II, Scene XV, Entrance *Commendatore*, b. 436–438. Based on: Mozart [1968: 425].

Back to the quartet, the wide leap in the second bar reinforces the exclamative sense of a represented musical persona [Grimalt 2016], so disquieted that it alternates between a deep and a treble range to express itself. Also, the *forte* response of the consequent (bars 5–8) sounds like an outburst vis-à-vis the *sotto voce* antecedent (bars 1–4), suggesting a switch from a private to a public setting. Note the dysphoric insistence of the first violin (bar 2) on the bottom note D4, before it rises to the aforementioned high leap. This sounds like a *Parenthesis*, the rhetorical device that sets in brackets, between commas, some complementary information to the main utterance. The latter takes place in the treble; the parenthesis – in the low register.

A section on the dominant (bars 9–14) raises the expectation of a varied repetition of the main theme in D minor, to start the modulating transition. Instead, in the middle of bar 14, a *subito forte* chord on the dominant of the major relative irrupts in the scene (see Example 3).

Right before that rhetorical *Irruptio*, an ominous *Oscillatio*, related to *tremolando* figures that were traditionally used to represent fearsome scenes [Bartel 1997: 427ff., McClelland 2012, McClelland 2017, Grimalt 2020: 30–44, 329–368], protracts the period of four bars on the dominant that, had it followed the listeners' expectations, would have lasted only from bar 9 to 12. It derives from a little formula in the viola that linked both segments of this episode on the dominant, in bar 10. This episode fulfils the function of a rhetorical *Confutatio* ('refutation'), which would have normally led to a *Confirmatio*, the return of the main theme [Colombo 2017, Grimalt 2020: 50–80]. Instead, after the 'oscillating' amplification, the aforementioned irruption in bar 14 veers to the major relative. What follows, however, seems to represent a shock reaction to the irruption rather than the relief due to the change of mode. Without any conviction, bars 15–18 display a hesitant *crescendo al piano*, a stammering, syncopated rhythm,

a melody that seems to search for its notes and chords, and a final half-cadence, in a rhetorical *Interrogatio*. The whole passage is a clear example of the musical-rhetorical figure of *Dubitatio* (see Example 3) [Bartel 1997: 242ff., Grimalt 2020: 50–80].

Example 3. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 1st movt, b. 11–19. Based on: Mozart [1962: 33].

Bars 15–18 in 'sensitive style' (*empfindsamer Stil*) seem to function as a logical transition between tragedy and comedy (see Table 1, pp. 68–69). Listeners familiar with the Classical style might be surprised to find such a monolithic first page. While they are accustomed to the usual mercurial, ironic shifts between genres and styles, the main theme seems to give a totalising, serious sense to the whole first section of this first movement, starting with the initial octave, an ancient symbol of 'wholeness' or 'totality'. The ironic incongruences that are a trademark of the Classical style appear only in the next bars.

The cello and viola seem to explore in pathetic *fortepiano* the upper and lower leading notes in bars 19–20, thus outlining the diminished third D-flat–C–B that signals pathetic arias in *seria* operas. These two bars were protracting the semi-cadence opened in bar 18 towards the major relative. Both violins' responses in bars 19–20 can be subsumed under the 'sensitive' style that we identified for the rest of the transition. From bar 21 on, however, a polyphonic imitation (*stile antico*) *forte* invites us to suspect a parodic intention, as the *stretta* finds space for up to seven entries within only four bars to display its excessiveness (see Example 4).

Example 4. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 1st movt, b. 20–23. Based on: Mozart [1962: 34].

Here, the 'pathetic' alterations D-flat and A-flat and the chromaticism C–B–B-flat, added to the upper octave mimicking an *Exclamatio* that mirrors the initial *Apostrophe*, round off the outmoded reference and prepare the way to a perfect cadence to the major relative. This cadence in bar 23, *piano subito*, is chained to the former *stile antico* episode without any breach of continuity, as to remind the listener of the second typical way for Classical composers to use irony. The first one was excessiveness (as in bars 20–23), here, it is incongruity between incompatible references, namely 'pathetic *stile antico*' versus 'comedy'. In the light of the comedian cadence in b. 23–24, the former all-too-serious polyphonic imitation and maybe even the initial 'pathetic' style could be put ludicrously into question and absorbed by the voracious 'comedy' reference that inevitably turns everything serious to parody.

The amplification of the sinister *Oscillatio* in bars 12–14 and the irruption of the C7-chord on the third beat in bar 14 caused a metrical irregularity. From that moment on, everything new starts on the second half of the bar. This metric alteration is continued as a joke to connoisseurs in bars 23 and 24 (see Example 5, p. 66). The cadence leading to the secondary theme falls also on the third beat, and that leaves the rest of bar 24 for a minimal introduction, *mezzo-forte*. The new semiquaver-note accompaniment of this secondary theme sounds like a new character, maybe in reference to the 'contredanse', the most popular ballroom dance in those days. It is located within the social spectrum quite at the antipodes of the aristocratic, initial topos [Grimalt 2018a, Grimalt 2018b].

The second-key area theme in F major has also a firm, periodic structure. To the antecedent in bars 25–26, which runs out in a deceptive cadence, answers the consequent in bars 27–28 in conclusive form, and in the upper octave. The *piano* dynamics and the numerous *pianti* (marked with red circles in Example 5) modulate the 'comedy' reference that the cadence in bars 23–24 seemed to promise. We stay within the expressive framework of the 'sensitive' style.

Bars 29–32 present an ornated version of the secondary theme. The new accompaniment mimicking 'plucked strings' reinforces the lyricism of this subject, in spite of the instrumental character of this coloratura rendition (see Example 6, p. 66).

Example 5. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 1st movt, b. 24–29. Based on: Mozart [1962: 34].

Example 6. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 1st movt, b. 30–35. Based on: Mozart [1962: 34–35].

Closing the cadence of the secondary theme on the third beat of bar 32 turns the aforementioned metrical irregularity into a running gag. Immediately thereafter, moreover, the units amount to one-and-a-half bars (marked with red arc lines in Example 6), which will let the epilogue start also on the second half of bar 35.

The incongruous alternation between 'serious' and 'comic' that is a trademark of the Viennese Classics reveals itself clearly, at last. The first two beats of this new cadence, starting on the second half of bar 32, are in 'pathetic' style: chromaticism, explosive dynamics, dissonance, dotted rhythm. Bar 33 instead, *piano*, displays a typical gag of musical comedy: the sly, furtive 'walk' of an unruly servant derived from the *Arlecchino* (Harlequin) archetype [Allanbrook 1983: 155f., 165, 243, Grimalt 2020: 301–305, 312–328]. The figure seems to derive from the former section on the dominant, in bars 9–12, where it had quite a different expressive meaning, namely 'pathetic' (compare Examples 6, 2 and 3).

The epilogue to the exposition (bars 35–41a) amounts to an expansion of the immediately precedent cadence, but it presents a new rhythm, semiquaver-note sextuples, which reminds us of the 'gigue'. In the ears of Mozart's contemporaries, that dance genre resounds archaic but folksy, with a conclusive ring [Allanbrook 1983: 41–44; Little, Jenne 2001: 143–184; Grimalt 2020: 258–280]. Added to Harlequin's 'sly tiptoe', the epilogue reinforces the sense of a 'comedic conclusion', which in fact closes the exposition (see Example 7, pp. 67–68).

The brief retransition *crescendo*, in bar 41a, has to find in the minimal space of one bar its way back to the initial serious tone, in order to repeat the exposition. The second time over, knowing where it comes out, we are ready to listen to the initial theme in a different mood.

Example 7 (pp. 67–68). Wolfgang Amadeus Mozart, *String Quartet* K. 421, 1st movt, b. 36–41b. Based on: Mozart [1962: 35].

To abridge, let us overfly the rest of the first movement and see how the conflict between the initial tragic tone and the final comedy ends, including the rest of the movements.[2] So far, the narrative design of the exposition could be summarised thus: *From 'tragic' to 'comic', going through 'sensitive'*[3] (see Table 1).

The second part of the first movement seems to manifest a general 'darkening'. This is the usual symbolic meaning of flats, which proliferate from bar 42 on [Steblin 2002, Grimalt 2020: 81–120]. Moreover, the rhythm is suddenly brought to quietude. The feeling of immobility and strangeness is reinforced by an unlikely tonal trajectory. Starting in E-flat, first major, then minor, the music skips unexpectedly (bar 46) to a half cadence towards its antipodes, A minor. The main reference is surely the initial 'pathetic' style; the tone turns expressionist, hyperbolic. *Stile antico* comes back in bar 53, *piano*, then *forte*. In bar 59, the semiquaver-note sextuplets appease the character, just as the harmony seemed to turn to F major. In fact, it is the retransition to the tragic, initial D minor, the reprise starting in bar 70, *sotto voce* as in the beginning.

Table 1. Narrative design of the exposition of K. 421, 1st movt. Author's own elaboration.

Bars	Sections	References
1–8	Main Theme (D minor, period)	'Pathetic' style, 'vocal', *opera seria*
9–14	Dominant	*Interrogatio, Oscillatio*
14–18	Transition (1), half cad. to F Major	*Dubitatio*, 'sensitive' style
19–24	Transition (2), cadence to F Major	*Stile antico* + 'comedy': irony
24–28	Secondary Theme (F Major, period)	'Contredanse', 'sensitive' style

2| For the rest of the article, you can download the score at Neue Mozart-Ausgabe Online: https://dme.mozarteum.at/DME/nma/start.php?l=2 [accessed February 2021].

3| We use single inverted commas to indicate represented 'comedy', 'tragedy', and so forth.

Bars	Sections	References
29–32	Var. of the sec. theme, *piano/forte*	'Lyrical' accomp., 'instrumental' melody
32–35	Cadence	'Pathetic' + 'comedy': irony
35–41a	Epilogue	'Comedy', conclusive 'gigue'

Until bar 83, the recapitulation is practically literal. In that bar, instead of leading to the major relative, a diminished seventh chord keeps the discourse within D minor and 'pathetic' style. The *Dubitatio* corresponding to bars 14–18 in the exposition is expanded in bars 83–87. Mozart undoes the gag with the irregular metric groupings and sets the secondary theme to start in bar 94. Of course, it sounds even more peculiar now, as the melody starts in the middle of the bar. Moreover, what used to be a comedic reference appears a notch more 'sensitive' in the main key of D minor. This is reinforced by a 'pathetic' Neapolitan sixth in the first cadence of the secondary theme, in bar 97.

In the epilogue, the 'tiptoeing' comic figure in the cadence of the exposition (bars 32–35) loses its ludicrousness and finds its way back to the initial seriousness (bars 9–14). Also, the sextuplets that evoked a 'gigue' in the first part appear deprived of their precedent humorous, folksy sense and do not manage to mitigate the 'pathetic' tone that closes the movement. On the contrary, a succinct coda (bars 112b–117) presents some rhetorical *Suspirationes* in the central voices, and a plaintive, dissonant melody in the cello [Bartel 1997: 362, Monelle 2000: 17, Grimalt 2020: 30–44].

The circle closes where it started. Despite the fleeting reference to 'comedy' at the core of the piece, the narrative design of the first movement could be outlined thus: *From 'tragic' to 'tragic', through 'sensitive' and 'comedy'.*

2. *Andante*

The second movement's main reference is the 'siciliana' [Allanbrook 1983: 44], the virtual dance that stands for the pastoral world: the $\frac{6}{8}$ metre and F major key. The representation of the idyllic, bookish world of shepherds and nymphs in love, however, is interrupted here periodically by a figure that seems to allude to a 'call', possibly a hunting call [Grimalt 2020: 203–244, 258ff.]. For every two bars of the 'siciliana', one 'hunting' bar is interpolated. The anthropological opposition between shepherds and hunters follows a long-standing tradition. In musical terms, a transparent example is Schubert's song *Der Schäfer und der Reiter* D. 517 (1817). Here, the resulting irregular three-bar grouping (see Example 8, p. 70) challenges the placidity that usually goes along with the 'siciliana' reference. Just like any other dance, a siciliana moves in regular 4+4 bar groups. The irregular grouping that appeared as a running gag in the first movement returns here as a game of expressive manipulation of references.

Example 8. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 2nd movt, b. 1–5: beginning. Based on: Mozart [1962: 42].

Up to the repeat signs in bar 8, the first section of the *Andante* closes on the dominant. The second part, however, starts in dysphoric C minor [Grimalt 2020: 7ff.].[4] Moreover, the discourse seems to get stuck at once, from bar 11 on. This will turn out to be a retransition to a reprise in bar 15, but the passage conveys a remarkable uneasiness. Mozart seems to be using the 'siciliana' reference to represent the opposite of its correlate – not pastoral placidness but its impossibility[5] [Brinkmann 1995].

The central section takes place mainly in the 'flat' territory, between F minor and A-flat major. In this context, the 'flat' tonal region seems to stand for an alternative world. Only there, in the sombre, unreal territory of flats, can dance and prosody regain their structural metrical regularity. Narratively, the recapitulation of the conflicting first section, from bar 52 on, denounces the central part as an imaginary refuge, outside of the actual world, in a similar way as 'comedy', in the first movement's recapitulation, has been refuted by the return to the 'pathetic' style [Grimalt 2020: 10ff.].[6]

The last version of the 'interrupted siciliana', from bar 66 on, leads to a protracted epilogue that yields its last word to the disruptive 'call'. As in the first movement, a central serene section has been evoked, but not as a real possibility, but rather to represent its 'failure'.

3. *Menuetto. Allegretto*

We were hoping for the second movement to be a narrative oasis, and this came in its central section, only to be disproved and overthrown by the reprise. We cannot expect a respite from the following *Menuetto* either. The indicated tempo is *Allegretto*, which is a hint to take the crotchet –not the whole bar – as a metrical unit (see Example 9).

4| The dichotomy *euphoric/dysphoric* has been adapted from psychology to musical signification.

5| Reinhold Brinkmann presents Brahms's *Second Symphony* in just these terms.

6| The world of flats as an imaginary refuge will become one of the expressive emblems of Schubert's music.

MENUETTO
Allegretto *)

Example 9. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 3rd movt, b. 1–7: beginning. Based on: Mozart [1962: 46].

In a few bars, a bunch of archaic, dysphoric references pile up to underscore the distance with the listener of Mozart's time: a slow, French-style 'minuet'; 'martial' dotted rhythms and triadic broken chords; a *stile antico* polyphonic imitation and a chromatic downwards sequence in the bass (*passus duriusculus*) typical of 'pathetic' style in outmoded *opera seria*.

Contrast is provided in the central section, as in the precedent movement. The *Trio* displays several references to traditional, 'folk' music, particularly from the Alpine region. The former 'minuet' turns to *Ländler* – the slow country waltz that prefigures many of Strauss's waltzes in the 19th century. The iambic rhythm, so frequent in traditional music in so many countries, predominates in the melody of the whole *Trio*. A characteristic Alpine 'yodel' appears in the first violin, while the accompaniment in *pizzicato* suggests represented 'plucked strings' [Mila 2009: 43][7] (see Example 10).

The humorous 'idyll' in the *Trio* is rounded off with the contrasting major mode and the representation of a 'spontaneous' performance, where the melody moves with

Trio

Example 10. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 3rd movt, beginning of the *Trio*, b. 1–8. Based on: Mozart [1962: 47].

7| Such a systematic use of a *pizzicato* accompaniment is unique in Mozart's quartets.

a certain agogic freedom. This luminous, laid-back spot is a unique moment in the whole quartet. In drastic opposition to the initial 'tragedy', it makes the long wait worthwhile.

The reprise of this yodelling *Ländler* in bar 17 adds to the *Jodeln* reference another one belonging to 'comedy', the 'love duet', as the first violin and viola play the theme at an octave distance. Surely enough, here too the 'minuet' reprise in the minor mode sets things back in place. Narratively, we revert to the starting point – to 'archaic' and 'dysphoric'.

4. *Allegretto ma non troppo*

The *finale*, a theme with variations, starts in an ambiguous tone, by reproducing the opposing references we have observed in the second movement. Here as well, every two bars of 'siciliana' are responded in contrast with two more, displaying an anapaestic figure in the first violin that reminds us of a 'call' (see Example 11) [Grimalt 2020: 150ff.].[8]

Example 11. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 4th movt, b. 1–5: beginning. Based on: Mozart [1962: 48].

Letting aside the anapaestic, vaguely 'martial' interruption of the 'siciliana' theme, the resulting structure is perfectly periodical (four-bar antecedent on the dominant + four-bar consequent bringing the tonic back). The listener might wonder whether to expect a happy outcome or, at least, some more of the serenity that flows from the 'pastoral' reference and the round, firm structure. The second part of the dance theme instead, bars 9–24, tips the balance with references to the 'pathetic' and to the 'sensitive' styles. See, for example, the Neapolitan sixth at the great cadence, *forte*, in bar 21 and, respectively, the chain of *pianti* [Monelle 2000: 17, Bartel 1997: 50, Grimalt 2020: 30ff.] in bar 19, including chromaticism and dissonances (see Example 12).

The three following variations do not afford much of an expressive contrast. The first and the third emphasise the 'sensitive', lyrical aspect; the second variation underscores

---

8 | More about the anapaestic rhythm as a marker of the 'martial' semantic field in Grimalt [2020].

Example 12. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 4th movt, b. 19–24: end of the theme. Based on: Mozart [1962: 49].

the 'pathetic', with more dissonances on both harmonic and rhythmical level – syncopation, polyrhythms. The fourth one instead, *maggiore* (bar 97), retrieves a central resting place, in a narrative design that does not really surprise the listener anymore. First, because it belongs to the convention of the variations genre of the time. Second, as it follows a narrative pattern common to all three preceding movements.

In the fourth variation, the rhetorical figure of *Katabasis* [Bartel 1997: 214f., Grimalt 2020: 50ff.] stands out, tracing a descending melodic trajectory in all voices, but especially notable in the cello (bars 101–103; marked with a red arrow in Example 13).

Example 13. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 4th movt, b. 96–104: *maggiore*. Based on: Mozart [1962: 54].

The last variation takes on the function of a coda, but it sounds like a reprise of the theme, *Più allegro* (bar 113). The anapaestic 'calls' become more urgent, with the triplet adding one note to them (see Example 14).

Example 14. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 4th movt, b. 113–117: last variation, beginning. Based on: Mozart [1962: 55].

The role of the anapaestic 'call' as an 'antagonist' to the 'siciliana' becomes more patent as, in bar 125, it stays on its own in the second violin, *piano*, to lapse on a 'pathetic' chord of a diminished seventh (bar 126). The same sequence is repeated, now starting with the first violin (bars 127–128), and accentuating, from a rhetorical point of view, the disruptive aspect of its dissonant outcome.

A perfect cadence to the 'siciliana' rhythm suggested itself as a plausible solution to the conflict, but the irrupting *forte* 'call' in the violoncello (bars 130ff.) appears as the trigger to a deceptive cadence on a new diminished seventh chord, only three times longer than before, and *forte*. The discourse seems to be broken, disjointed. Now it is for the viola to lead the same 'pathetic', aporetic sequence, in bar 132. The immediately following cadence (in bars 134f.) arrives too late, so to speak – exhausted, reduced to its minimal expression. The dialectic opposition between the 'call' and the 'siciliana' goes on during the brief epilogue that culminates *forte* with a new *passus duriusculus* in the second violin (see Example 15).

Contrarily to most narrative designs in the Classical repertoire, here humour does not prevail, nor the usual comedic *lieto fine* [Allanbrook 2014: 128–176]. In every movement, there is some central episode that seems to herald a serene, amiable denouement. This is eventually denied every time, including here, in the *finale*. Maybe this is one of the reasons why this quartet, along with the *Piano Concertos* in D minor and C minor – or *Don Giovanni*, without its final number in major – was amongst the most popular works within Mozart's output in the 19th century [Allanbrook 1983: 323–325].[9]

In its ring-shaped design, where the end returns to the point of departure, K. 421 anticipates a variant of what will become arguably the most frequent narrative archetype in the

---

9| See Allanbrook [1983] for a thorough discussion on the Romantic distaste for the *lieto fine* convention regarding *Don Giovanni*.

Example 15. Wolfgang Amadeus Mozart, *String Quartet* K. 421, 4th movt, b. 132–142: the end. Based on: Mozart [1962: 56]

19th century, *per aspera ad astra*, 'from hardship to the stars', or 'from darkness to the light'. Beethoven's *Symphonies No. 5* and *No. 9*, or Mahler's *Symphony No. 2* and *Symphony No. 3*, can be counted to represent paradigms of that pattern. Beethoven's *Pathétique* and *Appassionata* sonatas instead appear as instances of a frustrated attempt to complete the 'triumphal' narrative archetype, as they display the same circular dramaturgy that was presented here.

Bibliography

Allanbrook, Wye Jamison, 1983, *Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Giovanni'*, Chicago: University of Chicago.

Allanbrook, Wye Jamison, 1996, 'To Serve the Private Pleasure': Expression and Form in the String Quartets, in: Stanley Sadie (ed.), *Wolfgang Amadé Mozart: Essays on His Life and His Music*, Oxford: Clarendon Press, pp. 132–135.

Allanbrook, Wye Jamison (ed.), 1998, *The Late Eighteenth Century*, [series:] Source Readings in Music History, vol. 5, New York: Norton and co.

Allanbrook, Wye Jamison, 2014, *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music*, Oakland: University of California Press.

Almén, Byron, 2008, *A Theory of Musical Narrative*, Bloomington: Indiana University Press.

Bartel, Dietrich, 1997, *Musica Poetica. Musical-Rhetorical Figures in German Baroque Music*, Lincoln–London: University of Nebraska Press.

Brinkmann, Reinhold, 1995, *Late Idyll: The Second Symphony of Johannes Brahms*, transl. by Peter Palmer, Harvard: Harvard University Press.

Colombo, Paolo, 2017, *L'opera svelata. Trattato teorico e pratico di retorica musicale nel melodramma italiano dell'800*, 2nd ed., Milan: Abeditore (1st ed. 2014).

Grabócz, Márta, 2009, Musique, narrativité, signification, Paris: L'Harmattan.

Grimalt, Joan, 2016, *Classical and Romantic Musical Personae* [Unpublished paper presented at the International Congress on Musical Signification 13], Canterbury.

Grimalt, Joan, 2018a, Beethoven and Goya: Between Modernity and Ancien Régime, in: Magdalena Chrenkoff (ed.), *Beethoven 7. Studien und Interpretationen*, Kraków: Akademia Muzyczna w Krakowie, pp. 453–470.

Grimalt, Joan, 2018b, *A Humorous Narrative Archetype in the Music of the Viennese Classics as a Subversive Device* [Unpublished paper presented at the International Congress on Musical Signification 14], Cluj (Romania).

Grimalt, Joan, 2020, *Mapping Musical Signification*, Cham, Switzerland: Springer.

Hatten, Robert, 1994, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*, Bloomington: Indiana University Press.

Hatten, Robert, 2004, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*, Bloomington: Indiana University Press.

Hatten, Robert, 2018, *A Theory of Virtual Agency for Western Art Music*, Bloomington: Indiana University Press.

Little, Meredith, Jenne, Natalie, 2001, *Dance and the Music of J.S. Bach*, Bloomington–Indianapolis: Indiana University Press (1st ed. 1991).

McClelland, Clive, 2012, *Ombra: Supernatural Music in the Eighteenth Century*, Lanham, Maryland [etc.]: Lexington Books.

McClelland, Clive, 2017, *Tempesta. Stormy Music in the Eighteenth Century*, Lanham, Maryland [etc.]: Lexington Books.

Mozart, Wolfgang Amadeus, 1962, *Neue Mozart-Ausgabe*, series VIII/20/Abt, 1: *Streich quartette*, vol. 2, ed. by Ludwig Finsher, Kassel–Basel [etc.]: Bärenreiter-Verlag, NMA online: http://dme.mozarteum.at/DME/nma/start.php?l=2 [accessed 3 February 2021].

Mozart, Wolfgang Amadeus, 1968, *Neue Mozart-Ausgabe*, series II/5/17: *Don Giovanni*, ed. by Wolfgang Plath, Wolfgang Rehm, Kassel–Basel [etc.]: Bärenreiter-Verlag, NMA online: http://dme.mozarteum.at/DME/nma/start.php?l=2 [accessed 3 February 2021].

Mila, Massimo, 2009, *I quartetti di Mozart*, Torino: Einaudi.

Monelle, Raymond, 2000, *The Sense of Music: Semiotic Essays*, Princeton, NY: Princeton University Press.

Monelle, Raymond, 2006, *The Musical Topic*, Bloomington: Indiana University Press.

Steblin, Rita, 2002, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, Rochester: University of Rochester Press.

Mozart's *String Quartet* K. 421: A Topical-Rhetorical Narrative Analysis

Summary

This paper intends to give words to a listening and performing experience that, here and now, benefits from an attempted reconstruction of the way how musical rhetoric, musical topoi and musical

narrative could have been at work in the original context of 1780s Vienna. The analysis presented is the result of a workshop at the University of Zagreb with a young string quartet in which performance issues were connected with analysis. In the end, a narrative reading of the whole piece gives all the topical and rhetorical findings a coherent completeness.

Joan Grimalt

Orchestra conductor (Vienna University), philologist (Barcelona University), PhD in musicology (Universitat Autònoma de Barcelona – Autonomous University of Barcelona) with a thesis on Gustav Mahler, which the late Raymond Monelle supervised until his decease. After a decade devoted exclusively to interpretation, conducting above all opera in Central Europe, since his return to Catalonia, he has combined practical musicianship with teaching and research at the Escola Superior de Música de Catalunya (The Catalonia College of Music). His main field of research is musical signification, especially those regions on the edge of literature and language: hermeneutic, rhetoric, poetic metres. As a conductor, his former involvement with the Vienna Volksoper (1995–1997) stands out.

Grimalt is a member of the International Research Group on Musical Signification gathered around the figure of Prof. Eero Tarasti. He has presented and published most of his research at the periodical international conferences of this group. In June 2022, he is the local organiser of the 15th International Congress on Musical Signification in Barcelona. In his last book, *Mapping Musical Signification* (Springer), he gathers his colleagues' and his own research on musical meaning in a systematic textbook.

Andrzej Tuchowski
The University of Zielona Góra

Tonality and Shaping of the Thematic Material: Beethoven's Piano Sonatas in C Minor as a Potential Source of Inspiration for 'Futuristic' Integrative Techniques in *Sonata in B-flat Minor*, Op. 35 by Chopin

Much has been written about the expression and semantic potential of individual keys [Steblin 1983; Mianowski 2000, 2003]. Significantly, it is Ludwig van Beethoven's oeuvre that occupies a considerable place in the literature on the subject in this respect, as it was due to his authority that throughout the 19th century several keys were associated with a specific expression. Against this background, the repeatedly described C minor key stands as a carrier of expressive content associated with pathos, heroism and tragedy – a tradition which was creatively incorporated by such masters of Romanticism as Fryderyk Chopin, Ferenc Liszt, Johannes Brahms, and which was crowned – and closed – by Sergei Rachmaninoff with his *Piano Concerto No. 2* [Tuchowski 2016]. However, a question that is rarely asked in the literature on the subject arises: are there any relations between a given key and preferences in the technical-compositional sphere covering formal and structural issues? Therefore: is there anything specific that marks out Beethoven's works in C minor in technical terms?

Indeed, a closer analysis of Beethoven's masterpieces in the C minor reveals an interesting common feature: in most of them, we can find a similar structural shape of the opening phrases of the works in question. This shape is based on a sequential linear juxtaposition of thirds (with preferable use of minor thirds). The most basic shape of this structural pattern can be discernible in the opening phrase of one of the most canonical among Beethoven's masterpieces: *Symphony No. 5 in C Minor*, which is opened by a sequential repetition of its famous 'fate-motif' according to the following pitch sequence:

G – E-flat → F – D

The opening of the first movement of the *Piano Concerto No. 3 in C Minor*, on the other hand, demonstrates this structural pattern reversed as far as the direction of the pitch motion is concerned and 'composed out' (to use the Schenkerian term) by putting the thirds as the heads of triadic structures which open consecutive four-bar phrases and which are given a special emphasis by the composer:

C – E-flat – G → D – F – A-flat
   b. 1–2   →   b. 5–6

A more extended version of the pattern under discussion can be discerned in the opening two phrases of the main theme of *Coriolan Overture*. The prominent position of the minor third C–E-flat which starts the head-motif of the first phrase in bar 15 (apparently, in order to give the emphasis to it, the motif is repeated twice: in bars 16 and 17) finds its parallel in bar 22, where by means of a sequential shift the second phrase starts with the minor third B-flat–D-flat.

The striking consistency in the sequential application of minor thirds in the structures of the opening phrases can also be noticed in some of Beethoven's chamber works in C minor, for example in *String Quartet*, Op. 18 No. 4, *Piano Trio*, Op. 1 No. 3, *Violin Sonata*, Op. 30 No. 2 (the opening phrase of which features triadic sequential structure), and in Beethoven's famous *32 Variations on an Original Theme*, WoO 80, for piano.

Looking through the long list of Beethoven's canonical works in C minor, we can find that the above-described formal/structural formula prevails mainly in his piano works – including chamber and concert pieces with the participation of the piano. And it is interesting that the most conspicuous, ingenious – and possibly inspiring for the future generations of composers – examples of the technique under discussion can be found in the field of piano sonata. For, this is the genre which contains comparatively significant concentration of works in C minor [Rosen 2002: 134–135] and which seems to be of special importance for the purpose of the present study, as of all Beethoven's works for the piano, the sonatas are most likely to have exerted some influence on Chopin since it is certain that he knew them and played some of them.

As it is well known, Beethoven used to prefer major mode throughout his output and this preference is clearly reflected in the proportion of nine sonatas in minor keys against the total number of thirty two works in the collection. Closer scrutiny of the list of Beethoven's piano sonatas in minor keys reveals some very interesting facts: we find one sonata in each C-sharp minor (Op. 27), D minor (Op. 31), G minor (Op. 49) and E minor (Op. 90) against two sonatas in F minor (Op. 2 No. 1 and Op. 57 the *Appassionata*) and three in C minor (Op. 10 No. 1, Op. 13 the *Pathétique*, and Op. 111). This proportion with clear domination of C minor among sonatas in minor keys seems particularly significant when we compare it with analogous juxtapositions in other genres in Beethoven's work. For instance: there is one symphony in C minor against the total number of nine, one string quartet in C minor against the total number of sixteen, one violin sonata against eleven, etc.

Another interesting coincidence comes to light when we take into account the appearances of the technical formula under discussion in piano sonatas in other keys than

C minor. It seems significant that some forms of overlapping minor thirds in sequential order in the opening phrases can be seen mainly in sonatas in F minor (Op. 2. No. 1 and – to some extent – Op. 57 the *Appassionata*) and C major (Op. 2 No. 3 and Op. 53 the *Waldstein*) – therefore, in the case of keys somehow related to C minor. For, let us note that during Beethoven's time the F minor key (close to C minor in the circle of fifths) shared a similar referential field as far as its emotional and expressive associations are concerned. C major, on the other hand, was frequently envisaged by Beethoven in his habitual tonal design as a goal of the process of modulatory transition from dark and stormy C minor towards final, bright C major [Kerman 1994]. This tonal-formal design, which is discernible for example in his *Symphony No. 5*, has been sometimes referred to as the *per aspera ad astra* musical scenario [Kretzschmar 1919: 213].

The analysis of Beethoven's Op. 10, Op. 13 and 111 reveals a striking consistency in the sequential application of a structure which consist of minor thirds and minor (preferably) seconds in the opening phrases of these works. This consistency allows us to describe this type of structure as the basic intervallic cell of more or less evident constructive significance as far as the thematic material of the works in question is concerned. However, the impact of the cell in question upon the structural identity of the thematic material is not the same in particular sonatas. In *Sonata*, Op. 10, this impact can be described as limited, although it can be detected. As the following example illustrates, the prominent position of the cell in question in the pitch motion design of the opening two phrases in *Sonata*, Op. 10 is obvious (see Example 1).

captions: ⌐¬ minor 3rd ∧ minor 2nd ∧∧ major 2nd

Example 1. Ludwig van Beethoven, *Sonata in C Minor*, Op. 10, 1st movt, b. 1–8: sequential application of the minor third–minor second structure in the construction of the first theme. Based on: Beethoven [1963: 94].[1]

Nonetheless, the E-flat–C–B structure has no significance as far as the motivic construction of other themes in the first movement is concerned, and its impact on the structural features of the opening themes in the second and third movement of this *Sonata* is by no means obvious. In fact, following Rudolph Reti's analytical method, we could claim that the opening motif of the second movement (*Adagio molto*) which

---

1| Music examples in the article typeset by Jakub Szewczyk.

is based on the pitches A-flat–C–B-flat–A-flat results from an intervallic augmentation (minor third augmented into major third and minor second augmented into major one) plus an interversion of the structure E-flat–C–B, it does not seem, however, probable that anyone among competent listeners would really hear it. Much more credible (and less speculative) would be an interpretation of the opening motif of the third movement of this *Sonata* (*Prestissimo*, the pitches: C–B–C–F–E-flat) as a result of retrograde motion (plus interpolation of the pitch F) of the structure E-flat–C–B.

Still smaller impact of the opening structure upon the thematic material of the whole work can be observed in *Sonata*, Op. 111. Interestingly, in this case, in bars 1–2 of the first movement (*Maestoso*), we find exactly the same shape of the structure in question as in Op. 10. It is, however, prolonged by means of adding to it the minor third B–D (see Example 2).

Example 2. Ludwig van Beethoven, *Sonata in C Minor*, Op. 111, 1st movt, b. 1–5: the minor third–minor second structure in the construction of the opening phrase of the introduction (*Maestoso*). Based on: Beethoven [1975: 597].

In this case – unlike in the *Sonata*, Op. 10 – the presentation of the structure in question takes place in the introduction (not in the first theme) which works as a gradual preparation of the entry of the main theme, the head motif of which consists of strongly accentuated pitches: C– E-flat–B (bar 20). This figure, in fact, constitutes a regrouped sequence of the initial structure in question: E-flat–C–B (a typical case of interversion according to Reti's theory). In the further course of this *Sonata*, however, this structure seems to lose its generative power.

The most extensive – and most coherent – impact of the minor third–minor second cell upon the construction of the thematic material of the work can be discerned in *Sonata*, Op. 13 – the *Pathétique* – a case so spectacular that it was described in detail

by Rudolph Reti [1967], for whom this *Sonata* apparently served as a demonstration of the validity of his evolutional theory. As the following graph demonstrates, the melodic line of the introduction – *Grave* – (and, in some cases, the bass line as well) is literally 'permeated' with the projections of various combinations of the structure in question (see Example 3).

Example 3. Ludwig van Beethoven, *Sonata in C Minor*, Op. 13, *Pathétique*, 1st movt, b. 1–4, the minor third–minor second structure in the construction of the opening phrases of the introduction (*Grave*). Based on: Beethoven [1963: 144].

As we can see, the leading motif of the *Pathetique*, established in bars 1–2 and functioning in the first movement as a motto, is based on an intervallic structure which closes a minor second within a minor third. It is therefore a clearly marked intervallic shape which, as we will see further, has a significance for the structural shaping of the thematic material in the course of the work. Therefore, the interpretation proposed by Rudolph Reti, according to which a single interval is labelled as a 'structural cell' is debatable. As it was aptly pointed out by Nicolas Cook [1995: 109], Reti 'labels every relationship of a third as the "prime cell", whether it is a skip or filled stepwise, whether it is major or minor, whether it is rising or falling'. Generally, Cook's critical remarks that Reti tends to pick out the evidence that fits his interpretations and ignores what does not [Cook 1995: 108] are to some extent justified, although these criticisms do not call into question the significant achievements of Reti's insightful and revealing analysis.

Needless to say, of all 'thematic patterns' described by Reti we are concentrating on these which are common to all Beethoven's sonatas in C minor. And it is interesting that whereas the structure under discussion forms in bars 1–2 of the *Grave* an easily

distinguished motivic shape which works as a combination of two above-described intervals, in the further course of the introduction these intervals start to become increasingly 'autonomous', gradually controlling the pitch motion design both in the melodic as well as in the bass line, thus achieving in bars 7–8 astonishing harmonic complexity of prophetic, almost 'Wagnerian' chromatic quality (see Example 4).

captions: ⌐‾¬ minor third   ⌐‾¬ major third

Example 4. Ludwig van Beethoven, *Sonata in C Minor*, Op. 13, *Pathétique*, introduction, b. 5–8: the transformations of the leading cell. Based on: Beethoven [1963: 144].

It seems that the greatest merit of Reti's analysis is the attempt to show the important role of the *Grave* in the thematic identity of the whole *Sonata*. Probably he was the first to discern the introduction as a 'model for the entire work' which functions as an 'outline for the structural source of the first movement specifically, and as a structural source for the whole sonata in general' [Reti 1967: 29–30]. The problem, however, with the credibility of Reti's conclusions is that, according to his theory, all subsequent themes somehow have to be constructed of the intervallic 'bricks' demonstrated in the introduction – a method which places speculative, deductive factors above empirically testified facts and – up to a certain extent – refers to some post-Freudian, psychoanalytical aspects of music reception. Therefore, if we turn around the fundamental promises of this method, if the emphasis is placed on an inductive rather than a deductive type of reasoning and the analytical procedures are focused on regularities which are empirically discernible – we can safely assume that throughout the entire sonata, the generative possibilities of the structure under discussion are realised on three perspective planes. The foreground includes the main themes in minor keys of the work – i.e. the themes repeated in distant fragments of the work – and thus of significant formal

and expressive importance. These are: the second theme from the first movement (from bar 50) and the main theme (refrain) from the finale. In this case, the generative influence of the minor third–minor second structure is clear – moreover, it is emphasised by the composer with all possible technical means (see Example 5).

Example 5. Ludwig van Beethoven, *Sonata in C Minor*, Op. 13, *Pathétique*, a) 1st movt *Allegro molto e con brio*, b. 50–53: theme 2; b) 3rd movt *Rondo. Allegro*, b. 1–3: the refrain. Based on: Beethoven [1963: 144, 155].

It is also striking that the similarity between discussed themes is aggravated by the use of the same 5–8–9–10 arpeggiation, which – by the way – can be seen as a pre-echo of so-called 'Chopin's passage' – a linear structure typical of his many works, including the famous *Etude in C Minor*, Op. 10.

The second plane includes two themes in minor keys of the second movement of the *Sonata*. Both themes are of episodic significance, as they are not repeated in the further course of the work. In this case, the structure under discussion is given a moderate emphasis, however, it is easily discernible due to being repeated in subsequent phrases which can be seen in bars 17– 20: the pitches A-flat–G–F (theme 2), and bars 37–41: A-flat–C-flat–B-flat (theme 3) – see Example 6, p. 86.

The next plane includes all themes in major keys and the main theme of the first movement of the *Sonata* (C minor with some shifts to C major). Although in most of them one can see minor thirds and minor seconds, these intervals do not form a shape indicating similarity to the structure in question, nor are they distinguished in any way. A certain exception can be discerned in the main theme of the second movement (*Adagio cantabile*), in the initial phrase of which (bars 2–3) we find the rhythmic emphasis of the pitches E-flat–D-flat–C.

It is interesting that the above-described impact of the initial structure on the thematic material of the work in the form of perspective planes finds a clear parallel in

Example 6. Ludwig van Beethoven, *Sonata in C Minor*, Op. 13, *Pathétique*, 2nd movt *Adagio cantabile*, a) b. 17–20: the minor third–minor second structure in the melodic line of theme 2, and b) b. 37–42: theme 3. Based on: Beethoven [1963: 152, 153].

another of Beethoven's masterpieces in C minor of enormous prophetic potential for the future: the *Symphony No. 5*, in which not all the themes also bear a clear imprint of the 'fate motif'. And while the *Symphony No. 5* became a master model of structural coherence achieved through the highly characteristic rhythmic profile of the main theme, the *Pathétique* became a masterpiece of structural coherence through the intervallic profile of the head motif of the work.

This prophetic gesture towards the integrative technique known in the 20th century as 'interval structuring' (the notion proposed by Zofia Lissa [1970: 324]) was creatively taken up and fully developed by Chopin, in whose *Sonata in B-flat Minor*, Op. 35 the whole thematic material is structurally based on the minor third–minor second cell which – what seems striking – is identical to the one opening Beethoven's *Pathétique*.

Since I have already included a detailed analysis of Chopin's Op. 35 elsewhere [Tuchowski 1996, 1999, 2003], I will limit myself to recalling the basic theses related to the subject of this study.

Like the *Pathétique*, Chopin's *Sonata in B-flat Minor* begins with an introduction. Although it is incomparably shorter, it forms a basic matrix of structural patterns consistently shaping the identity of the *Sonata* at different structural levels. This introduction contains three closely interconnected structural ideas:

1) the minor third–minor second cell (let us designate it as X) which is of crucial importance as far as the thematic material in the whole *Sonata* is concerned. The only exception is the second section of the third movement (the *Funeral March*) – and this is probably because of its expressive characteristics as if it came 'from another world';

2) the 'embryonal' progression of the minor thirds: B-flat–D-flat = C-sharp–E;

3) two pitch axes: B-flat–D-flat (a significant integrative agent in the background structural level of the *Sonata*).

The third–second cell, which is first introduced in bars 3–5, is an element which has been already described in the literature on the subject [Klein 1967, Bollinger 1981, Leikin 1992, Helman 1993] as a factor which integrates both contrasting main themes of the first movement of the work (see Example 7).

Example 7. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35: the integrative cell X in the introduction and the head motifs of the first and the second theme of the 1st movt. Author's own elaboration.

The structural importance of the minor third interval is striking. Its presence is marked in the nodal points of the motion design of the first theme (bars 9–25), with regard to its melodic line and bass. Thus, the nodal points of the pitch motion design of the soprano line are made of two overlapping minor thirds: B-flat–D-flat–A–C, whereas in the bass line, a different order of minor thirds is discernible: B-flat (bar 9) – D-flat (bar 16) – E (bar 17) – G (bar 21). The minor third as a frame of the above-mentioned main integrative cell X (with emphasis on the principal pitches B-flat–D-flat) makes its impact on the pitch motion design of the first phrase of the third theme of the first movement (bars 81–84, see Example 8, p. 88).

The second phrase (bars 85–88), on the other hand, demonstrates another possibility of an overlapping succession of minor thirds (see Example 9, p. 88).

Another method of pairing minor thirds is demonstrated in the developmental section. Its dramatic climax (bars 138–153) is based on the following pairs of chords:

– G minor – B-flat minor (bars 138–141),

– F minor – A-flat major (bars 142–145),

– E minor – G major (bars 146–153),

– D major/minor – F major (bars 150–153).
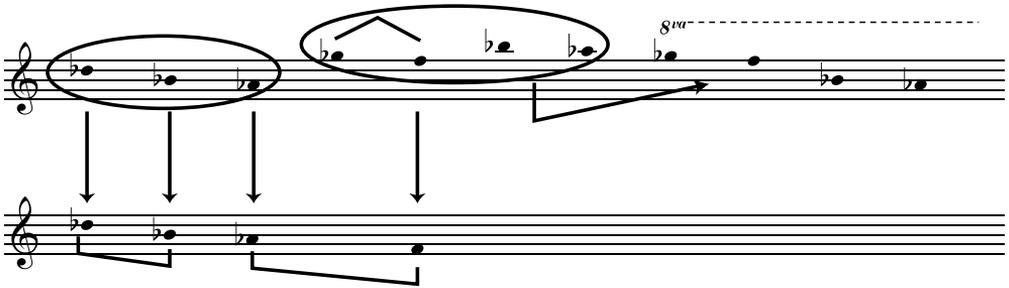
Example 8. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35, 1st movt, b. 81–84: the integrative cell X in the pitch motion design of the first phrase of the third theme – two minor thirds as a structural frame (vertical arrows) and interversion of G-flat–F–B-flat–A-flat (diagonal arrow). Author's own elaboration.

Example 9. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35, 1st movt, b. 85–88: the second phrase of the third theme. Author's own elaboration.

When put together, the roots of these chords constitute a familiar progression of overlapping minor thirds: the same which controls the motion design of the first sections of both main themes of this movement. Yet another way of lineally juxtaposing minor thirds is demonstrated in the constructive frame of the main theme of the second movement – the *Scherzo*. Needless to say, a special emphasis is put on two pitches: B-flat–D-flat (in Example 10).
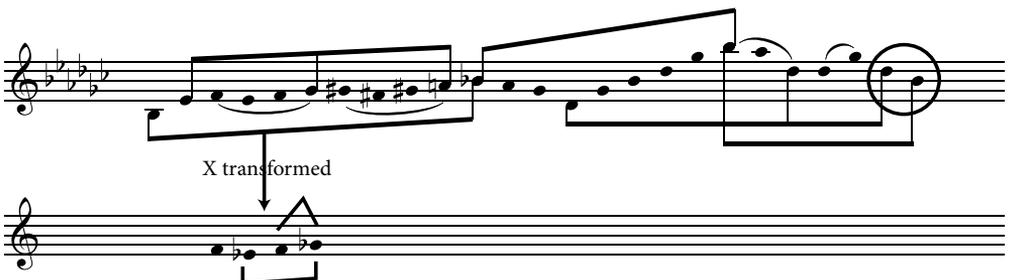
Example 10. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35, 3rd movt *Scherzo*, b. 15–16. Author's own elaboration.

Another ingenious way of turning the attention of the listener to both these pitches can be found in the central section of the *Scherzo – Più lento* (see Example 11).

Example 11. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35, *Più lento* from *Scherzo*, b. 1–18. Based on: Chopin [1950: 58].

Whereas in the first movement the two pitches control the overall tonal design, in the second – they determine the structure of the main nodal points of the pitch motion construction, and in the third – the *Funeral March* – they assume both roles. Moreover, both pitches are given an unprecedented – as far as this *Sonata* is concerned – emphasis by means of their obsessive repetition in the bass line (see Example 12).

Example 12. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35, 3rd movt *Funeral March*, b. 1–5. Based on: Chopin [1950: 64].

It is interesting that the full exposure of both axes by all possible means coincides with the dramatic climax of the *Sonata* which definitely arrives with the *Funeral March*. When this full exposure is over, both axes are suspended and – what is especially striking – this suspension goes hand in hand with a partial suspension of the laws of tonality. And this is what we can see in the mysterious, enigmatic finale – one of the most prophetic pieces written in the 19th century. Certainly, this finale presents an ultimate and full realisation of the potential constructive possibilities contained in the structural

'matrix' of the introduction. In fact, there are only 'enclaves' in the finale where the laws of tonality are unchallenged, whereas vast stretches of musical discourse proceed – so to speak – in a tonal void. And what fills this void? As the following graph shows, there are intervallic motion patterns which are based on the minor third progressions, transformations of the X cell and the chromatic line. Needless to say, all these patterns arise from the multiplication of elements which constitute the structural 'matrix' displayed in the introduction. The following example illustrates how these patterns work up to bar 8 of the *Finale* (see Example 13).

Example 13. Fryderyk Chopin, *Sonata in B-flat Minor*, Op. 35, 4th movt *Finale*, b. 1–8: the X cell and its transformations in the pitch motion design of the first phrase of the *Finale*. Author's own elaboration.

It seems, therefore, that this astonishing finale, which is much ahead of its time, fully justifies Karol Szymanowski's description of Chopin as a 'futurist of the Romantic era' [Szymanowski 1984: 92–93]. And it is an interesting parallel that Beethoven's first prophetic step towards 'interval structuring' which can be seen in bars 6–7 of the *Grave* (demonstrated in Example 4, p. 84) also brought him almost to another epoch – to the times of Wagnerian *Tristan*. Of course, there is no hard evidence that the above-demonstrated Chopin's innovatory integrative devices which (at least some of them) seem to pre-echo 20th-century compositional techniques were inspired by Beethoven's *Pathétique*. However, Chopin's use of the same intervallic cell as was coherently applied in sonatas in C minor by Beethoven, the similarity of his own integrative strategy to that discernible in the *Pathétique*, even some formal characteristics as the employment of the motif from the introduction in the dramatic conflict with the motifs of the first theme in the development of the first movement [Chomiński 1960: 110–111] – all of this suggests that it is difficult to consider these affinities as a mere coincidence. In addition, a few details need to be considered: as Tadeusz Zieliński [1993: 452] pointed out, the initial opening gesture of Chopin's *Sonata in B-flat Minor* is identical to the one used by Beethoven in *Sonata in C Minor*, Op. 111; Mieczysław Tomaszewski [1998: 428], in turn, drew attention to the inspiring role of the opening phrases from the *Grave* of the *Pathétique* for the main motif of the *'Revolutionary' Etude in C Minor*, Op. 10. Another interesting precedent is the striking convergence of the

strategy of integrating pitch axes (C-sharp–G-sharp) between Beethoven's *Sonata in C-sharp Minor*, Op. 27 and Chopin's *Nocturne in C-sharp Minor*, Op. 27 pointed out by Anatole Leikin [Leikin 2003].

Therefore, it does not seem probable that such a powerful masterpiece as the *Pathétique* could not incite a 'creative resonance' in Chopin – to put it in Mieczysław Tomaszewski's words [Tomaszewski 2010: 11–14]. Especially, as the opening phrases of the *Grave* became in the 19th century a symbol of struggle and pathos and as such evidently influenced many Romantic composers (including Pyotr Tchaikovsky in his tragic *Pathétique Symphony*). It, therefore, seems highly plausible that the above-described Chopin's 'futuristic' structural devices constitute his creative response to the structural 'challenge' induced by the discussed group of Beethoven's works – a response that places Chopin's Op. 35 amongst the highest artistic achievements in the 19th century.

Bibliography

Beethoven, Ludwig van, 1963, *Klaviersonaten*, vol. 1, ed. by Max Pauer, Leipzig: Edition Peters.

Beethoven, Ludwig van, 1975, *Klaviersonaten*, vol. 3, ed. by Max Pauer, Leipzig: Edition Peters.

Bollinger, John, 1981, *An Integrative and Schenkerian Analysis of the B flat Minor Sonata of Frederic Chopin*, PhD diss., Washington: University of Washington.

Chomiński, Józef Michał, 1960, *Sonaty Chopina* [Chopin's sonatas], Kraków: PWM.

Chopin, Fryderyk, 1950, *Sonaty* [Sonatas], ed. by Ignacy Jan Paderewski et al., Kraków: PWM.

Cook, Nicolas, 1995, *A Guide to Musical Analysis*, Oxford: Oxford University Press.

Helman, Zofia, 1993, Norma i indywiduacja w sonatach Chopina [Norm and individuation in Chopin's sonatas], in: Maciej Gołąb (ed.), *Przemiany stylu Chopina* [Changes in Chopin's style], Kraków: Musica Iagellonica, pp. 4–67.

Kerman, Joseph, 1994, Beethoven's Minority, in: Joseph Kerman, *Write All These Down: Essays on Music*, Berkeley–Los Angeles: University of California Press, pp. 217–297.

Klein, Rudolf, 1967, Chopins Sonatentechnik, *Oesterreichische Musikzeitschrift*, no. 7, pp. 389–399.

Kretzschmar, Hermann, 1919, *Führer durch den Konzertsaal*, vol. 1, Breitkopf und Härtel: Leipzig.

Leikin, Anatole, 1992, The Sonatas, in: Jim Samson (ed.), *Cambridge Companion to Chopin*, Cambridge: Cambridge University Press, pp. 160–188.

Leikin, Anatole, 2003, Genre Connotations, Thematic Allusions, and Formal Implications in Chopin's Nocturne Op. 27 No. 1, in: Irena Poniatowska (ed.), *Chopin and His Work in the Context of Culture*, vol. 2, Warszawa–Kraków: Narodowy Instytut Fryderyka Chopina, Musica Iagellonica, pp. 232–242.

Lissa, Zofia, 1970, *Studia na twórczością Fryderyka Chopina* [Studies on Fryderyk Chopin's music], Kraków: PWM.

Mianowski, Jarosław, 2000, *Semantyka tonacji w niemieckich dziełach operowych XVIII–XIX wieku* [The semiotics of keys in German opera works in the 18th and 19th centuries], Toruń: Wydawnictwo Adam Marszałek.

Mianowski, Jarosław, 2003, 24 Praeludien von Chopin und die Charakteristiken der Tonarten im 19. Jahrhundert, in: Irena Poniatowska (ed.), *Chopin and His Work in the Context of*

Culture, vol. 2, Warszawa–Kraków: Narodowy Instytut Fryderyka Chopina, Musica Iagellonica, pp. 327–333.

Reti, Rudolph, 1967, *Thematic Patterns in Sonatas of Beethoven*, London: Faber and Faber.

Rosen, Charles, 2002, *Beethoven's Piano Sonatas: A Short Companion*, New Haven: Yale University Press.

Steblin, Rita, 1983, *A History of Key Characteristics in the Eighteen and Early Nineteen Centuries*, Ann Arbour: UMI Research Press.

Szymanowski, Karol, 1984, *Pisma muzyczne* [Musical writings], vol. 1, collected and ed. by Kornel Michałowski, Kraków: PWM.

Tomaszewski, Mieczysław, 1998, *Chopin. Człowiek, dzieło, rezonans* [Chopin. The man, his work and its resonance], Poznań: Ars Nova.

Tomaszewski, Mieczysław, 2010, Między inspiracją a rezonansem. Dzieło muzyczne w perspektywie intertekstualnej [Between inspiration and resonance. A musical work in an intertextual perspective], in: Anna Granat-Janki et al. (eds.), *Analiza dzieła muzycznego. Historia – theoria – praxis* [Musical analysis. Historia – theoria – praxis], vol. 1, Wrocław: Wydawnictwo Akademii Muzycznej im. Karola Lipińskiego, pp. 11–18.

Tuchowski, Andrzej, 1996, *Integracja strukturalna w świetle przemian stylu Chopina* [Structural coherence in the light of transformational changes in Chopin's style], Kraków: Musica Iagellonica.

Tuchowski, Andrzej, 1999, Chopin's Integrative Technique and Its Repercussions in 20th-Century Polish Music, *Polish Music Journal* [Online musicology journal dedicated to the study of Polish music], vol. 2, no. 1–2, Los Angeles: University of Southern California, online: https://polishmusic.usc.edu/research/publications/polish-music-journal/#vol2 [accessed 3 February 2021].

Tuchowski, Andrzej, 2003, Between Romanticism and Musical 'Constructivism' – Chopin and Lutosławski, in: Irena Poniatowska (ed.), *Chopin and His Work in the Context of Culture*, vol. 2, Warszawa–Kraków: Narodowy Instytut Fryderyka Chopina, Musica Iagellonica, pp. 369–383.

Tuchowski, Andrzej, 2016, Beethoven – Chopin – Rachmaninow: semantyka tonacji c-moll w świetle tradycji romantycznej [Beethoven – Chopin – Rachmaninoff: the semantic meaning of the C minor key in the context of Romantic tradition], in: Anna Granat-Janki et al. (eds), *Analiza dzieła muzycznego. Historia – theoria – praxis* [Musical analysis. Historia – theoria – praxis], vol. 4, Wrocław: Wydawnictwo Akademii Muzycznej im. Karola Lipińskiego, pp. 123–146.

Zieliński, Tadeusz, 1993, *Chopin. Życie i droga twórcza* [Chopin. His life and creative work], Kraków: PWM.

Tonality and Shaping of the Thematic Material: Beethoven's Piano Sonatas in C Minor as a Potential Source of Inspiration for 'Futuristic' Integrative Techniques in *Sonata in B-flat Minor*, Op. 35 by Chopin

Summary

As it is well known, it is mainly due to the authority of Beethoven that the C minor key stands as a carrier of expressive content associated with pathos, heroism and tragedy – a tradition which has been creatively incorporated by such masters of Romanticism as Chopin, Liszt or Brahms and which

was closed by Rachmaninoff with his *Piano Concerto No. 2*. However, a question that is rarely asked in the literature on the subject arises: are there any relations between a given key and preferences in the technical-compositional sphere covering formal and structural issues? Indeed, a closer analysis of Beethoven's masterpieces maintained in the key of C minor (*Piano Sonatas*, Op. 10, 13, 111, as well as the famous *Symphony No. 5* and *Coriolan Overture*) reveals an interesting common feature: it is a similar structural shape of the opening phrases of the initial themes of the works in question. The striking consistency in the sequential application of minor-third-and-second structures is particularly spectacular in the *Pathétique Sonata*, Op. 13 (the case described by Rudolph Reti), in which all the themes in minor keys are based on this interval cell. This prophetic gesture towards the integrative technique known in the 20th century as 'interval structuring' (the notion proposed by Zofia Lissa) was creatively taken up and fully developed by Chopin, in whose *Sonata in B-flat Minor*, Op. 35 (the work which justifies Karol Szymanowski's description of Chopin as a 'futurist of the Romantic era') the whole thematic material was structurally based on this very third-and-second cell which is identical to the one opening Beethoven's *Pathétique.* Characteristically, while for Beethoven, the C minor seemed the most appropriate for this type of structural solution, Chopin preferred the B-flat minor, or an ensemble of related keys: B-flat minor–D-flat major.

Andrzej Tuchowski

A composer and musicologist; Professor of music theory at the University of Zielona Góra and at the Karol Lipiński Music Academy in Wrocław. He is the author of books: *Symbolika oper Benjamina Brittena* [Symbolic meaning in Britten's operas], Zielona Góra 1990; *Benjamin Britten: twórca, dzieło, epoka* [Benjamin Britten: the composer, his oeuvre, his time], Kraków 1996; *Integracja strukturalna w świetle przemian stylu Chopina* [Structural coherence in the light of transformational changes in Chopin's style], Kraków 1996; *Nationalism, Chauvinism and Racism as Reflected in European Musical Thought and in Compositions from the Interwar Period* (Berlin, New York 2019). He has also published over 80 articles in Polish, English, Italian and Russian, concerning theoretical, aesthetical and socio-political aspects of 19th- and 20th-century music. In his compositional output, he has concentrated mainly on accordion and chamber music. He received the 1st Prize at the International Composers' Competition in Castelfidardo, Italy, in 2000 (for *Te lucis ante terminum* for accordion).

Intertextuality,
Word–Music Relations

Anna Nowak
The Feliks Nowowiejski Academy of Music in Bydgoszcz

Inter-Compositional Relationships as a Research Problem in the Works of Contemporary Composers

'The art of making something new with something old' [Genette 2014: 421], i.e. with something that already exists, has a long history and a rich tradition. In modern times, the practice of referring to a cultural heritage has become a particularly widespread phenomenon in the works of composers and has assumed a variety of forms; this is due to, among other factors, the multiplicity of techniques, forms and means of expression, as well as material and stylistic connections applied in contemporary music. It implies the need to define the relationships that exist between musical works, identify those elements adopted from other works and indicate what makes particular pieces one-of-a-kind and unique.

One approach to solving this particular research problem is the endeavour to systematise the rich world of artefacts by defining the relationships between works using various categorising criteria. However, historical classification divisions turn out to be insufficient when it comes to new forms of artistic expression, especially those making use of possible intertextual and intermedia connections. Methodological difficulties are exacerbated by the hybridisation of musical forms and genres. Another debilitating factor is the loss of classification strength by the latter (genres) in favour of musical works as individual artefacts shaped according to the artistic concepts designed by a composer. As a consequence, the creation of new classifications or typologies is determined by the nature of the music described or the methodology used by the researcher.

One way of organising various forms of musical derivatives[1] proposed in contemporary Polish musicological literature is Mieczysław Tomaszewski's 'music within music'

---

[1] Musical derivatives is a term I use to describe pieces that refer to an existing musical heritage. The etymology of the term comes from the Latin word *derivatus*, meaning 'something derived, separated'.

systematics, which Tomaszewski also describes as 'the ways a text occurs within a text'.[2] Endeavouring to capture and prioritise all possible links between works, it seeks to identify the essence of individual forms of reference, and thus to establish clearly defined classification categories. This is achieved by means of 4 criteria, from which, in turn, 16 classes of musical derivatives are distinguished. The first criterion is the source of borrowings, i.e. what precisely has been adopted from tradition, for example, the entire work, a section of that work, the musical language of the era or the musical language of a particular composer. The second criterion concerns the functions these acquired elements are assigned in the new work. The third criterion is the form of a musical derivative, its genre and/or formal specificity. The fourth criterion is the degree of autonomy enjoyed by derived works compared to the original pieces. On the basis of the above, Tomaszewski created a classification grid showing the various 'ways and types of coexistence – in one work – between its heterogeneous components' [Tomaszewski 2005: 23] and arranged them into three overarching categories (A, B, C), each covering two subcategories made up of two or three separate classes of musical derivatives[3] (see Appendix, p. 108).

The first category (A) contains 'works in which "primary" music is present underneath their new sonic outlook'. Tomaszewski defines this scenario as a 'palimpsest situation' and further divides this category into two subcategories covering the following elements:

– subcategory one – 'transferred' (transposed) music, i.e.: 1) transcriptions from one instrument to another, 2) instrumentations from an instrument to an orchestra, 3) intabulations from a voice to an instrument;

– subcategory two – 'complemented' (redefined) music, including: 1) the creation of tropes in instrumental works, 2) vocalisations of instrumental works, 3) the harmonisation and arrangement of monodic works.

In category two (B), which encompasses 'works in which "primary" music serves as a point of reference for new music', Tomaszewski defines this scenario as an 'inspiration situation' and further divides this category into two subcategories:

– subcategory one – defined as 'developmental' music, which finds its starting point in primary music – includes: 1) forms based on *cantus prius factus*, 2) variations on a theme from an outside source, and 3) paraphrases and fantasies on given themes;

– subcategory two – characterised as 'imitation' music and one which has its point of conclusion in the primary music – includes: 1) epigonic music (direct

---

2| The first, abbreviated version of Mieczysław Tomaszewski's article, entitled 'Musical Work from the Intertextual Perspective' was published in *Polski Rocznik Muzykologiczny* [Tomaszewski 2004: 95–112]. The author refers to the extended version of the paper, 'Musical Work in the Context of its Time and Place' [Tomaszewski 2005: 11–36].

3| The terms defining individual derivative classes are taken from the article discussed in this paper [Tomaszewski 2005: 23–28].

imitation), 2) retroverse music (indirect imitation), 3) stylised music ('copycat' imitation).

The third category (C) is defined as 'works in which primary music enriches new music'; this 'incrustation situation' also comprises two subcategories:

- subcategory one – referred to as 'in-clusive music', which absorbs fragments of primary music via 1) quotations, 2) allusions and reminiscences;
- subcategory two – 'ex-clusive' music, which treats primary music as a foreign body and includes 1) quodlibets and 2) collages.

The relationships between primary and derivative music are simultaneous (vertical) or successive (horizontal) in character. In the former case, a chronologically earlier composition is present in the second work as a whole or partially, and it shapes the latter's form to a great extent. This relationship primarily manifests itself in category A works ('transferred music' and 'complemented music') and, to some extent, also in compositions from category C ('in-clusive music' and 'ex-clusive music'). In the latter case, the original work as a whole or some of its structures have inspired the composer, but do not determine the resulting form of the work. This is the case with category B works, i.e. 'developmental music', in which the original work is the 'starting point' for a new composition, and 'imitation music', where it serves as the 'conclusion point' for the work being created.

In the first category (A), the term 'palimpsest-like state', as used by Tomaszewski, refers to analogies with the literary device from which the above-mentioned term was drawn. Here, the genetic aspect of a piece is underlined. A palimpsest is a 'semantically multi-layered text in which hidden meanings shine through the literal ones' [Palimpsest 1989: 338], as in a medieval manuscript which has been scraped and overwritten. This multi-layered variant of music (vertical relationship) is mostly present in category A.1. and indicates the coexistence of two musical compositions. This is only a palimpsest-like state, not a real palimpsest, since the primary text is fully preserved. Its autonomy remains intact. The autonomy of the derived secondary text, on the other hand, is based on the primary text. For example, the piece *Pictures at an Exhibition* orchestrated by Maurice Ravel remains the creation of Modest Mussorgsky. No one forgets that the piano cycle is the work of the Russian composer despite the brilliant instrumentation of the Frenchman.

The second category (B) involves different scenarios. Primary music only functions as a point of reference for new music. The resulting piece is fully autonomous. This is a horizontal relationship in which a new artefact is created, one that is only related to the original in certain areas. In subcategory one (developmental music), the new work takes over themes and other structures from its predecessor. In subcategory two (imitation music), the newly written work tries to imitate the style of another piece.

The third category (C) comprises what Tomaszewski refers to as 'incrustation' situations, where primary music enriches new music. In this case, the inclusion of fragments of a different piece in the emerging composition leads to a scenario in which the new composition is enriched with a layer of meanings outside of the work itself (quotation,

allusion), or where a new sense and function is added to the music, for example a satirical tone (quodlibet, collage).

Tomaszewski introduced his classification with the following remark:

> […] of what, from the perspective of historical time, is ancient, *resp.* new, and of what, from the perspective of cultural space, is different or, *resp.*, one's own – there is a clearly infinite number. There is also a significant variety of principles whereby, in a single work, there is a coming together of what is new with what is ancient or of what is different with what is one's own [Tomaszewski 2005: 23].

With a view to systematising – based on the given criteria – historical genres and musical forms existing in the guise of various types of musical derivatives, Tomaszewski included a new, additional category that comprises references to music from earlier eras that became characteristic features of contemporary music. He labelled this category 'retroverse music', whereby:

> […] as a criterion separating one's own style from stylisation, we could adopt what we might term the 'natural' character of a work. Stylisation cannot defend itself from a degree of artificiality, which becomes alien when juxtaposed with a truly individualistic style [Tomaszewski 1994: 75].

By means of this category, the Kraków-based musicologist was able to fine-tune his definition of Krzysztof Penderecki's style from the 1970s and 1980s, in which that composer made references to the musical language of the neo-romantics from the second half of the 19th century (Wagner, Bruckner, Brahms). When we analyse the works of other contemporary composers, Tomaszewski's systematics do not always provide an adequate definition of the specificity of a work or the nature of its references to a particular musical heritage. One example is the opus of Hanna Kulenty, which includes a series of works with identical titles, as illustrated by the list below.

- *Still Life with a Violin* (1985)
- *Still Life with a Cello* (1993)

- *Sinequan* for cello with delay (1993)
- *Sinequan Forte A* for cello with delay and symphony orchestra (1994)
- *Sinequan Forte B* for cello with delay and chamber orchestra (1994)

- *Going up 1* for violin and double bass (1995)
- *Going up 2* for instrumental ensemble (1995)

- *A Fourth Circle* for violin (or viola/cello) and piano (1994)
- *A Fifth Circle* for flute (alto) and delay (1994)
- *A Sixth Circle* for trumpet and piano (1995)
- *A Third Circle* for piano (1996)

- *A Cradle Song* for voice (1982)
- *A Cradle Song* for violin, cello and piano (1993)
- *String Quartet No. 4 'A Cradle Song'* (2007)

- *Mezzo Tango* for brass ensemble (2004)
- *Mezzo Tango 2* for instrumental ensemble (2005)

- *Brass No. 1* for trumpet solo (2004)
- *Brass No. 2* for French horn and trumpet (2005)
- *Brass No. 3* for French horn solo or trumpet solo (2005)
- *Brass No. 4* for tuba solo (2007)

- *Tell Me About It 1* for clarinet, cello, trombone and piano (2006)
- *Tell Me About It 2* for bass clarinet, cello, trombone and double bass (2006)
- *String Quartet No. 3 'Tell Me about It'* (2007)

- *Decimo* for 6 voices (2000)
- *Decimo Forte* for choir and instrumental ensemble (2010)

- *Smoky Eyes* for jazz trio (2013)
- *Smoky White* for string quintet (2016)
- *Smoky One* for piano (2016)

Repetition of a title does not necessarily indicate the existence of material relationships between works. However, when the title does not refer to a genre or musical form that is repeated, we may suspect we are dealing with some kind of musical derivative. One such instance is Kulenty's series of compositions entitled *A Cradle Song*. The composer used this title for 1) a song she wrote after her first daughter was born; 2) her *Trio* for violin, cello and piano; and 3) her *String Quartet No. 4*. An analysis of these works exposes a number of interesting material dependencies. The melody of the lullaby (1982) became the basis for the piano trio eleven years later (1993). It was the first piece Kulenty wrote after her daughter's tragic death. Several years later the power of expression emanating from this composition attracted the attention of the Kronos Quartet. They asked the composer to transpose the trio into an arrangement for a string quartet (2007). However, Kulenty decided to compose the work anew, using all the material from the existing composition. Despite preserving the dramatic outline of the trio, the expanded narrative of the quartet (it lasts 16 minutes, while the trio is 10 minutes long), appears to be a fresh embodiment of the musical idea that was first borne in the lullaby. Examples 1 (p. 102) and 2 (p. 103) present the opening movements of the trio and the quartet.

If we were to classify the above-mentioned works using the classification of specific musical derivatives that Tomaszewski included in his systematics, the only question that needs to be addressed is whether *A Cradle Song* should be categorised as the primary text for the trio and the quartet, which, in turn, should be categorised as 'developmental music'. However, they are neither musical paraphrases of the song nor musical fantasies. The composer referred to their genre in their given titles. Defining the relationship between the trio and the quartet is even more difficult. We can equally place the quartet in the category of 'complemented music' and 'developmental music'. Similar

A CRADLE SONG

HANNA KULENTY (1993)

Example 1. Hanna Kulenty, *A Cradle Song* for violin, cello and piano, b. 1–19. Reproduced from: Kulenty [1998: 1].

material relationships connect the *String Quartet No. 3 'Tell Me About It'* (2007) with chamber pieces of the same title that precede its creation: the first (*Tell Me About It 1*) was written for clarinet, cello, trombone and piano (2006), while the second (*Tell Me About It 2*) was composed for bass clarinet, cello, trombone and double bass (2006). The source of these three pieces was the song *Tell Me About It*, recorded by Natalie Cole. The rhythmic motif of this song became the thematic fabric of the compositions discussed above.

Due to the inefficiency of a systematics based on traditional musical derivatives, researchers dealing with contemporary compositions began to adopt typologies or classifications used in other disciplines connected to the arts. In this regard, the theories of intertextuality presented in the works of historians and theoreticians of literature, including Michael Riffaterre [Riffaterre 1988], Michał Głowiński [Głowiński 1986], Stanisław Balbus [Balbus 1996], Ryszard Nycz [Nycz 2000], Gérard Genette [Genette 2014], proved particularly valuable. The study of 'what happens between the texts' [Balbus 1996: 16] turned out to be such an inspiring approach for researchers of contemporary compositional output that many authors employed typologies of intertextual strategies from literary theory to describe musical works influenced by existing music. A discourse based on the notion of intertextuality in literature clearly led to the emergence of different

Example 2. Hanna Kulenty, *'A Cradle Song' String Quartet No. 4*, b. 1–28. Reproduced from: Kulenty [2008: 1].

typologies and names for individual categories. The greatest discrepancy in their scope arose from the notion of intertextuality; some treated it as a superior category while others viewed it as no more than a variant of an extratextual representation in a literary work. Stanisław Balbus adopted a typology of intertextual practices in literature that he divided into two groups. The first group included 'primary allegative' strategies: (A) active continuation, (B) restitution of form, (C) epigonism and (D) overt imitation; the second comprised 'primary conversational' strategies [Balbus 1996: 100–101]: (E) stylistic reminiscence, (F) cultural thematic transposition, (G) stylisation and its varieties, and (H) para-stylisation strategies of intersemiotic controversies [Balbus 1996: 102–105]. The above topology emphasises the meaning-forming function of intertextual and interstylistic relationships. Tomaszewski's systematics also takes this function into account, but it seems to emphasise the delimiting role of cultural ontology and artistic techniques through which the original text is transformed. It is based on forms developed by composers in their music. As a consequence, despite not covering all of its contemporary manifestations, it defines quite precisely what was known throughout history.

For researchers of contemporary compositional works, three overarching categories of Tomaszewski's systematics have proven to be especially inspiring: the 'palimpsest situation' (A), the 'incrustation situation' (C) and the 'inspiration situation', i.e. 'developing' music (B.1), and 'imitating' music (B.2). For example, Agata Stojewska referred to these categories in her own typology. In her analysis, she describes how Karol Szymanowski's musical approach has resonated in the works of Polish composers from both the 20th and 21st centuries. The author interprets the various ways in which this music has been received, and introduces three levels of intertextual relations, which are described using Tomaszewski's terms: 1) 'music in music', 2) 'music from music' and 3) 'music about music' [Stojewska 2019: 50–52, 77–78, 114–117].

Meanwhile, the usefulness of the typologies of intertextual strategies proposed by Stanisław Balbus, as well as their application in describing various forms of coexistence in a musical work of an artist's own creation with elements borrowed from other works, began to be discussed and even questioned. This was because there were significant differences between two distinct semiotic systems – the language of literature and the language of music. Hence, only the strategies that allowed for a convincing interpretation of relationships between works or references to existing musical styles were adopted in analyses of musical works, such as active continuation, restitution of form, epigonism and overt imitation [Balbus 1996: 100–104].

Among other methodological approaches to intertextuality employed in literary studies, particular importance has been ascribed to categories suggested by Michael Riffaterre[4] and Gérard Genette. Despite widespread criticism in Polish literary circles, the concept of extratextual representations, promoted by Gérard Genette in his monograph *Palimpsests. Literature in the Second Degree*, remains popular in musical research due to its clarity in

---

4| Michael Riffaterre's theory of intertextuality was used to analyse the compositional technique of Paweł Szymański by Violetta Kostka [Kostka 2018].

terms of categories and its general compatibility with compositional strategies found in musical pieces. Genette's general category, encompassing 'everything that connects […] [a given text] in a visible or hidden way to other texts' [Genette 2014: 7], is transtextuality. It comprises five types of relationship: intertextuality, defined as the 'actual presence of a particular text in a different text' [Genette 2014: 8],[5] paratextuality, meta-textuality, hypertextuality and architextuality. Genette's theoretical reflections focused primarily on different varieties of hypertextuality, defined as 'any relationship linking text B [referred to as 'hypertext'] with an earlier text A [referred to as 'hypotext']' [Genette 2014: 11]. Genette placed this multilayered derivative practice within two strategies: the transformation and imitation of a primary text. Should we follow Genette's example, the methodological dilemma as to which term should be used to define the relationship between Hanna Kulenty's compositions referred to above would be resolved. *String Quartet No. 4 'A Cradle Song'* appears in this typology as a transformation of the piano trio of the same title, just as *String Quartet No. 3 'Tell Me About It'* represented the composer's transformation of her own more significant chamber compositions of the same title.

Postmodernism has provided various theoretical tools for detecting traces of earlier music in the work of contemporary composers as well as for identifying the various forms such music takes. One of these conceptual approaches is hauntology, a term invented by the deconstructionist Jacques Derrida [Derrida 1994] and discussed at length in Polish philosophical literature. Andrzej Marzec regarded it as 'a useful tool for the analysis and interpretation of the philosophical thought and cultural texts of the 20th century' [Marzec 2015: 10–11], while Agnieszka Draus treated it as a method for studying 20th- and 21st-century music, especially the works of the latest generation of Polish composers in the context of 'resurrecting and recalling what is past/absent and finished' [Draus 2020: 11]. The distinctiveness of this concept lies in its different approach to the metaphysics of ontology, which, due to spectres 'polluting the present with the weak presence of the past' [Marzec 2015: 14], gives rise to a situation in which 'most artistic works turn out to be new and old at the same time' [Marzec 2015: 15]. Agnieszka Draus focused on four forms of existence assumed by Marzec's 'spectres': conditional hospitality, unconditional hospitality, absolute hospitality and nostalgia. Based on them, she created four interpretive categories: 1) 'metaphysical aporia – the restitution of music in music', 2) 'reincarnation – the revival of music in music', 3) 'incorporation – the absorption of music into music', 4) 'reposition – the nostalgia for what has not been experienced' [Draus 2020: 428, 429, 432, 435]. Such a typology made it possible to explain the existence of individual musical entities in a contemporary environment and, most importantly, identify the reasons why these entities have made themselves present. It is by means of this approach, which ignores classification methods based on historical musical forms and genres or intertextual categories, that Draus explained the essence of contemporary cultural works. Through their occurrence in the aforementioned compositions such phenomena as reinterpretation, reconstruction,

---

5| A narrowed-down understanding of intertextuality.

quotes, *cover* technique and others become the embodiment of 'the haunted present' and 'the past that refuses to go away' [Marzec 2015: 250].

* * *

The pluralism inherent in the cultural universe of the contemporary world, which manifests itself not only in a multiplicity of techniques and artistic means of expression but also in the wealth of meanings embodied in musical works, has become the driving factor in the search for tools that can reveal the individuality of particular compositions and their distinctiveness from other artefacts. This methodological situation, as many factors seem to indicate, is a response to changes in the ontological status of the musical category of genre, which, to quote literary scholars, may be described as 'an algorithm that does not automatically produce various textual forms, but rather is a kind of social semiosis, an open and dynamic constellation of directives' [Grochowski 2018: 320], which – we ought to add – weakens its categorising power. Moreover, the situation described above appears to be a reaction to the composers' search for forms and means of expression that allow them to fully express their own artistic subjectivity, which in turn obliges researchers to diagnose the nature of created output by means of notions and classifications.

The classifications presented in this paper are helpful instruments for describing various musical derivatives and functions performed by elements in a composer's own work as well as elements borrowed from different pieces. These classifications have been selected in order to reveal the changing rules of the research procedure. They not only highlight the dynamics of this process, but at the same time also show the overriding goal of researchers – to find explanatory strategies that bring us closer to gauging the essence of contemporary compositional works. The legitimacy of such explorations is confirmed by one of the research postulates that Barbara Skarga included in her philosophical essay 'Nauka i świadomość' [Science and consciousness]:

> Science must expand its subject, embrace the phenomena it has so far avoided, the entire field of the deepest, most intimate human experience. Everything that has its source in human spiritual experience must be co-opted in one way or another into the system of knowledge […] [Skarga 2015: 422–423].

Bibliography

Balbus, Stanisław, 1996, *Między stylami* [Between styles], Kraków: Universitas.

Derrida, Jacques, 1994, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, transl. by Peggy Kamuf, New York: Routledge.

Draus, Agnieszka, 2020, Widma Bacha, Mozarta, Wagnera… O współczesnej muzyce „nawiedzanej przez duchy" [Spectres of Bach, Mozart, Wagner… On contemporary music 'haunted by

the ghosts'], in: Anna Nowak (ed.), *Dzieło muzyczne wobec przeszłości i współczesności* [Musical work versus past and present], Bydgoszcz: Academy of Music in Bydgoszcz, pp. 427–438.

Dziadek, Magdalena, 2017, Uwagi o przydatności typologii strategii intertekstualnych Stanisława Balbusa do badań nad muzyką [Remarks on the usefulness of Stanisław Balbus' typology of intertextual strategies in musical research], *Aspekty muzyki*, vol. 7, ed. by Violetta Kostka, Danuta Popinigis, Gdańsk: Stanisław Moniuszko Academy of Music in Gdańsk, pp. 53–69.

Genette, Gérard, 2014, *Palimpsesty. Literatura drugiego rodzaju* [Palimpsests. Literature in the second degree], transl. by Tomasz Stróżyński, Aleksander Milecki, Gdańsk: Słowo/Obraz Terytoria.

Głowiński, Michał, 1986, O intertekstualności [On intertextuality], *Pamiętnik Literacki*, vol. 4, pp. 75–100.

Grochowski, Grzegorz, 2018, *Pamięć gatunków. Ponowoczesne dylematy atrybucji gatunkowej* [Memory of genres. Postmodern dilemmas of generic attribution], Warszawa: Instytut Badań Literackich PAN.

Kostka, Violetta, 2018, *Muzyka Pawła Szymańskiego w świetle poetyki intertekstualnej postmodernizmu* [Paweł Szymański's music in the light of intertextual poetics of postmodernism], Kraków–Gdańsk: Musica Iagellonica, Wydawnictwo Akademii Muzycznej w Gdańsku.

Kulenty, Hanna, 1998, *A Cradle Song* for violin, cello and piano [score], Kraków: PWM.

Kulenty, Hanna, 2008, *String Quartet No. 4 'A Cradle Song'* [manuscript], [manuscript], Amsterdam, Netherlands: Stichting Muziek Centrum Nederland.

Marzec, Andrzej, 2015, *Widmontologia. Teoria filozoficzna i praktyka artystyczna ponowoczesności* [Hauntology. Philosophical theory and artistic practice of postmodernity], Warszawa: Fundacja Nowej Kultury Bęc Zmiana.

Nycz, Ryszard, 2000, *Tekstowy świat. Poststrukturalizm a wiedza o literaturze* [Textual world. Poststructuralism and literary studies], Kraków: Universitas.

Palimpsest, 1989, in: Janusz Sławiński et al. (eds), *Słownik terminów literackich* [Glossary of literary terms], 2nd ed., Wrocław: Ossolineum, p. 338.

Riffaterre, Michael, 1988, Semiotyka intertekstualna: interpretant [Intertextual semiotics: the interpretant], transl. by Krystyna Falicka, Jerzy Falicki, *Pamiętnik Literacki*, vol. 79, no. 1, pp. 297–314.

Skarga, Barbara, 2015, Nauka i świadomość [Science and consciousness], in: Barbara Skarga, *Przeszłość i interpretacje. Z warsztatu historyka filozofii* [The past and interpretations. From the workshop of a historian of philosophy], Warszawa: Wydawnictwo Naukowe PWN.

Stojewska, Agata, 2019, Rezonans postawy i muzyki Karola Szymanowskiego w twórczości kompozytorów polskich do „pokolenia Stalowej Woli" włącznie [Resonance of the attitude and music of Karol Szymanowski in the works of Polish composers – up to and including the 'Stalowa Wola Generation'], unpublished doctoral dissertation, Academy of Music in Kraków.

Tomaszewski, Mieczysław, 1994, *Krzysztof Penderecki i jego muzyka. Cztery eseje* [Krzysztof Penderecki and his music. Four essays], Kraków: Academy of Music in Kraków.

Tomaszewski, Mieczysław, 2004, Utwór muzyczny w perspektywie intertekstualnej [Musical work from intertextual perspective], *Polski Rocznik Muzykologiczny*, vol. 3, ed. by Katarzyna Dadak-Kozicka et al., Warszawa: ZKP, pp. 95–112.

Tomaszewski, Mieczysław, 2005, Utwór muzyczny w kontekście swego czasu i miejsca [Musical work in the context of time and place], in: Anna Nowak (ed.), *Dzieło muzyczne, jego estetyka, struktura i recepcja* (1) [Musical work, its aesthetics, structure and reception (1)], Bydgoszcz: Feliks Nowowiejski Academy of Music in Bydgoszcz, pp. 11–36.

Appendix

**Mieczysław Tomaszewski's 'music within music' systematics –
'the ways a text occurs within a text' [Tomaszewski 2005: 28].**

A. **Works in which *primary* music is present u n d e r n e a t h their new sonic outlook. A *palimpsest* situation**
   1. *T r a n s f e r r e d* (transposed) music
      (1) **Transcriptions** from one instrument to another
      (2) **Instrumentations** from an instrument to an orchestra
      (3) **Intabulations** from a voice to an instrument
   2. *C o m p l e m e n t e d* (redefined) music
      (1) **The creation of tropes** in instrumental works
      (2) **Vocalisations** of instrumental works
      (3) **The harmonisation** and **arrangement** of monodic works
B. **Works in which *primary* music serves as a point of reference for new music. An *inspiration* situation**
   3. *D e v e l o p m e n t a l* music, which finds its *starting* point in primary music
      (1) Forms based on **cantus prius factus**
      (2) **Variations** on a theme from an outside source
      (3) **Paraphrases** and **fantasies** on given themes
   4. *I m i t a t i o n* music, which has its point of *conclusion* in the primary music
      (1) **Epigonic** music: direct imitation
      (2) **Retroverse** music: indirect imitation
      (3) **Stylised** music: 'copycat' imitation
C. **Works in which primary music enriches new music. An *incrustation* situation**
   5. *I n - c l u s i v e* music, which absorbs fragments of *primary* music
      (1) **Quotations**
      (2) **Allusions** and **reminiscences**
   6. *E x - c l u s i v e* music, which treats *primary* music as a foreign body
      (1) **Quodlibets**
      (2) **Collages**

Inter-Compositional Relationships as a Research Problem
in the Works of Contemporary Composers

Summary

The output of contemporary composers encompasses a multitude of techniques, forms and means of expression, including material and stylistic connections with the music of other composers. As a consequence, it is important to define the relationships that exist between musical works. This task is essential especially when striving to identify the individuality of a given piece by referring to other

compositions and oeuvres. By recognising the differences between them, we discover what makes a given work unique, i.e. its *differentia specifica*.

Until now attempts to solve this research problem have involved applying the systematics of musical phenomena that function in literature. The historical nature of these approaches, however, prompts a search for new classification concepts that take into account new ideas connected with the process of shaping musical matter. In order to identify the above-mentioned research problem, it is necessary to isolate those factors that contributed to the current status quo and analyse the criteria underlying the selected systematics and their methodological utility in describing contemporary music.

Anna Nowak

Professor, PhD in music theory. She has held the following positions at the Feliks Nowowiejski Academy of Music in Bydgoszcz: Deputy Rector for Artistic and Academic Matters and International Cooperation (2005–2012), Head of the Centre for the Musical Culture of the Pomerania and Kuyavia Region (1998–2006), Chief Editor of the Academy's Publishing Unit (1994–2012) and Dean of the Faculty of Composition, Music Theory and Sound Engineering (2012–2020). She is a member of the Musicologists' Section of the Polish Composers' Union and a member of the Bydgoszcz Society of Sciences. Her research focuses on the theory and history of 20th-century Polish music; particularly genre studies related the art song, instrumental concerto and mazurka. She has published three monographs: *Pomorska Orkiestra Symfoniczna. Idea urzeczywistniona* [The Pomeranian Symphony Orchestra. An idea enfleshed] (1994), *Współczesny koncert polski. Przemiany gatunku* [The contemporary Polish concerto: transformations of the genre] (1998) and *Mazurek fortepianowy w muzyce polskiej XX wieku* [Piano mazurkas in 20th-century Polish music] (2013). She is the author of several dozen entries in Polish and foreign encyclopaedias and nearly a hundred papers in collective works published at home and abroad.

Aleksandra Ferenc
The Karol Lipiński Academy of Music in Wrocław

Intertextual and Intersemiotic Relations in Rafał Augustyn's *Miroirs*

A mirror (looking glass) is a very old object [Kopaliński 1990: 206] that originates from the third millennium BC. In everyday life, we think of it almost exclusively as an object which we can look at ourselves in. The mirror has grown into our lives so much that language, literature, art, as well as every creative activity, are saturated with images and metaphors related to the symbolism of the mirror. Since ancient times, the mirror has also been an invaluable tool of artistic activity. More than once, a mirror was made as a finished work of art. To artists, the mirror has often offered a possibility of gaining self-knowledge or has been a device for examining reality.

The mirror reveals what the eyes cannot see. The reflection shows up and stimulates the senses to perceive something more than it tells them about itself. In this kind of seeing, what matters is the inner opening of a person to what he or she sees. Even in our daily lives, seeing is not a simple process, although we tend to think of it as such. You always see 'from the inside': two people looking at the surrounding world at the same time and place perceive reality differently.

The mirror has also been an inspiration for Rafał Augustyn and the leitmotif of his work. Rafał Augustyn[1] is an inhabitant of Wrocław who does not limit himself to

---

[1] He was born on 28 August 1951 in Wrocław, where he also studied. He graduated from the Primary State Music School in Wrocław at Łowiecka Street; then, he attended the Secondary State Music School in Wrocław at Podwale Street and the Adam Mickiewicz Secondary School No. 3 (mathematical profile). He completed Polish studies at the University of Wrocław as well as composition studies at the Academy of Music in Wrocław under Ryszard Bukowski (1971–1974) and at the Academy of Music in Katowice under Henryk Mikołaj Górecki (1975–1978). As he says about himself in an unpublished biographical note prepared for the PEN Club association: 'I have the right to proudly, though with a certain exaggeration, consider myself the artistic great-grandson of Karol Szymanowski, because his short teaching career in Katowice resulted in the filiation of Szymanowski – Szabelski – Górecki.' He obtained his doctoral degree at the

one field of activity in his life. He is not only a composer, but also a Polish teacher, lecturer, journalist and author of books. He is a great erudite – describing himself as 'Kobyszczę'[2] – who, just like the protagonist of Stanisław Lem's series of stories, constantly engages into the perception process, and does so carefully, intensely and with concentration. He puts his observations on paper. Such were also the origins of the composition *Miroirs*, about which Augustyn says: 'I imagine my work […] as an attempt to reflect on reflection' [Augustyn 1997: 209–210].

Miroirs was commissioned by the 40th 'Warsaw Autumn' International Festival of Contemporary Music for two Lithuanian ensembles: Saga Duo and Ex Tempore. The world premiere took place during a concert in the Holy Trinity Church in Warsaw on 25 September 1997. *Miroirs* is a chamber piece consisting of three movements, composed for saxophone, trombone, piano, double bass and percussion. An integral part of the composition are the texts that discuss various theories related to the phenomenon of reflection. The motto of the work is a quote from Stanisław Bareja's comedy *Małżeństwo z rozsądku* [Marriage of convenience] (1966): 'Art is a mirror of reality. But this mirror can be set at different angles.'[3] Augustyn dedicated his piece to the Lithuanian composer Feliksas Bajoras.[4]

There are numerous 'mirror reflections' in the piece, occurring on many different levels, in the melodic, rhythmic as well as semantic layers. For this reason, in my discussion, I have decided to focus on the intertextual and intersemiotic relations occurring in the work in question. The prefix 'inter-', in Latin meaning 'between', refers to what exists between texts. The text can be a literary work, but also a musical one. In Augustyn's *Miroirs*, we deal with a combination of both of the above-mentioned types of text. The piece is therefore undoubtedly an interesting area for exploring what exist in-between.

University of Wrocław and completed his habilitation at the Academy of Music in Katowice. Augustyn also acted as an organiser of musical life. He managed (together with Marek Pijarowski) the 'Musica Polonica Nova' festival in Wrocław and was a member of the Repertoire Committee of the 'Warsaw Autumn' International Festival of Contemporary Music. He also acted as a music critic in the Polish Radio and Television and has published a number of texts in the music and literary press. In the 1980s, he promoted the works of young Polish composers, especially the achievements of the Generation 51, on the pages of *Ruch Muzyczny* and *Odra* [Dziadek 2005: 56–58; Zduniak 1998: 21; Kosińska 2006; *Rafał Augustyn* 2016].

2| 'Kobyszczę' is the title of one of the series of humorous science fiction stories called *Cyberiada* [The cyberiad] by the Polish writer Stanisław Lem (editor's note).

3| Author's translation. Original text: 'Sztuka jest zwierciadłem rzeczywistości. Ale to zwierciadło można ustawiać pod różnymi kątami'.

4| Feliksas Romualdas Bajoras – was born in 1934 in Alytus (Lithuania). He studied violin with Prof. Alexander Livont (diploma in 1957) and composition with Prof. Julius Juzeliūnas (diploma in 1963) at the Lithuanian State Conservatory (currently Academy of Music and Theatre). He worked as a violinist in the Lithuanian Philharmonic Orchestra and in the entertainment team of radio and television. In the years 1965–1989, he was music director of the State Youth Theatre in Vilnius. Currently, he is a lecturer at the Lithuanian Academy of Music and Theatre [*Bajoras…* 2020].

Intertextuality is a term proposed by Julia Kristeva, a French researcher of Bulgarian origin who has researched Mikhail Bakhtin's theory of dialogical expression. This term first appeared in the following context: 'Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another' [Kristeva 1983: 396]. Already from this quote, it can be inferred that a work of art is a mirror image of other works. According to Kristeva, each literary statement absorbs other, earlier texts – it is created as a result of the accumulation of various quotations or clichés, etc., present in culture [Janicka-Słysz 2017: 72]. The recipient should be aware that no work exists in isolation. As Mikhail Bakhtin said: 'There is no single meaning to be found in the world, but a vast multitude of contesting meanings. […] There is no isolated statement. It always presupposes the statements that precede it and those that follow it' [Bachtin 1970: 481]. In reference to Bakhtin's thoughts on the dialogical nature of the work, the following sentence should be recalled: 'My word remains in the ongoing dialogue where it will be heard, receive an answer and transform its meaning' [Czaplejewicz, Kasperski (eds) 1983: 20]. These words can be interpreted as referring to the 'reflection' of the work in the mind, consciousness and soul of the recipient. As if the meaning of the work depends on the angle at which we look at it – the angle at which we 'place the mirror'.

In my discussion of the intertextuality in Rafał Augustyn's *Miroirs*, I employ Ryszard Nycz's [1995: 42] methodological suggestions. The Polish theorist and historian of literature offers a broad understanding of intertextuality as

> […] a category encompassing this aspect of the totality of properties and relations of a text which indicates the dependence of its production and reception on the knowledge of other texts and 'architexts' (genre rules, stylistic and expressive norms) by participants of the communication process.[5]

In order to use the aforementioned category, it is necessary to refer to three problems. These concern the interrelationships between: 1) texts (relation: text–text); 2) the text and the system – references to style, genre, tradition (relation: text–architext); and 3) the text and its social, historical and cultural context (relation: text–reality) [Nycz 1995: 65 *passim*].

Relation: text–text

In *Miroirs*, Rafał Augustyn uses a variety of texts, both literary and musical. He is the author of the verbal layer; he also introduces quotes from a composition by Maurice

---

5| Author's translation. Original text: '[…] kategorię obejmującą ten aspekt ogółu własności i relacji tekstu, który wskazuje na uzależnienie jego wytwarzania i odbioru od znajomości innych tekstów oraz "architekstów" (reguł gatunkowych, norm stylistyczno-wypowiedzeniowych) przez uczestników procesu komunikacyjnego'.

Ravel and reminiscences of the works of Zbigniew Penherski and Paweł Szymański. Augustyn's reflection on reflection is expressed in the second movement of the work, where he included statements about the theory of reflection. The verbal text is as follows:

> [from afar]
> Ladies and gentlemen,
> (Can I ask for a microphone?)
>
> [from close up]
> (Does this microphone work?)[6]
>
> Ladies and Gentlemen, I would like to say a few words. As you can see, this piece is an attempt to reflect on the phenomenon of reflection. The mirror theme is ubiquitous in music. We wanted to show its multiple technique and structural use in the first part of the work. However, other aspects of the problem would have to be considered in advance, for example Plato's well-known idea
> >> that the available reality
> >> is only a reflection
> >> of an ideal state.
>
> Or Freud's concept of innocent images appearing in dreams,
> >> in mistakes,
> >> and in art, ladies and gentlemen, yes, in art,
> >> which can reflect our desires that we are consciously ashamed of.
>
> Let us now only briefly make a mention of the once gracious theory of reflection by Vladimir Ilyich Lenin.
>
> And also, of reflection in the mathematical theory of chaos and of fractals.
>
> And of today's deconstructive understanding of knowledge (also in art) as a set of mutually contradictory methods of decryption, which cannot be imagined otherwise than in the form of mutually reflecting mirrors.
>
> What else? We should also remember about the cases when art serves to reflect the artist's (or someone else's) reality, or when it is about reflection on material existence or – trivially speaking – about a proper profit.
>
> Whatever has been considered, it is worth remembering the old maxim saying that art is a mirror of reality.
> >> But this mirror can be set at different angles.
> >> Set the mirror at different angles.
> >> Set at different angles.
> >> Different angles.
> >> Angles.
>
> <div align="right">[Augustyn 1997a: appendix].[7]</div>

6| In the case of a performance without a microphone, this text should of course be omitted.

7| For the original Polish text, see Appendix: 'Polish version of the verbal layer in the second movement of *Miroirs*', p. 122.

When creating the text, Augustyn drew on the theory of reflection in philosophy (Plato), psychoanalysis (Sigmund Freud), Marxist ideology (Vladimir Ilyich Lenin) and mathematics (theory of chaos and fractals). This verbal layer has been translated into Esperanto, an international language in which it is to be pronounced, and divided into 12 parts, called texts by Augustyn. They are marked with Roman numerals. The first three texts are split into lines marked with the letters a, b, c, d (see Example 1). As the composer has indicated [Augustyn 1997a: appendix], texts I–VIII are to be performed by one of the ensemble members (at the discretion of the performers) or by an additional, sixth person, while texts IX–XII are assigned to the performers indicated by the composer in the score. The place where the verse is to be spoken is marked in the score. The final five texts (VIII–XII) contain the words of the motto of the composition: 'Art is a mirror of reality. But this mirror can be set at different angles.'

Example 1. Rafał Augustyn, *Miroirs*, b. 68–74: reflection on reflection, beginning of the 2nd movt. Reproduced from: Augustyn [1997a: 7].

There is a musical layer 'hidden' under the text layer. Both remain in a specific relationship to each other, for example, when the narrator talks about the mathematical theory of chaos and fractals, in the music, one can find a 'reflection' of this text. In the colloquial sense, a fractal usually means a self-similar object, that is one whose parts are similar to the whole, or one which is infinitely complex, that is showing more and more complicated details at any greater magnification. The representation of fractals in music is made up of motifs that are augmented or diminished. Example 2 (p. 116) shows fractals as crotchet, quaver and semiquaver quintuplets.

In the piece in question, the composer also uses foreign musical texts, for example, a quote from a suite composition entitled *Miroirs* by Maurice Ravel. A very

characteristic motif taken from one of its movements, *Les oiseaux tristes* (*Sad Birds*), is placed in Augustyn's work in the high register of the double bass, which makes it sound grotesque (see Example 3, marked in red).

Example 2. Rafał Augustyn, *Miroirs*, b. 100–102: representation of fractals in the 2nd movt. Reproduced from: Augustyn [1997a: 9].

Example 3. Rafał Augustyn, *Miroirs*, b. 75–78: a quotation from *Les oiseaux tristes* from Maurice Ravel's *Miroirs* cycle. Reproduced from: Augustyn [1997a: 7].

In another place, Augustyn quotes an excerpt from *Une barque sur l'océan* (*A Boat on the Ocean*) from the same Ravel's cycle, this time changing the rhythm by introducing demisemiquavers instead of hemidemisemiquavers (see Example 4, marked in red).

There is also a reference to the work by Zbigniew Penherski entitled *Incantationi* for a percussion ensemble, introduced here as a kind of metaphysical joke. The musical figure

illustrating a bouncing ping-pong ball is shown at the end of the composition, however, unlike in the case of Penherski's piece, where the ball bounces until it disappears, in *Miroirs*, the bouncing ping-pong ball is caught after the fourth bounce (see Example 5).

Example 4. Rafał Augustyn, *Miroirs*, b. 194–195: a quotation from *Une barque sur l'océan* from the cycle *Miroirs* by Maurice Ravel. Reproduced from: Augustyn [1997a: 18].

Example 5. Rafał Augustyn, *Miroirs*, b. 248–252: the figure illustrating a bouncing ping-pong ball at the end of the composition – a reference to *Incantationi* by Zbigniew Penherski. Reproduced from: Augustyn [1997a: 24].

In *Miroirs*, one can also notice connections with the series of Paweł Szymański's works entitled *Through the Looking Glass*. It is a kind of allusion evident in the very title of the composition. Augustyn [1997b: 209–210] refers to the works of other composers in his self-commentary to the composition, claiming that: 'Reminiscences of the works of Maurice Ravel and Zbigniew Penherski are intentional, allusions to the series *Through the Looking Glass* by P. Szymański I have tried to minimise, I have the impression that not very effectively.'

Relation: text–architext

In *Miroirs*, Augustyn also uses various stylistic conventions. In the third movement of the work, after a quiet introduction of percussion instruments, an improvisational, jazz-rhythm fragment follows. With this background, the composer juxtaposes the aforementioned quotation from the movement *Une barque sur l'océan* from Ravel's *Miroirs* suite, which sounds both strange and humorous in the adopted stylistic convention (see Example 6).

Example 6. Rafał Augustyn, *Miroirs*, b. 212–215: stylisation of jazz in the 3rd movt. Reproduced from: Augustyn [1997a: 21].

Relation: text–reality

'Reflection' appears in Rafał Augustyn's composition on various levels. Already in the first movement of the piece, the author encrypted the name and surname of Feliksas Bajoras, the addressee of the dedication, in a musical theme consisting of the sounds F–E–A (see Example 7, marked in red).

In accordance with the motto of the work, this three-note motif, made up of the intervals of a minor second and a perfect fourth, is shown at various angles. First, it is presented in the original version, and then, in retrograde or inversion in the parts of various instruments, or with modifications of the original intervals and pitches (see Example 8, marked in red).

Examining the phenomenon of reflection, it is impossible not to pay attention to the rhythmic layer. The composer uses so-called irreversible rhythms which, when reflected in a mirror, keep the same shape. The axis of symmetry is the change in the time signature, and it takes one bar for it to revert to the original (see Example 9, p. 120, marked in red).

Example 7. Rafał Augustyn, *Miroirs*, b. 1–5: the name and surname of the addressee of the dedication, Feliksas Bajoras, encrypted in a musical motif. Reproduced from: Augustyn [1997a: 1].

Example 8. Rafał Augustyn, *Miroirs*, b. 24–27: a variant of the musical theme with the encrypted name and surname of Feliksas Bajoras. Reproduced from: Augustyn [1997a: 3].

The work by Rafał Augustyn fits perfectly into the culture of postmodernism. The basic feature of this culture were references to traditional art made by combining stylistically separate elements (polystylism). The guiding principle was to use the resources of earlier epochs and contemporary art, both popular and high-brow. The elements of tradition, however, were never used literally, but were evoked through idioms, gestures, quotes and pseudo-quotes. Often, traditional means were woven into the contemporary fabric of a work and combined with it in a surprising way [Skowron 1995;

Example 9. Rafał Augustyn, *Miroirs*, b. 15–18: irreversible rhythms. Reproduced from: Augustyn [1997a: 2].

Szczepańska-Lange 1996: 439–454].[8] *Miroirs* is a work written on other texts. It contains elements of various conventions and styles, to which the composer gives the character of a grotesque, parody and allusion. An example may be the quotation from Ravel's *Les oiseaux tristes*, which, as has already been noted, sounds comical in the high register of the double bass. Augustyn plays an intellectual game with the listener. The Esperanto text he uses is incomprehensible to the listener, but some of its elements, such as the names of Plato, Lenin and Freud, 'shine through' the verbal layer, stimulating the audience to search for meanings and senses. The performance of *Miroirs* also includes a theatrical element, thanks to the texts recited in the second movement. It is a work saturated with intertextual relations, and intertextuality is visible here on many levels. While examining various 'mirror reflections', we inevitably come across the edge of the composer's irony, because *Miroirs* is also a joke about the academic ambition of philosophising about music and all the ups and downs related to it.

Bibliography

Augustyn, Rafał, 1997a, *Miroirs* for five players, computer score from the composer's archive.

Augustyn, Rafał, 1997b, [self-commentary to:] 'Miroirs', in: Krzysztof Baculewski (ed.), *40. Międzynarodowy Festiwal Muzyki Współczesnej Warszawska Jesień '97: 19–27 września* [The 40th Warsaw Autumn International Festival of Contemporary Music '97: 19–27 September], Warszawa, pp. 209–210.

Bachtin, Michaił, 1970, *Problemy poetyki Dostojewskiego* [Problems of Dostoevsky's poetics], transl. by. Natalia Modzelewska, Warszawa: Państwowy Instytut Wydawniczy.

8| Zbigniew Skowron writes about the coexistence of all possible qualities in a postmodern work – old and new. Elżbieta Szczepańska-Lange pays attention to the mixing of various conventions and elements of different styles.

Bajoras Feliksas [biography], 2020, online: https://www.mic.lt/en/database/classical/composers/bajoras/#bio [accessed 10 December 2020].

Czaplejewicz, Eugeniusz, Kasperski, Edward (eds), 1983, *Bachtin. Dialog – język – literatura* [Bachtin. Dialog – language – literature], Warszawa: Wydawnictwo Naukowe PWN.

Dziadek, Magdalena, 2005, Augustyn Rafał, in: Marek Podhajski (ed.), *Kompozytorzy polscy 1918–2000* [Polish composers 1918–2000], vol. 2: *Biogramy* [Biographical entries], Gdańsk–Warszawa: Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, pp. 56–58.

Granat-Janki, Anna, 2010, Twórczość Stanisława Krupowicza w perspektywie intertekstualnej [The works of Stanisław Krupowicz in an intertextual perspective], in: Anna Granat-Janki et al. (eds), *Analiza dzieła muzycznego. Historia – Theoria – Praxis* [Musical analysis. Historia – theoria – praxis], vol. 1, Wrocław: Akademia Muzyczna im. Karola Lipińskiego, pp. 163–183.

Granat-Janki, Anna, 2017, Poetyka intertekstualna surkonwencjonalistów [Intertextual poetics of sur-conventionalists], in: Violetta Kostka et al. (eds), *Aspekty Muzyki* [Aspects of music], Gdańsk: Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, pp. 105–118.

Janicka-Słysz, Małgorzata, 2017, Interlektura utworów-intertekstów. Wysłyszeć głosy innych [Inter-reading of works-intertexts. To hear the voices of others], in: Violetta Kostka et al. (eds), *Aspekty Muzyki* [Aspects of music], Gdańsk: Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, pp. 71–81.

Kopaliński, Władysław (ed.), 1990, *Słownik symboli* [The dictionary of symbols], Warszawa: Wydawnictwo Wiedza Powszechna.

Kosińska, Małgorzata, 2006, *Rafał Augustyn*, online: https://culture.pl/pl/tworca/rafal-augustyn [accessed 10 December 2020].

Kristeva, Julia, 1983, Słowo, dialog i powieść [Word, dialogue and novel], transl. by Wincenty Grajewski, in: Eugeniusz Czaplejewicz, Edward Kasperski (eds), *Bachtin. Dialog – język – literatura* [Bakhtin. Dialog – language – literature], Warszawa: Wydawnictwo Naukowe PWN, pp. 394–415.

Nycz, Ryszard, 1995, Intertekstualność i jej zakresy: teksty, gatunki, światy [Intertextuality and its ranges: texts, genres, worlds], in: Ryszard Nycz, *Tekstowy świat. Poststrukturalizm a wiedza o literaturze* [World of texts. Poststructuralism and the knowledge of literature], Warszawa: Instytut Badań Literackich, pp. 59–82.

Nycz, Ryszard, 2005, Poetyka intertekstualna: tradycje i perspektywy [Intertextual poetics: traditions and perspectives], in: Mieczysław Tomaszewski, Ewa Siemdaj (eds), *Krzysztof Penderecki – muzyka ery intertekstualnej. Studia i interpretacje* [Krzysztof Penderecki – music of the intertextual era. Studies and interpretations], Kraków: Akademia Muzyczna w Krakowie, pp. 7–32.

Rafał Augustyn, 2016, online: https://www.polmic.pl/index.php?option=com_mwosoby&Itemid=4&id=28&view=czlowiek&lang=pl [accessed 10 December 2020].

Skowron, Zbigniew, 1995, *Nowa muzyka amerykańska* [New American music], Kraków: Musica Iagellonica.

Szczepańska-Lange, Elżbieta, 1996, Postmodernizm a muzyka [Postmodernism and music], in: Grzegorz Dziamski (ed.), *Encyklopedia kultury polskiej XX wieku. Od awangardy do postmodernizmu* [Encyclopedia of Polish culture of the 20th century. From avant-grade to postmodernism], Warszawa: Instytut Kultury, pp. 439–454.

Zduniak, Maria, 1998, Augustyn Rafał, in: Elżbieta Dziębowska (ed.), *Encyklopedia Muzyczna PWM* [PWM encyclopedia of music], vol. 1: *ab* [Supplement], Kraków: Polskie Wydawnictwo Muzyczne, p. 21.

Appendix

Polish version of the verbal layer in the second movement of *Miroirs*

[z oddali]

Szanowni Państwo,
(Czy można poprosić o mikrofon?)

[z bliska]

(Czy ten mikrofon działa?)

Szanowni Państwo, chciałbym powiedzieć kilka słów. Jak Państwo widzicie, ten utwór jest próbą refleksji na temat zjawiska odbicia. Motyw lustra jest w muzyce wszechobecny. Jego wielokrotną technikę i strukturalne zastosowanie chcieliśmy pokazać w pierwszej części dzieła. Jednak trzeba by z góry rozważyć inne aspekty problemu, na przykład tak znane, jak idea Platona,

> że dostępna nam rzeczywistość
> jest tylko odbiciem
> idealnego bytu.

Albo koncepcja Freuda, w której niewinne obrazy pojawiają się w snach,

> w pomyłkach,
> i w sztuce, Panie i Panowie, tak, w sztuce,
> która może odzwierciedlać nasze pragnienia, których wstydzimy się świadomie.

Wspomnijmy tylko krótko teraz o niegdyś panującej miłościwie teorii odbicia Włodzimierza Iljicza Lenina.

A także o odbiciu w matematycznej teorii chaosu i o fraktalach.

O dzisiejszym dekonstrukcyjnym rozumieniu wiedzy (także w sztuce), jako wzajemnie przeciwstawnych sposobach deszyfracji, których nie można sobie wyobrazić inaczej, jak pod postacią wzajemnie odbijających się luster.

Co jeszcze? Pamiętajmy także o takich przypadkach, gdy sztuka służy artystom do odbicia własnej (lub cudzej) rzeczywistości, lub takich przypadkach, gdy chodzi o refleksję na temat materialnej egzystencji – tak mówiąc trywialnie – o właściwy zysk.

Cokolwiek było rozważane, warto pamiętać o dawnej maksymie, że sztuka jest zwierciadłem rzeczywistości.

> Ale to zwierciadło można ustawiać pod różnymi kątami.
> Zwierciadło ustawiać pod różnymi kątami.
> Ustawiać pod różnymi kątami.
> Różnymi kątami.
> Kątami.

Intertextual and Intersemiotic Relations in Rafał Augustyn's *Miroirs*

Summary

Rafał Augustyn's *Miroirs* is an attempt to reflect on reflection. There are many 'mirror reflections' in the piece which occur on many levels, in the melodic, rhythmic as well as semantic layers. For this reason, the author has decided to focus on the intertextual and intersemiotic relations in the work. *Miroirs* was commissioned by the 40th 'Warsaw Autumn' International Festival of Contemporary Music for two Lithuanian ensembles: Saga Duo and Ex Tempore. The world premiere took place on 25 September 1997. The motto of the work is a quote from Stanisław Bareja's comedy *Małżeństwo z rozsądku* [Marriage of convenience] (1966): 'Art is a mirror of reality. But this mirror can be set at different angles.' Augustyn dedicated his piece to the Lithuanian composer, Feliksas Bajoras.

Miroirs is a work written on other texts. It contains elements of various conventions and styles, to which the composer gives the character of a grotesque, parody and allusion. There are reminiscences of the works of Maurice Ravel and Zbigniew Penherski, as well as references to the series *Through the Looking Glass* by Paweł Szymański. Augustyn plays an intellectual game with the listener. An integral part of the composition are texts that talk about various theories related to the phenomenon of reflection. The Esperanto text the composer uses is incomprehensible to the listener, but some of its elements, such as the names of Plato, Lenin, and Freud, 'shine through' the verbal layer, stimulating the audience to search for meanings and senses.

Aleksandra Ferenc

Graduated with honours in the field of music theory from the Karol Lipiński Academy of Music in Wrocław, defending a thesis entitled *Symfonie Agaty Zubel – przemiany gatunku* [Symphonies of Agata Zubel – changes of the genre], for which she received the Best Diploma of the Year award for the best graduates as part of the Lower Silesian Voivodeship Self-Government programme. She also graduated in English Philology from the University of Wrocław.

She publishes scholarly articles in journals and collective monographs in Poland and abroad (including *Teoria Muzyki*, *Kwartalnik Młodych Muzykologów UJ*, *Musical Analysis. Historia – Theoria – Praxis*, *Principles of Music Composing*) and actively participates in national and international scholarly conferences. She was invited to give a guest lecture for students of the Hochschule für Musik Franz Liszt in Weimar, entitled 'Reinterpretation of the Symphony Genre in Agata Zubel's oeuvre'. She has conducted many cultural events as an announcer, including concerts taking place as part of the China–Europe International Culture and Art Festival.

Her interests include Silesian musical culture, in particular the oeuvre of Wrocław-based composers, issues such as changes of genres and the way they are interpreted by contemporary composers, the relationship of music with other fields of art and science (philosophy, aesthetics, sociology, literature), issues of intertextuality and intersemiotic relations in a musical work.

Beata Bolesławska-Lewandowska
Polish Academy of Sciences, Warsaw

Between the Poet and the Composer: *On Nowy lirnik mazowiecki* [New Mazovian lyrist] by Paweł Hertz and Zygmunt Mycielski[1]

1. Zygmunt Mycielski and Paweł Hertz – introduction

Zygmunt Mycielski (1907–1987) was a unique figure in Polish culture. Although he viewed himself primarily as a composer – and this is how he wanted to be seen by others – of greater importance to the musical community was his work as a music critic and journalist as well as social activist. For years, Mycielski wrote about music and culture for various periodicals and was also a regular collaborator of *Ruch Muzyczny* (serving as the journal's editor-in-chief in the years 1960–1968). In addition, he published three volumes of his writings [Mycielski 1957, 1961, 1977] and wrote diaries, four volumes of which were published after his death [Mycielski 1998, 1999, 2001, 2012]. When studying the life and work of Mycielski, it is virtually impossible to separate his musical pieces from his writing legacy – the publications or diaries mentioned above as well as voluminous epistolography. Mycielski's personal notes in particular bring us a lot of valuable information about the origins and concepts of his compositions. They are also the best evidence of the fact that his interests went far beyond music. Above all, he was especially drawn to literature; the written word inspired many of his musical compositions, and not only vocal-instrumental pieces. Significantly, in his song writing, Mycielski used almost exclusively poems by authors who were not just his contemporaries, but also his friends – such as Czesław Miłosz (the song cycle *Ocalenie* [Rescue], 1945–1948; the song *Napisane wczesnym rankiem* [Written early morning], 1972), Jarosław Iwaszkiewicz (the song *Brzezina* [The birch wood], 1951; the cycle

---

Krągły rok [Year round], 1957–1965), Zbigniew Herbert (*Osiem pieśni* [Eight songs], 1984–1985) or Paweł Hertz (*Nowy lirnik mazowiecki* [New Mazovian lyrist], 1955[2]).

When analysing friendships that were important to Mycielski, we cannot fail to refer to the person and oeuvre of Paweł Hertz (1918–2001). A poet, essayist, literary critic, translator and editor of a seven-volume collection of 19th-century Polish poetry, Hertz, despite his unquestionable achievements in literature, is a rather forgotten figure today (only recently, Państwowy Instytut Wydawniczy [State Publishing Institute] in Warsaw has begun publishing the collected works of Hertz in an edition by Marek Zagańczyk; see Hertz 2018, 2019, 2020). Before the Second World War, he was influenced by the *Skamander* milieu, admiring particularly Jarosław Iwaszkiewicz, with whom he later became friends, as is evidenced by their extensive correspondence [Papieski 2016]. After the war and return from the USSR (where he had been sent to clear forests in the Ural after a period of internment in Lviv), he worked for the *Kuźnica* journal, and in the early 1950s devoted himself primarily to translations and editions of works by 19th-century Polish poets, beginning with Teofil Lenartowicz (whose name will appear several times in this article). He wrote extensively about Zygmunt Krasiński and Juliusz Słowacki (he is the author of a biography of the poet, reissued many times), but the work regarded as the most important in his life is a seven-volume collection of 19th-century Polish poetry in which Hertz included several hundred authors who were much less important and much less popular than the national bards like Krasiński or Słowacki. Hertz believed that in order to get a complete picture of Polish culture in the 19th century, it was necessary to be familiar with and remember those 'lesser' poets, who provided an important background and context for the oeuvres of Adam Mickiewicz, Juliusz Słowacki, Zygmunt Krasiński or Cyprian Kamil Norwid.

Hertz was not an academic[3] and basically did not exist as a member of the scholarly community. However, he was, as Michał Głowiński notes:

> […] an outstanding historian of nineteenth-century Polish literature, an independent historian, one might say, who worked outside academia, who was not interested in tendencies emerging there in literary studies (not to mention fads), who did not pay attention to methodological directives of one sort or another. In his work, he was guided primarily by his excellent knowledge of the material, by common sense and by good taste. Yet, he always set himself clearly defined goals and knew how to reach them. Combined with his individual talent, they enabled Paweł Hertz to create a vast, important, lucidly organised oeuvre [Głowiński 2003: 250].

In creating this oeuvre, Hertz used a research concept (or even method) which he called 'coupled reading'. I believe it is worth taking a closer look at the concept, as it will be very important to the subsequent analysis of Mycielski's work.

2| The dates of works are given according to the manuscripts collected at the Zygmunt Mycielski Archive, National Library, Warsaw.

3| In fact, Hertz did not even complete his high school education and was mostly self-educated. Nevertheless, his vast knowledge on literature and foreign languages allowed him to become a highly respected translator, editor, poet and writer.

2. Paweł Hertz's concept of 'coupled reading' (*lektura sprzężona* in Polish) and its usefulness to the study of Zygmunt Mycielski's oeuvre

> The reading which I call coupled consists primarily in reading a literary work together with all the sources that may contribute to the deciphering of this background, because this background – often independent of the artistic form given to the work by its author – determines our interest in it, our taking it to heart, our assimilation of it [Hertz 1961: 57].

This is how Hertz explained his concept of 'reading a literary work' in a piece devoted to Słowacki's letters and published in a collection of essays, *Domena polska* [A Polish domain], in 1961. He continued:

> *Dziady* [Forefathers' Eve] without the Vilnius memoirs, without Baykov's notes, without Mickiewicz's later reflections on Slavic literature, without the trials of the Philomaths, without the history of the University of Vilnius, without the knowledge of the links between its youth and the freedom ideology at home and abroad, finally *Dziady* without the knowledge of the educational ideals and literary views of the day is diminished, because it lacks this background [Hertz 1961: 57].

Pointing to research into the 'background' of a work, Hertz stresses that without being aware of and knowing the context in which it originated, its reception and interpretation – and thus comprehension – can be incomplete, to say the least. Hence the role of 'coupled reading', in which Hertz also pays huge attention to exploring the so-called personal documents of the author, including the author's correspondence. As he explains in his sketch *Kilka myśli o Krasińskim* [A few thoughts on Krasiński]:

> I will not deny that my interest in Krasiński began when I read his letters. Everything I found there reconciled me with his literary oeuvre, above all poetic oeuvre, in which a careless wanderer plunges into an abyss again and again [Hertz 2018: 129].

Later on, he stresses: 'In fact, we are dealing here with a rare phenomenon in literature, with an o e u v r e   w h i c h   c a n n o t   b e   s e p a r a t e d   f r o m   i t s   a u t h o r [emphasis B.B.-L.], an utterance which balances between life and poetry […]' [Hertz 2018: 131]. At the same time, he promises that 'the effort of reading Krasiński's writings, especially when coupled with reading his correspondence, treatises and political memorials as well as his single piece of literary criticism, will be vastly beneficial' [Hertz 2018: 131].

Thus, to follow the clue indicated by Hertz, only after reading the author's personal documents, that is notes as well as correspondence, can we fully understand the work proper. This is of prime importance. Although from the perspective of today's methods, which place a work of art in the context of both the artist's biography and the period in which it originated, Hertz's approach may seem obvious, we cannot forget that his concept was formulated in the 1950s and 1960s, when research was dominated by fundamentally different methods focused on an analysis of the work itself and leaving

aside its possible contexts and meanings. From this point of view, Hertz's concept was at least untypical, not to say ahead of its time. It seems in any case that it may still be relevant today, as Hertz's view draws researchers' attention to precisely those elements that may be crucial to reading the context of the origin of the work, with its creative impulses and its interpretation. This applies particularly to artists who left us significant collections of personal documents.

Such artists include Mycielski, in whose case the use of the 'coupled reading' method is absolutely necessary. Often, an analysis of the composer's diaries and correspondence not only sheds light on the intentions behind his works, but also considerably influences their interpretation. We can even say – paraphrasing the quote concerning Krasiński – with great conviction that Mycielski's music is an 'oeuvre which cannot be separated from the author, […] an utterance which balances between life and [music]'. That is why Hertz's concept of coupled reading seems to be an ideal research tool here. This is particularly evident in the case of the composer's vocal-instrumental works written – as has already been said – usually to words by poets who were his friends, as a result of which the context, i.e. the 'background' of the musical work, acquires additional dimensions.

An example is *Nowy lirnik mazowiecki* [New Mazovian lyrist], a piece that unites the two artists and friends in a unique way – Hertz is the author of a 1951 poem, which so delighted and moved Mycielski that he set it to music a few years later.

3. *Nowy lirnik mazowiecki* by Paweł Hertz

The last verse of Hertz's poem is followed by the following inscription: 'Czaplinek, December 1951'. In May 1952, the cycle was published in the *Twórczość* literary journal [Hertz 1952],[4] at that time with the title *Lirnik mazowiecki* [Mazovian lyrist]. The following year, Hertz published his poem as a stand-alone volume entitled *Nowy lirnik mazowiecki* [New Mazovian Lyrist] [Hertz 1953]. In both editions, the poem is dedicated to the memory of Teofil Lenartowicz, a poet particularly close to Hertz's heart, as he was working on a selection of his poetry at the time [Lenartowicz 1954]. Inspiration drawn from Lenartowicz's poetry, from his approach to Polishness and interest in folk poetry seems to be the key to understanding Hertz's idea behind *Nowy lirnik mazowiecki*. Of significance here is not only the title itself – a direct reference to the name given usually to Lenartowicz (Lenartowicz – Mazovian lyrist, Hertz – new Mazovian lyrist) – but also, as noted by those commenting on the poet's oeuvre, the fact that the volume was 'amazingly different from the poetic output of the time, ostentatiously drawing as it was on the models of Polish Romantic poetry' [Waśko 2018]. This applies

---

4| At his point, I would like to sincerely thank Dr Radosław Romaniuk for providing me with the bibliographic data on this first edition, and Ms Magdalena Borowiec from the University Library in Warsaw for helping me get access to it.

also to the programmatic connection to the poetry and figure of Lenartowicz pointed out by Adam Talarowski, who wrote:

> Teofil Lenartowicz, an author so strongly rooted in the Polish literary tradition and folklore, looking in them for the essence of Polishness, longed for by the 'pilgrim from the land of oppression' writing in exile, called: 'Sing, Polish golden people / Express your longing / In ploughing, in sowing / When there is heart, there is song.'[5] A century later he was echoed by Hertz, author of *Nowy lirnik mazowiecki*, directly inspired by Romanticism and the oeuvre of the émigré poet: 'Of all the songs you are the most painful, the saddest rural song of ours. Where a few birch trees cover collapsed dwellings, where the land lies unhappy soaked in blood, […] there resounds a note, once lively, once measured, of a free song in the fatherland, silent in the fetters of its own and foreign captivity. You are grief and hope, and everything that hurts'[6] [Talarowski 2018].

The excerpt from *Nowy lirnik mazowiecki* quoted above is part of the introduction opening Hertz's poem. The whole poem consists of nine pieces constructed like simple folk songs and interspersed with brief commentaries in modern blank verse. It tells the history of 19th-century Poland, as it were, with its poverty and misery, social inequality, uprisings and fight for independence; the history best recorded – according to the poet – in folk songs and poetry. The commentaries guide us through this history, looking at it from a modern perspective, while the songs have a typical form of folk verses (for the text of the poem – see Appendix 1, Table 1, p. 139–146). However, they are far removed from the mood of folk merriment, as each contains references to the hard rural reality marked by poverty, oppression and enslavement. There is also open resistance and memories of battles, both those fought together with the gentry ('January forest' [styczniowy las]) and those against it ('Hey, woe to you, woe to you, lords in the white manor' [ej, gorze, wam gorze, pany w białym dworze]).

The whole ends with the final commentary referring directly to the initial invocation to the folk song ('You are grief and hope, and everything that hurts' [Jesteś żal i nadzieja, i wszystko, co boli]). It ends with words which also echo a possible brotherhood of people, so strongly highlighted in the Romantic era:

> You are grief and hope, and happiness, and terror.
> Only one path leads through you
> to light, in which nightmares of a long night disappear,
> to the hum of the branches of the linden tree of Czarnolas.
> Song of the countryside, you speak with the free voice of the world,
> harm disappears, when you announce their fate to people, you winged

---

5| 'Śpiewaj, ludu polski złoty / Wypowiadaj swe tęsknoty / U orania, u zasiewu / Póty serca, póki śpiewu.'

6| 'Ze wszystkich pieśni ty brzmisz najboleśniej, o najsmutniejsza nasza wiejska pieśni. Gdzie brzóz kilka zapadłe chałupy okrywa, gdzie od krwi mokra ziemia leży nieszczęśliwa, […] rozlega się to skoczna, to miarowa nuta wolnej pieśni w ojczyźnie, która milczy skuta w okowach własnej i cudzej niewoli. Jesteś żal i nadzieja, i wszystko, co boli.'

daughter of gods, o joy, your splendour will outshine superstition,
wherever you fly – the border is undone like a rope,
before it is fastened by the trembling hand of the executioner
on the necks of those who say: people will be brothers![7] [Hertz 1953: 25].

This finale will be important in Mycielski's musical version of the work.

But before I discuss the musical side of *Nowy lirnik mazowiecki*, I would like to devote some attention to Hertz's poem in the context of its author's beliefs. When pointing to the transformation of Hertz's poetic oeuvre – from a pre-war traveller and cosmopolite to a bard eulogising simplicity and Poland's painful reality – Zygmunt Kubiak noted [1983: 10–11]:

Once, […] the poet, looking from Fiesole at Florence, recalled his mother tongue among the various languages of multicoloured Europe. […] Now, in different sadness, the fatherland becomes something else, something much more valuable and more precious, above all – it becomes a burden which has to be borne. […] A traveller who once roamed Mediterranean countries now traverses the roads of his own bitter fatherland.

This transformation was also explained – more broadly and in historical rather than poetic terms – by Andrzej Waśko [2018]:

[…] despite the fact that in 1945–1949 he was part of the *Kuźnica* team, and until 1957 was a member of the Polish United Workers' Party, the author of *Domena polska* [A Polish domain] always treated communist Poland as a new partition of Poland by Russia and – a unique attitude in the literary community – he drew from this theoretical and practical conclusions for his own work.

According to the theoretical ones, the post-war situation of the nation should be considered largely in 19th-century terms – both romantic and realistic – which were updated by the Second World War and the post-war period. According to the practical conclusions, the role of the writer was to serve the nation: in Poland, like those 'white' organic work proponents as well as writers to whom he devoted his innovative essays, for example, Józef Ignacy Kraszewski, Władysław Syrokomla, Wiktor Gomulicki and others.

This belief seems to have been directly behind *Nowy lirnik mazowiecki* as well. This is confirmed by the words of Hertz himself, who in a letter to Iwaszkiewicz of 28 August 1953 wrote [Papieski 2016: 32]:

7| Jesteś żal i nadzieja, i szczęście, i trwoga.
Przez ciebie jedną tylko jedna wiedzie droga
do światła, w którym giną długiej nocy mary,
pod czarnoleskiej lipy szumiące konary.
Pieśni wiejska, przemawiasz wolnym głosem świata,
pierzcha krzywda, gdy ludziom wieścisz los skrzydlata
córo bogów, radości, twój blask przesąd zaćmi,
gdzie przelecisz – granica jak sznur się rozplata,
zanim go splątać zdoła drżąca ręka kata
na szyi tych co mówią: ludzie będą braćmi!

The most surprised person was myself, when I wrote *Lirnik*, which I consider to be my moral rather than literary achievement. You know, I value not what I write but what I experience and think; little of all this is put to paper, there is a very tight filter between what I live and what I write. This changed with *Lirnik.* […] I believe that the most important thing is to 'put together words for the Poles' in order for the whole beauty and misery of the world to find its form in this language as it finds it in others. This was done by our great artists: Chopin, the Gierymskis, Mickiewicz as well as lesser ones, and this must be continued as strength and resources allow.

Mycielski thought along similar lines and expressed his beliefs frequently – in his publications published in the post-war press, in his diaries and in his musical works. This may have been the reason why he was so moved by his friend's simple, folk-style verses, in which, as Mycielski noted on 21 September 1958 [Mycielski 1999: 349]: 'Paweł managed – somehow – to capture this Poland of peasants and manor houses, with threats against lords, with uprisings and poverty.'

4. *Nowy lirnik mazowiecki* by Zygmunt Mycielski

As early as on 29 May 1952, right after the publication of *Lirnik mazowiecki* in *Twórczość*, excited Mycielski wrote to Hertz:[8]

In this ghastliness of print, **Lirnik** emerges as even more beautiful. I haven't been able to sleep for two nights, I compose in bed until morning. It's going tolerably – on your medium, in order for the finale to be a **big thing**. Of course, at this stage of the work our contact would be absurd, because I'm working only in my head now. You've already given me enough: the text, what you said and that record you played at your place – and added about the preparation of the finale of [Beethoven's] Ninth. Well, we'll see. […].

I'm beginning to know your text. It develops very well – it contains the whole story which the music can 'highlight'. From lyricism, through uprisings, horror and menace, to the song, winged daughter of gods, and that people will be brothers, which means the highlight comes at the very end, which we understand and feel so well.* [postscript at the end of the letter: *and what will come true or not, but can be desired, and we can strive for this hope to be not feeble but strong. In the end, what people have left is – sometimes – such a cry of hope. In addition, it doesn't look like it!]. And inside, there are those pitiful manors and shepherds, sorrow and utter poverty. It's excellent.

Thus, we find here a clear clue as to the meaning of the poem's finale – as well as a possible reference to Ludwig van Beethoven's *Symphony No. 9* and his famous *Ode to Joy* to words by Friedrich Schiller (however, we will find no such reference in the music, as will be discussed further on).

8| All letters between Paweł Hertz and Zygmunt Mycielski quoted below come from the collection kept in the Museum of Literature in Warsaw [Hertz – Mycielski n.d.]. They are used by permission of Ms Zofia Mycielska-Golik, niece of Zygmunt Mycielski, and Mr Marek Zagańczyk, custodian of Paweł Hertz's legacy. All emphases are original.

The poet did not hide his joy at the fact that his friend wanted to set his poem to music. In one of his letters (4 September 1953), he wrote:

> I'm happy you're thinking about music to *Lirnik.* I would like to see a visible trace of these evenings which we sometimes spend on trifles, but always so closely and warmly, a bit like castaways in a hollow on a desert island.

Yet, work on the piece was protracted, and in the end, the composition was finished in 1955. Until that moment, letters to friends and entries from Mycielski's diary were marked by information about the progress in the composition. A lot of them testify to how significant the poet's concept was to the composer's search for the right musical setting and how much inspiration the composer found in his conversations with Hertz. In September 1953, he informed his friend:

> I have the **whole concept** for *Lirnik*, it seems that I'll manage it (hope!). I've written a very simple beginning, I've made some notes, but I'll probably tell you or show you nothing until I'm finished – perhaps someday, when we're alone, I'll show you the introduction, because it's fine, I think – like **your verses** (those from the **left-hand** pages of *Lirnik*, the songs). [...].
>
> In some sense, every word from your *Lirnik* is for me! [....] With each fragment, I understand much more about music – largely thanks to you – and those things you said about music (Mozart, Schubert, simplicity, continuity, line, ordinariness – and the same about poems, our poems, Lenartowicz, finally your *Lirnik*).[9]

He added in the same letter: 'The head becomes increasingly clear, it should emerge "crystal clear" – if I can! Melodious, simple, clean, unpretentious and genuine.'

This 'clarity' is indeed evident both in the clear form of the piece and in the musical language used by the composer. From Hertz's poem, Mycielski chose only 'folk' songs to set to music (in the 1953 edition, they were placed on the left-hand pages of the volume, with the right-hand pages being occupied by the versed commentaries – hence the allusion in the letter), and entrusted the role of introduction and commentaries to music. The only exception is the finale, in which the composer uses the text of the poet's final commentary (for the full Polish text of the poem and the structure of the musical work based on it – see Appendix 1, Table 1, p. 139–146; for examples from the score – see Appendix 2, p. 146–154).

The whole thus begins with an instrumental prelude replacing, as it were, the poet's verbal introduction. However, unlike Hertz and his pain-filled invocation to the folk song ('Of all the songs you are the most painful, the saddest rural song of ours' [Ze wszystkich pieśni ty brzmisz najboleśniej, o, najsmutniejsza nasza wiejska pieśni]), Mycielski's musical introduction is clearly pastoral in nature, without the poet's reference to the difficult fate of his captive homeland. In Mycielski's work, nothing heralds the struggles and adversities. The initial charming, lyrical theme is introduced by the oboe and then taken up by the clarinet – instruments used in music for a long time as

---

9| Undated, on the first page a date added in pencil: September 1953.

those that correspond the closest to the image of idyllic nature (see Appendix 2, Example 1).[10] They are subsequently joined by the flute and their dialogue against a subtle orchestral accompaniment leads the simple introduction to the end.

A short, slightly unsettling flute-and-harp motif introduces the first song, 'Zapatrzony, zasłuchany' [Gazing, listening], whose simple, wistful melody is entrusted to the soprano. It is accompanied by sustained chords held by the strings and the initial flute-and-harp motif recurring from time to time (see Appendix 2, Example 2). Later on, in the first verse (from the line 'I'm writing a song…' [piszę pieśń…]), it is counterpointed by the clarinet. In the second verse, the composer adds a choral background to the main voice, which creates an interesting effect of expanded sound space. The orchestral accompaniment continues to be modest: sustained string chords and the flute-and-harp motif, the last recurrence of which leads to the song's hushed finale (in *ppp*). Significantly, in this song the composer uses only the first and the last verse of Hertz's poem, leaving out the two middle verses (see Appendix 1). It is the only such cut in comparison with the original; in all other songs, the composer uses the full texts of the poems. Yet, the cut is logically justified: in the verses left out by the composer, the poet responds to critics who may not like the folk tone of his work. That is why their omission from the musical version of *Lirnik* does not have a negative influence on the verbal-musical narrative of the composition.

Just as lyrical, although more dance-like in its mood, is the second song, 'Zbieram nuty jak rosę z liści' [I pick up notes like dewdrops from leaves]. Its undulating, 'circular' melody is introduced by the orchestra (flute and violin) and then is taken over by the solo voice – the baritone. The next verse is sung by the soprano, with the two voices uniting in the following part. The accompaniment becomes denser than before, but at the end, the whirling nature of the song calms down. Instead of an ending, the composer adds a coda in which the last lines of the poem ('grey-blue swans were flying but not to us' [sine łabędzie leciały nie do nas]), previously sung by the soloists, are now intoned by the choir, this time in a measured triple rhythm. As a result, the finale acquires features of a majestic *chodzony* (a slow dance), closer in its character to court rather than folk dances, which can be linked to another commentary by the poet – omitted from the musical work – talking about the proximity of two strongly divided worlds: the village and the manor (see Appendix 1). Thus, Mycielski introduces here an echo of the world of the gentry, distinguishing it in the musical setting by means of a change in rhythm and melody. Again, nothing yet signals the pain and horror which can already be discerned at this point in Hertz's work.

The third song, 'Wyszedłem śpiewać wesoło' [I went out to sing merrily], is an energetic, lively dance melody in triple metre and tempo marked *vivo*. This lively song

---

10| An obvious reference here is Ludwig van Beethoven's *Pastoral Symphony*, although Mycielski was much more drawn to Andrzej Panufnik's *Five Peasant Songs* for soprano choir and five woodwind instruments – a work he regarded very highly. Anyway, echoes of Panufnik's musical language can be heard more frequently in *Nowy lirnik mazowiecki*.

is intoned by the baritone solo (see Appendix 2, Example 3). The joyful mood of the verses is 'suspended' in the last lines of each of them – the baritone goes silent and the text is chanted *lento* by the choir ('In a dirty linen shirt / He barely woke up' [w brudnej koszuli z lnu / Ledwo się zbudził ze snu], etc.). Every time the soloists takes up the lively melody anew, and only its last repetition (the last verse) acquires a different expression – the melody stays the same, but a slower tempo and change to a minor key transform the joyful mood into one of sad pensiveness, especially in the last lines ('Above the village stands a manor, / white as if of linen. / It will be woken up horribly' [Stoi nade wsią dwór, / biały jakby ze lnu. / Strasznie go zbudzą ze snu]). However, the jolly mood returns in the closing orchestral *tutti*.

The next part, Intermezzo I, is purely instrumental, again seeming to convey the content of the poet's verbal commentary through music. The uprising and the struggle in the 'January forest' are conveyed by stormy music (*molto agitato*), violent, culminating in a dramatic orchestral *tutti*. This tumult is suddenly interrupted, and in the sudden silence, we hear only delicate sounds of the harp (*ppp*, *lento tranquillo*), paving the way for the next song.

Despite its calm tempo *(lento, molto tranquillo)*, the fourth song ('W tym wysokim lesie' [In this high forest]) has no longer anything in common with the charming lyricism of the initial songs. It is full of sadness and sorrow. The solo voice is accompanied by the choir, which repeats the final phrases of each verse. The music is almost onomatopoeic ('rustle of the forest' [szumi las], 'creaking of steps' [skrzypi krok]). The text is delivered very vividly, the composer uses what is almost melo-recitation (close to *Sprechgesang*), and the orchestral accompaniment is exceptionally ascetic. Thanks to the economy of the musical means employed, the song is very moving in its expression, which is soothed only in the final chords of the orchestra repeated increasingly softly.

The following songs, fifth, sixth and seventh, bring a dramatic densification of narration. All are entrusted to the choir, and their tempestuous nature is conveyed by their lyrics referring to the peasants' misery, their struggles with their masters and fight to improve their lot. And while in the fifth song ('Czemuś mnie zdradziła, nocko!' [Why did you betray me, night!]), there appears towards the end a sad, as if disbelieving stopping on the line 'God has forgotten us' [zapomniał nas Bóg] – leading to a calm ending, the sixth song ('Dla nas noc, krzywy płot' [For us the night, crooked fence]) clearly reflects a growing protest and rebellion (see Appendix 2, Example 4) exploding on the words: 'Hey, woe to you, woe, / lords in the white manor' [Ej, gorze wam, gorze, / pany w białym dworze]. No calm is brought by the seventh song either. On the contrary, after a lively orchestral introduction, the composer has the choir chant: 'No consent, no consent, sirs!' [Nie ma zgody, nie ma zgody, panowie!], sustaining the mood of a peasant rebellion. This time the liveliness of the music is emphasised by clear rhythms of the krakowiak alternating with a triple metre. Frequent changes of metre, fast tempo, dense texture (choir and orchestral *tutti*), numerous dotted and syncopated rhythms as well as *forte* dynamics – all these elements are common to the three central songs of *Nowy lirnik mazowiecki*. They keep the intensity and strength of

expression on an extremely high level. At the same time, these are the most advanced songs in terms of the musical language used in them. The composer replaces asceticism and quasi-folk simplicity with a language with a typical 19th-century contrapuntal-polyphonic texture and atonal, dissonant harmony. The changing rhythm, sharpness of sound as well as lively progression recall musical ideas known from works by Igor Stravinsky (*The Rite of Spring*) or – to a lesser extent – Karol Szymanowski (*Harnasie*), although without any direct references.

Calm comes only in the eight song, 'Za tą rzeczką słup milowy' [A milestone beyond the river], marked by a return of lyricism, though with a clear note of sadness and melancholy. The theme of the melody is introduced by the soprano accompanied by flutes and clarinets – a line-up recalling Andrzej Panufnik's *Five Peasant Songs*, a piece that was a particular favourite of Mycielski. Later on, the intensity of expression grows, and the tempestuous mood of the previous songs returns once again after the words 'Shed blood' [Utocz krwi] in a violent orchestral passage. The last verse is intoned by the baritone, who is also entrusted with the final lines, almost recited: 'And above the tallyman, the gendarme, the priest and the lord / stands the emperor himself. And above him probably God. Amen' [A nad karbowym, żandarmem, księdzem i jasnym panem / sam cesarz stoi. A nad nim chyba Bóg. Amen] – with an anguished cry on the word 'God' and calm on the final 'Amen'.

The ninth song, 'Siwy koń u płota' [A grey horse at the fence], again brings back the atmosphere of a whirling melody of a folk dance with a lively tempo and dotted rhythms. The text of the successive verses is again entrusted to the choir, which delivers it at a rhythmic, brisk tempo. After the end of the last verse, the whole is closed by the orchestra gradually suppressing the dancing vigour.

After a pause (though without a break – the composer intended all parts to be performed *attacca*), comes the finale entitled 'Recitativo e arioso'. The very title heralds a different quality, straight from stage or operatic works and having nothing in common with folk songs. This is indeed the case – a supple melodic phrase is introduced by the solo flute, which then gives way to the baritone, who delivers the text of Hertz's final commentary as if reciting it, very vividly, almost without any orchestral accompaniment (see Appendix 2, Example 5). Despite being precisely notated, his melo-recitation seems to be almost an improvisation. It is only with the words 'Like a bird, you will circle under the sky of your homeland…' [Jak ptak będziesz kołować pod niebem ojczystem…] that the solo voice line acquires characteristic melodic features, announcing the beginning of the arioso. The soloist is now accompanied by the whole orchestra, which plays without the asceticism from the initial part of the recitativo; on the contrary – it adds intensity and sonic expressiveness to the solo melody. The baritone's arioso ends with the line 'under the branches of the linden tree of Czarnolas' [pod czarnoleskiej lipy konary], while the last part of the text, from the words 'Song of the countryside, you speak with the free voice of the world' [Pieśni wiejska, przemawiasz wolnym głosem świata], is entrusted to the choir, becoming a separate finale featuring the choir and the whole orchestra. The last two lines of the text ('before it is fastened

by the trembling hand of the executioner / on the necks of those who say: people will be brothers!' [zanim go związać zdoła drżąca ręka kata / na szyi tych, co mówią: ludzie będą braćmi!]) are chanted many times by the choir, increasingly slowly and quietly, until the final *ppp* of the strings and the harp (see Appendix 2, Example 6).

Thus the finale of *Nowy lirnik mazowiecki*, despite the suggestion of a reference to the finale of Beethoven's *Symphony No. 9*, turns out to have nothing in common with it musically. On the contrary, it could be said that Beethoven's affirmation of faith in humanity is questioned here. Being well familiar with the difficult history of his homeland and following the suggestions of Hertz's text, Mycielski seems to be under no illusion. Even if the hope in the brotherhood of men does not disappear completely, is it achievable given the constant presence of an 'executioner'? With his musically not very 'optimistic' ending, the composer does not provide a simple solution.

5. *Nowy lirnik mazowiecki* – an interpretation

In his already cited letter to Hertz, from September 1953, the composer, excited by the writing of music to *Lirnik*, asks: 'Are we creating pastiches? Or going further, something new? Who knows! [...]'. He clearly realised that the work intended by the two artists eluded easy classifications. Time would show that he was not wrong.

Given the period in which *Nowy lirnik mazowiecki* originated (1951 – the text, 1955 – the music), the simplest thing to do would be to classify Mycielski's composition – a work with clear folk inclinations, drawing on 19th-century models in both the poetry and the music – as a socialist realist piece and possibly a result of the two artists' non-confrontational attitude. However, a closer analysis of the text and the music, and perhaps even more so a thorough reading – 'coupled reading' as understood by Hertz – of the composer's and the poet's writings as well as the two artists' correspondence leads to different conclusions. It shifts the interpretation of the work towards a serious, sincere 'restoration of the past' intended by both artists. Hence the clear references to 19th-century poetry and music with a clear tribute – authentic and rooted not in socialist realist but in Romantic tendencies – to not just the people but also the difficult history of the nation. Hence also the simplicity of expression intended and put into practice by both artists. What may be of significance as well is an analogy between the situation of the Polish nation in the partition period and the post-war enslavement of Poland – such an interpretation may suggest itself by Waśko's words concerning Hertz's perception of post-war Poland in precisely such terms. Perhaps such an interpretation would explain the weight attached by both artists to the work – even many years after its completion, in a different political reality. It seems, however, that to regard this thesis as the only right one might be an overinterpretation – instead, I would treat it as one of the possible ways of understanding *Lirnik*. Yet, this clearly shows that the matter of the origin, context and interpretation of *Nowy lirnik mazowiecki* is much more complicated than it might seem.

Undoubtedly, the time in which the piece originated as well as its character were the reason why Mycielski's work was pigeonholed as an example of socialist realism. The folk nature of the themes combined with melodious, genuinely charming music could easily suggest such an interpretation. In addition, they did not prompt any profound reflection on other possible understanding. To a large extent, a similar fate befall the poem itself: *Nowy lirnik mazowiecki* was still to be found in a 1955 selection of Hertz's poetry [1955: 130–151], but it is absent from later collections – the poet only took from it the last but one of his 'commentaries', the poem 'In the fetters of its own and foreign captivity…' [W okowach własnej i cudzej niewoli…] preceding the ninth song. The piece appeared separately first as the opening of the cycle *Śpiewnik domowy* [Songbook for home use], published in 1969 in the volume *Śpiewnik podróżny i domowy* [Songbook for travel and home use] [Hertz 1969: 139], and in subsequent collections, it functioned as a stand-alone poem [Hertz 1983: 135; 2019: 140]. In none of these publications do we find information about the provenance of the poem from *Nowy lirnik mazowiecki*.

Yet, when reading *Nowy lirnik mazowiecki* after many years, and after having carefully read the notes concerning the piece and left by the two artists, we see two things emerging as obvious: 1) very serious approach to the subject matter by both the poet and the composer; 2) profound desire to record in the work an important part of the Polish cultural tradition – associated with years of partitions and unequal struggle for freedom as well as social equality. These matters were of great concern to both artists. In this sense, the piece – as a joint work of Hertz and Mycielski – is certainly a testimony of its time. A time when – apart from an undoubted sense of captivity, so strong in *Lirnik* – both saw a way for art to develop in simplicity, and this is where they looked for new solutions, realising at the same time that their beliefs remained largely incomprehensible. In a letter of 7 August 1955, Hertz wrote to his friend:

> It seems to me that I will no longer write, but must live off literary work. Writing seems a complete nonsense to me, if nothing that we talk about with each other can be told. I'm very much looking forward to *Lirnik*, it seems to me that there will be some new art in it, art we talk about in the evenings […] amidst clamour and silliness. This new art in Poland must be, in fact, very old, because there is this old and still unresolved matter: of unfulfilled ambitions, hopes; a bit as if someone grew for centuries and yet stubbornly stuck to an old mid-sixteenth-century dress, because none other fits.

However, history took a different turn, and the year 1956 brought with it changes which in music led to an explosion of avant-garde tendencies and break with tradition. Folk and lyrical (although not without modern elements of the musical language), Mycielski's *Nowy lirnik mazowiecki*, presented to listeners for the first time in a radio recording only in 1959,[11] must have been received as fruit of a bygone era and

---

11 | *Nowy lirnik mazowiecki* was recorded for the Polish Radio in Kraków in 1959 by Teresa Żylis-
-Gara (soprano), Adam Szybowski (baritone) as well as the Polish Radio Orchestra and Choir
in Kraków conducted by Jerzy Gert.

consequently stood no chance of winning acclaim. The composer himself soon followed a completely different path [see Mielcarek-Krzyżanowska 2019]. This does not change the fact that many years later, on 9 July 1973, he noted down with conviction: 'The best thing I've done is probably *Nowy lirnik mazowiecki* to words by Paweł Hertz. But it's a late fruit, as it were. When could something like this originate? I don't know. But not when I composed it' [Mycielski 1998: 94]. This corresponds to his words noted down four years earlier, on 2 June 1969:

> *Lirnik* continues to move me, I couldn't change anything in it. I can't understand why no one plays it, no one knows it, no one has noticed it. In London, America, Czechia or Russia, they would play such a thing, if they had it, a few times a year. Here, *Lirnik* remains with me, one manuscript, neither photographed, nor copied. I don't know whom to leave it to when I die, and I wouldn't like it to get lost. A strange country, strange people [Mycielski 2001: 570].

Translated by Anna Kijak

Bibliography

Głowiński, Michał, 2003, Paweł Hertz (29 października 1918 – 13 maja 2001), *Pamiętnik Literacki*, vol. 94, no. 1, pp. 245–251.

Hertz, Paweł – Mycielski, Zygmunt, n.d., Unpublished Correspondence, Museum of Literature in Warsaw. Used by permission of Ms Zofia Mycielska-Golik, niece of Zygmunt Mycielski, and Mr Marek Zagańczyk, custodian of Paweł Hertz's legacy.

Hertz, Paweł, 1952, Lirnik mazowiecki [Mazovian lyrist], *Twórczość*, vol. 8, no. 5, pp. 25–32.

Hertz, Paweł, 1953, *Nowy lirnik mazowiecki* [New Mazowian lyrist], Warszawa: Czytelnik.

Hertz, Paweł, 1955, *Wiersze wybrane* [Selected poems], Warszawa: Państwowy Instytut Wydawniczy.

Hertz, Paweł, 1961, Uwagi o listach Juliusza Słowackiego [Remarks on Juliusz Słowacki's letters], in: Paweł Hertz, *Domena polska* [A Polish domain], Warszawa: Państwowy Instytut Wydawniczy, pp. 52–69.

Hertz, Paweł, 1969, *Śpiewnik podróżny i domowy* [Songbook for travel and home use], Warszawa: Państwowy Instytut Wydawniczy.

Hertz, Paweł, 1983, *Poezje* [Poems], Warszawa: Państwowy Instytut Wydawniczy.

Hertz, Paweł, 2018, Kilka myśli o Krasińskim [A few thoughts on Krasiński], in: Paweł Hertz, *Pamięć i ład* [Memory and order], ed. by Marek Zagańczyk, Warszawa: Państwowy Instytut Wydawniczy, pp. 123–132.

Hertz, Paweł, 2019, *Wiersze zebrane* [Collected poems], ed. by Marek Zagańczyk, Warszawa: Państwowy Instytut Wydawniczy.

Hertz, Paweł, 2020, *Sedan*, ed. by Marek Zagańczyk, Warszawa: Państwowy Instytut Wydawniczy.

Kubiak, Zygmunt, 1983, Klasyk wśród zimy białej [A classic in the white winter] [Preface], in: Paweł Hertz, *Poezje* [Poems], Warszawa: Państwowy Instytut Wydawniczy, pp. 5–16.

Lenartowicz, Teofil, 1954, *Poezje wybrane* [Selected poems], ed. by Paweł Hertz, Warszawa: Państwowy Instytut Wydawniczy.

Mielcarek-Krzyżanowska, Barbara, 2019, II Symfonia Zygmunta Mycielskiego: dzieło-manifest [Symphony No. 2 by Zygmunt Mycielski: a manifesto piece], in: Beata Bolesławska-Lewandowska et al. (eds), *Człowiek, myśl, muzyka. Wokół postaci i twórczości Zygmunta Mycielskiego* [Man, thought, music. On the person and work of Zygmunt Mycielski], Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, pp. 106–113.

Mycielski, Zygmunt, 1955, *Nowy lirnik mazowiecki* [New Mazovian lyrist], 9 songs and finale to words by Paweł Hertz, manuscript score, Zygmunt Mycielski Archive, National Library in Warsaw, no. V 14 197.

Mycielski, Zygmunt, 1957, *Ucieczki z pięciolinii* [Escapes from the stave], Warszawa: Państwowy Instytut Wydawniczy.

Mycielski, Zygmunt, 1961, *Notatki o muzyce i muzykach* [Notes on music and musicians], Kraków: Polskie Wydawnictwo Muzyczne.

Mycielski, Zygmunt, 1977, *Postludia* [Postludes], Kraków: Polskie Wydawnictwo Muzyczne.

Mycielski, Zygmunt, 1998, *Niby-dziennik* [Quasi-diary], ed. by Zofia Mycielska-Golik, Warszawa: Wydawnictwo Iskry.

Mycielski, Zygmunt, 1999, *Dziennik 1950–1959* [Diaries 1950–1959], ed. by Zofia Mycielska-Golik, Warszawa: Wydawnictwo Iskry.

Mycielski, Zygmunt, 2001, *Dziennik 1960–1969* [Diaries 1960–1969], ed. by Zofia Mycielska-Golik, Warszawa: Wydawnictwo Iskry.

Mycielski, Zygmunt, 2012, *Niby-dziennik ostatni 1980–1987* [Last quasi-diary 1980–1987], ed. by Barbara Stęszewska, Jan Stęszewski, Warszawa: Wydawnictwo Iskry.

Papieski, Agnieszka and Robert (eds), 2016, *Paweł Hertz – Anna i Jarosław Iwaszkiewiczowie. Korespondencja* [Paweł Hertz – Anna and Jarosław Iwaszkiewicz. Correspondence], vol. 1–2, Warszawa: Fundacja Zeszytów Literackich.

Talarowski, Adam, 2018, Odwaga nonkonformizmu. Hertz czyta Lenartowicza [Courage of non-conformity. Hertz reads Lenartowicz], *Teologia Polityczna*, no. 43 (135), online: https://teologiapolityczna.pl/adam-talarowski-odwaga-nonkonformizmu-hertz-czyta-lenartowicza [accessed 6 December 2020].

Waśko, Andrzej, 2018, Romantyczna i klasyczna domena Pawła Hertza [Paweł Hertz's romantic and classical domain], *Teologia Polityczna*, no. 43 (135), online: https://teologiapolityczna.pl/romantyczna-i-klasyczna-domena-pawla-hertza [accessed 6 December 2020].

Appendix 1

Table 1. Zygmunt Mycielski, *Nowy lirnik mazowiecki* [New Mazovian lyrist] – structure of the work (arrangement of movements and use of text). Author's own elaboration.

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
Prelude *Largo*	–	Ze wszystkich pieśni ty brzmisz najboleśniej, o, najsmutniejsza nasza wiejska pieśni. gdzie brzóz kilka zapadłe chałupy okrywa, gdzie od krwi mokra ziemia leży nieszczęśliwa,

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
–	–	gdzie chłopi idą z pola ze schylonym czołem, wzdychają, czapki kręcą, wreszcie milczą społem – rozlega się to skoczna, to miarowa nuta wolnej pieśni w ojczyźnie, która milczy skuta w okowach własnej i cudzej niewoli. Jesteś żal i nadzieja, i wszystko co boli.
Song one Zapatrzony, zasłuchany [Gazing, listening] *Poco piú mosso, Lento*	Zapatrzony, zasłuchany w szum gałęzi brzozy białej piszę pieśń o smutnej ziemi dla fornali i pastuchów Bystrym ptakiem gołębicą przez równinę mazowiecką leci pieśń o chłopskiej biedzie i ogromnym nad nią niebie.	Zapatrzony, zasłuchany w szum gałęzi brzozy białej piszę pieśń o smutnej ziemi dla fornali i pastuchów Nic to, że się będzie gniewał I wytykał mnie palcami stary krytyk, co to wstaje, gdy już z pola ludzie idą. Nic, że śmieją się w salonach, Że tak śpiewam nieuczenie. Za to piosnkę o kalinie Słychać nocą pod oknami. Bystrym ptakiem gołębicą przez równinę mazowiecką leci pieśń o chłopskiej biedzie i ogromnym nad nią niebie.
–	–	O najsmutniejsza nasza wiejska pieśni, bywasz okrutna niby przebudzenie po czarnej nocy, kiedy świat się prześni i nic już nie ma, tylko świata cienie, kiedy w harmonię uczonej muzyki wdziera się twoja nieuczona nuta i słychać nagle ton chrapliwy, dziki, jęk, skowyt, odgłos podkutego buta. Już w najweselszych rytmach śpiewasz smutnie, I kiedy stoję sam na pustym polu, słyszę raz wraz, jak grajek którąś nutę utnie, jakby z szumiących zbóż rwał pęk kąkolu.
Song Two Zbieram nuty jak rosę z liści [I pick up notes like dewdrops from leaves] *Larghetto*	Zbieram nuty jak rosę z liści, po jednej, po dwie, po trzy… Niech nas smutek oczyści, niech spłyną łzy. Wiem, przyjdzie po mnie inny I w gniew zamieni żal. Prawdziwy śpiewak gminny z pieśnią dźwięczną jak stal. Lecz mnie wspominać będzie, Pamiętny na ten czas, kiedy	Zbieram nuty jak rosę z liści, po jednej, po dwie, po trzy… Niech nas smutek oczyści, niech spłyną łzy. Wiem, przyjdzie po mnie inny i w gniew zamieni żal. Prawdziwy śpiewak gminny z pieśnią dźwięczną jak stal. Lecz mnie wspominać będzie, Pamiętny na ten czas, kiedy

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
	sine łabędzie *leciały* *nie do nas…*	*sine łabędzie* *leciały* *nie do nas…*
–	–	Gdzie brzóz kilka zapadłe chałupy ukrywa, błądziłem załamując dłonie nad tą biedą chłopską, więc polską. Tutaj miedza krzywa dzieli dwa światy – wieś i dwór. Ze schedą narodowych pamiątek, podgolonych karków dziedziczymy tę straszną granicę folwarków, która w nas samych biegnie i sprawia, że pęka, łamie się, w płacz zamienia i moja piosenka.
Song Three Wyszedłem śpiewać wesoło [I went out to sing merrily] *Vivo*	Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Łaciaty gąsior przechodzi bosy pastuszek brodzi w brudnej koszuli z lnu. Ledwo się zbudził ze snu. Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Dołem – chałupy rzędami, górą – dwór z kolumnami w porannej, białej mgle. Spoczywa jeszcze we śnie. Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Chłopy złażą z przypiecka, oj, dolo mazowiecka. Ciemni, w koszulach z lnu. Zbudzą się kiedyś ze snu. Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Szumi po nocy bór. Stoi nade wsią dwór, biały jakby ze lnu. Strasznie go zbudzą ze snu.	Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Łaciaty gąsior przechodzi bosy pastuszek brodzi w brudnej koszuli z lnu. Ledwo się zbudził ze snu. Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Dołem – chałupy rzędami, górą – dwór z kolumnami w porannej, białej mgle. Spoczywa jeszcze we śnie. Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Chłopy złażą z przypiecka, oj, dolo mazowiecka. Ciemni, w koszulach z lnu. Zbudzą się kiedyś ze snu. Wyszedłem śpiewać wesoło, spojrzałem po wsi wokoło. Szumi po nocy bór. Stoi nade wsią dwór, biały jakby ze lnu. Strasznie go zbudzą ze snu.
Intermezzo I *Molto agitato*	–	Gdzie od krwi mokra ziemia leży nieszczęśliwa, jest las, jest las styczniowy. Słychać kroki warty. Skrzypią, chrzęszczą w tej zimie, co skorupą lodu okrywa całą smutną historię narodu, gdzie stan jeden, niepomny na dzieje, uparty, nawet w powstańczym lesie tę prawdę ukrywa, że jest zgrzybiałym starcem narodu, nie – dzieckiem. I znów ginie powstanie przezwane szlacheckiem.

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
Song Four W tym wy- sokim lesie [In this high forest] *Lento, molto tranquillo*	W tym wysokim lesie biała gałąź gnie się, szumi, szumi las. (chór) Młodość w nim i krasa, broń świeci u pasa, lecz to pański pas. (chór) Światło od wsi błyska, skrzy śnieg po pastwiskach, milczy, milczy wieś. W lesie same pany, we wsi głód i rany. Komu śpiewać pieśń? Śpiewałem, by z Wisły zbrojne mary wyszły oswobodzić nas. Tam – cudza niewola, tutaj – chłopska dola dzieli wieś i las. W tym wysokim lesie biała gałąź gnie się. Skrzypi krok. Czarną wieje chustą, milczeć każe ustom czarny rok.	W tym wysokim lesie biała gałąź gnie się, szumi, szumi las. Młodość w nim i krasa, broń świeci u pasa, lecz to pański pas. Światło od wsi błyska, skrzy śnieg po pastwiskach, milczy, milczy wieś. W lesie same pany, we wsi głód i rany. Komu śpiewać pieśń? Śpiewałem, by z Wisły zbrojne mary wyszły oswobodzić nas. Tam – cudza niewola, tutaj – chłopska dola dzieli wieś i las. W tym wysokim lesie biała gałąź gnie się. Skrzypi krok. Czarną wieje chustą, milczeć każe ustom czarny rok.
–	–	Gdzie chłopi idą z pola ze schylonym czołem pod strzechy zapadniętych chałup, by dnia czekać pięścią podparłszy głowy nad kulawym stołem, wiedzie droga pożółkła od kurzu. Czasami karetka nią przejedzie zamknięta, z więźniami, konny żandarm lub dziedzic. I tak trwa od wieka. Pola tylko zmieniają swój strój. To w opalu zimowych nocy błyszczą, to w zieleni lata, to zrudziałe jesienią, znów z wiosną czernieją. I tylko ptak wysoko błękitem przelata nad ziemią krwi i potu, i buntu, i żalu, jak gdyby z niej uchodził z ostatnią nadzieją.
Song Five Czemuś mnie zdradziła, nocko! [Why did you betray me, night!] *Vivace*	Czemuś mnie zdradziła nocko Kiedym konie kradł? Chrust pod nogą trzeszczał mocno i nie szumiał sad. Nie spał, czuwał mi na zgubę, chodził nocny stróż. Miesiąc świecił jak ten rubel, pan żandarm był tuż. Siła złego na jednego, luty chłopu świat.	Czemuś mnie zdradziła nocko Kiedym konie kradł? Chrust pod nogą trzeszczał mocno i nie szumiał sad. Nie spał, czuwał mi na zgubę, chodził nocny stróż. Miesiąc świecił jak ten rubel, pan żandarm był tuż. Siła złego na jednego, luty chłopu świat.

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
	Będzie turma za gniadego. Osiem długich lat. Ej, ty dolo, dolo prosta, czarnaś niby kruk. Dziedzic – bije, żandarm – chłosta, zapomniał nas Bóg.	Będzie turma za gniadego. Osiem długich lat. Ej, ty dolo, dolo prosta, czarnaś niby kruk. Dziedzic – bije, żandarm – chłosta, zapomniał nas Bóg.
–	–	Wzdychają, czapki kręcą, wreszcie milczą społem w karczmie, po ciężkich trudach z sochą, z koniem, z wołem. Na dworzu chłodno, wietrzno i deszczyk zacina w brudne szyby. Wtem jeden zaklnie, dłonią strzeli, kopnie nogą, grać każe żydowskiej kapeli, co właśnie tu zjechała z niedalekiej wioski. I wtedy na te chłopskie smutki, biedy, troski radzą skrzypce i dudy, dzwonki i basetle, i głos jeden tak groźnie w tej muzyce zgrzyta, że się ze snu wieś budzi, dwór, rzeczpospolita, i taka jest w tym głosie okrutna nienawiść, taka krzywda i rozpacz od wieków zapiekła, że się tym chłopskim jękiem cały naród dławi i patrzy w okna karczmy jak w samą głąb piekła.
Song Six Dla nas noc, krzywy płot [For the night, crooked fence] *Vivace*	Dla nas noc, krzywy płot, słona łza, krwawy pot. Czarny chleb, wody dzban, pusty brzuch, biedny łan. Gruby sznur, trudna śmierć, płytki dół, płótna ćwierć. Ale my się zbudzimy, Ciemną nocką wrócimy. Ej, gorze wam, gorze, pany w białym dworze!	Dla nas noc, krzywy płot, słona łza, krwawy pot. Czarny chleb, wody dzban, pusty brzuch, biedny łan. Gruby sznur, trudna śmierć, płytki dół, płótna ćwierć. Ale my się zbudzimy, Ciemną nocką wrócimy. Ej, gorze wam, gorze, pany w białym dworze!
–	–	Rozlega się to skoczna, to miarowa nuta ludowej pieśni. To wartka, to senna, to dzwoni łańcuchami, milczy żalem struta, to znów dudni jak studnia na polu kamienna lub huka zawadiacko albo dźwięczy dziko i spada na dwór pański okropną muzyką, przypomina noc jedną… Potem milknie znowu. Jeszcze brzęknie jak komar… Wtem pada z łoskotem

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
–	–	jak kamień, co rzucony zdziera z ksiąg pozłotę. I jedna ostra nuta, jedno gorzkie słowo zrywa kajdany klęski – zgodę narodową.
Song Seven Nie ma zgody, nie ma zgody, panowie! [No consent, no consent, sirs!] *Vivace*	Nie ma zgody, nie ma zgody panowie! Wiem ja swoje, wiem ja swoje I powiem. Giną chaty, giną chaty w dolinie. Dwór bogaty, dwór bogaty nie zginie. Nic nam z tego, nic nam z tego nie przyjdzie, Kiedy radzi, kiedy radzi pan biedzie. Oj wyostrzę, oj wyostrzę znów kosę, Dzieci głodne, dzieci głodne i bose. Oj, wyostrzę, oj, wyostrzę znów noże, pójdę szukać, szukać rady we dworze.	Nie ma zgody, nie ma zgody panowie! Wiem ja swoje, wiem ja swoje I powiem. Giną chaty, giną chaty w dolinie. Dwór bogaty, dwór bogaty nie zginie. Nic nam z tego, nic nam z tego nie przyjdzie, Kiedy radzi, kiedy radzi pan biedzie. Oj wyostrzę, oj wyostrzę znów kosę, Dzieci głodne, dzieci głodne i bose. Oj, wyostrzę, oj, wyostrzę znów noże, pójdę szukać, szukać rady we dworze.
–	–	Wolnej pieśni w ojczyźnie, która milczy skuta, nie słucha nikt. Niekiedy, z początkiem wieczoru, jak siwa mgła od ściernisk wznosi się ta nuta i płynie po czworakach, a stroni od dworu, nie pańska, ale chłopska, choć szlachcic ją składał słuchając, co las szumiał i co strumień gadał, co dziewki zawodziły, co jęczały chłopy w trzech obcych armiach gnane na obce okopy. Tak się ta pieśń złożyła: z lamentu i gniewu, z buntu słabych, z podłości możnych, z klęsk ojczyzny, z hańby obcej przemocy i własnej pańszczyzny. Ciemny dwór. Ciemna wieś. Nikt nie słucha śpiewu.
Song Eight Za tą rzeczką słup milowy [A milestone beyond the river]	Za tą rzeczką słup milowy. Czeka z laską pan karbowy. Za tym słupem las dębowy. Czeka z knutem pan gajowy.	Za tą rzeczką słup milowy. Czeka z laską pan karbowy. Za tym słupem las dębowy. Czeka z knutem pan gajowy.

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
	Kto u brodu konia poi? To pan żandarm we wsi stoi. Ksiądz nas grzebie I nas chrzci. Nie masz grosza? Utocz krwi. Już się kłosi żytni łan. Chłop go kosi, Zbiera pan. A nad karbowym, żandarmem, księdzem i jasnym panem sam cesarz stoi. A nad nim chyba Bóg. Amen.	Kto u brodu konia poi To pan żandarm we wsi stoi. Ksiądz nas grzebie I nas chrzci. Nie masz grosza? Utocz krwi. Już się kłosi żytni łan. Chłop go kosi, Zbiera pan. A nad karbowym, żandarmem, księdzem i jasnym panem sam cesarz stoi. A nad nim chyba Bóg. Amen.
–	–	W okowach własnej i cudzej niewoli piękniej, mówią, śpiewamy niż inne narody. Obcy chwalą, że w pieśniach jest i lot sokoli, i orle skrzydła, i nieczułe lody, i zawsze ginie jakiś ułan młody, i wiatr wieje za dworu modrzewiową ścianą, i niebo stoi czyste nad ziemią zoraną. Ale kiedy do ziemi naszej przytkniesz ucho, słychać tylko, jak skrzypi szubienica głucho, jak świszcze ostra kosa, nóż zgrzyta, sznur chrzęści. I nie ma już piękności, jest tylko nieszczęście.
Song Nine Siwy koń u płota [A grey horse at the fence] *Vivace*	Siwy koń u płota Uzda na nim złota. Popasuje w karczmie gość. Dokąd, panie, jedziesz? Ostań, zaradź biedzie, chleba tu nie mamy dość. Kary koń u płota, uzda na nim złota. Popasuje na nim gość. Dokąd, panie, jedziesz? Ostań, zaradź biedzie, ziemi tu nie mamy dość. Wrony koń u płota, uzda na nim złota. Popasuje na nim gość. Dokąd, panie, jedziesz? Ostań, zaradź biedzie, woli tu nie mamy dość.	Siwy koń u płota Uzda na nim złota. Popasuje w karczmie gość. Dokąd, panie, jedziesz? Ostań, zaradź biedzie, chleba tu nie mamy dość. Kary koń u płota, uzda na nim złota. Popasuje na nim gość. Dokąd, panie, jedziesz? Ostań, zaradź biedzie, ziemi tu nie mamy dość. Wrony koń u płota, uzda na nim złota. Popasuje na nim gość. Dokąd, panie, jedziesz? Ostań, zaradź biedzie, woli tu nie mamy dość.

Movements	Words used in the work	Paweł Hertz – text of the poem [Hertz 1953] [fragments marked in grey were not used by Mycielski]
	Żaden nie ostanie, jadą na powstanie, pióra mają u czapek sokole. Nam nie jechać z panami, ostaniemy tu sami, chleb weźmiemy i ziemię, i wolę.	Żaden nie ostanie, jadą na powstanie, pióra mają u czapek sokole. Nam nie jechać z panami, ostaniemy tu sami, chleb weźmiemy i ziemię, i wolę.
FINALE *Recitativo e arioso. Finale. Choro*	Jesteś żal i nadzieja, i wszystko, co boli. Jak stara niańka, dobra i rubaszna, Kołysałaś mnie do snu. Lecz wiem, bywasz straszna. W mazurach kajdaniarskich usłyszą cię potem, w fortepianie Szopena, co upadł z łoskotem, ostrą zadźwięczysz struną i pękniesz ze świstem, jak ptak będziesz kołować pod niebem ojczy-stem żaląc się, niosąc w dziobie listeczek nadziei i w słowa nasze biedne strącisz po kolei łzy rosy, krwi korale czerwone z jarzębin, krzyk orła i miłosne gruchanie gołębi. Jesteś żal i nadzieja, i szczęście, i trwoga. Przez ciebie jedną tylko jedna wiedzie droga do światła, w którym giną długiej nocy mary, pod czarnoleskiej lipy szumiące konary. Pieśni wiejska, przemawiasz wolnym głosem świata, pierzcha krzywda, gdy ludziom wieścisz los, skrzydlata córo bogów, radości, twój blask przesąd zaćmi, gdzie przelecisz – granica jak sznur się rozplata, zanim go związać zdoła drżąca ręka kata na szyi tych, co mówią: ludzie będą braćmi!	Jesteś żal i nadzieja, i wszystko, co boli. Jak stara niańka, dobra i rubaszna, Kołysałaś mnie do snu. Lecz wiem, bywasz straszna. W mazurach kajdaniarskich usłyszą cię potem, w fortepianie Szopena, co upadł z łoskotem, ostrą zadźwięczysz struną i pękniesz ze świstem, jak ptak będziesz kołować pod niebem ojczy-stem żaląc się, niosąc w dziobie listeczek nadziei i w słowa nasze biedne strącisz po kolei łzy rosy, krwi korale czerwone z jarzębin, krzyk orła i miłosne gruchanie gołębi. Jesteś żal i nadzieja, i szczęście, i trwoga. Przez ciebie jedną tylko jedna wiedzie droga do światła, w którym giną długiej nocy mary, pod czarnoleskiej lipy szumiące konary. Pieśni wiejska, przemawiasz wolnym głosem świata, pierzcha krzywda, gdy ludziom wieścisz los, skrzydlata córo bogów, radości, twój blask przesąd zaćmi, gdzie przelecisz – granica jak sznur się rozplata, zanim go związać zdoła drżąca ręka kata na szyi tych, co mówią: ludzie będą braćmi!

Appendix 2

Musical examples

The musical examples come from two surviving scores of *Nowy lirnik mazowiecki* [New Mazovian lyrist]: a very good quality fair carbon copy, which is, unfortunately, incomplete (it ends after the seventh song) – Examples 1–4; and a less legible manuscript score with performance markings in various colours, which was most likely used in the radio recording of the work in 1959 – Examples 5–6.

Both are kept in the Zygmunt Mycielski Archive, National Library in Warsaw. Published by permission of Ms Zofia Mycielska-Golik, the composer's niece.

Example 1. Zygmunt Mycielski, *Nowy lirnik mazowiecki*, p. 1: Prelude – opening.

Example 2 (pp. 148–149). Zygmunt Mycielski, *Nowy lirnik mazowiecki*, p. 3–4: Song 1 – opening.

Example 3 (pp. 150–151). Zygmunt Mycielski, *Nowy lirnik mazowiecki*, pp. 22–23: Song 3 'Wyszedłem śpiewać wesoło' [I went out to sing merrily] – fragment of a verse (*Vivo*) and 'stopping' in the choir (*Lento*).

Example 4. Zygmunt Mycielski, *Nowy lirnik mazowiecki*, p. 75: Song 6 'Dla nas noc, krzywy płot'
[For us the night, crooked fence] – climax on the words 'Ej gorze wam gorze / pany w białym dworze'
[Hey, woe to you, woe, / lords in the white manor].

Example 5. Zygmunt Mycielski, *Nowy lirnik mazowiecki*, p. 123: Finale – fragment of the *Recitativo*.

Example 6. Zygmunt Mycielski, *Nowy lirnik mazowiecki*, p. 131: Finale – ending.

Between the Poet and the Composer: *On Nowy lirnik mazowiecki* [New Mazovian lyrist] by Paweł Hertz and Zygmunt Mycielski

Summary

In 1953, Paweł Hertz published a volume of poetry entitled *Nowy lirnik mazowiecki* [New Mazovian lyrist] and modelled on the poetry of Teofil Lenartowicz. Two years later, Zygmunt Mycielski set these poems to music, writing nine songs and a finale for soprano, baritone, mixed choir and orchestra. It was only in 1959 that the work was recorded for the Polish Radio under the direction of Jerzy Gert. With hindsight, it seems that *Nowy lirnik mazowiecki* – a work with clear folk inclinations, drawing on 19th-century models in both the poetry and the music – should be classified as a socialist realist piece and possibly a result of the two artists' non-confrontational attitude. However, a close analysis of the composer's and the poet's writings as well as the two artists' correspondence leads to different conclusions. Using Hertz's concept of 'coupled reading' (*lektura sprzężona*), the author reconstructs the personal and ideological context of the poetical-musical version of *Nowy lirnik mazowiecki* by Hertz and Mycielski, showing different ways of interpreting the work.

Beata Bolesławska-Lewandowska

Doctor Habilitated, Associate Professor at the Institute of Art of the Polish Academy of Sciences. She is a graduate of the Institute of Musicology of the University of Warsaw (MPhil, honours degree, 1998) and doctoral studies at the Faculty of Music of the University of Cardiff in Great Britain (PhD, 2010); she obtained a post-doctoral degree (habilitation) at the Institute of Art, Polish Academy of Sciences (2020). Author of books: *Panufnik* (Kraków 2001), *Górecki. Portret w pamięci* [Górecki. A Portrait in memory] (Kraków 2013), *Panufnik. Architekt emocji* [Panufnik. Architect of emotions] (Kraków 2014), *The Life and Works of Andrzej Panufnik (1914–1991)* (Farnham 2015), *Mycielski. Szlachectwo zobowiązuje* [Mycielski. Noblesse oblige] (Kraków 2018), *The Symphony and Symphonic Thinking in Polish Music since 1956* (Abingdon 2019), and the editor of the three-volume correspondence of Zygmunt Mycielski and Andrzej Panufnik (Warsaw 2016, 2018 and 2021). She is also a co-editor (together with Jolanta Guzy-Pasiak) of the 'Polish Music Abroad' publishing series initiated and published by the Institute of Art of the Polish Academy of Sciences.

She regularly participates in musicological conferences in Poland and abroad. She is the author of numerous scientific and popularising articles on topics related to Polish contemporary music. A winner of Ministry of Education, Ministry of Culture and National Heritage (four times), Institute of Music and Dance (twice) and the Capital City of Warsaw scholarships, she was also honoured with the 'Distinguished for Polish Culture' badge (2007) and the Honorary Award of the Polish Composers' Union (2015) for her contribution to Polish culture and its promotion.

Since 2015, she has been the Chair of the Musicological Section and a member of the Main Board of the Polish Composers' Union.

Agnieszka Zwierzycka
The Karol Lipiński Academy of Music in Wrocław

Pieśni Gabryelli [The Songs of Gabryella], Op. 25 by Władysław Żeleński – From Genesis to Resonance

Solo songs occupy an important place in the oeuvre of Władysław Żeleński (see Photo 1). They were composed in the years 1857–1911, almost throughout the composer's entire life. There are about 90 of such songs, varied not only in musical but also in verbal terms and characterised by an abundance of forms and genres, stylistic variety, a vast range of moods and diverse themes. These lyrical songs were composed to poems by 30 different poets, apart from 2,[1] all of them Polish. The names of these poets

Photo 1. Edward Karol Nicz, *Portrait of Władysław Żeleński*. Reproduced from the collection of the Polona – National Library, online: https://polona.pl/item/portret-wladyslawa-zelenskiego,NDg3NzI0MDg/0/#info:metadata [accessed 17 January 2021].

1| *Pięć śpiewów z królodworskiego rękopisu* [Five songs from a royal court manuscript], Op. 10 to the words of Václav Hanka and *Nocna jazda* [Night ride] to the words of Heinrich Heine.

are associated with the periods of Romanticism and Positivism, as well as Modernism. Żeleński set the poems to music in line with the trends of his epoch. His literary choices were determined mainly by the political and cultural situation in the country, but also by the events in his personal life.

One of the poets whose works Żeleński chose for his music was Narcyza Żmichowska (see Photo 2). Although her poems did not arouse much interest in the world of musicians, the composer set to music as many as seven of them and published his works as Opus 25 in the years 1875–1877 [Zwierzycka 2016: 295–296]. This was something exceptional, as he rarely used so many poems by the same author.

Photo 2. Julian Schübeler, *Portrait of Narcyza Żmichowska*. Reproduced from the collection of the Polona – National Library, online: https://polona.pl/item/portret-narcyzy-zmichowskiej,NDg0Nzc-0NjA/0/#info:metadata [accessed 17 January 2021].

So, what made Żeleński choose these particular poems? What was Narcyza Żmichowska's (1819–1876) role in the composer's artistic life? She wrote her works under the pseudonym Gabryella and made her debut as a poet, but was mostly known as an author of novels (*Poganka* [The heathen], *Książka pamiątek* [The book of souvenirs], *Biała róża* [White rose], *Czy to powieść* [Is it a novel]), textbooks and didactic-educational works. She was one of the initiators and organisers of the women's movement later called the enthusiasts. She was arrested and imprisoned for her participation in underground activities (1849–1852). During the January Uprising (1863–1864), she was associated with the 'Whites' group, and after their fall, she was involved in helping the imprisoned and convicted. At that time, her views were close to positivist ideas, and she wanted to educate young people in this spirit. She was involved in teaching until the end of her life [Stępień 1985: 699–700].

Żeleński, however, did not choose the poet's texts because of her works or views. It was his fiancée, soon to be his wife, Wanda Żeleńska née Grabowska (see Photo 3),

Photo 3. Juliusz Mien, *Portrait of Wanda Żeleńska*. Reproduced from the collection of the Polona – National Library, online: https://polona.pl/item/portret-wandy-zelenskiej-z-grabowskich,NzA5ODg0OTE/0/#info:metadata [accessed 17 January 2021].

who inspired his choice. She was not only Żmichowska's student, but above all her great friend, fascinated with Narcyza's personality and works. On the day of their engagement, which took place on Christmas Eve in 1871, Wanda gave Władysław 'a brown leather-bound volume of Gabriella's writings' [Żeleński (Boy) 1930; after Żmichowska 2007: 7], and wrote to the poet in a letter: 'At last I have found someone who will play Gabriella's poetry for me on the piano and immortalise it in tone. These are going to be lovely things. You must see the entire songbook' [Żeleński (Boy) 1930; after Żmichowska 2007: 24].

Żeleński met these expectations. Tadeusz (Boy), a son of Władysław and Wanda, wrote years later: '[Mother] transmitted her cult to her husband […]. My father wrote music to numerous poems by Żmichowska' [Żeleński (Boy) 1930, after Żmichowska 2007: 7]. This 'cult' was visible not only in Żeleński's artistic creativity, but also in the couple's private life. Żmichowska was a guest at the Żeleńskis' wedding, and became a godmother to their eldest son, who was named Stanisław Gabriel in her honour, as was the third son, who was named Edward Narcyz.

Pieśni Gabryelli [The songs of Gabryella], Op. 25[2] were written during the first, happy years of Żeleński's marriage. Wanda was in love and full of admiration for her husband. In a letter to Narcyza, she wrote: 'My love for him is mixed with adoration'[3] [Winklowa 2004: 140]. Żeleński, in turn, confessed to a friend: 'Well, I am happy. […] I got the best

---

2| The collection entitled *Pieśni Gabryelli* [The songs of Gabryella], Op. 25 includes seven songs: No. 1 *Z Księgi pamiątek* [From the book of souvenirs], No. 2 *Podarunek* [The gift], No. 3 *Tęsknota* [Longing], No. 4 *Niepodobieństwo* [Impossibility], No. 5 *Łaskawa dziewczyna* [Gracious girl], No. 6 *Co bym ci chciała dać?* [What would I like to give you?], No. 7 *Dziwne dziewczę* [Strange girl].

3| Wanda Grabowska's letter to Narcyza Żmichowska of 9 December 1871.

out of it [the marriage]. In financial terms, I did not make a good match, but morally, I gained so much that I would not give it up for any dowries'[4] [Żeleński 1878].

Pieśni Gabryelli open the mature phase of the composer's lyrical creative activity after the period of his studies in Prague and Paris. However, the exact dates of composition of each of the seven songs are not known. Probably, not all of them were created at the same time. Certainly, the first one, *Z Księgi pamiątek* [From the book of souvenirs], was written during the period of Żeleński's engagement, between Christmas of 1871 and 19 April of the following year, when it was performed in Warsaw at the composer's concert together with another song from this collection, whose title was not listed [Winklowa 2004: 147, Żmichowska 2007: 613]. By the beginning of 1875, only the first four lyrical pieces had been performed at concerts, which may indicate that the subsequent ones were written somewhat later. This hypothesis is confirmed to some extent by the fact that only these four songs were published by Ferdinand Hösick in 1875 [Kleczyński 1875: 213]. It was not until the beginning of the following year that the next two songs, *Łaskawa dziewczyna* [Gracious girl] and *Co bym ci chciała dać?* [What would I like to give you] were printed by the same publisher [Noty… 1876: 198]. According to Adam Rieger [1937/1938: 227], the last song, *Dziwne dziewczę* [Strange girl], was composed much later, at the end of 1876 and the beginning of 1877. Perhaps the composer's final use of Żmichowska's text was prompted by her death on 25 December 1876.

The poems chosen by Żeleński revolve around the theme of love, which is not surprising given the period in which his songs were composed. What is puzzling, however, is the tone of these poems. For the most part, they are about unhappy love, imbued with a note of bitterness, disappointment, sadness, despondency and disappointment. Only in the songs *Łaskawa dziewczyna* and *Co bym ci chciała dać?* is the mood cheerful and the tone light and humorous.

Perhaps the poems to be set to music were chosen by Wanda,[5] who was characterised by melancholy. The reasons for her state of mind, as Boy suggests, were the early loss of her mother, the defeat of the January Uprising and her friendship with Żmichowska, described by him as 'a bath in sadness and disappointment' [Żeleński (Boy) 1930; after Żmichowska 2007: 19]. Here is how Wanda described herself in a letter to Narcyza in December 1871: 'Withdrawn, depressed by recent events, I was less than ever the Wanda you know best' [Winklowa 2004: 142]. Both Boy and his mother emphasise the impact of the January Uprising and its defeat on the atmosphere in the family home. Wanda's father and brother were arrested and imprisoned in the citadel, and many friends and distant family members lost their lives or were deported to Siberia. Thus, perhaps, one should look at Żeleński's first four songs from this perspective and search in them for the political subtext which recurred in his other works, including many vocal lyrical pieces.

4| Władysław Żeleński's letter to Julian Łukaszewski of May 1878.

5| 'Wanda wanted badly to load her husband down with all Gabryella's poems'. Żmichowska's letter to Emilia Markiewiczowa [Winklowa 2004: 147–148].

Comparing Żmichowska's original poetic texts with those included in Żeleński's works, one should note that the composer rarely interfered in their structure, in contrast to his other songs where more radical text transformations can be found. Only in the poem *Niepodobieństwo* [Impossibility] are the changes more far-reaching, but they were made by the poet herself [Kleczyński 1875: 213]. Perhaps the 'cult' of which Boy spoke was the reason for such an attitude.

The poems set to music in the collection in question differ in terms of the number of stanzas – they contain from three to nine stanzas. The use of an entire eight-[6] or nine-stanza-long[7] poem is something exceptional for Żeleński. Usually, with such long poems, he would only set three or four stanzas to music. In this case, however, he used the texts in an unabridged form.

The texts chosen by the composer vary in terms of metre and rhythm. They mostly consist of heterosyllabic four-verse stanzas with the following number of syllables in the verses: 10, 8, 10, 8 (*Z księgi pamiątek* [From the book of souvenirs); 8, 7, 8, 5 (*Podarunek* [The gift]); 11, 11, 11, 10 (*Łaskawa dziewczyna* [Gracious girl]); 8, 6, 8, 6 (*Dziwne dziewczę* [Strange girl]). In the poem *Niepodobieństwo* [Impossibility], a heterosyllabic stanza with the 8, 8, 8, 5 pattern alternates with an isosyllabic stanza consisting of 11-syllable verses. In *Tęsknota* [Longing], in turn, the isosyllabic stanza built of 11-syllable verses is employed throughout the whole poem. Only in the song *Co bym ci chciała dać?* [What would I like to give you] is a six-verse stanza with a one-verse refrain used, with the following syllable pattern: 8, 8, 8, 8, 8, 6 + 7.

In Żeleński's entire lyrical output, one may notice a preference for texts with repetitions. Such repetitions can also be found in the songs to the words by Żmichowska. Among them, there are texts employing such poetic devices as: refrain (*Niepodobieństwo*), anaphora (*Z księgi pamiątek*, *Tęsknota*, *Łaskawa dziewczyna*), recurrence (*Co bym ci chciała dać?*), anadiplosis (*Z księgi pamiątek*, *Podarunek*), concatenation (*Tęsknota*), gemination (*Tęsknota*, *Niepodobieństwo*, *Łaskawa dziewczyna*) or anastrophe (*Niepodobieństwo*).

When examining *Pieśni Gabryelli* from a genological perspective, it should be noted that the composer, analogously to his entire lyrical output, does not specify the type of song. The genre is determined primarily by the subject matter and emotional mood of the verbal texts and the expressive aspect of the music. The songs in Op. 25 can be classified as belonging to three genres: the ballad (*Z księgi pamiątek*, *Niepodobieństwo*), the romance (*Podarunek*, *Dziwne dziewczę*) and the lyrical song (*Tęsknota*, *Łaskawa dziewczyna*, *Co bym ci chciała dać?*). However, these songs do not present all the typical features of their genre, and therefore, it seems more fitting to use the term 'song with the c h a r a c t e r o f a ballad, romance or lyrical song' to refer to them. These are also the genres that will dominate the mature phase of the composer's creative work.

6| *Podarunek* [The gift].

7| *Niepodobieństwo* [Impossibility].

In terms of formal structure, the songs in question do not differ from others created in the same stylistic period. In fact, the predominant form is the reprise form with different variations: a ternary form of the $ABA_1 >$ type (*Dziwne dziewczę*), a reprise bar form with a variation element – $AABA_1$ (*Łaskawa dziewczyna*) – and a double reprise form of the $ABCA_1ABCA_1$ type (*Podarunek*). The song *Z Księgi pamiątek* is an example of a varied stanza form with a reprise element – $AA'A''_1BA_2$. The varied stanza form with a refrain is, in turn, the structural basis for the song *Co bym ci chciała dać?*. Among the songs in question, we can also find a multipart structure – $ABCA_1B_1CA_2D_{(B)}C_1$ – with a clear variation-based repetition of parts (*Niepodobieństwo*), and a bar form with a variation element – AA_1B (*Tęsknota*). The choice of form usually resulted from the structure or content of the verbal text. For example, in the song *Tęsknota*, the last part, which contains the culminating point of the whole poem, contrasts with the preceding parts, which are developed in a variation-based manner because of the common content elements and the syntactic devices (recurrence, concatenation) that they share. The stanza form with a refrain in *Co bym ci chciała dać?* follows the use of this particular kind of structure in Żmichowska's poem. The musical form in the songs *Podarunek* and *Niepodobieństwo*, on the other hand, is determined by the technique of parallelism employed in the poems, while the song *Z Księgi pamiątek* is divided into the narrator's and the lyrical subject's parts.

Pieśni Gabryelli clearly show the composer's predilection for variation technique. This technique will be characteristic of his lyrical output not only in the mature phase, but also in the late phase, regardless of the type of form or the song genre used.

Analysing the form of the songs in terms of basic structural units, one can notice a certain tendency to gradually introduce an element of asymmetry. In the first song from Op. 25, the vocal part is still based on a regular periodic structure with an echo element in the piano part, but in the following songs, the symmetry is already clearly disturbed. What happens is that the consequent is usually expanded in relation to the antecedent, or – less often – it is repeated within the periodic structure. In some cases, it is even possible to speak of the sequencing of sections (*Co bym ci chciała dać?*, *Dziwne dziewczę*).

The melody of the songs is mostly cantilena-like, although there are also recitative fragments (*Tęsknota*, *Niepodobieństwo* – see Example 1, *Co bym ci chciała dać?*). Ornamentation, in contrast to the early phase of Żeleński's output, is used incidentally. It is only in the song *Tęsknota* that it plays a more significant role, but it is applied in the instrumental part (introduction and ritornellos), and not in the vocal part (see Example 2, p. 164). The ambitus of the vocal line is relatively wide, it ranges from a tenth (*Tęsknota*, *Niepodobieństwo*, *Dziwne dziewczę*), to an eleventh (*Podarunek*, *Łaskawa dziewczyna*, *Co bym ci chciała dać?*), to a twelfth (*Z Księgi pamiątek*). Such a range of sound will also be typical of Żeleński's lyrical works composed during his stay in Warsaw; later, in the songs written in Cracow, the ambitus will be smaller.

The songs in Opus 25 do not share a common key. Moreover, within each of them, there are key changes, which are usually achieved through modulation processes. Modulation will soon become a characteristic element of Żeleński's entire lyrical output. The

Example 1. Władysław Żeleński, *Niepodobieństwo* [Impossibility], Op. 25 No. 4, b. 87–98. Reproduced from: Żeleński, [1875d: 9].

Example 2. Władysław Żeleński, *Tęsknota* [Longing], Op. 25 No. 3, b. 1–25. Reproduced from: Żeleński [1875c: 3].

keys are combined based on parallel (*Podarunek*), dominant (*Co bym ci chciała dać?*), mediant (*Z Księgi pamiątek*, *Niepodobieństwo*) and relative (*Tęsknota*) relationships. In the song *Łaskawa dziewczyna*, two relatively distant keys are combined: G major with E-flat major. In most of the pieces, there is a tonic or dominant pedal note used, a characteristic typical of the composer's entire output. Two songs (*Podarunek*, *Tęsknota*) feature a Picardy third at the end of the piece. The use of both above-mentioned techniques might have stemmed from Żeleński's practice as an organist. As in many other of his songs, the composer avoids the tonic of the main key at the end of cadential phrases. He uses it only at the end of a section or the whole work, and in the song *Z Księgi pamiątek*, he finishes the vocal part not on the first, but on the fifth scale degree. In the pieces in question, he also often introduces sequences, chromaticisms, numerous dissonances (*Dziwne dziewczę*), Lydian fourths (*Podarunek*, *Tęsknota*), and even a modal scale (*Z Księgi pamiątek*).

Pieśni Gabryelli are mostly characterised by a rhythm that does contain dance-like elements. The composer uses the mazurka rhythm, but only in three songs and with varying degrees of intensity – in *Podarunek*, it is used throughout the entire work; in *Dziwne dziewczę*, it is only introduced in the middle section; and in *Co bym ci chciała dać?*, it appears fragmentarily. The songs do not contrast with each other in terms of tempo, all of them are maintained in a moderate tempo: *andante*, *andantino* or *allegretto*. The tempo is usually set for the whole piece, though there are gradual speed-ups or slow-downs within the established pace. In two pieces (*Niepodobieństwo*, *Dziwne dziewczę*), the tempo is variable and the metre changes with it (see Example 3, p. 166).

Żeleński often uses textural and register contrasts. A monodic texture is contrasted with a multi-layered one (*Z Księgi pamiątek*, *Co bym ci chciała dać?* – see Example 4, p. 168, *Dziwne dziewczę*), an accompanied melody texture with a chordal one (*Tęsknota* – see Example 2, p. 164), and a chordal one with a multi-layered one (*Podarunek*). One can also find sections employing the polyphonisation technique (*Podarunek*, *Co bym ci chciała dać?*, *Dziwne dziewczę*), which will play an important role in the composer's later songs. The works from Opus 25 usually feature independent instrumental sections: an introduction, ritornellos and a coda. In some lyrical pieces (*Podarunek*, *Tęsknota* – see Example 2, p. 164, *Dziwne dziewczę*), their significance is greater than in others. There are also songs in which there is no instrumental introduction at all (*Z Księgi pamiątek, Co bym ci chciała dać?* – see Example 4, p. 168), and not even a coda (*Z Księgi pamiątek*). This is, however, an exceptional situation, which does not happen in any other song from this creative period.

The piano part is treated in various ways in the works from Opus 25: it doubles the vocal part, adds details, enters into dialogue, accompanies, runs its own course or introduces illustrative and symbolic elements, but most of all, it creates the general mood of the work, which is closely linked to the character of the verbal text.

Żeleński attached great importance to expression, which he understood as giving the song a certain expressive mood, a spirit closely linked to the theme and mood of the poem. This reflection of the verbal text in music is apparent not only in the external features of the songs, such as the tempo, the mode of the song, the dynamics, the type of melody

Example 3. Władysław Żeleński, *Niepodobieństwo* [Impossibility], Op. 25 No. 4, b. 99–114. Reproduced from: Żeleński, [1875d: 10].

or rhythm, but also in the performance- and expression-related terms introduced in the score, which closely follow the content of the verbal text. In *Pieś*ni Gabryelli, the range of such terms is quite extensive, from *gran duolo*, through *espressivo* and *grazioso*, to *dolce* and *teneramente*. The entire range of expression markings used in Opus 25 consists of the following terms: *con affetto, dolce, più dolce, con gran duolo, espressivo, più espressivo, molto espressivo, con gran espressione, grazioso, molto grazioso, con grazia, con inquietudine, leggiero, con moto, ben parlando, con passione, con gran passione, quasi recitativo, il basso poco rilevato, sciolte, segue il canto, semplice, simile, sonore, più sonore, suivez, teneramente, più tranquillo, mezza voce, sotto voce*. In the songs, these terms are juxtaposed according to different principles, but their use always results from the verbal text. They might be introduced based on similarity: *con passion – espressivo* (*Niepodobieństwo*), *con affetto – espressivo* (*Łaskawa dziewczyna*); contrast: *con gran passione – più dolce* (*Z Księgi pamiątek*), *con passione – leggiero* (*Niepodobieństwo*), *espressivo – leggiero* (*Łaskawa dziewczyna*); and as a gradation of expressive categories: *espressivo – più espressivo* (*Co bym ci chciała dać?*).

In an attempt to convey the meaning of the verbal text by musical means, Żeleński repeatedly employed illustrative and symbolic devices, using various elements of the musical work for this purpose. For example, he changed the type of melody from recitative to cantilena-like at the moment of the transition from descriptive to direct lyric mode (*Niepodobieństwo* – see Example 1, p. 163); when God was mentioned in the text, he replaced the hitherto descending sequence with an ascending one (*Co bym ci chciała dać?*); and he introduced melismas on the words 'śpiewa' [is singing] and 'zanuci' [will hum] (*Niepodobieństwo* – see Example 1, p. 163). Short rhythmic values are used to illustrate the word 'biegnie' [is running] (*Niepodobieństwo*). The composer also uses articulation to convey the character of the poem, for example, staccato is supposed to emphasise the humorous tone of the poetry (*Łaskawa dziewczyna*), while tremolo in a low register is to symbolise anxiety, and arpeggio – roses thrown on water (*Niepodobieństwo*). The mode of the given piece is not only related to the general mood of the poem, but it also changes depending on the content it carries. When sadness and tears are mentioned (*Dziwne dziewczę*), or when the girl 'is singing sadly' (*Niepodobieństwo*), the minor mode is used. The avoidance of the major key at the end of cadential phrases is connected with the rhetorical questions posed in the text (*Z księgi pamiątek*), and the phrase 'what would I like to give you?' is based entirely on a 'questioning' dominant (*Co bym ci chciała dać?* – see Example 4, p. 168). Żeleński also gives symbolic meaning to motifs. In the last stanza of the song *Co bym ci chciała dać*?, he synthesises motifs from the previous stanzas, which may symbolise the final point of the poem, where – according to the composer's interpretation – its persona expresses her wish to give everything possible to the poem's addressee. At the end of the song *Dziwne dziewczę*, in turn, he combines motifs from the first and second stanzas, in order to symbolically show the 'confusion' referred to in the text.

Żeleński never again set any poems by Narcyza Żmichowska to music, nor did her texts interest other composers, which was a kind of personal drama for Wanda [Żeleński (Boy) 1930; after Żmichowska 2007: 8]. In his other works, Władysław chose poems representing the latest trends in poetry. Hence, in his songs, we find texts by

Example 4. W. Żeleński, *Co bym ci chciała dać?* [What would I like to give you?], Op. 25 No. 6, b. 1–18. Reproduced from: Żeleński [1875/1876b: 2].

such poets as Adam Asnyk, Maria Konopnicka, Marian Gawalewicz, Kazimierz Przerwa-Tetmajer, Lucjan Rydel, Maryla Wolska or Józef Relidzyński.

In musical terms, however, *Pieśni Gabryelli* had an impact on the composer's further works. For they were a harbinger of what would be developed in his subsequent compositions. They mark the beginning of the mature phase of his lyrical creative output and set the direction of his further development. This is visible above all in the choice of musical genres, forms, texture and harmony.

From the point of view of performance, it should be noted that *Pieśni Gabryelli* were sung quite often during the composer's lifetime. Many outstanding singers included them in their repertoire, for example Julia Uszyńska, to whom two songs are dedicated,[8] Lola Beth, Aleksander Myszuga and Salomea Kruszelnicka. Later, these songs were forgotten, and for many years, they could rarely be heard at concert halls. Today, Żeleński's works are enjoying a renaissance, including *Pieśni Gabryelli*, which are presented at concerts and on CD recordings [*Władysław…* 1988, *Żeleński…* 2006, *Barwy…* 2007, *Władysław…* 2011, *Władysław…* 2017]. Some of them are more popular (*Podarunek*, *Tęsknota*, *Łaskawa dziewczyna*), others less so (*Niepodobieństwo*, *Dziwne dziewczę*), but each is worth being remembered and performed.

Bibliography

Kleczyński, Jan, 1875, Ruch muzyczny. Nowe wydawnictwa [Music movement. New editions], *Bluszcz*, no. 27, p. 213.

Noty muzyczne [Musical notes], 1876, *Tygodnik Ilustrowany*, no. 13, p. 198.

Rieger, Adam, 1937/1938, *Pieśni solowe z towarzyszeniem fortepianu Władysława Żeleńskiego* [Władysław Żeleński's solo songs with piano accompaniment], typescript, online: https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2a-hUKEwiI3IT_2_3tAhVp_SoKHcnNDksQFjABegQIARAC&url=https%3A%2F%2Fjbc.bj.uj.edu.pl%2Fdlibra%2Fdoccontent%3Fid%3D279374&usg=AOvVaw0ji0sTgo4M0WN-vwbKvJWiy [accessed 2 January 2021].

Stępień, Marian, 1985, Żmichowska Narcyza, in: Julian Krzyżanowski et al. (eds), *Literatura polska. Przewodnik encyklopedyczny* [Encyclopaedic companion to Polish literature], vol. 2, Warszawa: Państwowe Wydawnictwo Naukowe, pp. 699–700.

Winklowa, Barbara, 2004, *Narcyza Żmichowska i Wanda Żeleńska* [Narcyza Żmichowska and Wanda Żeleńska], Kraków: Wydawnictwo Literackie.

Zwierzycka, Agnieszka, 2016, *Pieśni solowe Władysława Żeleńskiego* [Władysław Żeleński's solo songs], Wrocław: Akademia Muzyczna im. Karola Lipińskiego.

Żeleński (Boy), Tadeusz, 1930, Wstęp [Introduction], in: *Narcyssa i Wanda. Listy Narcyzy Żmichowskiej do Wandy Grabowskiej (Żeleńskiej)* [Narcyssa and Wanda. Narcyza Żmichowska's letters to Wanda Grabowska (Żeleńska)], published and with an introduction by Tadeusz Żeleński (Boy), Warszawa: Dom Książki Polskiej.

8| *Łaskawa dziewczyna* [Gracious girl], *Co bym ci chciała dać?* [What would I like to give you?].

Żeleński, Władysław, 1878, List do Juliana Łukaszewskiego z maja 1878 [A letter to Julian Łukaszewski of May 1878], in: Żeleński Władysław do dr. Juliana Łukaszewskiego 1861–1878 [Żeleński Władysław to Dr Julian Łukaszewski 1861–1878] (4), Biblioteka Zakładu Narodowego im. Ossolińskich [The National Ossoliński Institue Library], Wrocław, call no. 4397/1.

[Żmichowska, Narcyza], 1861, *Pisma Gabryelli* [Gabryella's writings], vol. 1–2, Warszawa: J. Jaworski.

Żmichowska, Narcyza, 1909, *Wybór poezyi* [Selection of poems], Warszawa: Gebethner i Wolff; Kraków: G. Gebethner i Sp.

Żmichowska, Narcyza, 2007, *Listy* [Letters], vol. 5, published by Barbara Winklowa, Helena Żytkiewicz, Warszawa: Fundacja Akademia Humanistyczna i Instytut Badań Literackich PAN.

Scores

Żeleński, Władysław, 1875a, *Z Księgi pamiątek* [From the book of souvenirs], Op. 25 No. 1, Warszawa: F. Hösick.

Żeleński, Władysław, 1875b, *Podarunek* [The gift], Op. 25 No. 2, Warszawa: F. Hösick.

Żeleński, Władysław, 1875c, *Tęsknota* [Longing], Op. 25 No. 3, Warszawa: F. Hösick.

Żeleński, Władysław, 1875d, *Niepodobieństwo* [Impossibility], Op. 25 No. 4, Warszawa: F. Hösick.

Żeleński, Władysław, 1875/1876a, *Łaskawa dziewczyna* [Gracious girl], Op. 25 No. 5, Warszawa: F. Hösick.

Żeleński, Władysław, 1875/1876b, *Co bym ci chciała dać?* [What would I like to give you], Op. 25 No. 6, Warszawa: F. Hösick.

Żeleński, Władysław, 1877a, *Dziwne dziewczę* [Strange girl], Op. 25 No. 7, Warszawa: F. Hösick.

Recordings

Barwy uczuć. Władysław Żeleński. Pieśni (wybór) [The colours of emotions. Władysław Żeleński. Songs (selection)], 2007, CD recording, performers: Jolanta Gzella (mezzosoprano), Aleksandra Nawe (piano), Anngraf ZWAN 003.

Władysław Żeleński. Pieśni [Władysław Żeleński. Songs], 1988, radio recording, performers: Barbara Ewa Werner (soprano), Andrzej Nanowski (piano), Polskie Radio.

Władysław Żeleński. Pieśni [Władysław Żeleński. Songs], 2011, CD recording, performers: Urszula Kryger (mezzosoprano), Concerto Avenna, Andrzej Mysiński (conductor), DUX 0690.

Władysław Żeleński. Songs, Duets…, 2017, CD recording, performers: Marta Trybulec, Witold Wrona, Elżbieta Konopczak, Acte Préalable AP0384.

Żeleński. Pieśni. Wybór [Żeleński. Songs. Selection], 2006, CD recording, performers: Jadwiga Rappé (alto), Mariusz Rutkowski (piano), Polskie Radio PRCD 070.

Pieśni Gabryelli [The Songs of Gabryella], Op. 25 by Władysław Żeleński – From Genesis to Resonance

Summary

Pieśni Gabryelli [Gabryella's songs], Op. 25 were composed by Władysław Żeleński in the 1870s. The collection consists of seven songs to the words by Narcyza Żmichowska. It is a unique cycle, as

Żeleński rarely included so many poems by the same author in one opus, and thus it invites reflection and raises a few questions. Why were so many of Żmichowska's poetic texts set to music? What was the work's genesis? Why did the composer use the poet's verse only in that specific period of time and was not interested in it ever again? What is the songs' style? What kind of resonance did they have? The article employs the method of integral interpretation of a work of music and is an attempt to answer the above-mentioned questions.

Agnieszka Zwierzycka

A musicology graduate of the Jagiellonian University in Kraków, holder of the scholarship of the Italian government. She obtained her doctoral degree at the Academy of Music in Kraków. Since 1991, employed by the Karol Lipiński Academy of Music in Wrocław. A staff member of the Chair of Music Theory and History of Silesian Music Culture and of the Chair of Church Music. Since 2016, she has been a Deputy Dean of the Faculty of Music Education, Choral Art and Church Music. Her major interests include the history of Polish music in the 19th century and at the turn of the 20th century, and Polish folk music. She is the authoress of the book entitled *Pieśni solowe Władysława Żeleńskiego* [Władysław Żeleński's solo songs] (2016), scientific papers and entries in *Encyklopedia Wrocławia* [Encyclopaedia of Wrocław], and a co-editor of collective works. She participates in Polish and international symposia, sessions and conferences.

Representation in Music

Katarzyna Szymańska-Stułka
Chopin University of Music in Warsaw

Nebular Structures
in *Lithaniae* by Aleksander Kościów

This article focuses on the effect that space can have on the creative vision of an artist. In this area of my current research, I seek to learn more about the interaction that unfolds between the external and internal space in a composer's vision and in its execution. In my study, I observe how the structure of a composition can be inspired and determined by the space of the world that exists irrespective of humans (as a manifestation of nature), as well as the one that is present in human perception (as an experience, a sensation). One of such analyses – of *Lithaniae* by Aleksander Kościów – is presented below. In this piece, the artist uses 'nebular structures', musical language elements of his own design, specifically composed to serve his artistic vision. As a result of the composer's erudition, we also have access to his theoretical and practical interpretation of this phenomenon [Kościów 2013]. My intention is to supplement this approach with my commentary and propose the concept of space as a medium where the surrounding space serves as a model for form- and sound-based solutions. The unfolding analysis seeks to highlight the relationship between a work of music and the surrounding space while indicating the spatial elements of the composition. The analysis is conducted on three levels to assure that various aspects of the said interactions come to the fore while taking over the leading role in shaping the entire piece.

Nebular structures, micropolyphony, the piece as a landscape

Level 1: The idea of the piece, its function and purpose

The first (highest) level is about the idea, the artistic intent, project and experiment represented by a piece of music. The idea that lies at the foundation of a given composition along with the function and purpose ascribed to it by the composer are the

key to understanding nearly every work. This is also the level that reflects certain principles present in the space surrounding the work and unravelling in its concept. Frequently, the artist experiences the world itself as a work of art in which he/she is a viewer/listener moving freely in the space of sounds and events. This is also the case of *Lithaniae*, which – following the author's intention – should be approached as a landscape [Kościów 2013]. The composition was designed in a way that reduces and softens the effect of external factors responsible for the strict organisation of the piece's perception. While listening to the work, listeners are not bound by its time design and can freely decide which direction to choose in their musical journey. In addition, they can change the trajectory of pitches to follow in their imagination and musical pursuits.

Lithaniae is a spherical work that stands in opposition to works organised by principles of linear narrative. It was the composer's intention to create a piece that abandons the laws of cause-and-effect narrative. Contact with such a work encourages different mechanics of perception [Kościów 2013: 36], which includes freeing oneself from the frames of time, place and predetermined rhythm of the musical narrative. According to the composer, a spherical work:

> […] freely unravels its landscape before listeners, paying little attention to whatever con-
> clusions the latter might have; such a piece is like 'eyesight' (sensory detection), it operates
> intuitively, abandoning the search for logic in favour of a free-style run through the elements
> of the environment [Kościów 2013: 38].

A work based on such assumptions highlights the freedom of perception while naturally opening up to new interpretations. Anticipating itself and tapping into its very essence and own existence, it serves as an infinite field of sound experiments or a phenomenon that takes up different shapes depending on the act of perception. As such, it remains close to the concept of open work by Umberto Eco, who argued that a work of art can fully exist only through a process of interpretation which occurs via active observation – an interaction allowed by the very composition of the work in accordance with the artist's intention [Eco 2008: 99–128].

Consequently, a spherical work encourages the discovery of new meanings through acts of perception – in line with one's sensitivity, perception level and mood. Compared to similar compositional attempts in the past, not only does it abandon the linear style of narration, but it also, decisively and entirely consciously, resigns from the author's role, function and responsibility as the one 'in charge of' the listener's perception. Contemporary music offers, albeit rare, examples of similar actions, for example in the works of Iannis Xenakis (*Pléïades*, *Mists*) or spectralists (Gérard Grisey, *Les espaces acoustiques*); however, in these works, the composer's attention is focused primarily on the structure and sound material of the piece, whereby the dispersion and release effect is a result of experiments conducted in this area. In contrast, *Lithaniae* strives to create as free a field of perception for the listener as possible, making it the main determinant of the composition's idea and structure.

Level 2: The idea in relation to the form and construction of the piece

Moving on to the next level, i.e. the construction of the piece where specific devices are used to reflect the said idea of the work, the composer introduces certain sound formations which he calls 'nebular structures' [Kościów 2013: 79–83]. He refers here to the space of the universe – the cosmos that naturally features nebulous and cloud-like structures. The author of *Lithaniae* says that he is particularly fond of these mysterious objects in space – nebulae – as well as pulsars. Importantly, the former are briefly mentioned also in the composer's prose. Nebulae appear at the beginning of *Przeproś* [Apologise], Kościów's novel about a former astrophysicist; however, they are mentioned 'in a convoluted manner' (as said by the composer/writer himself in an interview of 25 June 2018 conducted by the author of this text).

In his compositional imagination, Kościów operates mostly on free associations, inspirations and impulses derived from the world of phenomena. One should not expect in-depth analyses of natural space in his work on musical concepts and sound objects (although sometimes this is also the case). Therefore, it seems justified to approach his music as a reflection of loose, scattered images of natural phenomena. However, as is typical of a theorist, my curiosity prompts me to at least briefly reflect on how certain forms, in this case nebular structures, manifest themselves in the cosmos and highlight the relationships between them and their sound representations in the analysed piece.

Firstly, let us focus on the general definition of the word. A *nebula* (plural: *nebulae*), Latin for a 'cloud', 'fog', 'mist' or a 'cloud-like patch', can be defined as an object composed of small, light, gas-like particles that create a transparent volatile structure. However, this description seems hardly sufficient. One is immediately eager to follow the path of more complex explorations and turn towards nebular structures that can be found in outer space. In astrophysics, a nebula denotes an interstellar cloud of dust and gas (hydrogen and helium) [Mathis 2018]. Currently, the name refers to clouds of interstellar gas and dust and cloud-like patches of interstellar medium; however, in the past, it was also applied to extragalactic nebulae, now called galaxies [Tylenda 2003: 319]. Nebulae are large-size structures stretching over dozens of light-years. Their observation is possible due to fluorescence processes that occur between the interstellar matter and embedded hot stars. While barely visible themselves, nebulae can be detected through the analysis of spectrum ranges generally invisible to the human eye. The Orion Nebula, occupying an area twice the angular diameter of the full Moon, can actually be viewed with the naked eye; nevertheless, it remained unnoticed to early astronomers [Clark 2018: 98]. Although more concentrated than the space around them, most nebulae are far less dense than any vacuum produced on Earth. Many of them are visible due to the thermal radiation of stars, while others are so scattered that their viewing requires long-term observations with the use of special filters.

Nebulae are frequently star-forming regions. Gas formations merge together, concentrate and form denser clusters that attract other matter. Eventually, such concentrations of interstellar gas and dust become dense enough to form stars. The remaining

material is believed to be used to form asteroid objects. All these processes occur in molecular clouds which constitute parts of nebulae [*Mgławice* 2018].

Nebulae are therefore large-span structures of extremely low density and weight. While highly elusive and difficult to notice themselves, they have a great potential for the formation of new constructs – objects such as stars and planets. Internally dispersed and never obvious, nebulae seem abstract, as if founded on 'what is not there'. Once discovered, they unveil their most spectacular shapes and structure like a precious stone. One can admire them forever, allowing oneself to be entirely consumed by space and time. Time stops here. A similar mechanics of perception is triggered when experiencing a majority of optical phenomena [*Typy…* 2018].

It is also the feature that the composer uses in *Lithaniae*, turning it into a visual-like object that shimmers with colours and shapes to attract the listener's attention. To achieve this effect, Kościów introduces the said nebular structures. Through their construction, shape and the effect they have on the listener, they resemble clouds or nebulae; however, rather than of dust and gaseous particles, they are made of sounds. The sounds form groups or clusters that are similar to nebular objects, both in their nature and impact. This is where specific pitch sets, quasi-noise (murmur-like) effects, cluster formations and micropolyphony play an important role. The composer focuses on the use of sound clouds rather than rigidly defined melic lines in the absence of sharp edges. He often adopts this approach to the musical material in his composition. Of key importance here is the technique resulting in static chords derived from nebular formations – pitch sets of wide distribution which cover medium and large register areas [Kościów 2013: 78].

Level 3: The idea implemented through compositional devices

Studying the analysed phenomenon in musical terms should become far more interesting once we establish the features that the cosmic and sound structures might have in common. They seem to include as follows:

1. Density

It is considered not only as a state but also as something that causes a change to or has an effect on the state, as expressed by thinner texture and dispersion of sounds in space. In chemistry, the term 'nebulisation' refers to the process of atomisation where a solution or a bulk liquid sample is converted into fine particles – an aerosol of fine droplets [*Nebulizacja…* 2018]. It is a method frequently used in spectrochemical analysis. A similar phenomenon can be observed in the musical tissue. Whenever freely distributed in the space of the piece, the musical 'atoms' are embodied by long-lasting static sounds of delicate dynamics and timbre which create nebula-like structures. Maintained in the dynamics of *piano*, high register and subdued colours, the sounds emerge from the initial silence, build a multi-level structure, fade away into *pianissimo*, only to resolve into a local climax (*mezzo forte*) and then disappear yet once again (bars 1–8, see Example 1).

Example 1. Aleksander Kościów, *Lithaniae*, b. 1–7. Reproduced from: Kościów [2013: 70].

Another example of sound nebulae is that of semiquaver passages defining one note that is persistently repeated, giving the impression of a continuant (bar 154ff., p. 18 of the score). The emerging sounds are subtle and blurred, as if eluding our perception with their nuances. Despite their elusiveness, these structures seem to be tonally very saturated. They can be compared to a condensed mass of fine particles that oscillate, fluctuate and are subjected to micro-vibrations. There are so many of them that they tend to accumulate, forming clusters and regions of characteristic timbral effects and a specific texture. These clusters of sounds give rise to the next phases of the composition. By doing so, they seem to resemble the creative regions of nebulae that lead to the formation of new cosmic structures (bar 140ff.).

Time organisation plays a significant role in nebular sound formations. They are made of long stationary sounds of the same pitch, giving the impression of immobility and duration. Through their accumulation, it is possible to achieve denser structures – clusters of sounds. Their changing concentrations in the musical field resemble the intensified, restless parts of nebular structures that also seek to release the accumulated energy. At the minimum level of density, objects or phenomena become transparent, invisible, non-obvious. The imperceptible appears to be absent.

2. Multiplicity

It is an ally of nebular structures that determines their nature. Nebulae are multi-particle, multi-linear and multi-layered constructs. Representing a variety of formations, they are made of elements that define their inner space, colours and multidimensionality. In

Lithaniae, these construction effects are primarily achieved in the strings. The string section continues to split into lines that are played in maximum registers. Importantly, they are made of sustained sounds which result in a structure so dense that it affects the lightness and transparency of the construction. After all, a nebula should be ethereal, vague, rather obscure and highly diffused by nature. The multiplicity of sounds is also achieved through the use of quasi-micropolyphony and clusters which are in fact densely packed sounds, as if glued together (bars 185–188). *Tremolando* in the strings and woodwinds adds to the vibration effect, creating the impression of an even denser structure and greater multidimensionality (bars 188ff.). Yet another type of structure vibrations can be observed in rapid semiquaver passages of septimoles and sextoles, for example in the section from bar 154 onwards.

3. Lightness

It is a typical feature of nebular structures in space. Made of dust and gas particles, they remain extremely light and delicate. Applied also to sound nebulae, the category of 'weight' is another quality of musical composition that attracts attention. As the composer emphasises, one needs an orchestra of extended size and setting – like in *Lithaniae* – to achieve musical nebular structures. However, such an approach poses a risk of 'heavy' sound due to the mass of instruments involved. To minimise this effect, it is necessary to choose the instruments whose sound is light and delicate by nature. String instruments are perfect for this purpose – not only do they produce subtle sounds, but they can also split into multiple lines or sound points, resulting in a varying density. The string parts are nuanced in their progression, providing for a greater sound diversity, for example, semiquaver passages performed *sempre crescendo e decrescendo dentro pp e mp* (*Viola III sola*) in bars 97–99ff. The challenge is to ensure the required sound density while keeping the structure light. This effect is achieved through the use of the *piano* and *pianissimo* dynamics in the nebular sound formations.

4. Colour and subtle beauty

It is amorphous, vibrating, polychromatic, transparent, subtle and non-obvious; all these qualities are reflected through indirect, mysterious and non-obvious sounds. Musical nebular structures are less rigorous in terms of the line (rhythmic fragmentation of sounds) in favour of quasi-sensory elements (subdued dynamics and consistent timbral effects). They feature a transparent, lace-like texture and are characterised by the 'colours of absence', to use the term applied by the French interior and product designer Andrée Putman to describe her artistic language [Putman 2008: 115]. Streams of fragmented string sounds merge into one, often hardly discernible timbre. Their 'colours of concealment'[1] are then interrupted by the interference of brass and percussion instruments. This contrast of broad sound planes is of particular interest. It can be observed between the long-lasting phase of vibrating multi-line structures in the

---

1| A term coined by the author of the article.

strings (bars 124–161) and the subsequent phase of stationary (sustained) sounds also in the part of the strings, with a sharp interference from the woodwinds, brass and percussion instruments (bars 164–185). The said 'colours of absence' are locked in the musical background where the subdued sounds of the strings, in particular violas and cellos, produce muted or penumbral timbral effects, barely contrasting with each other, blurred and essentially undefined.

The harmony of the piece is based on impressionist timbral effects. It features binary formations built from overlapping chords of large spans and homogeneous structure. Consequently, broad tertian chords emerge with added sounds (extended chords) or even atonal pitch sets in the form of sound clouds. The interpenetration of different harmonic structures creates the impression of bipolarity, fluctuation or mutual diffusion along with their saturation and peculiar aggregation [Kościów 2013: 77]. These processes add lightness to the sound formations whose already fine and open-work structure becomes even more diffused and thus more typical of nebular structures.

Lithaniae features long phases of specific sounds that vary in terms of timbre and structure. They can be associated with different types of nebulae observed in space [Tylenda 2003, *Typy…* 2018]. For example, dark nebulae that absorb the visible and ultraviolet light and are recognised as areas of star formation, and reflection nebulae whose faint glow is a result of reflected and scattered star light, could be an inspiration for sound structures of darker colours, built from stationary sounds into a uniform sound mass (for example, sounds of the strings, bars 59–73). On the other hand, bright emission nebulae in which gas is heated to high temperatures by nearby hot stars seem to be reflected in bright and sharper colours, as well as in moments of increased motion in the vibrating sound structure itself (bars 90–120 and 140ff.). The brightness of the sound structures is further enhanced by the internal pulsation among others in flute 1 and clarinet 3 in the section starting with bar 112, where the respective instruments perform their parts in the constant dynamics of the *ppp–p–ppp* pattern.

5. Creativity and motion

It has the ability to give birth to new constructs. Nebular structures have their foci of creativity. As sites where particles 'clump' into larger clusters, nebulae become the cradles of new space objects and continue to change internally. The same happens with the nebulae in *Lithaniae*. They feature places of particular concentrations of sounds that lead to changes in which new sound formations are born. They are like thresholds or boundaries that separate the otherwise uniform sound planes from one another. The composer highlights this rather monotonous landscape by introducing 'variations' in its overall shape. The motion and changes are evoked by percussion instruments whose tissue emerges from the background of the otherwise entirely static structure produced by the strings. Its appearance in the piece seems to be symmetrical – the action of the tubular bells, tam-tam and the bass drum that signals its opening in bar 167 returns in bar 179. At the same time, their parts carry an element of freedom – as the composer says, the space between these interventions is 'loosely organised around

the action of the tam-tam, snare drum and vibrating *tremolando* in bells' [Kościów 2013: 74]. These sections are additionally diversified by the presence of pitch sets in wind instruments – first twice in brass instruments only and then with the sound of woodwinds superimposed on them (bars 147–177). Dynamic operations in the nebular structures, frequently with a clear part of the percussion, may evoke associations with sites of increased density of particles that have the ability to create new forms and constructs. The section between bars 174 and 184 offers a particularly impressive example of this process.

6. Micropolyphony in music and in nature
Wherever nebular structures are formed, the piece's texture reveals a strong tendency to micropolyphony with arrhythmic cluster blocks. The rhythmic plane is heterogeneous and difficult to define, and the melodic line also tends to fade away. These parts show a greater intensity in the cluster formations. The pitch sets indicated by the composer also play an important role here. A set of nine notes emerges already at the beginning of the piece (see Example 1, p. 179). It 'bulges' only locally to eventually freeze in the form of a static cluster. Subsequently, it gives way to another set of seven notes (bars 9–11). Importantly, it emerges from *niente* only to go to *mezzo forte* and then fade away back into *niente*.

　　Micropolyphony makes it possible to achieve amorphous sound formations and obtain the required sound density while maintaining maximum lightness. The composer of *Lithaniae* defines micropolyphony, after György Ligeti, as a highly dense texture that results in colourful and intense sound complexes in aural perception. It is a composite, dense and imitative texture perceived by listeners as a dynamic sequence of cluster chords. Ligeti presented it in his *Lux Aeterna* for a 16-part mixed choir, a piece from 1966, best known from Stanley Kubrick's *2001: A Space Odyssey*. It is worth highlighting that micropolyphony in *Lithaniae* does not result in entirely static formations. The latter are subject to a specific motion – the pitch sets first emerge from the space, then culminate and, consequently, fade away. One can also observe the interpenetration of the sound structures, for example in the strings and wind instruments, and the use of diagonal patterns. The pitch sets arise from broad structures in *niente*, reach a certain dynamic level and then, plunge back into *niente* (bar 19ff.) [Kościów 2013: 73]. They emerge from and vanish into nonexistence.

Non-obvious, apparently absent, imperceptible

Many gas clouds in outer space can only be detected by having their spectrum analysed in ranges of wavelengths that are invisible to the human eye. Extremely delicate, nuanced and apparently transparent, they form nearly imperceptible and therefore non-obvious structures. In music, this nebula-like non-obviousness is recreated as an illusion of planes and the resulting perspective where perception continues to evolve

as 'it fills up the content'. The content is unveiled by listeners who, surrounded by the environment of the piece, become 'consumed' in their perception 'not as a result of traditional approaches to a musical idea or narrative, but by cancelling the latter' [Kościów 2013: 78]. This is reflected in the use of long planes, unhurried subjective time and lack of motifs traditionally defined as suspense-building chains of easily recognisable and interpretable elements.

The analysed nebular structures have lives of their own. Their insides are filled with motion and change, as displayed for example by dynamic operations, internal pulsation and glissando. They can also be made of micropassages of sounds, with a single sound as if broken into finer particles. This results in multiplied quasi-vibrations where sounds of short rhythmic values succeed one another in fast motifs of limited interval spans. Although they are not vibrations by definition, they behave like ones and give such an impression to listeners. The overlapping structures are saturated with selected common sounds, adding to the overall coherence of the former.

Aleksander Kościów describes nebular structures as amorphous – devoid of a distinct melodic line, rhythmic organisation and clearly defined harmony [Kościów 2013: 50]. The sound achieved through such a construction seems blurred, diffused and difficult to define and hear at times. In this sense, it is consistent with the nature of nebular structures that are often invisible to the naked eye. Glissandos in the part of the strings, for example in bars 70–72, give the impression of a hesitated, blurred and undetermined pitch. They also have a consolidating function – they merge the pitches into one whole and solidify the sound mass into a more cohesive construct by applying the sound particles in specific registers and scales.

Conclusions

A journey through the world of music created by Aleksander Kościów in *Lithaniae* prompts a reflection on what can be found beyond the horizon and the hyper-realistic images that transcend reality. The art of constructing sounds embedded in nebular sound structures – free from traditional elements of music, founded on the density and diffusion of sounds, and formations of different weights and saturations – adds depth to the music, further developing its timbral, textural and overall sound qualities. The resulting narrative emanates strength and offers a vast space for cognition processes, discoveries and conclusions which, as the composer intended, contribute to the liberation of the listener's perception and imagination. The specific structure of the work is achieved through the multiplication of sound designs, domination of long planes, experience of unhurried subjective time and lack of suspense-building motifs that could be subject to predetermined interpretations. The sound environment that unfolds around the listener is based on the sound space that continues to change as it fills up in the listener's perception. The impact of the nebular forms can be seen in various areas. They can be admired for their beauty, extreme attention to detail and sophistication of

internal structures. The latter are never static, remain in constant motion, presenting the subtle dynamics of colour, luminosity, intensity and the state of apparent absence. This piece proves how an inspiration derived from the space of nature can penetrate into the very core of a composition – by providing an idea and the basis for the latter, it effectively forms the sound space for a work of music.

Translation from Polish: *Małgorzata Sobczak*

Bibliography

Clark, Roger N., 1990, *Visual Astronomy of the Deep Sky*, Cambridge, Massachusetts: Cambridge University Press, online: https://books.google.pl/books?id=gCI9AAAAIAAJ&pg=PA98&redir_esc=y#v=onepage&q&f=false [accessed 12 July 2018].

Eco, Umberto, 2008, *Dzieło otwarte. Forma i nieokreśloność w poetykach współczesnych*, [orig. title: *The Open Work*], transl. by Alina Kreisberg, Krzysztof Żaboklicki et al., Warszawa: W.A.B.

Kościów, Aleksander, 2012, *Lithaniae*, score in electronic version, composer's archive.

Kościów, Aleksander, 2013, *Lithaniae: dzieło jako krajobraz. Autorefleksja twórcy*, [Lithaniae: A work as a landscape. Composer's self-reflection], Warszawa: Chopin University of Music.

Mathis, John S., 2018, Nebula, in: *Encyclopaedia Britannica*, online: https://www.britannica.com/science/nebula [accessed 12 July 2018].

Mgławice [Nebulae], 2018, in: *Encyklopedia PWN* [Ecyclopaedia of Polish Science Publishers], online: https://encyklopedia.pwn.pl/haslo/mglawice;3940334.html [accessed 12 July 2018].

Nebulizacja [Nebulisation], 2018, in: *Encyklopedia PWN* [Ecyclopaedia of Polish Science Publishers], online: https://encyklopedia.pwn.pl/haslo/nebulizacja;3946400.html [accessed 12 June 2018].

Putman, Andrée, 2008, an interview for *Elle Decoration*, no. 4, p. 115.

Tylenda, Romuald, 2003, Mgławice, in: Jan Wojnowski (ed.), *Wielka Encyklopedia PWN*, [The great enyclopaedia of Polish Science Publishers], vol. 17, Warszawa: PWN.

Typy mgławic [Types of nebulae], 2018, online: https://pl.wikipedia.org/wiki/Mg%C5%82awica [accessed 12 July 2018].

Nebular Structures in *Lithaniae* by Aleksander Kościów

Summary

As a continuation of her research on space in music, the author proposes to reflect on how music can be inspired and determined by physical space that exists irrespective of humans (as a physical and mathematical sphere) and the one present in human perception (as an experience, a sensation). In contemporary music, we find sound systems inspired by various phenomena of the external world. They include among others: sound clouds in the works by Iannis Xenakis (*Mists*), nebular structures in *Lithaniae* by Aleksander Kościów and constellation systems in *Macrocosmos* by George Crumb. This article presents an analysis of the sound phenomena and relationships between structures existing in physical (outer) space and their musical counterparts based on the example of *Lithaniae* by Aleksander Kościów. The main ideas of musical nebulae are discussed, and the concept of space is considered as a medium of form and, effectively, the source of inspiration for the composition.

Katarzyna Szymańska-Stułka

PhD, Associate Professor at the Chopin University of Music, music theorist. In her research, she focuses on theoretical analysis of works of music in relation to their philosophical and cultural background and on works of Polish composers. She is the author of the following books: *'Harnasie' Karola Szymanowskiego. Poziomy istnienia dzieła* ['Harnasie' by Karol Szymanowski. Levels of the existence of the work] (1997), *Idiom polski w twórczości Andrzeja Panufnika* [Polish idiom in Andrzej Panufik's works] (2006), *Idea przestrzeni w muzyce* [The idea of space in music] (2015), and of numerous articles: *Dimensions of Time and Space in Music* (2009), *Space with Reference to the Artistic Tendencies of Art Nouveau in Gustav Mahler's Symphonies* (2012), *Das räumliche Wesen der Monodie in Bezug auf den kulturellen Hintergrund* (2012), *'Theatre of Sounds' Concept in Music* (2014), *Music and Architecture in Spacious Connections* (2017), *Visual Space in Polish Renaissance Music* (2018), *Beethoven's Relationship with Architecture – Notes on a Symphony Frozen in a Solid Mass* (Kraków, 2018), *Modern Motet Style in Paweł Łukaszewski's Music* (Florence, 2019), *'More than Good Shape' – The Bauhaus Ideas in Polish and European Music* (Vienna, 2019), *Tension in Musical Space – Construction, Emotion, Meaning* (Katowice, 2019), *Barbara Skarga's 'Trace and Presence' as an Intertextual Category in Music: The Case of Dariusz Przybylski's 'Schübler Choräle' for Organ, Op. 48* (in: *Dialogic Composition: Intertextuality in Music*, London: Routledge Publisher, 2020), *Complex Symmetry in 'Pentasonata' by Andrzej Panufnik* (*Symmetry: Culture and Science* journal, 2020). Currently, she is continuing her research on musical space in composition (*Space as a Source of Compositional Strategies*).

Katarzyna Bartos
The Karol Lipiński Academy of Music in Wrocław

On a Sacred Scarab's Trail – *Reportage II 'Figures on the Sand'* by Grażyna Pstrokońska-Nawratil

Among many Polish contemporary composers, Grażyna Pstrokońska-Nawratil is one of the most interesting. She does not only write music, but is also an author of articles on philosophy and aesthetics of the art of sounds. In 2005, in her article, she proposed to use the term *ecomusic*, which means 'a human-friendly art of sounds inspired by nature' [Pstrokońska-Nawratil 2005: 145]. As she observed:

> Music is an audio organism. Its duration progresses in time and space. When stopped, it dies, similarly to other living organisms or stars in space. Music is entirely subject to the rules of life: it is born, grows, fades – and dies. It is renewable (it appears with every performance); it can reincarnate! (it is reborn in a new form – sometimes centuries later, with a different look, e.g. played on different instruments and with new orchestration). As a genre, it is subject to continuous development. At the same time, it is a permanent, live chronicle of our life [Pstrokońska-Nawratil 2005: 144–145].

The composer is inspired by the world around her and tries to capture its beauty. She claims that 'Nature […] is an endless, and still the most beautiful, source of inspiration for humans. Creating *friendly art*, we give back but a fraction of what we have received' [Pstrokońska-Nawratil 2005: 150]. As we take a look at her output, we can see that almost all of her musical pieces can be considered as a human-friendly art of nature-inspired sounds. It is reflected in her words: 'I like ecomusic that carries fog, rains, rivers, seas, oceans, forests and mountains, winds, birds, stars and cosmos; that is beautiful and true, although it is only – art…' [Pstrokońska-Nawratil 2005: 150].

Because the composer loves travelling, she has been able to observe nature from many different places around the globe. Almost every trip is a source of inspiration for her compositions. Being a good observer, she shares her ideas of various sound-spheres with others. When asked in an interview for *Przekrój* by Jan Pelczar about the sound of the desert, Grażyna Pstrokońska-Nawratil said that it 'murmurs' [Pelczar, Pstrokońska-Nawratil 2019]. It is not surprising that this mysterious sound inspired her to write

a musical piece. The composition is entitled *Reportaż II 'Figury na piasku'* (*Reportage II 'Figures on the Sand'*), and it is the topic of this article, which aims to examine how Grażyna Pstrokońska-Nawratil captured the sound-sphere of Egypt. Semiotic tools are employed in the analysis. With the attention being paid to signs – musical and non-musical ones – used in *Reportage II*, the focus is on how the artist presented the outer-piece reality in her composition.

Egyptian sound-sphere as a source of inspiration

The first time the composer got to know the culture of Egypt was in the Louvre in the late 1970s, when she was a student at Paris Conservatoire. Almost three decades later, in 2007, she went on vacation with her husband to Egypt. They travelled up the Nile on a boat and admired the architecture of Cairo. One of the composer's most interesting memories from the visit was that of the sun on the desert. She said that the colours of the sunset in Egypt were totally different from anything she had seen – they were intense and deep. The composer found out that the sun disappeared suddenly, followed by a dark night. She also experienced a different sound-sphere, especially because of differences in the qualities of sounds and the way they spread in the dry and warm air.[1] Pstrokońska-Nawratil started sketching a musical composition in order to capture the extraordinary atmosphere of the Egyptian desert. In 2014, she finished composing her *Reportage II 'Figures on the Sand'*.

Reportages – a cycle and a musical genre

The name of the cycle – *Reportages* – comes from the composer herself, who wanted, similarly to literature or photography, to give the listener an impression of the place she visited. In literature, a reportage is understood as a journalistic genre that developed around the mid-19th century. It was derived from travel diaries, letters and direct observations of various situations. Drawing inspiration from this genre, in her musical reportages, the composer intends to capture the sound-sphere of a country or a particular place. As she said:

> For several years now, I have been able to travel for pleasure and to fulfil my dreams (earlier, the time allowed for artistic trips). The dominant elements of these expeditions are not necessarily the attractions listed in Baedekers. My reportages are faithful representations of unusual places, with their colours, temperatures, vibrations and magic, translated into the sound dimension; they are whole images stopped and captured right there in a musical frame, and thus immortalised and passed on [Bigda 2014].

---

1 | Based on information provided by Grażyna Pstrokońska-Nawratil in an interview with the author of this article, conducted in Wrocław in January 2020.

The prototype of this genre, although not called a reportage at the time, was *…como el sol y la mar…* – a concerto for flute and orchestra (2007) from the cycle *Myśląc o Vivaldim* [Thinking of Vivaldi].[2] The cycle of *Reportages* consists now of seven musical pieces. The composer uses both Polish and English titles of the compositions, sometimes interchangeably; in some cases, only an English version of the title exists. The table below summarises the cycle of reportages by presenting the titles and subtitles of the compositions, their dates of creation, instrumentation and the countries whose sound-sphere inspired the composer (see Table 1).

Table 1. Summary of Grażyna Pstrokońska-Nawratil's cycle of *Reportages*. Author's own elaboration.

Number in the cycle	Date of creation	Title	Subtitle	Instrumentation	Country that inspired the composer
I	2009	*Niedziela Palmowa w Nazareth / Palm Sunday in Nazareth*	–	saxophone, percussion and organ	Israel
II	2014	*Figury na piasku / Figures on the Sand*	*…albo wędrówki odwiecznego skarabeusza…* […or a perennial scarab's wanders…]	1st ver. flute quartet 2nd ver. flute quintet	Egypt
III	2011	*ICE-LAND*	*…tęczowe mosty nad Dettifoss… / …Rainbow Bridges over Dettifoss…*	amplified harp and string orchestra	Iceland
IV	2018	*Ring of Tara*	*…The Time Machine…*	percussion octet	Ireland
V	2019	*Ao-tea-roa*	*Kraina długich-białych-obłoków / The Land of Long White Clouds*	amplified harpsichord and chamber orchestra	New Zealand
VI	2019	*Landmannalaugar Sonata*	–	two flutes and harpsichord	Iceland
VII	2020	*Słowik i kamień / The Nightingale and the Stone*	–	percussion and piano quartet	Japan

---

2| For more on that composition, see Bartos [2020].

The commissioning of *Reportage II 'Figures on the Sand'*

In its original form, the composition was written for flute and string trio and finished on 30 November 2014. It was commissioned by the Oskar Kolberg Philharmonic Orchestra in Kielce as part of the Ministry of Culture and National Heritage's programme 'Composers' Commissions for the years 2014/2015'. The first performance of this version of the piece, by the FourTune Quartet, took place in Kielce on 14 April 2015. It was played by Łukasz Długosz (flute), Radosław Pujanek (violin), Katarzyna Budnik-Gałązka (viola) and Tomasz Daroch (cello). The electronic version of the score was made by Grzegorz Wierzba. In 2019, the composer revised the piece and added one more instrument. The electronic version of the piece for flute quintet was prepared by Michał Ziółkowski. The later version of *Reportage II* is the one that is closer to the composer's vision of the piece, and to honour her wishes, I shall focus on this version in my discussion of the piece.

Titles

In *Reportage II*, the composer used several signs, both musical and non-musical, to represent the outer-piece reality. The first of those is connected with the title and subtitle of the composition. The artist seeks to direct one's attention to visions of sand and desert. The piece is subtitled *…albo wędrówki odwiecznego skarabeusza…* […or a perennial scarab's wanders…]. The word 'scarab', although it is a name of a beetle that lives almost everywhere around the globe, is connected in a specific way with Egyptian beliefs. The animal was identified with the god of the rising sun – Chepri, who was associated with the revival and resurrection, the cycle of life and death. Scientists have recently found out that ancient Egyptians' beliefs in supernatural and astrological skills of scarabs were well-grounded. These small animals orientate themselves in space based on the constellations of stars, especially the Milky Way [Dacke, et al. 2013].

    Reportage II consists of three movements, played *attacca*, entitled: *…na krawędzi nocy…* […at the edge of the night…], *…zasypana opowieść…* […covered-up story…] and *…pamięć pustyni…* […desert's memory…]. In each of them, a different 'film frame' is suggested – in the first and the third one, it is a picture of the desert, in the second one – a muezzin's recitation. The title of the composition evokes the wanderings of a scarab beginning in the desert when the first rays of the sun shine upon it and ends in the same place at sunset.

Musical signs

To depict the desert's sonosphere, the composer carefully selected the instrumentation. The group of instruments is quite atypical: it includes a flute (*grande*, *alto*, *basso*), two violins, a viola and a cello. In the first movement, percussion instruments – metal sticks and a *profondo* gong – are used, as well as string instruments, rubbed with a piece of

paper (see Example 1). In this movement, the flautist plays on the *basso* and *alto* flute, in the second and third movements – on the *grande*. The use of such instruments is intentional and serves to represent the meaning of each part of the musical piece.

- na krawędzi nocy -

misterioso. tempo comodo

Flauto basso

∅ - szum
ciemny, tajemniczy szum - jak "oddech pustyni"
senza arco

simile

pppp

* trzymać instrument na kolanach
** szum; (vno, vla) pocierać delikatnie kartką papieru o pudło rezonansowe;
efekt można uzyskać także poprzez wykorzystanie małych marakasów lub grzechotek
*** uderzyć delikatnie w zawieszony, metalowy pręcik drugim pręcikiem
**** efekt perkusyjny; uderzać opuszkami złożonych palców o dekę instrumentu; różnicować wysokość brzmienia;
można opuszczać niektóre uderzenia z zachowaniem pulsu. Grać rubato z pulsującym cresc. i dim.
***** ad libitum: imitować delikatne poszumy wiatru na sylabach sz-u, sz-y, sz-i;
efekt musi się wtopić w szum instrumentalny (zgodność dynamiczna)

Example 1. Grażyna Pstrokońska-Nawratil, *Reportage II 'Figures on the Sand'*, 1st movt *…na krawędzi nocy…* […at the edge of the night…], b. 1–6: the use of atypical instrumentation and unconventional articulation. Reproduced from: Pstrokońska-Nawratil [2014b: 3].

Unconventional articulation plays an important role in the reportage. It could be divided into two categories. The first one would include means of articulation imitating the sounds of nature. The second would comprise those that help to achieve a certain soundscape, but are not based on imitation. Most of them are of sonoristic provenance. Different types of articulation used by the composers are presented in Table 2 (pp. 192–193).

Another way to depict the Egyptian sound-sphere is the use of a symmetrical scale that consists of the notes C, D, E-flat, F-sharp, G, A, B-flat and C-sharp (see Example 2, p. 192). In the third movement of the piece, E-flat should be played lower and F-sharp higher than in equal temperament. The composer also uses microtones, especially in the second movement, where the flute imitates a muezzin's call to prayer. There are also many ornaments, vibration, glissandi, repetitions of notes, trills, and playing combined with singing. Additionally, the movement is described by the words *molto rubato, poco improvisando*.

Example 2. Grażyna Pstrokońska-Nawratil, *Reportage II 'Figures on the Sand'*, 3rd movt …*pamięć pustyni…* […desert's memory…], b. 189–190: the use of a symmetrical scale. Reproduced from: Pstrokońska-Nawratil [2014b: 31].

Table 2. Sound effects used to depict the Egyptian sound-sphere. Author's own elaboration.

Instrumental parts	Techniques that help to imitate extra-musical reality	Sound effects not connected with imitation of extra-musical reality
In the flute part	'dark, mysterious hum – like a "breath of the desert"'; overblowing that resembles a whistle; adding sounds like s-sz with additional lightening and darkening of the timbre – 'wind effect'; rapid attack on the pitch (like steps sliding on sand); playing in low dynamics with glissandi between pitches, resembling sighs; '"shooting" with air ("whizz")'; imitating a muezzin's recitation; 'cracking voice', '"scrubbing with sound" – like sand lashed by the wind' [Pstrokońska-Nawratil 2014b: 3, 5, 7, 15, 17, 40]	frullato; humming vibration; 'pumping' the sound; hum at the edge of sound; multiphonics

Instrumental parts	Techniques that help to imitate extra-musical reality	Sound effects not connected with imitation of extra-musical reality
In the string instruments' parts	tambourine effect; 'glissando slipping' that imitates melismas of muezzins; playing at the edge of audibility, similar to a murmur, like 'wind blowing'; glissando to the highest possible pitch, 'like firecrackers' [Pstrokońska-Nawratil 2014b: 29, 31, 43]	percussion effects; rubbing the resonance box with a sheet of paper; knocking on the instrument; tremolo with fingers; glissando-pizzicato on the string shortened with a fingernail; double-stop glissando with microtones; flageolet-arpeggios with the string being pushed harder; metallic timbre; Bartok's pizzicato; staccato-portato; microtones; double-stops played like harmonics; knocking on the resonance box with fingernails; stomping

Narration

The narrative in the piece proceeds almost without any breaks from the first movement to the third. The composition begins with a musical depiction of the desert in a mystical (*misterioso*) time between day and night. The sounds of the *basso* flute, gong or metal sticks illustrate the moment right before the sunrise. Hums of the flute are accompanied by the knocking on and rubbing of the resonance boxes of the string instruments with a piece of paper. The desert seems to breathe, to move; there is also a musical representation of someone's footsteps on the sand. The music intensifies gradually, and less and less hums are played. The melody in bars 98 to 191 in the *alto* flute is supposed to sound like sighs; then, flageolets, trills, pizzicato and glissando illustrate the moving sand (bars 114–115). The music develops slowly and freely; its run is stopped by moments of waiting (rests).

The muezzin's recitation, represented by a melody full of ornaments and vibration in the *alto* flute in the movement entitled …*zasypana opowieść*…, is accompanied by contrasting sounds of the string instruments (see Example 3, p. 194). Here, the composer uses such techniques as playing on the bridge and Bartok's pizzicato. The flute is 'telling' its story full of bold ornaments and melismas. From bar 163, the instruments imitate each other – there are two identical canons presented. The subject shown in the cello and viola is then played with a delay and in inversion by the flute and two violins. The slowing down and accelerating, along with a thickening of texture thanks to the use of shorter rhythmic values, leads to the section in which the flute plays a long-note melody and the string instruments play figuration. Also, the technique of shifting structures[3] [Pstrokońska-Nawratil 1998: 48] is used here (bars 171–178), which is idiomatic

---

3| The composer uses one structure (melodic, rhythmic, harmonic, but also colouristic, temporal or spacial) and shifts it in different directions. Because of that, an interesting sound effect occurs,

Example 3. Grażyna Pstrokońska-Nawratil, *Reportage II 'Figures on the Sand'*, 2nd movt …*zasypana opowieść…* […covered-up story…], b. 148–150: representation of a muezzin's call. Reproduced from: Pstrokońska-Nawratil [2014b: 20].

to Pstrokońska-Nawratil's music. After asynchronous glissando slides, the character changes in bar 182: the instruments repeat percussion-like sounds now.

Gradual quietening and synchronisation lead to the final part of the concerto entitled …*pamięć pustyni…* It begins with two bars of a cello solo, where the instrument plays *col legno* semiquaver notes in $\frac{5}{4}$ metre in the *vivace* tempo. There is a pizzicato on each first and fourth beat of the bar. The narrative in this movement resembles a *perpetuum mobile* – motoric figures are played in unison by all of the instruments in semiquaver notes. The composer described the movement as *ballo*, which draws attention to its dance-like character. The string instruments are played by shifting the bow from the bridge to the neck and back. This results in an effect similar to the blowing of the wind. The dynamics gradually increase and decrease, while melodies wave along. In bar 198, the constant pulsation is underlined by Bartók's pizzicato. Wild, synchronous figurations end in bar 211, where figures played *accelerando possibile* are used, leading to the lowest sounds possible. In bar 214, all of the instruments play in unison again, but with a different articulation: the flute plays *frullato*, the string instruments – *staccato*. The composer also calls on the players to stomp their feet and on the string instruments to be played with heavy bow pressure at the frog. From bar 223 (*presto furioso*), repeated sounds resemble 'sand lashed by the wind' [Pstrokońska-Nawratil 2014b: 40]. The culmination of intensified and increasingly loud figurations arrives at the segment

which is similar to a flickering cluster. The technique was inspired by both nature (observation of high and low tides) and culture (polyphony).

starting from bar 233. Here, the composer asks the performers to play the lowest notes possible, *forte fortissimo possibile con tutta forza*. In bar 234, whistling and glissando from the highest possible pitch downwards begin. These sounds resemble firecrackers and are played *ffff*; the dynamics gradually falling to *pp*.

The coda begins in bar 245 with the cello playing a constant semiquaver-note pulsation, a characteristic feature of this part of the composition. This forms the background for murmurs in the flute and harmonics in the violins and viola parts. Flageolets (sometimes double) played on the string instruments from bar 254 change step by step into more murmurs. At the end of the composition, the dynamics, as well as the tempo, decrease gradually. This is accompanied by a delicate knocking of metal sticks.

In three smoothly interconnected musical depictions, the composer represents the atmosphere and colours of the Egyptian desert. In the first movement, presented in a mystical time just before dawn, she uses dark murmurs, thus illustrating the soundsphere of a mysterious desert shrouded in darkness, where the wind is blowing gently or loudly, changing the shapes of dunes. The use of the *basso*, *alto* and *grande* flutes helps to depict the differences between each stage of the sunrise. In the second movement, the composer tries to capture the echoes of the muezzin's calls, so omnipresent in the soundscape of Egypt. They seem to come from far away, but at the same time they can be heard even upon the sand dunes. The last movement, a kind of *perpetuum mobile*, is a dance of the desert. In this way, the composer takes the listener on the trail of a perennial scarab.

Bibliography

Scores

Pstrokońska-Nawratil, Grażyna, 2014a, *Reportaż II 'Figury na piasku'* [Reportage II 'Figures on the sand], first version, electronic version of the score made by Grzegorz Wierzba, from the composer's archives.

Pstrokońska-Nawratil, Grażyna, 2014b, *Reportaż II 'Figury na piasku'* [Reportage II 'Figures on the sand], second version, electronic version of the score ed. by Michał Ziółkowski, from the composer's archives.

Literature

Bartos, Katarzyna, 2019, The Concept of Ecomusic in the Works by Grażyna Pstrokońska-Nawratil, in: Anna Granat-Janki et al. (eds), *Musical Analysis. Historia – Theoria – Praxis*, vol. 5, Wrocław: Wydawnictwo Akademii Muzycznej im. Karola Lipińskiego we Wrocławiu, pp. 263–274.

Bartos, Katarzyna, 2020, Musical Souvenir from the Gulf of Mexico – '…como el sol y la mar…' by Grażyna Pstrokońska-Nawratil, in: Anna Granat-Janki et al. (eds), *Tradycje śląskiej kultury muzycznej*, vol. 15, Wrocław: Wydawnictwo Akademii Muzycznej im. Karola Lipińskiego we Wrocławiu, pp. 357–368.

Bigda, Beata, 2014, *Myślenie dźwiękiem. Z profesor Grażyną Pstrokońską-Nawratil rozmawia Beata Bigda* [Thinking with sound. A conversation with Professor Grażyna Pstrokońska--Nawratil], online: http://beabard.blogspot.ca/2016/09/myslenie-dzwiekiem.html [accessed 6 April 2021].

Dacke, Marie, et al., 2013, Dung Beetles Use the Milky Way for Orientation, *Current Biology*, vol. 23, online: https://www.researchgate.net/publication/235374810_Dung_Beetles_Use_the_Milky_Way_for_Orientation [accessed 22 December 2020].

Pawłowska, Małgorzata, 2016, *Muzyczne narracje o kochankach z Werony* [Music narrations about lovers from Verona], Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika w Toruniu.

Pelczar, Jan, Pstrokońska-Nawratil, Grażyna, 2019, Słuchając gwiazd [Listening to the stars], *Przekrój*, no. 4 (3567), online: https://przekroj.pl/kultura/sluchajac-gwiazd-jan-pelczar [accessed 22 December 2020].

Pstrokońska-Nawratil, Grażyna, 1998, Muzyka i morze [Music and the sea], in: Janusz Krassowski (ed.), *Dzieło muzyczne między inspiracją a refleksją* [A musical work between inspiration and reflection], commemorative book on the 60th anniversary of Marek Podhajski's birthday, Gdańsk: Wydawnictwo Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku, pp. 45–89.

Pstrokońska-Nawratil, Grażyna, 2005, Ekomuzyka [Ecomusic], in: Jan Mozrzymas (ed.), *O naturze i kulturze* [About nature and culture], Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, pp. 143–158.

On a Sacred Scarab's Trail – *Reportage II 'Figures on the Sand'* by Grażyna Pstrokońska-Nawratil

Summary

Asked in an interview for *Przekrój* by Jan Pelczar about the sound of desert, Grażyna Pstrokońska--Nawratil said that it 'murmurs'. Both the sonosphere of the desert and the remarkable experience of a trip to Egypt in 2007 influenced the creation of her *Reportage II 'Figures on the Sand'*. In this piece, finished in 2014, the composer wanted to capture the extraordinary atmosphere of the Egyptian desert, with its murmur, muezzin's recitation and dance of grains of sand. The composition consists of three movements: *…na krawędzi nocy…* […at the edge of the night…], *…zasypana opowieść…* […covered-up story…] and *…pamięć pustyni…* […desert's memory…]. Semiotic tools are employed in the analysis. Paying attention to signs, both musical and non-musical, used in *Reportage II*, the author tries to explain how the artist presented the outer-piece reality in her composition.

Katarzyna Bartos

Doctor, music theorist, musicologist, literary scholar. Teaching Assistant at the Karol Lipiński Academy of Music in Wrocław, Poland. She defended her PhD dissertation at the Music Academy in Kraków, Poland. She was a scholarship holder of the Erasmus program, studying at the University of Music and Performing Arts, Vienna. She is a trained teacher of the Music Together® Program. She took part in the 'Masters of Didactics' Program at the University of Groningen, Netherlands.

As a music theorist, she has given lectures in Austria, Great Britain, Greece, Lithuania, Norway, Poland, Portugal, Serbia and Switzerland. She is an author of 30 articles on music, both scientific and popular. Her musical interests are centred around contemporary music and its aesthetics, analysis and interpretation.

Genology

Anna Granat-Janki
The Karol Lipiński Academy of Music in Wrocław

Agata Zubel's Experiments with the Opera – Towards Genre Variety

One of the music genres that underwent profound transformations in the 20th century was the opera. This process of change culminated in the time of the second musical avant-garde in the latter half of the 20th century. It was also then that the 'twilight' of the opera was foretold. However, in postmodernism, the interest in the opera increased and a new preference for mixed genres and hybrid forms developed [Danuser 1984: 400].[1] This trend continued in the 21st century. Moreover, under the impact of the performative turn, operatic works began to focus on events, thus accentuating the causative effect of artistic actions. This marked the shift from textuality (i.e. the principle of narrativity and the traditional way of setting text to music) to performativity [Biernacki, Pasiecznik 2012: 5–10]. Today, the opera still enjoys popularity, although it lives on beyond the canon of tradition. Certainly, it is not a genre based on convention any longer. When discussing the transformation of the opera genre in the 20th century, it should be noted that its constitutive features such as text, function, cast and formal model have lost their importance [Mika 2008]. The aria, in the traditional sense of the term, was almost completely discarded, recitatives were often replaced by text recitation, the role of choruses changed, and the remaining operatic elements acquired new functions [Derkowska 2013]. The structural hierarchies of elements underpinning traditional operatic works were redefined, and disintegration at the micro-formal level entailed decomposition of the macro-form – for this reason, elements of other musical and non-musical genres, such as ballet, oratorio, pantomime or theatre, were introduced to operatic works. Although they were not new to the opera and, in fact, had become an inherent part of its historical development, in no other historical period was the process of genre synthesis as intensive as in the second half of the 20th century. The appropriation of features of various genres and the turn towards a pure event, towards

---

1| For more on genre transformations in the music of the 20th century, see Dahlhaus [1973].

performance, became an artistic strategy and a source of many interesting artistic experiments. Among them, one should mention operatic works by such composers as Salvatore Sciarrino, Heiner Goebbels, Helmut Lachenmann, Bernhard Lang and Georges Aperghis among others.[2] Genre-mixing, hybridisation and performativity are the features of the modern opera. It is still a multimedia kind of art, as it used to be, but the manner in which it merges within itself various artistic practices has changed.

The constant quest for new solutions within the opera genre is a characteristic feature of Agata Zubel's artistic activity. She is one of the most outstanding Polish composers of the middle generation, and the opera genre is particularly close to her heart because of her parallel career as a vocalist of worldwide renown. At the same time, however, she has always found it difficult to accept the artificial nature of the opera.[3] This inner conflict inspired the composer to search for new solutions in her subsequent works employing stage dramaturgy.

Agata Zubel made an attempt at addressing the question of what the opera was to her in the work entitled *Between*, composed in 2008.[4] It is a mini-opera for voice, dancers and electronics – an example of a work combining the features of opera, ballet and dramatic theatre. It lacks an important element of an operatic work, that is the libretto, and it has no text-determined plot. Its abstract content is conveyed by the singer, who is the pillar of the opera. The composer's intention was to create a work that 'would be based on the very core of the genre' [Nowicka 2017], that is on the human voice as a means of conveying content and emotions [Granat-Janki 2015]. The voice is the only operatic element that has been retained, as there is tape music instead of an orchestra, and stage design has been replaced by a video projected from the back of the stage. Unfortunately, the vocal part has been devoid of meaningful content, as the vocalist sings incomprehensible words in an imaginary language. Zubel's aim was to show the rich emotional layer that lies beyond words [Szczecińska 2010a: 3; Zubel 2015]. In order to reinforce the emotional message, she explored the potential of vocal expression, articulation and dynamics, and employed non-standard types of sound. The musical layer is enhanced by dance, and that is why the composer called her work an opera-ballet. This medium is also a means of non-verbal communication with the audience which takes place on the emotional level. *Between* is an inter-genre work that breaks almost all established genre patterns [Szczecińska 2010b].

2| For the discussion of the modern opera, see Biernacki, Pasiecznik [2012].

3| The composer has discussed her problems with the opera genre in an interview entitled *Mam problem z operą* [I have a problem with the opera], conducted by Anna Skulska for the Polish Radio. Zubel admitted: 'The opera with its artificial nature was a problematic genre to me, and for many years I couldn't come to terms with it. Does it have to be like that, or can it be different? I was constantly searching for answers to these questions in my subsequent works employing stage dramaturgy' [*Agata…* 2012]. See also Szczecińska [2010a: 3].

4| The opera *Between* was commissioned by the Great Theatre – National Opera in Warsaw. The Polish premiere took place in 2010. It was directed by Maja Kleczewska.

Another example of a genre hybrid is Zubel's second opera *Oresteja* [Oresteia] according to Aeschylus. The libretto was written by Maja Kleczewska, who also directed the performance. The work was commissioned in 2012 by the Great Theatre – National Opera in Warsaw and staged therein. It is composed for vocal soloists, actors, choir, percussion and electronics. In this modern version of the ancient Greek tragedy of *Oresteia*, musical fragments are interwoven with stage actors' parts. The choir and the soloists sing or speak, and the actors recite fragments of the ancient text against the background of music [Malatyńska-Stankiewicz 2012: 9]. The work consists of two acts divided into scenes. *Oresteja* is an experiment, an attempt at combining two genres: opera and drama. Its staging requires creativity and cooperation between the director and the composer.[5]

The opera *Bildbeschreibung* shows a new approach to the operatic genre. Commissioned by the Klangforum Wien and the Adam Mickiewicz Institute,[6] it was composed in 2016 for two voices, instrumental ensemble (24 musicians) and electronics. Agata Zubel called it an opera-form. In this work, she synthesised all her previous experiences with the dramatic musical form. It is an elaborate musical composition that lasts almost two hours. It was premiered in Bolzano during the Transart Festival in 2018, and then performed at the 'Warsaw Autumn' festival in Warsaw and at the Konzerthaus in Vienna in the same year. The composition has so far only been presented in a concert version, but not staged.

The opera was composed to the text entitled *Bildbeschreibung* (*Description of a Picture*) [Müller 2005] by the outstanding German playwright Heiner Müller.[7] The text, written in 1984, was commissioned by the contemporary art festival 'Steirischer Herbst' in Graz and inspired by a drawing by a Bulgarian stage design student, Emilia Kolewa, who depicted her own dream (see Illustration 1, p. 204).[8]

5| See the composer's statement in an interview conducted by Nowicka [2017].

6| The work was composed as part of the Polish Music and POLAND 100 Programme – an international cultural programme financed by the Ministry of Culture and National Heritage within the 'Independent 2017–2021' Multiannual Programme.

7| Heiner Müller (1929–1995) was a playwright, prose writer, poet, editor and theatre director, considered the most important playwright after Bertolt Brecht. In his dramas, he mostly shows problems and complexes of the former East German society and depicts a world that needs thorough reform and moral revival. His oeuvre, which derives from Brechtian avant-garde, goes through various stages from deconstruction to almost total disintegration of a classical text, showing clear influences of Kafka and the Kafkian world. His most important plays include: *Germania Tod* and *Berlin* (1956), *Der Bau* (1964), *Die Hamletmaschine* (1977), *Philoktet* (1979) and *Quartett* (1981) [Heiner… 2015]. Müller repeatedly expressed his skeptical attitude towards the opera as a stage genre. Ironically, his texts enjoyed the interest of musicians and composers. Before Agata Zubel, they were adapted by such composers as, e.g., Wolfgang Rihm, Georges Aperghis or Heiner Goebbels. Müller participated in opera revival projects in the 1980s, formulating, among others, the *Sechs Punkte zur Oper*.

8| The drawing was included in the book: *Heiner Müller-Handbuch: Leben – Werk – Wirkung* [Lehmann, Primavesi (eds) 2003: 121].

Illustration 1. Emilia Kolewa's drawing (1984). Reproduced from: Lehmann, Primavesi (eds) [2003: 121].

In his autobiography *Krieg ohne Schlacht*, the playwright stated that the drawing inspired his imagination with its imperfection and uncertainty [Müller 1992, after Wood 2020]. He considered his work to be a kind of 'landscape of imagination' [Harbordt 2010] that could be presented in a theatrical form. Repeated attempts to stage performances based on it revealed the interpretive potential it hides [*Warszawska…* 2018]. Müller's work does not have the typical features of a dramatic text, as there is no plot, no parts or dialogues, thus any stage adaptation requires that an individual key to its hidden meanings be found. The drama consists of one complex sentence that takes up as many as eight pages, is divided only by commas, colons and semicolons, and finally ends with a full stop like a dropping curtain. This one lengthy sentence turns out to be exactly what the title suggests – a description of the picture drawn by the student. It starts with an enumeration of figures and objects shown in the picture, then the author presents their possible meanings and presumed relationships between them, giving an extensive list of more or less likely speculations as to what has led to the situations now frozen in stillness on canvas [Sugiera 2008: 171, Wood 2020]. The description disrupts the spatial and temporal framework of the picture, only suggesting possible situations and implying sexual abuse. The likelihood of violence is alluded to by almost every aspect of the picture: from a tree whose fruit maybe be poisonous, to a woman's blood-stained fingernail, or a broken chair. Violence is related to the main characters presented in the text: a man, a woman and a bird.

Description of a Picture contains a number of intertextual relations. From the author's note at the end of the piece, we learn that the text 'can be read as an overpainting of Euripides' *Alcestis* citing the Noh play *Kumasaka*, the Eleventh Canto of the *Odyssey* and Hitchcock's *The Birds*' [Müller 1985: 71]. The text – as we can read further on – 'describes a landscape beyond death. The plot is optional, as its consequences are past, an explosion of memory in an extinct dramatic structure' [Müller 1985: 71].

Müller's *Description of a Picture* is a unique kind of work, as it shows neither a logically progressing development of events nor a theatrical plot building towards a final resolution. The author did not specify the characters' names or indicate their parts; he did not include dialogues or stage directions. What we encounter in his work is a constant process of reinterpretation of the situations shown in the picture and verification of the interpretative guesses. The audience are under the illusion that they understand the text. In this way, the author engages in a continuous play with the audience in which they constantly have to make choices between equivalent variants and options. According to Müller, *Description of a Picture* is 'an autodrama, a theatrical play that you stage with yourself and play with yourself' [after Sugiera 2008: 173]. It is a text that is primarily about imagination [Szwarcman 2018].

The work by the German playwright proved to be deeply inspiring for Agata Zubel. As she admitted: 'Setting it to music with its senses and meanings, taking up the story, the dramatic situation frozen in time, and retelling it in sound was a great challenge' [Dąbrowska 2018]. According to the composer's idea:

> He and she – two singer-actors – are stuck in a picture, constantly commenting on the position they have found themselves in or the supposed path that has led to it. The musicians are also part of the picture. The listener gradually discovers new elements. The path arranged across the musically composed space is a passage through the picture [Zubel 2018].

The libretto is based on Müller's entire dramatic work and preserves the original German text. In Zubel's version, it is presented not only by singers but also by instrumentalist-soloists, as the spoken text has been interlaced into their parts, which allowed the composer to construct a 'garrulous' narration woven of sounds and words [Nowicka 2017], so characteristic of the story being related.

The structure of Zubel's opera is different from that of Müller's drama. The latter constitutes an indivisible whole in terms of the form; it contains no plot, no parts or dialogues; and thus to interpret it, the composer had to find her own key to it. Zubel's opera consists of five parts, analogously to large instrumental and vocal-and-instrumental forms, for example, the symphony. There is no division into numbers and acts or scenes. Apart from the libretto which provides for dramatic action, this dramatic musical work is made up of vocal musical (solo and ensemble) parts, recitation and instrumental parts. The solo parts include arias for soloist-vocalists (the man and the woman) and 'arias' (solo parts) for musician-actors, as well as spoken fragments which they recite (speak); there are also sections performed by an ensemble consisting of several solo voices. An important element of the opera-form – as Agata Zubel called

her work – are the instrumental parts which include a tape-recorded introduction and separate fragments played by individual instruments. As for stage setting, the performances to date (in Bolzano, Warsaw and Vienna) did not provide for this element, since the work was presented in a concert form. Thus, the only elements of theatricalisation were the play of light and the spatial arrangement of the musicians: eight soloists playing bass and contrabass flutes, a contrabass clarinet, alto saxophone (tubax), double trumpet, cello, double bass and electric piano were seated on platforms around the audience, while the rest of the chamber orchestra was placed in the front, with the two singers – Agata Zubel (soprano) and Frank Wörner (baritone) – and the conductor before them (see Illustration 2).
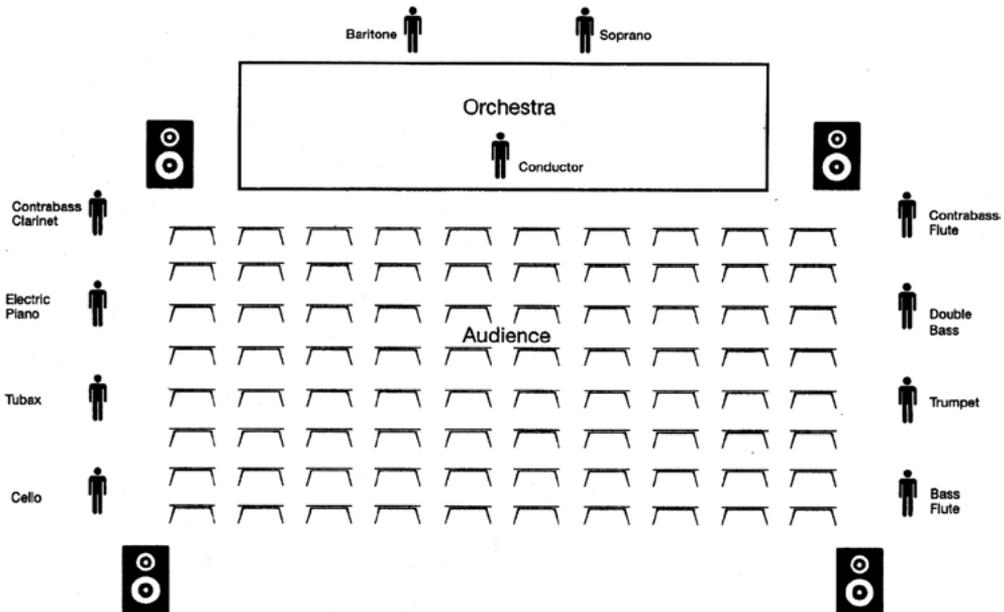
Illustration 2. Agata Zubel, *Bildbeschreibung* – the arrangement of performers. Reproduced from: Zubel [2017: IX].

In the score, the composer gives yet another suggestion for the arrangement of musician-actors in the first part of the opera (see Illustration 3). It would consist in positioning them across a large space behind the orchestra, so that the audience could stroll between them. The first part would then consist of eight 'arias' performed by instrumentalist-soloists which the audience could listen to in any order, thus forming a kind of installation.[9] Zubel's opera-form has been enriched with an acting element, thanks to which it has gained an attractive and dynamic character. The stageability of the work, even in its concert version, determines its theatrical nature.

9| For the arrangements of performers, see the score [Zubel 2017: IX–XI].
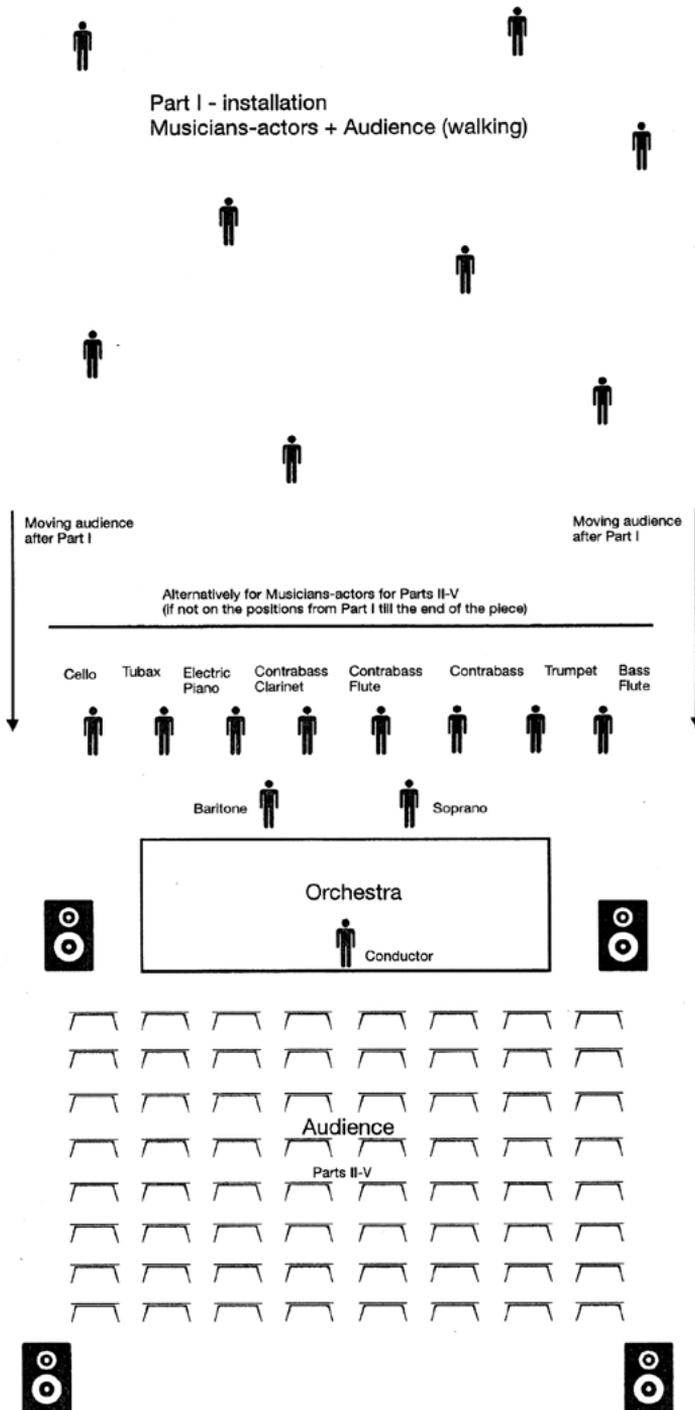
Illustration 3. Agata Zubel, *Bildbeschreibung* – alternative arrangement of performers in part I. Reproduced from: Zubel [2017: XI].

The five-part composition follows a dramatic structure consisting of exposition, inciting event, rising action, climax, falling action and resolution. There is an opposition between this model and the structure of Müller's dramatic text which has no plot. Zubel's work begins with a recitation of the text by the man ('A landscape between steppe and savannah, the sky Prussian blue'[10]), which is followed by virtuosic solo passages performed by the musician-actors (see Example 1), who not only play but also speak or blow the words of the text, sometimes divided into syllables, into (wind) instruments between the sounds.

Example 1. Agata Zubel, *Bildbeschreibung*, part I, p. 6 – a virtuosic passage by the double bassist-actor. Reproduced from: Zubel [2017: 6].

The listener discovers the elements of the picture: the table and chairs, the bird, the tree, the clouds, the sun, the sky, etc., which reveal some mystery, evoke dread and cruelty. In part II, we get to know new characters: the man and the woman, and questions arise: what is going on? What has happened to them? Part III reveals the supposed circumstances which have led to the characters' present situation depicted in the picture. What follows is a moment of reflection on the meaning of the individual elements of the picture and the situations being described; however, due to the ambiguous expressions used in the text, it is impossible to grasp its sense, one may only presume what has happened. Such moments of reflection coincide with fragments containing long rhythmic values in instrumental parts, which separate the sections of text presentation. In this entire part, the composer consistently builds up the tension; the dramatic effect increases until an emotional culmination is reached featuring a duet of the woman and the man (see Example 2).

Part IV includes a few more dramatic twists. In the middle, there is an elaborate aria of the woman accompanied by electronics; there are also several minor culminations,

---

10| 'Eine Landschaft zwischen Steppe und Savanne, der Himmel preussisch blau' [Müller 2005: 478].

Example 2. Agata Zubel, *Bildbeschreibung*, part III, b. 149–156 – expressive culmination, duet of the woman and the man. Reproduced from: Zubel [2017: 88].

and just before the pause, the instrumentalist-soloists speak the words 'or maybe' (*oder vielleicht*) and 'probably' (*warscheinlich*) alternately, hinting only at the possibility of sexual abuse and murder having been committed. The final, fifth part starts with theatrical gestures performed by the musician-actors which are not accompanied by any sound. Then, the same musicians speak to their instruments, making gestures at the same time (see Example 3).

Example 3. Agata Zubel, *Bildbeschreibung*, part V, b. 18–23 – soundless gestures performed by musician-actors speaking to instruments. Reproduced from: Zubel [2017: 176].

A duet of the woman and the man follows, and then, the text presented by the instrumentalist-soloists is gradually deconstructed – broken down into individual words. The drama has already been played out, but questions remain: is everything different? Who ponders over the picture? Are the man and the woman in the picture us? These questions are asked in the final aria of the man and in the coda. The listeners are constantly under the illusion that they understand the content of the drama. Everything is being played out in their imagination.

A distinctive feature of Zubel's opera is its emotional intensity. This expressiveness is achieved through articulation, timbre and breaking with established vocal production conventions. The composer broadens considerably the expressive potential of the human voice, often employing quasi-realistic means of expression, such as speech, whisper, tongue slapping or sighing during exhalation; she also uses avant-garde measures, for example, *Sprechgesang*, vocalisation, speech polyphony, without renouncing classical singing. Another technique she employs is the frequent change of the vocalisation method, for example singing (vocalise) which includes microtonal deviations is followed by speech (page 87 or 102). The composer's experiments with the human voice are an attempt at finding a kind of expression that would correspond to the contemporary reality [Nowicka 2017]. An important role in constructing the opera's expression and timbral aspect is played, just as in Zubel's other vocal and instrumental works, by articulation. It is diverse and different for each group of instruments. The composer often employs non-conventional methods of sound production, for example, muted sounds, preparation with the use of a pencil rubber or screws, soundless glissando on white keys – in the case of the piano, or producing air noise only, striking the keys, tongue ram and jet-like sound – in the case of wind instruments. The sophisticated sound of traditional instruments is enhanced by electronics.

Zubel's opera is characterised by rich timbre which she achieves, among other things, thanks to the use of numerous percussion instruments, including both traditional ones and those more rarely used (cajón, boobams, udu, lion, peng-pong bells, mokubios, ratchets), as well as non-conventional ones, for example, everyday objects such as sticky tape, spring drum thunder tube, sandpapers. They are the source of original sound produced with the use of various means of articulation and different mallets.

When analysing Zubel's opera in terms of word–music relations, it should be noted that the music complements the text which is the source of dramatic effect. The composer tries to bring out the expression of the word and emphasise the ambiguity of the text. Sometimes, she underscores single words which carry meanings and senses. Her music harmonises perfectly with the complexity of thoughts and emotions that Heiner Müller wished to convey, marking its presence where the message cannot be expressed by words.

* * *

The operas by Agata Zubel which have been discussed here feature different genre, thematic, structural and aesthetic approaches and solutions. Sometimes, the composer

rejects the libretto, offering emotional reception of the work instead, which forces the listeners to sharpen their senses (*Between*); or combines various types of arts: music and ballet (*Between*), music and theatre (*Between*, *Oresteja*, *Bildbeschreibung*), and various means of conveying the content, that is singing, movement and words, at the same time. She employs experimental theatrical forms, such as instrumental theatre or installation (*Bildbeschreibung*), which results in the formation of genre hybrids. Her operas also incorporate elements of instrumental music genres, such as the symphony or concerto (*Bildbeschreibung*). Their subject matter often revolves around universal issues: happiness, love, death, suffering, yet the composer manages to avoid artificiality, pompousness and conventionalism that are the features lying at the core of the genre.

The variety of Zubel's opera works testifies to the composer's quest for a form that would free her from the established patterns that hinder her artistic imagination. These compositions also stem from the need to adjust the opera to the times in which we live. As the composer claims: **'The most important thing about contemporary opera is its diversity'** [Nowicka 2017]. In her opinion, the greater the diversity, the better, and going beyond genre boundaries is something positive, regardless of its terminological consequences. Of prime importance to her is human creativity. The plurality of ideas and solutions that she offers has refreshed the means of expression in the opera genre. The inter-genre nature and hybridity typical of Agata Zubel's works give the opera a chance to be freed from restraining patterns and conventions – they are an attempt to modernise the genre.

Bibliography

Agata Zubel. Mam problem z operą. Z Agatą Zubel rozmawia Anna Skulska [Agata Zubel. I have a problem with the opera. Agata Zubel interviewed by Anna Skulska], 2012, online: http://www.polskieradio.pl/6/1020/Artykul/525533,Agata-Zubel-Mam-problem-z-opera [accessed 4 August 2020].

Biernacki, Tomasz, Pasiecznik, Monika, 2012, *Po zmierzchu. Eseje o operach współczesnych* [After dusk. Essays on modern operas], Warszawa: Wydawnictwo Krytyki Politycznej.

Danuser, Hermann, 1984, *Die Musik des 20. Jahrhunderts*, Laaber: Laaber-Verlag.

Dahlhaus, Carl, 1973, Zur Problematik der musikalischen Gattungen im 19. Jahrhundert, in: Wulf Arlt, Ernst Lichtenhahn, Hans Oesch, Max Haas (eds), *Gattungen der Musik in einzeldartstellungen: Gedenkschrift Leo Schrade*, Bern–München: Francke, pp. 392–406.

Dąbrowska, Anna S., 2018, *Agata Zubel. Kompozytorka, która śpiewa* [Agata Zubel. A composer who sings], online: http://www.e-teatr.pl/pl/artykuly/263932,druk.html [accessed 3 August 2020].

Derkowska, Aneta, 2013, Opera polska drugiej połowy XX wieku. Hybrydy gatunkowe [Polish opera in the second half of the 20th century. Genre hybrids], *Meakultura*, 13 August, online: http://meakultura.pl/drukarka/662 [accessed 4 August 2020].

Granat-Janki, Anna, 2015, Conversation with Agata Zubel [unpublished], Wrocław, 1 July.

Harbordt, Nanni, 2010, *Heiner Müllers 'Bildbeschreibung' und die Rollen von Bildbetrachter, Autor und Rezipient*, München, online: https://www.hausarbeiten.de/document/157574 [accessed 4 August 2020].

Heiner Müller, 2015, in: *Encyklopedia Teatru Polskiego* [Encyclopaedia of Polish theatre], on-line: http://www.encyklopediateatru.pl/autorzy/1429/heiner-mller [accessed 4 August 2020].

Lehmann, Hans-Thies, Primavesi, Patrick (eds), 2003, *Heiner Müller-Handbuch: Leben – Werk – Wirkung*, Stuttgart: Verlag J. B. Metzler, online: https://link.springer.com/content/pdf/10.1007%2F978-3-476-05246-9.pdf [accessed 20 July 2021].

Malatyńska-Stankiewicz, Agnieszka, 2012, I Put an Equals Sign Between a Piece of Paper and a Violin, *Quarta*, no. 6, pp. 8–9.

Mika, Bogumiła, 2008, *Kategoria 'nowości' a zagadnienie przemian gatunkowych w muzyce* [The category of 'novelty' and the issue of genre changes in music], *Muzykalia III*, online: http://www.demusica.pl/pdf/mika_muzykalia_3.pdf [accessed 3 August 2020].

Müller, Heiner, 1985, Opis obrazu [Description of a picture], transl. by Jacek S. Buras, *Dialog*, no. 10, pp. 68–71.

Müller, Heiner, 1992, *Krieg ohne Schlacht – Leben in zwei Diktaturen – Eine Autobiografie*, Köln: Kiepenheuer & Witsch.

Müller, Heiner, 2005, Bildbeschreibung, in: Ulrike Hass (ed.), *Heiner Müller 'Bildbeschreibung', Ende der Vorstellung*, [series:] Recherchen, vol. 29, Berlin: Theater und Zeit, pp. 478–484.

Nowicka, Magdalena, 2017, W operze współczesnej zachwycająca jest jej różnorodność. Rozmowa z Agatą Zubel [The diversity of contemporary opera is delightful. A conversation with Agata Zubel], *Meakultura*, 17 October, online: http://meakultura.pl/artykul/w-operze-wspolczesnej-zachwycajaca-jest-jej-roznorodnosc-rozmowa-z-agata-zubel-1651 [accessed 3 August 2020].

Sugiera, Małgorzata, 2008, Przeciwko autorytetowi tekstu I: 'Opis obrazu' Heinera Müllera jako negacja teatralności tekstu [Against the authority of text I: 'Description of a picture' by Heiner Muller as a negation of the theatricality of text], *Przestrzenie Teorii*, no. 9, pp. 165–177.

Szczecińska, Ewa, 2010a, In the Beginning, There Was Rhythm and Colour. A Conversation with Agata Zubel, *Quarta*, no. 3 (10), pp. 1–4.

Szczecińska, Ewa, 2010b, *Polska opera współczesna* [Modern Polish opera], online: http://www.dwutygodnik.com/artykul/939-polska-opera-wspolczesna.html [accessed 3 August 2020].

Szwarcman, Dorota, 2018, *Domyślanie się najgorszego* [Guessing the worst], 28 September, on-line: https://szwarcman.blog.polityka.pl/2018/09/28/domyslanie-sie-najgorszego/ [accessed 4 August 2020].

Warszawska Jesień. Przejście przez obraz Agaty Zubel [Warsaw Autumn. A passage through Agata Zubel's picture], 2018, online: https://www.polskieradio.pl/8/5343/Artykul/2193428,Warszawska-Jesien-Przejscie-przez-obraz-Agaty-Zubel [accessed 1 August 2020].

Wood, Michael, 2020, *Bildbeschreibung; Description of a Picture*, online: https://sites.google.com/site/germanliterature/20th-century/heiner-mueller/bildbeschreibung-description-of-a-picture [accessed 10 July 2020].

Zubel, Agata, 2015, Composer's statement, in: *Sudden Rain and Between*, online: http://culture.pl/pl/wydarzenie/sudden-rain-i-between [accessed 4 July 2015].

Zubel, Agata, 2017, *Bildbeschreibung, forma operowa na dwa głosy, zespół instrumentalny i elektronikę do tekstu Heinera Müllera Müllera* [Bildbeschreibung, opera-form for two voices, instrumental ensemble and electronics, text by Heiner Müller], Kraków: PWM.

Zubel, Agata, 2018, Commentary to: *Bildbeschreibung*, online: http://www.warszawska-jesien.art.pl/wj2018/program-i-bilety-2018/utwory/1628377367 [accessed 4 August 2020].

Agata Zubel's Experiments with the Opera – Towards Genre Variety

Summary

The opera genre underwent profound transformations in the 20th and at the beginning of the 21st century. After the Second World War, it became an area of genre, aesthetic, philosophical, sound and perceptual experiments and explorations. A preference has also developed for mixed genres and hybrid, ambiguous forms. One of the artists who transgresses the opera genre boundaries in her works is Agata Zubel, an outstanding Wrocław-based composer and vocalist.

Her oeuvre includes three operatic works: the opera-ballet *Between* (2008), the drama-opera *Oresteja* [Oresteia] according to Aeschylus (2011) and the opera-form *Bildbeschreibung* to the text by Heiner Müller (2016). In each composition, Zubel interprets the principles of the long-established genre in a different way. The aim of the article is to present her modern approach to the criteria of the operatic style. The composer's experiments with the opera testify to a modern creative process marked with individualism on the one hand and imbued with the awareness of tradition on the other hand.

Anna Granat-Janki

Professor, Doctor Habilitated, music theorist, musicologist. She studied music theory at the State Higher School of Music in Wrocław (1976–1981). In 1985, thanks to a scholarship from the French government, she stayed in Paris, where she conducted research on Alexandre Tansman's music. In 1992, she was granted the scientific title of Doctor of Philosophy in Musicology by the Institute of Art of the Polish Academy of Sciences in Warsaw, in 2006 – the title of Doctor Habilitated in Music Art, speciality: Music Theory, by Cracow Academy of Music, and in 2014 – the title of Professor in Music Art. Since 1981, she has been working at the Academy of Music in Wrocław, where from 2006 she was the Head of the Unit of the History of Silesian Musical Culture, and since 2010, she has been the Head of the Chair of Music Theory and History of Silesian Musical Culture. She has organised a series of conferences on musical analysis, Silesian musical culture and the patron of the Academy of Music in Wrocław – Karol Lipiński. Her scientific interests focus on the history and theory of 20th- and 21st-century music, the output of 20th- and 21st-century Polish composers, with a special emphasis on Alexandre Tansman, Marta Ptaszyńska and Wrocław-based composers, the history of music culture in the post-war Wrocław, and music analysis (especially semiotic analysis). She has published two books: *Forma w twórczości instrumentalnej Aleksandra Tansmana* [Form in the instrumental works by Alexandre Tansman] and *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The works of Wrocław composers in the years 1945–2000], numerous articles in Polish and foreign collective monographs and in scientific journals, as well as entries in *Encyklopedia muzyczna PWM* [PWM music encyclopaedia], *Encyklopedia Wrocławia* [Encyclopaedia of Wrocław] and *Polski słownik biograficzny* [Polish biographical dictionary]. She has participated in a number of scientific conferences both at home and abroad (Paris, Los Angeles, Imatra, Rennes, Banská Štiavnica, Canterbury, Kaunas, Cluj-Napoca, Athens). She is also the editor-in-chief of ten collective monographs from various series: *Musical Analysis. Historia – Theoria – Praxis*, *Traditions of Silesian Musical Culture*, *Wrocław Musicians* (Ryszard Bukowski, Tadeusz Natanson), *Karol Lipiński – Life, Activity, Epoch*. She is a member of various societies: Les Amis d'Alexandre Tansman in Paris, Polish Composers' Union in Warsaw, Polish Music Analysis Society in Warsaw, Academy of Cultural Heritages in Helsinki, Athens Institute for Education and Research.

Tomasz Kienik
The Karol Lipiński Academy of Music in Wrocław

The *Magnificat* – Instrumental Compositions. Exploration: Arrangements – Quotes – Inspirations

The search for and the analysis of purely instrumental works inspired by the biblical text of the *Magnificat* entails a different kind of research approach than the standard study of typical vocal-instrumental settings of this text. What the author means here are the compositions that have the word *Magnificat* in the title or refer in any other way to the musical or textual figures of St Mary's Canticle. Such instrumental works have not been discussed in the already published monograph entitled *Magnificat. Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początku XXI wieku* [The Magnificat. From the biblical text to the Polish musical compositions of the 20th and the beginning of the 21st century] [Kienik 2019], this being a purposeful choice, nor have they been mentioned in the author's other works to date.

The present discussion is a kind of 'terrain mapping', that is a preliminary research exploration that would allow for the above-mentioned publication to be supplemented or perhaps followed by another volume in the future. Such a supplement could present the sources, systematics and analysis of selected (since including each and every one of them would probably not be possible) purely instrumental compositions entitled *Magnificat*, both independent as well as derivative ones, of varied provenance, instrumentation and functional value (concert and utility works). The topic is interesting, and the author knows, or concludes *per analogiam*, that there might (or even must) have been instrumental compositions created as transcriptions of vocal or vocal-and-instrumental *Magnificats* (such transcriptions would require another classification!). He also refers here to works showing influences of the plainsong psalm tones (in the form of motifs, themes, *cantus firmus*, quotes, reminiscences, etc.). Moreover, one should assume that numerous small compositions have also been created for the purpose of the daily liturgical practice of organists of various nations and confessions. What is most intriguing – a cautious assumption can be made that there is also a group of independent instrumental works inspired, in various ways and with various effects,

by the biblical text that is of interest here, but which are a free vision of the composer, not directly influenced by the arrangement of the verbal text. These preliminarily distinguished groups do not exclude further and different classifications of the so-called 'instrumental *Magificats*', raising hopes for further discoveries and conclusions.

An interesting starting point for research – due to the instrument's location in the Basilica of the Visitation of the Blessed Virgin Mary in Bardo Śląskie – is the album *Magnificat* [Głuchowski 2018] published by the Wrocław-based organist Tomasz Głuchowski,[1] containing a subjective selection of Marian compositions for organ (see Illustration 1). These are anonymous works from the Łowicz Tabulature, as well as pieces by Heinrich Scheidemann (ca. 1595–1663) and Dietrich Buxtehude (1637–1707). Their titles imply the plainchant origins of the *cantus firmus* taken from the *Magnificat* (the tone number is given). Other compositions, such as those by Johann Pachelbel (1653–1707), Johann Christian Schieferdecker (1679–1732) and Johann Sebastian Bach (1685–1750), have titles of Protestant, or rather Lutheran provenance: *Meine Seele erhebt den Herren*.

Illustration 1. Tomasz Głuchowski, *Magnificat*. The organ in the Basilica of the Visitation of the Blessed Virgin Mary in Bardo. Reproduced from: Głuchowski [2018: back cover].

1| Since the performer did not include any written performance-related or theoretical commentary, the recording certainly calls for an in-depth analysis, which the author intends to carry out in another article.

This group of compositions should not cause further research difficulties (after all, the melodic, motivic and thematic inspirations of organists and composers of the German circle in the Renaissance and Baroque are widely known), also due to the presence of more or less recognisable fragments maintained mostly in the *tonus peregrinus* (the ninth tone, see Example 1).

Mei-ne Seel er-hebt den Her - ren, und mein Geist freut sich Got-tes, mei-nes Hei - lands.

Example 1. *Meine Seel(e) erheb(e)t den Herren – tonus peregrinus.* Based on: *Chorale…* [2020].[2]

Thus, **the first type** of the identified instrumental works shall be those in which the *cantus firmus Magnificat* is presented in an unambiguously recognisable manner, usually with the use of long note values and homorhythmically. The above-mentioned CD album includes the first movement of the *Organ Sonata No. 4*, Op. 98, by the Romantic composer Josef Rheinberger (1839–1901), which contains (in this particular movement, among others) several arrangements of a transposed fragment of the *Magnificat*, maintained in the ninth tone (see Example 2).

In this case, the composer does not imply the connection with the *Magnificat* directly in the title, and it is difficult to identify the entire group of compositions to which Rheinberger's sonata could be assigned, even though the composer imitates a popular

Example 2. Josef Rheinberger, *Organ Sonata No. 4*, 1st movt, b. 38–51. Based on: Rheinberger [1909: 4].

2| Music examples in the article typeset by Jakub Szewczyk.

Baroque practice, and the publisher includes its description in the score.[3] Another example of the first type of compositions, this time, however, easily identifiable thanks to its unambiguous title, is Johann Sebastian Bach's *Schübler Chorale* BWV 648, in which the Protestant melody *Meine Seele* appears in the highest voice of the organ part, accompanied by a strongly chromaticised pedal line and left-hand part (see Example 3). There is a vast number of similar works by other artists, and thus only two representative examples, by Bach and Scheidemann, are discussed in this article.

Heinrich Scheidemann – the author of at least eight *Magnificat* arrangements in various tones[4] – employs a similar procedure to Bach, dividing his *Magnificat octavi toni* into four sections (verses) with *cantus firmus* taken from the *Magnificat* in the

Example 3. Johann Sebastian Bach, *Meine Seele erhebt den Herren* a 2 Clav. et Pedal, b. 1–15: melody in *tonus peregrinus* in right-hand part. Based on: Bach [2012: 1].

3| A note by Georg Philips in the Hinrichsen edition of the score [Rheinberger 1965: n.p.].
4| Included in: Scheidemann [1970].

eighth tone. The *cantus firmus* appears at the beginning of each of the sections in turn: first in the form of long notes in the pedal part (*choral in tenor* – see Example 4), then as a shortened, figured and imitatively arranged melody beginning in the lowest voice of the left-hand part (*auff 2 Clav.*), then with the *initium* in the highest voice of the right-hand part, and finally in the *senza pedale* version.

Et - ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

[1. VERSUS]
Choral im Tenor

c.f.

Example 4. Heinrich Scheidemann, *Magnificat octavi toni*, b. 1–10: *cantus firmus* in pedal part. Based on: Scheidemann [1970: 82].

The second type of compositions could be those in which the psalm tone is indicated in the title of the work, but the melody itself remains hidden in the musical text of the piece. Such is the case, for example, with the choral fantasy *Magnificat primi toni* by Dietrich Buxtehude. This is not the only arrangement of this type by the composer – let us note, for example, the works catalogued as BuxWV204, as well as his other pieces [Weber 2007]. The above-mentioned eight-phase composition, maintained in free form and in variable metres (including such time signatures as $\frac{4}{4}$, $\frac{3}{4}$, $\frac{12}{8}$, $\frac{3}{2}$), has a texture varying from one to four voices (complementing, non-autonomous voices appear only exceptionally) and presents the first psalm tone in a divided form (with the incipit being particularly emphasised), and also in a figured manner. Unfortunately, without an in-depth analysis of the score, this tone is aurally indiscernible or only poorly recognisable. The descending Dorian-mode arpeggio placed in the first

bar and the key role of the B[natural] pitch – i.e. the Dorian sixth – clearly indicate the mode on which Bach's predecessor based his composition, although the employed scale is repeatedly altered by the use of the B[flat] pitch. This procedure leads the listener from the modality intended by the composer towards the clearly audible tonality of D-minor/F-major. Such alterations of B[natural]–B[flat] come not only from the composer himself, but also from the publishers, who based their editions among others on the copy by Johann Agricola [Weber 2007]. The original of the *Magnificat* first psalm tone with variable endings in the Solesmes system is shown in Example 5, while Examples 6–9 (pp. 220–221) present some of the corresponding structures in Buxtehude's composition.

Example 5. The first psalm tone. Based on: *Liber…* [1961: 207].

Example 6. Dietrich Buxtehude, *Magnificat primi toni*, b. 1–3: incipit of the first tone marked with a rectangle. Based on: Buxtehude [1952: 59].

Example 7. Dietrich Buxtehude, *Magnificat primi toni*, b. 12–23: reminiscences of the recitative tone (the A pitch) – marked with circles. Based on: Buxtehude [1952: 59–60].

Example 8. Dietrich Buxtehude, *Magnificat primi toni*, b. 76–78: incipit of the first tone in pedal part marked with an ellipse. Based on: Buxtehude [1952: 62].

Example 9. Dietrich Buxtehude, *Magnificat primi toni*, b. 50–51: elaborated form of the first tone cadence in right-hand part – marked with an ellipse. Based on: Buxtehude [1952: 61].

There seem to be not that many compositions similar to Buxtehude's piece in music literature, however, a statistical study of this group obviously requires further research.

A special **(sub-)group of compositions** should be made up of fugues and other strict polyphonic forms, in which thematic formulas are based on various *Magnificat* forms. Among Johann Sebastian Bach's compositions, it is worth pointing out, for example, the piece marked with number 733 in Schmieder's catalogue, which contains not only a theme-quote, which is counterpointed already from its first entry, but also an impressive, triumphant, augmented version of this theme in the pedal part (from bar 98, see Example 10).

Example 10. Johann Sebastian Bach, *Fuga sopra il Magnificat*, BWV 733, b. 95–105: the augmented fugue theme in the pedal part, *tonus peregrinus*. Based on: Bach [1893: 82].

A separate group of works, which have not been comprehensively and thoroughly analysed in Polish literature, is the organ oeuvre of Johann Pachelbel. This composer's works include a considerable number of small *Magnificat*-fugues: 27 in the first tone, 10 in the second, 12 in the third, 8 in the fourth, 12 in the fifth, 10 in the sixth, 8 in the seventh, 13 in the eighth, and 1 in the ninth tone – *tonus peregrinus*. A preliminary overview of selected fugues allows one to notice the tone indication in the descriptions of individual works and the publishers' editorial comments on the functional nature of this music, but it does not lead to an unequivocal conclusion as to whether any *Magnificat* fragments have been included in the themes and which fragments those could be. It is, thus, necessary to focus on the manner in which these fragments could have been arranged and to find out whether they possibly have been 'hidden' in the musical text or if they are implied in any way by the choice of the tone or mode. This problem still needs to be fully resolved, but the preliminary analysis (see Examples 11 and 12) brings hope for some conclusive results. At least in the case of the fugue in D minor

I toni (I/15), it is possible to conclude that the theme might have been derived from the first musical formula of the *Magnificat*. This is evidenced by the characteristic (long-lasting) tenor A sound, the incidental *B mollum*, the characteristic descending *Spi-ri-tus me-us* [my spirit] formula (the sounds B[flat]–A–A–G–A, marked as ① in Example 12) and the extended Dorian ending on the word *me-o* [my] (the sounds G–F–E–D, marked as ② in Example 12).

In addition to typical Baroque compositions based on *cantus firmus* (for example by Bach and Scheidemann) or its reminiscences (by Buxtehude[5] or Pachelbel) and some obvious works by Johann Schein, Samuel Scheidt or Girolamo Frescobaldi,[6]

Example 11. Johann Pachelbel, *Magnificat primi toni* (Fugue I/15), the beginning, b. 1–14. Based on: Pachelbel [1901: 16].

Example 12. *Magnificat* – the first tone and its possible melodic reminiscences in the theme of Pachelbel's fugue. Author's own elaboration.

5| BuxWV 203, 204, 205.

6| Some of their compositions have been included in Table 1.

the research to-date has also shown the existence of a number of other works by various less known composers. They were written primarily for organ (sometimes for clavichord or harpsichord), they have the word *Magnificat* in the title and draw in various manners on Mary's Canticle or are intended to musically support its public liturgical performances. The list of such compositions and their scores that the author has at his disposal (as of 28 December 2020) is presented in Table 1.

Table 1. A preliminary list of *Magnificat* compositions for organ for further research. Author's own elaboration based primarily on information provided by the IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Main_Page [accessed 28 December 2020].

Composer	Title	Collection	Year of first edition	Notes
Attaingnant, Pierre, arr. / anonymous composers	*Magnificat sur les huit tons avec Te Deum laudamus et deux Preludes*	–	1530	–
Battmann, Jacques-Louis	*Magnificat*	*Le service des chapelles*, Op. 274	1868	Seven arrangements in various keys
Beauvarlet-Charpentier, Jean-Jacques)	*Magnificat I in G minor, Magnificat II in G major*	*Journal d'Orgue* No. 3	1784	'For the use of the parish and religious congregations' – a note on the title page
Beauvarlet-Charpentier, Jean-Jacques)	*Magnificat I du 6e ton, Magnificat II du 7e ton*	*Journal d'Orgue* No. 9	1784	As above
Beauvarlet-Charpentier, Jean-Jacques)	*3 Magnificats, Op. 7*	–	1785 (?)	–
Benaut, Josse-François-Joseph	*Magnificat en noëls en ré mineur*	–	1776	Five–movement suite
Benaut, Josse-François-Joseph	*Magnificat en noëls en sol majeur*	–	1775 (?)	Seven–movement suite
Cavazzoni, Girolamo	*Magnificat octavi toni*	*Intavolatura cioè recercari, canzoni, himni, magnificat*	1543	Five movements, simple texture

Composer	Title	Collection	Year of first edition	Notes
Corette, Michael	*Magnificat du 5e, 6e, 7e, 8e Ton*	*Deuxième Livre d'Orgue*, Op. 26	1750	A kind of suites with clearly indicated organ registration
Dupré, Marcel[7]	*Magnificat*	*Vêpres du commun des fêtes de la Sainte Vierge*, Op. 18 [Book 3]	1920	Six separate pieces preceded by 5 *Antiphons* and 4 *Ave Maris Stella* arrangements
Fasolo, Giovanni Battista	*Magnificat 1–8 Toni*	*Annuale*, Op. 8	1645	Arrangement for liturgical purposes
Frescobaldi, Girolamo	*Trois Magnificat pour orgue*	–	1637	–
Frescobaldi, Girolamo	*Magnificat secundi toni, F 3.24*	*Il Secondo Libro di Toccate* (No. 24)	1627	–
Gorriti, Felipe	*Magnificat*	–	1882	Five verses for organ
Guilain, Jean-Adam	*Pièces d'Orgue pour le Magnificat*	*Archives des Maîtres de l'orgue*, vol. 7	1906 (comp. 1706)	Four seven–movement suites in tones 1–4
Kerll, Johann Caspar	*Modulatio Organica super Magnificat*	–	1686	8 sets of 7 short verses each
Lasceux, Guillaume	*Magnificat du 1er ton, 2e ton, 3e ton et du 4e ton, 5e ton, 6e ton, 7e ton, 8e ton*	*Annuaire de l'Organiste*	1819	Arrangement for liturgical purposes
Le Clerc	*8 Magnificat*	*Journal de pièces d'orgue formant huit Magnificat et quatre Messes*	1780	In addition to the *Magnificat*, there are arrangements to be used during mass
Montber, J. de	*5 Versets de Magnificat*	*Archives de l'Organiste*, comp. by H. Delépine, vol. 5.	1910	–

7| Many other French organist-composers also drew on the musical theme of the Magnificat, however, due to the scope of this article, which is just a reconnaissance of the topic, these works will not be discussed here.

Composer	Title	Collection	Year of first edition	Notes
Murschhauser, Franz Xaver	*Magnificat Secundi toni, Magnificat Quinti toni regularis, Magnificat Octavi toni*	*Octi–tonium novum organicum*, Op. 1	1696	Preludes, fugues, finales
Piel, Peter	*Orgelbuch zum Magnificat*	–	–	Composed 1892
Praetorius, Jacob	*Magnificat Primi Toni*	–	–	–
Raffy, Louis	*Magnificat (Verset II par Harder, IV par Diabelli), Op. 39*	*La Lyre Sacrée*	ca. 1924	Among 25 other miniatures
Scheidt, Samuel	*9 Magnificats*	*Tabulatura Nova*, vol. 3, SSWV 139–158	1624	*Magnificat* settings together with a *Kyrie* and *Hymn* settings and two extraordinary final pieces
Schildt, Melchior	*Magnificat Primi Modi*	–	–	5 sections in d minor
Schluty, Jean Joseph	*Magnificat solennel, Op. 66*	*Archives de l'Organiste*, comp. by H. Delépine, vol. 8	1906	–
Speth, Johann	*Magnificat 1–8 toni*	*Ars magna Consoni e Dissoni*	1702	Figured, polyphonic arrangements as preambles
Strungk, Delphin	*Meine Seele erhebt den Herren*	–	–	Ed. by P. Gouin (2019), manuscript in Staatsbibliothek zu Berlin, Mus. Ms 22541 III (J.G. Walther coll.)
Titelouze, Jean	*Magnificat Octavi Toni*	–	1626	–

Composer	Title	Collection	Year of first edition	Notes
Vilbac, Renaud de	*Magnificat en sol majeur*	*L'orgue moderne*, Série 1	–	Introduction and verses 1–6
Walther, Johann Gottfried	*Meine Seele erhebt den Herren (Magnificat)*	–	–	Ed. by P. Gouin (2019), 25 bars only in $\frac{3}{4}$ metre, from urtext organ score (no date).

There are three pieces that the author would like to present here. These are compositions for trumpet and string orchestra by Bernhard Krol, for organ, two trumpets and two trombones by Eberhard Wenzel, and a piece by Barbara Zakrzewska-Nikiporczyk. Each of them presents a different approach to the *Magnificat* and can thus generate **an individual group of works** in their future classification.

Bernhard Krol (1920–2013) was a German composer and horn player, a student of Arnold Schoenberg and Josef Rufer, and a concert instrumentalist. In his works, he made use of his broad knowledge of brass instruments and employed a harmonic system based on the ideas of Max Reger and Paul Hindemith. Besides independent works such as *Messa da sinfonietta*, Op. 64 for choir, organ and string orchestra, or *Sinfonia sacra* for trombone and organ, Krol composed many variation forms based on themes by Wolfgang Amadeus Mozart and even Johann Strauss.[8] His *Magnificat-Variationen* begin with a neoclassical, Hindemithian, polyphonic introduction played by strings (or piano in the case of trumpet and piano arrangement), followed by a quotation from the *Quia fecit mihi magna* movement of Bach's *Magnificat*, noted explicitly in the score. This quotation is then polyphonised and harmonically transformed (or rather distorted) in order to be immediately presented again in a different form in the trumpet part (see Example 13, p. 228).

The theme in its transformed version forms the basis for 11 continuous variations (with a characteristic modalised cadence of the solo trumpet before no. 10), the profile of which changes in terms of tempo and expression, from *molto adagio* or *largo* to motoric *presto* and *vivace* sections. Echoes of Bach's original can be found here in the form of dance-like, cantilena-like or motoric allusions, both in the part of strings (or piano, for example in nos. 11, 23 and 33) and in the trumpet part (no. 29, nos. 31–32). The stylistic idiom used by Krol draws on neoclassicism, musical sarcasm, irony and virtuosic display: Bach's theme and quasi-baroque sound of the concert trumpet are treated as a pretext for juggling with unobvious rhythmic arrangements, combined with the best polyphonic models. The character of the work is additionally emphasised by other means used by the composer: jazz syncopation (no. 35), chordal parallelisms (no. 39), isolated major and minor chords (no. 39), virtuosic sounds of the highest

---

8| For the composer's biography, see *Bernhardt…* [2020].

Example 13. Bernhard Krol, *Magnificat-Variationen*, Op. 40, b. 20–31. Based on: Krol [1965: 2].

trumpet register (before no. 26) developed from *pianissimo* within a short section, as well as characteristic ostinato employed in this part (no. 10, no. 17) and interesting polyrhythmic patterns in the accompaniment (no. 26). The whole composition should be interpreted as a kind of fantasy aimed at displaying great virtuosity of the performers rather than emphasising the role of the quote from Bach.

Eberhard Wenzel was a composer, organist and teacher of Polish origin, born in the municipality of Polanów in 1896. He died in Künzelsau near Stuttgart in 1982. He studied at the Stern Conservatory, and then at the Institute of Church Music, in the class of Arnold Ebel (composition), Fritz Heitmann (organ) and Julius Dahlke (piano).

Between 1930 and 1950, Wenzel was an organist and choirmaster at St Peter's Church in Görlitz [*Wenzel…* 2020]. He composed about 800 works, mainly for organ and choir, among which an important place belongs to the *Requiem 'Media vita in morte sumus'*, the *German Mass* and the *Passion* mentioned by Kurt von Fischer and Werner Braun in *The New Grove Dictionary of Music and Musicians* [Fisher, Braun 2020]. Wenzel's *Magnificat* has been described by the composer himself in the introduction to the score:

> I followed with pleasure and gratitude the suggestion made by the editor of the series 'Music for wind and keyboard instruments' that I should write a *Magnificat* for wind instruments and organ. […]. I chose the best known and most recognisable tone 9, and it seemed most desirable that the *cantus firmus* should be clearly audible, not interrupted by connecting passages […]. Apart from liturgical use in the Vespers, [this – T.K.] *Magnificat* can of course also be used during other events connected with church music, mainly in Christmas music [Wenzel 1969: 3].

After a two-bar organ introduction, Wenzel's composition for two or three trumpets, three trombones and organ presents a Protestant, **purely instrumental** version of the liturgical *Magnificat* in the *tonus peregrinus*, following an order in which the successive sections correspond to the successive verses of the Canticle. The analysis of the form of the work is presented in Table 2.

Table 2. Formal structure of Eberhard Wenzel's composition. Author's own elaboration.

Bar number	Text noted in the score (not sung)	Melodic theme location
3	*Meine Seele erhebt…*	Trumpets
10	*Denn er hat die Niedrigkeit…*	Right-hand organ part
21	*Denn er hat grosse Ding…*	Pedal part, trombones
28	*Und seine Barmherzigkeit…*	Pedal part
35	*Er übet Gewalt…*	Trombones 1–2 in unison
44	*Er estösset die Gewaltigen…*	Choir of brass instruments supported by pedal
50	*Die Hungrigen füllet…*	Solo trumpets 1–2 and trombone 1
58	*Er denket der Barmherzigkeit…*	Solo organ reed stop
66	*Wie er geredet hat…*	Trombone 3
77	*No text, instrumental fugue*	Solo organ
82	*Ehre sei dem Vater…*	Choir of brass instruments, interrupted by the organ
95	*Wie es war im Anfang…*	Trumpets and trombones in unison with organ accompaniment
101	*Amen*	Tutti

Barbara Zakrzewska-Nikiporczyk is a Polish composer born in Poznań in 1946, who graduated from Prof. Florian Dąbrowski's class and obtained a PhD in humanities at the Adam Mickiewicz University in Poznań. She studied music in Utrecht and Oxford, lived in the USA, created chamber, orchestral and electronic works, and worked as a musicologist and bibliographer [Zakrzewska-Nikiporczyk n.d.]. She is the composer of an unpublished vocal *Magnificat* from 1985, which the author has already analysed in his monograph [Kienik 2019]. There is also an organ version of this work composed in 1989 and published by Wydawnictwo Agencji Autorskiej [The Publishing House of the Authors' Agency] in Warsaw. The comparison of the two versions leads to an interesting conclusion: they are four years apart, and the second of the compositions is probably an organ **transcription of the first**, and thus it belongs to **another group** of *Magnificat* instrumental works. This version contains numerous complementary voices in the chords, appropriate markings of the manuals and dynamic markings which are missing in the vocal version. The organ version, on the other hand, does not have any tempo or interpretation markings, while the choral one is marked as *Lento*, MM=54. They also differ in terms of the number of bars. The organ version consists of 46, and the choral one of only 37, though the original musical material is almost entirely the same. Two fragments of both works are presented here for comparison (see Examples 14a–b and 15a–b, pp. 231–232).

Example 14a. Barbara Zakrzewska-Nikiporczyk, *Magnificat* – the beginning of the organ version (b. 1–5). Based on: Zakrzewska-Nikiporczyk [n.d.: 3].

Example 14b. Barbara Zakrzewska-Nikiporczyk, *Magnificat* – the vocal version (b. 1–6). Based on: Zakrzewska-Nikiporczyk [1985: 1].

Example 15a. Barbara Zakrzewska-Nikiporczyk, *Magnificat* – the organ version (b. 10–14). Based on: Zakrzewska-Nikiporczyk [n.d.: 4].

Example 15b. Barbara Zakrzewska-Nikiporczyk, *Magnificat* – the vocal version (b. 10–12). Based on: Zakrzewska-Nikiporczyk [1985: 2].

* * *

The instrumental *Magnificat* works discussed above are – as the author has pointed out at the beginning – only signposts, setting out the directions and strategies of future research. The article has been an attempt to outline a range of various works and show a multitude of approaches to Mary's Canticle in instrumental music, but, naturally, it does not exhaust the topic. It does, however, reassure the author that the research on instrumental *Magnificat* arrangements he is planning to conduct may be cognitively intriguing and worth the effort. As for the readers, the article – as the author hopes – might show them the world of *Magnificat* compositions from a new perspective – that of purely instrumental music, but still deriving from the vocal original.

Bibliography

Bach, Johann, Sebastian, 1893, Fuga sopra il Magnificat BWV 733, in: *Bach-Gesellschaft Ausgabe*, vol. 40: *Orgelwerke*, Leipzig: Breitkopf & Härtel, pp. 79–83, Petrucci Music Library, online: https://ks.imslp.net/files/imglnks/usimg/3/33/IMSLP550336-PMLP454800-Bach,_Johann_Sebastian-Werke_(Breitkopf)-Band_40-BWV_733.pdf [accessed 28 December 2020].

Bach, Johann, Sebastian, 2012, *Meine Seele erhebt den Herren a 2 Clav. et Pedal*, BWV 648 ed. by Roland Lopes, Werner Icking Music Collection, online: https://ks4.imslp.net/files/imglnks/usimg/b/bc/IMSLP194142-WIMA.4078-Bach-MeineSeele.pdf [accessed 28 December 2020].

Bernhard Krol, 2020, Bach Cantatas Website, online: https://www.bach-cantatas.com/Lib/Krol-Bernhard.htm [accessed 28 December 2020].

Buxtehude, Dietrich, 1952, Magnificat Primi Toni, in: Dietrich Buxtehude, *Sämtliche Orgelwerke*, ed. by Joseph Hedar, vol. 3, part 2, no. 5, Copenhagen: Wilhelm Hansen, pp. 59–65, online: https://imslp.eu/files/imglnks/euimg/f/ff/IMSLP484211-PMLP782066-23_362a-PMLP125 76-Dietrich_Buxtehude_-_S%C3%A4mtliche_Orgelwerke_(Hedar),_Vol._3,_Part_2_(music_only),_as_scanned.pdf [accessed 29 December 2020].

Chorale Melodies used in Bach's Vocal Works. Meine Seele erhebet den Herren. Das Magnificat, 2020, Bach Cantatas Website, online: https://www.bach-cantatas.com/CM/Magnificat.htm [28 December 2020].

Fischer, Kurt von, Braun, Werner, 2020, Passion, in: *The New Grove Dictionary of Music and Musicians*, online: https://doi.org/10.1093/gmo/9781561592630.article.40090 [accessed 28 December 2020].

Głuchowski, Tomasz, 2018, *Magnificat. Organy w Bazylice NMP w Bardzie* [Magnificat. The organ in the Basilica of the Visitation of the Blessed Virgin Mary in Bardo] [CD recording], Wrocław: Paweł Ożga Studio.

Kienik, Tomasz, 2019, *Magnificat. Od biblijnego tekstu do kompozycji muzycznej XX i początku XXI wieku* [The Magnificat. From the biblical text to the Polish musical compositions of the 20th and the beginning of the 21st century], Wrocław: The Karol Lipiński Academy of Music.

Krol, Bernhard, 1965, *Magnificat-Variationen Op. 40, für Bachtrompete und Streichorchester*. Ausgabe für Trompete in D und Klavier, Hamburg–London: N. Simrock.

Liber Usualis, 1961, Turnai–New York: Desclee Company, online: http://archive.ccwatershed.org/media/pdfs/13/08/14/14-59-32_0.pdf [accessed 28 December 2020].

Pachelbel, Johann, 1901, Magnificat primi toni, in: Johann Pachelbel, *94 Kompositionen zumeist Fugen über das Magnificat für Orgel oder Clavier*, [series:] Denkmäler der Tonkunst in Österreich, vol. 17, ed. by Max Seiffert, Hugo Botstiber, Vienna: Österreichischer Bundesverlag, Petrucci Music Library, online: https://ks.imslp.net/files/imglnks/usimg/5/54/IMSLP452114-PMLP341609-16.15_1_IMSLP24161-PMLP02861-pacorg10.pdf [accessed 28 December 2020].

Rheinberger, Johann, 1909, *Sonata in A Minor for Organ*, ed. Edwin Henry Lemare, New York: G. Schirmer, Petrucci Music Library, online: https://ks.imslp.net/files/imglnks/usimg/2/23/IMSLP203823-SIBLEY1802.17241.ddbf-39087030291597score.pdf [accessed 29 December 2020].

Rheinberger, Johann, 1965, *Sonata No. 4 in A Minor for Organ*, London: Hinrichsen Edition.

Scheidemann, Heinrich, 1970, *Orgelwerke*, vol. 3: *Magnificat-Bearbeitungen*, Kassel–Basel–London: Bärenreiter-Verlag.

Weber, Geoffrey, 2007, Modes and Tones in Buxtehude's Organ Works, *Early Music*, vol. 35, no. 3, online: https://www.jstor.org/stable/30054647 [accessed 28 December 2020].

Wenzel, Eberhard, 1969, *Magnificat im 9. Ton für Orgel, zwei Trompetten und drei Pousanen*, Kassel–Basel–Paris–London: Bärenreiter.

Wenzel Eberhard – Polish Composer, 2020, online: https://peoplepill.com/people/eberhard-wenzel-1/ [accessed 28 December 2020].

Zakrzewska-Nikiporczyk, Barbara, n.d., *Magnificat* for organ, Warszawa: Wydawnictwo Agencji Autorskiej.

Zakrzewska-Nikiporczyk, Barbara, 1985, *Magnificat* for mixed choir, electronic version of the score from the composer's collection.

The *Magnificat* – Instrumental Compositions. Exploration: Arrangements – Quotes – Inspirations

Summary

St Mary's canticle contained in the Gospel of St Luke (1,45–56) became the subject of hundreds or even thousands of vocal-instrumental settings. The author described their characteristics in the book *Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początku XXI wieku* [Magnificat. From the biblical text to the musical composition of the 20th and the beginning of the 21st century] (Wrocław 2019). However, purely instrumental music remains an unexplored area, in which the *Magnificat* references can be found in compositions that differ in genre, style or function. This is an area as diverse as Pachelbel's fugues on the *Magnificat* theme are different from the *Magnificat* quote in Richard Strauss' poem *Thus spoke Zarathustra*, and Bach's depictions of the *Magnificat* in *tonus peregrinus* from the 20th-century solo organ works also entitled *Magnificat*. The aim of the article is therefore to sum up the results of research, to make a kind of reconnaissance of instrumental music compositions which show relationships with the *Magnificat* on many different levels.

Tomasz Kienik

Doctor Habilitated, (b. 1976), theorist of music, graduated with *summa cum laude* in music theory (1999) and composition (2000) from the Karol Lipiński Academy of Music. He obtained his PhD in musicology at the University of Wrocław in 2008, and a post-doctoral degree in musical arts (theory of music and composition) in 2019 in the Academy of Music in Wrocław. He is also a graduate of Postgraduate Studies in Film, Computer and Multimedia Creativity at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. In 2000–2012, he was an Assistant and Adjunct (Assistant Professor) at the Institute of Music of the University of Zielona Góra; in the years 2010–2012, he was also the Deputy Director of this Institute. He participated in numerous scientific conferences (Canterbury, Lucca, Brno, Hannover, Manchester, Wrocław, Poznań, Warsaw, Szczecin, Łódź, Konin, Gdańsk, etc.), and published a number of scientific articles on Polish music of the 20th and 21st centuries. His monograph *Sonorystyka Kazimierza Serockiego* [Sonoristics in Kazimierz Serocki's music] – a development and augmentation of the doctoral thesis on Polish sonorism – was published in 2016. The latest book is the extensive monograph *Magnificat. Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początku XXI wieku* [Magnificat. From the biblical text to the Polish musical composition of the 20th and the beginning of the 21st century]. The main stream of Tomasz Kienik's activity is music theory, including analytical and historical reflection on the 20th- and 21st-century music, problems of religious and church music, and methodology of teaching. He is currently employed as an Adjunct (Assistant Professor) at the Faculty of Composition, Conducting, Music Theory and Music Therapy of the Karol Lipiński Academy of Music in Wroclaw.

Style

Julie Walker
University of Strasbourg

Chopin's Last Style: Toward a Definition

About late and last style

In musicological literature, there is a growing number of publications about composers' stylistic evolution. Especially the late periods are considered, with scholars increasingly often investigating composers' 'late' or 'last' styles. In 1925, Albert Brickmann made a fundamental step in this direction with his book *Spätwerke grosser Meister* [Brickmann 1925]. The German theoretician studied the late style as a phenomenon in art history and searched for some constants among the 'styles of old-age' of different artists. The same was true for the Pole Mieczysław Wallis who in 1975 defined the late style as 'a style of clearly separated late phase of the artist's work' and the 'style of old-age' as 'the characteristic style for the artist after the age of sixty-five' [after Piotrowska 2000]. Age is thus an essential parameter for this type of study, but the perspective adopted here is closer to the English conception according to which 'the expression "late style" has become a […] term to describe the last works of artists, no matter the age at which they died' [Hutcheon L., Hutcheon M. 2012: 1].

In 1937, Theodor Adorno published a notorious paper about Ludwig van Beethoven's late style, considering the third period of the composer's artistic activity – including the last five sonatas for piano, *Symphony No. 9*, *Missa Solemnis*, the last six *Quartets* and some *Bagatelles* – as his late style, particularly marked by 'caesuras, sudden discontinuities' [Adorno 1964: 17] and 'resistance to any society's influence' [Saïd 2012: 48].

After him, numerous musicologists investigated the last works of composers such as Robert Schumann [Tunbridge 2007], Claude Debussy [Wheeldon 2009], Richard Wagner [Barone 1995] or Igor Stravinsky [Straus 2001]. As Linda and Michael Hutcheon emphasise, 'the discourse of aesthetic lateness […] was revived in recent years by the 2006 publication of Edward W. Saïd's *On Late Style: Music and Literature Against the Grain*' [Hutcheon L., Hutcheon M. 2012: 1]. Indeed, Saïd offered a lot of reflections on Ludwig van Beethoven, Wolfgang Amadeus Mozart, Richard Strauss or Richard Wagner, considering both the aesthetic dimension and the chronological one [Saïd 2012: 42]. For him, the late style – or the last style [Saïd 2012: 50, Sassine 2016] – can be considered as a 'new idiom' through which

an artist, 'confronted with his own death approaching, expresses himself' [Sassine 2016]. For Joseph Straus, late-style music must present 'some internal qualities […] and […] be associated with certain external factors' [Straus 2008: 3] (disease, historical period, age, etc.).

I consider the last style as containing recurrent stylistic characteristics in a given period preceding the artist's death, and forming a particular aesthetic in their whole work, regardless of their age.

Chopin's case

To my knowledge, a study concerning specifically Chopin's last style has not been published yet. Several publications related to the topic can be found [Kallberg 1998, Piotrowska 2000, Pociej 2008, Tomaszewski 2008, Zukiewicz 2012], but they focus on some particular works and do not offer any global and comprehensive study of the issue. They do, however, play the role of an important starting point for our reflection. As Jeffrey Kallberg said, 'For all the critical remarks made about the late style and the few works that represent it, its fundamental musical significance remains obscure. Hence, Chopin still deserves detailed consideration' [Kallberg 1998: 91]. Mieczysław Tomaszewski, who is a leading expert on Chopin, reminds us that there are two types of musicological approaches that help to understand this composer's stylistic evolution: one focuses on common stylistic features, the other, on the contrary, analyses differences over time. Several authors, like Alexander Scriabin, Bronisława Wójcik-Keuprulian, Ludwik Bronarski or Alfred Einstein [after Tomaszewski 2015: 755], claim that Chopin's music did not change over time. Others, however, like Hugo Leichtentritt [1921–1922], George Abraham [1939], Jurij Kremlev [1949] or Józef Chomiński [after Lissa 1970], clearly notice several stages and divide Chopin's short life into several stylistic categories. For Tomaszewski, Chopin's last style corresponds to the years 1846–1849 [Tomaszewski 2015: 790], a time full of solitude, particularly after his rupture with George Sand. For Kallberg, it is a 'compositional phase of general reappraisal' [Kallberg 1998: 91], and for Tadeusz Zieliński, another Chopin specialist, there is a specific 'aesthetic aura' in this period, clear enough for him to speak about 'Chopin's late style' [Zieliński 1995: 659].

All those considerations allow us to confirm the existence of Chopin's last style, but the question is: what musical and stylistic characteristics did it have? To answer it, it seems advisable, and very interesting at the same time, to investigate the last years of Chopin's life, to understand what happened in his life and his music and to find out a truly comprehensive definition of what Chopin's last style actually was.

A difficult period of life

To achieve the above-mentioned purpose, several steps of study are necessary. First, it seems important to understand Chopin's way of life in the 1840s, because the period

was rich in events which had considerable impact on his daily life. The death of his father in 1844, the break-up with George Sand in 1847, distress and difficulties connected with the composition process, his progressing and trying disease, Poland's history – all those factors made his life increasingly though [Walker 2016: 25–45]. His correspondence from this period shows a lot of doubts and thoughts concerning his music. In a letter from 8 July 1846, Chopin wrote: 'But I'm doing all my best to work – but it isn't going well – and as long as it continues, my new productions won't remind anyone of either the warbler's twitters or the broken china. I must give up' [Bronislas 1981: 237]. This is only one example among many others: 'Letters testify that he struggled with his musical ideas' [Kallberg 1998: 90].

These difficulties can also be shown through a graphical representation of Chopin's musical activity in time. In Figure 1, we can see that the last years were marked by a slowdown in terms of his compositions, but also by his activity as a pianist (1848 corresponds to his journey in the United Kingdom, which is something exceptional with seven concerts given in one year). The Parisian period (1830–1839) was the most prolific in all aspects. The Nohant period (1839–1847) was particularly marked by the number of compositions, specifically at the beginning of the 1840s. Indeed, the calm of George Sand's house was a 'safe haven' for Chopin, far from the capital's tumults. Finally, the last stylistic period, 1842–1849, corresponds to the final decline, particularly after 1846.

Moreover, in this time, the loss of his father reminded Chopin how he missed his home country, which was exacerbated by the feeling of being a bad son because of abandoning his own. Nicolas Chopin's death was a terrible blow and triggered 'regressive behaviour' [Rambeau 2005: 698], with Fryderyk refusing to see anyone for a long period. Only the

Figure 1. Number of Chopin's compositions (in blue) and concerts (in red) over time. Author's own elaboration.
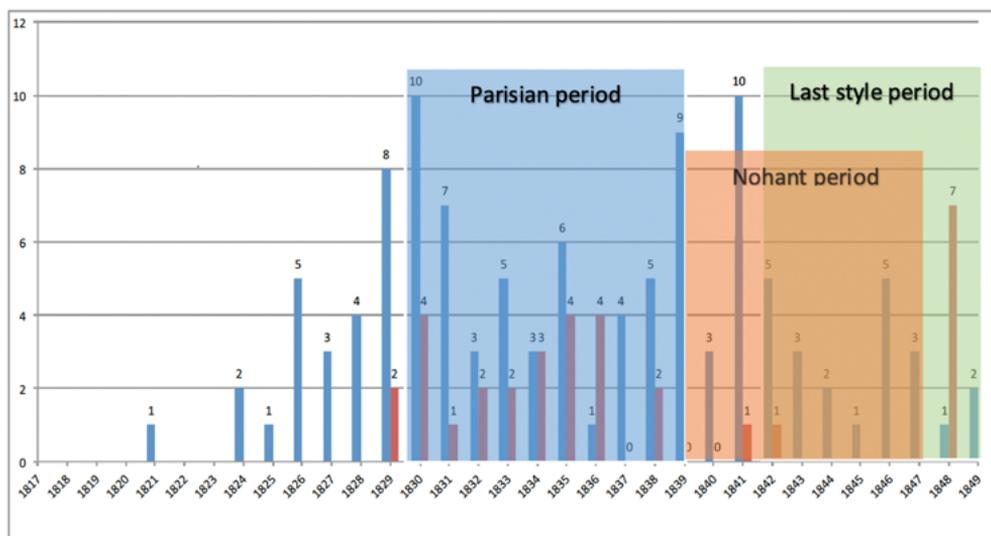
presence of his sister Ludwika in France, at George Sand's home, allowed him to get progressively better: she had always been a great support to him [Rambeau 2005: 698].

Due to a myriad of family conflicts, the separation between Chopin and George Sand in 1847, after seven years of relationship, was inevitable. After his departure, Chopin was alone in Paris and suffered more and more from his disease, with the periods of recovery alternating with increasingly severe crises [Walker 2016: 36–42].

In other words, and as Kallberg put it, 'the story of Chopin's final years seemed to be taken from the pages of a tragic Romantic novel. One wrenching event follows another' [Kallberg 1998: 89].

Methodology

However, biographical concerns are only one aspect, which is not our main focus here. More important are of course the composer's works. To fully understand how Chopin modified his music, I have chosen to investigate and analyse two different levels of his music: the formal and traditional one (form, keys, etc.) and also the semiotic and narratological one, through the topic theory.

In the 17th century, several authors thought for the first time about a categorisation of 'styles' in music. The first distinction between *stilo antico* and *stilo moderno* by Claudio Monteverdi and Giovanni Battista Doni marked, for example, the transition from the Renaissance to the Baroque era. Subsequently, numerous theoretical treatises proposed different stylistic divisions for the music of the 17th and 18th centuries (Marco Scacchi, Christoph Bernhard, Johann Mattheson, Johann Adolf Scheibe, etc.) [Mirka 2014: 3]. On this basis, Leonard Ratner developed in 1980 the notion of 'topic', which coincided with the simultaneous step-by-step expansion of musical semiotics. He claimed that music, through its contact with 'religion, drama, entertainment, dance, ceremonies, military, chase', developed a 'reservoir of figures' [Ratner 1980: 9] connected with affects and emotions. After the publication of his book, several musicologists have nourished this concept through their own research [Allanbrook 1983; Agawu 1991; Hatten 1994; Monelle 2006; Caplin 2005; Karbusicky 1986, etc.], offering, with the use of this methodology, new possibilities of investigating in musical analysis not only the technical level of music, but also – and especially – its expressiveness, the interactions between the main themes considered as 'signs', their sequencing or narrative strategies. For example, the first theme of the *Ballade*, Op. 52 by Chopin is written in F minor, with a $\frac{6}{8}$ metre, according to a *durchkomponiert* form. However, thanks to the narrative analysis, we can also notice that there is a pastoral introduction, a waltz and also a nocturne topic. Moreover, everything leads to an *agitato* coda, with a progressive *mise-en-abîme* [Walker 2018a].

This methodology will allow us to investigate and consider Chopin's music in a different way, particularly his late works displaying important particularities which the traditional analysis is not able to fully reveal and clarify.

Corpus of works

To understand the stylistic evolution of Chopin's music, it is necessary to consider a specific group of works. To determine it, I cross-referenced numerous data from several top-notch publications on this topic [Kallberg 1998; Rambeau 2005; Zieliński 1995; Tomaszewski 1999, 2006, 2008, 2015; Piotrowska 2000; Zukiewicz 2012]. I have come up with a collection of 22 works, composed between 1840 and Chopin's death in 1849. These have been divided into two categories: the early stages and the last style period specifically (see Figure 2). Each of them contributes in some way to the definition of Chopin's last style.

Figure 2. List of works related to Chopin's last style. Author's own elaboration.

Early stages	Last style
Impromptu in F-sharp minor, Op. 36 (1840) *Polonaise*, Op. 44 (1841) *Prelude in C-sharp minor*, Op. 45 (1841) *Fantasy*, Op. 49 (1841) *Polonaise*, Op. 53 (1843)	*Ballad in F minor*, Op. 52 (1843) *Nocturne*, Op. 55 No. 2 (1844) *Mazurkas*, Op. 56 No. 1 and 3 (1844) *Berceuse*, Op. 57 (1845) *Mazurkas*, Op. 59 No. 1 and 3 *Barcarolle*, Op. 60 (1845–1846) *Polonaise-Fantasy* Op. 61 (1846) *Nocturnes*, Op. 62 No. 1 and 2 (1846) *Mazurka*, Op. 63 No. 3 (1847) *Waltz*, Op. 64 No. 2 and 3 (1847) *Sonata in G minor* for cello and piano, Op. 65 (1849) *Mazurka*, Op. 68 No. 4 (1849)

For each work, I propose an analysis involving the sections, themes, bars, keys and topics, as defined previously.[1] Figure 3, for example, presents such an analysis of the *Mazurka*, Op. 63 No. 3, which is one of the simplest cases in the selected corpus.

Figure 3. Analysis of the Mazurka, Op. 63 No. 3. Author's own elaboration.

Sections	Themes	Topics	Bars	Keys
A	T1/a	Kujawiak (accompanied melody)	1–16	c♯, E
	T1/b		17–32	c♯
B	T2	Mazurka (homophonic texture)	33–48	D♭, G♭
A'	T1/a	Kujawiak (accompanied melody)	49–64	c♯
	T1/a'	Kujawiak and learned style	56–76	c♯

1| For more information, see all the detailed analyses in Walker [2016].

The results have allowed us to draw important conclusions and to determine how Chopin's last style can be defined.

Stylistic elements of the last period

Complexification of the harmonic level

As a result of my analyses, I have first noticed that Chopin's musical writing became more and more complex in terms of the harmonic level: the works contained an increasing number of modulations, with a harmonic density becoming progressively more important over time (with some exceptions, such as the *Waltz*, Op. 64 No. 2, the *Berceuse*, Op. 57 or the *Mazurka*, Op. 59 No. 3, showing a clear harmonic simplicity) [Walker 2016: 225–230]. In Figure 4, which shows this harmonic density (number of keys / number of bars), we can see that the ratio follows a degressive evolution (the smaller the ratio, the more concentrated the modulations), and this means that the harmonic discourse in Chopin's works became increasingly complex with time.

Figure 4. Evolution of the late works' ratio of keys to bars. The colours refer to the category of repertoire (red for polonaises, green for waltzes, grey for sonatas, yellow for mazurkas, purple for nocturnes, and blue for the others. Author's own elaboration.
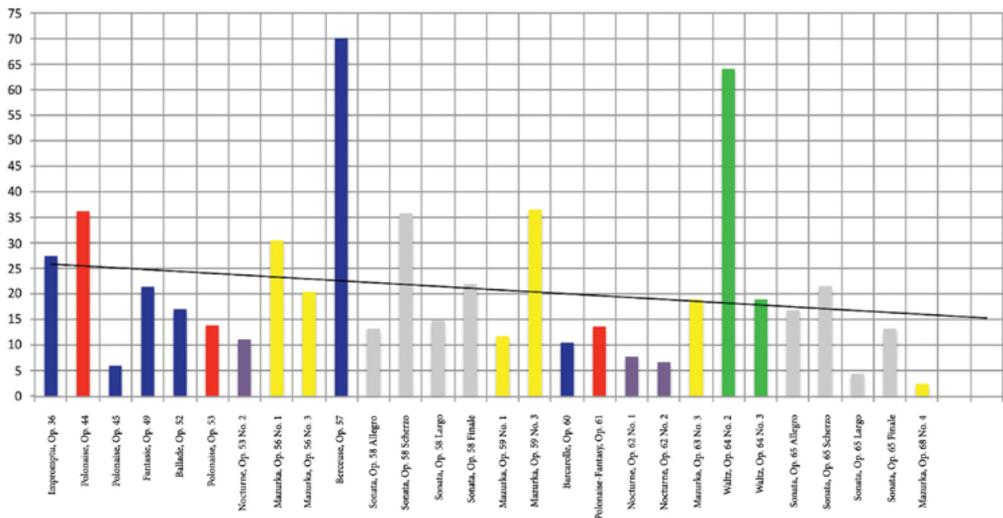
Two of the best examples are certainly the *Mazurka*, Op. 68 No. 4 (9 different keys for only 23 bars) and the *Prelude*, Op. 45 in C-sharp minor. The next figure lists the different sections, topics and keys of this work and gives us an example of the evolution of Chopin's music (see Figure 5).

Figure 5. Harmonic evolution in Prelude, Op. 45. Author's own elaboration.

Sections	Themes	Topics		Bars	Keys
Intro.	Intro.		Falsobordone	1–4	c♯, f♯, c♯
A	T1/a		Elegiac nocturne (accompanied melody)	5–26	c♯, B/b, A, f♯, D, f♯, E/e
B	T1/b	Improvised style	Elegiac nocturne (accompanied melody)	27–34	B♭, G♭
	T1/c			35–50	G♭, E♭, A♭, F
	T1/b'			51–58	A, F
	Trans.		(solo)	59–62	F, f♯, D♯, G♯
				63–66	
A'	T1/a'		Elegiac nocturne (accompanied melody)	67–79	c♯, b, A
	–		Candeza	80	–
	T1/a/b/c		Elegiac nocturne (accompanied melody)	81–91	c♯, D, c♯

Besides, this work also hides another important harmonic feature: the mode changes often alternate between major and minor – an element which is also crucial in the *Fantasy*, Op. 49, the *Mazurka*, Op. 59 No. 1 or the *Polonaise-Fantasy*, Op. 61 [Walker 2016: 230–235]. This rotation between the two modes creates an evident harmonic instability and is very common in the works of the 1840s, for example in the main theme of the *Waltz*, Op. 64 No. 3 (see Example 1).

Example 1. Fryderyk Chopin, *Waltz*, Op. 64 No. 3, b. 1–12. Reproduced from: Chopin [1894: 50].

Contrapuntal writing

Secondly, Chopin's musical writing is also increasingly well thought-out in terms of the horizontal aspect, in other words, more and more contrapuntal. Different authors have

already recognised this feature [Kallberg 2010; Zukiewicz 2012: 35; Tomaszewski 2008: 325], and I have clearly noticed, through my analyses, that this type of writing takes different shapes, such as canon, polyphony, imitation, musical dialogue, etc. This was not a coincidence in the period in question: two publications served as the basis for this evolution – *Cours de contrepoint et de fugue* [A treatise on counterpoint and fugue] written in 1835 by Luigi Cherubini and *Théorie abrégée du contrepoint et de la* fugue [Abbreviated theory of counterpoint and fugue] published in 1839 by the French composer Jean-Georges Kastner. They became an unconditional point of reference for Chopin, turning out to be true workbooks for the composer [Rambeau 2005: 721]. A lot of musical examples could be given, but the works which best illustrate the tendency in question are certainly the *Ballade*, Op. 52 (see Example 2), the *Nocturne*, Op. 55 No. 2 (see Example 3), the *Nocturnes*, Op. 62 No. 1 and 2, the *Mazurkas*, Op. 56 No. 1

Example 2. Fryderyk Chopin, *Ballade*, Op. 52, b. 56–62. Reproduced from: Chopin [1880a: 3].

Example 3. Fryderyk Chopin, *Nocturne*, Op. 55 No. 2, b. 31–36. Reproduced from: Chopin [1883a: 6–7].

and 3, Op. 59 No. 1 and 3 (see Example 4), Op. 63 No. 3 and Op. 68 No. 4. Finally, the *Sonata*, Op. 65 for cello and piano (see Example 5, p. 246) shows the implementation of this idea of increasingly horizontal writing, including a lot of thematic exchanges building the music between the two instruments, with a number of countermelodies.

Example 4. Fryderyk Chopin, *Mazurka*, Op. 59 No. 3, b. 115–134. Reproduced from: Chopin [1880b: 238]. The red vertical lines delimit the musical sentences, and the blue and red marks show the thematic exchanges between the two hands of the piano.

Toward Musical Impressionism

The last period in Chopin's output also signals the opening of musical Impressionism. Indeed, a new aesthetic is emanating from several music pieces of this period, particularly important in the early 20th century in France. Impressionism can be described as a 'set of lights, reflections and colours as the artist perceives them in the moment' [Pernon 2007: 135]. In this period, the harmonic language changed to an aesthetic in which the pleasure of the sound was in the centre, and not the harmonic syntax. The functional relations were relegated to the back seat for the benefit of the timbre, creating this particular atmosphere so well-known from Claude Debussy's music, for example.

Example 5. Fryderyk Chopin, *Sonata*, Op. 65 for cello and piano, Finale, b. 68–76. Reproduced from: Chopin [1847: 29]. The blue marks show the thematic exchanges between the piano and the cello.

Jean-Jacques Eigeldinger was one of the first to study precisely this issue with reference to the *Prelude*, Op. 45 by Chopin, making a connection between this work and the composer's friend Eugène Delacroix's own vision of the art of painting [Eigeldinger 1997: 233–253]. In his point of view, colour and its contrasts are much more important than the line that delimits the form. Likewise, in music, according to this concept, different harmonies and their contrasts are more important than the form itself. This is the case, for example, in the *Berceuse*, Op. 57, which is considered as 'already belonging to the Debussy's aesthetic' [Eigeldinger 2000: 35], the *Largo* from the *Sonata*, Op. 58 (bars 29–97, see Example 6), the introduction to the *Polonaise-Fantasy*, Op. 61

Example 6. Fryderyk Chopin, *Sonata*, Op. 58, *Largo*, b. 29–38. Reproduced from: Chopin [1878a: 31].

(bars 1–8, see Example 7), the *Barcarolle*, Op. 60 (bars 78–83), or the *Nocturne*, Op. 62 No. 1 (bars 61–67).

Example 7. Fryderyk Chopin, *Polonaise-Fantasy*, Op. 61, b. 1–5. Reproduced from: Chopin [1878b: 42].

External genres as main themes

I have also noticed that in many works of the selected corpus, several main themes are characterised strongly enough to show clear references to external genres. Indeed, Chopin uses nocturne themes in polonaises, ballades or sonatas, marches in fantasies, waltz themes in ballades, etc. This feature is particularly important and also contributes to highlighting the usefulness of the topic theory and semiotic analysis for the discussion of Chopin's last works. Thanks to the characteristics of the musical discourse, we are able to detect these external references and determine which topics are present. Formal analysis is not conceptualised to focus on this level of expressiveness, which is why the two types of analysis are complementary.

Eero Tarasti in his famous analysis of the *Polonaise-Fantasy*, Op. 61 already observed the presence of three main themes: a polonaise, which is obvious and consistent with the genre suggested in the title, but also a nocturne and a mazurka [Tarasti 1996: 195–217]. The analyses of the 22 selected works also show this kind of construction in numerous other works. For example, in the *Waltz*, Op. 64 No. 3 (see Example 8, p. 248), a mazurka theme is presented between the bars 73 and 92 [Rambeau 2005: 778]: triple metre, pointed rhythm, accents on the second and third beat, and wide intervals [Abromont, de Montalembert 2010: 669].

A nocturne theme is also often used, for example in the *Ballade*, Op. 52 (bars 152–168, see Example 9, p. 248), the *Allegro* from the *Sonata*, Op. 58 (bars 41–55), the *Largo* from the *Sonata*, Op. 58 (bars 5–18 and 98–103), the *Barcarolle*, Op. 60 (bars 62–70 and 78–83 (see Example 10, p. 248) and 93–102) or the *Scherzo* from the *Sonata*, Op. 65 (bars 153–212).

73

Example 8. Fryderyk Chopin, *Waltz*, Op. 64 No. 3, b. 73–79. Reproduced from: Chopin [1894: 52].

Example 9. Fryderyk Chopin, *Ballade*, Op. 52, b. 149–155: nocturne theme (from bar 152). Reproduced from: Chopin [1880a: 7].

Example 10. Fryderyk Chopin, *Barcarolle*, Op. 60, b. 77–80: nocturne theme (from bar 78). Reproduced from: Chopin [1883b: 7].

There are also waltz themes in the *Ballade*, Op. 52 (bars 8–37, for example, see Example 11) and the *Mazurka*, Op. 68 No. 4 (bars 14–23); or an oberek and kujawiak, two other Polish dances, in the *Mazurka*, Op. 56 No. 1 (bars 24–53), the main theme of the *Mazurka*, Op. 59 No. 1 (bars 1–12) or the *Mazurka*, Op. 59 No. 3 (bars 1–16) [Tomaszewski 2014, Rambeau 2005: 721, Walker 2016: 160–172]. This creates some very interesting 'genre hybridity', already highlighted by Zukiewicz [2012: 37–50,115–163], and is characteristic of the last period of Chopin's output.

Example 11. Fryderyk Chopin, *Ballade*, Op. 52, b. 7–16: waltz theme (from bar 8). Reproduced from: Chopin [1880a: 1].

Forms

Generally, Chopin uses tripartite forms for his works. This is the case for the vast majority of them, but in spite of that, certain liberties are taken by the composer to push this form forward. For example, in the *Impromptu*, Op. 36, he decides to insert an original section in the last A' part, which I have called T1/c and which is not present in the A part (see Figure 6).

Figure 6. Formal analysis of the Impromptu, Op. 36. Author's own elaboration.

Sections	Themes	Topics	Bars	Keys
A	T1/a	Pastoral (accompanied melody)	1–29	F♯ (a♯)
	T1/b	Pastoral (homophonic texture)	30–38	F♯
B	T2	March (heroic style)	39–60	D
A'	T1/a'	Pastoral (barcarolle)	61–81	F, F♯
	T1/c	'Brilliant' style, virtuoso	82–100	F♯
	T1/b	Pastoral (homophonic texture) Cadence in heroic style	101–108 109–110	F♯

In the *Barcarolle*, Op. 60, the A' part also uses the themes of the central B part besides the expected A part, leading in a heroic transcendence to a true apotheosis [Walker, in print], by transforming the original theme in a very epic way. So, Chopin does not follow the expected classical convention and decides to modify the form to be able to convey a specific expression, here the heroic finality (see Figure 7).

Figure 7. Formal analysis of the *Barcarolle*, Op. 60. Author's own elaboration.

Sections	Themes	Topics	Bars	Keys
Intro.	Intro.	Falsobordone	1–3	F♯
A	T1/a	Barcarolle A (accompanied melody)	4–16	F♯, d♯, C♯
	T1/b		17–23	B, d♯
	T1/a'		24–34	F♯, B, C♯, g♯, F♯
	Trans.	Solo	35–38	f♯
B	T2	Barcarolle B (learned style)	39–50	A, G♯, F♯
	T2'	Barcarolle B (accompanied style and learned style	51–61	A, G♯, F♯
	T3	Nocturne romance (homophonic texture accompanied)	62–70	A
	Trans.	March (homophonic texture)	71–77	A, modulating
	Trans.	'Oneiric' nocturne, bel canto (accompanied melody)	78–83	C♯
A'	T1/a"	Barcarolle (heroic style)	84–92	F♯, B, C♯, g♯
	T3'	Nocturne romance (heroic style, homophonic texture accompanied)	93–102	F♯
	T2"	Barcarolle B (learned style)	103–110	C♯, B, A, modulating, c♯, b
		Candeza	110	
	T1/b'	Barcarolle (accompanied melody)	111–112	F♯
	Coda (T3 varied)	Homophonic texture accompanied and brilliant style	113–115	F♯
		Cadence in heroic style	116	

The musical discourse is more important than the formal framework, and semiotic analysis allows us to highlight those deviations from the classical frame and also explain them. In the *Prelude*, Op. 45, the same concept is also implemented, with the central thematic elements used once more at the end of the work [Walker 2016: 130–134]. This

becomes a recurrent characteristic of the late style: such elements can be found in the *Mazurka*, Op. 56 No. 1, the *Mazurka*, Op. 59 No. 1, the finale of the *Sonata for Cello and Piano*, Op. 65 or the *Polonaise*, Op. 53. In my view, this feature can be linked to a teleological form, in other words, a progression which moves forward step by step to find its finality at the end. The works present a continuing evolution where the last part allows for an explanation of the different events set up earlier in the piece: 'the final idea gives its meaning to the whole itinerary and enlightens the reasons for the deviation from the canonical form' [Grabócz 2009: 33].

Furthermore, the case of the *Ballade*, Op. 52 is also interesting because of a very dramatic coda which is added at the end (bars 191–230), creating a descent into hell [Grabócz 2009: 100–105], with a pastoral beginning progressively sinking in a more and more dramatic musical discourse. Here again, the teleological form comes to mind, but with a truly dysphoric conclusion.

Finally, the *Polonaise-Fantasy* clearly shows its distance from the classical ABA form of Chopin's previous polonaises – an idea already announced by the *Polonaise*, Op. 53 [Walker 2018b]. Once again, the construction is specific and leads to the end of the work (teleological character) – a kind of 'accomplishment', with the main theme of the polonaise, first very discreet, concealed in the discourse, reaching its heroic and victorious explosion in the conclusion, integrating the two other main themes of the work in it [Tarasti 1996: 195–217; Grabócz 2009: 39–42].

Topics

The conduced analyses allow us to understand how Chopin develops his musical discourse in the 1840s. The topics, those 'styles and expressive genres' [Ratner 1980: 9], are very clear manifestations of the content, the substance of Chopin's music. In the works from the selected corpus, he uses the following ones (see Figure 8):

Figure 8. Topics used by Chopin in the last-style works. Author's own elaboration.

Expressive styles		Expressive genres	
		Genres	Dances
Accompanied song	Improvised	Nocturne	Mazurka
Learned style	Bel canto	March	Waltz
Homophonic textures	Military	Barcarolle	Polonaise
Agitato	Maestoso	Berceuse	Kujawiak
Cadenza	Pastoral	Divertimento	Oberek
Heroic	Solo	Chaconne	Tarantella
Virtuoso, brilliant	Falsobordone		

Within the first category of topics, Chopin uses mainly the accompanied song, which dominates a wide range of repertory (nocturne, polonaise, waltz, sonata, ballade, etc.), with its lyrical texture in which two layers are distinct: the melody and the accompaniment; the learned style, marked by an important development of the contrapuntal writing as presented before; and the homophonic textures, for example in choral works. The *bel canto* style, especially present in the brilliant period, in the 1830s, tends to be blurred in the last-style period, and so does the heroic style, progressively disappearing in the second half of the 1840s. In contrast, the improvised style and the *agitato* character belong specifically to Chopin's musical language of this period.

For the expressive genres, the nocturne is very often present, showing occurrences outside its own repertory. It is easily exported by Chopin to other genres (ballade, barcarolle, prelude, polonaise, etc.), which is not the case for the polonaise, for example. The march is present only in the works from the first half of the 1840s. The dances are very often present too, and the numerous dance references show that they are almost idiomatic of Chopin's music.

Moreover, several new topics appear in this last period, another sign of the novelties of the 1840s, for example, berceuse, barcarolle, divertimento, chaconne or tarantella. They are not very common but show that Chopin's music was opening to new horizons at that time.

Conclusions

Fryderyk Chopin is a composer well-known for his sensitivity, his piano pieces and his music in general, which is very specific, lyrical and melancholic. However, his musical style evolved in time, as did the style of many other composers, and I have always thought that something changed in the 1840s, that there was an evolution of his musical language which needed to be investigated so that we could understand what precisely Chopin's last style was.

Thanks to different kinds of information, related to his difficult life situation at that time, his correspondence and several publications, I came up with a corpus of works associated with this specific period. The analysis of the 22 pieces let us notice many musical characters which build the essence of Chopin's last style: a more complex harmonic discourse, a musical writing much more contrapuntal than before, an opening to musical Impressionism, an evolution from the tripartite form to teleological forms, the hybridity of genres and the specificity of certain topics, marking his clear preference for lyrical texture, but also his abandonment of the *bel canto*, the brilliant style or the heroic and military one. He preferred to turn to more homophonic textures and improvised style. All those elements are relevant markers of what Chopin's last style truly was.

Bibliography

Abraham, George, 1939, *Chopin's Musical Style*, Oxford: Oxford University Press.

Abromont, Claude, de Montalembert, Eugène, 2010, *Guide des formes de la musique occidentale*, Paris: Fayard.

Adorno, Theodor W., 1964, Spätstil Beethovens, in: Theodor W. Adorno, *Moments musicaux*, Frankfurt a. M: Suhrkamp Verlag.

Agawu, Kofi, 1991, *Playing with Signs. A Semiotic Interpretation of Classic Music*, Princeton: Princeton University Press.

Allanbrook, Wye Jamison, 1983, *Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Govianni'*, Chicago: University of Chicago Press.

Barone, Anthony, 1995, Richard Wagner's 'Parsifal' and the Theory of Late Style, *Cambridge Opera Journal*, vol. 7, no. 1, pp. 37–54.

Brickmann, Albert Erich, 1925, *Spätwerke grosser Meister*, Frankfurt a. M: Frankfurter Verlags-Anstalt.

Bronislas, Édouard Sydow, 1981, *Correspondance de Frédéric Chopin. La Gloire 1840–1849*, Paris: Richard Masse.

Caplin, William E., 2005, On the Relation of Musical Topoi to Formal Function, *Eighteenth Century Music*, vol. 2, no. 1, pp. 113–124.

Chopin, Frederic, 1847, *Sonate pour Piano et Violoncelle*, Op. 65, Leipzig: Breitkopf und Härtel, Petrucci Music Library, online: https://ks4.imslp.net/files/imglnks/usimg/8/8b/IMSLP02138-Chopin-Cellosonata-Breitkopf-gray.pdf [accessed 4 Fabruary 2021].

Chopin, Frederic, 1878a, Sonate für das Pianoforte, Op. 58, in: Frederic Chopin, *Fredrich Chopin's Werke*, vol. 8: *Sonaten*, ed. by Woldemar Bargiel et al., Leipzig: Breitkopf und Härtel, pp. 18–43, Petrucci Music Library, online: https://ks4.imslp.net/files/imglnks/usimg/9/9b/IMSLP114619-PMLP02364-FChopin_Piano_Sonata_No.3,_Op.58_BH8.pdf [accessed 4 February 2021].

Chopin, Frederic, 1878b, Polonaise-fantaisie, Op. 61, in: Frederic Chopin, *Fredrich Chopin's Werke*, vol. 5, ed. by Woldemar Bargiel et al., Leipzig: Breitkopf und Härtel, pp. 42–53, Petrucci Music Library, online: https://ks.imslp.net/files/imglnks/usimg/2/20/IMSLP114-196-PMLP02335-Chopin_Polonaise-fantasie,_Op.61_BH5.pdf [accessed 4 February 2021].

Chopin, Frederic, 1880a, Ballade, Op. 52, in: Frederic Chopin, *Oeuvres completes de Frederic Chopin*, vol. 1, ed. by Karl Klindworth, Berlin: Bote & Bock, pp. 29–40 Petrucci Music Library, online: https://imslp.org/wiki/Special:ImagefromIndex/00118/seosp [accessed 2 December 2020].

Chopin, Frederic, 1880b, Trois Mazurkas, Op. 59, in: Frederic Chopin, *Oeuvres completes de Frederic Chopin*, vol. 1, ed. by Karl Klindworth, Berlin: Bote & Bock, pp. 230–238, Petrucci Music Library, online: https://ks4.imslp.net/files/imglnks/usimg/e/e8/IMSLP96591-PMLP02279-Chopin_Klindworth_Band_1_Bote_12261_Op_59_filter.pdf [accessed 4 February 2021].

Chopin, Frederic, 1883a, Deux Nocturnes, Op. 55, in: Frederic Chopin, *Oeuvres pour le piano*, vol. 2: *Nocturnes* ed. by Karl Klindworth, Xaver Scharwenka, London: Augener, Petrucci Music Library, online: https://imslp.org/wiki/Special:ImagefromIndex/00467/seosp [accessed 2 December 2020].

Chopin, Frederic, 1883b, Barcarolle, Op. 60, in: Frederic Chopin, *Oeuvres pour le piano*, vol. 10: *Various Pieces*, Londres: Augener, Petrucci Music Library, online: https://imslp.org/wiki/Special:ImagefromIndex/00631/seosp [accessed 2 December 2020].

Chopin, Frederic, 1894, Valse, Op. 64 No. 3, in: Frederic Chopin, *Complete Works for the Piano*, vol. 1: *Waltzes*, New York: Schirmer, pp. 50–54, Petrucci Music Library, online: https://ks4. imslp.net/files/imglnks/usimg/b/b6/IMSLP167283-PMLP02373-FChopin_Waltzes,_Op.64_ Joseffy.pdf [accessed 4 February 2021].

Eigeldinger, Jean-Jacques, 1997, Chopin and 'La Note Bleue': An Interpretation of the Prelude Op. 45, *Music & Letters*, vol. 78, no. 2, Oxford: Oxford University Press, pp. 233–253.

Eigeldinger, Jean-Jacques, 2000, *L'univers musical de Chopin*, Paris: Fayard.

Grabócz, Márta, 2009, *Musique, narrativité, signification*, Paris: L'Harmattan.

Hatten, Robert, 1984, *Musical Meaning in Beethoven. Markedness, Correlation, and Interpretation*, Bloomington: Indiana University Press.

Hutcheon, Linda, Hutcheon, Michael, 2012, Late style(s): The Ageism of the Singular, *Occasion: Interdisciplinary Studies in the Humanities*, vol. 4, online: http://arcade.stanford.edu/sites/default/files/article_pdfs/OCCASION_v04_Hutcheons_053112_0.pdf. [accessed 3 May 2016].

Kallberg, Jeffrey, 1998, *Chopin at the Boundaries. Sex, History and Musical Genre*, Cambridge: Harvard University Press.

Kallberg, Jeffrey, 2010, *Late Masterpieces*, Stephen Hough (piano), Hyperion [CD booklet], online: www.hyperion-records.co.uk/al.asp?al=CDA67764 [accessed 19 October 2010].

Karbusicky, Vladimir, 1986, *Grundriss der musikalischen Semantik*, Darmstadt: Wissenschaftliche Buchgesellschaft.

Kremlev, Jurij A., 1949, *Frederik Szopen. Oczerki żizni i tworczestwa* [Frederick Chopin. Outline of life and works], Leningrad: Muzgiz.

Leichtentritt, Hugo, 1921–1922, *Analysis der Chopin'schen Klavierwerke*, vol. 1–2, Berlin: M. Hesse.

Lissa, Zofia, 1970, Elementy stylu Beethovena w twórczości Fryderyka Chopina [Beethoven's stylistic elements in Chopin's music], in: Zofia Lissa, *Studia nad twórczością Fryderyka Chopina* [Studies in Chopin's music], Kraków: PWN.

Mirka, Danuta, 2014, Introduction, in: Danuta Mirka (ed.) *The Oxford Handbook of Topic Theory*, Oxford: Oxford University Press, pp. 1–60.

Monelle, Raymond, 2006, *The Musical Topic: Hunt, Military, and Pastoral*, Bloomington: Indiana University Press.

Pernon, Gérard, 2007, *Dictionnaire de la musique*, Paris: Jean Paul Gisserot.

Piotrowska, Maria, 2000, 'Late Chopin' Remarks on the Late Works, *Polish Music Journal*, vol. 3, no. 1, online: http://www.usc.edu/dept/polish_music/PMJ/issue/3.1.00/piotrowska.html [accessed 18 October 2018].

Pociej, Bohdan, 2008, Chopin's Late Style, in: Magdalena Chylińska, John Comber, Artur Szklener (eds), *Chopin's Musical Worlds. The 1840s*, Warsaw: Naradowy Instytut Fryderyka Chopina.

Rambeau, Marie Paule, 2005, *Chopin: l'enchanteur autoritaire*, Paris: L'Harmattan.

Ratner, Leonard, 1980, *Classic Music*, New York: Schirmer.

Saïd, Edward, 2012, *Du style tardif: musique et littérature à contre-courant*, Arles: Actes Sud.

Sassine, Farès, 2016, *Le style tardif d' Edward Saïd à Théodore Adorno*, online: http://fares-sassine. blogspot.com/2012/12/le-style-tardif-de-edward-said-theodor.html [accessed 3 May 2016].

Straus, Joseph N., 2001, *Stravinsky's Late Music*, Cambridge: Cambridge University Press.

Straus, Joseph N., 2008, Disability and 'Late Style' in Music, *Journal of Musicology*, vol. 25, no. 1, pp. 3–45.

Tarasti, Eero, 1996, *Sémiotique musicale*, Limoges: Presses universitaires de Limoges.

Tomaszewski, Mieczysław, 1999, *Chopin und seine Zeit*, Laaber: Laaber-Verlag.

Tomaszewski, Mieczysław, 2006, Aspects de la réception poétique des Nocturnes de Chopin, in: Jacqueline Waeber (ed.), *La note bleue, Mélanges offerts au Professeur Jean-Jacques Eigeldinger*, Berne: Editions scientifiques internationales, pp. 73–88.

Tomaszewski, Mieczysław, 2008, Late Chopin. Last Chopin, in: Magdalena Chylińska, John Comber, Artur Szklener (eds), *Chopin's Musical Worlds. The 1840s*, Warsaw: Narodowy Instytut Fryderyka Chopina.

Tomaszewski, Mieczysław, 2014, *Mazurka, Op. 59 No. 3* ['Fryderyka Chopina Dzieła Wszystkie', radio programme series], Polish Radio, programme II, online: http://en.chopin.nifc.pl/chopin/composition/detail/name/59/id/253 [accessed 8 October 2014].

Tomaszewski, Mieczysław, 2015, *Chopin. The Man, His Work and Its Resonance*, Warsaw: Narodowy Instytut Fryderyka Chopina.

Tunbridge, Laura, 2007, *Schumann's Late Style*, Cambridge: Cambridge University Press.

Walker, Julie, 2016, *Le dernier style de Chopin: contexte analyse et stratégies narratives des œuvres tardives*, thesis under Marta Grabócz's supervision, University of Strasbourg, online: https://www.theses.fr/2016STRAC028/document [accessed 6 January 2020].

Walker, Julie, in print, La Barcarolle op. 60 de Chopin: esthétique du dernier style et métaphore de l'apothéose, in: *Proceedings of Euromac 17*, Strasbourg.

Walker, Julie, 2018a, La Ballade op. 52 de Chopin: une 'épopée dramatique'. Entre analyse formelle, narrative et thymique, *Applied Semiotics*, no. 26, pp. 290–319.

Walker, Julie, 2018b, La Polonaise op. 53 comme manifeste du dernier style de Chopin, in: Mark Reybrouck, Constantino Maeder (eds), *Proceedings of ICMS 12*, vol. 3, pp. 129–137.

Wallis, Mieczysław, 1975, *Późna twórczość wielkich artystów* [Late creative output of great artists], Warsaw: CIP.

Wheeldon, Marianne, 2009, *Debussy's Late Style*, Bloomington: Indiana University Press.

Zieliński, Tadeusz, 1995, *Frédéric Chopin*, Paris: Fayard.

Zukiewicz, Adam, 2012, *Chopin's Third Piano Sonata, Op. 58: Late Style, Formal Ambiguity, and Performance Considerations*, doctoral thesis, Toronto: University de Toronto.

Chopin's Last Style: Toward a Definition

Summary

In the 17th century, several authors thought for the first time about a categorisation of 'styles' in music. The first distinction between *stile antico* and *stile moderno* by Monteverdi and Doni marked, for example, the transition from the Renaissance and the Baroque era. Subsequently, numerous theoretical treatises proposed different divisions of styles for the music of the 17th and 18th centuries (Scacchi, Bernhard, Mattheson, Scheibe, etc.). On this basis, Leonard Ratner developed in 1980 the notion of 'topic', which coincided with the simultaneous step-by-step expansion of musical semiotics. He claims that music, through its contact with 'religion, drama, entertainment, dance, ceremonies, military, chase' developed a 'reservoir of figures' [Ratner, 1980] connected with affects and emotions. Since his publication, several musicologists have nourished this concept through their own research (Allanbrook, Agawu, Hatten, Monelle, Caplin, Karbusicky, etc.), offering new possibilities of investigating with the use of this methodology not only the technical level of music, but also – and

especially – its expressiveness, the interactions between the main themes considered as 'signs', their sequencing and narrative strategies. Music semiology was born.

After many publications about other composers (Schumann, Debussy, Puccini, Stravinsky, Wagner, etc.), the author of the article studies Chopin's music, especially his last works, choosing the topic theory and narratology as the best tools for analysing the composer's music and understanding what actually happens in his late works. The author presents the results of her research and shows how music semiotics allows for an investigation of Chopin's late style. She follows a broad definition of this concept, taking into account a lot of elements, including the technical language of the music, but also – and most of all – its meaning.

Julie Walker

She is currently a Temporary Research and Teaching Attaché at the Faculty of Education and Life-long Learning in Strasbourg (France) and an Affiliated Researcher in the Group of Experimental Research on the Musical Act (GREAM) at the University of Strasbourg. In 2016, she defended her PhD dissertation about Chopin's last style, under Marta Grabócz's supervision. She presented her research on musical semiotics during numerous scientific events in France, Belgium, the United Kingdom, Romania, Canada and the Netherlands. She is also interested in musical education and pedagogy and involved in different scientific events for the general public (radio, conferences, concert presentations, etc.).

Wojciech Stępień
The Karol Szymanowski Academy of Music in Katowice

Modernist Approach to Musical Form in Edvard Grieg's Op. 54

In his book, Benedict Taylor [2017] demonstrates that there is a harmonic grammar in Edvard Grieg's music. He devotes many pages to the category of sonority and argues that Grieg's harmony grows out of late Romantic patterns and points towards modernism. He cites W. Dean Sutcliffe's argument that from *Bell Ringing* (*Klokkeklang*, Op. 54 No. 6) onwards, sonority becomes the primary element in the construction of Grieg's compositions [Sutcliffe 1996: 166]. The composer's concentration on sonority from the early 1890s can be explained as a strong aspiration to escape from process-dominated German formal thinking towards the static quality which is characteristic of Nordic music [Sutcliffe 1996: 167]. Sonority and colour become indicative of Norwegianness in music, together with inspiration from the folk tradition.

The modernist features of 20th-century music include a tendency to break up the regular four-bar construction, with its typical cadences, repeats and antecedent and consequent phrases.[1] Taylor claims that although the harmonic aspects in Grieg's music are modern, other musical parameters are rather marginal:

> Yet despite the radical nature of his harmonic achievements, one might still foresee possible criticism aimed at Grieg's music from a hard-line modernist perspective, in that in terms of the 'state of musical material' his music's harmonic development is not matched by the comparable advancement in other parameters [Taylor 2017: 140–141].

Indeed, at first glance, the construction of Grieg's compositions is very often schematic and limited to regular four- and eight-bar phrases, and he also uses frequent repeats. John Horton writes that the regular construction is 'partly the result of an

---

1| 'The contemporary composer is not inclined to shape his melody to standardized patterns of four or eight bars. He does not eke out a phrase to four or eight measures because the preceding phrase was that long […]. By abandoning symmetry and repetition he hopes to achieve a vibrant, taut melody from which everything superfluous has been excised' [Machlis 1961: 17].

innate lack of formal sense, partly a legacy from the early German romantics' [Horton 1948: 120].

A departure from the principal rule of repeats appears in the *Lyric Pieces*, Op. 54. Although half of the compositions are based on an ABA ternary form – *March of the Dwarfs* (*Trolltog*, No. 3), *Notturno* (No. 4), *Scherzo* (No. 5) – there are also some formal modifications which are congruent with modernist tendencies.[2] The *Lyric Pieces*, Op. 54 were completed in 1891,[3] and in my opinion, this is when Grieg's music starts to be perceived as more exotic and peripheral than before. In my book *Tendencje modernistyczne w twórczości fortepianowej Edvarda Griega w latach 1891–1906 na przykładzie op. 54, 66 i 72* [Modernist tendencies in Edvard Grieg's piano music from the years 1891–1906, taking as examples Opp. 54, 66 and 72], I link the completing of this opus to the setting-up of the composer's studio in Troldhaugen – his private, separate, intimate space.[4] In my article, I will try to examine briefly the most spectacular examples of modernist approaches to form in Op. 54.

Shepherd's Boy

In *Shepherd's Boy* (*Gjætergut*), a two-bar motif with its modification is the basis for the whole musical material. The motif's chromatic transformations and whole-tone shifts create the impression of an uninterrupted musical narration. This composition shares with Claude Debussy's music the formal structure which Jadwiga Paja-Stach calls unified form [Paja-Stach 1982: 3–10]. Debussy avoided exact repeats, employing thematic modifications and variations instead, as is manifested in the form of *Prélude à l'après-midi d'un faune*.

There are two main motifs in *Shepherd's Boy*: the first is framed by the interval of an octave (I call this motif A); the chordal second motif (motif B) is transformed into an open fifth (see Example 1). The development of the form leads in two opposite directions, and both motifs return to their primary shape in the final bars of the composition.

2| 'Around the nineties this tendency towards the impressionistic technique is quite pronounced, especially in the *Lyric Pieces*, Op. 54 […]. These include some of his best compositions in this field, like the *Gangar*, the *March of the Dwarfs* and the *Nocturne*, and the harmonically highly interesting study in sonorities, *Bell Ringing*' [Schjelderup-Ebbe 1953: 159–160].

3| 'Opus 54 is without doubt the best of the ten volumes of *Lyric Pieces*. It surpasses even Opus 43 both in its greater expressiveness and by virtue of a richer development of the material. Grieg has here reached back to that within himself which is most original, to a vitality that flows freely and unfettered. It is as if a sudden rejuvenation has taken place after the stagnation of the preceding years – but at the same time the music is enriched by the reflection that comes only with maturity' [Benestad, Schjelderup-Ebbe 1988: 317].

4| 'It would be no exaggeration to say that Grieg's composer's hut at Troldhaugen started a new era in his output […]. *Lyric Pieces* V […] show Grieg at his broadest and best' [Dahl 2014: 155], see also Stępień [2019: 33–45].

Motif B, with its characteristic fifth (G–D), creates an impressionistic space of 'air', thanks to the resonance effect in the piano. It anticipates the later *Cow-Call* (*Kulokk*), Op. 66 No. 1 (see Example 2) and creates a *Klang* effect through the registral distance of the two hands.

Example 1. Edvard Grieg, *Shepherd Boy*, Op. 54, No. 1, b. 1–8. Based on: Grieg [1977: 66].

Example 2. Edvard Grieg, *Cow-Call*, Op. 66 No. 1, b. 1–2. Based on: Grieg [1982: 34].

James Hepokoski, in the article 'Formulaic Openings in Debussy', enumerates three types of openings used by Debussy [Hepokoski 1984: 45]. The first is a monophonic opening, connected with a pastoral topic: *Pour invoquer Pan* from *Six Épigraphes antiques*, *Prelude à l'après-midi d'un faune*, *The Little Shepherd* from *Children's Corner* and *La fille aux cheveux de lin*. He argues that such openings are designed to break up the regular, symmetrical two- and four-bar constructions [Hepokoski 1984: 51]. He interprets this as a ritual of opening which connects two aesthetic spheres: sacred and

profane.[5] Like Debussy, Grieg very often uses monophonic openings in his late piano music. It is important to mention *Shepherd's Boy*, Op. 54 No. 1, *From Early Years* (*Fra Ungdomsdagene*), Op. 65 No. 1, *Melancholy* (*Tungsind*), Op. 65 No. 3 and *Evening in the Mountains* (*Aften på Højfjeldet*), Op. 68 No. 4.

The melodic line of *Shepherd's Boy* shares with Debussy's monophonic openings three categories: exoticism (achieved by means of a minor scale with an augmented fourth, which Dag Schjelderup-Ebbe calls 'typically exotic' [Schjelderup-Ebbe 1953: 37–38]), eroticism (identified by Daniel Grimley in the suspension of harmonic closure and in the chromatic saturation [Grimley 2006: 86–87]) and elegy (minor mode, slow tempo, descending motion). Paulo Castro defines such monophonic openings in Debussy as the 'topic of invocation' [Castro 2012].

It is surprising to discover the interrelation of the various presentations of the note D throughout *Shepherd's Boy* (see Example 3). The first two bars create a melodic scheme which leads from d^2 to d^1. After repetition, the scheme is completed by a D major chord (bars 8 and 16). In the middle passage, Grieg begins with d in the left hand (bar 16), after which there is d^1 in the right hand (bar 17) – the note on which he finished the two previous bars. From d^1, he goes through the progression on the whole-tone scale and chords to d^2 (bar 35). Here, we are astonished to hear all the D notes in the different registers sounding simultaneously, which emphasises their prominent role in the composition. In bars 38–39 we find a 'summary' of the whole formal structure in the various registers: high (d^2), middle (d^1) and low (d). This interesting formal stretto proves that Grieg did not compose his music in an intuitive way, but in a more structural or even constructivist fashion.

Norwegian March

In *Norwegian March* (*Gangar*), Daniel Grimley mentions 'register and dynamic accumulation' [Grimley 2006: 77], which is the most innovative aspect of this piece. Grieg creates a sequence of two-bar motifs repeated on the descending steps of a C major scale, which fills the distance between e^3 and e (see Example 4, p. 262). The bourdon fifths disappear, and in their place the composer implies a descending sequence of chords. The climax appears when the fifths recur in the low register and the melodic line goes to a higher voice and A-flat major scale. Grieg uses a similar effect in *Shepherd's Boy*, when the chromatic motif is transformed into a triad and an open fifth, but the dynamic development goes in the opposite direction: in *Shepherd's Boy* from *fortissimo possibile* to *pianissimo* (bars 28–35), in *Norwegian March* from *pianissimo* to *fortissimo possibile* (bars 40–72).

5| 'Debussy formulaic openings strive to condition the listener to the newer and truer world within us […]. They evoke the free-floating dream, relatively unattached to the emphatic, unambiguous statement and explicit linear time which characterize normal, secular experience' [Hepokoski 1984: 54].

Example 3. Edvard Grieg, *Shepherd's Boy*, Op. 54 No. 1, b. 16–39. Based on: Grieg [1977: 66–67].

Early examples of the use of the whole diatonic material come in *Norwegian March* (bars 45–68) and *Bell Ringing* (bars 1–18). Grieg also uses primary and secondary chords with sevenths, lacking a traditional, functional role and harmonic resolution. The central

Example 4. Edvard Grieg, *Norwegian March*, Op. 54 No. 2, b. 44–68. Based on: Grieg [1977: 69].

passage in *Norwegian March* is strikingly similar to the opening bars of Sergei Prokofiev's *Prelude in C Major* (see Example 5). The two compositions have a lot in common. Prokofiev knew Op. 54 very well from his teenage years, when he was fascinated by Grieg's music. This opus was his favourite one [Prokofiev 1970: 151, Blok 1993: 245–246].

Example 5. Sergei Prokofiev, *Prelude*, Op. 12 No. 7, b. 1–8. Based on: Prokofiev [1955: 91].

The diatonic progression of the main motif across the whole keyboard grounds the elementary feature of the composition. One can say that *Norwegian March* is one of the best examples of Grieg's primitivism or even asceticism.

March of the Dwarfs

One of the most original compositions linking the chromaticism of *Shepherd's Boy* with the dance atmosphere of *Norwegian March* is *March of the Dwarfs* [see Stępień 2012: 53–54]. This composition grows out of the alternation of diatonicism and chromaticism, which affects the use of the characteristic intervals of a perfect fifth (diatonicism) and a tritone (chromaticism). Those two intervals are juxtaposed and also fulfil a structural role, because their confrontation generates strong tension and energy. The perfect fifth appears in the accompaniment, but also at the beginning of the melodic line of demisemiquavers (bars 1–2). The line then descends from d^2 to g-sharp^1, which anticipates a later tritone motif (see Example 6).

The perfect fifth creates the harmonic skeleton of the composition on both the harmonic and melodic level. Ostinato in the accompaniment is transformed to a succession

Example 6. Edvard Grieg, *March of the Dwarfs*, Op. 54 No. 3, b. 1–6. Based on: Grieg [1977: 72].

of fifths a fifth apart (B-flat–F (bar 11), G–D (bar 12), E-flat–B-flat (bar 13)) and a tri-tone (A–E-flat (bars 14–21)) (see Example 7). The tritone helps to stabilise the dominant and creates tension which is resolved during the second occurrence of the main motif (bar 31). Fifths are used not only in the accompaniment, since a fifth is created between the extreme notes of the demisemiquaver passage in bars 11–21. The diatonic progression of fifths both in the accompaniment and in the melodic line creates an analogy to the middle section of *Norwegian March*.

Example 7. Edvard Grieg, *March of the Dwarfs*, Op. 54 No. 3, b. 11–15, reduction to quavers. Author's own elaboration.

The schematic structure of *March of the Dwarfs*, manifested by the ternary form ABA and the internal 'square' four- and eight-bar construction, convinces us that Grieg is thinking in the traditional Classical-Romantic way. But the melodic and harmonic construction based on the intervals of the perfect fifth and tritone presages modernism. Such an approach is close to that of 20th-century composers who built their music on scales, intervals or pitch classes.

Notturno

The middle section of *Notturno* is interesting not only since it reminds one of a passage from Debussy's *Clair de lune* [Horton 1974: 144], but also in its form, which could be presented as ninth chords ('skyscraper chords') in parallel motion (G9, B-flat9, E9, A-flat9, D9, G9), in some places extended to eleventh chords (see Example 8). The extraordinary juxtaposition of these chords is a result of mediant and tritone relations, suggestive of a technique later employed by Debussy.[6] It is important to look at Richard Taruskin's transcription of a Debussy improvisation from 1889–1890 [Taruskin 2010: 71] (see Example 9). Comparing this with the middle section of *Notturno* indicates that the static ninth (bars 15–22, 25–28), eleventh (bars 23–24) and thirteenth chords

---

6| 'This dissociation of the chord from a traditional diatonic context is taken very much further with the chains of unresolving seventh and ninth chords which appear in the *Ariettes oubliées* and which are given increasing prominence in the works of the early nineties' [Samson 1977: 35].

(bars 29–30) in the Grieg create a quivering soundspace close to the French music of that time.

Example 8. Edvard Grieg, *Notturno*, Op. 54 No. 4, b. 15–30, harmonic schemata of skyscraper chords. Author's own elaboration.

Example 9. Transcription of a Debussy improvisation from 1889–1890. Based on: Taruskin [2010: 71].

Scherzo

Scherzo refers to the tradition of German music and to early Grieg. One wonders what Grieg's purpose was in writing a piece which is so different from the others in Op. 54. Maybe it was Grieg's policy to create a structural gap before the last composition in this opus, which is based wholly on the perfect fifth. But a close look at *Scherzo* reveals that the perfect fifth and tritone again forge the musical structure.

The main motif is contained with the interval of a perfect fifth and minor sixth, first from e[1] to b[1], next from c[2] to e[1], and in an analogical way from g[1] to b and again from c[1] to e (bars 1–16) (see Example 10). Next Grieg modifies the perfect fifth to a tritone (see Example 11, p. 266) and transposes the whole motif by a minor third upward

Example 10. Edvard Grieg, *Scherzo*, Op. 54 No. 5, b. 1–4. Based on Grieg [1977: 82].

Example 11. Edvard Grieg, *Scherzo*, Op. 54 No. 5, bars 17–23. Based on Grieg [1977: 82].

(bars 17–32). This reminds one of the alternating use of the perfect fifth and tritone from *March of the Dwarfs* and anticipates the structure of *Puck* (*Småtrol*), Op. 71 No. 3.

Bell Ringing

The construction of *Bell Ringing* is based on an ostinato of a parallel perfect fifth in the left hand. Rhythmic ostinato is characteristic of 20th-century music. As Joseph Machlis says: 'The ostinato is unsurpassed as a means of building up excitement' [Machlis 1961: 46]. A new look at the role of ostinato appears in *Bell Ringing*, where Grieg retains the rhythm of two alternating perfect fifths in the various sound constellations. Yet this is only an experiment, because in the next opuses, even in Op. 66, he abandons it.

If one can use the argumentation of Hepokoski, who writes about modal/chordal openings in Debussy's music, it is possible to write the same about the harmonic planes of the two hands in *Bell Ringing*, where the 'mysterious' modal quality suggests, according to the context, 'primeval times, ecclesiastical austerity, quasi-mystical reverie, or uncommon experience in general' [Hepokoski 1984: 48]. Fin Benestad and Dag Schjelderup-Ebbe claim that the use of perfect fifths should be regarded 'in the context of the unflinching consistency with which he carried out the idea' [Benestad, Schjelderup-Ebbe 1988: 318]. Basing a construction on a single pitch class is 'a daring impressionistic experiment', which creates the impression of the sound of ringing bells 'in an almost realistic manner' [Benestad, Schjelderup-Ebbe 1988: 318]. Grimley writes that this work 'presents a kind of "photographic" realism' [Grimley 2006: 78]. John Horton argues that it is 'in reality an even more revolutionary conception than Debussy's *La cathédrale engloutie*, which it anticipates by nearly two decades' [Horton 1974: 144]. Markéta Štefková thinks that it is important to mention the spatial effect

of the 'gradual commencement of the bells swinging, their growing chime, mutual drowning out and gradual fading out' [Štefková 2016: 71].

Sutcliffe was the first to point out that, besides the modern harmony, the most interesting element of this composition is its construction [Sutcliffe 1996: 165]. In spite of the typical, traditional ternary form [see also Štefková 2016: 64], the internal construction of this piece is based not on the melody but on a single pitch class interval. This is a step towards modernism. *Bell Ringing*, with its perfect fifths and white keys, is more a diatonic than a major-mode piece. The technique used to shape the form here may be termed constructivist.

The starting point for the formal design is the succession of three perfect fifths: C–G, G–D, D–A (see Example 12). The last high note of the first fifth becomes the lower note of the second fifth and so on. In the middle section of the composition, this technique occurs upwards not downwards. The development of this section proceeds from a diminished fifth (bars 19–24), which is transformed to a perfect fifth by the addition of a sharp to the notes F and C (bars 25–28). Next, Grieg goes to the second fifth and also adds sharps to C and F (bars 29–36). In an analogous way, the composer creates a motif from the third fifth and also adds accidentals. Finally, the fifths A–E and C-sharp–G-sharp, together with natural C and G, are used alternatively with an increasing level of volume. This leads to a climax on the highest fifth E–B (bar 49). In this segment, we find the succession of thirds B–D–F(F-sharp)–A–C(C-sharp)–E–G(G-sharp)–B. This way of building the structure can be regarded as a typical additive form. One element is added to its predecessor and so on (see Example 13, p. 268). It is enough to look at the brief analysis of Edgar Varèse's *Density 21.5* proposed by Jean-Jacques Nattiez [Nattiez, Barry 1982: 243–340] to notice a similar method. In the following diagram, these elements are linked to one another in a domino fashion (see Example 14, p. 268). This is fascinating, because Varese's composition is a study of the sound density of a flute, and perhaps Grieg's piece is a study of the sound density of a bell.

Example 12. Edvard Grieg, *Bell Ringing*, Op. 54 No. 6, b. 1–18. Based on: Grieg [1977: 86].

Example 13. Edvard Grieg, *Bell Ringing*, Op. 54 No. 6, b. 21–49, paradigmatic analysis, additive technique. Author's own elaboration.

Example 14. Analysis of Edgar Varèse's *Density 21.5* by Jean-Jacques Nattiez. Based on: Nattiez, Barry [1982: 243–340].

Alternatively, this way of building form can be seen as anticipating Arnold Schöberg's composing-out technique [Strauss 2005: 103–104], where one pitch class set appears as a formal frame. A motif from the musical surface is shown in the deeper structure of the composition by enlargement. The passage from 'Nacht', from *Pierrot Lunaire*, presented here, demonstrates clearly that the three main pitches which form the main motif of the passacaglia create a formal frame (see Example 15). There is an analogical procedure in *Bell Ringing*, which I demonstrate in the diagram that follows and which is marked with rectangles (see Example 16).

Example 15. Arnold Schönberg, 'Nacht' from *Pierrot lunaire*, Op. 21, b. 9, composing-out. Author's own elaboration.

Example 16. Edvard Grieg, *Bell Ringing*, Op. 54 No. 6, b. 1–18, paradigmatic analysis, additive technique and composing-out. Author's own elaboration.

Bell Ringing is an example not only of a non-melodic composition, focusing on the exploration of a single interval – the perfect fifth – in various forms and constellations, but also of a strictly composed piece. The method of building form by adding elements or composing out the primary structure is typical of the modernists of 20th-century music. At the same time, this composition concentrates on sonority, as noted by many researchers, and relates to musical impressionism.

Conclusions

Op. 54 represents a real breakthrough in Grieg's formal thinking, one which has numerous consequences in the following opuses of *Lyric Pieces* and even in the arrangements of folk music in Opp. 66 and 72. Grimley writes about a 'denial of personal subjectivity' and 'a longing for transcendence' [Grimley 2006: 79]. Those features confirm that Grieg is heading towards modernism. *Shepherd's Boy* bears impressionistic tendencies in its form (strictly constructivist and unified with monophonic openings), *Norwegian March* anticipates folklorism and primitivism somewhat in the constant repetition and diatonicism. *March of the Dwarfs* also displays constructivist tendencies in the use of two intervals: the perfect fifth and tritone. The middle section of *Nocturne* is based on static chords with no tonic chord but only parallel skyscraper chords. *Scherzo* (which also explores the perfect fifth) goes back to the Romantic German tradition. *Bell Ringing* is the most constructivist composition, with additive form, and extremely minimalistic.

Horton questions whether the modernist tendencies result from Grieg's study of French music. 'French influences show themselves in Grieg's piano music from the time of his first Paris concerts, as in the fifth book of *Lyric Pieces* (Op. 54)' [Horton 1974: 77]. Is it not possible that French musicians were inspired by Grieg, or are we dealing with 'more subtle and far-reaching cross-influences' [Horton 1974: 78]?[7]

Bibliography

Benestad, Finn, Schjelderup-Ebbe, Dag, 1988, *Edvard Grieg: The Man and the Artist*, transl. by William H. Halverson, Leland B. Sateren, Lincoln–London: University of Nebraska Press.

Blok, Vladimir, 1993, Grieg – Bartok; Grieg – Prokofiev, Aesthetic Parallels, *Studia musicologica Norvegica*, no. 19, pp. 239–250.

Castro, Paulo F. de, 2012, *Topic, Paratext and Intertext in the 'Prélude à l`Après-midi d`un Faune' and Other Works of Debussy*, paper from the International Conference on Music Semiotics in Memory of Raymond Monelle, The University of Edinburgh.

Dahl Jr, Erling, 2014, *My Grieg. A Personal Introduction to Edvard Grieg's Life and Music*, Troldhaugen: Edvard Grieg Museum.

Grieg, Edvard, 1977, *Samlede verker*, vol. 1: *Lyrische Stücke*, Frankfurt: C.F. Peters.

Grieg, Edvard, 1982, *Samlede verker*, vol. 3: *Arrangementer av norsk folkemusikk*, Frankfurt: C.F. Peters.

Grimley, Daniel, 2006, *Grieg. Music, Landscape and Norwegian Identity*, Woodbridge: Boydell and Brewer.

Hepokoski, James, 1984, Formulaic Openings in Debussy, *19th-Century Music*, no. 8 (1), pp. 44–59.

Horton, John, 1948, Musical Personality and Style, in: Gerald Abraham (ed.) *Grieg. A Symposium*, London: Lindsay Drummond Limited, pp. 111–127.

7| 'More speculative is the extent to which he in his turn made a contribution to contemporary French musical idioms and styles, particularly through his harmonic originality' [Horton 1974: 78].

Horton, John, 1974, *Grieg*, London: Dent.

Machlis, Joseph, 1961, *Introduction to Contemporary Music*, New York: W. W. Norton & Company.

Nattiez, Jean-Jacques, Barry, Anna, 1982, Varese's 'Density 21.5': A Study in Semiological Analysis, *Music Analysis*, no. 1 (3), pp. 243–340.

Paja-Stach, Jadwiga, 1982, Uwagi o formie w muzyce Debussy'ego (na przykładzie 'Preludiów') [Notes on Debussy's form in music (discussed on the example of 'Preludes'), *Muzyka*, no. 1–2, pp. 3–10.

Prokofiev, Serge, 1955, *Sobranie sochinenij* [Collected works], vol. 1, Moskow: Muzgiz.

Prokofiev, Serge, 1970, *Autobiografia* [Autobiography], transl. by Jadwiga Ilnicka, Kraków: PWM.

Samson, Jim, 1977, *Music in Transition. A Study of Tonal Expansion and Atonality 1900–1920*, London: Oxford University Press.

Schjelderup-Ebbe, Dag, 1953, *A Study of Grieg's Harmony. With Special Reference to his Contributions to Musical Impressionism*, Oslo: Tanum.

Štefková, Markéta, 2016, In the Heart of Grieg's Music: Lyric Pieces, in: Markéta Štefková (ed.), *Edvard Grieg. Life and Music*, Bratislava: Vysoká škola múzických umení v Bratislave.

Stępień, Wojciech, 2012, Musical Categories of the Uncanny in Edvard Grieg's 'Troll Music', *Studia Musicologica Norvegica*, no. 38, pp. 46–64.

Stępień, Wojciech, 2019, *Tendencje modernistyczne w twórczości fortepianowej Edvarda Griega w latach 1891–1906 na przykładzie op. 54, 66 i 72* [Modernist tendencies in Edvard Grieg's piano music from the years 1891–1906, taking as examples Opp. 54, 66 and 72], Katowice: Akademia Muzyczna im. Karola Szymanowskiego w Katowicach.

Strauss, Joseph, 2005, *Introduction to Post-Tonal Theory*, Upper Saddle River: Prentice Hall.

Sutcliffe, W. Dean, 1996, Grieg's Fifth: The Linguistic Battleground of 'Klokkeklang', *The Musical Quarterly*, vol. 80, no. 1, pp. 161–181.

Taruskin, Richard, 2010, *Music in the Early Twentieth Century*, Oxford: Oxford University Press.

Taylor, Benedict, 2017, *Towards a Harmonic Grammar of Grieg's Late Piano Music*, Routledge: Taylor & Francis Group.

Modernist Approach to Musical Form in Edvard Grieg's Op. 54

Summary

In his book, Benedict Taylor [2017] demonstrates that there is a harmonic grammar in Edvard Grieg's music. He devotes many pages to the category of sonority and argues that composer's harmony grows out of late Romantic patterns and points towards modernism. Taylor claims that although the harmonic aspects in Grieg's music are modern, other musical parameters are rather marginal.

Indeed, at first glance, the construction of Grieg's compositions is very often schematic and limited to regular four- and eight-bar phrases, and he also uses frequent repeats. A departure from the principal rule of repeats appears in the *Lyric Pieces*, Op. 54. They were completed in 1891, and this is when Grieg's music starts to be perceived as more exotic and peripheral than before. Although half of the compositions in this opus are based on an ABA ternary form, there are also some formal modifications which are congruent with modernist tendencies. In the article, the author tries to look briefly at the most spectacular examples of modernist approaches to form.

Wojciech Stępień

Composer, musicologist and music theorist (b. 1977). He completed his MA in music theory (2003) and composition *summa cum laude* (2005) at the Karol Szymanowski Academy of Music in Katowice and his PhD in musicology at the University of Helsinki, under the direction of Prof. Eero Tarasti (2010). In 2019, he received a habilitation degree at the Karol Szymanowski Academy of Music in Katowice. He published two books: *The Sound of Finnish Angels. Musical Signification in Five Instrumental Compositions by Einojuhani Rautavaara* (Pendragon Press 2011), *Tendencje modernistyczne w twórczości fortepianowej Edvarda Griega w latach 1891–1906 na przykładzie op. 54, 66 i 72* [Modernist tendencies in Edvard Grieg's piano music from the years 1891–1906, taking as examples Opp. 54, 66 and 72] (Akademia Muzyczna im. Karola Szymanowskiego w Katowicach 2019).

He is a member of the Polish Composers' Union, and since 2019, he has been the Vice-President of the International Edvard Grieg Society. Since 2011, he has been working as a lecturer at the Karol Szymanowski Academy of Music in Katowice. He published several articles on Finnish and Norwegian music in such periodicals like: *Res Facta Nova*, *Studia Musicologica Norvegica*, *Syntessi*, *Teoria Muzyki*. He is an active composer, author of the chamber opera *Czarne lustro* [Black mirror] (2019), a cycle of songs and chamber music.

Aleksandra Pijarowska
The Karol Lipiński Academy of Music in Wrocław

The Stylistic Idiom
of Ahmed Adnan Saygun's Music
as Exemplified by His String Quartets

In Turkish music of the 20th century, as in European music of that time, one can observe a significant development of styles, forms and genres which undoubtedly reflect a new era in music history. New musical trends that developed in Europe, from expressionism to postmodern tendencies, have also influenced the music of Turkish composers. Turkish music, drawing inspiration from the work of Western European composers, has been enriched and developed and, thanks to its own outstanding composers, has achieved the status of world-level art. For it did not lag behind the developing musical art of Europe and the world. When analysing Turkish music of the 20th century, one should pay attention to a clearly important feature – the ability to synthesise European influences with traditional Turkish national music.

This ability stems from the great respect for the achievements of earlier epochs, the sense of cultural belonging and the cultivation of folk music traditions. The above-mentioned synthesis is particularly observable in the genre of the string quartet, since traditional Ottoman-Turkish music is mainly chamber music. This kind of music was supported in its historical evolution by palaces, dervish lodges and madrasas, and it formed a strongly outlined, individualised trend in the development of Turkish music. It was usually performed by up to ten people, twelve at the most, and provided a counterbalance to the loud military music, very popular at the time, whose aim was to express glory and majesty, accompany the sultan, vizier or ambassadors, and above all, to emphasise military and state power.

Ali Ufkî Bey, who spent more than twenty years at the Topkapı Palace in the middle of the 17th century, first as a musician and then as a translator, clearly states in his book *Saray-ı Enderun*, describing everyday life in the palace, that this distinction between two kinds of musical performance was also evident at that time:

There are two kinds of music; the first one is domestic music or music with which one can relax in a chamber; the second is very loud music that can be listened to during war and in the open air[1] [Akdeniz, A., Akdeniz, H. 2018: 100].

The Venetian Jesuit Giambattista Toderini (1728–1799), one of the European travellers and undersecretaries of the 18th century, who was best acquainted with Ottoman culture, literature and music and presented and interpreted them in the most impartial way, divides the musical instruments he saw in Istanbul into two basic categories. The first category includes such wind and percussion instruments as *zurna*, *kaba zurna* (similar to the oboe), *boru* (bugle), *zil* (cymbals), *çevgân*, *davul* (drum), *nakkare* (a small kettledrum) or *kös* (a large drum). Toderini calls this group *Mehterhane*, or war instruments. The second group includes the instruments we know, many of which are still used in Turkish music, such as violin, *viola d'amore*, *rebab*, *tanbur*, *ney* (a kind of flute), *miskal* (multi-bored flute, also known as the pan flute) and percussion *daire*. Toderini calls this category 'chamber-music instruments' and mentions that there are 'many chamber musicians playing for the Sultan' in the palace [Akdeniz, A., Akdeniz, H. 2018: 100].

The development of Turkish chamber music can thus be observed from the time it was formed and forged its identity at the Ottoman palace until the years when the palace lost its political power and the country became a modern republic open to the world, whose goals and directions were set by its first president, Mustafa Kemal Atatürk. In this republic, musical tradition continues to be successfully intertwined with modernity, and the cultural context and attachment to the music of the forefathers play no less important role than the following of the trends of contemporary European music.

Because of their turbulent history, the Turks had close contact with many cultures. The musical output of today's Turkey reflects the historical development of its cultural life, as it has already been mentioned. Undoubtedly, European artistic music began to be absorbed into Turkey in the second decade of the 19th century. This was connected with the disbanding in 1826 of elite Turkish infantry troops which formed the core of the Ottoman Empire's army, and thus also of their ensembles. In 1828, Giuseppe Donizetti (1788–1856) – Gaetano's elder brother – was called in from Italy and appointed as the musical director (*Musikay-i Humayun*) of the court music chapel in Istanbul. His appointment marked the beginning of a new period of development in the history of Turkish music [Kütahyalı 1981: 100–101].

After the modern Turkey was established in 1923, Atatürk began to introduce his pro-Western reforms in the field of music as well. The aim was to create modern Turkish music based on its own values and achievements. To implement the reforms, Atatürk needed the assistance of qualified people. In 1935, the Turkish government invited Paul

---

1| Author's translation. Original text: 'Musikileri iki türlüdür; birincisi ev musikisi veya bir oda içinde dinlenebilen musikidir; diğeri ise çok gürültülü, savaşta ve açık yerlerde dinlemeye uygun olan mehter müziğidir.'

Hindemith to help establish a state music conservatoire. Hindemith, who had been to Turkey several times, drew up detailed organisation plans for the Ministry of Education, in which he proposed to establish three state conservatoires in Ankara, Istanbul and Izmir simultaneously. Following his proposals, the first conservatoire was established in Ankara. Hindemith involved several well-known German teachers and artists in this undertaking, such as Eduard Zuckmayer, Carl Ebert, Ernst Prätorius [Aydın 2003: 19]. However, even ten years earlier, shortly after the creation of the Republic between 1925 and 1926, some young talents had been sent to study in European cities, especially Paris and Vienna, but also Prague and Berlin. After their return, five of them: Cemal Reşit Rey (1904–1985), Hasan Ferit Alnar (1906–1978), Ulvi Cemâl Erkin (1906–1972), Ahmed Adnan Saygun (1907–1991) and Necil Kâzım Akses (1908–1999) became known as a modern composers' movement under the name of the Turkish Five (*Türk Beşleri*), which they gave themselves. The Turkish Five is regarded as the first generation of composers in modern Turkey. They served as teachers in Turkish conservatories and played a significant role in the development of contemporary Turkish music.

The main idea of their work was to follow the guidelines of the new music policy, which was outlined very clearly in Atatürk's famous speech. The father of the Turks was interested not only in copying or adopting Western models, but also in preserving and cultivating his own culture. During the Turkish National Assembly in 1934, he postulated that:

> […] the measure of new changes in a nation is the degree to which this nation absorbs and understands the changes in music. The music we listen to nowadays is far from doing us honour. We must recognise this clearly. Folk songs and poems that express and convey national feelings and thoughts of our people should be collected and arranged according to the latest musical rules. Only in this way can Turkish national music develop and take its place in international music[2] [Aydın 2012a: 66].

This speech was undoubtedly a ground-breaking step, also for the composers of the Turkish Five, who liked to combine in their works the melodic and rhythmic elements of Turkish folk and traditional music with the achievements of contemporary European music.

An important place in the oeuvre of the Turkish Five belonged to chamber music and the genre of the string quartet, which became a starting point for modernising their composing skills. However, the interest in the string quartet was not equally deep for

---

2| Author's translation. Original text: '[…] das Maß für die neue Veränderungen eines Volkes ist, in welchem Grade die heute die Wandlungen in der Musik aufzunehmen und zu verstehen. Die Musik, die man heute uns hören läßt, ist weit davon entfernt, uns Ehre zu machen. Das müssen wir klar erkennen. Die Volkslieder und Dichtungen, die nationale Gefühle und Gedanke unseres Volkes ausdrücken und erzählen, sollen gesammelt und nach dem letzten und neusten Musikregeln bearbeitet werden. Die türkische nationale Musik kann sich nur auf diese Weise entwickeln und ihren Platz in der internationelen Musik einnehmen.'

all five composers. Among the works of Rey, Alnar and Erkin, we can only find single string quartets. Interestingly, their quartets were created in the same period of the 1930s – in 1935, 1933 and 1935/1936, respectively. These are four-movement compositions of a rather conservative character in terms of both form and musical language. For Akses and Saygun, the string quartet became a much more important means of musical expression. Each of them is the author of four quartets. In the case of both composers, the quartets are a testimony to the changes their music has undergone, but also an expression of the trends that are clearly evident in the European music of the time. These works have also become an important reference point for future Turkish quartet compositions. Akses' string quartets were created successively in the years 1946, 1971, 1979 and 1990, and thus they belong to three out of four periods of the composer's creative work [Aybulus 2019: 66]. Undoubtedly, the most interesting in terms of the development of the composer's language are the latter two quarters, and especially the last one, in which Akses (as the only one among the Turkish Five composers) uses aleatoric technique and combines it with modal structures of traditional Turkish music [Aybulus 2019: 72–73].

The compositional output of Ahmed Adnan Saygun is extensive and varied. It includes a wealth of forms and genres. Among them, there are operas, ballets, symphonic, vocal-and-instrumental works, concertos, instrumental solo works, vocal and choral compositions, as well as chamber music. They were catalogued by Emre Aracı [Aracı 2001: 219–239]. Saygun took a particular liking to the genre of the string quartet. It is worth mentioning that one of his first childhood works was an unfinished string quartet, and his last composition was an unfinished quartet as well. And thus Saygun's artistic path was as if enclosed in a frame of quartets. Adnan is the author of three complete works representing this genre of chamber music. His quartets are about ten years apart. The first one was written in 1947, the second in 1958, and the third in 1966. These are extremely important works in the composer's oeuvre, marking some key moments in his artistic life. The first quartet ends the five-year period of Saygun's creative crisis, the second one was commissioned by the Elizabeth Sprague Coolidge Foundation and marks the moment when the composer became internationally recognised, and the third is one of Saygun's most personal works, dedicated to his wife Nilüfer [Aracı 2001: 153]. Similarly to Haydn's Op. 103, Saygun left his last quartet unfinished – there are only two movements. The composer worked on his last piece shortly before his death on 6 January 1991. The only heir to Saygun's legacy is the Bilkent Saygun Center at Bilkent University Ankara (BÜSA), where the manuscript of the last quartet is held. The Peer Music Publishing House is about to complete works on another edition of this composition.[3]

The string quartet genre in Saygun's music is undoubtedly representative of his creative evolution. The analysis and interpretation of these compositions allow for

---

3| The author has obtained a copy of the autograph for the purposes of this article from the above-mentioned publishing house, for which she expresses her sincere thanks.

certain stylistic categories characteristic of the composer's musical language to be distinguished. The formal and aesthetic principles replicated by Saygun help to define his individual style, understood by Leonard B. Meyer as idiom [Meyer 1996: 23–24].[4] As Małgorzata Janicka-Słysz observes, citing Meyer, individual style is, among other things, 'a replication of patterns – whether in human behaviour or in the products of one's actions – resulting from a number of choices made within a certain set of limitations' [Janicka-Słysz 2001: 75].

Saygun's stylistic idiom can be identified with reference to four fundamental aspects of a musical work's organisation. These are: sound material and its organisation, structure (form), dramaturgy and expression. Based on the analysis of the composer's string quartets, one can also identify the fundamental properties of the composer's musical language.

Sound material and its organisation

In order to express his individual style, Saygun selected the principles of tonality, broadly understood, which best suited his purpose. In his string quartets, the composer used elements of traditional major-minor tonality: conventional triads, chords leaning towards dominant-tonic relationships, tonal centralisation as a central gravitational point, while at the same time keeping a free tonal organisation and employing numerous chromaticisms. A characteristic feature of Saygun's quartets is a tendency towards atonality, which is achieved through the use of the composer's individual method of combining various Turkish maqams and through his growing obsession with the aforementioned chromaticisms. Starting from the second quartet, Saygun also completely gave up using the key signature. Other elements typical of his music include post-tonal chords used for timbral effect[5] and atonal chords build up to contrast with standard triads (chords build of seconds and fourths, or fourths and tritones).

An important element of pitch organisation in Saygun's works is interval structuralism. The composer strives to achieve cohesion of the sound material by using the same intervals both in the vertical and horizontal organisation of the work. These intervals make up the horizontal and vertical structure of his quartets.[6] In developing the melodic line, Saygun often uses the intervals of a second, third, tritone and octave,

---

4| L.B. Meyer has distinguished three categories of style: the 'dialect', which can be examined in geographical, national, historical or social terms, the 'idiom', characterising a single composer at different stages of his creative work (early, middle and late), and the 'intra-opus style' relating to a single work [Meyer 1996: 23–24].

5| Post-tonal chords are understood here, in line with Janicka-Słysz's interpretation, as elements 'abstracted from the functional context and endowed with a new sense' [Janicka-Słysz 2001: 76].

6| The role of some common intervals which 'determine the horizontal and vertical structure of the work' is emphasised by Zofia Helman [Helman 1995: 36].

which serve a form-building role as motivic cells. One individually structured motif in particular is of great importance for the process of sound material organisation in Saygun's quartets. It is based on the *Hüzzam* tetrachord (from the *Hüzzam* maqam) and was called 'Saygun's motif' by Emre Aracı [Aracı 2001: 158]. This is a sequence consisting of a whole tone, a semitone and another whole tone. Saygun usually uses it in a descending direction, though this is not a rule. Saygun's interest in the motivic cell as the smallest structural unit in a composition can be observed starting from the first quartet, in which, however, the composer focuses on the use of a tiny semitone cell. In his next quartets, the motivic cells expand, change their shape in the course of a given movement, or even spread into subsequent movements. In fact, certain motivic ideas are then subjected to a constant process of development. One cell forms the basis for another one, starting a kind of chain reaction. Thus, genetically, they all belong to the same family, and as such, they reflect Saygun's mature approach to the composition process, aimed at achieving an internal logic and unity of the work. The focus on the continuous development of the motivic cells is the *differentia specifica* of the composer's musical language.

It is also typical for Saygun's music, including his quartets, to be rooted in tradition, referencing some lasting values. This is visible in his preference for the counterpoint technique and in the contrapuntal layers formed as a result of operating a given group of instruments according to counterpoint rules.

Some of the most important aspects of the Turkish artist's stylistic idiom are time organisation and texture. The musical time in Saygun's quartets is organised and defined in terms of all three traditionally distinguished elements: tempo, metre and rhythm. It should be noted that the composer has left no place for aleatoric elements in his works. He completely embraces the idea of order, as in his compositions the musical time is determined and noted very precisely. Moreover, this meticulous notation often involves persistent changes of metre, even every bar. At this point, it is impossible not to mention Saygun's use of traditional folk rhythm in the form of a rhythmic structure called *aksak*.[7] It is a common element in Saygun's works, employed consciously, though not always explicitly and overtly, by the composer. *Aksak* provides a rhythmic basis for the themes in the final movements of most of Saygun's symphonies and concertos. It is also present in his string quartets. Only in the first quartet is this rhythmic pattern repeated in an unchanged form, as in a traditional dance. In other works of this genre, Saygun employs various combinations and uneven divisions of the *aksak* structure. Due to the resulting instability, unpredictable use of syncopation and irregular distribution of accents, it is impossible to unambiguously identify the rhythm of any specific folk dance in these compositions. This is also one of the stylistic features of Saygun's music (see Example 1).

7| *Aksak* is a rhythmic system in which the sequences, performed in a fast tempo, are based on an uninterrupted reiteration of a matrix. The matrix is a result of a juxtaposition of rhythmic cells based on the permutations of duple and triple metres [*Aksak* 2019].

Example 1. Ahmed Adnan Saygun, *String Quartet No. 2*, 3rd movt, b. 17–33. Based on: Saygun [1961b: 30].[8]

8| Music examples in the article typeset by Jakub Szewczyk.

Formal structure

Saygun's quartets share a clear formal structure. Undoubtedly, the composer was influenced by the classical formal model, as all four quartets originate from a sonata cycle, showing traces of influence of this particular form. The adoption of the traditional formal model entails its reinterpretation, which is particularly visible in *Quartets No. 3* and *No. 4*. The quartets have a multi-movement structure and follow the idea of contrast between individual movements. *Quartets No. 1* and *No. 2* consist of four movements, *No. 3* of three movements, and *Quartet No. 4* – the unfinished one – has two movements.[9] The three- and four-movement models follow the original, pre-classical order, in which, according to Ewa Kowalska-Zając, 'the first movement is the centre of gravity, and the last one is of a lighter character "with clear tension-relieving features"' [Kowalska-Zając 2005: 54]. Thus, in Saygun's quartets, the starting point for modelling the structure are the constructional principles of the chamber music genre the composer has chosen. Two form-building tendencies intertwine in the process of composition. On the one hand, Saygun uses and modifies traditional formal patterns, on the other hand, he also applies an individual internal structural order in his works. These compositions are therefore characterised by creative 'replication and transformation' [Janicka-Słysz 2001: 79].

All four quartets open with a slow introductory section, followed by the main part of the first movement in a more lively pace. In *Quartets No. 1* and *No. 2*, this movement is clearly derived from the sonata form and contains two contrasting themes. In *Quartets No. 3* and *No. 4*, the first movement has a processual character and contains strong textural, rhythmic and articulation contrasts. This processual character manifests itself in the sequence of sections containing motoric semiquaver motifs within a wide ambitus, and imitative, polyrhythmic structures in *legato* articulation (see Example 2). These fragments are sometimes preceded by a *Grave* section of recitative character. In this way, Saygun builds a kind of narrative continuum. What unites all the quartets is the principle of exploiting the form-building potential of a theme or motif, that is shaping the entire form or its fragments by immediate processing of a given musical thought. A characteristic feature of Saygun's quartets is also the presence of slow-moving phases next to fast sections. This serves to emphasise the dynamic character of the works in question. According to Ryszard D. Golianek, such combination of energetically varied phases, giving the music a processual character, will become a characteristic feature of postmodern quartets [Golianek 1995: 14].

The lyrical slow movements in *Quartets No. 1* and *No. 2*, whose initial fragments have been described by Aracı as being metro-rhythmically 'beyond time' [Aracı 2001: 157],

---

9| The quartets consist of the following movements: *String Quartet No. 1 – Largo – Allegro moderato, Adagio, Allegretto, Grave – Allegro*; *String Quartet No. 2 – Cupo, Moderato, Animato, Grave – Animato*; *String Quartet No. 3 – Grave – Vivo, Lento, Agitato*; *String Quartet No. 4 – Lento – Allegro, Animato*.

Example 2. Ahmed Adnan Saygun, *String Quartet No. 3*, 1st movt, b. 32–53. Based on: Saygun [1974: 5–6].

have an arched form. There is no clearly marked structural shift between its individual sections, the transition from one content to another is evolutionary. It is worth noting the central part of the *Moderato* movement in *Quartet No. 1*. In order to contrast it with the surrounding sections, Saygun not only used different tone colour, tempo and rhythm, but also introduced a double canon (see Example 3). The slow *Lento* movement

Example 3. Ahmed Adnan Saygun, *String Quartet No. 1*, 2nd movt, b. 39–44. Based on: Saygun [1961a: 15].

from *Quartet No. 3* is, on the other hand, a monothematic form, based on free imitation, with short interludes built of sextuple figures. The temporal narrative in this movement also seems to go beyond the frames set by the time signature and pulse.

Reinterpretation of traditional Turkish music patterns takes place mainly in quasi-dance-like movements, among which the minuet with trio (*Allegretto*) from *Quartet No. 1* is, above all, an example of a well-structured choreic movement. The composer builds this movement in accordance with the performance tradition derived from earlier periods, so that one could even try to dance to this music. The movement also testifies to Saygun's excellent knowledge of the composing techniques of earlier epochs, as the composer introduces a *minuetto in canone* (see Example 4).

Example 4. Ahmed Adnan Saygun, *String Quartet No. 1*, 3rd movt, b. 17–33. Based on: Saygun [1961a: 20].

However, this dance-like potential is already lost in the middle section of the third (*Animato*) movement of *Quartet No. 2*, though it is still perceptible in the outer sections (the movement has an ABA structure). The above-mentioned modified *aksak* rhythmic structure is strongly emphasised in this movement. Also the second movement of the unfinished *Quartet No. 4* shows signs of certain dance-like symmetry. The composer imbued it with a scherzo-like character, intensifying, among other things, its motoric features (*moto perpetuo*). However, the character of the movement does not translate into its formal structure, as it is monothematic.

In the final movements of the three complete quartets, Saygun builds a structure based on principles derived from the rondo form. The analysis of the last movement (*Agitato*) of *Quartet No. 3* has shown that the composer understands the idea of a refrain in a rather Brahms-like fashion. It is not an abstracted melody that serves as the refrain in this final movement, but a triplet motif played in unison, which then appears in individual parts and registers, thus unifying the form and determining the structure of the entire movement (see Example 5).

Example 5. Ahmed Adnan Saygun, *String Quartet No. 3*, 3rd movt, b. 1–6. Based on: Saygun [1974: 40].

The analysis of all four quartets allows one to notice remarkable consistency in the way the composer builds particular motifs and musical thoughts. The most characteristic example are the energetic, motoric motifs with uniform pulsation of small rhythmic values. They are usually built by juxtaposition and repetition of intervals, for example, seconds or thirds, played in an ascending direction. The structure of musical themes in the quartets is based on the principle of contrast. First themes are usually characterised by larger interval leaps and varied rhythm, while the melodic and rhythmic structure of second themes involves rather smaller intervals or more uniform rhythm. Significant contrast in terms of expression is also noticeable, as well as the use of different registers to separate the themes or introduce new content. There are also

references to polyphonic forms, including fugues, though the composer gives them a new shape, which is consistent with his imperative to create individualised forms (see Example 6). The results of the structural analysis of Saygun's quartets allow one to conclude that, in terms of formal means, the composer's individual style involves the

Example 6. Ahmed Adnan Saygun, *String Quartet No. 2*, 4th movt, b. 18–33. Based on: Saygun [1961b: 39].

processual shaping of the form (*forma formans*) as well and the classical shaping of the form as a state (*forma formata*).[10]

Dramaturgy

It is worth noting that, in order to consolidate the form of expression in his quartets, the composer often uses the same, though modified, motivic material in subsequent movements of his works. The internal structure of Saygun's quartets is often based on a theme or motif, which is a distinctive unit with potential for development. The above-mentioned elements make up the diversity of the musical course. The manner in which Saygun builds the narrative of his works can be described as continuous, sometimes even endless, especially in the case of polyphonising or imitative sections, which are reminiscent of Johannes Ockeghem's style at times. In this form of expression, the tectonic structure results from 'plastic, phasic shaping of dynamics, sound space, volume of sound, etc.' [Skupin 2008: 273]. Moreover, the tectonic structure in the quartets of the Turkish composer also results from a change in the parameters of the sound material. The set of means which Saygun uses and which determine the form have been consolidated by tradition. In his quartets, one can find examples of formal structure resulting from rhythmic and agogic (*per motus*), textural (*per noema*), register (*per systhema*) or harmonic (*per tonos*) contrast. Renata Skupin considers such a set of means determining the form to be a reference to musical rhetorical figures [Skupin 2008: 273]. It seems that it is the harmonic factor that plays a special role in shaping the narrative of Saygun's quartets. On the one hand, the composer builds the narrative through the use of a characteristic tension-building technique, which involves chord or tonal centre changes and thus connects his works with the tradition of Western music based on the functional harmonic system (tonal reminiscences). On the other hand, he employs the full material of the twelve-tone scale, which allows him to reduce tension, and he also uses avant-garde sonoristic means.

Expression

Although Saygun's primary concern is maintaining motivic continuity and ensuring internal cohesion of a work of music, expression also plays an important, though not most crucial, role in his quartets. The composer himself meticulously controlled the number of expression markings in his scores, which proves that he wished to manage the aesthetic experience already at the moment of the work's creation. Thus, he has not left much freedom to the performers. The scores of his quartets are rich in tempo,

---

10| The terms *forma formata* and *forma formans* are used here in line with Fritz Noske's definition [Noske 1982: 214–230].

dynamic and articulation markings, and the expression is also shaped by textural variety and juxtaposition of contrasting movements or phases. In other words, the expressive layer of the quartets is emphasised by the clash of certain opposite categories, in accordance with the concept of expressive opposition. This contrast is usually achieved through the clash of a slow tempo with a fast one or by the alternate use of homophonic and polyphonic texture.

As Aracı points out, Saygun objected to the uncontrolled outbursts of expression in the music of some composers. In his opinion, this kind of expression replaced important content that served to build the form and structure of the composition [Aracı 2001: 205].

One of the expressive means in Saygun's quartets is the use of the twelve-tone scale in a series-like manner (see Example 7, p. 288). It should be noted, however, that this is only done to achieve a certain dramatic effect, and the composer does not aim to apply this technique systematically. Anyway, the serial technique does not constitute any basis for his musical language, neither in the quartets nor in other compositions. Although the composer experimented with it several times, he openly criticised its principles:

> This [twelve-tone] system is not a system which is rooted in tradition. This is a system which has been devised on paper. […] We also have young people interested in it. Of course, this next generation is going this way. Some are following it, others are not. Of course, people are free to look for ways of expression. We are not going to restrict them. I personally tried it myself. I tried using the twelve-tone system, but I felt that this did not appeal to me. This does not belong to our culture, it is alien to it and has no roots, I think it is something without roots in souls. So something that was fabricated, I think, I was not interested in it[11] [Aracı 2001: 162].

The expressive layer of Saygun's music is enhanced by the assertion of national identity which involves the use of elements of Turkish folklore, for example, references to the melancholic *uzun hava* songs. In *Quartet No. 2* and *No. 3*, Saygun intensifies the expressive and semantic effect by referring to *dhikr* rituals, during which dervishes played entrancing music to achieve the full state of meditation. The composer, limited in his creative work to the use of string instruments only, clearly recreates this tradition both in the melodic line notation and in the instructions given to individual instrumental parts (see Example 8, p. 289). The *dhikr* ritual has been described by Walter Feldman:

> The music of most of the Sunni dervish orders was focused around the *zikr* (dhikr) ceremony as well as Islamic holidays such as the Birthday of the Prophet (*Mevlid-i Şerif*). The Turkish *zikr* represented a fusion of several disparate musical principles, in which the unaccompanied

---

11| Author's translation. Original text: 'Bu sistem kökü toprakta olan bir sistem değildir. Bu masa başında düşünülerek bulunmuş bir sistemidir. […] Buna giden gençlerimiz de oluyor. Tabii bu bizden sonraki kuşak bu yola gidiyor. Bazıları gidiyor, bazıları gitmiyor. Tabii her arama serbestir. Biz kayıd altına alacak değiliz. Ama ben şahsen onları da denedim. 12 ton sistemini de denedim, gördüm ki bu bana hitab eden birşey değil. Bize ait birşey değil bu yapyabancı birşey ve kökü olmayan birşey bence, ruhlarda kökü olmayan birşey. Yani fabrike edilen birşey bence onun için alâkadar olmadım.'

Example 7. Ahmed Adnan Saygun, *String Quartet No. 3*, 1st movt, b. 101–107. Based on: Saygun [1974: 10].

chanting of religious poetry (in Turkish) by the *müezzin* was only one. This mosque chanting was integrated into a metrical context in which sound was divided into three timbral areas: The *müezzin*'s high pitch solo was the uppermost. The middle level was occupied by the singing of the metrical hymns (*ilahi*) by a small group of dervishes (*zakirs*). The lowest level was represented by the chanting and breathing of the Divine Names by the mass of dervishes. The metrical basis of this chant was reinforced by percussion, usually large-frame drums (*daire*, *bendir*), but also kettle-drums (*kudüm*) and cymbals (*halile*). In the *zikr*, metricity coexisted with antiphonal singing and a tendency towards polyphony [Feldman 1996: 108].

Example 8. Ahmed Adnan Saygun, *String Quartet No. 3*, 2nd movt, b. 1–13. Based on: Saygun [1974: 32].

Saygun's musical language is the result of the composer's rich timbral imagination, which manifests itself, among other things, in the use of chords built of seconds and strands of sound. A particularly interesting procedure is used by the composer in the

first movement of *Quartet No. 4*, where these internally mobile strands of sound are introduced in individual parts, which results in a kind of terraced-like texture. Fast tempo and a *crescendo* towards *fortissimo* intensify the impression of growing volume. Such treatment of sound material undoubtedly testifies to the composer's desire to emphasise the quality of sound (see Example 9).

Example 9. Ahmed Adnan Saygun, *String Quartet No. 4*, 1st movt, b. 152–155. Based on: Saygun [1990: 10].

In order to emphasise the timbral effect, the composer also uses certain agogic means, such as fast tempo. It reduces the perceptibility of details, thus transforming movement into a timbral value. When analysing Saygun's quartets, one should notice that the composer employs heterophonic texture – he multiplies sound planes, which results in textural uniformity and homogeneity of sound. However, he does not modify the presented musical content within the multiplied melodic lines, although such changes of melody and rhythm within the repeated melodic line were something typical of string quartets, especially those created in the last quarter of the 20th century [Kowalska-Zając 2005: 155].

Saygun's quartets vary in terms of their expressive character. The composer mostly uses the following expressive categories: fervour (*appassionato*, *espressivo*, *con passione*), dynamism and verve (*con fuoco*, *vivo*, *agitato*), and depression (*cupo*, *grave*, *pesante*,

angoscioso). The analysis of the quartets has shown that tempo, dynamic, and articulation markings are particularly numerous in *Quartet No. 2*.[12] It should be noted that Saygun achieves a given type of expression with the use of purposefully chosen musical means. For example, in order to achieve lightness and airiness, he uses semiquaver figuration at a fast pace, *pizzicato* articulation alternated with *arco*, as well as rests.

The expressive quality of Saygun's quartets also derives from the way time is treated in the slow and fast movements. The use of slow tempo in the second movements of the first three quartets results in certain types of expression: calm, soothing and melodious. The fast tempos in the first, third and fourth movements of the four-movement cycles (*Quartets No. 1* and *No. 2*), the first and third movement of *Quartet No. 3*, and the first and second movement of *Quartet No. 4* bring in such qualities as energy, dynamism and mobility. Certain expressive categories are invoked by dynamically and statically shaped musical passages in the quartets, which intensify the overall expression of the work. The dynamically shaped sections are characterised by mobility, lively rhythmic runs and often also by *staccato* articulation. These are present in the fast movements of the quartets. The statically shaped sections usually appear in the slow movements of the compositions in question. These sections calm down the musical narration, stop the movement and are characterised by a lack of development tendencies. They usually consist of single long rhythmic values, the use of which results in the formation of sound strands, as well as of repeated chords that form homogeneous musical structures (see Example 10, p. 292). The expression is also intensified by frequent time signature changes. The successive use of different metres is an important expressive factor. Saygun introduces different time signatures even in every single bar. Metric modifications lead to discrepancies in the distribution of accents, which bring in additional expressive qualities in the analysed works (see Example 1, p. 279).

The reflection on Saygun's stylistic idiom and the attempts to identify it on the basis of his string quartets can be summed up by an overview of the fundamental properties of the composer's style, i.e. those that are constantly present in his works. These include:

a) the importance of being rooted in the European tradition, which manifests itself in the choice of the string quartet genre and the formal patterns used in the past (sonata form, arched form, canon, fugue);

b) the assertion of national identity through elements of folklore and traditional Turkish music (*uzun hava*, *dhikr*, *aksak*, *Hüzzam* tetrachord);

c) free tonal organisation;

d) repetitiveness of chords, multiplication of layers, sound strands;

e) motivic thinking, motifs built of seconds – 'Saygun's motif';

f) a preference for the counterpoint technique;

12| It might have been the fact that the work was commissioned by the Elizabeth Sprague Coolidge Foundation which inspired Saygun to focus on the expressive aspect of the work, so that it would appeal to the audience during the Washington premiere and bring the composer international fame.

Example 10. Ahmed Adnan Saygun, *String Quartet No. 2*, 2nd movt, b. 93–111. Based on: Saygun [1961b: 24].

g) creative replication and transformation;

h) parasystemicity, i.e. the coexistence of strictness and freedom, which manifest itself, among other things, in the use and modification of traditional formal patterns on the one hand, and the application of an individual internal structural order on the other hand.

Ahmed Adnan Saygun was a rather conservative composer in many respects. He distanced himself from the musical trends of the 20th century and continued to write music independently of the prevailing tendencies, in his individual style. He was not attracted to electronic music, the use of computers or any kind of preparation. He also openly criticised composers of serial music. Instead, he wrote works that always followed a pre-defined and well-thought-out plan, including a modal one, had a strict formal structure and were characterised by remarkable motivic cohesion and conventional texture. The analysis of Saygun's quartets shows that this was a genre in which he felt comfortable. By choosing this genre to express his artistic self, he was able to implement the idea that was close to the music of the Ottoman tradition – that is to use the right volume of sound, which determines the aesthetics of the work, its precision, sharpness and richness of expression, and to employ a structurally lucid form and clear instrumentation, thanks to which the musical message does not lose its originality and clarity [Behar 2015: 23].

Bibliography

Akdeniz, Ayşe Özlem, Akdeniz, Hüseyin Bülent, 2018, Geleneksel Osmanlı/Türk Musikisinde Oda Müziği [Chamber music in traditional Ottoman/Turkish music], *Journal of Strategic Research in Social Science*, vol. 4, no. 4, pp. 95–108.

Aksak, 2020, online: https://en.wikipedia.org/wiki/Aksak [accessed 18 November 2020].

Albuz, Aytekin, 2011, Türk Müziğinde Çokseslilik Yaklaşımları [Polyphony approaches in the Turkish music], *Inönü Üniversitesi Sanat ve Tasarım Dergisi*, vol. 1, no. 1, Malatya: Inönü Üniversitesi, pp. 51–66.

Aracı, Emre, 2001, *Ahmed Adnan Saygun – Doğu Batı Arası Müzik Köprüsü* [Ahmed Adnan Saygun – a music bridge between East and West], Istanbul: YKY Yayınları.

Aybulus, Şeniz, 2019, Necil Kazım Akses'in Besteci ve Eğitimci Kimiği ile Birinci ve Dördüncü Yaylı Çalgılar Dörtlüsü Üzerine Inceleme [The identity of Necil Kazım Akses as a composer-instructor and the analysis of his String Quartets No. 1–No. 4], *Balkan Müzik ve Sanat Dergisi*, vol. 1, no. 2, pp. 63–76.

Aydın, Yılmaz, 2003, *Türk Beşleri* [Turkish five], Ankara: Müzik Ansiklopedesi Yayinlari.

Aydın, Yılmaz, 2012a, Musik der Türkei, die Türkische Volksmusik, die Traditionelle Türkische Musik und die Türkische Zeitgenössische Musik [Music of Turkey, the Turkish folk music, the traditional Turkish music and the contemporary music], *CÜ Sosyal Bilimler Dergisi*, vol. 36, no. 1, Sivas: Sivas Cumhuriyet Üniversitesi, pp. 57–70.

Aydın, Yılmaz, 2012b, Komposition und Beiträge des Ahmet Adnan Saygun zum Türkischen Musikleben [Ahmet Adnan Saygun. His composing and contributions to Turkish music], *CÜ Sosyal Bilimler Dergisi*, vol. 36, no. 1, Sivas: Sivas Cumhuriyet Üniversitesi, pp. 79–95.

Behar, Cem, 2015, *Osmanlı/Türk Musikisinin Kısa Tarihi* [A brief history of Ottoman/Turkish music], Istanbul: YKY Yayınları.

Bilkent Saygun Center, 2020, online: http://bsc.bilkent.edu.tr/ [accessed 18 October 2020].

Doğan, Özlem, 2017, 20. Yüzyıl Müzik Akımlarının Çağdaş Türk Bestecilerinin Piyano Eserlerine Yansımaları [The reflection on 20th-century music trends in contemporary Turkish composers' piano works], *ASOS Journal. The Journal of Academic Social Science*, no. 42, pp. 260–272.

Feldman, Walter, 1996, *Music of the Ottoman Court*, Berlin: VWB-Verlag für Wissenschaft und Bildung.

Gerçek, Ismail H., Akmehmedoğlu, Nuh, 2017, Günümüz Türk Sanat Müziği Bestelerini Geleneksel Türk Sanat Müziğine Göre Din-Dişi Sözlü Eser Bağlamında Değişim ve Dönüşüm [Change and transformation of contemporary Turkish music in relation to the traditional Turkish art music in the context of non-religious oral works], *Inönü Üniversitesi Sanat ve Tasarım Dergisi*, vol. 3, no. 1, Malatya: Inönü Üniversitesiv, pp. 149–162.

Golianek, Ryszard D., 1995, *Dramaturgia kwartetów smyczkowych Dymitra Szostakowicza* [The dramaturgy of Dmitri Shostakovich's string quartets], Poznań: Wydawnictwo Poznańskiego Towarzystwa Przyjaciół Nauk.

Helman, Zofia, 1995, Strukturalizm interwałowy w muzyce XX wieku [Interval structuralism in 20th-century music], *Muzyka*, no. 2, pp. 33–46.

Imik, Ünal, 2017, 'Klasik' Kavramı Ekseninde Türk Müziği ve Batı Müziği Kültüründeki Benzerlikler/Farklılıklar Üzerine Genel. Bir Değerlendirme [A general evaluation of similarities/differences in Turkish music and Western musical culture in the context of the 'classic' concept. An assessment], *Inönü Üniversitesi Sanat ve Tasarım Dergisi*, vol. 3, no. 1 Malatya: Inönü Üniversitesi, pp. 199–205.

Janicka-Słysz, Małgorzata, 2001, *Vytautas Bacevičius i jego idee muzyki kosmicznej* [Vytautas Bacevičius and his ideas of cosmic music], Kraków: Akademia Muzyczna w Krakowie.

Kahyaoğlu, Yılmaz, 2003, Türk Müziğinde Üslup [Style in Turkish music], *Güzel Sanatlar Enstitüsü Dergisi*, vol. 11, Erzurum: Atatürk Üniversitesi, pp. 41–44.

Karadeniz, Ismet, Berki Türev, 2020, Bir Saygun Kesitinde Makam Soyutlamaları [Maqam abstractions in Saygun's works], *Sobider – Sosyal Bilimler Dergisi / The Journal of Social Sciences*, no. 46, pp. 514–533.

Kowalska-Zając, Ewa, 2005, *XX-wieczny kwartet smyczkowy w twórczości kompozytorów polskich – przemiany, nurty, idee* [The 20th-century string quartet in the works of Polish composers – transformations, trends, ideas], Łódź: Akademia Muzyczna im. G. i K. Bacewiczów w Łodzi.

Kütahyalı, Önder, 1981, *Çağdaş Müzik Tarihi* [History of contemporary music], Ankara: Varol Matbaasi.

Meyer, Leonard B., 1996, *Style and Music. Theory, History and Ideology*, Chicago: University of Chicago Press.

Noske, Fritz R., 1982, Forma formans. Muzyka jako przedmiot i jako ruch [Forma formans. Music as an object and as a movement], transl. by Z. Piotrowski, *Res Facta*, no. 9, pp. 214–230.

Saygun, Ahmed Adnan, 1961a, *String Quartet No. 1*, New York: Southern Music Pub. Co.: Peer International Corp.

Saygun, Ahmed Adnan, 1961b, *String Quartet No. 2*, New York: Southern Music Pub. Co.: Peer International Corp.

Saygun, Ahmed Adnan, 1974, *String Quartet No. 3*, New York: Southern Music Pub. Co.: Peer International Corp.

Saygun, Ahmed Adnan, 1990, *String Quartet No. 4 Op. 78*, autograph copy, Bilkent Saygun Center Ankara (TR-Absc), no shelfmark.

Skupin, Renata, 2008, *Poetyka muzyki orkiestrowej Giacinto Scelsiego* [Poetics of Giacinto Scelsi's orchestral works], Kraków: Musica Iagellonica.

Soydaş Muhammet Emin, Beşiroğlu Şefika Şehvar, 2007, Osmanlı Saray Müziğinde Yaylı Çalgılar [Bowed instruments in the music of the Ottoman court], *ITÜ Dergisi/b: sosyal bilimler*, vol. 4, no. 1, Istanbul: Istanbul Teknik Üniversitesi, pp. 3–12.

The Stylistic Idiom of Ahmed Adnan Saygun's Music
as Exemplified by His String Quartets

Summary

Saygun took a particular liking to the genre of the string quartet. It is worth mentioning that one of his first childhood works was an unfinished string quartet, and his last composition was an unfinished quartet as well. And thus Saygun's artistic path was as if enclosed in a frame of quartets. Adnan is the author of three complete works representing this genre of chamber music. His quartets are about ten years apart. The first one was written in 1947, the second in 1958, and the third in 1966. These are extremely important works in the composer's oeuvre, marking some key moments in his artistic life. The first quartet ends the five-year period of Saygun's creative crisis, the second one was commissioned by the Elizabeth Sprague Coolidge Foundation and marks the moment when the composer became internationally recognised, and the third is one of Saygun's most personal works, dedicated to his wife Nilüfer. Similarly to Haydn's Op. 103, Saygun left his last quartet unfinished – there are only two movements. The composer worked on his last piece shortly before his death on 6 January 1991.

The analysis of Saygun's quartets shows that this was a genre in which he felt comfortable. An attempt to identify Saygun's stylistic idiom as exemplified by his string quartets has shown that his works are rooted in European tradition while asserting national identity through elements of folklore and traditional Turkish music. The works are characterised by creative replication and transformation, free tonal organisation, repetitiveness of chords, multiplication of layers, sound strands, motivic thinking – 'Saygun's motif', as well as a preference for the counterpoint technique. By choosing this genre to express his artistic self, he was able to implement the idea that was close to the music of the Ottoman tradition – that is to use the right volume of sound, which determines the aesthetics of the work, its precision, sharpness and richness of expression, and to employ a structurally lucid form and clear instrumentation, thanks to which the musical message does not lose its originality and clarity.

Aleksandra Pijarowska

A graduate in theory of music (diploma with honours) of the Karol Lipiński Academy of Music in Wrocław, where she also completed Postgraduate Studies in Music Therapy. Doctor of Music Art in the field of music theory. Assistant Professor at the Karol Lipiński Academy of Music in Wrocław, Deputy Rector for Evaluation and Development for the 2020–2024 term of office.

She participated in several dozen scholarly conferences, gave lectures on Polish music at the Başkent University in Ankara and was a member of the scholarly committee of the 9th Hisarlı Ahmet

Symposium in Kütahya (2018, Turkey). Since 2010, she has been associated with the Lower Silesian Festival of Science. Her texts have been published by the Academy of Music in Wrocław, the University of Silesia, the Polish Association of Teachers of Singing, Ossolineum and the 'Remembrance and Future' Centre.

Aleksandra Pijarowska's scholarly interests are varied and focus on music history and theory, particularly the life, works and activity of Jan Antoni Wichrowski and Ryszard Bukowski and the history of the Academy of Music in Wrocław. She is also interested in the works of Polish composers of the second half of the 20th century and the Turkish composer Ahmet Adnan Saygun. She is the author of two monographs on Wrocław-based composers: *Jan Antoni Wichrowski. Katalog tematyczno-bibliograficzny* [Jan Antoni Wichrowski. A thematic and bibliographic catalogue] (2005) and Ryszard Bukowski. Człowiek i dzieło [Ryszard Bukowski. The man and his work] (2014), and of many chapters in joint monographs. She acts for the integration of the European academic and artistic circles, with the aim of exchanging ideas and bridging cultural gaps between various academic centres. She was the originator as well as scholarly and organisational head of the International Conference Music – the Cultural Bridge. Essence, Contexts, References (2020) and the scholarly editor of the publication under the same title. Both undertakings were part of the scholarly, educational and artistic project Eastern Academic Artistic Platform implemented in cooperation with the National Agency for Academic Exchange – International Academic Partnerships. She is the artistic director of the International Festival Music at Józef Ignacy Schnabel's in Nowogrodziec and the scholarly head of the Conference Józef Ignacy Schnabel and His Epoch.

Analysis and Interpretation
of Sources

Stephan Lewandowski
Brandenburg University of Technology Cottbus–Senftenberg

Friedrich Kalkbrenner's *Traité d'harmonie du pianiste* as a Source for Musical Analysis. Theoretical Reflections on the Art of Preluding in the Mid-19th Century

Within the closing remarks of his *Systematische Anleitung zum Fantasieren auf dem Pianoforte* [Czerny 1829: 111], Carl Czerny strongly contrasts written text with instrumental as well as compositional praxis by stating:

> Like a system of grammar, a textbook can never be more than the means to an end. The proper and judicious application of the same, in conjunction with the requisite training and practical experience […] can lead to that consummate learnedness which alone can lay claim to the name of art.[1]

The limits of a teaching book are clarified here at the end of a theoretical treatise by an author who belonged to the last generation of musicians teaching music theory principally at the piano. Czerny continues asserting that, at least to his knowledge, no treatises made for teaching the art of improvising would have been published before. But in truth, his *Systematische Anleitung zum Fantasieren auf dem Pianoforte* has to be seen in the context of a several-century-long tradition of publications on the subject. For example, Georg Andreas Sorge [Sorge 1767], Johann Gottlieb Vierling [Vierling 1794], André-Ernest-Modeste Grétry [Grétry 1801–1802] and Carl Gottlieb Hering [Hering 1810] had been occupied with the same topic prior to Czerny.[2] Yet, Czerny's

---

[1] Author's translation. Original text: 'Jedes Lehrbuch kann, so wie die Grammatik, nur die Mittel zum Zwecke angeben. Ein richtiger, verständiger Gebrauch derselben, verbunden mit der nöthigen Übung und praktischen Erfahrung […] kann zu der vollkommenen Ausbildung führen, die eigentlich allein auf den Nahmen Kunst Anspruch machen darf.'

[2] For a more detailed and comprehensive listing of sources, see the dissertation of Egidius Doll [1988].

book is unique in another way: it is of a somewhat Janus-faced character, representing, on the one hand, a collection of piano etudes, on the other hand, a theoretical treatise, though it consists of very few text passages and many musical examples.

This fact might remind the reader of Friedrich Wilhelm Kalkbrenner's *Traité d'harmonie du pianiste* [Kalkbrenner, n.d. (1849)], published twenty years after Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte* [Czerny 1829]. Kalkbrenner, however, seems to be well-read in comparison to Czerny, which is already proven in the introduction, where he mentions that it would be nearly overbearing to add something to the great tradition of books dealing with teaching theory, in that point referring to Johann Joseph Fux, Johann Georg Albrechtsberger – with whom he studied counterpoint in Vienna himself – but also, among others, French theorists, such as Charles-Simon Catel and François-Joseph Fétis [Kalkbrenner, n.d. (1849): 1]. Kalkbrenner continues by criticising contemporary composition lessons and mentioning that the student would only learn the chords and their inversions, but not how to use them. It is his intent to close that gap by giving instructions for young pianists with many musical examples based on the rules of figured bass [Kalkbrenner, n.d. (1849): 1].

What follows is a short introduction to the basics of music theory: the author deals, among other topics, with modes, tempi and intervals [Kalkbrenner, n.d. (1849): 2ff.]. Soon after the *accord parfait* has been introduced [Kalkbrenner, n.d. (1849): 11], it is applied in the context of numerous *progressions* (chord progressions).[3] Kalkbrenner shows how to invent diminutions and variations of given chord progressions.[4]

The subtitle of Kalkbrenner's publication ('Principes rationnels de la modulation') promises that the book is going to deal with the principles of modulation. However, this is only partially fulfilled by the presentation of numerous *progressions* which are either modulating or not. Modulating is understood as crucial part of the craft of preluding, as the second subtitle of the book ('pour apprendre à préluder et à improviser') [Kalkbrenner, n.d. (1849): title page] indicates. At the end, Kalkbrenner gives examples of fully composed-out preludes [Kalkbrenner, n.d. (1849): 45ff], as well as an example of a simple fugue [Kalkbrenner, n.d. (1849): 58f.] and two toccatas [Kalkbrenner, n.d. (1849): 60ff.].

In my text, I wish to provide an analytical overview of Kalkbrenner's *Vingt-quatre préludes pour le piano-forte dans tous les tons majeurs et mineurs*, Op. 88 [Kalkbrenner, n.d. (after 1810)], a cycle of preludes in all major and minor keys written not only as intended didactical exercises – though from the first issue on, they appeared with the subtitle 'pouvant servir d'exemple pour apprendre à préluder' [Kalkbrenner, n.d. (after 1810): title page] – but also to be performed on stage even ten years prior to Chopin's famous *Préludes*, Op. 28 [Chopin, n.d. (ca. 1839)]. Kalkbrenner's above-mentioned

---

3| This term is first introduced somewhat incoherently between explanations on figured bass and the resolution of dissonances [Kalkbrenner, n.d. (1849): 7].

4| Already the first chord progression being introduced is followed by 17 (!) variations [Kalkbrenner, n.d. (1849): 12–16].

teaching book [Kalkbrenner: n.d. (1849)], together with Czerny's *Systematische An-leitung zum Fantasieren auf dem Pianoforte* [Czerny 1829], Catel's *Traité d'harmonie* [Catel, n.d. (ca. 1825)] and Albrechtsberger's *Gründliche Anweisung zur Composition* [Albrechtsberger 1790] shall serve as sources for musical analysis and respective theo-retical background for an attempt to reconstruct a part of the compositional procedure of the piano miniatures. The musical analysis of the pieces focuses on how Kalkbrenner was individualising musical topoi and traditional (sequential) models. I shall start with the *Prélude*, Op. 88 No. 1 in C major [Kalkbrenner, n.d. (after 1810): 2].

This short piece of music is of the typical character of an opening composition. It begins with a full chord in C major, followed by ascending scales in semiquavers (see Example 1a). The sequence of these elements reminds one of Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte*, where he gives several of such examples (see Example 1b, p. 302) in chapter 3, which deals with cadences used to introduce a new part within an improvised piece or to lead from one piece to another [Czerny 1829: 23]. To serve this function, the first full chord, following Czerny, should always be a dominant chord – an attribute which is not respected in Kalkbrenner's piece and thus defines here the only minor deviation from the rules given in a teaching book in comparison to a practical compositional example of the time.

Example 1a. Friedrich Kalkbrenner, *Prélude*, Op. 88, no. 1, b. 1–6. Based on: Kalkbrenner [n.d. (after 1810): 2].

In bars 5–9 of Op. 88 No. 1 (see Example 2a, p. 302), Kalkbrenner continues with a historical sequential model whose structure consists of thirds and sixths occurring al-ternately [Kalkbrenner, n.d. (after 1810): 2]. Kalkbrenner himself gives an example of it in his treatise on harmony on page 26 (see Example 2b, p. 302), in the context of the intro-duction of the chord with the ninth [Kalkbrenner, n.d. (1849): 26]. Catel, Kalkbrenner's contemporary, presents it in his *Traité d'harmonie* on page 20 (see Example 2c, p. 303)

Example 1b. Carl Czerny, *Systematische Anleitung zum Fantasieren auf dem Pianoforte*, examples 24–25. Reproduced from: Czerny [1829: 23].

Example 2a. Friedrich Kalkbrenner, *Prélude*, Op. 88 No. 1, b. 4–9. Based on: Kalkbrenner [n.d. (after 1810): 2].

Example 2b. Friedrich Kalkbrenner, musical example from *Traité d'harmonie du pianiste*. Based on: Kalkbrenner [n.d. (1849): 26].

Example 2c. Charles-Simon Catel, musical example from *Traité d'harmonie*. Based on: Catel [n.d. (ca. 1825): 20].

to demonstrate the use of passing notes [Catel, n.d. (ca. 1825): 20].[5] It seems remarkable that also in Kalkbrenner's prelude this sequential model is enriched with chromatic neighbour notes and passing notes. During the phase of its densification in bars 8 and 9, the neighbour notes are missing.

What follows now is obviously inspired by the opening prelude of Johann Sebastian Bach's *Well-Tempered Clavier*. Especially the succession of four-two chords and sixth chords strongly resembles the equivalent passage of Bach's work (see Example 3, p. 304). Only from bar 15 to 16, a harmonic break-out from the pseudo-Baroque atmosphere happens, when the E-flat major harmony is reached [Kalkbrenner, n.d. (after 1810): 2]. Also the figurations over the pedal point in the last two bars of the piece contain some typical Baroque detail: the dissonances marked in the example – dissonances that occur without any preparation – are composed in the manner of a *quaesitio notae* in the sense of Christoph Bernhard's definition [Müller-Blattau (ed.) 2003[4]: 81f.].

The short analytical overview of Kalkbrenner's Op. 88 shall now be continued by concentrating on the *Prélude*, Op. 88 No. 10 in E minor [Kalkbrenner, n.d. (after 1810): 16f.]. Again, Kalkbrenner's own theoretical teaching book and other sources of his 'theoretical periphery' will be used in order to gain some insights into the composer's ways of thinking.

This piece starts with a cadence over a pedal point which appears twice within the first five bars [Kalkbrenner, n.d. (after 1810): 16]. Kalkbrenner's individualisation of that traditional opening topos lies in the use of the four-two chord at the second position in the cadence, which contains the major second F-sharp when it appears the first time and the minor second F when it appears the second time (marked with arrows in Example 4a, p. 305). Czerny shows the use of a pedal point as an opening topos several times in the *Systematische Anleitung zum Fantasieren auf dem Pianoforte* (see Example 4b, p. 305). However, it always appears there without the characteristic four-two chord [Czerny 1829: 11]. Catel uses this cadence as a first example to explain the principles of thorough bass (see Example 4c, p. 305), quite at the end of his book

---

5| It later on appears as one of the *marches harmoniques* based on so-called simple harmonies, which are defined as either major or minor basic chords or sixth chords [Catel, n.d. (ca. 1825): 46].

Example 3. Friedrich Kalkbrenner, *Prélude*, Op. 88, No. 1, b. 10–22. Based on: Kalkbrenner [n.d. (after 1810): 2].

[Catel, n.d. (ca. 1825): 66]. Kalkbrenner only shows some related *progression* in his *Traité d'harmonie du pianiste*; it is of some interest that the author recommends not using it, as the harmony would not be free within it [Kalkbrenner, n.d. (1849): 25].

The harmonisation in bars 5–8 of the *Prélude*, Op. 88 No. 10 [Kalkbrenner, n.d. (after 1810): 16] follows the rule of the octave (see Example 5a, p. 306), describing a variant, which in Albrechtsberger's *Gründliche Anweisung zur Composition* [Albrechtsberger 1790: 12] is called the 'scale of the newer composers'.[6] In comparison to the 'scale of the old composers' [Albrechtsberger 1790: 11],[7] which contains only basic chords and sixth chords, that more modern harmonisation of the ascending and descending major

---

6| Author's translation. Original text: 'Scale der neuern Komponisten'.

7| Author's translation. Original text: 'Scale der alten Komponisten'.

Example 4a. Friedrich Kalkbrenner, *Prélude*, Op. 88, No. 10, b. 1–4. Based on: Kalkbrenner [n.d. (after 1810): 16].

Example 4b. Carl Czerny, example 17 from *Systematische Anleitung zum Fantasieren auf dem Pianoforte*. Based on: Czerny [1829: 11].

Example 4c. Charles-Simon Catel, musical example from *Traité d'harmonie*. Based on: Catel [undated (ca. 1825): 66].

and minor scale is characterised by a four-three chord on the second scale degree as well as six-five chords on the fourth and seventh scale degrees (see Example 5b, p. 306). Within the passage in question, the same section of the ascending 'new scale' from the seventh to the third scale degree (which is marked with an arrow in Example 5a, p. 306) can be found twice: the first time in A minor, afterwards in D minor; an incomplete third transposition of that section in G major follows on the fourth beat of bar 7 and the first beat of bar 8 [Kalkbrenner, n.d. (after 1810): 16].

Example 5a. Friedrich Kalkbrenner, *Prélude*, Op. 88, No. 10, b. 5–9. Based on: Kalkbrenner [n.d. (after1810): 16].

Example 5b. Johann Georg Albrechtsberger, musical example from *Gründliche Anweisung zur Composition*. Based on: Albrechtsberger [1790: 12].

From bar 8 on, a sequential model which is again based on a succession of alternating four-two chords and sixth chords (marked with an arrow in Example 6a) is used in a somehow 'pure' Baroque manner [Kalkbrenner, n.d. (after 1810): 16f.]. It is mainly in the final bars of that short piece that Romantic details which partially even seem to be of a 'pre-Chopinian' character can be found, such as the contrapuntal enrichment of the figurations in the right hand in bar 11 as well as the dominant sound containing the sixth and the seventh at the end of the same bar (see the rectangular mark in Example 6a). Also the exquisite combination of two false cadences in bars 15 and 16 can be mentioned in that context (marked with rectangles in Example 6b).

Finally, I wish to present a short analytical overview of Op. 88 No. 18 in G-sharp minor [Kalkbrenner, n.d. (after 1810): 10–13]. Compared to the pieces analysed before,

Example 6a. Friedrich Kalkbrenner, *Prélude*, Op. 88 No. 10, b. 7–11. Based on: Kalkbrenner [n.d. (after 1810): 16].

Example 6b. Friedrich Kalkbrenner, *Prélude*, Op. 88 No. 10, b. 15–18. Based on: Kalkbrenner [n.d. (after 1810): 17].

this one is longer and seemingly more sophisticated in terms of its compositional substance. At first glance, it reminds one of a Romantic character piece rather than a technical or compositional etude. A fast opening part (*Allegro tempestoso*) is followed by a contrasting section in *Cantabile espressivo* that is constructed in a quite simple, yet effective way. For now, I wish to concentrate on syntactical and melodic aspects within that last section, which starts in A-flat major (see Example 7, p. 308).

Its first eight bars are to be divided into 4 + 4, whereas the next two passages, consisting of eight bars, follow the structure 2 + 2 + 4. Similarity is to be found mainly

Example 7. Friedrich Kalkbrenner, *Prélude*, Op. 88 No. 18, bars 42–65. Based on: Kalkbrenner [n.d. (after 1810): 12].

on the levels of rhythm and melody. Redundancy is decreasing stepwise: whereas bars 46–49 are nearly a literal repetition of bars 42–45, and bars 52 and 53 correspond in the same manner to bars 50 and 51 (the only changes are marked with circles in Example 7, p. 308), the second half of the whole section in A-flat major shows the greatest variety by containing a set of rhythmic, melodic and harmonic ideas developed out of the elements that are found in the first 8 bars. These observations on the level of musical syntax and form finally lead to the conclusion that the genre of the prelude at the time when Kalkbrenner's Op. 88 was composed was changing: it was on its way from a (written) improvisation to a fully emancipated Romantic piano miniature.

Florian Edler points out the dilemma about the pianists of the Czerny–Kalkbrenner generation by emphasising that already around 1850 these musicians were mainly seen as being only the forerunners of the 'true' masters that emerged around 1830 and included names such as Chopin and Liszt, who were changing a brilliant, technical, but uninspired piano art to poetic virtuosity and composition [Edler 2015: 329f.]. Without any doubt, this way of judging the quality of compositions by Kalkbrenner, Czerny and others of their contemporaries is partially still present today. That also explains the relatively small number of analytical texts on works by those composers.

Nevertheless, Kalkbrenner remains an important figure in the generation between Beethoven and Chopin, and his merits both for the piano and as a composer should be appropriately taken into consideration. As his cycle of preludes Op. 88 represents written improvisations, thus being a stage somewhere between spontaneous invention and compositional refinement, they are predestined for musical analysis with the aim of tracing back and reconstructing their emergence. Especially with the help of Kalkbrenner's own teaching book, as well as with the use of treatises that stem from his 'theoretical periphery', such a recomposing can be attempted and give an insight into the way a piece of music was thought out by a *pianiste-compositeur* in the first half of the 19th century.

Furthermore, this kind of historically informed approach – analysing Kalkbrenner with Kalkbrenner and theories that obviously seem to have influenced him or were well-known by him – surprisingly turns out as a path being nearly unwalked till the present day. While the afore-mentioned and -cited theoretical works by Albrechtsberger [Albrechtsberger 1790], Catel [Catel: n.d. (ca. 1825)] and Czerny [Czerny: 1829] have long been recognised as important treatises of their time and play a substantial role in musical analysis today [see for example Meidhof 2017, Zirwes 2017, and Lehner 2019], Kalkbrenner's *Traité d'harmonie du pianiste*, so far, has only recently been revived in the context of the (university) subject 'applied piano'.[8] In connection with current trends both in music-theoretical research and teaching, the strong potential of the *Traité d'harmonie* [Kalkbrenner, n.d. (1849)] might also be exploited in the field of musical analysis.

8| However, a separate chapter on Kalkbrenner is missing in the latest publication on that topic [Teriete, Remeš (eds) 2020].

Bibliography

Albrechtsberger, Johann Georg, 1790, *Gründliche Anweisung zur Composition*, Leipzig: Breitkopf, online: https://daten.digitale-sammlungen.de/~db/0000/bsb00001810/images/, [accessed 28 November 2020].

Catel, Charles-Simon, n.d. [ca. 1825], *Traité d'harmonie*, Leipzig: Kühnel.

Chopin, Frédéric, n.d. [ca. 1839], *Vingt-quatre Préludes pour le Piano dédiées à son ami J. C. Kessler, op. 28*, Leipzig: Breitkopf & Härtel, online: https://haab-digital.klassik-stiftung.de/viewer/image/88436903X/2/ [accessed 29 November 2020].

Czerny, Carl, 1829, *Systematische Anleitung zum Fantasieren auf dem Pianoforte, op. 200*, Vienna: Diabelli.

Doll, Egidius, 1988, *Quellen zum Improvisationsunterricht auf Tasteninstrumenten von 1600 bis 1900*, diss., University of Würzburg.

Edler, Florian, 2015, Das Dilemma der poetischen Improvisation im mittleren 19. Jahrhundert, in: Jürgen Blume, Konrad Georgi (eds), *Musiktheorie und Improvisation: Kongressbericht der IX. Jahrestagung der Gesellschaft für Musiktheorie 2009*, Mainz: Schott, pp. 313–330.

Grétry, André-Ernest-Modeste, 1801–1802, *Méthode simple pour apprendre à préluder un peu de temps avec toutes les ressources de l'harmonie*, Paris: L'imprimerie de la République.

Hering, Carl Gottlieb, 1810, *Praktische Praeludirschule oder Anweisung in der Kunst Vorspiele und Fantasien selbst zu bilden*, 2 vol., Leipzig: Fleischer.

Kalkbrenner, Friedrich, n.d. [after 1810], *Vingt-quatre Préludes pour le Pianoforté dans tous les Tons majeurs et mineurs, op. 88*, Paris: Pleyel, plates 666 and 667.

Kalkbrenner, Friedrich, n.d. [1849], *Traité d'harmonie du pianiste. Principes rationnels de la modulation, op. 185* [op. 190], Leipzig: Breitkopf & Härtel.

Lehner, Michael, 2019, 'Und nun sehe man, was hieraus gemacht werden kann'. Carl Czernys 'Anleitung zum Fantasieren' als implizite Harmonie- und Formenlehre, in: Michael Lehner et al. (eds), *Das flüchtige Werk. Pianistische Improvisation der Beethovenzeit*, Schliengen: Edition Argus, pp. 69–97.

Meidhof, Nathalie, 2017, Tradition und Revolution: Zur Beurteilung von Charles-Simon Catels 'Traité d'harmonie', in: Martin Skamletz et al. (eds), *Musiktheorie im 19. Jahrhundert: 11. Jahreskongress der Gesellschaft für Musiktheorie in Bern 2011*, Schliengen: Edition Argus, pp. 334–349.

Müller-Blattau, Joseph (ed.), 2003, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 4th ed., Kassel–Basel [etc.]: Bärenreiter.

Sorge, Georg Andreas, 1767, *Anleitung zur Fantasie, oder zu der schönen Kunst, das Clavier, wie auch andere Instrument aus dem Kopfe zu spielen*, Lobenstein: self-publ.

Teriete, Philipp, Remeš, Derek (eds), 2020, *Das Universalinstrument: 'Angewandtes Klavierspiel' aus Historischer und zeitgenössischer Perspektive / The Universal Instrument: Historical and Contemporary Perspectives on 'Applied Piano'*, Hildesheim: Olms.

Vierling, Johann Gottfried, 1794, *Versuch einer Anleitung zum Präludieren für Ungeübtere*, Leipzig: Breitkopf.

Zirwes, Stephan, Skamletz, Martin, 2017, Beethoven als Schüler Albrechtsbergers: Zwischen Fugenübung und freier Komposition, in: Martin Skamletz et al. (eds), *Musiktheorie im 19. Jahrhundert: 11. Jahreskongress der Gesellschaft für Musiktheorie in Bern 2011*, Schliengen: Edition Argus, pp. 334–349.

Friedrich Kalkbrenner's *Traité d'harmonie du pianiste* as a Source for Musical Analysis. Theoretical Reflections on the Art of Preluding in the Mid-19th Century

Summary

When Friedrich Kalkbrenner's *Traité d'harmonie du pianiste. Principes rationnels de la modulation* was first published in 1849, the market was already overflowed with harmony textbooks. However, Kalkbrenner's work is quite unique in presenting theoretical rules and practical musical examples of a slowly dying and increasingly irrelevant art during the 19th century: the art of preluding, particularly beyond liturgical functions.

We may safely assume that the book summarises the author's lifelong musical experiences, music theories and teaching content. Its title is quite misleading: neither does the treatise represent a traditional harmony handbook, nor does it concentrate on modulation. Instead, both theoretical disciplines are already assumed to be understood as indispensable aspects of the craft of preluding, as the second subtitle ('pour apprendre à préluder et à improviser') indicates. In this way, the book can be mentioned in the same breath as André-Ernest-Modeste Grétry's *Méthode simple pour apprendre à préluder* (1801–1802), Carl Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte* (undated [1836]), and others.

In the article, the author briefly summarises the contents of Kalkbrenner's *Traité d'harmonie* and puts them in the context of modern music theoretical thinking in Europe during the mid-19th century. Subsequently, he attempts to apply these theories in short analyses of selected passages from Kalkbrenner's *24 Préludes*, Op. 88 (undated [ca. 1812?]). Trying to re-understand compositions by using the author's own theoretical mindset represents a kind of historically informed approach whose outcomes and limits seem to be worth some discussion in connection with current trends in the discipline of musical analysis.

Stephan Lewandowski

Studied music theory and composition at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012, he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden, and from 2008, also at the Musikhochschule Franz Liszt in Weimar. In 2012, he finished his dissertation on the combination of Schenkerian theory and pitch-class set theory as an analytical approach. In 2012, he received a permanent post at the Musikhochschule in Weimar, in 2012–2013, 2016 and 2017, leading the Centre for Music Theory. From 2013 to 2015, he also held a substitute professorship in Dresden. Since 2019 he has been a senior lecturer for music theory at the Brandenburgische Technische Universität in Cottbus. His current research activities focus on piano music of the early 19th century.

Clara Maria Bauer
The University of Music and Performing Arts, Vienna

Louise Farrenc's Symphonies Between Beethoven Reception, Reicha's *Traité de haute composition musicale* and Genre References. A Study on the Adhesion of Musical Analysis and Historical Contextualisation

Louise Farrenc's three symphonies date from 1841, 1845 and 1847. Felix Mendelssohn Bartholdy's symphonies were composed in 1824, 1832, 1833 and 1842. Hector Berlioz's *Symphonie fantastique* was premiered in 1830, *Harold en Italie* in 1834 and *Roméo et Juliette* in 1839. Robert Schumann's *Symphony No. 1* was written in 1841, his *Symphony No. 2* in 1845–1846, the *Symphony No. 3* in 1850 and the first version of the *Symphony No. 4* in 1841 (reworked in 1851). George Onslow composed his four symphonies in 1831 (*Symphony No. 1* and *No. 2*), 1833 and 1846.

What is the selection of the symphonists mentioned based on? Why open an article on Farrenc's symphonies with these dates?

Louis Spohr [1842: 1, 15, 35, 59] gives the following titles to the movements of his *Historische Symphonie*, Op. 116, composed in 1839: 'I. Bach–Händel'sche Periode 1720', 'II. Haydn–Mozart'sche Periode 1780', 'III. Beethoven'sche Periode 1810' and 'IV. Allerneueste Periode 1840'. Who stands for this 'newest period' (except presumably Spohr himself)? More precisely: what could this 'period' mean in the context of Paris? Even more precisely: what could the idea of a 'newest period' around 1840 tell us about Farrenc's symphonies? And to what extent do the dates mentioned at the very beginning of this article and the corresponding performance and publication dates in Paris play a role at the intersection of these questions?

When we analyse the literature on Farrenc to date, one topos seems to pervade: the so-called 'shadow of Beethoven', or at least Beethoven as the reference point for Farrenc's symphonic work.[1] Even in my own master's thesis from 2017, I chose, among

---

1| For instance: Heitmann [2001b], Kraus [2006].

other things, to take the Beethoven reception in Paris in the middle of the 19th century as the historical background against which I analysed and in which I located Farrenc's symphonies [Bauer 2017].[2] The aim of the following article is to trace these Farrenc–Beethoven connections and to come closer to an explanation why and in which areas the comparison with (or orientation towards) Beethoven played a role for Farrenc's symphonies. An analysis of the motivic-thematic work will ask how Farrenc's music could be orientated towards a 'German tradition', the ideal of a *musique sérieuse* or Anton Reicha's teaching. Last but not least, the important question of how we can listen to Farrenc's symphonies today will be raised.

Reference point 1: The Société des Concerts du Conservatoire

Indeed, there are many indicators supporting the thesis that Farrenc's symphonies show references to Beethoven. One of them is a letter written by Farrenc's husband, Aristide, to François-Joseph Fétis, who was rehearsing Farrenc's third symphony in Brussels at that time, in March 1863:

> My wife and I were saddened by not receiving a few words from you to hear about your impressions […]. In fact, we are not without restlessness!! … It is so difficult to write anything remarkable in this genre after Haydn, Mozart and Beethoven! [Heitmann 2001b: 58].[3]

Due to her position as a piano professor at the Conservatoire de Paris, there was a seat reserved for Farrenc at every performance of the Conservatoire from 1842 onwards. She had probably heard many of the concerts there even before benefitting from this privilege [Heitmann 2001b: 61]. In 1828, the violinist François Antoine Habeneck founded the renowned Société des Concerts du Conservatoire. During the period of his direction of this orchestra (1828–1848), in which Farrenc also composed her three symphonies, at least one, and often several works by Beethoven appeared in the programmes of 181 of the 191 concerts. By 1870, almost 400 performances of Beethoven's symphonies had been given by the Société des Concerts [Kraus 2006: 16–17]. After Habeneck and the Société des Concerts had concluded the first Beethoven cycle with a performance of the *Symphony No. 9* in March 1831, Habeneck devoted himself not only to performing Beethoven's pieces, but also explicitly to presenting newer musical works. He conducted at least 12 recently composed symphonies, beginning with Onslow's *Symphony No. 1* in April 1831 and ending with Farrenc's *Symphony No. 3* in

---

2| Some of the findings of this text evolved from the research conducted in the context of my master's thesis [see Bauer 2017]. A German and edited version of the text is going to be published in the *Sorbonne-Proceedings*.

3| Author's translation. Original text: 'Meine Frau und ich haben es bedauert, dass wir nicht einige Zeilen von Ihnen erhalten haben, um Ihre Beobachtungen zu erfahren […]. Mit einem Worte, wir sind nicht ohne Unruhe!! … Es ist so schwierig, in dieser Gattung etwas Bemerkenswertes zu machen nach Haydn, Mozart und Beethoven!'

April 1849 [Ellis 2006: 32]. However, according to Katharine Ellis [2006: 32], these 'new' symphonies were also 'to some extent, Classical in style and outline'.

Reference point 2: The Farrenc publishing house

Two further lines of connection between Farrenc and Beethoven become apparent through Aristide's publishing activities and Louise's pianistic repertoire. In addition to almost all piano sonatas and numerous chamber music works, scores of the overtures and symphonies No. 1–8 were available from the Farrenc publishing house. Christin Heitmann [2001b: 60] particularly emphasises the fact that these were scores and not, as it was usual in the 19th century, piano reductions. Thus, Louise Farrenc would certainly have known these works by Beethoven in detail. Furthermore, she became familiar with Beethoven's piano pieces as a pianist and editor. She also taught her daughter Victorine to play the piano [Nies 1995: 181]. Victorine had several public performances as a pianist until she became ill [Nies 1995: 181]. Already at a young age, Victorine had performed almost all of Beethoven's piano works, including the piano concertos [Weissweiler 1999: 250]. Numerous sonatas by Beethoven also appear in the *Trésor des pianistes*, a 23-volume collection of piano literature from the 16th to the middle of the 19th century [Farrenc, A., Farrenc, L. 1861–1872], edited by Aristide and continued by Louise after his death in 1865 [Heitmann 2001a: 752].

Reference point 3: Anton Reicha, Johann Nepomuk Hummel and Ignaz Moscheles

Furthermore, connections to Beethoven are also evident through Farrenc's teachers. Anton Reicha as well as Johann Nepomuk Hummel and Ignaz Moscheles had personal contact with Beethoven.[4] Moreover, according to the *Traité de haute composition musicale*, Reicha's teaching[5] was characterised by an aesthetic ideal that was particularly oriented towards Haydn, Mozart and Beethoven. Reicha recommends above all the study of the compositions of Haydn and Mozart. He describes the last twelve symphonies

---

4| Details on these relationships are revealed through the teacher–pupil connections (Reicha – Wolfgang Amadeus Mozart, Michael Haydn, Antonio Salieri, Christian Gottlob Neefe; Hummel – Wolfgang Amadeus Mozart, Johann Georg Albrechtsberger, Antonio Salieri) and through lively correspondence (see in particular Moscheles (ed.) [1872: 146, 151]).

5| Reicha is singled out from among Farrenc's four music teachers (Anne-Elisabeth Cécile Soria – the first teacher of Farrenc in piano and solfeggio; Anton Reicha; Johann Nepomuk Hummel; Ignaz Moscheles) in the context of her compositional style, because he was the only one with whom she had verifiable composition lessons. The teaching with Hummel and Moscheles may have been limited to piano lessons and to a few hours. For further information, see Bauer [2017].

of Haydn as models of a 'grand développement d'idées' [a great development of ideas] and claims that they should therefore be carefully analysed [Reicha n.d.: 1127].

Remarkably, it is only in the German translation of the treaty by Carl Czerny that Beethoven is added without further comment, perhaps to complete the 'classical triad'. In order to be able to develop one's musical themes with ease and skill, one must study the way in which 'HAYDN, MOZART, BEETHOVEN' excellently developed their ideas [Reicha n.d.: 1130]. Reicha, however, only mentions 'MOZART et surtout HAYDN' [Mozart and especially Haydn; Reicha n.d.: 1130].[6] This difference between Reicha's original and Czerny's translation may indicate the effects of the development of the idea that the three composers: Haydn, Mozart and Beethoven – also in this 'chronological' order (!) – would form a 'Viennese classical era' or 'Viennese School'.[7]

Reference point 4: The Parisian public and 'des ouvrages purement de mode'

In addition to his orientation towards Haydn and Mozart, Reicha conveys a certain hierarchy concerning musical genres and styles. Besides the decline of the genre of church music, which Reicha deplores [Reicha n.d.: 1192],[8] he criticises the composition of 'des ouvrages purement de mode' [pieces only composed because they are in vogue] [Reicha n.d.: 1128]. As examples, he mentions nocturnes and dance pieces.[9] He expresses criticism towards 'les compositeurs à la mode', by which he means composers who only wish to create pieces that are wanted or somehow popular [Reicha n.d.: 1192]. In contrast to that, Reicha presents the ideal of a sophisticated, superior composer. In order to create an elevated, serious piece of music, composers must not only be endowed with 'un génie rare et une profonde connaissance de l'art' [a rare

---

6| The translation by Czerny which is referred to in the article contains two parallel language versions of the treaty: the French original and the German translation (editor's note).

7| For further information on the discourses and the constructs surrounding the 'Viennese School', 'Viennese Classicism', 'Viennese classical composers' or 'Neo-Classical School', see Loos [2013].

8| 'Les beaux modèles que nous on laissés MOZART et HAYDN ne sont point imités, et la musique sacrée ne se distingue de la musique théâtrale que parce qu'elle s'exécute à l'église.' [The beautiful models left to us by MOZART and HAYDN are not imitated, and sacred music differs from theatre music only because it is performed in a church] (author's translation).

9| 'Il existe beaucoup de productions où un développement d'idées ne trouve pas de place, comme dans les airs, les nocturnes ; dans une quantité de morceaux pour la danse &… ; mais aussi ces productions sont elles envisagées avec juste raison comme des ouvrages purement de mode, qui (après quelque temps de vogue) disparaissent pour toujours.' [There exist many productions in which there is no room for the development of ideas, for example airs, nocturnes, and the majority of dance pieces &…; but these productions are rightfully seen as purely fashionable works, which (after a time in which they are popular) disappear forever] (author's translation).

genius and a deep knowledge of art], but they must also have 'une âme forte' [a stalwart soul] to stand up to criticism [Reicha n.d.: 1193]. What criticism is Reicha talking about here?

As we know, Farrenc's symphonies were counted among the so-called *musique sérieuse*. According to Heitmann, this term was used for 'Classical-Romantic' orchestral and chamber music, which was considered a 'German speciality' in France [Heitmann 2002: 110]. From 1834 onwards, Farrenc increasingly devoted herself to the *musique sérieuse*. Heitmann [2001b: 61] states that pieces such as the three symphonies, the four piano trios, the two overtures, the *Nonet*, Op. 38 and the *Sextet*, Op. 40 were indebted in style, genre, form and instrumentation to German 'Classical-Romantic' instrumental music. But the audience in Paris preferred virtuoso pieces and the *grand opéra*. Composers who wanted to be successful in France in the first half of the 19th century focused on the field of vocal music, which Farrenc omitted, except for a few songs and choral pieces [Roster 1998: 169]. Egon Voss [2002: 13] proposes the thesis that the 'crisis of the symphony', as Carl Dahlhaus [2003: 259] described the situation in the first half of the 19th century, should be seen as a 'crisis' of chamber and orchestral music in its entirety, and finally even as a crisis of all musical genres. He deconstructs the idea of a 'crisis of the symphony after Beethoven' and states that there was a symphonic tradition that referred to Haydn and Mozart instead of Beethoven [Voss 2002: 17]. Reicha's word 'critique', as well as Bea Friedland's [1980: xi] description of Farrenc as an 'unusual figure in the musical life of France during the last century', are to be understood in the light of the above.

Reference point 5: The Parisian press. 'A confrontation of the masterpiece'?

Specific comparisons of Farrenc's symphonies with Beethoven's appear in the music press. Fétis writes about the premiere of the *Symphony No. 1* that both the audience and the orchestra were delighted with it, and that Farrenc deserved a place among the most excellent composers of her time. Nevertheless, as he claims, one could not search for extraordinary ideas in this music, as in Beethoven's symphonies, but who would have them nowadays? [*Revue…* 1845: 83].

Concerning the programme of the concert during which the premiere of Farrenc's *Symphony No. 3* took place, Henri Blanchard writes in 1849:

> […] a new symphony by Mme Farrenc, followed by fragments of Ruines d'Athènes, an air by Mozart and Beethoven's Symphony in C minor, which was little generous, little adroit and little gallant of those who created the programme. It caused a confrontation of the masterpiece in the minor mode by a great symphonist with a piece of music written in the same form and also in the minor mode; it caused a juxtaposition, and even forced the listeners to compare the two pieces, two final movements with grand perorations and resounding instrumentation; it was like establishing a duel in which one must know in advance that the

giant of modern instrumental music would crush down his modest imitator. Nevertheless, Farrenc's Symphony in G minor is a piece of music well thought up and well written [*Revue…* 1849: 131–132].[10]

On the same day (29 April 1849), *La France musicale* publishes a review of Farrenc's *Symphony No. 3*:

> One might have wished perhaps for a little less reminiscence of Beethoven in the motifs, but let us not be too demanding; it is already a clear sign of an outstanding talent, that the audience listened to the new symphony with such a religious silence [*La France…* 1849: 130–131, Heitmann 2001b: 63–64].[11]

Do we 'search' for Beethoven in Farrenc? The example of instrumentation

Why all these comparisons with Beethoven? What is meant by 'réminiscences Beethoviennes'? To what extent is it perhaps only due to our listening habits (and of course the listening habits of Farrenc's audience) and the constant repetition of the constructs of 'the shadow of Beethoven' or 'the crisis of the symphony' that we are tempted to hear and possibly even search for Beethoven in Farrenc?[12]

In her overtures, both composed in 1834, before she wrote her symphonies, Farrenc chooses the instrumentation of 2222-4230-timp.-strings. She reduces this instrumentation in her symphonies. The first and the second symphony have the instrumentation of 2222-2200-timp.-strings, which may remind some listeners of Beethoven's first and second symphonies or even of the instrumental group that is the basis of all Beethoven's symphonies, while others may recognise the instrumentation of Haydn's late London symphonies in this selection of instruments. In the third symphony, Farrenc reduces

---

10| Author's translation. Original text: '[…] une symphonie nouvelle de Mme Farrenc, suivie de fragments des Ruines d'Athènes, d'un air de Mozart et de la symphonie en ut mineur de Beethoven, ce qui, de la part de ceux qui ont confectionné le programme, était peu généreux, peu adroit et peu galant. C'était opposer le chef-d'œuvre en mode mineur du grand symphoniste, à un ouvrage de même forme en mode mineur aussi ; c'était mettre en regard, et forcer les auditeurs de les comparer, deux finales de symphonie à péroraisons grandioses, de foudroyante instrumentation ; c'était établir une lutte dans laquelle on savait bien d'avance que le géant de la musique instrumentale moderne écraserait sa modeste imitatrice. Quoi qu'il en soit, la symphonie eu sol mineur de Mme Farrenc est un ouvrage bien pensé, bien écrit.'

11| Author's translation. Original text: 'On aurait pu, peut-être, désirer un peu moins de réminiscences Beethoviennes dans les motifs, mais ne soyons pas trop exigeants; c'est déjà le témoignage d'un talent supérieur, que le silence religieux avec lequel le public a écouté la nouvelle symphonie.'

12| Even today, we are faced with comparisons between Farrenc's and Beethoven's symphonies. For example, Heitmann quotes a review of a recording of Farrenc's first and third symphony in the *American Record Guide* (2/99): 'Roll over, Beethoven! Here's a lady with a conductor who'll compete with your symphonies 2 and 4 any day […]' [see Heitmann 2001b: 75].

the instrumentation even further to a kind of 'early classical' model consisting of 2222-2000-timp.-strings. Someone may interpret this instrumentation as an orientation towards Mozart, someone else might recognise the influence of Haydn's symphonies from before 1780; and still, another person may associate this selection of instruments with a practical motivation and with Farrenc's knowledge of the problems related to the use of trumpets in the key of G minor.[13] Keeping the instrumentation in the symphonies smaller than in the overtures was nothing unusual in that time – perhaps, one reason for that was to be found in the different performance venues (theatre versus concert halls). Does Farrenc's decision to reduce the instrumentation have something to do with such conventions (the need to adapt the instrumentation to the performance venue), with practical reasons (smaller instrumentation could mean lower costs and easier performance), with aesthetics ideals (orientation towards some kind of 'early classicism'), or, perhaps, with all, or none of these factors? In this respect, we must consider the preserved sources as well as any manifestations of the composer's self-presentation. Unfortunately, at this point, we have hardly any personal documents, letters,[14] sketches or autobiographies of Farrenc (in contrast to Beethoven and many other composers, of course). Already with this look at the instrumentation, we can realise how easy it is to 'find' an orientation towards Beethoven or Mozart and at the same time how difficult it is to determine whether these considerations truly bear reference to Farrenc without having access to any personal sources.

An orientation towards Beethoven (and Mozart and Haydn!) as Farrenc's aesthetic ideal? The example of the development of themes

What we do have, is the musical text of the symphonies. Thanks to Freia Hoffmann, Christin Heitmann and Katharina Herwig, we have a critical edition in modern print [Farrenc 1998a, 1998b, 2000]. The following analysis shows one specific aspect of Farrenc's compositional style: the 'développement' [development] of themes.[15] The analysis focuses on several modifications of the first 'idée mère in l'intrique, ou le nœud'[16]

13| Farrenc's third symphony is written in G minor. As is widely known, the tuning of the natural trumpets in G is problematic, and therefore, many symphonies in this key are composed without trumpets. Farrenc does not use trumpets, but she does us timpani.

14| A small collection of letters of Louise Farrenc can be found in the Département de la Musique of the Bibliothèque Nationale de France.

15| Other aspects such as techniques of metrical shifts or harmonic form concepts are discussed in Bauer [2017].

16| Reicha's model and terminology seem appropriate for describing the form of Farrenc's symphonies ('Grand coupe binaire' [large form with two parts] with a first part called exposition and a second part, which is separated in 'l'intrique, ou le nœud and dénouement' [intrigue or knot

[main idea in the intrigue or in the knot] of the first movement of the *Symphony No. 1*, bars 151–463:

> The first movement of the symphony, written in C minor, in $\frac{3}{4}$ time, is full of warmth and motion: in the second part, Madame Farrenc develops the main theme with a great richness of harmonies, modulations, and with a rare knowledge of the effects of instrumentation [*Revue…* 1845 : 83].[17]

With these words, Fétis describes the first movement of the first symphony. 'Développement' as a compositional technique would mean nothing else than motivic-thematic work, states Heitmann [2002: 112]. Farrenc puts the first 'idée mère' right at the beginning of the movement in the cello part (see Example 1).

Example 1. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 35–40: first six bars of the first 'idée mère'. Based on: Farrenc [1998a: 8].

Right at the beginning of the second part, Farrenc leads into 'l'intrigue, ou le nœud' with a theme that rhythmically and melodically recalls the 'idée mère' (see Example 2).
Then, she splits off the first half of the 'idée mère', transposes the melody to different pitches and presents it in diverse instruments, or uses their combinations, resulting in

and disentanglement]; thematic structure with 'idées mères' [main ideas] and 'idées accessoires' [side ideas], etc.). For more details on the 'grande coupe binaire', see Reicha [n.d.: 1159–1165].

17| Author's translation. Original text: 'Le premier morceau de la symphonie, écrit en ut mineur, à trois temps, est plein de chaleur et de mouvement : dans la seconde partie, madame Farrenc a développé le sujet principal avec une grande richesse d'harmonie, de modulation, et avec une rare intelligence des effets de l'instrumentation.'
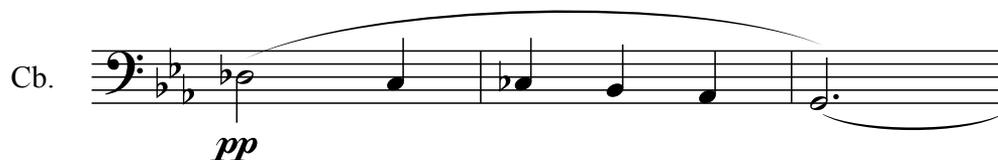
Example 2. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 151–153: direction of the melodic line turned downwards. Based on: Farrenc [1998a: 28].

the following arrangements: 1) in F minor, played by violin I; 2) a diminished A chord, played by viola, violoncello and double bass; 3) in B-flat minor, played by violin II; 4) overlapping thematic inserts (the concept of *stretto*) in A-flat major, played by violin I and viola. Then, from bar 175 on, the 'idée mère' is played by the winds in octave parallels. Farrenc then 'dissolves' the theme more and more. The flute's breaking out of the unison line in bar 178 creates a major sixth chord with a nine–eight suspension, followed by two other sixth chords in G-sharp minor and F-sharp minor. Because of this diatonic chain of sixth chords, we can expect the C-flat in the clarinet part in bar 178. The theme gets rendered (C to C-flat; marked with a circle in Example 3) and causes a new continuation of the melodic line.

Example 3. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 175–179. Based on: Farrenc [1998a: 30].

The next thematic entry brings the 'idée mère' back into lower registers: it appears in C-sharp minor, played by the bassoon, cello and double bass. Here, Farrenc only uses the head of the subject (marked in blue in Exercise 4a, p. 322). The answer in the first violins (marked in red) shows references to its counterpart from the beginning of the *Allegro* (compare Examples 4a and 4b, p. 322).

The next thematic heads are composed in F-sharp minor and B minor. The melody in the bassoon, the cello and the double bass from bar 194 on could be heard as a vague reminiscence of the main theme, because of the rhythmic structure and the direction of the melodic line (see Example 5, p. 322).

Example 4a. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 182–185. Based on: Farrenc [1998a: 31].

Example 4b. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 39–44. Based on: Farrenc [1998a: 8–9].

Example 5. Louise Farrenc, *Symphony No. 1*, 1st movt, bars 194–196. Based on: Farrenc [1998a: 33].

In the transition to the second 'idée mère', Farrenc uses the first one, now in the major key and played in unison. The movement in quavers (see Example 6) leads into this prominent entry of the first 'idée mère'. Once again, Farrenc uses the technique of splitting the theme into short rhythmic parts to smoothly lead into the next section.

So far, the head of the theme has appeared in major, minor and diminished form. Therefore, the triad itself, the rhythm and the direction of motion are probably decisive for the first 'idée mère'. In addition to that, every appearance of the 'idée mère'

Example 6. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 206–216 (violins, violas and cellos play the same line as the double basses in octaves). Based on: Farrenc [1998a: 35].

has a lament-like extract from a descending scale at the highest point of the melodic line, which therefore could be seen as particularly characteristic of the first 'idée mère'.

Even the accompaniment of the second 'idée mère' from bar 221 on (see Example 7) shows reminiscences in rhythm and outline of the first one. To some extent, Farrenc combines the characteristics of the two themes in 'l'intrique, ou le nœud'.

Example 7. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 221–224. Based on: Farrenc [1998a: 36].

From bar 260 on, the composer leads into the 'dénouement' section, with several inserts of the first 'idée mère' within the pitches of A-flat major, a diminished A chord and an F-sharp diminished seventh chord. Then, Farrenc provides a long section based on the dominant seventh chord to return to C minor. Unusually, for this type of form, the composer inserts a variation of the first 'idée mère' right before the coda. The *Più lento / Andante* section starts with a segmentation of a diminished chord, which ends in a C minor version of the first 'idée mère'. Farrenc imitates the theme in a way, so that the second entry is the counterpoint of the first (see Example 8, p. 324).

Reicha [n.d.: 1107] writes about the development of ideas:

> Developing one's ideas, or benefiting from them (after making them audible in advance) and presenting them in different ways, means combining them in several interesting ways; more precisely it means producing unexpected and new effects out of the previously heard ideas.[18]

To concretise this statement, he analyses examples of motivic-thematic work in Mozart's overture to *Le nozze di Figaro*. According to him, composers should make

---

18| Author's translation. Original text: 'Développer ses idées, ou en tirer parti, (après les avoir fait précédemment entendre,) les présenter sous différentes faces, c'est les combiner de plusieurs manières intéressantes ; c'est enfin produire des effets inattendus et nouveaux sur des idées connues d'avance.'

Example 8. Louise Farrenc, *Symphony No. 1*, 1st movt, b. 432–438. Based on: Farrenc [1998a: 70].

a plan, and they should not use all different tools of thematic development at once, but rather divide the musical material into different parts and transform them into diverse interesting variations of the themes [Reicha n.d.: 1127]. When somebody only strings together many new ideas, Reicha [n.d.: 1128] speaks of 'un bavardage insignifiant' [a meaningless chatter]. His aesthetic ideal is a way of composing with a few concise and well-thought-out themes that are elaborated and developed in many different ways [Reicha n.d.: 1128]. Did Farrenc have the same ideal in mind when composing her first symphony?

This aesthetic ideal does not necessarily come from Reicha. It could be ascribed to the role model status of composers such as Haydn or Beethoven and to their motivic-thematic work as a quality criterion.

Findings. Why only Beethoven? & Why the 'shadow'?

What can we say now about Farrenc's style? How can we understand her symphonies in their historical context? Let us remember the dates listed at the beginning. The main question is when the aforementioned symphonies were actually performed and made publicly available in Paris. Which symphonies could Farrenc have been familiar with while she was composing her own pieces, and what symphonic tradition did she want to join?

There are some historical clues which might help us to answer these questions. Mendelssohn's instrumental pieces had been performed only very rarely in Paris before 1845. It was not until then that they were played more often during concerts. Schumann's works were performed more often from the end of the 1850s on. And in Paris, Robert Schubert was at first only known as a composer of songs [Heitmann

2002: 110]. The Société des Concerts first performed Mendelssohn's first symphony in 1843, followed by a performance of the third symphony in 1844, which was repeated annually in the following seasons [Ellis 2006: 34]. It cannot be established for sure whether Farrenc had heard Mendelssohn's symphonies, but it can be assumed that she was familiar with his orchestral works when she composed her second and third symphonies. At the time when Farrenc composed her *Symphony No. 1*, Mendelssohn's first symphony had just been premiered in Leipzig. Schumann's and Farrenc's first symphonies were written in the same year, and their second symphonies also come from approximately the same time. Schubert's symphonies were all composed before Farrenc's works of this genre, but, as we know, they were not performed in a public concert until much later. Berlioz is one of the few representatives who wrote pieces in a symphonic style in France in the first half of the 19th century.[19] Just like Farrenc, he had lessons with Reicha, but in contrast to her, Berlioz was allowed to attend the Conservatoire. If Farrenc had been allowed to study at the Conservatoire as a woman, she would probably have got to know Berlioz better during the very last stage of her studies. Finally, we should mention Onslow too, who also composed symphonies in France at the same time. His first three symphonies were performed in France before Farrenc's first symphony was created [Ellis 2006: 32–34].

In addition to the context of specific performance venues and dates, we should take into consideration the reception of Mozart, Haydn and Beethoven. Here, the relevant question is not which works were actually performed in Paris (and when they were performed), but what it meant for Farrenc to compose a symphony. Which genre tradition did she want to affiliate with? As shown, there are many lines of connection to Beethoven, but also to Haydn and Mozart. In particular, the style of Haydn and Mozart was presented as ideal by Reicha [n.d.: 1127, 1130].

And so, can we continue to speak of a 'shadow of Beethoven' in the context of Farrenc's symphonies – if we really want to do so? On the one hand, Beethoven's music played an important role in Farrenc's life. On the other hand, at least two further considerations should raise our doubts:

1. Why only Beethoven? In the music press of the time, as well as in musical aspects of Farrenc's symphonies and in Reicha's teaching, we encounter references to several other composers and comparisons with other composers – among them, Mendelssohn and, in relation to Farrenc's *Adagios*, also comparisons with Mozart.[20] The predominance of Beethoven as a reference point for Farrenc's

---

19│ In addition to Berlioz and Onslow, Luigi Cherubini and Étienne-Nicolas Méhul should be mentioned. Cherubini, an Italian in France, composed not only numerous operas, but also one symphony. Some of Méhul's symphonies were composed at the beginning of the 19th century. However, in the present state of musicological research, the field of symphony compositions in France between 1810 and 1850 appears to be particularly empty.

20│ A small selection of evidence for the statement: Friedland [1980: 161]: 'The Farrenc symphonies show their debt to Haydn in expressive details as well as organizational techniques.'; Blanchard: 'L'*adagio* [second movement of Farrenc's third symphony], du genre de ceux de Mozart, est

symphonies does not seem to have originated in the spirit of the times (Farrenc's milieu), but to have been transferred from a German Beethoven reception, as well as from a later Beethoven and Viennese Classicism reception.

2. Why the 'shadow'? Did Farrenc perceive it that way and still decided to compose symphonies? Did she perhaps see Beethoven's symphonies as models which she wanted to and could connect with? According to our current measure of value, which we usually impose on newly composed works, every contemporary piece of music has to be individual, original and novel. Farrenc may have had in mind a different measure of value. Originality and references to tradition are not contradictory. Even the simple instrumentation numbers of Farrenc's symphonies could show the reorientation towards the models of the earlier 'Viennese Classicism'. Were references to tradition (especially in the symphonic genre) even a criterion of quality for Farrenc? Her decision to compose *musique sérieuse* did not correspond with the Parisian public taste of the time. She already had an assured income as a professor of the Conservatoire. As a woman, she was, at that time, excluded from the Prix de Rome, a prize which motivated many of her male colleagues to compose cantatas and to concentrate on vocal music. Perhaps it could be said that she was in the 'privileged' position of being able to compose what really corresponded to her musical ideals.

With all this context in mind, we can finally grasp the individual character of Farrenc's symphonies. And after all, is it not up to us and our musical horizons, who we hear in which piece of music, what 'reminiscences' we make out? Assuming that we had heard Farrenc's symphonies as often as Beethoven's and vice versa, would we not then be much more likely to discover Farrenc's style in Beethoven's? Of course, chronology contradicts this thought experiment, and we certainly cannot retroactively change the history of reception and the attitude towards works by women. But one thing is possible: let us look for Farrenc in Farrenc.

Bibliography

Bauer, Clara Maria, 2017, *Die Symphonien von Louise Farrenc. Unter besonderer Berücksichtigung der Beethoven-Rezeption und der Gattung der Symphonie in Frankreich um die Mitte des 19. Jahrhunderts*, master's thesis, Universität Wien.

Dahlhaus, Carl, 2003, Das zweite Zeitalter der Symphonie, in: Carl Dahlhaus, Hermann Danuser (eds), *19. Jahrhundert II. Theorie / Ästhetik / Geschichte: Monographien*, [series:] Gesammelte Schriften, vol. 5, Laaber: Laaber, pp. 259–270.

Ellis, Katharine, 2006, The Société des Concerts and the 'Classical' Symphony, 1831–1849, in: Rebecca Grotjahn, Christin Heitmann (eds), *Louise Farrenc und die Klassik-Rezeption in*

d'un style noble, élevé, religieux et gracieux tout à la fois' [*Revue*… 1849: 132]. 'The *Adagio*, in the style of Mozart, is noble, elevated, religious and graceful at the same time' (editor's translation).

Frankreich, [series:] Schriftenreihe des Sophie Drinker Instituts, vol. 2, Oldenburg: BIS, pp. 31–50.

Farrenc, Aristide, Farrenc, Louise, 1861–1872, *Le trésor des pianistes*, 23 vols, Paris: Farrenc.

Farrenc, Louise, 1998a, *Symphonie Nr. 1 c-Moll op. 32*, [series:] Kritische Ausgabe. Orchesterwerke, vol. 1, ed. by Freia Hoffmann, Wilhelmshaven: Noetzel.

Farrenc, Louise, 1998b, *Symphonie Nr. 3 g-Moll op. 36*, [series:] Kritische Ausgabe. Orchesterwerke, vol. 3, ed. by Freia Hoffmann, Wilhelmshaven: Noetzel.

Farrenc, Louise, 2002, *Symphonie Nr. 2 D-Dur op. 35*, [series:] Kritische Ausgabe. Orchesterwerke, vol. 2, ed. by Christin Heitmann, Wilhelmshaven: Noetzel.

Friedland, Bea, 1980, *Louise Farrenc, 1804–1875. Composer, Performer, Scholar*, [series:] Studies in Musicology, vol. 32, Michigan: UMI Research Press.

Heitmann, Christin, 2001a, Farrenc. FAMILIE: Aristide (1), seine Ehefrau Louise (2), deren Tochter Victorine…, in: Ludwig Finscher (ed.), *Musik in Geschichte und Gegenwart*, Personenteil 6: E–Fra, 2nd rev. ed., Kassel [etc.]: Bärenreiter, Stuttgart–Weimar: Metzler, col. 751–754.

Heitmann, Christin, 2001b, Traditionsbezug und Originalitätsanspruch im Konflikt? Louise Farrencs Auseinandersetzung mit Ludwig van Beethoven, in: Bettina Brand, Martina Helmig (eds), *Maßstab Beethoven? Komponistinnen im Schatten des Geniekults*, München: Edition Text + Kritik, pp. 58–76.

Heitmann, Christin, 2002, Konnotation, Norm, Wertung. Die Sonatenthemen im Finalsatz der 3. Sinfonie von Louise Farrenc, in: Rebecca Grotjahn, Freia Hoffmann (eds), *Geschlechterpolaritäten. in der Musikgeschichte des 18. und 20. Jahrhunderts*, [series:] Beiträge zur Kultur- und Sozialgeschichte der Musik, vol. 3, Herbolzheim: Centaurus, pp. 107–116.

Kraus, Beate Angelika, 2006, Eine Frauenkarriere in Beethovens Heiligtum? Louise Farrenc im Paris des 19. Jahrhunderts, in: Rebecca Grotjahn, Christin Heitmann (eds), *Louise Farrenc und die Klassik-Rezeption in Frankreich*, [series:] Schriftenreihe des Sophie Drinker Instituts, vol. 2, Oldenburg: BIS, pp. 179–181.

La France musicale (= La Musique: Gazette de la France musicale), 1849, no. 17, 29 April 1849, Paris.

Loos, Helmut, 2013, Zur Rezeption von 'Wiener Klassik' und 'Wiener Schule' als Schule, in: Hartmut Krones, Christian Meyer (eds), *Mozart und Schönberg. Wiener Klassik und Wiener Schule*, [series:] Schriften des Wissenschaftszentrums Arnold Schönberg, vol. 7, Wien–Köln–Weimar: Böhlau, pp. 17–28.

Moscheles, Charlotte (ed.), 1872, *Aus Moscheles' Leben. Nach Briefen und Tagebüchern*, vol. 1, Leipzig: Duncker & Humblot.

Nies, Christel, 1995, Louise Farrenc. Ein musikalisches Porträt, in: Christel Nies (ed.), *Unerhörtes entdecken. Komponistinnen und ihr Werk II*, Kassel [etc.]: Bärenreiter, pp. 178–186.

Reicha, Anton, n.d., *Vollständiges Lehrbuch der musikalischen Composition*, 4 vols, aus dem Französischen ins Deutsche übersetzt und mit Anmerkungen versehen von Carl Czerny, Wien: Diabelli.

Revue et Gazette musicale, 1845, Douzième Année, No. 11, 16 March 1845, Paris.

Revue et Gazette musicale, 1849, Seizième Année, No. 17, 29 April 1849, Paris.

Roster, Danielle, 1998, *Die großen Komponistinnen. Lebensberichte*, Frankfurt am Main–Leipzig: Insel.

Spohr, Louis, 1842, *Historische Symphonie im Stil und Geschmack vier verschiedener Zeitabschnitte*, Wien: Pietro Mechetti.

Voss, Egon, 2002, Krise der Symphonie um 1850: ja oder nein? Was spricht gegen die These von Carl Dahlhaus und was dafür?, in: Christoph-Hellmut Mahling, Kristina Pfarr (eds), *Aspekte historischer und systematischer Musikforschung. Zur Symphonie im 19. Jahrhundert, zu Fragen der Musiktheorie, der Wahrnehmung von Musik und Anderes*, [series:] Schriften zur Musikwissenschaft, vol. 5, Mainz: Are Musik, pp. 9–18.

Weissweiler, Eva, 1999, *Komponistinnen vom Mittelalter bis zur Gegenwart. Eine Kultur- und Wirkungsgeschichte in Biographien und Werkbeispielen*, München: Deutscher Taschenbuch Verlag.

Louise Farrenc's Symphonies Between Beethoven Reception, Reicha's *Traité de haute composition musicale* and Genre References. A Study on the Adhesion of Musical Analysis and Historical Contextualisation

Summary

In many critiques and writings on Louise Farrenc's symphonies, the authors compare her symphonic work with Beethoven's. The topoi of 'a shadow of Beethoven' and 'the crisis of the symphony' accompany the reception of her symphonies in the first half of the 19th century. Connections to Beethoven could be found when looking at the Astride publishing company, the Société des Concerts du Conservatoire, the *Trésor des pianistes*, the music press in Paris around 1945, the programming of the premieres of Farrenc's symphonies, and her teachers, Anne-Elisabeth Cécile Soria, Anton Reicha, Johann Nepomuk Hummel and Ignaz Moscheles. An analysis of the motivic-thematic work in the first movement of Farrenc's first symphony ('développement' of the first 'idée mère' in 'l'intrigue, ou le nœud') exemplifies how versatile her way of motivic writing is. Her symphonies show parallels to the ideas and methods presented in Reicha's *Traité de haute composition musicale*. Farrenc decided to compose symphonies in a time when the audience in Paris mainly preferred vocal and operatic music and in a style that somehow combined her aesthetic sensitivity with a symphonic tradition associated with Beethoven, Haydn and Mozart.

Clara Maria Bauer

Master of Arts; a Viennese musicologist, music theorist, conductor and composer. She currently works as a lecturer for musical analysis at the University of Music and Performing Arts, Vienna and the University of Vienna (Department of Musicology), and as a research associate for the Gustav Mahler Science Centre (University of Music and Performing Arts, Vienna; International Gustav Mahler Society). Prior to that, she worked as a research associate for the Arnold Schoenberg Centre, Vienna and as an assistant conductor of the Bergische Symphoniker, Wuppertal, Germany. In 2020, she graduated with distinction in orchestral conducting from the University of Music and Performing Arts, Vienna (Univ.-Prof. Mark Stringer). She holds a master's degree in musicology and a Magister's degree in music theory (Univ.-Prof. Dr phil. Gesine Schröder). She is currently completing her PhD in musicology at the University of Music and Performing Arts, Vienna (Univ.-Prof. Mag. Dr Markus Grassl).

Concepts and Methods
of Musical Analysis

Małgorzata Grajter
The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź

The Concept of Intersemiotic Translation and Its Application to the Analysis of a Musical Work. 'Translating' Fryderyk Chopin's *Preludes*

> *Wie? Es wäre nicht erlaubt und möglich,*
> *in Tönen zu denken und in Worten und Gedanken zu musizieren?*
> *O wie schlecht wäre es dann mit uns Künstlern bestellt!*
> *Wie arme Sprache, wie ärmere Musik!*
> [What? It is not permissible, not possible,
> to think in sounds and to make music in words and thoughts?
> Were it so, how hard would be the fate of us artists!
> What poor language, and still poorer music!][1]
> Ludwig Tieck 'Symphonie' from *Verkehrte Welt* [Tieck 1963: 273]

The border between musicology and translation studies still remains an underexplored research area. As the Turkish-British researcher Şebnem Susam-Sarajeva points out, this might be caused, on the one hand, by limited competencies of most translators in the field of music [Susam-Sarajeva 2008: 189]. Musicologists, in turn, are still very carefully entering an unknown area, which has been so far exclusive to linguists, and therefore seldom reach out for research tools rooted in the field of translation theory. Meanwhile, the use of these tools might become an invaluable support in research into a musical work. My experience with the topic so far has led to the formulation of the concept of *musical translation*, defined as a rendition of the work in its entirety, which involves necessary changes and transformations resulting from the time, place and purpose of the new version. In the following article, in turn, an attempt will be made to discern the significance of *intersemiotic translation* in a musical context; further, its implications for the analysis and interpretation of a musical work will be shown on the example of selected *Preludes* from Op. 28 by Fryderyk Chopin.

1| English translation quoted after Brandes [1902: 123].

Intersemiotic translation

The concept of *intersemiotic translation* was elaborated within the interpretive branch of semiotics. The term itself was first coined in 1959 by Roman Jakobson, who distinguished three types of translation:

1) Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
2) Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
3) Intersemiotic translation or transmutation is an interpretation of verbal signs by means of nonverbal sign systems [Jakobson 1959: 233].

Since music is definitely a nonverbal sign system itself, it obviously can participate in an intersemiotic translation; however, the Jakobsonian definition seems not to take the issue of the translation *from* or *between* nonverbal sign systems, such as an image or music, into account. This theory has been further explored by Umberto Eco, whose main premise and core assumption is that every translation is, in a way, also an interpretation.[2] Consequently, his approach towards non-verbal semiotic systems and interactions between them is much more detailed and inclusive. As a result of his studies, Eco proposed a clear-cut systematics of translations, alternative to the classic theory of Jakobson, even if rooted in the latter:

– *intrasystemic translation*, taking place only within one system of signs. It is a category which includes musical phenomena such as transcription, arrangement, rendition or cover version;
– *intersystemic* (intersemiotic) *translation*, occurring between different sign systems, for example between music and words, between two different languages, or between music and an image [Eco 2001: 100].

Even though *intersemiotic translation* has persisted in translation theory as a more expressive term, much of what is labelled this way can actually be equated with intersystemic translation, i.e., that which occurs between different sign systems.

Intermedial vs intersemiotic

Further complications regarding *intersemiotic translation* are due to the fact that the idea of intersemioticity, as a relation or interaction between different sign systems, overlaps with the area of intermedial studies. Although the notion of a *medium* is central to the latter, as Magdalena Wasilewska-Chmura observes, 'in theory and practice of this field, [the term *medium*] is generally used without definition, referring to artistic orders, sign systems, cultural paradigms, communication technology or extensions

---

2| A view also shared by Hans-Georg Gadamer [1993: 356].

of human senses' [Wasilewska-Chmura 2011: 27; for discussion on the topic see also: Gamrat 2016: 49]. *The Oxford Handbook of Aesthetics* summarises different meanings of a *medium*, particularly in reference to art, as follows:

> In its most general sense, a medium is a means of transmitting some matter or content from a source to a site of reception. The function of a medium, so construed, is mediation. […] An art medium, then, is presumably something that mediates the transmission of the content of an artwork to a receiver. Art media, so conceived, have been characterized in a number of different ways: as material or physical kinds (e.g., oil paint, bronze, stone, bodily movements); as ranges of sensible determinables realizable in material or physical kinds (e.g., pitch, tone, texture, colour); as ways of purposively realizing specific values of such determinables (e.g., brushstrokes, gestures), or as systems of signs ('languages' in a more or less strict sense) [Davies 2003: 181].

While a system of signs can be one of the possible ways of understanding a *medium*, the latter term is in fact much more capacious. In order to eliminate the danger of confusing the sign system with the medium and consequently, intersemioticity with intermediality, a clear distinction needs to be made between the two. Werner Wolf, who defines the medium as 'a conventionally distinct means of communication, specified not only by particular channels (or one channel) of communication, but also by the use of one or more semiotic systems serving for the transmission of cultural "messages"' [Wolf 1999: 35–36], seems to offer, at least partially, a solution to this issue.

The question remains open, how the idea of a medium applies to music. To incite our musical imagination, a 'phonographic' metaphor of a 'channel' or a separately recorded track perhaps best illustrates what constitutes a medium in music: a jazz trio would be a three-channel medium within one semiotic system, while a solo singer is using one channel and two different semiotic systems (music and language). All in all, I would adhere to the definition of a musical medium as a physical matter out of which the music is made: an instrument (also human voice) or ensemble, along with all of its determinables, such as timbre, range, texture, articulation, tone duration, volume, etc., and different ways of exploiting specific values of these determinables.

Intermedial vs. intersemiotic translation

A clear differentiation between a medium and a semiotic system might provide an opportunity to update Eco's classification of translations, here exemplified by cases involving music in particular:

Intrasystemic – intramedial

A translation which occurs within one sign system and involves the same medium, for example the same instrument. An abridged easy-piano version of a famous piano piece, created with a pedagogical purpose, just as a virtuosic reinterpretation of a piece

increasing the level of its difficulty (see for example Johannes Brahms' *5 Studies* Anh. 1a, No. 1 (after Fryderyk Chopin's *Étude*, Op. 25 No. 2) would be some of the best examples.

Intrasystemic – intermedial

According to Umberto Eco, this kind of musical 'translation' could be described as follows:

> A particular case of a variation in the substance while remaining within the same semiotic system […] is what happens, for example, with the transcription for recorder of Bach's *Suites for Solo Cello*. This is an excellent interpretation that preserves, in the decided change of timbre, most of the musical values of the original piece – for example, by 'translating' into an arpeggio the chords made on the cello by drawing the bow across several strings simultaneously [Eco 2001: 118].

In our terminology, variation in the substance would, of course, coincide with a transfer to a different medium.

Intersystemic – intermedial

Based on the premise that the transfer between different semiotic systems (for example from painting to music, as in Mussorgsky's *Pictures at the Exhibition*) usually involves a transfer to a different medium (for example from a sketch or oil painting to the piano or orchestra), it should be concluded with little uncertainty that in practice, the majority of intersystemic translations are intermedial at the same time. The concept of intersystemic translation is, in itself, close to the definition of *ekphrasis*, as proposed by Siglind Bruhn:

> Musical ekphrasis typically relates not only to the content of the poetically or pictorially conveyed source text, but usually also to one of the aspects distinguishing the mode of primary representation – its style, its form, its mood, a conspicuous arrangement of details, etc. [Bruhn 2001: 554].

Many other intersystemic relations would fall into this category, such as poetic interpretation of a musical piece, a painting or graphics intended to represent a musical work, etc.

Intersystemic – intramedial

Finally, intersystemic – intramedial type of translation seems to be the least frequent, and also perhaps the least practical category, although one can still think of such translation in which the medium remains the same and the translation occurs between two semiotic systems. The song *Mano a mano* by the Portuguese singer Salvador Sobral is an excellent example of how the lyrics of the text and their signification may affect the modulations of the performer's voice, even resulting in changes of the melodic line:

the word 'aflição' (affliction) is accompanied by a characteristic, trembling melisma; in turn, the syllables of the phrase 'fi-car sós' (stay alone) are uttered separately and divided by rests, in a kind of rhetorical *tmesis*; as an image of separation and loneliness.

The significance of intersemiotic translation in musical analysis: interpreting the meaning of Fryderyk Chopin's *Preludes*

In reference to music criticism and musicological research, the issue of *intersemiotic translation* seems to continuously hit a stumbling block: the conviction of many musicologists, musical critics and composers themselves regarding the inability of music to express anything, or its untranslatability to words, still somehow seems to prevail over the attempts to acknowledge and verbalise the expressive meanings in music. Irena Poniatowska sums up this line of thought in the following words:

> […] music means nothing, so it can mean anything. This paradox in music means that we can project whatever we want onto the score – be it visual, virtual or verbal representations; we can attribute strength, energy, content to it; the music will not protest [Poniatowska 2008: 89].

Still, from the perspective of a musicologist, there are at least two aspects to be aware of: firstly, dealing with the history of the reception of a musical work means becoming immersed in a multitude of verbal (or nonverbal) impressions and 'translations' created by the listeners of music. As subjective and unreliable as they might seem, it is not quite possible to reject them completely as a testimony to what music can communicate. Secondly, an analytical study of a musical work usually involves an attempt to convey the content of music, its dramaturgy, form and expression, with words; that is, an intersemiotic translation. To illustrate the complexity of this issue from both sides, I will examine the case of three *Preludes*, Op. 28 Nos. 7, 13 and 20, in the light of their poetic verbalisations and the theory of musical signification.

However strong the composer's objections towards programmatic music may have been, Fryderyk Chopin's music was, and is, subject to countless verbal interpretations. In Paulina Podolska's words:

> […] the attempts to 'translate' music into poetry, as an aftermath of the development of the theory of the correspondence of arts, were extraordinarily widespread in the age of Romanticism. Most often, they were undertaken, in this particular period, with reference to Chopin's works [Podolska 2016: 72].

Apart from the well-known elaborations of *Mazurkas* with lyrics by Pauline Viardot-Garcia, a cycle of poems by Kornel Ujejski (1823–1897), explicitly called *Tłomaczenia Szopena i Beethovena* [Translations of Chopin and Beethoven] [Ujejski 1893] deserves our special attention, at least thanks to its significant title. This collection of

poems dates back to the years 1857–1860 and has been classified by Maria Cieśla-Kory-
towska as 'emotional', or 'metaphoric translations' [Cieśla-Korytowska 2004: 217–221].
Among poems written to several works by Chopin, there is a selection of three preludes
from Op. 28 (Nos. 7, 13 and 20 – see Appendix, pp. 343–346), situated between the
last two movements of the *Sonata in B-flat Minor* and a set of seven *Mazurkas* [Ujejski
1893: 23–28]. The placement of *Preludes* in the middle of the cycle implies not only
their emphasis within the context of other works, but also the new understanding of the
genre in the Romantic period: no more as preludes *to* something, but as independent,
self-sufficient musical entities.

The first of the three *Preludes* is the aphoristic Op. 28 No. 7 (in A major), entitled
Wniebowzięcie [Assumption] in Ujejski's 'translation'. The text consists of two stanzas,
each of them replicating the musical rhythm and structure of the *Prelude*, only with
the omission of the anacrusis in the first bar. One can easily imagine singing the words
along with Chopin's melody. The poem itself depicts an idyllic scene, in which the lyrical
'I' lies on a cloud, surrounded by a delicate mist of perfume ('a sea of scent of violets'),
and is floating somewhere, while holding hands (with someone, or just himself). The
second stanza brings him towards a question whether he is one of the angels he sees
flickering around, and he finally turns to God with a plea not to be woken up from
his dream. This oneiric image of ecstasy or rapture might be a delineation of Heaven;
or it might as well convey some erotic subtext. Alfred Cortot may have had a similar
perception of this *Prelude*, while giving it a nickname 'Sensational memories float like
perfume through my mind...' [Cortot 1926: n.p.].

Another *Prelude*, Op. 28 No. 13 (in F-sharp major), bears the title *Po śmierci*
[After death]. Here, Ujejski has interpreted Chopin's piece as a dialogic interaction
between the Heavenly Choir and a Voice from Earth. The heavenly creatures are
witnessing a moment of departure of a male soul from earth, recalling his past life
and wondering about his future in the other world. In response to this, the earthly
voice of his female lover begs him to return to her. The soul cannot resist her plea
and the Heavenly Choir sees him falling back on earth, as the female voice says she
can 'sense a scent' of his return. A close listening to the *Prelude* while reading the
poem reveals a clear correspondence between the poetic text and the formal design
of Chopin's prelude: the parts belonging to the Heavenly Choir conform to the sec-
tions marked as *Lento*, with an arabesque-barcarolle accompaniment in the left hand,
while the parts assigned to the Voice from Earth can be associated with the middle
part of the *Prelude* (marked as *Più lento*), in which the repeated chords are heard in
the background, accompanying the melodic voice using a characteristic motif based
on a minim tied to a group of four semiquaver-notes (see Example 1), which is also
recalled at the very end of the piece.

The trilogy of *Preludes* ends with Op. 28 No. 20 (in C minor), entitled *Ostatni bój*
[The last battle]. Again, this short, 16-bar *Prelude* inspired a stanzaic elaboration by
the poet: each of the three stanzas is divided into two 'choirs', according to the two-part
structure of Chopin's piece (see Table 1).

Example 1. Fryderyk Chopin, *Prelude in F-sharp Major*, Op. 28 No. 13, b. 21–22. Based on: Chopin [1926: 39].

Table 1. The construction of Kornel Ujejski's poem *Ostatni bój*

Stanza	Choir	Corresponding bars in Chopin's piece
I	The Choir of the Elderly	1–8
	The Choir of Women	9–16
II	The Choir of Men	1–8
	The Choir of Women	9–16
III	The Choir of Lads	1–8
	The Choir of Women	9–16

Each stanza opens with a male choir of soldiers of different age, from the elderly, through middle-aged, to the lads, singing a military hymn, exhorting them to fight in a battle. The change of dynamics seems to introduce, in Ujejski's poetic imagination, the entry of a female 'choir', singing a prayer for their loved ones leaving for war. Only the endings of the final verses in all stanzas belong to two choirs which unite in an exclamation, even though they utter different words. No doubt this poetic depiction refers to the political situation of the 19th-century Poland and its fight for independence, which culminated in two military uprisings (in 1830 and 1863), both during Ujejski's lifetime.

Although these three 'translations' of Chopin's *Preludes* may seem detached from one another and do not follow any chronological sequence or relationship of cause and effect, together they seem to share a certain narrative in the background, shown from three different perspectives. The last and the most dramatic poem (*Ostatni bój*) shows women who bid farewell to their beloved men: husbands, fathers and sons, as they depart for a battle from which many of them will not return. The two first ones, in turn, capture a soul of a man on the verge of dying ('floating on a cloud', as in the *Wniebowzięcie*), perhaps as a result of an injury during the war, who is brought back to life by the love of his beloved woman (*Po śmierci*).

Chopin's *Preludes* have also inspired poetic or quasi-programmatic interpretations outside the context of Polish Romanticism; the best known being these of Hans von

Bülow [Kapp 1909–1910: 228–233] and Alfred Cortot [Cortot 1926: n.p.], who gave expressive, poetic titles to all of the *24 Preludes*. In the table below, their nicknames have been confronted with the titles of Ujejski's poems:

Table 2. A comparison of verbal descriptions of Chopin's *Preludes* Op. 28, Nos. 7, 13 and 20 by Ujejski, Bülow and Cortot

Author	Prelude No. 7	Prelude No. 13	Prelude No. 20
Kornel Ujejski	*Wniebowzięcie* [Assumption]	*Po śmierci* [After death]	*Ostatni bój* [The last battle]
Hans von Bülow	*Die Polnische Tänzerin* [The Polish dancer]	*Verlust* [Loss]	*Trauermarsch* [The funeral march]
Alfred Cortot	*Des souvenirs délicieux flottent comme un parfum à travers de la memoire* [Sensational memories float like perfume through my mind…]	*Sur le sol étranger, par une nuit étoilée, et en pensant à la bienaimée lointaine* [On foreign soil, under a night of stars, thinking of my distant beloved]	*Funérailles* [Funerals]

Determining the invariant meaning in music

In the light of the triadic model of a sign (sign – object – interpretant), developed by Charles S. Peirce [Peirce 1934: 484], the aforementioned verbalisations of the expressive content of Chopin's *Preludes* belong to the sphere of interpretants; that is, the effects which the music as a sign (or a set of signs) has caused in the authors of these verbalisations. Still, they cannot be seen as reliable translations, since they do not necessarily convey the original meaning of music; that is, in Peircean terms, the actual object, which music stands for. There are two possible solutions to this issue: one may be conducting a comparative study of two or more different verbal 'translations', which may serve here as a means of determining the invariant semantic 'core' of the musical work. As Susan Bassnett writes:

> It is an established fact […] that if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what [Anton] Popovič calls the 'invariant core' of the original poem. […] In short, the invariant can be defined as that which exists in common between all existing translations of a single work [Bassnett 2002: 35].

However, the obvious subjectivity and divergence of poetic or artistic verbalisations of Chopin's *Preludes* make extracting these invariant elements very difficult, if at all possible. In translational practice, any uncertainty regarding the accuracy of translation

is usually being solved in reference to the original, which is, in our case, the musical score. Thus, the following analytical procedure integrates both strategies, confronting all verbal interpretations of Chopin's *Preludes* with the expressive meanings of the music itself, identified through the lens of the theory of musical signification.

Prelude, Op. 28 No. 7 (in A major)

In his widely acknowledged interpretive study of Chopin's *Preludes*, Anatole Leikin described the piece as follows:

> The A major Prelude is often described as Mazurka-like. In fact, the Prelude blends two genres. One is indeed a mazurka. Yet if this piece were an actual mazurka, it would have sounded quite differently […]. This Prelude, however, is more hesitant and contemplative than a bona fide dance. Each of the two-measure motifs opens with a typical mazurka 'hop', but as soon as a chord appears on the second beat of every odd measure, the mazurka fades and another genre surfaces. The chords are then repeated in measured fashion, typical of an entirely different type of music: the chorale [Leikin 2015: 92].

Moreover, the intrinsically vocal character of Chopin's art is also conveyed through the regular metric structure of the melody, which could have been borrowed from poetry [Grajter 2018: 10], and even inspired some attempts to add lyrics and convert the piece into a song (for example *Czemu sercu smutno* [Why the heart feels sad] by Miłosz Kotarbiński). All these features together point to the genre of a 'wordless hymn' [Sanchez-Kisielewska 2020], blended together with a mazurka. Indeed, the combination of a 'mazurka' and 'chorale', or 'hymn', is idiomatically Polish and has found its ultimate emblem in the Polish national anthem (*Mazurek Dąbrowskiego* [Dąbrowski's mazurka]). In Chopin's *Prelude*, however, the rhythmic contour and energetic pulse of a dance not only get blurred by a slower tempo (*Andantino*), low dynamics (*piano*, *dolce*) and a chordal texture, but are also withheld by the rests in the accompanying left hand, as if the dance stopped every now and then. The mazurka definitely appears there, but rather as a phantom; subtly dissolved in an unreal, oneiric aura. It seems that Ujejski and Cortot have turned their attention more to the expression of transcendence, achieved through the use of the 'chorale' and delicate dynamics, in their interpretations of this *Prelude*; Bülow, on the contrary, adhered to its dance-like character. Nevertheless, all three interpretations are definitely grounded in the expressive meaning of music (see Example 2, p. 340).

Prelude, Op. 28 No. 13 (in F-sharp major)

The *Prelude* in F-sharp major shares its major characteristics with Chopin's *Nocturnes*: a 'singing' melodic line in a *bel canto* style, a flowing, repetitive pattern of the accompaniment, and a ternary form (ABA[1]). Furthermore, it alludes to Chopin's *Barcarolle*,

Example 2. Fryderyk Chopin, *Prelude in A Major*, Op. 28 No. 7, b. 1–4. Based on: Chopin [1926: 18].

Op. 60, not only through the same key (F-sharp major), but also through the swaying figures of the left hand in a triple metre, and a melody 'sung' in thirds or sixths. Therefore, in terms of musical signification, the A and A[1] sections present two main topical references: a 'barcarolle' and a 'love duet' (see Example 3).

Example 3. Fryderyk Chopin, *Prelude in F-sharp Major*, Op. 28 No. 13, b. 1–4. Based on: Chopin [1926 38].

In addition, 'the odd key of F-sharp major sounds like the enharmonic writing of G-flat, "darkening" sunny G major, maybe as a sign of "nocturnality"' [Grimalt 2020: 242],[3] or 'to convey a sense of unreality, maybe a far-fetched memory' [Grimalt 2020: 179]. The

---

3| I wish to cordially thank the Author for the privilege of reading the text prior to its publication.

impression of 'unreal past' is reinforced through the muted voice of the left pedal (*due corde*), which also connotes the aura of mystery and intimacy. The middle section B, on the other hand, can be identified as a 'wordless song' [Monelle 2000: 8–9], with a single melodic line over repeated chords and a harmonic progression ending up on an F-sharp dominant seventh chord, as the A[1] section returns. The left pedal in the B section is released, and the music sounds much more like 'real present' with characteristic 'calling' motifs (see Example 1, p. 337). In all, the idea of this work seems to be a confrontation of an 'unreal past' with 'real present'; and 'togetherness' with 'loneliness'. The images of a retrospective, love story, loneliness, or some irreparable loss (if only temporary), are all present in the poetic version of Ujejski: they also strongly correspond with the titles given by Cortot and Bülow. Here is a more detailed description of the latter, as conveyed by Julius Kapp:

> **Loss.** Chopin is suffering. He cannot see his beloved, and he considers her gone forever. She does not love him anymore! He feels it deeply and his pain resolves in music. Every single note of the left hand is expressing it, the same notes are repeated on and on. In D-sharp minor, the memory of the past appears once in the upper voice, once in the lower, while the long-sustained notes (in the right hand) seem to hold on to the blissful past. In the last bars before *tempo primo*, a groan and suppressed sighs over the loss are heard, while in *tempo primo* the resignation in the upper hand wins over [Kapp 1909–1910: 230–231].

Prelude, Op. 28 No. 20 (in C minor)

The last of the three *Preludes* poetically translated by Kornel Ujejski, Op. 28 No. 20 (in C minor), is dominated by two references. One is definitely 'hymnic' and vocal, with its chordal texture and a solemn, regular trochaic-dactylic pulse, seemingly reflecting some poetic metre. The other is definitely martial and instrumental: the punctuated rhythm introduces some military accents to this collective chant. Joan Grimalt would define such combination as a trope of 'hymnic march', which is emblematic of the style of Johannes Brahms (see, for example, *Symphony in C Minor*, Op. 68, *Finale*) [Grimalt 2020: 179–180]. However, in Chopin's version, the use of the 'pathetic' C minor key and a slower tempo adds a heavy-hearted, sombre expression to it, which approximates it to a 'funeral march': both Cortot and Bülow have interpreted the piece in this vein. In short, however, the *Prelude* evokes two main semantic categories: the martial, walking character and the collective chant, quite possibly prayerful. Both of them seem to have found their reflections in *Ostatni bój* of Kornel Ujejski.

Conclusions

The examination of Fryderyk Chopin's *Preludes* has shown a relatively strong correspondence between the musical expression of these works and the examples of their poetic verbalisations. The authors of these verbalisations do not seem to project their own impressions onto a musical work, but definitely remain attuned to the expressive meanings which are inherent to the music. Moreover, the poetic versions of Kornel

Ujejski display his great sensitivity to the formal design and rhythmic structure of music. Such reflection might indicate that the concept of intersemiotic translation opens up many promising and definitely yet underexplored perspectives for the analysis of a musical work. However, the success of a musicologist dealing with intersemiotic translation between words and music depends on two important factors. Firstly, it requires the knowledge of translational methods and strategies, which obviously involves working with a number of written texts, often in different languages. Secondly, it involves an ability to define musical meanings and the reliability of analytical tools in this area. The main concern regarding translatability of music, raised by both musicologists and specialists in literary studies, is the undefined character of the musical meaning. In our field, so far, it has been mainly the theory of musical signification that seems to have offered the most effective methods of extracting the essence of musical meaning; even though it may not create a possibility of a literal translation, it is used to delineate specific music phenomena, which can connote or imply particular expressive meanings. In other words, it can provide helpful tools to extract the *invariant core* of the musical meaning, thus opening up pathways to the evaluation of verbal interpretations of music.

Bibliography

Bassnett, Susan, 2002, *Translation Studies*, London: Routledge.

Brandes, George, 1902, *Main Currents in Nineteenth Century Literature*, vol. 2: *The Romantic School in Germany*, transl. by Mary Morison, Diana White, New York: The Macmillan Company, online: https://archive.org/details/maincurrentsinni02branuoft/page/n1/mode/2up [accessed 26 July 2021].

Bruhn, Siglind, 2001, A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century, *Poetics Today*, vol. 22, no. 3, pp. 551–605.

Cieśla-Korytowska, Maria, 2004, *Romantyczne przechadzki pograniczem* [Romantic strolls along the border], Kraków: Universitas.

Chopin, Frédéric, 1926, *24 Préludes, Op. 28*, ed. by Alfred Cortot, Paris: Éditions Maurice Senart.

Cortot, Alfred, 1926, Les Préludes de Chopin [preface], in: Frédéric Chopin, *24 Préludes, Op. 28*, ed. by Alfred Cortot, Paris: Éditions Maurice Senart.

Davies, David, 2003, Medium in Art, in: Jerrold Levinson (ed.), *The Oxford Handbook of Aesthetics*, Oxford: Oxford University Press.

Eco, Umberto, 2001, *Experiences in Translation*, transl. by Alastair McEwen, Toronto: Toronto University Press.

Gadamer, Hans-Georg, 1993, *Prawda i metoda. Zarys hermeneutyki filozoficznej* [Truth and method. An outline of philosophical hermeneutics], transl. by Bogdan Baran, Kraków: Inter Esse.

Gamrat, Małgorzata, 2016, *Między słowem a dźwiękiem. Pieśni na głos i fortepian Franza Liszta* [Between word and sound. Franz Liszt's songs for voice and piano], Warszawa: Wydawnictwo Uniwersytetu Warszawskiego.

Grajter, Małgorzata, 2018, *From Transcription to Topos: 'Wordless Song' in the Piano Works of Ludwig van Beethoven and Early Romantics* [unpublished paper delivered at the International Congress on Musical Signification, Gheorghe Dima National Music Academy, Cluj-Napoca, 11 May 2018].

Grimalt, Joan, 2020, *Mapping Musical Signification*, Cham: Springer.

Jakobson, Roman, 1959, On Linguistic Aspects of Translation, in: Reuben A. Brower (ed.), *On Translation*, Cambridge, MA: Harvard University Press, pp. 232–239.

Kapp, Julius, 1909–1910, Chopin's Préludes op. 28: Aufzeichnungen von Laura Rappoldi-Kahrer nach Angaben von Liszt, W. von Lenz und Frau von Mouckhanoff, *Die Musik*, vol. 34, pp. 227–233.

Leikin, Anatole, 2015, *The Mystery of Chopin's Préludes*, Farnham: Ashgate.

Monelle, Raymond, 2000, *The Sense of Music. Semiotic Essays*, Princeton: Princeton University Press.

Peirce, Charles, S., 1934, *The Collected Papers of Charles Sanders Peirce*, vol. 5: *Pragmatism and Pragmaticism*, ed. by Charles Hartshorne, Paul Weiss, Cambridge, MA: Harvard University Press.

Podolska, Paulina, 2016, Kornel Ujejski jako tłumacz utworów muzycznych. Wokół 'Wniebowzięcia' z cyklu 'Tłumaczeń Chopina' [Kornel Ujejski as a translator of music. On 'Assumption' from the cycle 'Translations of Chopin'], *Świat tekstów. Rocznik słupski*, vol. 14, pp. 71–80.

Poniatowska, Irena, 2008, *W kręgu recepcji i rezonansu muzyki. Szkice chopinowskie* [In the circle of reception and resonance of music. Sketches on Chopin], Warszawa: Narodowy Instytut Fryderyka Chopina.

Sanchez-Kisielewska, Olga, 2020, *Beethoven's Wordless Hymns: Historical Context, Analytical Implications, and Aesthetic Underpinnings* [paper delivered at the International Beethoven Symposium 'Beethoven-Perspektiven', Beethoven-Haus, Bonn, 12 February 2020].

Susam-Sarajeva, Şebnem, 2008, Translation and Music. Changing Framework, Perspectives and Significance, *The Translator*, vol. 14 no. 2, pp. 187–200.

Tieck, Ludwig, 1963, *Werke in vier Bänden*, ed. by Marianne Thalmann, vol. 2, München: Winkler.

Ujejski, Kornel, 1893, *Tłomaczenia Szopena i Beethovena* [Translations of Chopin and Beethoven], Przemyśl: Jeleń i Lang.

Wasilewska-Chmura, Magdalena, 2011, *Przestrzeń intermedialna literatury i muzyki: muzyka jako model i tworzywo w szwedzkiej poezji późnego modernizmu i neoawangardy* [The intermedial space of literature and music: music as a model and material in Swedish poetry of late modernism and neo-avant-garde], Kraków: Uniwersytet Jagielloński.

Wolf, Werner, 1999, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*, Amsterdam: Rodopi.

Appendix

Kornel Ujejski's poems based on Fryderyk Chopin's *Presudes*, Op. 28 Nos. 7, 13 and 20

Wniebowzięcie (Preludya 7)

1.
Leżę na obłoku
Roztopiony w ciszę,
Mgłę mam senną w oku,
Oddechu nie słyszę;
Fijołkowej woni

Opływa mnie morze,
Dłoń złożywszy w dłoni
Lecę, płynę gdzieś…

2.
Nie wiem, gdzie, czym jestem –
Czym anioł na poły?
Bo z cichym szelestem
Migają anioły.
Chyba Bóg określi
Moją słodycz; – Boże!
Ach, nie zbudź mej myśli
I serca nie wskrześ!…
Po śmierci (Preludya 13)

CHÓR W NIEBIE.
W sercu miał burzę
Co niosła lilie i róże,
W tej burzy sam jak liść,
Gdzie tobie, duchu, iść?
Czy w tęczy drżenie,
Czy w rozszalały komety wir
W mgły jego i płomienie,
Czy przy harmonii lir,
W rajskie śnienie?…

GŁOS Z ZIEMI.
Aniołów, niebo rzuć,
A do mnie biednej wróć,
Jasny mój!
Chwilę jeszcze, chwilę przy mnie stój
Potem mnie weź
I gdzie chcesz, nieś!

CHÓR W NIEBIE.
O! Jak on w tym głosie tonie!
Źrenice przymknął w pół,
Drży i płonie.

GŁOS Z ZIEMI.
Wraca, wraca już: czuję woń!

CHÓR W NIEBIE.
Poleciał w dół

Ostatni bój (Preludya 20)

CHÓR STARCÓW.
Przed nami stary wróg
Nad nami ojców Bóg,

Obronną wznosim pięść,
O Boże, Ty nam szczęść!
[*Odchodzą*]

CHÓR NIEWIAST.
Najstarsi poszli wprzód,
W bój poszli, stare lwy;
Nie w pierwszy to ich chód,
Prowadzą cały lud.
Na wzgórzach stoim my,
I patrzym; Ojcze nasz!
O, dłużej nas nie karz,
Zwycięstwo ku nam skłoń!

CHÓR NIEWIAST: – skłoń!
KRZYK MĘŻÓW: Za broń!

CHÓR MĘŻÓW.
Nam bronią ożóg z zgliszcz
Pierś naga nie zna tarcz –
Ty wichrem przy nas świszcz
Piorunem przy nas warcz!

CHÓR NIEWIAST.
Zlecieli pędem burz,
We wrogów wpadli tłum
Za nimi został szum,
Gdzie oni – chrzęst i kurz.
Och straszne przyszło: Już!
O Boże, Ty nas słysz!
O Boże tęcz i cisz!
Do ócz nam przyłóż dłoń!

CHÓR NIEWIAST: – dłoń!
KRZYK PACHOLĄT: Za broń!

CHÓR PACHOLĄT.
O Boże: namarszcz brew,
Stań z nami, zbaw nam kraj!
My młodzi damy krew,
Ty mocny siłę daj!

CHÓR NIEWIAST.
Te dzieci, co bez win,
O łaską swoją znacz!
Modlitwą nam jest – płacz;
Im – pierwszy męski czyn.
Tam ojciec, mąż i syn –
Ten droższy, ten i ten!
O Boże, skończ nasz sen!

Zwycięstwo ku nam skłoń!

CHÓR NIEWIAST: – skłoń!
KRZYK NA POLU BITWY: Pogoń!

[Ujejski 1893: 23–28]

The Concept of Intersemiotic Translation and Its Application to the Analysis of a Musical Work. 'Translating' Fryderyk Chopin's *Preludes*

Summary

The border between musicology and translation studies still remains an underexplored research area. As the Turkish-British researcher Şebnem Susam-Sarajeva points out, this might be caused, on one hand, by the limited competencies of most translators in the field of music. Musicologists, in turn, are still very carefully entering an unknown area, so far exclusive to linguists, and therefore rarely reach out for research tools rooted in the field of translation theory. Meanwhile, the use of these tools can prove to be extremely valuable support in research into a musical work. The experience of the author of this article with the topic so far has led to the formulation of the concept of *musical translation*, defined as a rendition of the work in its entirety, which involves necessary changes and transformations resulting from the time, place and purpose of the new version. It is a category which includes phenomena such as transcription, arrangement, development or cover. In a translator's words, this would be the so-called *intrasystemic translation*, taking place only within the system of musical signs.

A separate category is called *intersystemic* (intersemiotic) *translation*, occurring between different sign systems, for example between music and words or between music and an image. This phenomenon is sometimes equated with the concept of *ekphrasis*. The point of departure for Umberto Eco's concept of translation is the assumption that each translation is also an interpretation. Therefore, any exegesis of musical phenomena, in particular the verbalisation of musical meanings, bears the features of translation. The article discusses the significance of the concept of *intersemiotic translation* for the analysis and interpretation of a musical work on the examples of verbal interpretations of selected *Preludes* of Fryderyk Chopin.

Małgorzata Grajter

Music theorist and pianist; she obtained her Master's and PhD degrees at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. She is currently an Assistant Professor at the Department of Music Theory at her Alma Mater. An active participant of many international conferences and seminars, including the Beethoven-Studienkolleg (Bonn 2007–2012), the International Congress on Musical Signification (Kraków 2010, Cluj-Napoca 2018), the International Beethoven Symposium (Warsaw 2011–2019), the International Beethoven Conference (Manchester 2012), the International Moniuszko Congress (Gdańsk 2019), the Academy of Cultural Heritages (Ermupolis, Syros 2019), the Beethoven-Perspektiven (Bonn 2020), the 11th Encontro de Pesquisadores de Música Antiga (São Paulo 2020).

She is the author of the book *Das Wort-Ton Verhältnis im Werk von Ludwig van Beethoven* (Peter Lang, 2019) and a number of articles in Polish, English, German and Portuguese. Her main scientific interests include the relationship between language and music, intermediality and musical signification.

Gesine Schröder
The University of Music and Theatre 'Felix Mendelssohn Bartholdy', Leipzig
The University of Music and Performing Arts, Vienna

When Igor Went West.
An Outline of Music-Theoretical Approaches
to Orchestral Performances

The scores of musical works are no longer considered as synonymous with the object of research in music theory as they were in the 20th century – certainly a reaction to the fact that the history of music is no longer regarded centrally as the history of composition. Anyone who wrote about music rarely limited themselves to talking about musical texts anyway; for example, one wrote about the 'life and work' of composers. This subtitle of numerous monographs on artists seems naive or at best old-fashioned in view of today's biographical concepts. Systematic branches of music research had, in any case, determined their subject matter differently from that of written works: since its beginnings as comparative musicology with Curt Sachs and Erich Moritz von Hornbostel, music ethnology had dealt essentially with instruments and tonal systems, and even empirical music sociology did not gain knowledge by examining musical texts. At the latest with the cultural turn in musicology in the 1990s, a fundamental critique of the 'work' concept had begun. Since then, the context of works has often been examined, and one distrusts contemplation of their structure or technique. Even those who maintained that works were central to European musical culture, at least in earlier times, were left in doubt as to what 'the work itself' actually was: was it the musical text? Or was the work the musical text that sounds, i.e. the musical text that is played? Was the work an unchangeable, solid core of potentially infinite editions and interpretations? But what if the 'flesh' surrounding the core was aesthetically more important than this core? Interpretations were fleeting, lasting only as long as the memory of their listeners preserved them; they eluded the analytical gaze. After sound recording was invented and made usable for reproducing music, they could remain the same for much longer. Musicology reacted to this with a delay of about seventy years. For several decades, music analysts have increasingly turned to played music [Danuser 1992; Cook 2013, 2018].

The now flourishing musical interpretation research also reacts to the fact that composing itself is changing. After the anti-works of the 1950s, after aleatoric or graphically notated pieces, conceptual art and performance art have played a role in contemporary music production for about a decade and a half, and where these still exist, the importance of musical notation has receded.

If we transfer the ideas of contemporary art to the main repertoire of European concert halls, performances will not be mere secondary forms of musical texts. The musical text will no longer act as an authority; it may be merely the incomplete and perhaps even inadequate transcription of a performance. In the case of Igor Stravinsky's *Firebird*, the real first performance took place over a hundred years ago, in front of an audience and with musicians who have long since ceased to live. With the last bars of *Firebird* used as an example, the following will show which questions can be asked in an analytical approach that attempts to bring a performance with musical notation into a non-authoritative relationship. Stravinsky's *Firebird* seems suitable to me because the question of the text alone does not allow a clear answer. Several versions of the piece exist: in addition to the ballet version of the Paris premiere of 1910, two concert suites (1911, 1919) and a later third *Firebird* suite (with ballet, 1945) [Kirchmeyer 2002: 67–84, Schröder 2018]. Two videos of the final bars according to the 1910 and 1919 versions, available on YouTube, have been selected for exemplification, in more recent recordings of the Vienna and Berlin Philharmonic Orchestras, the conductor in both cases being Valery Gergiev [Stravinsky 2011, 2019]. One of the recordings dates from 2000, the other from 2018, and the performance venues were the Großes Festspielhaus in Salzburg and the Berliner Philharmonie. The interval between the recording and the premiere of the version is in one case almost ninety years, and in the other, almost a century.

A challenge for musicians is to bring the brilliant seven chords into a sparkling sequence or arc at the end; a question of interpretation is how the arc bends. The earlier video with the Vienna Philharmonic shows this arc in the conductor's gestures, while the later video also shows the gestures of the first violinist, who visibly ensures the cohesion of the orchestra (the earlier video focuses on the sweating conductor, leaving practically nothing to see of the orchestra). The Berlin Philharmonic presents the *Firebird* – with the then 65-year-old conductor – as a classic, the work of the composer who was 37 years old when he revised it, and one which becomes a mature work with a hundred years of patina. With the then 47-year-old conductor, the Vienna Philharmonic presents the composition of a 28-year-old as that of a man in his best years, a successful conqueror of sound in the fullness of his power. Fundamental questions for an examination of the videos could be the following:

– Who is playing? (question about the orchestra and the conductor);
– Where was it played? (question about the recording location);
– When was it played? (question about the date of the recording);
– Who are the sound engineers? What technology did they use? What were the principles of microphoning? How was the recording mixed? (questions about the details of the sound recording);

– From which perspectives was the film shot? How was it edited? How were close-ups and zooms handled? What is the lighting like? (questions about the visible part of the recording);
– In which reproduction quality do the recordings reach the Internet? (question about the reproduction of the recording);
– What is played? (question about the work, understood as a musical text, identified with the name of the composer and the version and edition according to which it is played);
– How is it played? (question about the traditionally central point of musical interpretation research).

The material for analyses of played music can also be expanded to include the voices of the orchestra members (strokes, tempo indications, dynamics, articulation, retouching, if any); the conducting score (entries); if available, further secondary materials such as interviews with the players and the conductor – an interview with Gergiev [Gergiev, Koncz 2018] was conducted prior to the 2018 concert of the Berlin Philharmonic; the participation of analysts in rehearsals prior to the performance (possibly also sectionals); and, finally, the thematisation of the analysts' point of view: what does the person who analyses contribute?

For many of the points listed above, analysts are usually unable to say anything about recordings because they simply could not collect data on them, just as in this specific case, I know nothing about the technical and aesthetic aspects of the videos. Regarding the first point (Who is playing?), one can usually draw on information collected in other contexts. First of all, this concerns the instruments on which they play. It is well known that the Berlin Philharmonic Orchestra plays so-called German trombones (which have a narrower bore than American ones) and trumpets, which have a special gold plating. This has an effect on the brilliance of the seven final chords, which, moreover, in the 1919 version played by the Berliners, are completely exposed, i.e. not covered by double woodwinds. The Berliners have German clarinets, and double basses are bowed with an underhand grip. Spatial differentiations disappear when the recording is listened to through computer loudspeakers, thus including, so to speak, the position of the message's recipient: the strings are positioned in Furtwängler's variant of the American orchestral configuration, i.e. from left to right (seen from the main section of the auditorium): first violins, second violins, cellos – behind them basses – and violas. Of what the Berlin Philharmonic's particular way of string playing consists, how they intonate, what vibrato culture they cultivate, or how they handle position changes and bowing, could also be discussed by means of a video excerpt that exposes the strings section and string parts more, thus allowing closer observation.

I neither have information about how many rehearsals there were nor what was rehearsed in them. But this would be useful for judging whether weaknesses of the score were remedied. For example, participation in rehearsals of less experienced and well-rehearsed orchestras can show whether a written orchestral composition works in terms of sound. Moreover, the Berlin Philharmonic are probably so well-acquainted

with this piece of repertoire (*Firebird* in the 1919 version) that even in a rehearsal, corrections to the balance, which would result from an admittedly only imaginary pure playing of the musical text, are unnecessary or easily achieved. Unless, of course, the conductor had wanted to impose a new conception here. The question whether Stravinsky already composed the balance perfectly, whether he considered the strength of the orchestral groups and knew how to translate them into the musical image by means of orchestration, can only be answered, however, if one knows whether he assumed a hundred years ago that the Orchestre de la Suisse Romande, for which the earlier ballet version was reworked in 1919, had the same strength of the orchestral sections as the Berlin orchestra in 2018. Nor is it certain whether the idea of what is balanced has remained the same over the past hundred years. The older recording with the Vienna Philharmonic was made with their different instruments – Viennese oboes and horns in particular – but in this case, with the same strings configuration.

A technical-hermeneutic comparison of the seven final chords of the *Firebird* should show the textual foundation on which the recordings are based. Both scores can be downloaded from IMSLP Petrucci Music Library.[1] The chords are the glaring flip side of the beginning: there are low strings, dark purple[2] in timbre, played *pianissimo*, *con sordino*, and two basses plucked without mutes. The tone sequence consisting of a major third and two semitones reaches down a diminished fifth from A-flat to D with the intermediate notes F-flat and E-flat. At the end, it returns backwards, transposed into the relative major (from A-flat minor or G-sharp minor at the beginning to B major at the end), the lower tone now prevails as the fundamental instead of the upper, the major at the end reflects the minor of the beginning, the point at which the notes are related in a plagal way is replaced by an authentic relation. Each of the four tones (B, C, C-sharp, F) is registered dissonance-free, with a crashing, yellow major triad, *fff* to *ffff*. For the fundamental note (B), the very last *Firebird* sound comes out powerfully, once again from the *pianissimo*.

In the *Suite* of 1919, which is orchestrated with only half the strength of woodwinds as compared to the 1910 version, and practically without any special instrumentation, Stravinsky reorchestrated the very last bar in such a way that all players are involved (for the 1945 *Ballet Suite*, also the piano, which doubles the harp). In the final chord of the 1910 score, the three harps as well as the celeste, which belonged to their opulent orchestra, were still missing.[3] Apart from that, everything was set in motion in all versions for the demolishing final sound on the last downbeat. This aside, the final passage of the later versions differs considerably from the first version, and this is only partly a consequence of reduced instrumentation. The nine years between the premiere of

---

1| See: https://imslp.org/wiki/The_Firebird_(Stravinsky,_Igor) [accessed 28 April 2021].

2| The colour references used here reflect the author's subjective perceptions of timbre.

3| To demand *fff* from the celeste would have appeared unprofessional. Nevertheless, Stravinsky lets it play along in passages that (for winds, percussion, and harps) are marked *fff*, but only expects an '*f possible*' from it. See the 1910 score, e.g. third bar after figure 174.

Firebird and the 1919 version caused a shift in Stravinsky's sound concept, and he also achieved greater professionalism in orchestration. With his reorchestrations, *Firebird* moved westward: from St Petersburg in 1910 to Western Switzerland in 1919 and California in 1945. For the late, Californian version, Stravinsky retouched certain passages of the 1919 version. This time changes were not necessary because of differences in the extent of instrumentation, but he now wrote for other (American) instruments, American musicians and a different audience.

The instruments of all versions can be divided in the final chords into those that hold the B note and those that play the triads. The strings assume the sustaining note and do not participate in the triads. Except for the *pianissimo–crescendo* leading to the final B major chord, Stravinsky raises the lower strings an octave higher in the 1919 suite, because a high dynamic level is more difficult to achieve on string instruments in the middle-low register than in the higher register, making the sound more penetrating, also in terms of timbre. When Stravinsky has the lower strings change octave again from the penultimate to the last bar here, he sets the register in direct proportion to the dynamics. This change can be seen as an improvement owing to the practical experience gained in the meantime. Added to this is the new sound concept: the components of the sound are strictly separated. For the suite of 1919, the elements of the sequence of triads and the sustaining tone B are no longer played by a mixture of woodwind and brass. The triad sequence is now only played in the brass, the sustaining tone only in the woodwind. Even with the smaller, double instead of quadruple, woodwind instrumentation, the parallel triads could have been doubled at least once in the woodwind, although no longer homogeneously within a family. Stravinsky had previously occupied the four members of each of the higher woodwind families from the 1910 version in such a way that three instruments played the triads as first-inversion chords, but a fourth (piccolo, third oboe, bass clarinet) received the sustaining note. In the suite of 1919, instead, the oboe and clarinet pair pause, and the second flute takes over the sustaining tone of the third oboe, so that flutes and bassoons, and thus the highest and lowest woodwinds, act as a frame. The altered orchestral disposition differentiates the multiple *forte* spatially, in colour and even dynamic. Mixed sounds are avoided among the wind groups, they are separated according to function. The 1919 version allows the pure brass sound to take centre stage, and with the three-quarter *tutti* for the first six chords, there is still room for a final increase in the very last sound. In this version, the brass section has almost the same instrumentation as the first version, except for the trumpets behind the stage, which do not appear in concert performances such as those with the Vienna Philharmonic in 2000. While Stravinsky had deleted parts from the 1910 score in the 1919 reorchestration because of the smaller instrumentation in most places, he now added a new part to the brass in the final chords, namely the tuba. With its somewhat indirect timbre, its fundamental notes do not erase the impression of parallel first inversion chords, but they bind the sound. In order to achieve sonority and what was considered a good tone for orchestration [Rimsky-Korsakov 1922: 75–76], the triad was to be set completely in

each wind family. For horns and trombones,[4] the 1919 version had sufficient instruments for this purpose; for the trumpets, of which there were only two,[5] Stravinsky inconspicuously replaced the missing third instrument: he left the sixths in the trumpet pair so that its sound seemed to saturate, and the first horn smoothly obliged with the fifth of the triad. The addition of an instrument that became necessary here was probably the trigger for unmixing woodwind and brass. The final chord is also rearranged internally. In the 1910 score, the triad of B major was in the middle of the brass, complete in every family. Again, Stravinsky only needed to replace one trumpet for the smaller orchestra of 1919. He pushed the bass note B_1, which was not particularly effective in the low register of the tuba, into the bassoon and raised the octave of the tuba, making the brass section more compact. There are more differences in the woodwind, whose instrumentation is halved. Only for the final sound does the woodwind section of the first score remain essentially the same. How Stravinsky now sets the major third, though, is remarkable: the D-sharp appears at first only in the first clarinet, which replaces a flute of the earlier version. The fact that the transcription takes place with the inclusion of the piccolo flute means that the triad in the woodwind is an octave higher than before (where it is doubled in flutes and clarinets). And as though a serendipitous mistake, there is a change of tone within the *crescendo*-ing chord before the end: in the second bar, the second oboe deviates briefly from the previously doubled fifth to the third (1919 version, No. 6, seven bars after figure 20). The triad is now complete and thus more intense.

Interpretation analyses often focus on time relations: tempi, including microtiming, the internal tempo modification. In the seven final chords of *Firebird*, which are written the same way in the versions, the recordings deviate blatantly from a continuous time measure. There are three different durations of the chords: the first, fourth, fifth and sixth are notated as minims, the second and third as semibreves (tied minims), and the notated duration of the last is a good half of the duration of the sum of the previous six triads. The duration in the performance is a musical staging of tension in the tonal field in relation to the hall, the orchestration and the actual instrumentation. Comparing

---

4| In 1919, Stravinsky no longer used the 'Russian' notation of the first and second trombones in the alto clef, although the parts can only be played on tenor trombones (see e.g. the first trombone's glissando in the first two bars after figure 116 of the 1910 version). During the reorchestration of 1919, he neglected to transcribe them into the tenor clef in some places. For example, at the beginning of the *Danse infernale*, there is a tenor clef, but from the seventh bar after figure 2 until the end of the movement, notation is in an alto clef. For the 1945 suite, Stravinsky used the usual clefs for the entire piece (see No. 8, from the third bar after figure 92 in the 1945 version).

5| Stravinsky occasionally notated the trumpets in the suites of 1919 and 1945 with key signatures, a practice that some orchestration teachers recommend for horns and trumpets in exceptional cases, namely when they take on principal parts. Correspondingly, Stravinsky noted the first horn in the pantomime III of the suite in 1945 (No. 6, figures 62–68). Both times, he thus changed the traditional notation without key signature of those instrumental parts in his score of 1910, presumably an adaptation of the newer French notation, with which Stravinsky probably only became familiar after the Paris premiere of *Firebird*.

the recordings, one notices that the Berlin Philharmonic and its conductor afford less *rubato* for the 1919 version. There can be many reasons for this, besides the orchestra's peculiarity, the time difference of 18 years, the age of the conductor, the room, etc., the differences certainly result from the musical texts: the pure brass timbre, in which the triad sequence was set, but also the generally smaller mass of sound bodies that are to be set in motion, challenge to an objective style of playing. In both recordings, however, the middle of the seven chords becomes the climax and turning point; it is the tipping point, and before it, there is a minimal caesura. Whether this commonality is rooted in the person of the conductor, in the fact that they are orchestras of the German-speaking world, in the musical text, in typical interpretations of the time or in the performance tradition, is a question for further investigation.

Below are a few basic remarks on the analysis of musical interpretations. The following two procedures are common (and undoubtedly fruitful):

1. Comparing a recording with the musical text. This includes determining how certain things have not been realised in the performance, or have been realised only vaguely, for example in the areas of tempo, articulation, dynamics or bowing styles. Here, the performance formulates the musical text to a certain extent. Is a musical text even improved (for example by means of retouching)? From an aesthetic point of view, the musical text does not automatically have authority. Especially those recordings that are not based on faithful playing of the text can be convincing. To this day, Anton Bruckner's *Symphonies No. 7* and *No. 8* are still occasionally played in Robert Haas' versions [Hagmann 2018, *Herbert Blomstedt…* 2015], using editions in which conductor's notes are included. Bruckner's symphonies achieved a breakthrough with institutions thanks to interpreters, namely the brothers Franz and Joseph Schalk and Ferdinand Löwe, institutions that responded to Austrian orchestral practice at the end of the 19th century.

   Gustav Mahler's revision of the second version of Robert Schumann's *Symphony No. 4* was recorded in 2007 by the Leipzig Gewandhaus Orchestra, conducted by Riccardo Chailly. True to the text – seemingly as an original – the symphony was presented not only as a document of the history of musical reworkings, but also as an aesthetically convincing version. In the examples of Bruckner and Mahler, performance experience had an effect on the textual forms. The situation with the *Firebird* is comparable, except that here the composer himself edited (or retouched, if you will) the piece: Stravinsky not only adapted *Firebird* to the place of performance and to the available instruments (Paris – Geneva – New York), he also reacted – like Mahler – to a changed aesthetic: around 1919, interpreted more objectively and professionally than in the pre-war period, folklore (which had been in vogue in the years before the First World War, especially in Paris) was strongly pushed back in 1945 in favour of abstraction and artistry.

2. Comparing recordings with each other. Such a comparison can be conducted for numerous aspects. The results would be more meaningful if – as in a natural science experiment, under laboratory conditions, so to speak – certain factors could be kept constant and others variable. For example, several recordings of the same

orchestra with different conductors can be analysed (ideally, the recordings should have been made at around the same time and in the same space by the same sound engineer); conversely, several recordings of the same conductor with different orchestras (the other variables should be kept as constant as possible). With historiographic interest, the following research design would be created: comparative objects would be several recordings from different times with the same orchestra and the same conductor. Or, with some geographical interest: several recordings with orchestras from different countries, but with the same conductor, recorded at approximately the same time in the same concert hall. In particular, the importance of space should be emphasised: one could investigate whether the sound of different orchestras in the same space becomes more similar. Or one could attempt to find out what the recording technology and the respective sound engineer for the product means, and therefore examine orchestras recorded by the same sound engineer in the same room and at around the same time with the same conductor. The chances of achieving such clean laboratory conditions are negligible.

Both concepts of comparison are based on the distance of the analyst from the subject, assuming that he/she would even try to maintain distance and strive for objectivity. A contrary strategy of investigation could, however, rely on the proximity and even involvement of the analyst, with a certain phenomenological approach. One chooses a single live performance: a piece in a version, an orchestra, a conductor, a room, a date (only one concert). There is only one listener, and that is the analyst. He/she defines his/her position: where does he/she sit? His/her subject is the aesthetic experience in the concert itself, not when listening to the recording. At most, he/she accesses a recording of the concert only provisionally. He/she takes previous performances/recordings that he/she has heard and his/her knowledge of the score as prior knowledge or memories that are to be reflected as far as possible in his/her detached existence. The approach is phenomenological in the sense that it relies on the precise observation of his/her aesthetic perception in the immediate concert situation. Technical means of analysis (for example, spectrograms and time measuring programmes) would, if necessary, be used retrospectively on the basis of a recording and only to the extent that they can provide an explanation of where – technically speaking – the impression (registered during the live performance) comes from, but not to revise this impression.

That an analysis of a concert is based on a radically selective aesthetic perception is by no means a new approach, except that it often ranks among concert criticism and does not present as music theoretical text. But there are precedents: in the third edition of his *Musikalische Formenlehre*, Hugo Leichtentritt included an analysis of Bruckner's *Symphony No. 8* and dedicated this new chapter [Leichtentritt 1927: 384–436] to the conductor Otto Klemperer 'in grateful recognition of the enlightenment that emanated from his incomparable rendition of this Bruckner symphony'[6] [Leichtentritt 1927:

6| 'in dankbarer Erkenntlichkeit für die Erleuchtung, die von seiner unvergleichlichen Wiedergabe dieser Brucknerschen Sinfonie ausging.'

384]. In the 1920s, Klemperer's monumental and objective approach to Bruckner's symphonies ensured that the composer was now one of the greats of German-language concert halls (it was probably only now, through Klemperer's conducting, that the historical-philosophical dimension, which, in continuation from August Halm, the author Ernst Bloch had imagined during the First World War as the spirit of utopia, grew [Bloch 1923]). In the corresponding chapter of his *Formenlehre*, Leichtentritt does not so much analyse a musical text as takes signposts from it. The object was his listening to the performance conducted by Klemperer. The musical text was the medium of orchestral playing that he heard.

<div align="right">Translated from German by Anne Ewing</div>

Bibliography

Bloch, Ernst, 1923, *Geist der Utopie*, München: Paul Cassirer.

Cook, Nicholas, 2013, *Beyond the Score. Music as Performance*, New York, NY: Oxford University Press.

Cook, Nicholas, 2018, *Music as Creative Practice*, New York, NY: Oxford University Press.

Danuser, Hermann, 1992, *Musikalische Interpretation*, [series:] Neues Handbuch der Musikwissenschaft, vol. 11, Laaber: Laaber.

Hagmann, Peter, 2018, *Bruckner in vibrierender Emotionalität. Andris Nelsons als Gewandhauskapellmeister in Leipzig*, Peter Hagmann, Musikkritiker [Internet blog], online: http://www.peterhagmann.com/?m=201806 [accessed 10 February 2021].

Kirchmeyer, Helmut, 2002, *Kommentiertes Verzeichnis der Werke & Werkausgaben Igor Strawinskys bis 1971*, [series:] Abhandlungen der Sächsischen Akademie der Wissenschaften zu Leipzig, Philologisch-Historische Klasse, vol. 79, Stuttgart–Leipzig: Hirzel.

Leichtentritt, Hugo, 1927, *Musikalische Formenlehre*, 3rd ed., [series:] Handbücher der Musik, vol. 8, Leipzig: Breitkopf & Härtel.

Rimsky-Korsakov, Nicolay, 1922, *Principles of Orchestration – with Musical Examples Drawn from His Own Works*, transl. by Edward Agate, ed. by Maximilian Steinberg, New York, NY: Edition russe de musique.

Schröder, Gesine, 2018, Zhar-ptitsa – L'Oiseau de feu – The Firebird. Igor Stravinskys Balletterstling und seine Revisionen, in: Simon Obert, Heidy Zimmermann (eds), *Re-Set. Rückgriffe und Fortschreibungen in der Musik seit 1900*, Mainz: Schott, pp. 92–101.

Videos

Gergiev, Valery, Koncz, Stefan, 2018, *Valery Gergiev im Gespräch mit Stefan Koncz*, 8 December 2018, Berliner Philharmoniker, Digital Concert Hall, Interviews, online: https://www.digitalconcerthall.com/de/interview/51842-5 [accessed 20 November 2020].

Herbert Blomstedt dirigiert Bruckners achte Symphonie, 2015, Digital Concert Hall, Herbert Blomstedt, Berliner Philharmoniker, 10 January 2015, online: https://www.digitalconcerthall.com/de/concert/20335 [accessed 20 November 2020].

Stravinsky, Igor, 2011, *The Firebird* [1910 version], Vienna Philharmonics, Valery Gergiev, recorded at Großes Festspielhaus Salzburg in 2000, online: https://www.youtube.com/watch?v=RZkIAVGlfWk [accessed 20 November 2020].

Stravinsky, Igor, 2019, *The Firebird* [1919 suite], Berlin Philharmonics, Valery Gergiev, recorded at Berliner Philharmonie, 8 December 2018, online: https://www.youtube.com/watch?v=Jzydnj7j_z0 [accessed 20 November 2020].

Scores

Stravinsky, Igor, 1987, *The Firebird in Full Score* [original 1910 version], New York: Dover [reprint, originally published in 1964, Moscow: Muzyka].

Stravinsky, Igor, 2017, *L'oiseau de feu. Suite pour orchestre (1919). Study Score*, London [etc.]: Ernst Eulenburg.

When Igor Went West. An Outline of Music-Theoretical Approaches to Orchestral Performances

Summary

Today, it has become vague what the object of musical analysis should be. Is it the score? Or rather the score played by someone? To answer these questions, the author has decided to take a closer look at a passage from Igor Stravinsky's *Firebird*. This piece is well-suited for such endeavours, especially considering the several existing versions by the composer himself: the premiere in Paris from 1910 including a staged ballet performance, two suites dating back to 1911 and 1919, as well as a later version of the *Firebird*-suite from 1945, again with a staged ballet performance. Through Stravinsky's ongoing recycling of the piece, he tends to diminish the difference between composition and performance: every new version can be seen as a new performance of an idea, which has no fixed text and is changing itself within time and place. The composer reacted to his actual orchestra.

The versions from 1910 and 1919 are the focus of the analysis, both conducted by Valery Gergiev. One was recorded with the Vienna Philharmonics at Salzburg Festival Hall in the summer of 2000, the other with the Berlin Philharmonics at the Berliner Philharmonie in December 2018.

Gesine Schröder

Professor, Doctor (b. 1957). She has been teaching music theory at the University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig (since 1992) and at the University for Music and Performing Arts Vienna (since 2012). Before that, she taught in Berlin. As a guest advisor, she gave lessons in Poland (Poznań, Wrocław), China (Beijing, Guangzhou, Hong Kong, Shanghai), in Izmir, Oslo, Paris, Santiago de Chile and Zürich.

Member of the scientific committee of the European Music Analysis Conferences (EuroMACs) 2014 and 2017 (Leuven and Strasbourg), member of the board of the journal *Musik & Ästhetik*, the Romanian journal *revArt* and the journal of the Russian Society for Music Theory OTM. In 2012–2016, president of the Gesellschaft für Musiktheorie (GMTH, association of German-speaking music theorists, www.gmth.de).

Schröder has published texts on new music, counterpoint around 1600, techniques of transcription, theory and practice of orchestration and of musical performance, gender studies.

Agnieszka Draus
The Krzysztof Penderecki Academy of Music in Kraków

Performance Studies – Possibilities of Interpretation of Contemporary Music

> *A work of art is always an answer to the present.*
> [Rilke 2010: 61]

Introduction

Will the neo-avant-garde post-material aesthetics, post-internet art, new performative conceptualism or the idea of conscious or relational music, which are fashionable among young composers today, turn out to be worth preserving, or will they perish, as do so many other cultural trends? Time will tell. It is important to notice, react to and argue with these trends – to see the performative turn that contemporary humanists have noticed, a turn that:

> […] is a sign and effect of adjustment, adaptation of the humanities (and especially their theories) to the challenges posed by the contemporary culture at a time when it becomes clear that the metaphor of the world as a text does not have the power to explain the problems that the modern world is facing (genocide, terrorism, technological progress, globalisation processes) [Domańska 2007: 58].

Let us also add such problems as discrimination, indifference, anonymous Internet aggression, intellectual regress, etc.

The dangers that await the followers of the performative approach in its most extreme form of socially engaged art are caricatured reception, or at best an accusation of parody and cynicism, an indication of a low level of technique, a pointing out of the lack of inventiveness and, finally, an emphasis on the secondary nature of music itself – as inferior to performance. Does the balance between music and the message in contemporary music amount to zero? It is worth venturing an attempt to answer this question within the wider context of what is generally understood as performance art as, on the one hand, stage activities, on the other hand, research on performance – from a directed performance, through semantisation, to theatricalisation of music.

Definitions – a review of the reference literature

The need to see performance as a key category defining a huge collection of spectacles in human life was recently noticed by the Polish cultural expert and anthropologist Leszek Kolankiewicz. As he wrote:

> This ordinary English word, which means so much – performing something, conducting an operation, achieving something, some accomplishment, productivity, playing some role, a stage performance, performing a ritual and a theatrical spectacle – will make a dizzying career in the humanities. […] Performativity is a feature of many human activities that are performed/carried out in the presence of other people. […] Performativity is the driving force of culture, through performativity culture appears in its dynamic aspect [Kolankiewicz 2010: 7].

The inspiration for distinguishing performance in contemporary theatre studies was certainly the changes in the very substance of the production by the creators of the first and second theatre reforms, visionaries such as Antonin Artaud, Peter Brook or Jerzy Grotowski, as well as researchers and theorists; not only theatrologists, but also sociologists, anthropologists or cultural experts. In their publications, including *The Presentation of Self in Everyday Life* by Erving Goffman [1956], *Essays on Performance Theory* and *Performance Studies: An Introduction* by Richard Schechner [1977, 2013], and, finally, *Performance: A Critical Introduction* by Marvin Carlson [1996], the authors developed a key concept of a new field of cultural studies, called *performance studies*, focused on the performativity of human activities. In Polish, the word *p e r f o r m a t y k a* (performance studies), defining the knowledge and science about performance, was used for the first time by Tomasz Kubikowski in the translation of one of Schechner's most important publications, namely *Performance Studies. An Introduction* (London: Routledge, 1st ed. 2002, 2nd ed. 2006 and 3rd ed. 2013), published by Grotowski's Theatre Research Centre in 2006 under the title *Performatyka. Wstęp* [Schechner 2006]. It is relatively easy for the author to define the concept itself when he writes:

> Performances occur in many different instances and kinds. Performance must be construed as a 'broad spectrum' or 'continuum' of human actions ranging from ritual, play, sports, popular entertainments, the performing arts (theatre, dance, music), and everyday life performances to the enactment of social, professional, gender, race, and class roles, and on to healing (from shamanism to surgery), the media, and the internet [Schechner 2013: 2].

However, as it is already a kind of reflection on this subject – as a sub-discipline of theatrology, but also of sociology, anthropology, philosophy, cultural studies, etc. – it poses a lot of problems. Schechner takes a broad view of the matter:

> The one overriding and underlying assumption of performance studies is that the field is open. There is no finality to performance studies, either theoretically or operationally.
>
> […] But this does not mean performance studies as an academic discipline lacks specific subjects and questions that it focuses on [Schechner 2013: 1].

Therefore, performance studies concerns all human behaviours, behaviours singled out as artistic practice, field research as so-called 'participant observation' and, finally, active involvement in social practices and strategies. Hence, what becomes the object of its research is ritual, play, performativity understood as 'establishing a given reality' [Fischer-Lichte 2008: 38] and, finally, the performance as an 'effect of performativity' [Fischer-Lichte 2008: 41], that is a performative, global and intercultural performance. Dobrochna Ratajczakowa [2015] took up this subject in Poland in her academic activities, while Tomasz Kubikowski [2013], Dariusz Kosiński [2016] and Jacek Wachowski [2013], among others, took up a theoretical debate with Schechner and his vision of performance studies. After the already strongly apparent performative turn in culture (understood as a collection of customs, examples in literature, songs, performances and dance) and contemporary humanities, the time has come for a more detailed approach – in relation to images and, which is of greatest interest here, to music [Lipka 2013]. Recently, the subjects of popular music [Piotrowski 2013], freely improvised music [Mazur 2013], theatre music [Fizgal 2013] and, lastly, classical music, in which such values as creation and originality as well as ritualism and carnality [Topolski 2020] have come to the fore, have been addressed performatively.

Exemplifications – a review of trends

In the introduction to *Karnawalizacja. Tendencje ludyczne w kulturze współczesnej. Wprowadzenie* [Carnivalisation. Ludic trends in contemporary culture. An introduction], the editors of the volume, Jan Grad and Hanna Memzer, note that:

> Applying not only the concept, but also the whole theory of carnivalisation to contemporary culture may bring associations and suggestions that are too unequivocal, placing contemporary culture in the ludic-consumer trend, which is geared towards providing hedonistic pleasure drawn from every possible area of modern man's life. There is no doubt, however, that very often post-modern culture is referred to in precisely these categories. The carnival-like perception of the world allows us to see the 'logic of the opposite' in contemporary culture [Grad, Mamzer 2004: 8].

Something is indeed up. Looking at the functioning of artists and their works in the contemporary, multimedia reality, one can notice certain phenomena of an 'upside-down world': what was supposed to sound good is now better looked at, what was performed in concert halls is transferred to pubs, and the one who usually appeared in a tailcoat now sports a hoodie or a flannel shirt. Is there a method in this madness? Well, there are at least three interesting trends that define musical art here and now from the point of view of performance studies.

TREND 1. Recontextualisation – a new type of spectacle and artist

In the age of the Internet and social media, the appearance of artists that also represent the so-called high culture has become more important than ever before, often

manifesting their different interests and skills in areas other than classical music. This frequently blurs the boundaries between high and popular culture and creates the effect of a musician-celebrity in the sense of the global concept of a 'star'. Such a name is befitting of young musicians, whose image is often created not only during concerts, but also on-line, including Jakub Józef Orliński, one of the most famous countertenors in the world and, at the same time a be-boy and professional break-dancer; the French harpsichordist and jazzman Jean Rondeau; the impressive Chinese pianist Yuja Wang; and the Russian violinist and violist Sergey Malov, who has recently performed on a very striking *violoncello da spalla* (a small cello that is played horizontally, a little like an oversized viola). The composer-performers go a step further. In the *Schubert Lounge* series (2012), the Norwegian composer Eivind Buene enters into an intimate, creative dialogue with an emblematic example of a romantic song – with the work and figure of Franz Schubert, because, as he admits:

> There is still this kind of magic in it, something mystical that I need to understand, something I can only understand through composition. So, widening the scope from composer to performer is maybe my attempt to conquer Schubert's songs, to make them my own, to finally understand. Which, of course, is an illusion [Buene 2020].

Transposing Schubert's 19th-century salon into contemporary realities, Buene sets Schubert's selected songs – No. 7: *Auf dem Flusse* (*By the River*), No. 12: *Einsamkeit* (*Solitude*), No. 21: *Das Wirtshaus* (*The Inn*) from the *Winterreise* (*Winter Journey*) cycle, preceded by the famous serenade or song No. 4: *Ständchen* (*Serenade*) from the *Schwanengesang* (*Swan Song*) cycle – in a new, contemporary context, performing them on an electric instrument (Fender Rhodes piano) while singing with a distorted voice, aesthetically reminiscent of popular music, to an English translation, in an intimate café in Oslo. Within short forms, similar to Schubert's songs, it is noticeable that the musical material operates on several levels: strongly expressive structures, often solemn or somewhat naive, which can be linked to the influences of the *song* genre, are set against the background of a sound base directly referring to the music of the author of *Winterreise*. The project lived to see an extensive, three-part version in 2018. The composer invited two singers, the baritone Halvor F. Melien and the soprano Tora Augestad, and an instrumental ensemble. Together with the musicians, he created a spatial open-air form, a unique audio-visual exposition during which listeners, like museum visitors, could listen to a triple recontextualisation of Schubert's songs – the composer's version, a baritone rendition of excerpts from Schubert's diary to an accompaniment by Buene and, finally, the reinterpretations of the original songs performed by Augestad. The project's author was primarily concerned with the clash of different aesthetics, music and ways of thinking. This is due to the imposition of three time orders and their correlated trends: sentimentalism of the 19th century, neo-sentimentalism of the 1970s and, finally, media pluralism in the retro style of modern times, which perhaps corresponds to the diagnostic theses about the importance of Hermann Lübbe's references to the past as a 'musealisation of society' [Lübbe 1991] or Jacques Derrida's 'archive fever'

[Derrida 2016]. The Danish composer and performer Niels Rønsholdt also used the idiom of vocal lyricism when writing *Me quitte* in 2013. Although the composer apparently introduces in his 11-part cycle a text inspired by Jacques Brel's French chanson (*Ne me quitte pas*), let us add in an inverted order, he does not use the original music of the song, but introduces a sound that is aesthetically reminiscent of the *indie pop* idiom in its most noble version by the British band Radiohead, and, finally, he creates a scenic situation of an intimate encounter between a man and a woman, awakening the lyricism from the emotions between them – that which was expressed in Schubert, Schumann or Brel's poems, in Rønsholt's works gains an aspect of visual concretisation. The cycle is therefore consistently positioned on the creative path of the composer, as a performer who uses the reality he has learned and adopted for his own purpose in an original and fascinating way.

TREND 2. Reinterpretation – a new type of message and its consciousness

At a time when originality and the fashion for borrowing were being banished, it became a priority among young artists to find their own method of referring not only to tradition, but also to the surrounding, complex, multi-level reality. An example is the concept of *conscious music* by the Kraków-based composer Piotr Peszat, a concept that has two sources of inspiration. The first is a trend of *relational music* proposed by Harry Lehmann (described in the widely commented publication *Die* digitale Revolution der Musik: *Eine Musikphilosophie* [Lehmann 2012, 2016]), which is a distant echo of the concept of relational aesthetics, formulated by Nicolas Bourriaud [2012], in which these 'relationships' are understood in a broad sense as connections of music with the non-musical sphere: with images, actions and words, most often creating specifically performative situations. The second source emanates from pop culture. The composer himself admits to the terminological analogy of his concept with the term *conscious hip-hop*, which most often focuses on social issues such as racism, sexism, economic exploitation and social oppression, but also on issues of religion or economics as well as social conflicts. Peszat uses the term *conscious* in two spheres: composing sounds and content, in this way denying thoughtless continuation, proclaiming creativity and awareness. As he writes:

> The aim of *conscious music* is not to seek novelty on a purely material level, but novelty expressed by a specific content or attitude – a message. The message is the result of a critical analysis of a given aspect of reality, and its aim is to evoke the public's reflection when they come into contact with the work [Peszat 2020].

Peszat's compositions can be classified as applied art, or better still – involved or critical art. The background for the composition *Untitled Folder*, completed in 2017, was a short exchange of opinions between two interlocutors in an involved interview for a satirical programme. The interviewer is a pseudo rapper, Ali G., a character created by the well-known British comedian and actor Sasha Baron Cohen, whose idea was to

conduct a series of interviews with famous people from the world of culture, politics or art, in this case with a businessman as well as President, Donald Trump, and a linguist, philosopher and social activist, Noam Chomsky. The funny exchange of thoughts with Trump, which should result in revealing what is the most popular (most important) in the world, is multiplied by regular repetitions in the form of a quasi-refrain for a composition. The composer juxtaposes this with much more serious lines from the interview with Chomsky relating to important topics, such as political and media manipulation, the problem of terrorism, but also freedom of speech in modern society. An instrumental quartet complements this textual refrain, replayed from loudspeakers, with paratheatrical, performative sequences of sounds, articulations and gestures, defined in more detail in the stage notes to the music score, in a kind of counterpoint to the electronic layer. The apparent absurdity of the quoted conversations taken out of the context is emphasised by the quotation from Beethoven's *Moonlight Sonata* included in the composition, albeit indirectly through the 'use of the use' of Beethoven's composition commercialised in the computer game *The Sims 3* (the famous life simulator). The *Sonata* becomes a background for a group scene of eating ice cream – the most popular word from the original answer given following Trump's instruction. The whole composition can be reduced to a multimedia joke, but when one is aware of the sources of the means used, the true message of the composition comes to light. As Olgierd Juzala-Deprati writes:

> Piotr Peszat's *Untitled Folder* is a piece that poses a question about values and talks about the loss of ideals. The composition can be seen as a reaction to nihilistic and consumerist reality. The author shares his own reflection, but ultimately avoids the answer, resorting to triviality. He leaves the question open to the audience's individual reflection [Juzala-Deprati 2019: 99].

TREND 3. Revitalisation – a new type of creation and means used

Among contemporary composers, or rather post-conceptual artists (as they often call themselves), new ways of creating new intermedia forms are emerging. The term intermedium is most often used to describe a concept formulated by Dick Higgins, one of the founders and performers of the famous Fluxus group (drawing basically from the *da-da*, *ready-mades*, *action painting* and *pop-art* trends), who defined intermedia through the prism of dialectics of the arts that co-created it, and what constitutes the core of intermedia performance is what is happening right *between* them [Higgins 1965]. Today's performers therefore employ such means as video art, multimedia installations, *net-art* and modernist and postmodernist experimental theatre. An example of such activities could be two post-trends in contemporary sound art: the post-conceptual trend also referred to as new conceptualism, represented by Johannes Kreidler, and the post-internet performative trend called a new discipline by its originator Jennifer Walshe.

Kreidler is, above all, the originator and author of the concept *Musik mit Musik*, projects that are impossible to repeat, extremely simple, although for many, unthinkable, such as *Minusbolero*.

Someone could say – the author confessed in an interview – that this is just one simple idea and that the work lasted an hour, that I took Ravel's music score and simply threw it away or erased all the melodic motifs. But the truth is that I worked on this piece for 4–5 years. By this, I mean that the ideas don't come from nowhere. I've listened to *Bolero* a thousand times – it's true – I think that more than a thousand, and no sooner than after a hundred listenings, did I become interested in what was hidden under the melody, under the original work. And then I had to listen to it nine hundred times more, asking myself 'can you do this? is it really interesting? is it a good idea?'. It took 4–5 years before I decided that yes, it was interesting and should be done. There are composers who sit down to their desk at 8 a.m., grab a pencil, and then inspiration comes, all these notes come out as if from under a seismograph… A conceptual artist, composer, maybe does lie more on the sofa, but he thinks, reads, watches, absorbs it all [Marciniak 2015].

An example of a performative and conceptual idea is Kreidler's series of video-compositions created as part of *Kinect Studies* (2011–2013), involving the use of a camera recording the performer's gestures in relation to a motion sensor which, depending on the amplitude, direction and width (the vigorousness in respect to the two spatial axes: horizontal and vertical), generates appropriate sounds. Thus, the author's aim is to show music's relativity towards its source. One of the etudes suggests using the violin to create music, far from its traditional purpose. The instrument becomes only a prop that is moved in different directions, which stimulates a sensor – a sound generator – to 'play'. The real source of sound becomes a gesture (and thus the performer's body), and not customarily the instrument itself.

A performer's body perceived in a performative way also lies at the basis of the above-mentioned 'new discipline' (where the word 'discipline' means a consistent search, learning and developing of new compositional and performative solutions), a term which, as Jennifer Walshe writes:

[…] allows me to connect with each other compositions that are fundamentally different, combining physicality with theatrical, visual and musical elements; compositions expressing non-musical content that refer to that which is non-auditory. Compositions that require aural, visual and mental activity. Compositions that allow us to understand that there are people on stage and that they have bodies; they are bodies [Walshe 2016].

The symbolic title of one of the works, *Everything Is Important*, can be treated as a label of Walshe's artistic stance – a composer, improviser and, at the same time, a multi-identity performer of her projects with exceptional vocal, acting and parodic abilities! 'This is precisely the kind of musical practices', admitted the artist in an interview with Monika Pasiecznik, 'which use a performer's tools, emphasise everything that concerns a musician's presence on stage, i.e. movement, communication with the audience' [Pasiecznik 2020]. Thus, the production is at least as important as the project itself, in which a content object is an online entry, a post, a meme, a viral on Wikipedia, YouTube, Facebook, Tumblr, Twitter and Snapchat, a specific personality (a character created by Walshe). This specific online recycling always leads to a critically composed message diagnosing the state of contemporary reality.

Aesthetically, the circle of the 'new discipline' features many contemporary artists, including James Saunders, Matthew Shlomowitz, Neele Hülcker, François Sarhan, Jessie Marino, Steven Takasugi and Natacha Diels. Among Polish performance composers, it is worth mentioning Andrzej Kwieciński, Wojtek Blecharz, Jagoda Szmytka, Monika Szpyrka or Marcin Stańczyk.

Each of them introduces methods of composing performativity specific only to him- or herself. For example, James Saunders, pointing to the genesis of the composition *everybody doing what everybody else is doing* (2014), highlights that it:

> […] presents a similar decision-making problem to that which we face when standing outside two restaurants, where one is busy and one is empty. Should we choose the popular restaurant but wait to get served, or the empty one and risk poorer food? And what might another potential customer do an hour later when a shift might have occurred? In the piece, players choose either to join in with the most popular sound choice the group is playing, or do something different. The piece produces a chaotic swing between stable states, interleaved with moments of ambiguity. Players' individual choices within the constraints of the composition expand to create a global behaviour that is visible to the audience. We recognise this decision-making and hear it encoded in the behaviour of the players and the music it produces [Saunders 2016].

Therefore, apart from active performers, the author assumes also enthusiastic audiences, who take an active part in shaping their perception of the work.

Conclusions

A limited selection of examples of musical works presented here illustrate the so-called performance paradigm [Domańska 2007: 50], 'extending', as Matthew Shlomowitz wrote, 'the compositional, aesthetic and performance practice pursuits of works made for a setting in which audiences debate whether it is better to listen with eyes opened or closed' [Shlomowitz 2016]. As a kind of 'polyphonic labyrinth' (I deliberately quote the term by Weronika Nowak, who used it to describe the complex stage work of Luciano Berio, a precursor of contemporary performers [Nowak 2019: 6]), they fit into a specific aesthetic of performativity. The distinguishing features of the musical art of performativity can be given according to the typology of Erika Fischer-Lichte [2008: 148, 203, 210, 211]. These will then be: vocality/sound (acoustic audibility of the organised sound layer), carnality (as the presence of a human being in the world – an artist's presence on stage), and, finally, spatiality and temporality (the arrangement and movement of the performers within the performance area). The analysis of all these features provides a sense of comprehending the meaning of contemporary performances. The added value is also their current and critical character, a strong connection with the here and now and the resulting certain ephemerality (as Dorota Sosnowska writes, among others), 'which can be a way to preserve memory, it can be

a testimony to fate, it can tell a story. […] ephemerality is the opposite of disappearing and reveals a space for expression for those who do not exist in official history'
[Sosnowska 2020].

Translation: *Aneta Ptak*
Proofreading: *Jonathan Stapleton*

Bibliography

Bourriaud, Nicolas, 2012, *Estetyka relacyjna* [Relational aesthetics], transl. by Łukasz Białkowski, Kraków: Muzeum Sztuki Współczesnej w Krakowie MOCAK.

Buene, Eivind, 2019, *Schubert Lounge (2018), Programme Note,* http://www.musicsalesclassical.com/composer/work/4981/59168 [accessed 30 July 2019].

Carlson, Marvin, 1996, *Performance: A Critical Introduction*, Abingdon: Routledge.

Derrida, Jacques, 2016, *Gorączka archiwum. Impresja freudowska* [Archive fever: A Freudian impression], transl. by Jakub Momro, Warszawa: Instytut Badań Literackich PAN.

Domańska, Ewa, 2007, Zwrot performatywny we współczesnej humanistyce [A performative turn in contemporary humanities], *Teksty drugie*, no. 5, pp. 48–61.

Fischer-Lichte, Erika, 2008, *Estetyka performatywności* [The transformative power of performance: a new aesthetics], transl. by Mateusz Borowski, Małgorzata Sugiera, Kraków: Księgarnia Akademicka.

Fizgal, Magdalena, 2013, Muzyka teatralna i jej wymiar performatywny [Theatre music and its performative dimension], in: Lilianna Bieszczad (ed.), *Zwrot performatywny w estetyce* [A performative turn in aesthetics], Kraków: Libron, pp. 183–194.

Goffman, Erving, 1956, *The Presentation of Self in Everyday Life*, Garden City, NY: Doubleday.

Goffman, Erving, 2011, *Człowiek w teatrze życia codziennego* [orig. title: *The Presentation of Self in Everyday Life*], transl. by Paweł Śpiewak, Helena Datner-Śpiewak, Warszawa: Aletheia.

Grad, Jan, Mamzer, Hanna, 2004, Wprowadzenie [Introduction], in: Jan Grad, Hanna Mamzer (eds), *Karnawalizacja. Tendencje ludyczne w kulturze współczesnej* [Carnivalisation. Ludic trends in contemporary culture], Poznań: Wydawnictwo Uniwersytetu Adama Mickiewicza, pp. 3–27.

Higgins, Dick, 1965, Synesthesia and Intersenses: Intermedia, *Something Else Newsletter*, vol. 1, no. 1, New York: Something Else Press, online: http://www.primaryinformation.org/something-else-press-newsletters-1966–83 [accessed 8 November 2020].

Juzala-Deprati, Olgierd, 2019, *Dekonstrukcja w muzyce polskiej na początku XXI wieku. Chyrzyński, Kwieciński, Mykietyn, Peszat* [Deconstruction in Polish music from the beginning of the 21st century. Chyrzyński, Kwieciński, Mykietyn, Peszat], master of arts dissertation, unpublished, Academy of Music in Kraków.

Kolankiewicz, Leszek, 2010, Wstęp: ku antropologii widowisk [Introduction: towards the anthropology of spectacles], in: Leszek Kolankiewicz (ed.), *Antropologia widowisk* [The anthropology of spectacles], Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, pp. 10–32.

Kosiński, Dariusz, 2016, *Performatyka. W(y)prowadzenia* [Performance studies. Intro(extra)duction], Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego.

Kubikowski, Tomasz, 2013, Czym jest z natury performans? [What is the nature of performance?], in: Ewa Bal, Wanda Świątkowska (eds), *Performans, performatywność, performer.*

Próby definicji i analizy krytyczne [Performance, performativity, performer. Attempted definition and critical analysis], Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, pp. 41–52.

Lehmann, Harry, 2012, *Die digitale Revolution der Musik: Eine Musikphilosophie*, Mainz: Schott Music.

Lehmann, Harry, 2016, *Rewolucja cyfrowa w muzyce. Filozofia muzyki* [The digital revolution in music. A music philosophy], transl. by Monika Pasiecznik, Warszawa: Fundacja Bęc Zmiana.

Lipka, Krzysztof, 2013, Performans w muzyce – wybrane problemy ontologiczne [Performance in music. Selected ontological problems], in: Lilianna Bieszczad (ed.), *Zwrot performatywny w estetyce* [A performative turn in aesthetics], Kraków: Wyd. Libron, pp. 141–150.

Lübbe, Hermann, 1991, Muzealizacja. O powiązaniu naszej teraźniejszości z przeszłością [Muzealisation. On the connections between our present with the past], transl. by Elżbieta Paczkowska-Łagowska, in: Maria Gołaszewska (ed.), *Estetyka w świecie* [Aesthetics in the world], vol. 3, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, pp. 7–29.

Marciniak, Krzysztof, 2015, *Johannes Kreidler – wywiad* [Johannes Kreidler – interview], online: http://glissando.pl/aktualnosci/johannes-kreidler-wywiad/ [accessed 8 November 2020].

Mazur, Rafał, 2013, *Muzyka swobodnie improwizowana – sztuka performatywna par excellence* [Freely improvised music. Performative art par excellence], in: Lilianna Bieszczad (ed.), *Zwrot performatywny w estetyce* [A performative turn in aesthetics], Kraków: Wyd. Libron, pp. 163–172.

Nowak, Weronika, 2019, *'Outis' i 'Cronaca del Luogo' Luciana Beria w perspektywie kategorii przestrzeni performatywnej i heterotopicznej* [Luciano Berio's 'Outis' and 'Cronaca del Luogo' in the perspective of performative and heterotopic space category], doctoral dissertation, unpublished, The Adam Mickiewicz University in Poznań.

Pasiecznik, Monika, 2020, *Nowa dyscyplina. Wywiad z Jennifer Walshe* [The new discipline. Interview with Jennifer Walshe], online: https://pasiecznik.wordpress.com/2016/09/01/jennifer-walshe/ [accessed 8 November 2020].

Peszat, Piotr, 2020, *Conscious Music*, online: http://meakultura.pl/artykul/conscious-music-1849 [accessed 8 November 2020].

Piotrowski, Grzegorz, 2013, Muzyka popularna jako sztuka performatywna [Popular music as performative art], in: Lilianna Bieszczad (ed.), *Zwrot performatywny w estetyce* [A performative turn in aesthetics], Kraków: Wyd. Libron, pp. 151–162.

Ratajczakowa, Dobrochna, 2015, *Galeria gatunków widowiskowych, teatralnych i dramatycznych* [A gallery of spectacle, theatre and dramatic genres], Poznań: Wydawnictwo Naukowe Uniwersytetu Adama Mickiewicza.

Rilke, Rainer Maria, 2010, Druga strona natury – Eseje, listy i pisma o sztuce [Second side of nature. Essays, letters and writings on art], transl. by Tomasz Ososiński, Warszawa: Wydawnictwo Sic!

Saunders, James, 2016, Odpowiedź na manifest 'Nowa dyscyplina' Jennifer Walshe [A reply to Jennifer Walshe's 'New Discipline' manifesto], online: http://glissando.pl/aktualnosci/manifest-jennifer-walshe-i-odpowiedzi-james-saunders-matthew-shlomowitz/ [accessed 8 November 2020].

Schechner, Richard, 1977, *Essays on Performance Theory, 1970–1976*, New York: Drama Book Specialists.

Schechner, Richard, 2006, *Performatyka. Wstęp* [orig. title: *Performance Studies. An Introduction*], transl. by Tomasz Kubikowski, Wrocław: Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych.

Schechner, Richard, 2013, *Performance Studies: An Introduction*, 3rd ed., Abingdon: Routledge.

Shlomowitz, Matthew, 2016, Odpowiedź na manifest 'Nowa dyscyplina' Jennifer Walshe [A reply to Jennifer Walshe's 'New Discipline' manifesto], online: http://glissando.pl/aktualnosci/manifest-jennifer-walshe-i-odpowiedzi-james-saunders-matthew-shlomowitz/ [accessed 8 November 2020].

Sosnowska, Dorota, 2020, *Ciało jako archiwum – współczesne teorie teatru i performansu* [A body as an archive – contemporary theories of theatre and performance], online: http://re-sources.uw.edu.pl/reader/cialo-jako-archiwum-wspolczesne-teorie-teatru-i-performansu/ [accessed 8 November 2020].

Topolski, Jan, 2020, *Performuj albo…* [Perform or…], online: https://www.dwutygodnik.com/artykul/7168-performuj-albo.html [accessed 8 November 2020].

Wachowski, Jacek, 2016, *O performatywności sztuk performatywnych* [On performativity of performative arts], in: Lilianna Bieszczad (ed.), *Zwrot performatywny w estetyce* [A performative turn in aesthetics], Kraków: Wyd. Libron, pp. 15–30.

Walshe, Jennifer, 2016, *Manifest 'Nowa dyscyplina'* [The 'New Discipline' manifesto], online: http://glissando.pl/aktualnosci/manifest-jennifer-walshe-i-odpowiedzi-james-saunders-matthew-shlomowitz/ [accessed 8 November 2020].

Performance Studies – Possibilities of Interpretation of Contemporary Music

Summary

Will the neo-avant-garde post-material aesthetics, post-internet art, new performative conceptualism or the idea of conscious or relational music, which are fashionable among young composers today, turn out to be worth preserving, or will they perish as do so many other cultural trends? Time will tell. It is important to notice, react to and argue with these trends – to see the performative turn that contemporary humanists have noticed, a turn that 'is a sign and effect of adjustment, adaptation of the humanities (and especially their theories) to the challenges posed by contemporary culture at a time when it becomes clear that the metaphor of the world as a text does not have the power to explain the problems that the modern world is facing (genocide, terrorism, technological progress, globalisation processes)' [Domańska 2007: 52], but also discrimination, indifference, anonymous Internet aggression, intellectual regress, etc. The dangers that await the followers of the performative approach in its most extreme form of socially engaged art are caricatured reception, or at best an accusation of parody and cynicism, an indication of a low level of technique, pointing out the lack of inventiveness, and, finally, emphasising the secondary nature of music itself – as inferior to performance. Does the above-mentioned balance between music and the message in contemporary music amount to zero? The article attempts to answer this question in the broad context of research on performance – from directed concert, through semantisation, to theatricalisation of music.

Agnieszka Draus

Theorist of music, an assistant professor and Dean of the Faculty of Composition, Interpretation and Musical Education of the Academy of Music in Kraków. In her research activities, she has focused on the issues of musical theatre, especially in the works of Krzysztof Penderecki and Karlheinz Stockhausen. Her research also focuses on the vocal-instrumental works of Polish composers: Witold

Lutosławski, Paweł Mykietyn, Marek Stachowski. In addition to about 50 articles, she has released two books: *Cykl sceniczny 'Licht' Karlheinza Stockhausena. Muzyczny teatr* świata [Stage cycle 'Licht' by Karlheinz Stockhausen. Musical theatre of the world] (AMK Edition 2011) – honoured with the Hieronim Feicht's Award of the Polish Musicology for the first presentation of the topic in the Polish language, and *Brzmienie i sens. Studia nad twórczością Marka Stachowskiego* [Sound and meaning. Studies on the oeuvre of Marek Stachowski] (AMK Edition 2016) – nominated to the Jan Długosz Award as the first monograph of the composer. She is also a co-author (together with Joanna Wiśnios) of *Atlas operowy* [The Opera atlas] for the youth.

Klaudia Kukiełczyńska-Krawczyk
The Karol Lipiński Academy of Music in Wrocław

The Perception of Film Music – Discussed on the Example of the Piece *My Name Is Nobody* by Ennio Morricone

The role of music in film

Film music is the sound of a film. David Bordwell and Kristin Thompson [1986: 236], the famous writers dealing with film art, distinguish three forms of sound in a film soundtrack: speech, music and noise (sound effects). These three forms can occur as a result of selection and combination. The same authors propose a new division in a newer publication [Bordwell, Thompson 2010: 28, 316]: into diegetic and non-diegetic sounds. The first group includes characters' words, noises and music from instruments presented in the film. Diegetic sounds are those whose source is logically located within the story space. The source music is generally inserted into a scene, making the characters aware of it and being an integral part of the scene. The second group is made of non-diegetic sounds which underscore and parallel the action of the film as a frame-by-frame musical match for the visual elements, reinforcing only what is already known from the visuals.

A similar division was proposed by Guido Heldt [2013], whose work *Music and Levels of Narration in Film* is the first book-length study to synthesise scholarly contributions toward a narrative theory of film music. Moving beyond the distinction between diegetic and non-diegetic sounds, Heldt systematically discusses music at different levels of narration. The present article focuses only on the music accompanying a movie [Helman, Ostaszewski 2010: 136] and its role in film.

Film music has an over 100-year-long history and is positively regarded by a wide range of listeners. *The Assassination of the Duke of Guise* (original French title: *L'Assassinat du duc de Guise*), a French historical film from 1908, is one of the first films to feature both an original film score, composed by Camille Saint-Saëns, and a screenplay by an eminent screenwriter [Stachówna 2012: 228–234]. Jacek Pająk [2018: 7] reports that:

'The sound in a film is a work of art.' The film work itself belongs to the mimetic arts. Roman Ingarden claims that when watching a movie, you have the impression of being in touch with real things [Pająk 2018: 7]. It is not surprising then that the role of music in film is of great interest to both Polish and foreign authors [Helman 1964; Płażewski 2008; Cohen 2010, 2013; Helman, Ostaszewski 2010, Heldt 2013; Pająk 2018].

Music serves many roles in film:

> […] from masking extraneous noise in the theater […], to establishing mood, interpreting ambiguity, providing continuity across discontinuous clips within a montage, furnishing music that would naturally appear in the film's diegesis or story, directing attention, and engaging the viewer [Cohen 2013: 135].

But perception of this music is '[…] a process that is far more complicated than the perception of autonomous music' [Kofin 1980: 209]. Maria Chełkowska-Zacharewicz and Mateusz Paliga [2019: 153] note that: 'Film music adds an emotional dimension to the two-dimensional image, thus playing important functions in movies.' Researchers of film music show great interest in investigating its 'impact on viewers' mood, perception, interpretation, and memory of film information' [Chełkowska-Zacharewicz, Paliga 2019: 153]. One may notice that film music can have an influence on the emotional, imaginal as well as psychomotor and intellectual spheres of the listener. It is the visual element that plays a dominant role in film reception. It should be remembered, however, that the way the sound is perceived differs from the method of picture reception [Pająk 2018: 92]. The aesthetic experience can be caused by the soundtrack, regardless of the picture, or in coexistence with the image.

Film music can evoke different emotions [Pająk 2018: 100], as well as create a more convincing atmosphere of the time and place being presented. Chełkowska-Zacharewicz and Paliga [2019: 153] emphasise that: 'When played parallelly with a scene from a movie, music can highlight its emotional aspects.' The soundtrack may shape and affect the perception and interpretation of a movie scene and characters' actions and behaviours [Chełkowska-Zacharewicz, Paliga 2019: 154]. Annabel Cohen [2013: 138] writes that:

> Music quickly and effectively adds an emotional dimension to film, allowing an audience to more fully relate to it and engage in it, linking the internal world of the audience to the external world represented by two-dimensional moving images and a soundtrack.

Heldt adds [2013: 64] that: 'The non-diegetic sound can mean to evoke place, time, milieu or mood, it can mean clues for the audience (the indication of danger or deliverance, for example), it can mean underlining the trajectory of a scene.'

When we want to discuss the role of music in film, it is useful to distinguish two aspects of music. These are: congruence and association. The first one refers to the structure of music, which can overlap with structures in other sensory domains.

> Distinct from the congruence, association focuses on the meanings that music can bring to mind. […] Research on film music has focused primarily on association; that is, how music contributes to the meaning of a film. Studies have shown that music influences meaning

regardless of whether it precedes or foreshadows, accompanies, or follows a film event [Cohen 2013: 138].

It should thus be remembered that listening to the music without the picture can provoke other associations than listening to it while watching the movie.

In an analysis of the role of music in film, its cognitive and educational function cannot be forgotten. Lada Durakovic and Sabina Vidulin [2017: 107] state that '[…] a film may be a tool to learn about culture and [gain] knowledge about music.' Film can be considered as an important factor in raising musical awareness. The person listening to film music gets acquainted not only with a unique composition, but also with different musical styles. Nowadays, film music often functions outside the movie and is starting to play the role of autonomous music. In this way, the music liberates itself from being subordinated to the picture [Piaskowski 2017: 14].

Music serves many roles in film, but in this article, the author will focus on four aspects of music perception in the following psychological spheres: emotional, associative, psychomotor and intellectual.

Methodology of the author's study

The aim of the study

The purpose of the study was to analyse the emotions, associations, psychomotor and intellectual activities that occur while listening to a selected piece of film music (without the picture). The composition chosen for the purpose of the study was the main theme of *My Name Is Nobody* by Ennio Morricone (1928–2020), and the group of listeners (70 respondents) were young, grown-up and musically educated people. Until today, there has been little focus in research on the kind and intensity of emotions and associations being created during listening to a piece of music. In the study, the attention was also drawn to the stimulating or relaxing effects of the selected piece of film music. Finally, the intensity of intellectual stimulation while listening to the music was not overlooked either.

The following study question was asked: what kind of musical experiences, and of what intensity, arise after listening to the piece of film music in question? The analysis of the reception of this work in the emotional, associative, psychomotor and intellectual spheres can contribute to its successful application in prophylactics and therapy, and deepen the research on the impact of film music without the picture on listeners' emotions and associations.

This type of research may be of interest to both music therapists and musicologists. Research on the effectiveness of music therapy, including that related to the selection of music for the therapeutic process, is an important issue relevant to further development in clinical practice as well as music therapy theory [Natanson 1992: 82]. It was important for the author of the study to search for answers to such issues as the therapeutic effects of reception of music on emotional and intellectual reactions and to contribute

to increased effectiveness of therapeutic measures in the field of clinical practice [Kukiełczyńska-Krawczyk 2016: 172]. The key element of therapeutic music programming is, according to Tadeusz Natanson [1992: 76] 'a conscious selection of music grounded in academic principles that meets the requirements of the intended therapeutic goals'. The concept of programming is focused around attempts to achieve effective outcomes from therapeutic measures and around a search for methods of analysing musical material that would relate to the actual therapeutic process and would, in the future, facilitate a selection of music for therapy [Kukiełczyńska-Krawczyk 2014: 155]. For the purpose of analysing emotions, associations or psychomotor activity – in the psychological as well as physiological aspect – quantitative methods are applied, with the use of scales or measurements of quantity of specific parameters. One of these research techniques is the qualitometric method proposed by Tadeusz Natanson, which allows for the quantitative determination of a certain quality of a musical work [Kukiełczyńska-Krawczyk 2010: 157–172].

Such research on the effectiveness of music for the therapeutic process is an important issue relevant to further development not only in clinical practice, but also in music theory [Kukiełczyńska-Krawczyk 2016: 172, 174]. Musicologists are looking for normative methods in the analysis of a musical work. This is because the foundation of normative analysis is the call to bring musicology, and especially the analysis of musical works, closer to exact and natural sciences [Gołąb 2003: 127].

The piece of music

For the purpose of the study, the author analysed the emotional reception of a specific piece of film music. It was the main theme of *My Name Is Nobody* (film directed by Tonino Valerii), composed by Ennio Morricone in 1973. The author of the piece of music in question is considered one of the world's greatest film composers. He created music for such films as: *Once Upon a Time in the West* (directed by Sergio Leone, 1968), *The Mission* (directed by Roland Joffé, 1986) and *The Hateful Eight* (directed by Quentin Tarantino, 2015). On the official website dedicated to the composer's works, we find the following information:

> Much sought after by filmmakers the world over for his matchless versatility and productivity, Morricone's innovative soundworks and truly exhaustive range of musical styles have complemented practically every conceivable movie genre there is [*Ennio Morricone* 2020].

His music is extremely popular and is also used in therapy, especially the music from the movie *The Mission* (*Gabriel's Oboe*) [Grocke, Wigram 2007: 126].

Characteristics of the group

The respondents were young, grown-up and musically educated. The study group consisted of 70 people aged 19–25, having undergone music education of at least primary music school level and at most secondary music school level. In practice, it meant that the study

participants had had between six and twelve years of regular education in instrumental performance and music theory. So the study was not aimed at verifying the extent to which film music affects various groups, but rather at assessing whether an analysis conducted in a group of people, assumed to have sensitivity to music, could point to specific characteristics of the presented composition conducive to evoking certain emotional and other states.

The method

To analyse the composition, the author of the article used the Quality Metric Method. It was designed by Tadeusz Natanson, the 'father' of Polish music therapy, in the 1980s to enable analysis of pieces of music for therapeutic purposes. It can be classified as a quantitative method with respect to the impact of music on the psychological sphere. The method is used for quantitative assessment of changes in people's psychological sphere on the following four levels: emotional-and-affective (A), notional-and-associative (B), psychomotor (C) and intellectual (D) [Kukiełczyńska-Krawczyk 2010: 160, 171]. If we adopt the concept of music in accordance with the theory of information created by Claude E. Shannon and Warren Weaver [1949], the effectiveness layer of the musical work can be subjected to a quantitative analysis, in order to determine the effect produced by the communicated musical information in the aesthetical aspect, as well as emotional and physiological ones [Natanson 1992: 97–111]. The concept of musical substance as a three-level set of information encompasses, apart from the level of effectiveness, also the acoustic level, which refers to acoustic symbols and the precision of their transmission, and the semantic level, which refers to the content communicated by music. If clinicians and researchers jointly seek an answer to the issue of the therapeutic effects of the reception of music by the listeners in their real emotional or aesthetic reactions, then the research efforts will also contribute to the increased effectiveness of therapeutic measures in the field of clinical practice. Thus, the effectiveness of music should be analysed within the context of actual therapeutic situations in which the listeners come across the music embodying their individual perception, as music causes specific mental reactions.

The four spheres of music reception proposed by Natanson – emotional-and-affective (A), notional-and-associative (B), psychomotor (C) and intellectual (D) – are important for the perception of music in the psychological aspect. Many academic works point out that a common motive for the act of listening to music is often the music's ability to affect emotions. The listener, in a way, uses music to change emotions, decrease their level or evoke a certain emotion – for example to bring oneself into a state of joy, mental comfort or reduced stress [Juslin, Sloboda 2011: 3].

Researchers interested in this particular ability of music observe two types of emotional experience arising out of contact with music:

1) perceived emotion, i.e. an emotional characterisation of music given by the examined person, with the use of psychological terms, for example 'music is sad' or 'music expresses sadness';

2) felt emotion, i.e. verifying what feelings music evokes in the listener [Zentner, Eerola 2011: 188].

According to Natanson, the first sphere – emotional-and-affective (A) – determines the type of experience or feeling in two categories: pleasant or unpleasant (an indication of emotion) [Kukiełczyńska-Krawczyk 2010: 166].

The second sphere – the notional-and-associative (B) one – is connected with 'imaginal listening', which Kenneth Bruscia defines as '[…] the use of music listening to evoke and support imaginal processes or inner experiences, while in a non-ordinary state of consciousness' [Bruscia 1998:125]. Imagery can be activated during listening to different kinds of music to enhance the aesthetic enjoyment of the activity. As Grocke and Wigram [2007: 127] note: 'Imagery is expressed in dream material and is activated each time we recall for instance a pleasurable event from our life.' And so, it is important and beneficial to our individual emotional health and well-being. The effective use of imagery is thus also significant in a therapeutic context [Grocke, Wigram 2007: 127]. According to Natanson, the second sphere includes notions, associations and memories in the pleasant or unpleasant categories [Kukiełczyńska-Krawczyk 2010: 166].

The third sphere is the psychomotor (C) one. Music can introduce conditions of relaxation, but it can also effectively facilitate movement. The structure of music may provide a framework for the movement the person is trying to make, and it can be a particularly motivating stimulus for the creation of movement. Especially rhythm and tempo as elements of this structure are motivating stimuli for everyone, both in the motor and psychomotor spheres. Grocke and Wigram [2007: 238] explain this process in the following way: 'Tempo and rhythm reach the most primitive parts of our brain and stimulate a "thalamic reflex" causing us unconsciously to beat time, quite often in the tempo of the music we hear.' In Natanson's method, the third sphere includes both calming and stimulating effects of music [Kukiełczyńska-Krawczyk 2010: 166].

Natanson does not avoid the intellectual sphere in his research. He values the fact that the therapist can help the patient to understand and appreciate the aesthetic value of music [Grocke, Wigram 2007: 16]. Thus, the intellectual sphere (D) includes the presence or absence of such experiences as deepening the listener's knowledge of the music and the composer or getting to know their problems better [Kukiełczyńska-Krawczyk 2010: 166].

Study results and conclusions

By using the Quality Metric Method, it is possible to evaluate not only music perception in the four above-mentioned spheres, but also musical expectations in these spheres [Kukiełczyńska-Krawczyk 2016: 321]. The study participants specified their expectations before listening to the piece of music, rating them on a scale from 0 to 100 points, and described their impressions (referring to the satisfaction or fulfilment of expectations) after listening to the composition in terms of each sphere on a seven-point scale (from –3 to +3 points). In this way, the objective expectation fulfilment

could be determined. The listeners also determined their general subjective evaluation of the satisfaction of expectations in relation to music on a scale from 0 to 100 points (sub-point 'E' in the questionnaire). The results were then compared quantitatively.

The results for the four spheres – emotional-and-affective (A), notional-and-associative (B), psychomotor (C) and intellectual (D) – specifying expectations in relation to music in the group of 70 people (n = 70) are presented in Figure 1.
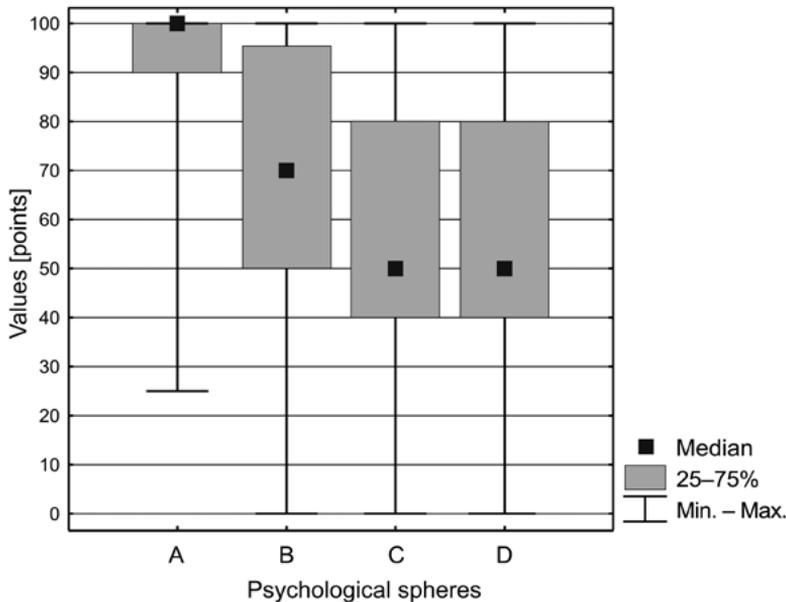

Figure 1. Average values of expectations for the piece of film music in the four spheres: emotional-and-affective (A), notional-and-associative (B), psychomotor (C) and intellectual (D), presented on a scale from 0 to 100 points (n = 70).

The highest scores for expectations in relation to music were obtained for the first sphere: emotional-and-affective (A) (median 100 points). High values were also observed for the second sphere: notional-and-associative (B) (median 70 points). The lowest values were observed for the third sphere: psychomotor (C) (median 50 points) and the fourth sphere: intellectual (D) (median 50 points). The results show that the listeners expected emotional experiences most of all. Such results were also confirmed by previous studies in a similar group [Kukiełczyńska-Krawczyk 2010: 163]. The second important sphere of music reception was the notional-and-associative (B) one. According to Grocke and Wigram [2007: 127], notions and images are '[…] important to our emotional health and well-being', thus the listeners expect them to activate while listening to music. The average assessment of 50 points for both the psychomotor (C) and intellectual (D) spheres was a medium value. The results show that both these spheres are valuable in the reception of music. The analysis of the results in the

C sphere indicates that the listeners mostly expected stimulation from the music they were listening to (n = 42).

The results for the four spheres – emotional-and-affective (A), notional-and-associative (B), psychomotor (C) and intellectual (D) – specifying psychological reception of the piece of film music *My Name Is Nobody* in the group of 70 people (n = 70) are presented in Figure 2.
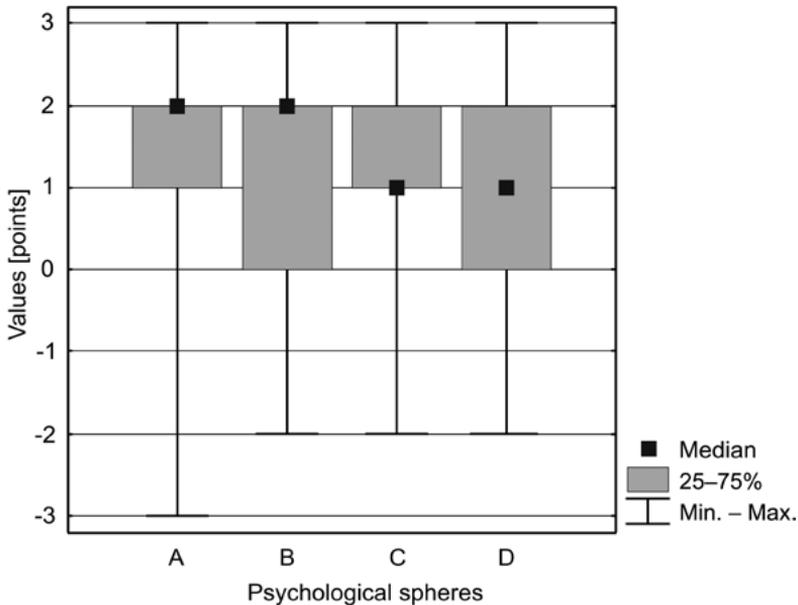

Figure 2. Average values for the fulfilment of expectations in the four spheres: emotional-and-affective (A), notional-and-associative (B), psychomotor (C) and intellectual (D), obtained for the piece of film music, presented on a scale from -3 to 3 points (n = 70).

The highest scores for the fulfilment of the expectations after listening to the piece of film music entitled *My Name is Nobody* were obtained for the emotional-and-affective (A) and notional-and-associative (B) spheres (median 2 points). The analysis of these spheres shows a tendency to have pleasant emotional and imaginal music experiences. The average for the psychomotor (C) sphere (median 1 point) proves the stimulating nature of the analysed piece of film music in this sphere. But this result shows a rather low intensity of psychomotor stimulation. The average value of 1 point for the intellectual (D) sphere indicates a low intensity of (mostly pleasant) aesthetic perception arising after listening to the piece of film music in question. The results for the four spheres are expressed only in positive amounts. All values, including the average for the psychomotor sphere (1 point), indicate that the piece evoked mostly pleasant emotional, imaginal and intellectual sensations.

The rather high scores for the four spheres (A – median 2, B – median 2, C – median 1, D – median 1) point to pleasant reception of this piece as well as its ability to focus the attention of the listener. The average assessment in the subjective evaluation of the satisfaction of expectations in relation to music (E = 58.7) is a positive value. The piece of music in question satisfied the expectations of more than a half of the group of listeners, most probably those respondents who expected arousal from music. Ennio Morricone's creative intention was to precisely adapt the music to suit the audience [Sztompke, Żukowska 2009: 21]. The study thus confirms the positive reception of this piece among listeners interested in film music.

The main theme of *My Name is Nobody* may be used to stimulate a pleasant emotional process and to activate the process of positive imaging. In the prophylactic and therapeutic aspect, it can also be applied to induce a low intensity stimulation and pleasant, positive reflection in listeners. In terms of aesthetic perception, the piece can touch the intellectual sphere, deepening the knowledge of music and its value in our lives.

To sum up, this article shows that it is possible to select music for particular music therapy methods. Of course, the patients' needs and expectations as well as therapeutic goals should be considered. Thus, programming music for therapy also includes the application of a relatively objective method, such as the Quality Metric Method for therapeutic evaluation of music. In the future, this method may also be of interest to music theorists and can be used to analyse the perception of music in a wide range of listeners.

Bibliography

Bordwell, David, Thompson, Kristin, 1986, *Film Art: An Introduction*, New York: Alfred Knopf.

Bordwell, David, Thompson, Kristin, 2010, *Sztuka filmowa. Wprowadzenie* [Film art. An introduction], transl. by Bogna Rosińska, Warszawa: Wyd. Wojciech Manek.

Bruscia, Kenneth, 1998, *Defining Music Therapy*, 2nd ed., Barcelona: Barcelona Publishers.

Chełkowska-Zacharewicz, Maria, Paliga, Mateusz, 2019, Music Emotions and Associations in Film Music Listening: The Example of Leitmotifs from 'The Lord of the Rings' Movies, *Roczniki Psychologiczne / Annals of Psychology*, vol. 22, no. 2, pp. 151–1 75.

Cohen, Annabel J., 2010, Music as a Source of Emotion in Film, in: Patrik N. Juslin, John A. Sloboda (eds), *Handbook of Music and Emotion. Theory, Research, Application*, Oxford: Oxford University Press, pp. 879–908.

Cohen, Annabel J., 2013, Film Music and the Unfolding Narrative, in: Michael Arbib (ed.), *Language, Music and the Brain*, [series:] Strüngmann Forum Reports, vol. 10, ed. by Julia Lupp, Cambridge: Cambridge University Press, pp. 173–201.

Durakovic, Lada, Vidulin, Sabina, 2017, Creativity and Teaching. Film as a Medium for Music Knowledge Transfer, in: Gabriela K. Konkol, Michał Kierzkowski (eds), *Music and Psychology*, [series:] International Aspects of Music Education, vol. 3, Gdańsk: Akademia Muzyczna im. Stanisława Moniuszki.

Ennio Morricone, 2020, online: http://www.enniomorricone.org/ [accessed 13 February 2021].

Gołąb, Maciej, 2003, *Spór o granice poznania dzieła muzycznego* [Dispute about the boundaries of cognition of a music work], Wrocław: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika.

Grocke, Denise, Wigram, Tony, 2007, *Receptive Methods in Music Therapy. Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students*, London– Philadelphia: Jessica Kingsley Publishers.

Heldt, Guido, 2013, *Music and Levels of Narration in Film. Steps Across the Border*, Bristol–Chicago: Intellect.

Helman, Alicja, 1964, *Rola muzyki w filmie* [The role of music in film], Warszawa: Wydawnictwa Artystyczne i Filmowe.

Helman Alicja, Ostaszewski Jacek, 2010, *Historia myśli filmowej* [The history of film music thought], Gdańsk: Wydawnictwo Słowo.

Juslin, Patrik N., Sloboda, John A., (eds.), 2011, *Handbook of Music and Emotion – Theory, Research, Applications*, Oxford: Oxford University Press.

Juslin, Patrik N., Sloboda, John A., 2011, Introduction, Aims, Organisation and Terminology, in: Patrik N. Juslin, John A. Sloboda (eds), *Handbook of Music and Emotion – Theory, Research, Applications*, Oxford: Oxford University Press, pp. 3–14.

Kofin, Ewa, 1980, *Muzyka telewizyjna. O specyfice gatunku* [Television music. About the genre specificity], Warszawa: Wyd. Radia i Telewizji.

Kukiełczyńska-Krawczyk, Klaudia, 2010, Metoda kwalitometryczna Tadeusza Natansona w badaniach muzykoterapeutycznych [Tadeusz Natanson's qualitometric method in music therapy research], in: Anna Granat-Janki et al. (eds), *Tadeusz Natanson. Kompozytor, uczony, pedagog* [Tadeusz Natanson. Composer, researcher, teacher], [series:] Muzycy Wrocławscy [Wrocław musicians], vol. 2. Wrocław: Akademia Muzyczna im. Karola Lipińskiego, pp. 157–172.

Kukiełczyńska-Krawczyk, Klaudia, 2014, Programowanie muzyki do terapii – 20 lat po wydaniu książki Tadeusza Natansona [Programming music for therapy – 20 years after the publication of Tadeusz Natanson's book], in: Paweł Cylulko, Joanna Gładyszewska-Cylulko (eds), *Muzykoterapia – stałość i zmiana* [Music therapy – constancy and change], Wrocław: Akademia Muzyczna im. Karola Lipińskiego, pp. 115–144.

Kukiełczyńska-Krawczyk, Klaudia, 2016, Zależność pomiędzy percepcją muzyki w sferach psychicznych a reakcją fizjologiczną na przykładzie 'Ballady relaksacyjnej' [The relationship between music perception in psychological spheres and physiological reactions discussed on the example of 'Relaxation Ballad'], in: Anna Granat-Janki et al. (eds), *Analiza dzieła muzycznego. Historia – theoria – praxis* [Musical analysis. Historia – theoria – praxis], vol. 4, Wrocław: Akademia Muzyczna im. Karola Lipińskiego, pp. 305–321.

Natanson, Tadeusz, 1992, Programowanie muzyki terapeutycznej [Programming therapeutic music], *Zeszyty Naukowe Akademii Muzycznej we Wrocławiu*, no. 53, Wrocław: Akademia Muzyczna im. Karola Lipińskiego.

Pająk, Jacek, 2018, *Dźwięk w filmie. Między sztuką a rzemiosłem* [The movie sound. Between art and craftsmanship], Warszawa: Wydawnictwo Uniwersytetu Warszawskiego.

Piaskowski, Robert, 2017, Screen Music, *Ruch Muzyczny*, no. 5, pp. 8–14.

Płażewski, Jerzy, 2008, *Język filmu* [Film's language], Warszawa: Książka i Wiedza.

Shannon, Claude E., Weaver, Warren, 1949, *The Mathematical Theory of Communication*, Urbana: University of Illinois Press.

Stachówna, Grażyna, 2012, Trzy europejskie kinematografie narodowe 'la belle epoque' [Three European national cinematographs 'la belle epoque'], in: Tadeusz Lubelski, Iwona Sowińska,

Rafał Syska (eds), *Historia kina* [The history of cinema], vol. 1: *Kino nieme* [The silent cinema], Kraków: Universitas, pp. 228–234.

Sztompke, Paweł, Żukowska, Izabela, 2009, *Ennio Morricone*, Warszawa: Schubert Music Publishing, pp. 10–27.

Zentner, Marcel, Eerola, Tuomas, 2011, Self-report Measures and Models, in: Patrik N. Juslin, John A. Sloboda (eds), *Handbook of Music and Emotion – Theory, Research, Applications*, Oxford: Oxford University Press, pp. 187–222.

The Perception of Film Music – Discussed on the Example of the Piece *My Name Is Nobody* by Ennio Morricone

Summary

Film music is the subject of research by cinema theorists. To a lesser extent, the perception of film music is analysed from the aesthetic or therapeutic point of view. The aim of the author's study was to analyse and discuss the perception of a piece of film music on the example of the main theme of *My Name Is Nobody*, composed by Ennio Morricone (1928–2020). For this purpose, a study was conducted among young, grown-up and musically educated people. The music piece was analysed against the background of the history and role of music in film. In the analysis of the piece of music, the author used the Quality Metric Method, created by Tadeusz Natanson, the 'father' of Polish music therapy, composer and music theorist. This method is used to evaluate music perception in four spheres: emotional, associative, psychomotor and intellectual. The results of the study show that Ennio Morricone's music arouses positive emotions (also unexpected ones) of medium intensity, evokes extra-musical associations, causes a mild activation in the psychomotor sphere, and it also evokes intellectual sphere. The piece of music in question may be used to evoke positive emotional states and provide mild stimulation in music therapy work. The composer's music is widely accepted by listeners.

Klaudia Kukiełczyńska-Krawczyk

Doctor, music therapist, composer, lecturer at the Karol Lipiński Academy of Music in Wrocław. In 2006, she defended her PhD dissertation entitled: *Oddziaływanie wybranych elementów dzieła muzycznego o charakterze uspokajającym na zmienność rytmu zatokowego* [The influence of selected elements of a relaxing work of music on the heart rate variability] at the Faculty of Physiotherapy of the Academy of Physical Education in Wrocław. Her academic output includes several dozen publications in Polish and English. She delivered papers on music therapy during many conferences in Poland and abroad, e.g. in Krems and Vienna, at the Lower Silesian Festival of Science and at the Artez Conservatory in Enschede, the Netherlands. She specialises in music therapy of neurotic disorders, programming music for therapy, improvisation in therapy and history of music therapy. She runs therapeutic sessions at the Psychiatric Clinic in Wrocław. For many years, she has been the tutor of the Association of Music Therapy Students, organising Polish and international conferences of music therapy students and supporting their academic and artistic projects. She has promoted music therapy at the Universities of the Third Age and at the Open Academy organised by the Academy of Music in Wrocław. She has composed and arranged several dozen pieces including *Piano Concerto* and *Quasi Passacaglia for Solo Violin and Tape*, which was performed during the 'Musica Polonica Nova' Polish Contemporary Music Festival in Wrocław (1998).

This publication belongs to the series entitled *Musical Analysis. Historia – Theoria – Praxis* devoted to the analysis of a musical work, encompassing both the description of the structure and form of a composition, and the interpretation of music, which enables its understanding. Discovering meanings in music is an ever-present subject of interest for scholars all over the world. It is also part of a long-standing research tradition at the Chair of Music Theory and History of Silesian Musical Culture of the Karol Lipiński Academy of Music in Wrocław, where the series has been originated. The book contains texts by musicologists, music theoreticians, composers, conductors and music therapists from Poland and abroad. The research problems they examine include meaning and significance in music, narratology and music rhetoric, intertextuality and word-music relations, representation in music, genre-related issues, the style of musical works, the usefulness of analysis in studying musical sources, and the concepts and methods of analysis. It is our belief that the book will arouse interest of a wide range of readers and enrich the knowledge of musical analysis and interpretation.