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Topics in Music – Definitions, History, and Meanings

Abstract

The aim of the paper is to present the concept of topics (Gr. τοπικά) in music, which entails a presentation of its uses in the history of culture and literary studies. Thanks to such a broad context, it will be possible to interpret this Greek term more fully as applied to musicology and to the analysis of selected examples of musical works. The article consists of three complementary parts. The first deals with the origins of the concept, derived from ancient rhetoric and discussed, among others, by Aristotle, Cicero, and Boethius. The second part of the article presents topics in the context of analyses by Ernst Robert Curtius, Janina Abramowska, and Jacek Jadacki in the field of literary studies. The last and most extensive part of this paper is dedicated to the place of topics in musicology on the example of several authors. I discuss writings on topic theory, which since the 1980s has mainly been developed by researchers from Anglo-Saxon countries.

Keywords

music and topics, theories of musical *topos*, content of a music work, musical semantics, topical music analysis

> The fascinating journeys of *topoi* through different times and places prove their amazing vitality, but also reflect a great many artists' desire to contribute to the existing treasury of this ekphrasis. The astonishing metamorphoses of those mental and cultural emblems, frequently transforming in contrasting directions, add […] to their perpetual relevance. They also provide our existence in the world and culture with stable points, intensifying our sense of what is constant and therefore soothing in this ever-changing melting pot.
>
> Jolanta Szulakowska-Kulawik[1]

The aim of the paper is to present the concept of topics (Gr. τοπικά) in music, which entails a presentation of its uses in the history of culture and literary studies. Thanks to such a broad context, it will be possible to interpret this Greek term more fully as applied to musicology and to the analysis of selected examples of musical works. The article consists of three complementary parts. The first deals with the origins of the concept, derived from ancient rhetoric and discussed, among others, by Aristotle, Cicero, and Boethius. The second part of the article presents topics in the context of analyses by Ernst Robert Curtius, Janina Abramowska, and Jacek Jadacki in the field of literary studies. The last and most extensive part of this paper is dedicated to the place of topics in musicology, among others, to publications in the field of topic theory, developed since the 1980s mainly by researchers from Anglo-Saxon countries.[2]

[1] J. Szulakowska-Kulawik, 'Antyczne dokonania enologiczne jako źródło inspiracji europejskiej kultury muzycznej', PhD dissertation (2015), 745–746.

[2] This paper is based on the first chapter of my MA thesis entitled 'Topika apokaliptyczna w twórczości Krzysztofa Pendereckiego' ['Apocalyptic Topics in the Works of Krzysztof Penderecki'], presented at the Institute of Culture and Religion Studies of the Cardinal Stefan Wyszyński University in Warsaw under the supervision of Professor Małgorzata Wrześniak, PhD, Habil., and defended on 15 July 2020.

Topics – Origins of the Term

The ancient Greek term τοπικά (Lat. *topica*) originally referred to strategies for skilful argumentation or to extending one's perspective so as to account for another point of view. It was also understood as a rhetorical *topos* or 'place' well-tested in dialectic debates. Aristotle's early treatise entitled *Topics* contains no explicit definition of that then important term. It was not strictly defined since the word had been in common use before the Stagirite took up this subject.[3] It is only in his *Rhetoric* that Aristotle uses such terms as commonplace, cliché, or a common point of reference (Lat. *loci communes*). The philosopher divided *topoi* into several types, which together provide the foundation for logical arguments. These are: formal, specific, and general (common) *topoi*. The latter he described as 'general points of reference whose realisation allows the orator to speak in a credible manner in every specific case and without any greater difficulty'.[4] Credibility was attained through reference to experience common to all humans, in combination with psychological knowledge as reflected in the *topoi*. The whole concept was thus based on the notion of the *topos*, well-established in rhetorical tradition. As a consequence of the lack of an explicit definition, in later times the semantic range of the term *topica* (Eng. topics) was extended so as to include metaphorical descriptions. Thus in Marcus Tullius Cicero's *Topica* we have *sedes argumentorum* (Latin for 'seat of arguments' or the location of correct arguments). Other authors who developed the theory of the *topos* included Anicius Manlius Severinus Boethius, whose writings significantly influenced the perception of topic theory in the Middle Ages.[5] Later tradition ex-

[3] Cf. K. Leśniak, 'Wstęp', in: tr. K. Leśniak, *Arystoteles, Hermeneutyka. Topiki. O dowodach sofistycznych* (2013), 32–34.

[4] H. Podbielski, 'Wstęp. Teoria wymowy przed Arystotelesem', in: tr. H. Podbielski, *Arystoteles, Retoryka. Retoryka dla Aleksandra. Poetyka* (2014), 37.

[5] The logicians of the High Middle Ages, such as Abelard, Peter of Spain, Albertus Magnus, William Sherwood, and Lambert of Auxerre, interpreted the teaching about *loci* in the spirit of Boethius rather than Cicero or Aristotle, that is – as a method of guaranteeing the validity of an (especially hypothetical) argument, and not – of its discovering.' M. Ryszka-Kurczab, 'Historia i przemiany topoi jako bodziec do renesansowej reformy dialektyki', *Terminus*, 2 (2014), 144–145, 147; Cf. also P. Milcarek, 'Tam, gdzie rosną argumenty. Topiki w średniowiecznym programie edukacji szkolnej', in *Toposy (w) filozofii. Filozofia i jej miejsce w doświadczeniu kulturowym* (2018), 259.

ploited terms such as hoard, source, model, arsenal, and matrix. Apart from common *loci*, the Middle Ages also distinguished the so-called *idia topica* or special places, which provided the basis for ordering sets grouped by *loci* related to either theology or law.[6]

Renaissance humanists and Aristotelians not only opposed scholastic dialectics, but also contributed to a return to the Stagirite's original source reading of the notion of topics, while at the same time developing its applications.[7] The transformation of the concept of *topoi*, which allowed scholars to transplant this term from rhetoric to culture studies, was made possible by Aristotle's notion of general *topoi*. From this perspective, topics as a discipline of thinking could become a point of reference for various exemplifications in the field of art, since, apart from its heuristic function, it also facilitates the search for appropriate themes.[8] *Topoi* understood as *loci communes* or structural principles provided the foundation for the later use of topics in analyses of music works.

Topics in Literary Studies

The modern (that is, twentieth- and twenty-first century) concept of topics, introduced by the German philologist Ernst Robert Curtius, in the context of literary studies refers first and foremost to the theory of *topoi*. The term was popularised by Curtius' book *Europäische Literatur und lateinisches Mittelalter* (1948). The author thus justifies the use of the term 'topics' and 'topos' in the fourth part of his treatise, in a chapter dedicated to the systems of ancient rhetoric:

> Now, there is a whole series of such arguments, which can be used on the most diverse occasions. They are intellectual themes, suitable for development and modification at the orator's pleasure. In Greek they are called *κοινοί τόποι*; in Latin, *loci communes*; in earlier German, *Gemeinorter*. Lessing and Kant still use the word. About 1770, *Gemeinplatz* was formed after the English 'commonplace.' We cannot use the word, since it has lost its original application. We shall therefore retain the Greek τόπος. […] In Antiquity collections

[6] Cf. Leśniak, 'Wstęp', 34–35, 38.
[7] Cf. Ryszka-Kurczab, 'Historia i przemiany topoi…', 148–149.
[8] Cf. Podbielski, 'Wstęp. Teoria wymowy…', 37–38.

> of such *topoi* were made. The science of *topoi* – called 'topics' – was set forth in separate treatises.[9]

Curtius thus returns to the Greek term. In the next paragraph he describes the later, common meaning of the term *topoi*, which in the late Antiquity began to function as clichés applied in all literary forms. Topics is the title and subject of part V of his book, but related themes recur throughout the publication. The author of *Europäische Literatur…* compares the function of topics to that of a granary or reference stock in which one can find thoughts characterised by the highest degree of generality and use them to make a speech or assemble a text. He justifies his adherence to the ancient concept of 'topics' by the fact that '[it] has stood the test for us as starting-point and heuristic principle.'[10] In another section of his treatise, Curtius relates rhetoric to music, and to the musical equivalent of topics in the form of *ars inveniendi* ('art of invention'). In this context, he refers to the *Inventions* of Johann Sebastian Bach, but he does not develop this theme.[11] Apparently, however, the German philologist identifies topics (in, among others, the works of Bach) with melodic and rhythmic motifs conceived as individual musical thoughts, suitable for use and transformation in many different musical contexts.

In her article 'Topos i niektóre miejsca wspólne badań literackich' ['The *Topos* and Some *Loci Communes* of Literary Studies'], Janina Abramowska describes topics as a collection of *topoi* (and in particular as their internally organised sets), while in poetry topics manifests itself, in her view, by rhetorical treatment. By the process of motif topicalisation, this literary scholar from Poznań understands the stabilisation of one selected meaning with simultaneous omission of others, which only occur as variants or as potential senses. She opposes Jarosław Marek Rymkiewicz's proposal that the term be applied exclusively to the study of *topoi*, since such ambiguity is present in

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9 E.R. Curtius, *European literature and the Latin Middle Ages*, tr. W.R. Trask (1963), 70, https://archive.org/details/europeanliteratuoocurt/page/70/mode/2up, accessed 17 Apr. 2021.

10 Curtius, *European literature*, 82; cf. also J. Eichstaedt, 'Od toposu poetyckiego do toposu kultury', in *Toposy (w) filozofii…*, 39–40.

11 Curtius, *European literature*, 78.

names of many other disciplines too, for instance in the word 'history'.[12] Abramowska concludes that discussion of topics is part of the practice of interpretation, since the application of individual *topoi* by the author is to a certain degree an automatic process:

> For this reason, 'topical' judgments ought to be approached with particular caution while defining the overall sense of the work, and even more so while attempting to reconstruct the author's set of convictions. At the same time, though, we should examine the placement and frequency of the individual *topoi*, since some of them are key ones which reveal the essence or even the principle of the given writer's worldview.[13]

The case is similar with music, where presenting the dominant topics allows researchers to reveal the composer's key categories and views. Abramowska thus emphasises the need to apply a comparatist paradigm, not only while discussing art, but also with reference to philosophy, religion, and the history of ideas. In the field of culture studies, this translates into the claim that, since every community lives within a time-space that determines it, topics may prove to be the most readily describable aspects of such communities. They make up a universal repertoire of motifs in non-European cultures as well.[14]

Another author, Jacek Jadacki, defines the notion of topics as the sum total of all the *topoi* which 'for a given group of people' constitute 'the model for an artefact'.[15] These various communities may be classified according to various criteria as temporal (i.e. living in one selected period), ethnic (belonging to one nationality), territorial (living in one particular territory), economic (characterised by a similar

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[12] Abramowska also comments that 'The way we talk about topics is determined to some extent by how we talk about literature. […] This system is literary in character, and eventually comes down to broadly conceived interpretable conventions. It consists of a number of subsystems, such as genre models, plot and composition schemes, styles and methods of poem construction, themes and motifs, as well as topics itself. This recurrent sphere is thus very wide, and, most importantly, varied.' Cf. J. Abramowska, 'Topos i niektóre miejsca wspólne badań literackich', *Pamiętnik literacki*, 73 (1982), 11–12.

[13] Abramowska, 'Topos i niektóre miejsca…', 21.

[14] Abramowska, 'Topos i niektóre miejsca…', 22–23.

[15] Cf. J. Jadacki, 'Topos – archetyp – mit: analiza semantyczna', in *Topos narodowy w muzyce polskiej pierwszej połowy XIX wieku*, International Art and Research Conference (2006), 78–79.

material status), professional (sharing the same occupation), and mixed (representing more than one model). Topical models can be well-established and recurrent within a given community (actual *topoi*) or postulated (normative *topoi*). In Jadacki's opinion, topics plays a major role in defining the identity of societies and their individual members. It may emerge as a result of migrations or be imposed (for instance as a consequence of cultural wars or military aggression).[16]

Topic Theory in Musicology

For the purposes of this paper I will discuss, first and foremost, the various approaches to topic theory in writings on music and relate them to selected music works. There have been many descriptive definitions of what may constitute a *topos* in music. In a paper of 2015, Erkki Huovinen and Anna-Kaisa Kaila define a musical *topos* as a

> […] set of musical entities, as delimited and coherently furnished with meaning by consistent trends of shared extramusical associations in a significant majority of a given listener population.[17]

It is not my objective, however, to present selected concepts of topics in music and examples of their implementation in the output of various composers (this subject had already been taken up many times earlier[18]). Instead, I focus on the ways topics is understood in contemporary musicology. Importantly, in English-language literature the terms *topos*

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16 Jadacki, 'Topos – archetyp – mit…', 80.

17 E. Huovinen, A.-K. Kaila, 'The Semantics of Musical Topoi: An Empirical Approach', *Music Perception: An Interdisciplinary Journal*, 2 (2015), 220.

18 Cf. M. Sołtysik, 'Musical topoi. The chosen perspectives of topos in music', *Edukacja Muzyczna*, 14 (2019), 215–228; W.E. Caplin, 'On the Relation of Musical Topoi to Formal Function', *Eighteenth-Century Music* 1 (2005), 113–124; J. Liddle, 'The Sublime as a Topos in Nineteenth-Century Piano Music', *Israel Studies in Musicology Online*, 14 (2017/2018), 37–64; B. Almen, 'Narrative and Topic', *Indiana Theory Review*, 25 (2004), 1–38; B. Almen, 'Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis', *Journal of Music Theory*, 1 (2003), 1–39; L. Szeker-Madden, 'Topos, Text, and the Parody Problem in Bach's *Mass in B minor*, BWV 232', *Canadian University Music Review / Revue de musique des universites canadiennes*, 15 (1995), 108–125; R.S. Edgecombe, 'Topoi and melodic morphology in the operas of Donizetti', *The Musical Times*, 1926 (2014), 67–80; J. Hunkemoller, 'Topoi in der Musik Béla Bartóks', *Studia Musicologica*, 3 (2013),

and topic (or *topoi* and topics in plural) are considered identical with each other. Elaine R. Sisman discusses this subject in her study of Wolfgang Amadeus Mozart's *'Jupiter' Symphony*. Let me quote her comment on the key areas of meaning covered by these notions:

> The question of what can be comprehended by what kind of listener raises a more specific correlation between rhetoric and music, and brings us back to the idea of topics. […] But what aspect of rhetoric subsumes topics? Is a topic, or topos, part of rhetorical invention (*inventio*), which seeks commonplaces (*loci topici*) as subject matter, or part of arrangement (*dispositio*), which orders the arguments into a coherent whole? Or is it part of style (*elocutio*), which chooses appropriate figurative language to clothe the subject, or part of performance or delivery (*pronuntiatio*), in which gesture and tone convey meaning and carry persuasive power? In fact, the array of topics of the later eighteenth century participates in all of these areas.[19]

The US music historian not only points to the interchangeability of the terms 'topic' and 'topos', but also emphasises the anchoring of musical *topoi* in the ancient rhetorical tradition. Despite the lack of differentiation in her book, in my paper I have retained the distinction between the English words 'topic' and 'topic theory' (rather than 'theory of the *topos*') on the one hand and the idea of the *topos* on the other, since these two terms have different semantic range.

In the 'Introduction' to another major publication on this subject, *The Oxford Handbook of Topic Theory*, its editor, the music theorist Danuta Mirka, discusses the relations between styles and genres, music and affects, topics and pictorialism, topics and (musical) rhetoric, as well as affects and topics within their semiotic range and status. She considers that last type of relation as the leading one in musical topic theory, whose emergence in the 1980s coincided with the rapid growth of semiotics.[20] As this research method was becoming progres-

289–299; J. Walczak, *Kiedy literatura staje się muzyką. Puszkinowska klasyka w kompozycjach Piotra Czajkowskiego* (2015), 101–109.

19 E.R. Sisman, *Mozart: The 'Jupiter' Symphony No. 41 in C major, K. 551* (1993), 69; cf. also page 46 in the same source. I am grateful to Mr Kamil Watkowski of the Institute of Musicology, University of Warsaw for attracting my attention to this book.

20 Cf. F. Koksal, 'A Topical Approach to Contemporary European Art Music', *in Proceedings of the International Conference on Music Semiotics: In memory of Raymond Monelle* (2013), 268.

sively more common, topics (understood as sources of expression and meaning) were incorporated into semiotics. Studies on musical topics have therefore applied the terminology of modern semiotics, previously developed by such scholars as Ferdinand de Saussure, Charles Sanders Peirce, Umberto Eco, and Roman Jakobson.[21]

Topic theory entered musicological discourse thanks to US musicologist Leonard Ratner, who in his *Classic Music: Expression, Form, and Style* (1980) defined topics as 'subjects for musical discourse' and divided them into styles and types. Turkish, hunt and military music are examples of styles, whereas marches, dances, etc., are types. Ratner furthermore presents the distribution of individual types in various compositions and the ways in which they are combined with styles, which turns them into topics. Topics are a treasury of knowledge about styles, a 'thesaurus of characteristic figures', a source of meanings and/or ways of communication. They are claimed to be shared by both music performers and recipients.[22]

In our times, therefore, topic theory has become a way to access meaning and expression in many intersubjectively verifiable ways. Mirka believes it is this approach to topics that has decided about their extraordinary attractiveness. Topics have become part of the shared discourse of music theorists and musicologists.[23] The notion has been applied to a wide variety of music repertoire:

> Topic theory was developed from Ratner's seminal insight by Wye Allanbrook, Kofi Agawu, Robert Hatten, Raymond Monelle, and others, who explored its epistemological implications and furnished

[21] D. Mirka, 'Introduction', in *The Oxford Handbook of Topic Theory* (2014), 21, 24. Cf. also O.H. Salgar, 'Musical Semiotics as a Tool for the Social Study of Music', tr. B.M. Romero, *Ethnomusicology Translations*, 2 (2016), 1–33; N. McKay, 'On topics today', *Zeitschrift der Gesellschaft für Musiktheorie*, 1 (2007), 4–5.

[22] E. Huovinen, A.-K. Kaila, 'The Semantics of Musical Topoi…', 219.

[23] Cf. R.L. Martin, 'Musical "Topics" and Expression in Music', *The Journal of Aesthetics and Art Criticism*, 53 (1995/4), 417–424; Th. Johnson, 'Tonality as Topic: Opening A World of Analysis for Early Twentieth-Century Modernist Music', *A Journal of the Society for Music Theory*, 4 (2017), 1–26; M. Plesch, 'Thematic Dossier Decentring Topic Theory: Musical Topics and Rhetorics of Identity in Latin American Art Music', *Revista Portuguesa de Musicologia/Portuguese Journal of Musicology*, 1 (2017), 27–31; M. Lowe, 'Teaching Topics with Haydn (alongside that Other Guy)', *HAYDN: Online Journal of the Haydn Society of North America*, 2 (2016), 1–15; M. Holdsworth, *Sounds of Love and Death. Sonic Retellings of Shakespeare's Romeo and Juliet* (2017), 7–8, 43.

> tools for analysis, but in the process the concept of topics has lost its sharp profile.[24]

Ratner's approach became the point of departure for later researchers writing about music, though his continuators in many cases significantly diverged from the direction he set for them. Kofi Agawu interpreted topics as musical signs which determine 'the union of a signifier and a verbally mediated signified.'[25] Raymond Monelle considered topics as 'a kind of musical term or word', but most of all as 'essentially a symbol, its iconic or indexical features governed by convention and thus by rule.'[26] The same author thus characterised that category in *The Musical Topic: Hunt, Military and Pastoral* (2006):

> The topic is a musical convention whereby a certain stylistic habit refers to an aspect of the social and cultural world, independently of the actual context, and through that aspect to changing historical facts and finally to universals of human behavior and feeling. The topic is most fully at work when it forms a pointer to the semantic of an instrumental piece without words or title.[27]

In his text *Reading Mozart's Music: Text and Topic, Syntax and Sense* Harold Powers refers to topics as 'terminological tags', whereas Stephen Rumph in *Mozart and Enlightenment Semiotics* defines them as 'lexical items'.[28] Michael Klein claims in the book *Intertextuality in Western Art Music* that 'topics invite connections among musical texts'. 'Any explicit or noncorrelative topics a composer utilizes may thus open the door for listeners to draw associations to otherwise unrelated musical works.'[29]

US musicologist Robert S. Hatten defines topics (in *Musical Meaning in Beethoven* and *Interpreting Musical Gestures, Topics and Tropes*)

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[24] Mirka, 'Introduction', in *The Oxford Handbook…*, 1–2.

[25] Mirka, *The Oxford Handbook…*, 52.

[26] Mirka, *The Oxford Handbook…*, 52; cf. K. Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (2009); K. Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (1991), 17.

[27] R. Monelle, *The Musical Topic: Hunt, Military and Pastoral* (2006), 165–166.

[28] Cf. Mirka, 'Introduction', in *The Oxford Handbook…*, 52. Cf. also J. Hepokoski, 'Program music', in *Aesthetics of Music: Musicological Perspectives* (2014), 68–71; W.E. O'Hara, 'The Art of Recomposition: Creativity, Aesthetics, and Music Theory', PhD dissertation (2017), 292.

[29] Cf. J.L. Salamone, 'Misbehaving Minuets: A Preliminary Theory of Humor and Dance Form in Haydn's Opp. 76 and 77', PhD dissertation (2017), 82.

as elementary categories extracted from individual composers' works. On the basis of these categories, he distinguishes three styles rooted in classical poetics: high (proper to transcendent, heroic, tragic, and triumphant elements), middle (labelled *galant* and also associated with pastoral music), and low (expressed through comic and rustic or popular elements).[30] He also introduces another understanding of the term 'topics' as '[…] patches of music that trigger clear associations with styles, genre, and expressive meanings'.[31]

Polish literature of the subject likewise makes an attempt to adapt the concept of topics for the needs of music theory. In the paper 'Topos w muzyce – topos narodowy. Miejsca wspólne, przestrzenie i idee' ['The Topos in Music – The National Topos. Loci Communes, Spaces, and Ideas'], Katarzyna Szymańska-Stułka defines topics not just as a collection of *topoi*, but as the science of, and knowledge about them, which can constitute

> a comprehensive repertoire or a set distinguished on the basis of a variety of criteria such as association with a rhetorical genre (praise, reprimand) or with a group of literary genres (erotic, funerary, revolutionary topics), its use in a specific location within the text (final and introductory topics), a shared representational basis (for instance, garden-related topics: the garden of the face, of the soul), a common source (ancient, biblical topics, etc.), or their coexistence in the works of one and the same composer.[32]

Particularly suitable for music studies, claims Szymańska-Stułka, is an interpretation of topics as a space in which the various forms and

[30] Cf. M. Tomaszewski, 'Odczytywanie dzieła muzycznego. Od kategorii elementarnych do fundamentalnych i transcendentnych', *Teoria Muzyki*, 1 (2012), 9; R.S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (2004); R.S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (2004).

[31] R.S. Hatten, *Interpreting Musical Gestures…*, 233–234. Cf. also L. Polony, 'Muzyka jako projekcja świata. Symbol w polu pojęć pokrewnych w myśleniu muzykologicznym', *Estetyka i Krytyka*, 1 (2011), 147. A similar interpretation of topics can be found in Paulo de Tarso Salles: 'Topics are style types that possess strong correlations or associations with expressive meaning: thus, they are natural candidates for tropological treatment'; cf. P. de Tarso Salles, 'Villa-Lobos and Nationality Representation by Means of Pictorialism: Some Thoughts on Amazonas', in *Proceedings of the International Conference…*, 344.

[32] K. Szymańska-Stułka, 'Topos w muzyce – topos narodowy. Miejsca wspólne, przestrzenie i idee', in *Topos narodowy…*, 88.

means of artistic expression have been collected. In music, therefore, topics is the composer's tool and equipment. From the perspective of the post-Romantic notion of originality or the twentieth-century imperative of novelty, the impact of topics may be viewed as a limitation, which may discourage some composers from taking up themes long established in history and culture. On the other hand, one should point out such advantages of topics as the dominance of the impressive function and the role of the listener, willing to be moved and convinced.[33]

The above-mentioned notion of topics as space corresponds to the ideas presented by Hans Heinrich Eggebrecht in his essay in music philosophy titled *Raum* (*Space*). The German musicologist distinguishes between 'inner musical space' (*der musikalisch innere Raum*) necessary for a music work to manifest itself, and 'topical space' (*der topische Raum*) in which the music is played and heard. According to Eggebrecht, that latter category is external and accidental in relation to inner space, which is immanently contained in the essence of the given music work.[34]

From among Polish researchers, I should also mention Grażyna Bobilewicz-Bryś, who writes about the revival of comparative studies relating music to other disciplines of art, painting and literature in particular. Such comparative analyses, she observes, are complemented with discussions of musical topics, which present music in its symbolic dimension, while musical instruments are viewed as symbols of artistic creation.[35]

Małgorzata Gamrat, interestingly, stresses the fact that the same or similar meanings are identified using different terms, and illustrates

[33] K. Szymańska-Stułka, 'Topos w muzyce…', 88–89, 94–95. Abramowska comments: 'The desire to attract the mass audience, motivate it to specific action, or at least impact its sensitivity, motivates [composers] to take wider advantage of this common ground: established values, well-known symbols, and long-tested stereotypes.' Abramowska, 'Topos i niektóre miejsca…', 21.

[34] Edyta Orman presents this concept as follows: 'Sounds are heard in topical space, be it a concert hall or an open-air venue. Sounds cannot exist without that space, and this is what makes them external. Sounds also exist in space as time that is born, lasts, and passes away. As opposed to sound's topical nature, that temporal one is what makes sounds internal.' E. Orman, 'Kategoria *Stiftung von Zeit* w Eggebrechtowskiej koncepcji muzyki', in *Kultura i sztuka w ujęciu filozoficznym* (2017), 23–24.

[35] G. Bobilewicz-Bryś, 'Aleksander Skriabin w myśli estetycznej i twórczości symbolistów rosyjskich', *Slavia Orientalis*, 1 (1993), 29.

this phenomenon with the example of scholarly attempts to define relations between musical formulas and their culturally conditioned meanings:

> What formalists (Asafiev, Jiranek, Ujfalussy, Karbusicky) call 'intonation', American and British musicologists refer to as 'topics'. Kofi Agawu, on the other hand, writes about *signes topiques* and *signes structurels*, while narratologists who derive their basic assumptions from the writings of Greimas use such terms as 'semes', 'classemes', and 'isotopies'.[36]

Apart from numerous theoretical attempts to define the place of topics in music, some authors also use this category to analyse individual music works. In his discussion of the practical aspects of the study of topics ('The Sense of Music: Raymond Monelle's Legacy'), Mario Baroni pointed out that a given topic must first appear in an appropriately large set of music works, sufficient to analyse the connections between musical structures and their expressive contents:

> In the practice of the study of 'topics', the association between musical structures and their expressive contents is considered scientifically correct only if it is historically documented by a great (or simply a sufficient) number of musical pieces: the scientific results or the study of a given topic can be validated by demonstrating that in a well defined musical style, for a particular musical genre and in a precise local area, an agreement did exist between composers and listeners, according to which the complex set of musical features could be interpreted to mean something (for example the image of the horse) shared by all those concerned.[37]

Below I have summarised some such topical interpretations of individual works, focusing on research by Polish scholars.

Bogumiła Mika describes the topics of Secession style in the music of Gustav Mahler. On the basis of a semiotic analysis of his *Symphony No. 4* (1901), the researcher distinguishes three levels on which the relations between music and 'Secession style' in the visual arts can be

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[36] M. Gamrat, 'Od Kuhlaua do Dusapina, czyli muzyka, narracyjność i znaczenie według Márty Grabócz (Márta Grabócz, *Musique, narrativité, signification, préface de Charles Rosen*)', L'Harmattan, Paris 2009), *Res Facta Nova*, 14 (2013), 274.

[37] M. Baroni, 'The Sense of Music: Raymond Monelle's Legacy', in: *Proceedings of the International Conference…*, 30.

studied. The first of these is the structure of the work, its elements along with the musical topics used by the composer; the second – principal aspects of musical form; the third – its cultural context.[38]

Michał Sławecki discusses the topical character of music culture in the Western Church on the example of Marian Sawa's last composition, *Missa Claromontana* (2005). That character, he claims, has manifested itself over the ages in the tradition of building musical structures on the foundation of Gregorian chant.[39] Taylor Brook studies the topics of ascension in seven chamber music works by Brian Cherney. He emphasises that such analyses greatly enrich our understanding and experience of the music:

> Cherney's music simultaneously balances symbolic topics with a sense of musical syntax that is complete in and of itself, but an understanding of these topics does enrich appreciation for the music.[40]

Leszek Polony illustrates the topics of the mythical past with the examples of Franz Liszt's symphonic poem *Orpheus* (1854), the return of the chorale theme in César Franck's *Prelude, Chorale and Fugue* Op. 21 for piano (1884), and in the introduction to Bedřich Smetana's symphonic poem *Vyšehrad* (from the first part of the cycle *Má Vlast*, 1874–1879). The topics present in these works is connotated by the harp's (or harp-like) *arpeggios*, which represent a modern concept of how ancient instruments may have sounded.[41]

The relations between topics and music are thus complex. What they all have in common is the space in which symbolic sound structures

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38 B. Mika, 'Mahler, Secession Style and his *Symphony No 4*. Musical Topics Read Anew in the Light of Semiotics', in *Proceedings of the International Conference…*, 138.

39 M. Sławecki, 'Topos romano-frankoński na przykładzie *Missa Claromontana* (2005) na chór, organy i kotły Mariana Sawy', *Pro Musica Sacra*, 15 (2017), 194.

40 T. Brook, 'Ascending Music: Meaning and Expression in the Chamber Music of Brian Cherney', *Intersections*, 1 (2017), 96. Another paper worth mentioning in this context presents a mathematical analysis of Alexander Scriabin's *Étude* Op. 65 No. 4; cf. P. Bartlett, 'Triads and Topos Theory' (2007), 1–26, http://www.math.uchicago.edu/~may/VIGRE/VIGRE2007/REUPapers/FINALFULL/Bartlett.pdf, accessed 9 Dec. 2020.

41 Polony points out the development of musical theories of *topoi* in the writings of numerous musicologists working in the field of semiotics, such as the above-mentioned Monelle, Agawu, and Hatten. Cf. L. Polony, *Symbol i muzyka* (2011), 165, 181; L. Polony, *Przestrzeń i muzyka* (2007), 28.

can become associated with a linguistic-semantic code. This allows composers and music theorists constantly and creatively to replicate the *loci communes* codified in the collective memory. Topics in music can thus be analysed by classifying the individual *topoi* and their manifestations in musical figures. Unlike human speech, the language of *artis musica* is not syntactically codified,[42] but characterised mainly by symbols equivocally indicating the direction in which our interpretations of structures presented in a given composition ought to proceed. If such structures are then associated with 'paramusical' elements such as inspirations from the visual arts or literary contents, this allows us to specify and constitute meaning in music thanks to the higher-level senses derived from an informed interpretation of the thus integrated codes. The topics of a music work may be revealed as a result of such a procedure.

Notably, the concept of topics has been appearing more frequently in musical studies published after the year 2000, which suggests that both the term itself and topic theory are likely to keep recurring in writings on music and will probably be successfully applied to the analyses of other composers' output.

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[42] Cf. K. Lipka, *Utopia urzeczywistniona. Metafizyczne podłoże treści dzieła muzycznego* (2009), 199–205 (in the chapter on musical 'semantics').

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Bernardo Pasquini's *Sonate per uno o due Cembali con il basso cifrato*: Simple Entertainment or an Elaborate Charade?

Abstract

The fourteen sonatas for two harpsichords from the collection *Sonate per uno o due Cembali con il basso cifrato* by Bernardo Pasquini (British Library of London, shelf mark: Ms. Add. 31501, I) are unique examples of double *partimento*. Few performers have taken up these works so far; they deserve much more attention. Employing contrapuntal techniques in their execution offers very interesting possibilities. The author describes and presents her own polyphonic interpretations of selected pieces from this collection: *Sonata II* mm. I, II, III; *Sonata V* m. II; *Sonata VII a due* m. I; *Sonata X a 2* m. II; *Sonata XIII a 2* mm. I and II. This material may serve as encouragement for further studies and performance of these works. They are worthy of becoming part of staple concert repertoires.

Keywords

Bernardo Pasquini, *partimento*, basso continuo, harpsichord, fugue

Among the impressive number of *partimenti* left behind by Bernardo Pasquini[1] (1637–1710), those preserved in the collection *Sonate per uno o due Cembali con il basso cifrato*, now kept at the British Library of London (shelf mark Ms. Add. 31501, I2),[2] occupy a special place. Apart from small-scale pieces in *intavolatura* notation (*Tastata*, *Corrente*, and *Aria*), this autograph comprises twenty-eight works entered in the form of figured bass parts. Half of them, labelled *Basso*, *Basso continuo*, or simply untitled, were composed for one harpsichord.[3] The other half, referred to as *Sonate*,[4] are unique duets for keyboard instruments, the only examples of such double *partimenti* known in the history of music to date.

What the *Bassi* and *Sonate* have in common is their cyclic form. They are usually made up of three or four movements (a few have

[1] Bernardo Pasquini, a representative of the Roman school, is thought to have been one of the first (or possibly the first) composer to have written genuine *partimenti*, though he himself did not use this term and named his pieces *basso*, *basso continuo*, or after the genre they belonged to, for instance fugue, versetto, toccata, and sonata. Pasquini's keyboard works, his partimenti (*versetti*), and the treatise *I saggi di Contrappunto* (1695) have been published in our times in: B. Pasquini, *Opere per tastiera*, F. Ceraz, A. Carideo, eds, I–VIII (2000–2002; 2006–2009). A detailed list of Pasquini's output in these genres can be found in: A. Carideo, 'Bernardo Pasquini as a Counterpoint Teacher. A Critical Introduction to *I Saggi di Contrappunto* (1695)', *Philomusica on-line*, 12 (2012), 77–84, https://www.academia.edu/32422252/Bernardo_Pasquini_as_a_Counterpoint_Teacher.pdf, accessed 14 June 2020.

[2] On the manuscript's title page, we find a note possibly entered by Pasquini's nephew, Felice Bernardo Ricordati (1678–1727): *Ad usum Bernardi Felicis Ricordati de Buggiano in Etruria*.

[3] For more on these compositions and on Pasquini's keyboard music, see: J. Solecka, 'Partimenti Bernarda Pasquiniego – studium realizacji wybranych Bassi ze zbioru Sonate per uno u due Cembali con il basso cifrato', *Kwartalnik Młodych Muzykologów UJ*, 43 (2019), 5–40.

[4] The sonatas are originally numbered I to XIV within the collection, but their titles demonstrate a certain degree of variety. The word 'sonata' is missing from the title of the first one (labelled *A' due Cimbali*), whereas *Sonatas VI*, *VII*, *VIII*, *IX* are marked as *a due*, *Sonatas X*, *XI*, *XIII* – as *a 2*. The other titles consist of only the word *Sonata* and the successive Roman numbers.

a greater or smaller number of sections). All the movements within a cycle are in the same key, with some individual exceptions (as when mov. III of *Sonata VII a due* starts in D minor and ends in the key of the entire cycle, F major). The *Bassi* and *Sonate* are not grouped separately in the manuscript. I believe they should be considered as a loose collection rather than a consistent cycle. The dates 1703–1704[5] next to the works in the source may refer to the date of composition or of preparing the copies. In the last decade of his life, Pasquini gave up participation in great courtly and theatrical projects[6] and dedicated himself mainly to teaching. His fame as both an eminent composer and a harpsichordist nonpareil[7] attracted a considerable number of pupils,[8] one of whom was his nephew Felice Bernardo Ricordati.[9] The fact that *Sonate per uno o due Cembali con il basso cifrato* come from that period of Pasquini's life and work may support the thesis that they were mainly conceived as educational material, especially since the didactic function seems to have come to the fore

5 Next to the first *Tastata* in the collection we find the date 6 May 1703, and following the last *Basso* [XIV] – this sentence: 'Actum fuit In Die Sancti Francisci Xsaverij / 1704 3.a Xbris'.

6 In his lifetime Pasquini gained fame first and foremost as a composer of great vocal-instrumental forms: operas, oratorios, and cantatas.

7 'Chi avera ottenuta la sorte di praticare, o studiare sotto la scuola del famosissimo Sig. Bernardo Pasquini in Roma, o chi almeno l'avra inteso o veduto sonare, avra potuto conoscere la piu vera, bella e nobile maniera di sonare e di accompagnare' ('Those whom fate allows to perform or study under the guidance of the most renowned Mr Bernardo Pasquini in Rome, or at least see or hear him play, shall become acquainted with the most genuine, beautiful and noble manner of playing and accompanying'). F. Gasparini, *L'armonico pratico al Cimbalo* (1708).

8 Pasquini's pupils included Georg Muffat, Johann Philipp Krieger, Giovanni Maria Casini, Floriano Arresti, Francesco Gasparini, Tommaso Bernardo Gaffi, and Domenico Zipoli. Some claim that he also taught Francesco Durante, a would-be leading Neapolitan school master, and Domenico Scarlatti.

9 The composer's nephews, Felice Bernardo Ricordati and Giovanni Francesco Ricordati, were also his heirs, who after his death inherited, among others, their uncle's music manuscripts. Felice Bernardo Ricordati studied with Pasquini (cf. footnote 2) and was most likely the one to make entries in the manuscripts preserved at the British Library of London, shelf marks Ms. Add. 31501, I-III. Some hypothesise that F.B. Ricordati may himself have written some of the *versetti* (*102 Versetti in basso continuo per rispondere al coro*) found in those sources; cf. A. Morelli, *La virtu in corte. Bernardo Pasquini (1637–1710)* (2016), 327.

in the later years of *partimento* development as a genre,[10] particularly in Naples.[11] Some researchers thus consider Pasquini's *Sonatas* for two harpsichords as musical exercises for the teacher and pupil to perform together, the former as leader, the latter – as an imitator.[12] Others interpret these works as learned entertainment for advanced and experienced musicians.[13] Tagliavini claims that Pasquini elevated the practice of figured bass realisation to a level much higher than what was needed for didactic purposes.[14] This is the view that I have also embraced on the basis of my own experience of work on the *Sonate* from the cycle under study. Their significance and functions were and can still remain diverse today. The music material is flexible enough both to provide the pleasure of music-making and be used as an effective teaching aid for figured bass realisation on the elementary level. It can also give much satisfaction to patient students of polyphonic complexities and masterful music construction. The *Sonate*, thought out by the composer down to minutest detail, can serve all these functions.

Pasquini's *Sonate* demonstrate some similarities to Arcangelo Corelli's violin sonatas. The music of these two composers, active at the same place and time, and even performing music together, does have certain features in common, but they developed their own individual,

[10] For more on the *partimento* genre, cf. J. Solecka, 'Partimento – praktyka czy sztuka', *Kwartalnik Młodych Muzykologów UJ*, 41 (2019), 23–42.

[11] The Neapolitan system of musicians' education, which achieved fame throughout Europe, was based on the so-called 'conservatories'. The word *conservatorio* referred to centres for the care of children who had no families of their own. Apart from taking care of the orphans, the *conservatori* aimed to teach the children specific crafts or professions so that they could take up work once they reached an appropriate age. Various professions were taught at first, but with time music began to dominate in this system of education. Neapolitan conservatories began their activity in the sixteenth century. Four of them still existed in the eighteenth: Santa Maria di Loreto (est. 1537), Sant'Onofrio a Porta Capuana (est. 1578), Santa Maria della Pieta dei Turchini (est. 1583), and Poveri di Gesu Cristo (est. 1589). These conservatories taught to sing, play instruments, and compose music.

[12] This view is expressed in: E. Bellotti, B. Porter, 'Pasquini e l'improvisatione: un approccio pedagogico', in *Atti Convegno Internazionale. Pasquini Symposium – Smarano, 27–30 maggio 2010* (2012), 195–210.

[13] G. Sanguinetti presents this point of view in *The Art of Partimento* (2012), 14–15, 59.

[14] L.F. Tagliavini, 'Bernardo Pasquini all'apogeo della prassi del basso continuo', in *Cristina di Svezia e la musica. Atti del Convegno Internazionale (Roma, 5–6 dicembre 1996)* (1996), 161–167.

separate styles and aesthetic stances. Corelli's melodies are determined by the instrumental (violin) idiom, similarly as in Pasquini's *partimenti*. However, in the latter case, convenience of execution on the keyboard or, for that matter, on any other instruments, does not seem to have been the composer's priority in shaping the melodic contour. These melodies frequently exhibit a primarily contrapuntal, slightly abstract, and for this reason – universal quality. Pasquini rarely makes use of the binary form. When he does, as in some *Sonate* (and in his numerous intabulated works), it is reserved mainly for dances (names of dances do sporadically occur in the *Sonate* and *Bassi* from the collection under study[15]). This is the formal design that we find in mov. III of *[Sonata I] A' due Cimbali*, movs III and IV of *Sonata IV*,[16] mov. IV of *Sonata VIII a due*, mov. II of *Sonata IX a due*, mov. III of *Sonata X a 2*, mov. II of *Sonata XII*, as well as movs II and III of *Sonata XIV*. However, the form of the instrumental miniatures that make up Pasquini's sonata cycles in most cases does not comprise the distinct central caesura characteristic of binary structures, which suspends the course of musical narration on the dominant or relative chord. Pasquini frequently employs a different form-building rhetorical device, namely, the subordination of the work's structure to the idea of intensifying musical narration through the densification of ever shorter phrases. This adds dynamism to the dialogue of the two instruments and leads to the culmination, which comes in the final cadence. Such a construction creates the effect of a textural *crescendo* and does not favour repetition, either of individual segments within the given miniature or *da capo* of the entire form (naturally, with the exception of those few repetitions that are marked by the composer in the score). In some miniatures we find the germs of reprise form, even in fugued passages. Nevertheless, mechanical repetition of note groupings would be improper in such fragments. For this reason, interpretations in which

[15] *Scherza sopra il Ballo dei Toppi* – mov. III [Basso XI], *Ballo alla Schiavona* – mov. V *Basso [XII]*.

[16] These movements have the same formal design and harmonic progressions, but differ in time signatures and melodic material. They may be viewed as the opening sections for a cycle of variations (*partite*). In a bold interpretation one might add more *partite* in the finale of this *Sonata*, as suggested by Pasquini himself in a note found at the end of his *Partite del Saltarello:* 'Se ne possono fare moltissime altre ma chi vuole imparare studi' ('Many more of them can be created; however, he who wishes to learn, let him study').

entire movements of Pasquini's sonatas get repeated (*da capo*), possibly as a way of compensating for their small dimensions, demonstrating the performers' inventiveness, or emphasising the sound qualities of their instruments – seem to be ill-considered and, in my view, at odds with the formal principles of these works.

Tempo indications (*Sonata III*, mov. II – *Adagio*; *Sonata VII a due*, mov. III – *Adagio. Presto*; *Sonata VIII a due*, mov. III – *Grave*) are rare in the *Sonate*. Surprisingly, despite the use of notation as ambiguous as figured bass, the composer did not resign in this collection from notating ornamentation, which he marks with only one symbol: *t*. Its precise interpretation has been the subject of studies by both scholars and performers. In general, however, Pasquini's care to notate an aspect of performance as sophisticated as ornaments should make us reconsider the function of these works. If they had really been conceived as mere exercises in counterpoint and composition, would such clues for interpretation be needed at all?

From the set of fourteen *Sonate* for two harpsichords, for the needs of this paper I have selected those which, in my subjective opinion, present the most interesting picture of Pasquini's mastery of the *partimento* genre and are most inspiring for performers aiming at a creative realisation of this music in contrapuntal style:[17] *Sonata II*, movs I, II, and III; *Sonata V*, mov. II; *Sonata VII a due*, mov. I; *Sonata X a 2*, mov. II; *Sonata XIII a 2*, movs I and II. The collection of *Sonate per uno o due Cembali con il basso cifrato* was published in 2006 as part of Edoardo Bellotti's larger editing project dedicated to Pasquini's keyboard music.[18] It is this edition that has served as the basis for the analyses contained in my paper.

In the descriptions below I use such terms as 'instrument I' and 'instrument II' without defining what specific keyboard instruments are to play these parts.[19] It is my assumption that the counterpoints

[17] *Sonate IV*, *IX a due*, and *XII* in my interpretation are the subject of my DMA dissertation entitled 'Partimento – duet wykonawcy z kompozytorem, od szkicu do improwizacji i kompozycji. Realizacja wybranych *Partimenti* Bernardo Pasquiniego', supervised by Professor Dariusz Bąkowski-Kois, DMA, Habil., and presented at the Instrumental Department of Cracow's Academy of Music in 2017.

[18] Bernardo Pasquini, *Opere per Tastiera*, 6 (2006).

[19] The compositions discussed here may hypothetically be performed on other instruments typically executing the basso / harmonic base as well, not only on keyboard ones. Harps or lutes could possibly be considered. The composer does not

needed to create a complete four-part polyphonic texture need to be 'discovered' rather than 'created', since they are inherent in Pasquini's music and are profoundly conditioned by the necessary textural and harmonic logic of the given work. This does not mean, however, that I treat the counterpoints I have found as the only possible ones or as models for correct interpretation. Let other performers demonstrate their melodic invention by developing other variants of these musical charades.

Sonata II

The tripartite *Sonata II* in C major may serve as one of the most interesting examples of Pasquini's cyclic *partimento* as far as the mastery of polyphonic voice leading, texture construction and integrity of the sonata cycle are concerned.

Movement I

This 17-measure section in C time only contains two bass parts in the original musical text (example 1).

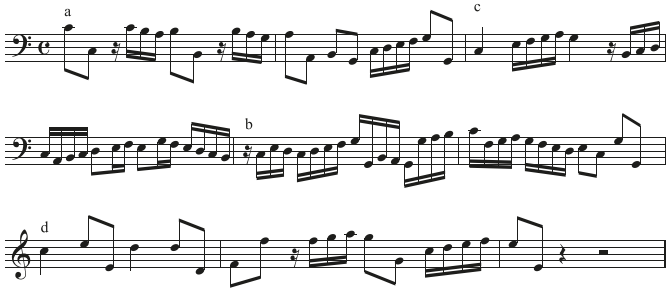


refer to this subject at any point, so the issue needs to be put to the test of actual performance, taking into account the actual technical and textural possibilities of the given type of instrument.



Ex. 1. Bernardo Pasquini, *Sonata II*, mov. I – the source text of the *partimento*.

The contrapuntal material provided by these two melodic lines consists of two two-bar-long musical ideas in mutual counterpoint to each other. Motif *a* serves as the theme, while motif *b* is the counterpoint. In order to obtain a full linear four-part texture in actual performance, we thus need two more counterpoints, marked as *c* and *d* (example 2).



Ex 2. *a* – theme, *b* – original counterpoint, *c* and *d* – 'discovered' counterpoints.

One unique quality of this miniature (see my realisation of this piece in the *Appendix*) is the use of double counterpoint based on the material of the theme and of counterpoint *c*. Counterpoints *b* and *d* cannot be submitted to this procedure since the former must always be placed in the bottom part, and the latter – in the top one. The piece consists of two polyphonic thematic statements, one in the principal key (mm. 1–7), the other in the key of the dominant (mm. 11–15), separated by a modulating episode (mm. 7–11). The whole miniature ends with a three-bar coda. In the first polyphonic statement, the theme enters in both bottom parts and the top part of instrument I. The second theme entry (in the top part, mm. 3–4) is accompanied by counterpoints in both bass parts *c* and *b*. The third entry (in the bass, mm. 5–6) is already accompanied by all the counterpoints introduced before, which results in a full four-part texture.

In the second theme statement, we have a symmetrical sequence of contrapuntal elements; while the bass parts exchange melodic material *a* and *b*, the top parts swap the counterpoints *c* and *d*. The melodic material of the episode and the coda is based on brief motifs derived from the theme and its counterpoints. Its short phrases make it possible to interpret these sections as dialogues of parts and as free imitation.

In my realisation (see the music material in the *Appendix*) the tempo of performance is preferably not too fast so that the melodic leaps and wide ambitus of figurative motifs do not get blurred. The flashy, motion-like timbral effect must not obscure the polyphonic contour of the phrases. The octave leap from the opening is echoed in the final movement of this *Sonata*.

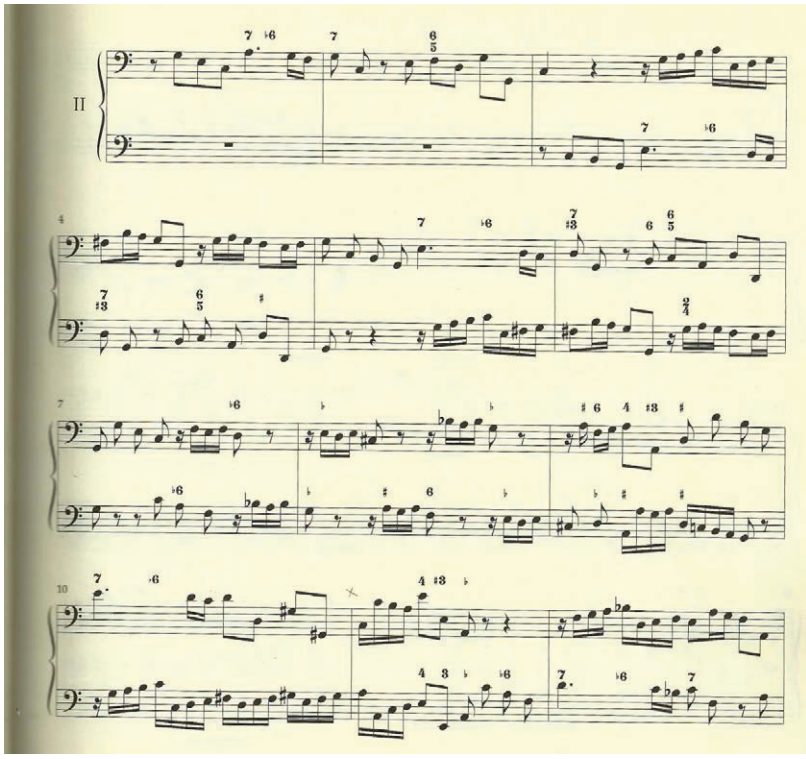
Movement II

It consists of 18 measures in 4/4 time (metre unmarked in the original) and exemplifies a fugue-like polyphonic technique. The two bass parts remain. It is in their melodic material that the composer stated the subject, answer, as well as one counterpoint (*a*; example 3). In my realisation (see the music material in the *Appendix*) these components are retained in the bass parts while the top parts introduce two 'discovered' counterpoints (*b*, *c*; example 3).



Ex. 3. The subject, answer, and counterpoints *a*, *b*, and *c*.

There is no possibility of introducing double counterpoint here. The whole movement consists of two subject statements (the first in mm. 1–7, the second in mm. 10–15), a connecting episode (mm. 7–9), and a coda (mm. 16–18).





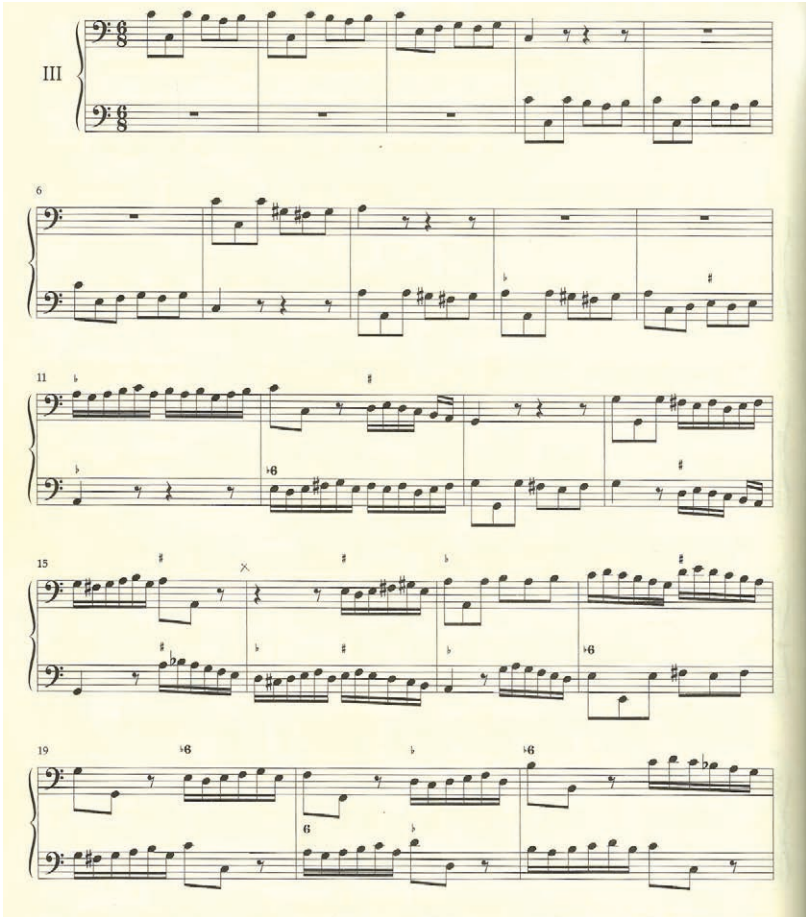
Ex. 4. Bernardo Pasquini, *Sonata II*, mov. II – the source text of the *partimento*.

In my realisation (see the music material in the *Appendix*) I interpret this section as a double fugue whose subject (and thus also the answer) form one organic whole with counterpoint *b*. The two subject statements exhibit an interesting mutual symmetry resulting from the sequence of contrapuntal components, whose structures are to some extent analogous, but harmonically contrasted. The first is rooted in the principal key of C major, while the second, tonally more varied, presents the subject in closely related keys and makes use of modulations. The first of these takes place in mm. 10–11 in a theme that starts in G major but ends in A minor. The subsequent subject entries are in F major (mm. 12–13) and D minor (mm. 14–15). The episode and the coda (in the source text and, consequently, in my realisation) make use of melodic material derived from the theme and the counterpoints. The resulting music sounds good when performed at a slow tempo, so that the linear organisation and the song-like qualities of the phrases dominate over the timbral effects.

Movement III

This 25-measure section in 6/8 time demonstrates, similarly as the previous ones in the same sonata, a strong preference for linear polyphonic textures, but this time without elements of the fugue technique. Pasquini's material (only the bass parts for both instruments) makes it possible to distinguish the motif functioning as the subject and several

figurative phrases which in actual realisation will gracefully take the role of the counterpoint (example 5). In both parts the subject is distinctly stated in the principal key (mm. 1–7), then in the relative key (mm. 8–11). Its subsequent entries are abbreviated and only quote the first two rhythmic groups: in G major (mm. 13–14), A minor (m. 17), and E minor (m. 18). In the last two subject entries, the theme's melodic contour is slightly modified, and the second progression is ascending rather than descending. This section is composed in a manner characteristic of many of Pasquini's *partimenti*. The phrases become progressively shorter, the dialogue of voices grows denser, and the music narration thus intensifies throughout, up to the final cadence.





Ex. 5. Bernardo Pasquini, *Sonata II*, mov. III – the source text of the *partimento*.

The characteristic octave leap in the subject and the dynamically changeable melodies in the counterpoints enhance the lively, even humorous character of this piece, which I have attempted to capture in my realisation (see the music material in the *Appendix*). In my interpretation the added melodic lines of the upper parts are motivically based on material derived from the bass parts. Such a realisation of the *partimento* highlights the colouring of the voice motion while preserving motivic unity, smooth narrative flow, and balance in the treatment of the individual parts and the two instruments. The formal construction designed by Pasquini is reflected in my realisation. The phrases and the instrument dialogue become progressively denser. Played at a lively tempo, this piece will bring to mind associations with dance.

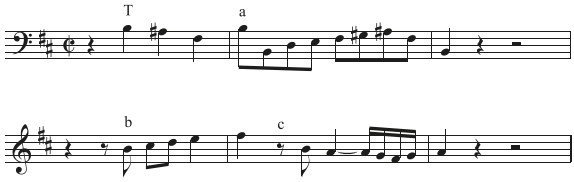
Also of note is the shared motivic pattern in movements I and III, comprising both a broad octave leap and the narrow second progression. Both movements present this idea, which, though with different time signatures and melodic gestures, becomes a distinct common denominator unifying this sonata cycle. One might risk the conclusion that Pasquini was fond of typical motifs, even not very original ones. This need not reflect unfavourably on his composition technique. It would be hard not to notice and appreciate his mastery, which derives so many melodic variants out of such simple themes which, far from identical, always sound fresh and provide a creative impetus for the partimento realisation.

Sonata V, mov. II

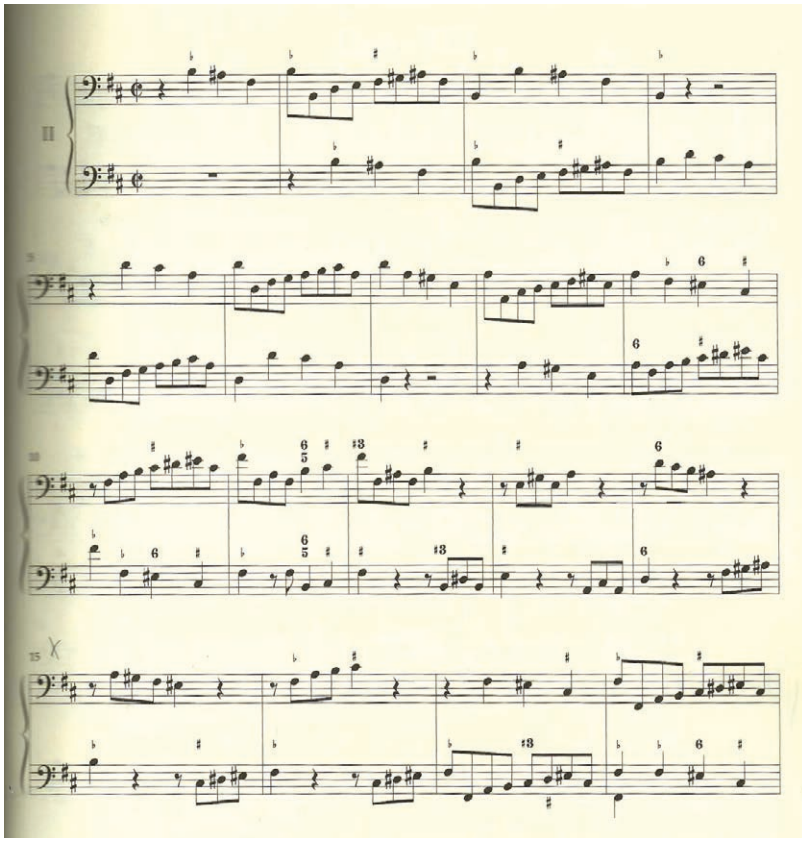
Movement II of *Sonata V*, though not a fugue, represents an extraordinary potential for polyphonic solutions in the imitative technique. It is a 28-measure *partimento* in B minor and cut time, presenting rather

economical melodic material in the two bass parts (example 7). There is a brief theme with a clear contour (instrument I, m. 1 – beg. of 2) and counterpoint *a* (instrument I, m. 2 – beg. of 3; example 6). In the construction of this piece, we can distinguish two theme statements; the first is longer (mm. 1–11), the second – more modest (signalled in the bass line in m. 17, but in actual realisation the theme may enter one measure earlier, in the top part of instrument I, thus starting the second statement in m. 16; see the music material in the *Appendix*). This second statement continues in my realisation until the very end of the piece since the theme is introduced in the top parts in the last bars. Between the two statements we find a connecting episode (mm. 11–16), which provides an opportunity for motivic work based on the theme material. In the first statement the theme is originally presented in triple entries, first in B minor (mm. 1–4), then in D major (mm. 4–7), Subsequently the narration grows denser and theme entries come in pairs: two in A major (mm. 7–9), two in F-sharp minor (mm. 9–11; see the music material in the *Appendix*). Altogether this adds up to ten theme entries, all in the bass parts. With such intense imitations in both bass parts, the top ones in my realisation of this section have been limited to lines in counterpoint. In the second statement, the material of the *partimento* (example 7) only states the theme twice, in both cases in F-sharp minor (mm. 17–19). My realisation (see the music material in the *Appendix*) makes it possible to place three entries in the top parts (mm. 16–17, instrument I; mm. 23–24, instrument I; mm. 26–27, instrument II), which makes a total of five theme entries. Two counterpoints, *b* and *c* (example 6) need to be discovered to construct a full polyphonic setting, and the theme needs to be subjected to thematic development. The polyphonic texture has allowed me to use the theme's inverted head as well as both forms of the same head (*recte* and *inverso*) in diminution. Head diminution was in fact introduced by the composer himself in the second statement of the theme in the bass part (the same motif, inverted, appears at the start of counterpoint *a*, example 6). Counterpoint *a* also fits in well in the top parts. The other counterpoints, added in my realisation (*b* and *c*), unfold exclusively in the top parts. One important quality of the polyphonic structure I have managed to obtain here is the possibility to apply double counterpoint: between the theme and counterpoint *a*, as well as between counterpoints *b* and *c*. The second statement is dominated by the inverted

version of the theme in diminution. Such motifs form a dense imitative network, propelling the narration of the form, which tends towards the finale and the culmination, making it possible for the last entries of the theme to be emphatically highlighted in the top parts (mm. 23–24 and 26–27; see the music material in the *Appendix*).



Ex. 6. The theme and counterpoints: *a*, *b*, and *c*.





Ex. 7. Bernardo Pasquini, *Sonata V*, mov. II – the source text of the *partimento*.

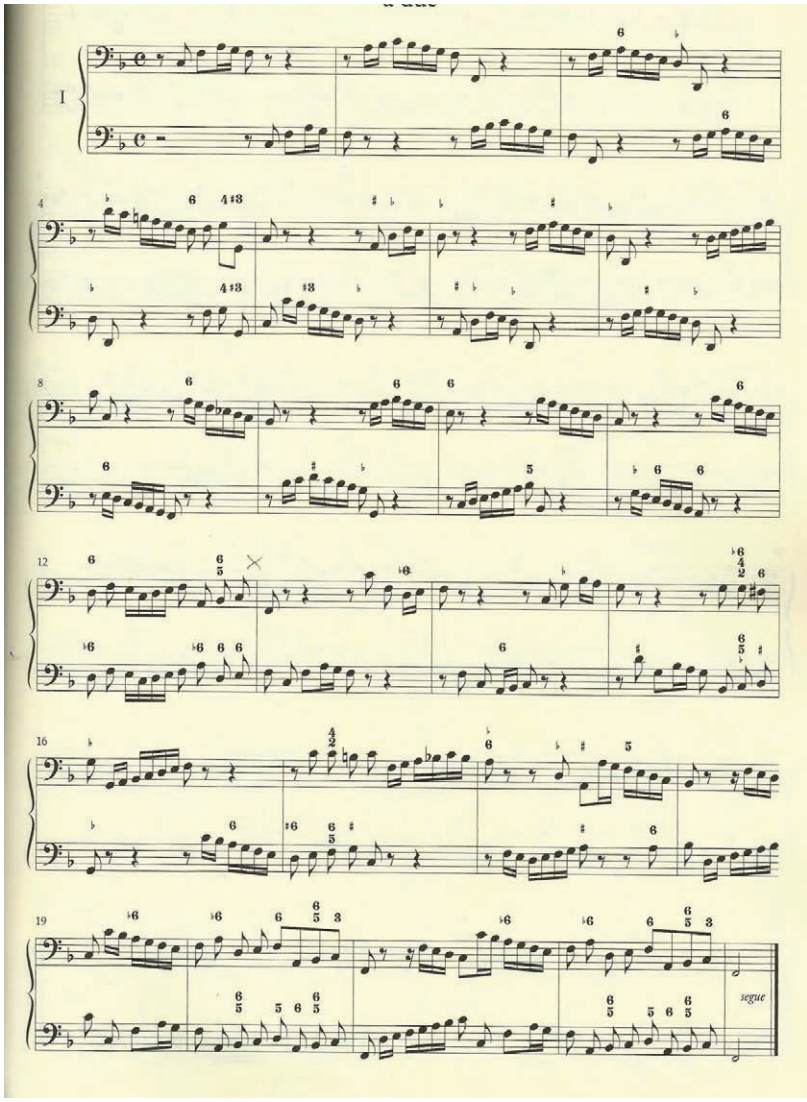
In my realisation, the piece sounds well when played at a rather slow tempo, so that its polyphonic structure and sometimes surprising harmonies are given the time and space peacefully to unfold.[20] The partimento has thus taken on the qualities of an intellectual puzzle, a musical charade devoid of any references to vocal or dance music. The phrases in the individual parts are mostly brief and they interlock like gears in a precise mechanism. Each note has its strictly defined place resulting not so much from affect and rhetoric as from the demands of structural and textural coherence.

***Sonata VII a due*, mov. I**

The twenty-three-measure-long first movement of *Sonata VII a due* in F major, in C time, comprises in its *partimento* form two complete bass parts (example 8), which bring two main motifs. The first of them may be interpreted as the leading one. It is a broken triad with a characteristic rhythm and a transition note filling in the third interval (m. 1; both instruments' parts). The second motif, functioning as a counterpoint, is a diatonic (ascending or descending) progression with a uniform rhythmic pattern (m. 2; both instruments' parts). These motifs are represented in example 8. Their special characteristic is how prone they are

[20] Though some might claim that such a realisation is at odds with the *alla breve* time indication.

to motivic transformations: shifts in the direction of melodic motion, modifications in the sequence of elements, evolution of intervals, etc. The composer applied all these techniques to shape the course of the bass parts. The performer is thus provided with ready-made ideas and suggestions for the realisation of this piece.



Ex. 8. Bernardo Pasquini, *Sonata VII a due*, mov. I – the source text of the *partimento*.

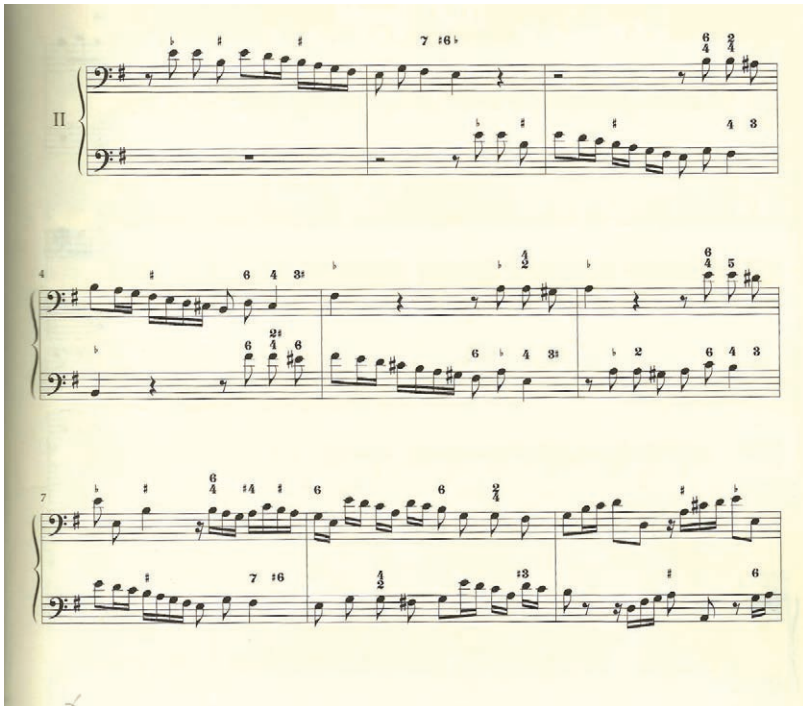
Interactions between the two instruments are very lively from the beginning, the phrases – short and regular. The melodic material as well as the composer's clues with regard to texture and construction favour the use of free imitative technique in the realisation. Melodic ideas and ways of transforming motifs in the upper parts are derived from the bass parts. The motifs provided by the composer are perfect for constructing counterpoint. They encourage the performers to discover their own different variants, obtained through simple motivic transformations. The whole is complemented by a harmonic progression with several momentary modulations to C major (mm. 4–5, 17), D minor (mm. 5–6), and G minor (mm. 15–16). The strong cadence in the principal key (mm. 12–13), along with a quotation from the main motif in the part of instrument II, opens the second segment of this miniature, which may be interpreted as a reprise (example 8).

The type of narration in this piece makes it possible to obtain a light and airy texture with homogeneous melodic flow, humorous expression, and featuring a jaunty dialogue between the two instruments (see the music material in the *Appendix*). One possible drawback of my realisation is the conventional rhythm and the predictability of both segment lengths and melodic progressions. These are qualities, however, which should not offend the ear in such a small form, which constitutes but one movement in a larger cycle.

***Sonata X a 2*, mov. II**

An example of nearly complete melodic material contained in the lines of two bass parts and needed to produce a full four-part polyphonic texture can be found in the *partimento* composed as the second movement of *Sonata X a 2* in E minor (example 9). This 15-measure piece in 4/4 time (unmarked in the source) represents a form of invention, within which we can distinguish a grouping functioning as the theme and several counterpoints. The theme consists of the head (the motif of a springy fourth leap, as in m. 1 – beg. of m. 2, part of instrument I, or, in another variant, that of a second oscillation, in m. 3 – beg. of m. 4, part of instrument I) and its evolution (a diatonic progression down the degrees of the scale). This is represented in example 9. In the first statement of the theme in the bass parts we can distinguish five entries:

two in the principal key of E minor (mm. 1–3), one each in B minor (instrument I, mm. 3–4) and F-sharp minor (instrument II, mm. 4–5), then again in E minor, but presented in such a way that the head is performed by instrument I (m. 6), and the evolution by instrument II (m. 7). This exposition is followed by a connecting episode (mm. 8–10), which leads to a suspension on the dominant chord. In the second statement the theme recurs twice: first, surprisingly, in the relative key in instrument I (mm. 10–11), and then in D major in instrument II (mm. 11–12). The melodic material of the coda (mm. 13–15) contains no references to the theme. What attracts attention here is the sequence of apparent dominants leading to the final cadence. Apart from the melodic material of the theme, the bass parts of the *partimento* comprise three counterpoints (example 9): *a* – diatonic descent within the interval of a third (m. 2, part of instrument I); *b* – a figurative motif based on a broken triad (m. 9, part of instrument II); *c* – a figurative motif woven around a descending second progression (m. 8, part of instrument I).





Ex. 9. Bernardo Pasquini, *Sonata X a 2*, mov. II – the source text of the *partimento*.

For my polyphonic (four-part) realisation I needed one more counterpoint, referred to here as *d*, whose melodic contour diatonically fills in an upward fourth leap (example 10). This counterpoint first appears in my realisation in the top part of instrument I (m. 7) and is needed twice more (in m. 11, instrument II – with rhythmic transformation, and in m. 12, instrument I; see the music material in the *Appendix*).



Ex. 10. Counterpoint *d*.

It is from such melodic material, a substantial majority of which was provided by the composer himself, that the complete polyphonic texture of the realisation has been formed, supplemented only in some places with several free motifs (see the music material in the *Appendix*). I have only been able to place the theme in the top parts once, in mm. 2–3 in instrument I. Two *loci* are notable in the harmonic course of this movement. The first comes in m. 5, where after a theme in F-sharp minor we suddenly have an F major chord based on a third. The second one, already mentioned above, is the entry of the theme in G major after the caesura, on the dominant B major chord in m. 10.

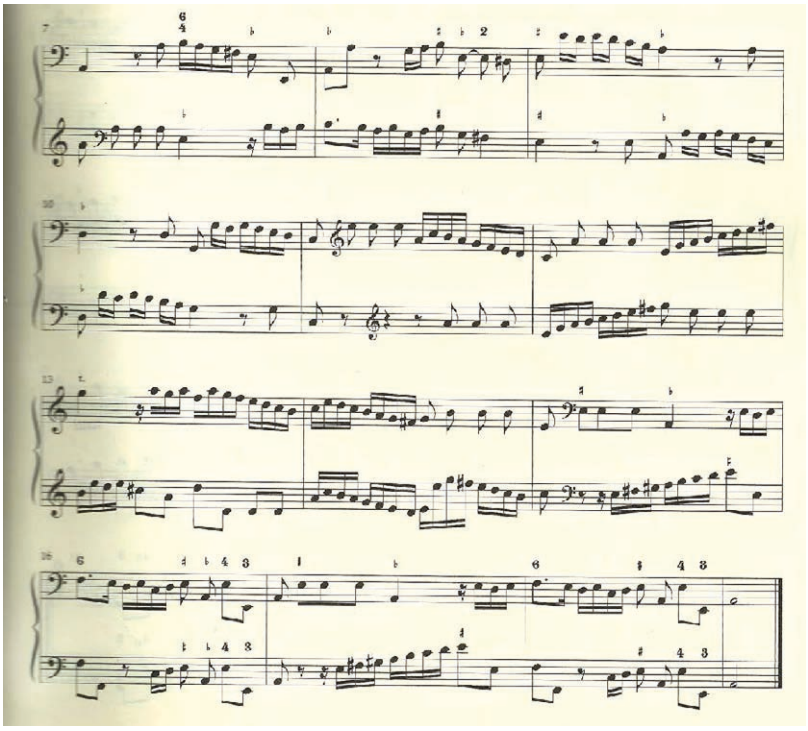
Sonata XIII a 2

The first two movements of *Sonata XIII a 2* in A minor (examples 11 and 13) demonstrate a motivic affinity of a similar kind as in the case of movs I and III of *Sonata II* (examples 1 and 5). The melodic material, however, is presented in a different manner. Unlike in *Sonata II*, both these movements of *Sonata XIII a 2* comprise in the original source elements of the bass and top parts. The part fragments provided by the composer clearly call for linear continuity in actual realisation. Characteristic of both sonatas is the difference in metre (duple vs triple) between movements featuring related motifs. This difference entails a different tempo and character of these pieces. Duple time comes before triple, which reflects the long-established tradition of instrumental cycle writing.

Movement I

Movement I of *Sonata XIII a 2* (in C time) is a precisely composed fugue made up of an exposition (mm. 1–9), an episode (mm. 9–14), and a brief reprise (mm. 15–19). The melodic components provided by the composer (example 11) are the theme (m. 1 – beg. of m. 3, part of instrument I), the answer (m. 3 – beg. of m. 5, part of instrument II), counterpoints *a* (m. 3 – beg. of m. 5, part of instrument I), *b* (m. 7 – beg. of m. 9, part of instrument I), and *c* (m. 15 – beg. of m. 17, part of instrument II). The type of theme may be identified as *andamento*, with a dignified head, a lively evolution, and a perfunctorily designed coda. Apart from its basic form, presented in the exposition, the theme is subjected to evolutionary melodic transformations in the episode.





Ex. 11. Bernardo Pasquini, *Sonata XIII a 2*, mov. I – the source text of the *partimento*.

The first repercussion in the exposition involves the top parts, and the second – the bass ones. In the reprise, the theme is stated exclusively in the bass line of instrument I, and its repetition results from the realisation of the little reprise (example 11). The composer retains balance between parts. Though the top ones present the theme only once each, they are responsible for the four-bar-long two-part fragment in the episode, which contains the theme transformed in an evolutionary manner (m. 11 – beg. of m. 15). For a full polyphonic realisation, I needed to 'discover' two more counterpoints, *d* and *f* (example 12).



Ex. 12. Counterpoints *d* and *f*.

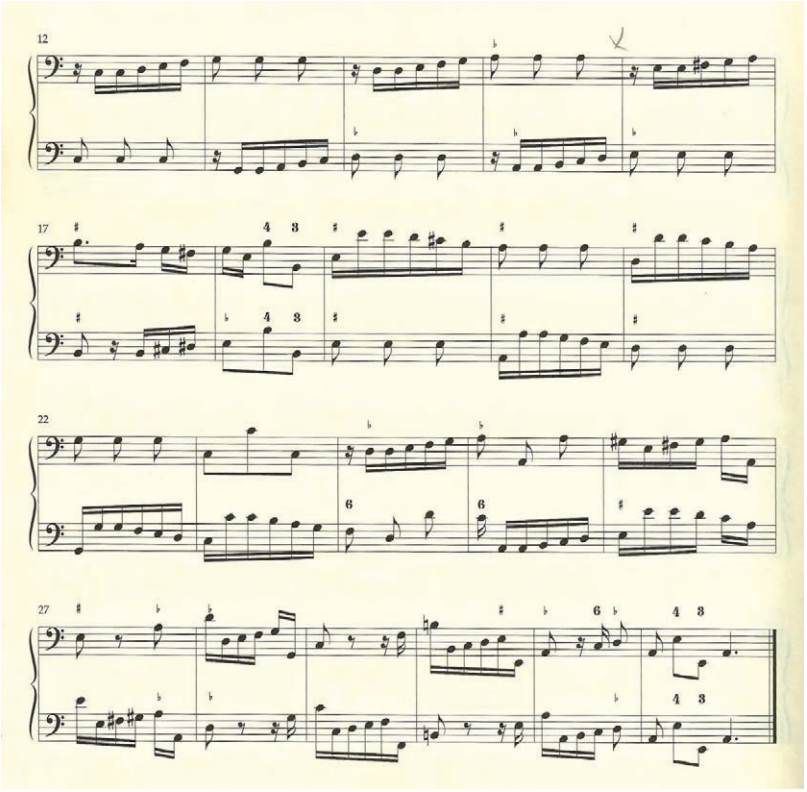
In my realisation (see the music material in the *Appendix*), counterpoints *a*, *d*, and *f* appear in the top parts, *b* and *c* – in the bass. There is no opportunity to introduce double counterpoint.

We might be tempted to go outside the composer's source text and realise this piece with a rather more extensive reprise. Instead of a mechanical repetition of the last measures (the little reprise) one might compose one or even two full repercussions. Such performer interventions in the material of the *partimento*, leading to form extension, need not be considered as a mishandling of the original. Other performers may possibly like to use this opportunity.

Movement II

Movement II of *Sonata XIII a 2* (example 13), thirty-two measures long and in 3/8 time, demonstrates evident melodic affinity to movement I (example 11). It employs imitative technique in the manner of a *fugato*. The material of the *partimento* present fragments of the bottom and top parts alternately down to m. 6, and from m. 7 to the end – only the bass parts. The brief dialogue between parts in the opening of the piece is sufficient to grasp the composer's intention, which is – for the voice-leading to continue in a linear manner. The melodic components we are provided with (example 13) are the theme (mm. 1–2, part of instrument I), the answer (mm. 2–3, part of instrument II), counterpoint *a* in forward (*recte*) motion (m. 3 – beg. of m. 4, part of instrument I) as well as inverted (*inverso*; m. 12 – beg. of m. 13, part of instrument I), and counterpoint *b* (mm. 5–6, part of instrument I). Out of these elements one may construct a nearly complete polyphonic realisation of the piece. The brief theme of the *attacca* kind is a direct quotation from the head of the first-movement theme, but, because of changed metre and type of motion, its expression and manner of gesture are also transformed (see example 11).





Ex. 13. Bernardo Pasquini, *Sonata XIII a 2*, mov. II – the source text of the *partimento*.

This movement is clearly internally divided by a cadence in the key of the dominant (mm. 17–19, see example 13). The harmonic design and the formal division determine the presence of two fugato sections in the realisation (see the music material in the *Appendix*). The first one, slightly longer than the second (mm. 1–17), comprises a subject statement filled with numerous entries and answers, with a brief connecting episode in the middle (mm. 10–11), after which there comes an opportunity to introduce the inverted theme in the top part of instrument I (mm. 13–16; see the music material in the *Appendix*). The second fugato section (from m. 19) returns to the principal key. There are several subject entries and answers, followed by a coda (mm. 27–32). Double counterpoint can be introduced in the realisation (see the music material in the *Appendix*): for the theme and for counterpoint *a*.

Conclusion

My purpose in sharing the experience of a practical realisation of the entire set of Bernardo Pasquini's fourteen *Sonate* for two keyboard instruments has been to demonstrate the polyphonic potential of these works. I hope that this material may serve as an encouragement for other performers to look for other, similar or better interpretations. A simple homophonic realisation of these *Sonate*, even if it is diversified with elements of polyphony, remains in essence a pleasant but trivial kind of entertainment on a rather elementary level, and does not allow the performer to demonstrate the contrapuntal assets of this repertoire. Such a simple realisation may not be called improper or historically unjustified, though, since the *partimento* practice allows for such interpretations. All the same, an attempt to perform the sonatas in contrapuntal style, apart from playing *sopra la parte* with elements of imitation or even fugue, is also a truly fascinating study in polyphony and composition, calling for insights and going beyond mere improvisation. Naturally, collective improvisation in a light style has its undoubtable advantages which should not be ignored. It answers to the need for competition as well as facilitating mutual inspiration. Such collective music-making has its due place both at home, in educational context, and in the concert hall. Its undoubted strong points are spontaneity and the unique character of each performance. In such a realisation the partners are equal and mutually inspire each other.

Contrapuntal realisation, on the other hand, is in principle a form of composition[21] in which one of the performers becomes a co-author of the *Sonate* along with Pasquini and imposes on the other musical partner first his or her vision of the work's construction, and later also probably the performance concept, including solutions with regard to expression, narrative development, etc. The important element of spontaneous interaction between two personalities and their mutual influence is thus lost. What we get in return is cohesive texture, logical form, and a uniform melodic concept. To experienced performers both manners of interpretation may be tempting and satisfying, so the matter is one of conscious choice and acceptance.

[21] In Neapolitan practice, *partimenti* intended for full realisation in score form were called *disposizioni* and could even involve large performing forces.

Regardless of the method of realisation, Pasquini's collection of *Sonate* is a gem of chamber music repertoires and fascinating study material, a worthy challenge to both performers and researchers. Pasquini's *partimenti* may inspire and stimulate an imagination prone to independent creative work. On the other hand, they may also overawe or even discourage some students, since the final effect of our effort remains uncertain. Will the resulting music be worthy of public performance? Or will it prove to be merely a correct exercise devoid of expressive depth and the interplay of affects? Will the study of *partimenti* only come down to research into historical educational practice, or will it add valuable new items to the repertoires of instrumentalists? Regardless of the extent to which the practice of *partimenti* might contribute to the actual professional experience of musicians, what counts most is the artistic effect which may (or, alas, may not) move the hearts of a sensitive audience.

Appendix

Bernardo Pasquini *Sonata II*, mov. I. Figured bass realisation by J. Solecka.





Bernardo Pasquini *Sonata II*, mov. II. Figured bass realisation by J. Solecka.





Bernardo Pasquini *Sonata II*, mov. III. Figured bass realisation by J. Solecka.




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Bernardo Pasquini *Sonata V*, mov. II. Figured bass realisation by J. Solecka.




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Bernardo Pasquini *Sonata VII*, mov. I. Figured bass realisation by J. Solecka.




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Bernardo Pasquini *Sonata X*, mov. II. Figured bass realisation by J. Solecka.




13

Bernardo Pasquini *Sonata XIII*, mov. I. Figured bass realisation by J. Solecka.




13
16

Bernardo Pasquini *Sonata XIII*, mov. II. Figured bass realisation by J. Solecka.




28

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Duels in Sound: Pietro Antonio Locatelli vs Jean-Marie Leclair

Abstract

The tradition of musical duels harkens back to the days of ancient Greece. One of the earliest examples of musical rivalry is the myth of Marsyas and Apollo, which ends tragically for the satyr. Without doubt, the tournaments of the ancients served as an inspiration for later generations of musicians. In each epoch they took a different form, tailored to the current norms and customs. In the sixteenth century the singing contests of the Meistersingers became extremely popular. With the development of instrumental music in the seventeenth century, duels, in which the main subject of the dispute was the superiority of one of the performers in terms of interpretation and mastery of playing a given instrument, were increasingly growing in importance.

The eighteenth century, in which public concert life flourished and demand for virtuoso instrumentalists consequently grew, brought a genuine boom in musical duels. During that era, musical duels were not only confrontations between individual musicians or their patrons, but also important contributions to the exchange of experiences between artists,

the spread of musical novelties and dissemination of the works themselves. Additionally, such 'battles' symbolised a confrontation of musical styles, in particular the Italian and the French one.
Jean-Marie Leclair, known as the French Corelli, is considered by many researchers as the founder of the French violin school. Pietro Antonio Locatelli, an heir to the legacy of Arcangelo Corelli, is justifiably considered as the Paganini of the eighteenth century. Despite shared roots in the Italian violin school, their music differs in both form and expression. At first glance, Locatelli's typically Italian music goes far beyond the previously accepted norms as far as demands placed on the violinists are concerned, whereas Leclair's French music bears the mark of Antonio Vivaldi's models set in the latter's violin concertos. We know that the first confrontation of the violinists took place on 22 December 1728 at Kassel court. Some authors speculate that it was not the only meeting of these two musicians. The surviving accounts suggest that both of them stirred strong emotions among the audiences with their playing.
Despite their enormous importance for the development of violin music, both composers remain underrated. This article briefly outlines the history of musical duels and sheds light on the practice of violin performances in the first half of the eighteenth century. Additionally, I have attempted a comparative analysis of selected violin concerts, namely: Locatelli's *Violin Concerto in G major* Op. 3 No. 9 and *Violin Concerto in A minor* Op. 7 No. 5 by Jean-Marie Leclair. These two come from a similar period in the work of both composers and are close in time of composition to the famous duel.

Keywords

Pietro Antonio Locatelli, Jean-Marie Leclair, violin music, musical duels, violin concerto

The tradition of musical contests harkens back to the times of Antiquity. In each epoch they took a different form, tailored to the current norms and customs. The eighteenth century, in which public concert life flourished and demand for virtuoso instrumentalists consequently grew, brought a genuine boom in musical duels. The audiences sought new artistic thrills, such as could be provided by confrontations of outstanding musicians. On 22 December 1728 at the court of Kassel (Landgraviate of Hesse-Kassel, Germany), two excellent Baroque violinists met and competed: Pietro Antonio Locatelli (1695–1764) and

Jean-Marie Leclair (1697–1764).[1] Despite shared roots in the Italian violin school, their music differs both in form and expression. Locatelli's typically Italian music goes far beyond the previously accepted norms as far as demands placed on the violinists are concerned. Leclair's French music bears the mark of Antonio Vivaldi's models set in the latter's violin concertos.

Despite their enormous importance for the development of violin music, both composers remain underrated and their music has not sufficiently been researched in the literature of the subject. Locatelli's life and work are the subject of Arend Koole's study of 1949[2] and of John Calmeyer's unpublished PhD dissertation of 1969.[3] More recent publications include the proceedings of the 1995 congress *Intorno a Locatelli: studi in occasione del tricentenario della nascita di Pietro Antonio Locatelli*[4] and Fulvio Morabito's monograph (2009).[5] Concerning the music of Leclair, the first attempts to define his style can be found in Lionel de La Laurencie's book of 1922.[6] No less important is the only monograph of this French virtuoso available to date, written by Marc Pincherle (1952),[7] as well as the unpublished doctoral dissertations largely based on Pincherle's study, authored by Neal Zaslaw (1970)[8] and Penny Suzanne Schwarze (1983).[9]

My starting point for choosing this subject was my interest in eighteenth-century violin music and the tradition of musical contests. These two aspects of musical culture come together in the figure of Jean-Marie Leclair, considered as the founder of the French violin school. In

1 This may not have been the only encounter and confrontation between these two musicians. Cf. D.C.F. Wright, 'Jean-Marie Leclair', http://www.wrightmusic.net/pdfs/jean-marie-leclair.pdf, accessed 25 May 2012.

2 A.J.Ch. Koole, 'Pietro Antonio Locatelli da Bergamo, 1695–1764: Italiaans musycq-meester tot Amsterdam', unpublished PhD dissertation (1949).

3 J.H. Calmeyer, 'The Life, Time and Works of Pietro Antonio Locatelli', unpublished PhD dissertation (1969).

4 A. Dunning, ed., *Intorno a Locatelli: Studi in occasione del tricentenario della nascita di Pietro Antonio Locatelli: 1695–1764* (1995).

5 F. Morabito, *Pietro Antonio Locatelli* (2009).

6 L. de La Laurencie, *L'Ecole francoise de violon, de Lully à Viotti; études d'histoire et d'esthétique* (1922).

7 M. Pincherle, *Jean-Marie Leclair l'âiné* (1952).

8 N. Zaslaw, 'Materials for the Life and Works of Jean-Marie Leclair L'aîné', unpublished PhD dissertation (1970).

9 P. S. Schwarze, 'Styles of composition and performance in Leclair's Concertos', unpublished PhD dissertation (1983).

the course of his artistic life, he entered the lists with several other violinists. The most significant, however, proved to be his duel with Italian virtuoso Pietro Antonio Locatelli. Apart from its purely technical dimension, this event presents itself as a clash between two of the Baroque era's most important musical styles; the Italian and the French one. I have therefore attempted to bring this contest back to life by undertaking a comparative analysis of violin concertos which the two composers may have played in 1728 in Kassel: Locatelli's *Violin Concerto in G major* Op. 3 No. 9 and Leclair's *Violin Concerto in A minor* Op. 7 No. 5. My choice is determined by their similar time of composition, which, I hope, will allow me to present and compare the musical styles represented by the two artists: Locatelli's Italian style and Leclair's *les goûts-réunis*.

A Brief History of Musical Duels

> Whoever heard Locatelli play fantasies on the violin knows what grimaces he went through before he would, coming to his senses again, call out repeatedly 'Ah! Quedites-vous de cela?' Once he and Leclair were at the court of Kassel at the same time, prompting the court jester to say that both of them ran like rabbits up and down the violin, the one playing like an angel, the other like a devil. The first [Leclair] with his practiced left hand and through his neat and lovely tone knew how to steal hearts, while the second [Locatelli] brought forth great difficulties and mainly sought to astound the listener with his scratchy playing. But as far as being steady in the saddle and playing in time went, the French musician could, unless he applied himself with utmost attention, be easily unhorsed by the Italian.[10]

This is how the experience of the duel between Locatelli and Leclair was described many years later by an eyewitness, Jacob Wilhelm Lustig.[11] The two composers' meeting at Kassel court soon became one of the symbols of the 'battle' between the Italian and the French musical

[10] Quoted after: D. Heartz 'Locatelli and the Pantomime of the Violinist in "Le Neveu de Rameau"', *Diderot Studies*, 27 (1998), 123.

[11] Lustig added this description in Charles Burney's book *The Present State of Music in Germany, The Netherlands and United Provinces* (T. Becket & Co.: London 1774;

styles.[12] In the eighteenth and nineteenth centuries, competition between musicians was not limited to duels in the strict sense of the word, but also included press debates frequently sparked by the audiences themselves as well as various stratagems meant to put the rival at a disadvantage. Rather than being a modern invention by Locatelli's and Leclair's contemporaries, musical duels have a tradition that looks back to ancient Greece.

One of the earliest examples is the myth of Apollo and Marsyas.[13] The latter, a brash Phrygian *silenos*, found the aulos which Athena (on seeing a reflection of her face in the river, distorted by blowing into the instrument) had thrown away, cursing its future owner so that whoever picked it up would meet a sad fate. The satyr, delighted with his own music, challenged Apollo, the master nonpareil of lyre-playing, to a duel. The results proved pitiful to Marsyas, since after his crushing defeat he was flayed and turned by Apollo into a river.[14] The significance of this conflict goes beyond mere technical performance skills; it is represented, first and foremost, as a duel between high style combining singing with lyre-playing and the low style of the auletes.[15]

A less gory version of musical duel is associated with the Great Dionysia (Διονύσια τὰ Μεγάλα), held for several days in late March or early April. These celebrations abounded in musical events, such as the dithyrambic competitions between fifty-strong choirs dancing in circular formation with an aulete at the centre. Each of the ten official tribes (*phylai*, φυλαί) was obliged to enter two choirs, one of men, and the

Rijkgestoffeed verhaal van de eigenlijke gestelheid der hedendaagsche Toonkunst: Groningen, 1786), 389; quoted after: N. Zaslaw, 'Materials…', 28–29.

12 The history of the rivalry between the Italian and French musical styles looks back to the Middle Ages, but competition gained real impetus in the eighteenth century. Of much interest in this context is the debate between the followers of Jean-Baptiste Lully and those of Arcangelo Corelli. Cf. F. Raquenet, 'A Comparison between the French and Italian Music', *The Musical Quarterly*, 3 (1946), 411–436.

13 Z. Kubiak, *Mitologia Greków i Rzymian* (1997), 273–275.

14 In a more frequent version, it was a river of blood that flowed from Marsyas' wounds or one of tears shed by forest and meadow deities. Cf. Kubiak, *Mitologia Greków i Rzymian…*, 274.

15 Cf. Plato, *Republic*, III, 382–400, in *Plato in Twelve Volumes*, 5–6, tr. by Paul Shorey (1969), https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0168%3Abook%3D3%3Asection%3D386a, accessed 22 Apr. 2021.

other – of boys. This added up to a total of twenty dithyrambs staged every year by a thousand performers. There was fierce competition between these choirs, which employed excellent musicians, composers, and teachers. The best among them received awards.[16]

More individual in character were the musical contests held during the Pythian Games, where both amateurs and professionals competed in various categories. One of them was the *kitharōdia*, where the performer was expected to be a poet, composer, singer, and accompanist in one. Another was *psilē katharsis* (introduced in 558 BCE), which concerned kithara playing without vocal performance and focused on technical skills. Auletes could compete too; they were to present a *nomos* consisting of several sections, sometimes of programmatic character. In another category, that of aulodies, the competing musicians formed duos of a singer and an accompanying aulete. Winning these games brought great prestige and undying fame, extolled in *epinikia* and odes which praised the heroes' greatness and merits.[17]

These ancient contests prepared the foundations for the rivalry of musicians in later eras. Extremely popular from the sixteenth century onwards were the singing competitions of Meistersingers, held during a monthly concert which featured the *Hauptsingen*[18] as its central point. The jury (*Merker*), seated in boxes covered with black canvas, assessed the musicians' adherence in content and language to the Lutheran Bible, as well as the correctness of musical performance. Each artist sang solo; the one who made the smallest number of mistakes became the winner and received the award: a silver chain adorned with coins, the largest of which bore the image of King David, patron of the Meistersingers. In addition to the public *Hauptsingen*, the singers also met to present their skills in an inn during a private party called *Zechsingen*, where secular *Meisterlieder* were performed. Musical duels gained popularity with the development of instrumental music in the seventeenth century. This was facilitated by transformations in instrument construction, and by their wider accessibility.

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[16] Cf. M.L. West, *Ancient Greek Music* (Clarendon Press: Oxford; Oxford University Press: New York, 1994), 32–33, https://archive.org/details/ancientgreekmusi-0000west/page/16/mode/2up?q=DITHYRAMB, accessed 22 Apr. 2021.

[17] The most famous authors of such compositions include Bacchylides and Pindar of Thebes. Cf. West, *Ancient Greek Music*, 22.

[18] That is, the main vocal spectacle. Cf. B. Horst, 'Meistergesang', in *New Grove Dictionary of Music and Musicians*, 16 (2001), 294–300.

One of the most interesting musical confrontations took place most likely in the autumn or winter 1649/50, at Dresden court,[19] and involved Johann Jacob Froberger and Matthias Weckmann. The duel led to the two musicians becoming friends, which had an impact on their later music.

It was, however, the eighteenth century that brought a genuine flourishing of musical contests. They became an opportunity for confrontation not only between musicians, but also between their patrons. Every patron of art took care that his or her high social status should be reflected in the musical settings provided by the musicians they hired or employed. Besides, the tournaments were viewed as symbolic representations of battles between musical styles, especially the Italian and French one. Such events had a beneficial effect since they furthered the exchange of experiences between artists and the distribution of music material. Besides, the winners of such more or less formalised 'musical combats' earned lasting popularity, received new concert offers or gained the protection of prominent patrons.

In 1707, the two greatest harpsichord virtuosi, Domenico Scarlatti and George Frideric Handel, met at the residence of Cardinal Pietro Ottoboni in Rome. John Mainwaring recalled:

> As he was an exquisite player on the harpsichord, the Cardinal was resolved to bring him and Handel together for a trial of skill. The issue of the trial on the harpsichord hath been differently reported. It has been said that some gave the preference to Scarlatti. However, when they came to the Organ there was not the least pretence for doubting to which of them it belonged. Scarlatti himself declared the superiority of his antagonist, and owned ingenuously, that till he had heard him upon this instrument, he had no conception of its powers.[20]

Mainwaring moreover stressed that 'there was a total difference in their manner' and

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[19] S. Rampe, 'Matthias Weckmann und Johann Jacob Froberger: Neue Ekennntnisse zu Biographie und Werk beider Organisten', *Music und Kirche*, 6 (1991), 325–332. Rasch gives 1653 as the most probable date of this encounter. Cf. R. Rasch, 'Johann Jakob Froberger and the Netherlands', in *The Harpsichord and its Repertoire* (1992), 123–124.

[20] Ch. Hogwood, *Handel* (2007), 32–33.

> the characteristic excellence of Scarlatti seems to have consisted in a certain elegance and delicacy of expression. Handel had an uncommon brilliancy and command of finger: but what distinguished him from all other players who possessed the same qualities, was that amazing fulness, force, and energy […].[21]

Apart from comparing the two musicians, Mainwaring made an attempt to weigh up the value of the instruments themselves, and he clearly awarded the palm to the organ.

Soon afterwards, in 1709, Domenico Scarlatti stunned the audience gathered at one of Venetian aristocratic houses during a harpsichord duel with Thomas Roseingrave. That Irish musician is reported to have told Charles Burney after his performance: 'I […] fancied, by the applause I received, that my performance had made some impression on the company.'[22] However, a moment later, he witnessed his opponent's playing:

> he never had heard such passages of execution and effect before. […] Upon enquiring the name of the extraordinary performer, he was told it was Domenico Scarlatti, son of the celebrated Cavalier Alessandro Scarlatti. Roseingrave declared he did not touch an instrument himself for a month […].[23]

With the inauguration of public concerts, the competing musicians emerged from the private residences of their patrons into the sphere accessible to a wider audience. An important role in building competition in the music world was played by the Concert Spirituel. Founded in 1725 by Anne Danican Philidor, this public concert series shook the French music scene and soon became one of the hubs of Parisian cultural life. The concerts featured such eminent violinists as Jean-Baptiste Anet,[24] Nicolas Capron, Jean-Pierre Guignon, and Jean-Marie Leclair, among others. *Le Mercure de France* described a kind of duel held in April 1725 between Guignon and Anet, considered to be the

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21 Ch. Hogwood, *Handel*, 33.

22 Ch. Burney, *A General History of Music, from the Earliest Ages to the Present Period. To which is Prefixed, a Dissertation on the Music of the Ancients*, 4 (Robson and Clark: London, 1789), 263.

23 Ch. Burney, *A General History…*, 4, 263.

24 Known as Baptiste. Cf. N. Zaslaw, 'Baptiste, [Anet, Jean-Jacques-Baptiste]', in *New Grove Dictionary of Music and Musicians*, 2 (2001), 681–690.

world's two best violinists,[25] who performed alternately to the accompaniment of a bassoon and bass viol, while Anet also delighted the listeners with his solo improvisations. They both met with acclaim and received a thunderous applause.

Eighteenth-century audiences were particularly fond of contests that highlighted differences in style. The more competition there was among artists, the more attractive such performances became. The already mentioned encounter between Locatelli and Leclair had precisely such an agonistic character. Apart from a purely instrumental duel, it was a confrontation of the Italian with the French musical style.

The Violin Concerto in the First Half of the Eighteenth Century

The violin concertos by Pietro Antonio Locatelli and Jean-Marie Leclair represent a form typical of that genre in the first half of the eighteenth century, developed by Antonio Vivaldi in his works.[26] The latter, following in the footsteps of Giuseppe Torelli and Tomaso Albinioni and developing their models of external and internal form organisation, breathed a true life into the genre. It was Vivaldi's music that served as a point of reference for the successive generations of composers, including the protagonists of the duel held in Kassel. From among more than five hundred concertos by Vivaldi, in two hundred and twenty-five he entrusted the solo part to the violin. He also wrote chamber concertos, ones for string orchestra and *basso continuo*, as well as for two string orchestras and one or more soloists. The most colourful examples of this form can be found in Vivaldi's collection *L'estro armonico* Op. 3 (1711), which includes, apart from solo pieces, also ones composed for two or four violins.

[25] Zaslaw, 'Baptiste…'.

[26] For more on violin concertos in the first half of the eighteenth century, see: Ch. White, *From Vivaldi to Viotti. A History of the Early Classical Violin Concerto* (1992); A. Hutchings, 'Concerto', in *New Grove Dictionary of Music and Musicians*, 6 (2001), 240–260; S. McVeigh, J. Hirshberg, *The Italian Solo Concerto, 1700–1760. Rhetorical Strategies and Style History* (2004).

The substantial majority of concertos written by the *prete rosso*[27] are based on a tripartite model consisting of a sequence of a fast, slow, and another fast movement, but without a regular framework regulating the relations between keys found in the individual movements. In about one third of the concertos, the second movement retains the key of the preceding one. Setting the central movement in the relative key is less common, and the dominant or the subdominant are used as the tonal centres only in a few cases.

Most of Vivaldi's opening movements follow the *ritornello* form introduced by Torelli. This is a form derived from the tradition of the operatic arias, constructed out of alternating *tutti* and solo passages in which the singer's displays of skill were of overriding importance. Transplanting this form in an analogous manner into the sphere of instrumental music opened up new possibilities for expressive contrasts and, most importantly, made it possible to emphasise the solo instrument's part. Vivaldi typically juxtaposed four orchestral *tuttis* with three solo displays, but this was not an absolute rule and some of his concertos comprise as many as six *tutti* passages. The Italian maestro modified the *ritornello* form in various ways, for instance by preceding the initial *ritornello* with a solo passage. In this way, he produced the impression of an enormous dramatic charge. He did not always maintain stable keys in the *tutti* segments; instead, he sometimes entrusted them with a modulating function, analogously to the solo episodes. The *ritornelli* could take four alternative forms: fugue-based (usually found in concertos without soloists), uni- and bipartite, as well as variational.

In the solo passages, Vivaldi primarily stressed the virtuosic character of the main instrument's part. The *tutti* passages are seldom related thematically to the solo episodes on any major scale. Sometimes, however, the soloist draws on the thematic material of the *ritornello*, for instance by opening the solo segment with a quotation from the orchestral segment and later ornamenting it, or, conversely, beginning with rich figurations in order to refer to the material of the *tutti* at a later point.

[27] 'Il Prete Rosso' ('The Red Priest'): A nickname given to Vivaldi, which referred to the colour of his hair.

The solo cadenza, an important element introduced by Vivaldi in his concertos, usually came after the last entry of the *ritornello*. Its length depended on the given soloist's invention as well as on the amount of time assigned for the performance. In the early decades of the eighteenth century, the cadenzas were usually improvised, but even in that period there were situations when the soloist's demonstrations of skill had been notated in advance. This is the case with the nine cadenzas found in Vivaldi's concertos. Based mostly on the dominant, they consisted of a chain of arpeggios leading to a final trill. Vivaldi's notated cadenzas contributed to the popularisation of the idea of submitting the solo displays to the composer's will.

The slow movements were short, after the models of Torelli and Albinioni, thanks to which they functioned as a bridge between the outermost sections. They usually did not maintain the *ritornello* form. Two types of such slow movements can be distinguished, one made up of a sequence of modulating chords, the other – in the manner of the soloist's *arioso*.

The finale, like the opening section, was based in most cases on the *ritornello* model. However, its character was lighter and more joyful, its tempi – faster, and its dimensions – moderate. It could draw on the preceding movements for its themes, but this was not a rule and in most cases Vivaldi introduced completely new thematic material in this section.

Within a short time of the publication of Vivaldi's *L'estro armonico* Op. 3, the solo concerto became a major means of expression for numerous composers. What attracted them to this genre was the wide palette of technical and expressive possibilities that it afforded. Not without significance was also the wide availability and popularity of the violin. The first decades of the eighteenth century were the heyday of such outstanding violin makers as, among others, Antonio Stradivari and Pietro Giovanni Guarneri, as well as the slightly later Giuseppe Bartolomeo Guarneri, known as *del Gesù*. The wide impact of the concerto genre was also related to the distribution of sheet music, the policies of publishing houses, and access to those scores that circulated in handwritten form. Thanks to these factors, the models of the concerto as developed by Antonio Vivaldi exerted an impact both in and out of Italy, and were imitated by other composers, including the two contestants from Kassel.

Analyses of Selected Violin Concertos: Pietro Antonio Locatelli, *Violin Concerto in G major* Op. 3 No. 9

The collection of twelve concertos for violin, strings and *basso continuo* Op. 3 by Pietro Antonio Locatelli, entitled *L'Arte del violin*, received several editions both in score form and as a piano transcription. The below-presented analysis is based on the first print of this cycle from 1733[28] and on a contemporary score edition by Albert Dunning (2006), published in the series *Edizione Nazionale Italiana degli Opera Omnia di Pietro Antonio Locatelli*.[29] The *Violin Concerto in G major* is the ninth piece in Locatelli's collection *L'Arte del Violino* for violin and orchestra Op. 3, printed by Le Cene in Amsterdam (1733) and dedicated to Girolamo Michiel Lini. It is considered as the composer's most famous publication. Locatelli had probably previously performed the concertos from this collection as showpieces demonstrating his wide possibilities as a virtuoso. Opportunities for such virtuosic displays can be found not only in the movements of the concertos proper, but, most of all, in the *Capriccios* added to the outermost sections. Aware of the fact that not all violinists could compare to him in mastery of the instrument, Locatelli allowed for free interpretation of these fragments, a fact that he indicated in the subtitle of his collection: XII *Concerti con* XXIV *capricci ad libitum*.

Movement One of Locatelli's *Violin Concerto in G major* Op. 3 No. 9 (*Allegro*) follows the *ritornello* form. The organisation of segments in this section can be represented as follows.[30]

Function	R1	S1	R2	S3	R3	S4	R4a	Capriccio	R4b
Mm.	1–20	21–39	40–53	54–74	75–76	76–80	81–83	84–145	147–156
Key	I	i//I →	V//ii →	iii →	V	I	i	I → V	I
Material	M		M					M	M

Table 1: The ordering of *ritornelli* and solo episodes in Movement One of Locatelli's *Violin Concerto in G major* (Op. 3 No. 9).

[28] P.A. Locatelli, *L'Arte del violino. XII Concerti, op. 3* (1733).

[29] P.A. Locatelli, *L'Arte del violino. Dodici Concerti per Violino con 24 Capricci per Violino Solo, op. 3* (2006).

[30] These representations have been inspired by McVeigh and Hirshberg, *The Italian Solo Concerto…*.

In Movement One, Locatelli presents four *ritornelli*, three solo segments and a *Capriccio*, that is, an extensive solo cadenza which comes before the last entry of the orchestra. Such a number of segments corresponds to the norms then set for violin concertos. Interestingly, the solo fragments constitute a large proportion of the music in this section, which proves the composer's focus on the solo part.

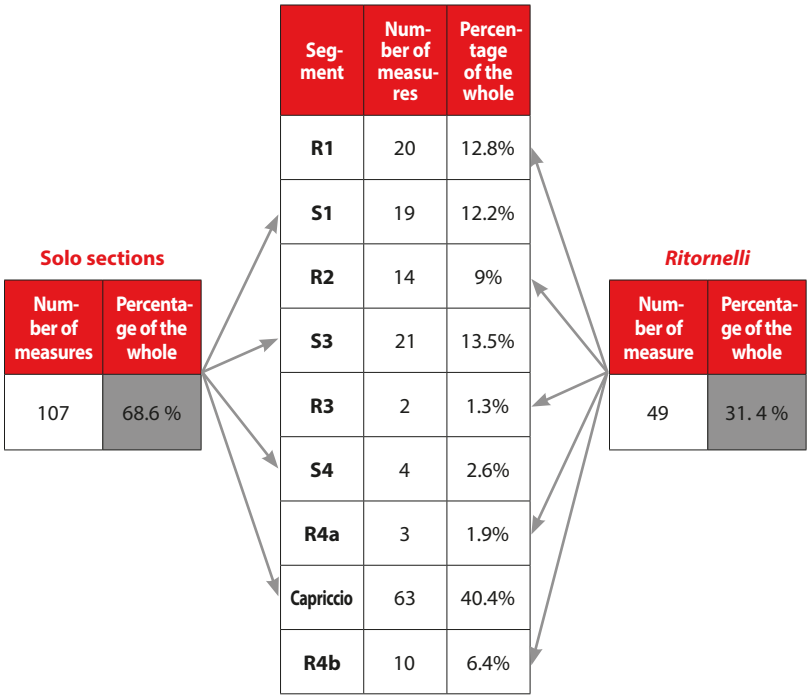


Table 2. Number of measures and the length ratios between the successive segments of Movement Two of Locatelli's *Violin Concerto in G major* (Op. 3 No. 9).

Notably, the *ritornello* segments are not uniformly scored. They likewise employ a concert technique which alternates brief *tutti* fragments with solo passages performed by the first and second violins accompanied only by the *basso continuo*.

The solo episodes play a major role in the formal development. Made up of several-measure-long phrases, they focus on separate and

varied technical problems: passage playing (example 1), playing in the top register (example 2), two-note harmonies (example 3), interval leaps (example 4), and cantilena (example 5).



Ex. 1. mm. 29–31.



Ex. 2. mm. 33–35.



Ex. 3. mm. 71–73.



Ex. 4. mm. 65–67.



Ex. 5. mm. 59–61.

In terms of music material, the solo part contains both new thematic ideas (mm. 29–39, 76–80) and those derived from the 'motto' of the

ritornello (mm. 57–74). It is a characteristic feature of Locatelli's style to shape the solo part in the form of repeated motivic cells which form ascending (example 6) or descending progressions.



Ex. 6. mm. 78–79.

With regard to the ordering of keys, Locatelli usually remained true to the principle of maintaining tonal stability in the *ritornelli* and introducing modulations in the solo segments. Only one of the *ritornelli* (R2) moves from key V to ii. Less daring modulations can be found the solo episodes; in most cases, they concern keys related within the circle of fifths. The material of the last *ritornello* (R4) can be subdivided into two segments separated by the *Capriccio*. The first of them (R4a) ends conventionally on the dominant chord, thus preparing the tonal ground for the *Capriccio*.

The *Capriccio* itself comes in the place assigned for the soloist's cadenza, and functions as an extensive virtuoso display. It is the *Capriccios* that have been hailed as the most innovative element of Locatelli's output. Even more, for a long time they were considered unperformable. They are made up of shorter segments, each of which, as in the *Allegro*, explores a different technical problem:

Segment	1	2	3	4	5	6	7	8	9
Mm.	84–107	107–120	121–122	122–124	124–128	129–130	130–137	138–139	139–145
Material	M								

Table 3. The ordering of segments in the *Capriccio* from Movement One of Locatelli's *Violin Concerto in G major* (Op. 3 No. 9).

The first segment draws on the material of the initial *ritornello* (from mm. 1–12), while the second consists of repeated two-measure cells, each based on one chord (example 7), which together make up a sequence of inserted dominants: (V)V)V)V)V)I–V.



Ex. 7. mm. 107–108.

Segment three is composed of progressions based on ascending broken chords. It is later repeated in mm. 129 and 138, thus functioning as a bridge between individual fragments (example 8).



Ex. 8. m. 121.

The next segment is an ascending progression forming the following harmonic sequence: I-IV-V-vi-V7 (example 9).



Ex. 9. mm. 122–123.

The fifth segment consists of sixteen broken chords which make up a sequence of inserted dominants. Some of them are chords with a minor ninth without a prime (example 10).



Ex. 10. mm. 124–125.

Segment six exactly repeats the third one, while the seventh is based on an ascending progression in a very high register (example 11) and ends with a third-and-fourth progression descending to chord V.



Ex. 11. mm. 130–133.

Segment eight recalls the third one, while the ninth is made up of repeated broken chords grouped into semiquaver sextuplets (example 12). The *Capriccio* ends with two chords, V9>)V, after which Locatelli left space for the soloist's cadenza proper (example 13).



Ex. 12. mm. 139–141.



Ex. 13. mm. 145–146.

The cadenza is followed by the final *ritornello* (R4b), which makes use of the material of the initial one (R1). The whole ends with a cadence in the principal key.

In Movement Two (*Largo*), likewise in the *ritornello* form, the tonal centre is provided by the key of E-flat major, rather untypical in relation to the key of Movement One. The segments in this movement are as follows:

Function	R1	S1	R2	S3	R4
Mm.	1–7	8–13	14–19	20–28	29–37
Key	I	I → V	V	V → I	I → III
Material	M		M		M

Table 4: The ordering of *ritornelli* and solo episodes in Movement Two of Locatelli's *Violin Concerto in G major* (Op. 3 No. 9).

Locatelli based the material of this second movement on two solo episodes surrounded by three orchestral *tuttis*. Punctuated rhythm is the binding element in all the *ritornello* sections. It is based on the notes of the broken chord I in R1 and R4 (example 14) as well as V in R2. Characteristic of these fragments is the presence of relatively numerous seventh and ninth harmonies, as well as the placement of supplementary rhythms in the viola parts. Locatelli also frequently introduces *piano-forte* contrasts within a short space of time.



Ex. 14. mm. 1–3.

In the solo episodes, the composer introduces new thematic material. The opening bars of the solo violin part exploit the high register, but in later passages the composer returns to the instrument's central range. Tartini's influence can be heard in the lyrical cantilena of the solo part. Segment S1 consists of two fragments, the first of which (mm. 8–9) presents an arch-like melody with the wide ambitus of an eleventh and dominated by second progressions (example 15), while the second (mm. 10–13) introduces the material of a figure characteristic of many of Locatelli's violin concertos, based on punctuated rhythm with a trill (example 16). The soloist's second entry (S3), in which the composer transforms and extends the material of S1, is extremely diversified with regard to content. The choice of performing forces in this segment is also of interest; the solo violin is accompanied only by the solo cello and double bass.



Ex. 15. mm. 20–21.



Ex. 16. mm. 22–24.

Cadences clearly separate the *ritornello* sections from the solo passages. There are also differences in the ways of shaping the music material. What attracts attention in the *ritornelli* is the extensive use of punctuated rhythms and the clear dominance of interval steps larger than a second. As in Movement One, the solo episodes are made up of sequences of smaller repeated motivic cells. In the second movement, however, Locatelli shifts the focus from virtuosity to the lyrical qualities of the melodic line. Extensive use of ornamentation and of small rhythmic values betrays the influence of the *galant* style.

True to the convention again, Locatelli maintains stable keys in the *tuttis*, and modulates them in the solo passages, but only to keys closely related within the circle of fifths. Interesting in this context is the cadence found in the last three bars, which leads us into the key of Movement Three, that of G major.

In that latter movement, likewise representing the *ritornello* form, the order of segments is as follows:

Function	R1	S1	R2	S3	R4a	*Capriccio*	R4b
Mm.	1–64	65–94	95–106	107–169	170–197	198–277	278–295
Key	I	I → V	V	V → I	I	I	I
Material	M		M		M		M

Table 5. The ordering of *ritornelli* and solo episodes in Movement Three of Locatelli's *Violin Concerto in G major* (Op. 3 No. 9).

In the third movement of the concerto, Locatelli juxtaposes four *ritornelli*, two solo segments, and, as in Movement One, a *Capriccio*. The orchestral tuttis are not homogeneously scored. What is more, in the solo passages the material of the solo instrument is imitated by the second violin (example 17).



Ex. 17. mm. 107–113.

The solo episodes in this section are technically more demanding than the analogous passages in Movement One. Nevertheless, the range of technical problems presented in these episodes is narrower and includes (broadly conceived) passage playing, using the instrument's entire scale, left-hand dexterity, various kinds of articulation, such as *staccato*, as well as large interval leaps.

The solo and orchestral passages are clearly separated from one another by cadences. They also differ in the type of motivic material. The orchestral segments are built out of melodically and rhythmically diversified motifs, whereas the solo episodes are based on extensive use of figurations within second progressions or larger interval steps. Here again, the *ritornelli* are tonally stable, while modulations occur in the solo segments, largely within the circle of fifths. It is only in segment S3 (mm. 130–141) that we find more sophisticated harmonic relations. The penultimate *ritornello* (R4a) departs from the convention and ends with chord I, rather than the dominant chord.

The *Capriccio*, again as in Movement One, takes the place of the soloist's cadenza. Nevertheless, this time instead of an emphasis on a highly virtuosic manner of playing, the composer calls for the ability to present a complex polyphonic texture. The whole section is an extensive *fugato*.

The two-measure subject appears five times in the first statement (mm. 216, 232, 244, 268, and 270). There is no strict voice leading principle. Instead, the theme is stated in each part in succession at the interval of a downward fourth, and thus passes through the entire central register of the violin in the direction of the G string, accompanied by a constant counterpoint in a characteristic syncopated motion (example 18).



Ex. 18. mm. 198–201.

In segments which serve as connecting episodes between the successive entries of the theme, Locatelli emphasises, first and foremost, chords and two-note harmonies. The division of the *Capriccio* into segments has been represented below:

Segment	1	2	3	4
Mm.	210–216	219–231	235–243	246–267

Table 6. Segments within the *Capriccio* in Movement Three of Locatelli's *Violin Concerto in G major* (Op. 3 No. 9).

Two-note combinations play the key role in the first segment, while in the second chords alternating with semiquaver groupings and two-note harmonies likewise interrupted by a semiquaver group come to the fore (example 19).



Ex. 19. mm. 219–221.

The highly varied third segment involves both two-note combinations and groupings which call for considerable left-hand skills (example 20).



Ex. 20. m. 239.

Segment four is based on three principal elements: two-note material with simultaneous playing on an open string; chords alternating

with a semiquaver grouping; and two-note combinations characterised by a large interval leap. Following the last entry of the subject, there comes a three-bar fragment in tempo *Adagio*, while the time signature changes to 3/8. This is followed by the final *ritornello*, which turns out to be an abbreviated version of the initial one. It restores the principal key of this movement, that of G major.

Analyses of Selected Violin Concertos: Jean-Marie Leclair, *Violin Concerto in A minor* Op. 7 No. 5

No edition of Leclair's collected violin concertos is available to date. Only individual concertos have been published: Nos 2 and 5 from Op. 7, as well as 1, 2, 5, and 6 from Op. 10. In connection with the poor accessibility of these scores, I have decided to base by analysis of his *A minor Concerto* on its first print (c. 1737), which comprises the part books.[31]

The concerto under study is one of six concerti Op. 7 published, in accordance with an announcement in *Le Mercure de France*, gradually, in groups of two, until the full set became available in 1737.[32] The composer incorporated these pieces into his repertoire even before their publication.[33] The collection was dedicated to Leclair's Parisian teacher André Chéron, whom the violinist greatly respected.[34] The *Concertos* Op. 7 are scored for solo violin, strings and *basso continuo*, except for *Concerto in C major* No. 3, in which the solo part may be performed by a transverse (German) flute or an oboe.

Movement one, *Vivace*, in *ritornello* form, consists of the following segments:

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[31] J.-M. Leclair, *Six Concerto a tré Violini, Alto, e Basso, per Organo, e Violoncello* (1737). I am very grateful to Agata Sapiecha for making her invaluable music collection, including this source, accessible to me.

[32] Zaslaw, 'Materials…', 48.

[33] He probably presented some of them at the Concert Spirituel as early as in 1728. The first documented performance by the composer himself took place on 4 June 1733. Two years later, on 9 March 1735, he played them at the Versailles in the presence of the Queen. Cf. Schwarze, 'Styles of composition…', 11–12.

[34] On the dedication page, Leclair declares himself as Chéron's disciple: 'all the world knows that I am your pupil'; quoted after: N. Zaslaw, 'Chéron, André', in Grove Music Online, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005533, accessed 24 Apr. 2021.

Function	R1	S1	R2	S2	R3	S3	S4	R4
Mm.	1–35	36–74	75–100	101–141	142–167	168–184	185–200	201–217
Key	i	i →	III//iv →	iv →	II lowered →	vii →	i	I → i
Material	M	M	M	M	M		M	M

Table 7: The ordering of *ritornelli* and solo episodes in Movement One of Leclair's *Violin Concerto in A minor* (Op. 7 No. 5).

In Movement One, Leclair introduces four *ritornelli* and three solo segments. The soloist's penultimate episode may be subdivided into two (S3, S4) with respect to thematic material and, most importantly, the key. Models for such a form can be found not only in the concertos of Vivaldi, which Leclair knew very well, but also in the output of Giovanni Battista Somis, with whom the violinist came in contact during his stay in Turin.[35] Characteristic as well is the balanced length of the individual segments and the nearly identical number of measures taken up by the *ritornelli* and the solo episodes (see table 8).

Solo sections		Segment	Number of measures	Percentage of the whole	*Ritornelli*	
Number of measures	Percentage of the whole				Number of measure	Percentage of the whole
109	50.23 %	**R1**	35	16%	108	49.77%
		S1	39	18%		
		R2	30	13.8 %		
		S2	37	17%		
		R3	26	12%		
		S3,4	33	15%		
		R4	17	7.8%		

Table 8. Number of measures and the length ratios between the successive segments of Movement One of Leclair's *Violin Concerto in A minor* (Op. 7 No. 5).

[35] McVeigh, Hirshberg, *The Italian Solo Concerto…*, 276–281.

Each of the *ritornello* segments opens with a motto (example 21), which provides the basis for building the thematic material of both the *ritornelli* and the solo episodes.



Ex. 21. Motto, mm. 1–2.

Important for the orchestral episodes is a motif based on triplet motion, which interestingly contrasts with the surrounding passages made up of duple-time crotchets.

The solo episodes (with the exception of S3) are based on the material of the motto, which they successively develop in the later course of the music, enriching the melody with figurations and ornaments. Leclair usually shunned sequential treatment of the melodic line; he preferred the solo part to develop freely. Nevertheless, many passages are based on various kinds of progressions. The solo episodes are also extremely interesting in terms of instrumentation. Apart from segments in which the soloist is accompanied by *basso continuo*, in others the latter falls silent, and the soloist is joined by the first and second violins instead. This solution is known from the Venetian operatic *aria senza basso* and was frequently applied by Vivaldi. Notably, in these segments the solo instrument moves in a higher register than with *basso continuo*, which allows the composer to differentiate this part from those of other instruments of the same range. Apart from clearly highlighting the solo part, this also creates an interesting sonic effect.

The *ritornelli* are clearly separated from the *soli* by distinct cadences, and in some places – even by means of rests. Thanks to the use of the motto in both the *ritornelli* and the majority of solo passages, Leclair creates the impression of formal coherence.

As concerns the succession of keys, the French violinist gives up the convention in which the *ritornelli* remained tonally stable and modulations occurred only in the solo segments. Only in the initial *ritornello* (R1) do we find unchanged tonal structure. In the last one (R4) we move from key I to I; R2 balances between III and iv. In R3 Leclair applies stepwise modulation from N to vii. The solo episodes also modulate, this time – in agreement with convention. In most cases

these are transitions to relative keys. For instance, S1 modulates from i to III, S2 – from iv to N, while S3 – from vii to the unrelated i. The principal key returns in S4.

In terms of demands placed on the soloist, Movement One can hardly be called virtuosic. We find here both passage playing (example 22) and broken chords with repetitions of component notes (example 23), but this is not virtuosity in the strict sense of the word. Leclair stays in the middle register of the violin, only occassionally reaching the higher one and not going beyond the sixth position. Notated two-note passages appear only once in one measure (example 24). Technically speaking, in a way typical of French music Leclair resigns from the soloist's virtuosic display in favour of a coherent and elegant expressive whole.



Ex. 22. mm. 193–197.



Ex. 23. mm. 120–124.



Ex. 24. m. 108.

Movement Two, like many second movements by this French composer, is written in the Italian style characterised by a slow tempo, *ritornello* form, contrasted keys and an arch-like tonal model.[36] The tonal

[36] Penny Suzanne Schwarze distinguishes two types of Leclair's second movements. Apart from the Italian ones, the other type is French-style in moderate tempo and using repetitive dance forms; it is also characterised by a greater tonal uniformity. Cf. Schwarze, 'Styles of composition…', 89.

centre is the key of F major, closely related to that of the first movement. Such a relation (i-VI) is one of those most frequently encountered in Leclair's violin concerti.[37] The segments of Movement Two are ordered as follows:

Function	R1	S1	R2	S3	R4a	R4b
Mm.	1–10	11–21	22–27	28–42	43–47	48–52
Key	I	I → V	V	ii → I	II	I → iii
Material	M	M		M		

Table 9: The ordering of *ritornelli* and solo episodes in Movement Two of Leclair's *Violin Concerto in A minor* (Op. 7 No. 5).

The material of the central movement is organised into two solo episodes framed by three orchestral *ritornelli*. The time signature and the emphasised punctuated rhythms, especially in the orchestral sections, betray inspiration with the dance tradition – in this case, with the *siciliana* (example 25).



Ex. 25. mm. 1–8.

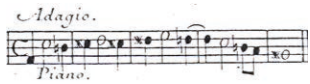
The orchestral *ritornelli* represent a four-part texture made up of brief, clearly separated segments based on similar material. A characteristic figure shared by all these passages is that of a broken octave filled in with a scale progression (example 26). In the last orchestral fragment, Leclair introduces an interesting cadential effect, changing the tempo in its second subsegment (R4b) to *Adagio*, the time – to duple, prolonging the rhythmic values, and applying intriguing delays in the syncopated passages (example 27).

[37] Leclair's second movements are set in vi, IV, III, or VI. Cf. Schwarze, 'Styles of composition…', 86.



Ex. 26. mm. 6–7.

In the solo passages Leclair reduces the performing forces to only the soloist and *basso continuo*. Each of these passages starts with the motto. The melodic line of the solo part combines large interval leaps with second progressions in the violin's middle register and is consistently made up of small rhythmic values.



Ex. 27. mm. 48–52.

The orchestral *ritornelli* and the solo passages are clearly separated by means of distinct cadences, but at the same time strongly related thematically through quotations from the motto in the *soli* (examples 28 a and b) and the return of a phrase from the second subsegment of R1 with each entry of the *tutti* (examples 29 a, b, and c).



Ex. 28a. mm. 1–2.



Ex. 28b. mm. 28.



Ex. 29a. mm. 5–9.



Ex. 29b. mm. 23–26.



Ex. 29c. mm. 44–47.

True to the principles of the *ritornello* form in this movement, Leclair applies modulations in the solo episodes, but retains the newly established keys in the orchestral *tuttis*. Exceptions can be found in the link between R2 (maintained in V) and S3 (ii emerges and modulates to I). Unconventional is also the division of the last (R4) *ritornello* into two subsegments (R4a, R4b), the first of which upholds key I, while the second is at the same time the cadence that leads us into the principal key of Movement Three, that of A minor.

Movement Three (*Allegro assai*) maintains the *ritornello* form. However, Leclair gives up symmetrical distribution of *tuttis* and solo passages for the sake of an extensive solo passage. The segments are ordered as follows:

Function	R1	S1	R2	S2	R3	S4	R4
Mm.	1–52	53–86	87–120	121–149	150–167	168–277	278–288
Key	i	i → v	v → III	III → iv	iv	I	i
Material	M	M	M	M	M		

Table 10: The ordering of *ritornelli* and solo episodes in Movement Three of Leclair's *Violin Concerto in A minor* (Op. 7 No. 5).

Movement three consists of four *ritornelli* and three solo segments. Untypical is the change of mode in S4 and the use of a dance form (*tambourin*). The latter is by far the longest segment, taking up as much as 37.84% of the entire music material in this movement.

As in Movement One, the *ritornelli* open with a motto (example 30), which is used as the basis for building the music material of most

orchestral *tuttis* and solo passages (with the exception of S4). The material from the end of the opening *ritornello* R1 (mm. 42–52) is precisely repeated in the last one (R4), which formally integrates the whole movement (example 31). The orchestral *ritornelli* are made up of brief subsegments, but as in the previous movements, the composer shuns sequential structures in the melodic line, though some shorter or longer fragments are based on various kinds of progressions. It should be stressed that the material in all the *ritornelli* demonstrates strongly similar features, which contributes to the motivic cohesion of the whole.



Ex. 30. mm. 1–2.



Ex. 31. mm. 278–288.

The solo episodes (except for S4) are based on the material of the motto, successively developed in their course. S1 and S2 are dominated by semiquaver motion enriched with more varied rhythmic motifs. Another characteristic element is the use of the same closing material (though in a different key) in both solo segments. Also of note is the *Arpeggio* fragment (mm. 131–135), introducing a type of sound previously unheard in the *A minor Concerto*. Most interesting, however, seems to be the already mentioned segment S3, within which both the character of the music and the tonal mode change (the latter – to key I). The densely woven melodic line is abandoned here for the sake of a simple folk dance. Schwarze sees in this gesture a reference to the model of the *tambourin*, a dance universally known in eighteenth-century France.[38] Apart from the use of duple time, her thesis is confirmed by the characteristic drone, which Leclair introduces in the *basso continuo*

[38] Schwarze, 'Styles of composition…', 134.

part, and by the unison *a*1 with simultaneous placement of the fourth finger on the *d*1 string and the sounding of an open *a*1 string (example 32). This fragment has a bipartite form with repetition entered by the composer in the score. The solo violin is accompanied by the simple ludic accompaniment of *basso continuo*. In terms of melodic contour and character, however, this passage brings to mind another type of dance – namely, the *rigaudon*.

Using distinct cadences, and in some cases also rests, Leclair clearly separates the *ritornelli* from the *soli*. By introducing the motto in both the *ritornelli* and most of the solo passages, as well as shared material in the closing fragments of the individual section, the composer achieves the effect of formal coherence.

Conclusion

On the basis of my analysis of Locatelli's *Concerto in G major* Op. 3 No. 9, it can be described as typical of Italian violin concertos in the 1730s. What seems unique is the exceptional length of the initial *ritornello* as well as the composer's experimentation with its form. The *G major Concerto* is closer in terms of expression to the style of Tartini than Vivaldi. This is evident, among others, in the more cantilena-like shape of the melodic line. On the other hand, the rich ornamentation and small rhythmic values are evidence of Locatelli embracing the *galant* style. The most characteristic element of his Opus 3 in general, and of this concerto in particular, is that he gives the soloist primacy over the orchestral part.

In Leclair's *Concerto in A minor* Op. 7 No. 5, each of the three movements follows, after the Italian fashion, the *ritornello* form. Italian models are also reflected in the way this concerto is scored, especially in the solo episodes, whose instrumentation is characteristic of the Venetian *aria senza basso*. What is more, in the second movement he draws on the *siciliana*, a dance of Italian provenance. French influence is reflected in Leclair's music first and foremost in the elegant and subtle style of violin playing, rooted in dance. The concerto's structure, though based on Italian models, demonstrates a high degree of regularity, which may be interpreted as a French element. It should be stressed that the French style we refer to in this context is the eighteenth-century one, and not

the one characteristic of the previous age, represented, among others, by Jean-Baptiste Lully. Leclair's association with the court circles of Louis XV is also reflected in his abandoning formal and technical experimentation. *Concerto in A minor* Op. 7 No. 5 is thus an example of a synthesis of the Italian and French musical styles, perfectly corresponding to the aesthetic principles of *les goûts-réunis*.

Though the music of both composers grew out of the same roots – that is, from the traditions of the Italian violin school – it is different not only in form, but also in expression. The outcome of their duel can, for obvious reasons, only be determined today based on their surviving music. The above-quoted judgment by Jacob Wilhelm Lustig may well be applied, however, to the two composers' output as well. Locatelli's music is, like its author, full of unrestrained spontaneity and experimental in spirit. It attracts the audiences' attention and poses a challenge for the performers. Leclair's compositions, on the other hand, despite betraying a wide range of Italian influences, especially in their form, are characterised by a refined elegance typical of the French style. We should not forget, however, that he was the first fully-fledged composer working in the concerto genre in France. From the perspective of later directions in violin music, however, it was undoubtedly Locatelli who determined the course of its development. Quoting Lustig, though 'steady in the saddle and playing in time', the French musician not only could, but indeed, *was* 'easily unhorsed by the Italian',[39] as we can glean from the course of music history.

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[39] D. Heartz, 'Locatelli and the Pantomime…', 123; cf. Zaslaw, *Materials…*, 28–29.

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The Reception of Józef Wieniawski's Works in the Light of Nineteenth-Century Writings – A Survey of Sources

Abstract

The output of Polish composers active at the turn of the twentieth century has largely been forgotten and is still waiting to be properly researched nowadays. Józef Wieniawski and his oeuvre, which once used to attract the attention of both Polish and foreign critics, is a case in point. This article seeks to provide a synthetic study of this subject on the basis of 19th-century literature.

Keywords

Józef Wieniawski, Henryk Wieniawski, Polish music

Józef Wieniawski (1837–1912), one of Poland's most eminent composers active in the second half of the nineteenth century, has now largely fallen into oblivion. After the modest monograph by Léon Delcroix,[1] published still in the artist's lifetime, this brother of the famous violinist Henryk Wieniawski, born in Lublin, has not received any synthetic biographical profile (I have therefore attempted to present one in this paper), nor has any work been written dedicated to the reception of Józef's musical output. I have therefore studied the major press titles published in such cultural hubs as Warsaw, Berlin, Paris, and Brussels, in which the pianist was active. These include dailies, weeklies, and specialised periodicals. It is my hope that the present paper will provide a starting point for further research concerning that composer's life and work.

Articles about, or brief mentions of, Józef Wieniawski's individual works, appeared regularly in both Polish and foreign press. Titles published in the territory of partitioned Poland included *Bluszcz*, *Echo Muzyczne i Teatralne* [*Music and Theatre Review*], *Echo Muzyczne, Teatralne i Artystyczne* [*Music, Theatre and Art Review*], *Gazeta Lwowska* [*Lviv Gazette*], *Kłosy*, *Kurier Warszawski* [*The Warsaw Courier*], *Ruch Muzyczny* [*Music Life*], and *Tygodnik Ilustrowany* [*The Illustrated Weekly*]. Abroad, such information can be found in *Caecilia. Algemeen Muzikaal Tijdschrift van Nederland*, *L'Art Moderne*, *L'Europe*, *Le Figaro*, *Le Guide Musical*, *Le Ménestrel*, *Morning Post*, *Musikästhetische Betrachtungen*, *Musikalisches Centralblatt*, *Musikalisches Wochenblatt*, *Revue Gazette Musicale de Paris*, *Revue Musicale Sainte Cécile*, *Signale für die Musikalische Welt*, and *The Illustrated London News*. In my quotations, I preserve the original spelling and style, even in cases when they may be considered incorrect today.

The earliest such a commentary, concerning *Grand duo polonais* Op. 5, was printed in July 1855,[2] as many as three years after the composition of that piece. The anonymous author lists in detail the successive sections of the composition, written jointly by the Wieniawski brothers:

[1] L. Delcroix, *Joseph Wieniawski* (1908).

[2] Ker, 'Grand Duo Polonais pour Violon et Piano concertant compose par les freres Henri et Joseph Wieniawski', *Signale für die Musikalische Welt*, 31 (1855), 241–242.

> The duo starts in G major. After many measures of introduction, there comes a Cossack dance in E minor, then the main theme, *Maciek*, in G major, followed by Wieniawski's variations and cadenzas.[3]

The author praises the work, saying: 'It was like fireworks with ten million sparks and fine flares'.[4]

The *Grand duo*, one of Józef Wieniawski's first attempts at music composition, was well received by the German critic, who in a later part of his text refers to the patriotic overtones present in some passages and concludes: 'How hot the Polish blood! How beautiful the dance! Let's join the line, then.'[5] In later years, reviews of Wieniawski's music were not always so enthusiastic. We should, however, draw a clear line between the opinions of Polish and foreign critics, as I shall demonstrate below.

The first such a review, which appeared in *Revue Gazette Musicale de Paris* in May 1857, concerned a concert held on 25 February at Amsterdam's Société Félix Meritis, where

> Mr Wieniawski played the first movement of his *Piano Concerto in G minor*, which he recently composed in Berlin. The orchestra was conducted by Henry Litolff, while [the composer's] brother Henryk was the concertmaster.[6]

Several weeks later, the Polish magazine *Ruch Muzyczny* wrote about the *Polonaise in C major* Op. 13 that 'one needs to look hard in this composition to develop a taste for it'.[7] On the basis of the critic's later comments, we may conjecture that this opinion resulted from the Lublin-born composer still gradually learning the composition technique. Nevertheless, later on we also find this praise: 'Care and the intention to strive after better music writing are evident. The overall effect is pleasant.'[8] Less than a year later, in February 1858, the same magazine printed a longer note dedicated to the pianist, listing his major successes so far, but also assessing his composition technique. The already mentioned *Polonaise* was then one of the most recently

3 Ker, 'Grand Duo Polonais, 241.
4 Ker, 'Grand Duo Polonais, 241.
5 Ker, 'Grand Duo Polonais, 241.
6 [N.N.], 'Chronique étrangère', *Revue Gazette Musicale de Paris*, 9 (1857), 70.
7 E.K., 'Przegląd kompozycyj', *Ruch Muzyczny*, 7 (1857), 55.
8 E.K., 'Przegląd kompozycyj', 55.

completed pieces by Wieniawski. From the text we learn that 'among the thirteen that have been printed to date, there are some that bring the composer honour both in terms of dimensions and imagination.'[9] The author is more attracted, however, to the contents of the unpublished manuscripts, which, he writes, are 'proof of the most beautiful determination, not to mention their poetic spirit.'[10] Several weeks later, in an account of a concert held in early March 1858, the author assesses the pianist's interpretation of Felix Mendelssohn-Bartholdy's *Piano Concerto in G minor* Op. 25 and dedicates a separate paragraph to Wieniawski's own works. Of the latter, the concert programme included 'a romance with variations, a concert waltz, and an elegiac adagio followed by a rondo of cheerful character.'[11] These works are assessed as follows:

> There is a spring in all of them, used with moderation, much elegance and imagination careful about disclosing its treasures, but very fine. These compositions definitely stand out among others owing to their thought, not overly original, but its originality is particularly audible in the passages, fresh and full of splendour. It is a pity Mr W. has not shown us any of his pieces with orchestral accompaniment, or the purely orchestral ones.[12]

The works in question are Wieniawski's *Valse de concert* Op. 3, *Fantaisie et variations de concert pour piano sur des motifs de la 'Somnambula' de Bellini* Op. 6, and *Romance-Étude* Op.10, the fruit of the composer's studies with Pierre Zimmermann at the Conservatoire de Paris. The composer seems to have responded to the regret expressed at the end of the above-quoted statement already in the same month, when during another concert he presented, for the first time in Warsaw, a little taste of his symphonic music. On 24 March 1858 at the Warsaw Merchants' Club, Wieniawski played Ludwig van Beethoven's *Piano Concerto in C minor* Op. 37 (a work, as we learn, 'almost completely unknown here'[13] at that time) with his own cadenza. Though written around 1857, this cadenza was only printed in London twenty years

9 [N.N.], 'Józef Wieniawski', *Ruch Muzyczny,* 7 (1858), 51.
10 [N.N.], 'Józef Wieniawski', 51.
11 [N.N.], 'Koncert Pana Józefa Wieniawskiego', *Ruch Muzyczny*, 10 (1858), 77.
12 [N.N.], 'Koncert Pana Józefa Wieniawskiego', 78.
13 [N.N.], 'Koncert Pana Józefa Wieniawskiego w Resursie Kupieckiej', *Ruch Muzyczny*, 13 (1858), 99.

later; on the title page of that edition, we find the date of its performance during a concert at London Philharmonic Society, 9 July 1877.[14] The cadenza was assessed as follows:

> In this *Cadenza*, Mr W. summarised all the *Allegro* from the said concerto, taking the theme of the first *tutti* as his framework and weaving into it other major features taken from the same movement. He wove all this into a whole with its own caesuras, its own light and hues, representing as if in miniature what Beethoven developed at length. This alone tells us much about Mr W.'s studies on the concerto and explains his splendid presentation of the whole.[15]

Under the composer's baton, the audience also heard his now lost *Overture in D major*, which attracted no less interest:

> As a composer, Mr W. mainly stirred up interest with his concert *Overture* (in D) for orchestra. It is characterised by the ease and simplicity of ideas, small dimensions, and, so to speak, fragmentary nature. Not very extensive, it nevertheless presents many details, among which careful instrumentation is what mainly attracts the listener's attention. We will consider it as an orchestral study rather than the fruit of inspiration; as a plaything, reflecting the composer's liking for such models, and not as an independent product meant to demonstrate the artist's skills as a composer.[16]

Unlike the *Cadenza*, the *Overture*, one of Wieniawski's first symphonic works, met with condescending opinions, as later reviews in *Ruch Muzyczny* aptly demonstrate.

Wieniawski continued to present his symphonic works during the third and last matinee, when he performed his *Piano Concerto in G minor* Op. 20. This tripartite composition, following the classical conventions, was thus assessed by an anonymous music critic:

> The main ideas (themes) of each of the three concerto movements (*Allegro moderato*, *Andante*, *Allegro molto vivace*) correspond well to the dimensions of the forms they are meant to fill in; this is their technical strength.[17]

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[14] J. Wieniawski, *Cadenza pour le 3me Concerto pour le Piano de Beethoven* (1878).
[15] [N.N.], 'Koncert Pana Józefa Wieniawskiego w Resursie Kupieckiej', 99.
[16] [N.N.], 'Koncert Pana Józefa Wieniawskiego w Resursie Kupieckiej', 100.
[17] [N.N.], 'Trzeci koncert p. Józefa Wieniawskiego', *Ruch Muzyczny*, 15 (1858), 114.

At the same time, the reviewer emphasised the sonic qualities of that music. In his presentation of the individual movements, he commented:

> Their poetic significance is no less important. While listening to their noble development and appreciating the continual interest they provide, we must admit from the start that they are far from trivial as a subject for discussion.[18]

Summing up this part of his commentary, he added:

> We should admit, however, that as in the development we can always find nobility, gravity and force, even great power at points, so in the character of the material there is dignity and resolution. This is most strongly evident in the third movement, which makes the *Finale* most original. It is a swift and vigorous conclusion to what started pompously in the first *Allegro* and received a sensitive response in the *Andante*.[19]

The orchestral part was also submitted to analysis. The instrumentation is described in highly positive terms as 'an interplay of colours and light, resulting from routine procedures just as much as from ideas, if not more.'[20] The author discerns some original elements and products of the composer's own invention in this *Concerto*, but, in his opinion, they do not go beyond the conventions of the day:

> In Mr Wieniawski's work, so carefully finished off, there is also evidence of care for this element, and for clarity in the piano figures. Though not strikingly original, they are far from commonplace and do not detract from the composer's autonomy.[21]

This article provides us with the first in-depth analysis of the young pianist's music. The *Piano Concerto in G minor* was presented to the Warsaw audience for the second time on 10 December 1858. This time, Wieniawski was described as a young artist who consistently follows the path that he set for himself in order to achieve the goal of winning recognition among audiences and in the artistic circles. With this work,

[18] [N.N.], 'Trzeci koncert…', 114.
[19] [N.N.], 'Trzeci koncert…', 114.
[20] [N.N.], 'Trzeci koncert…', 114.
[21] [N.N.], 'Trzeci koncert…', 115.

the author claims, the artist joins the narrow elite of artists composing large-scale forms. He describes the *Concerto* as

> a stately work in its kind, with beautiful ideas and well-thought-out development, of exquisite dimensions, which gives the composer a place among masters known as the classical school, mainly because they guard the form that has been lovingly shaped, intellectually conceived, and established.[22]

The reviewer compares listening to the *Concerto* to contemplating a painting, which 'delights and benefits the spirit.'[23] In the early period of his activity as a composer, Wieniawski was perceived by Polish critics as an artist working within the limits of the then dominant conventions. The composition discussed here was one of the first piano concertos written by a Polish composer after 1850. This aspect of the work was mentioned in 1859 by Józef Doroszenko (pen name of Marceli Jasiński), who also praised the orchestration, but criticised the overly modest place of the solo instrument in this work:

> The instrumentation is beautiful and well thought-out. The orchestra is not the mere 'rest' affirming the single one. On the contrary, the solo piano and the others invited to play in the score form a company animated by one spirit and talking about one and the same subject. We might even blame the piano for being too modest and saying less than its rightful part. All the same, we respect the author's will and sense, and welcome him with joy.[24]

This is the way Marceli Jasiński (1837–1867) presented Wieniawski's technique, writing from the perspective of a fellow-composer.

Another mention of Wieniawski's early output, this time in the foreign press (*Revue et Gazette Musicale de Paris*) concerns either his *Valse de concert* Op. 3 or *Valse de Salon* Op. 7: 'Girod will publish Józef Wieniawski's famous waltz, which won great success at the latest concert, drawing the audience's applause and enthusiasm.'[25] Wieniawski did not compose any other waltz before 1860. The edition mentioned

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22 [N.N.], 'Koncert pp. J. Wieniawskiego, Al. Reicharda i Ad. Hermana', *Ruch Muzyczny*, 51 (1858), 406.

23 [N.N.], 'Koncert pp. J. Wieniawskiego, Al. Reicharda i Ad. Hermana', 407.

24 J. Doroszenko, 'Wieści z kijowskich koncertów', *Ruch Muzyczny*, 12 (1859), 105.

25 [N.N.], 'Chronique étrangère', *Revue Gazette Musicale de Paris*, 19 (1860), 169.

in this text never materialised, though, and the Parisian publisher (operating in 1855–1919) did not print any such composition. In the same period, in *Ruch Muzyczny*'s column 'Przegląd kompozycyj' ['Reviews of New Works]', an anonymous author commented on two other items:

> Józef Wieniawski's *Souvenir de Lublin* Op. 12
>
> Wieniawski's harmony is usually refined but not overdone; the figurations – very interesting if not innovative; his piano writing skill leaves nothing to be desired. The theme – truly exquisite, so there must also be variations. We remember how the composer played them himself not long ago, and so they need no further recommendation. One needs to be warned, however, that the first variation is rather difficult though it may not seem so at first glance, while the second, though apparently more formidable, is relatively easy.
>
> Józef Wieniawski's *Impromptu* Op. 19
>
> It has all the qualities of a carefully composed work with a well-developed style and artistic idea. While the above-mentioned piece is a lovingly wrought gem, this one is a fully-fledged music work and a product of genuine musicality. Do not let such a statement put you off; the composer's technique is too good to lead the performers astray.[26]

This was the first in-depth analysis of these two works, of which *Impromptu* Op. 19 had not yet been printed. Several weeks later, a *Ruch Muzyczny* correspondent informed about a Paris performance of the above-mentioned *Overture in D major*, in which he 'praises the ideas and their execution but calls for a more compact treatment.'[27] On 26 April 1860, Józef Wieniawski presented himself as a pianist and composer at the Parisian Salle Herz, to which, as we hear, he 'returned after ten years spent abroad.'[28] He appeared there also as a conductor, 'performing his *G minor Concerto*, with great success.'[29] Wieniawski visited Paris once more at the end of the same year, giving a cycle of three concerts at Salle Pleyel. The local composer and music critic Adolph Botte (1823–1896) carefully kept trace of these performances. In his view, 'the *Impromptu* and *Pensée fugitive* showed the author in his

[26] [N.N.], 'Przegląd Muzyczny', *Ruch Muzyczny*, 19 (1860), 315.
[27] [N.N.], 'Przegląd Muzyczny', 320.
[28] [N.N.], 'Soirées et concerts', *Le Ménestrel*, 27 (1860), 159.
[29] [N.N.], 'Soirées et concerts', *Le Ménestrel*, 28 (1860), 167.

double capacity: his talent as a pianist and technique as a composer.'[30] On 27 December Wieniawski performed at the Lycée Louis-le-Grand, playing his '*Souvenir de Lublin* and *Valse de concert*, which met with the highest acclaim.'[31] The author believes that 'Mr Wieniawski turns out to occupy the middle ground between the classics and composers fond of present-day musical forms.'[32] By the latter he probably means the variation form. This opinion was by no means isolated. During the last of the three concerts in the cycle, held on 19 February 1861 at Salle Pleyel, the artist played his *Polonaise in A-flat major* Op. 21, which, according to a *Ruch Muzyczny* reviewer, is 'a very difficult and truly excellent piece, highly melodious and well-designed despite some lengthy fragments.'[33] This was the first review of the composition, and it appeared before the piece came out under the imprint of the Russian publisher Alexander Gutheil in 1862. Wieniawski spent September 1861 in Wiesbaden. From that period, we have the first mention of his collaboration with Nikolai Rubinstein (1835–1881): 'Józef Wieniawski has been composing diligently, and from Nikolas Rubinstein we heard performances of many of his collected works.'[34]

With the passage of time, along with opinions concerning individual works, information began to appear (as in the case of the waltz) concerning their publication. In early April 1863 Wieniawski's *Impromptu por Piano* Op. 19 was listed among 'this week's new scores.'[35] This time, the information is true since the piece was printed by Friedrich Kirstner in Leipzig. In October the same publisher printed the collection of *Huit Mazurkas pour Piano par Wieniawski* Op. 23, which a reviewer describes as 'varied and creative' works, with 'tendencies characteristic of our nation […] and not very difficult, therefore suitable for social occasions.'[36] This cycle of eight pieces printed in two booklets was one of the first fruits of a new stage in the composer's life, related to his move to Moscow, which was officially announced in January 1865.[37]

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30 A. Botte, 'Koncert Józefa Wieniawskiego', *Revue Gazette Musicale de Paris*, 52 (1860), 440.

31 [N.N.], 'Nouvelles', *Revue Gazette Musicale de Paris*, 53 (1860), 449.

32 [N.N.], 'Nouvelles', *Revue Gazette Musicale de Paris*, 53 (1860), 449.

33 [N.N.], 'Gazeta Muzyczna', *Ruch Muzyczny*, 10 (1861), 151.

34 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 38 (1861), 523.

35 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 18 (1863), 291.

36 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 42 (1863), 681.

37 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 4 (1865), 58.

A longer article dedicated to Wieniawski's music was printed in December 1868 in *Bluszcz* (illustrated women's weekly). By that time Józef had won recognition not only as a composer but also a teacher (professor of Moscow Conservatory and head of his own music school in that city). A critic lavished praise on both his output as a composer and his piano technique: 'Like very few others, Mr Wieniawski can bring one element to the fore and place another in the background so that they mutually do not drown out each other.'[38] He further seeks analogies between Wieniawski's music and paintings, though no specific composition is mentioned in this context. Another text important for the study of the assessment of the composer's output by his contemporaries was printed in January 1869 in *Tygodnik Ilustrowany*. Its author, Jan Kleczyński, Wieniawski's collaborator of the same age as the pianist (1837–1895), diametrically changed his opinions about his colleague's music and piano technique over the years. In the first part of his official statement concerning the *Piano Concerto in G minor*, he notes that 'the finale is full of life',[39] praises the logic and consistence observable in Wieniawski's music, and adds: 'everything is thought out in advance; rarely does the composer act under the spur of imagination.'[40] In March 1871, the same critic commented: 'Mr Wieniawski superbly played Chopin's *Étude* and also very beautifully the *Impromptu* and the *Nocturne*, but his own *Polonaise* failed to make the expected impression on us.'[41] He adds, however, that

> another piece by Mr W., a *Romance* sung by Miss H. Troschel, was very much to our liking. We only have one little remark for the author, namely, that in the French phrase *comme nous* there are three syllables rather than two.[42]

This shows that Wieniawski's output was subjected to thorough analyses by one of Warsaw's then most influential music critics. Soon afterwards Kleczyński wrote in a similar vein about Wieniawski's *Cadenza* for Ludwig van Beethoven's *Piano Concerto in C minor*, Op. 37a. The critic observed:

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38 J. Kleczyński, 'Ruch Muzyczny', *Bluszcz*, 51 (1868), 333.
39 J. Kleczyński, 'Ze świata muzycznego', *Tygodnik Ilustrowany*, 57 (1869), 50.
40 J. Kleczyński, 'Ze świata muzycznego', 50.
41 J. Kleczyński, 'Ruch Muzyczny', *Bluszcz*, 13 (1871), 103.
42 J. Kleczyński, 'Ruch Muzyczny', *Bluszcz*, 13 (1871), 103.

> The *Cadenza* for the first movement composed by Mr W. is very beautiful. Its ending may perhaps be viewed as somewhat too modern, though this is justified by the need to create a splendid effect at the end.[43]

This composition by Beethoven was one of the most frequently performed concertos in Wieniawski's repertoire throughout his career. After that review, there is a longer period of silence in both local and foreign press concerning Wieniawski's work as a composer.

1875 marked the beginning of a new stage in Wieniawski's life. For three successive years, he was the artistic director of Warsaw Music Society (WTM), responsible for organising the cyclic concerts. With time, he began to use them as an opportunity to present his own works, as Kleczyński notes in his articles. During one of such concerts, on 6 April 1876, in the solo part of the programme, apart from pieces by Chopin and Beethoven, Wieniawski played his own music: *Deuxieme Tarantelle* Op. 35 and *Polonaise pour le Piano* Op. 21. The critic wrote about these compositions:

> [O]f works for solo piano, one should not forget to mention two original pieces by Mr Wieniawski: his second *Tarantelle*, and especially his *Polonaise* (in A-flat major), a work of much merit.[44]

In the following season, during a concert held on 20 September 1876, Wieniawski presented another of his compositions. On 5 October *Kurier Warszawski* printed a long account of the seventy-second concert from Warsaw Music Society's cycle. This text contains the first mention of a performance of *String Quartet in A minor* Op. 32, which opened the concert programme: 'Mr Wieniawski took complete possession of the listeners' hearts.'[45] We may probably consider this to have been the *Quartet*'s premiere. In the solo part of the programme, Wieniawski played his *Mazurka in A major* Op. 23 No. 1 (dedicated to Maria Sułkowska).[46] which 'only the composer himself could perform like this.'[47] This event, then, provided another opportunity for the

43 J. Kleczyński, 'Ruch Muzyczny', *Bluszcz*, 18 (1871), 142.
44 J. Kleczyński, 'Ruch Muzyczny', *Bluszcz*, 16 (1876), 124.
45 [N.N.], *Kurier Warszawski*, 219 (1876), 2.
46 Its manuscript is kept at the Library of Warsaw Music Society (hereinafter as BWTM), shelf mark…
47 [N.N.], *Kurier Warszawski*, 207 (1876), 1.

inhabitants of Warsaw to become acquainted with the works of one of that period's leading composers. A piano transcript of the *String Quartet* has been preserved to our day in the library of Warsaw Music Society.[48] The work was published in 1882.

It should be mentioned in this context that Józef Wieniawski was the first WTM director to have undertaken to establish both an orchestra and a choir in accordance with the Society's statute. In September 1877, *Kurier Warszawski* announced that Wieniawski's *Semiramide* would be the highlight of the Wednesday concert held on 3 October:

> Next Wednesday at our Music Society, this season's second evening concert will be held, largely dedicated to multi-part vocal works. One of those to be performed is a new composition for voices by Mr Józef Wieniawski, *Semiramide*.[49]

The then presented version of this work has not survived to our day. The work received the following review:

> Is this meant to be a number from an opera or a symphonic poem, or simply a choral piece whose title could easily be exchanged for another one? We must admit we have been unable to discover any links between the work's content and its title. Our search was made the more difficult by the organ accompaniment, whose presence in the context of Assyrian choruses is hard to explain. Apart from its Oriental intentions, Mr Wieniawski's composition, as a choral piece, does not stand out for any profound thought, and makes little impression.[50]

Semiramide is Wieniawski's first and only choral work. It draws on the story of the Assyrian queen Semiramide. The criticism may have been partly due to the subject matter, since Henryk Jarecki's psalm for the same performing forces, sung during the same concert, was favourably received by the critic. The topic chosen by Wieniawski was exceptional in the vocal-instrumental output of Polish composers.

The second half of 1878 brought changes in the composer's life. He resigned from the post of WTM director, motivating his decision with

[48] BWTM, shelf mark R 3448.
[49] [N.N.], *Kurier Warszawski*, 211 (1877), 2.
[50] [N.N.], *Kurier Warszawski*, 218 (1877), 1.

health reasons, and did not stand for another term. He thus had more time for his work as a composer, teacher, and concert pianist, and remained independent of any institutions until the end of his life. In December of the same year, the press informed that 'Józef Wieniawski is becoming more active as a composer.'[51] Four of his pieces came out in print nearly simultaneously in London, Paris, and Leipzig: *Sonate pour Piano et Violoncelle* Op. 26, *Cadenza pour le 3me Concert pour le Piano de Beethoven* Op. 37, *Deuxieme Impromptu* Op. 34, and *Deuxieme Étude de Concert* Op. 36. All of them gradually became staples of the pianist's repertoire.

On 17 January 1881, Wieniawski played in Lviv's City Hall for the local audience, presenting, among others, his own music. The reviewer's attention was attracted by *Polonaise in B major* Op. 27, published several weeks earlier by Christian Kahnt in Leipzig:

> From among own compositions by the pianist, who received an ovation both during and after the concert from the numerously assembled audience, the one I particularly liked was the beautiful (third) polonaise filled with a truly refined atmosphere.[52]

Kleczyński's assessment of the same piece was quite different, as has been said above.

For the next several months, Wieniawski toured in Western Europe with solo and chamber music concerts. After the Lviv performance, he did not play his own works until 20 February 1882, when he inaugurated the Monday concerts at Salle Herz in Paris[53] with a programme of music by Haydn, Mozart, Chopin, Liszt, as well as his own waltz: 'For the second time in Paris, Mr Wieniawski will play his *Deuxieme valse de concert*, worthy of perfect acclaim.'[54] Several days later, on 25 February, a Parisian daily informed:

> Mr Józef Wieniawski's fourth concert will be given tonight at Salle Herz. The programme includes *Cello Sonata* Op. 26, which we will hear in the interpretation of the composer and Mr Hollman.[55]

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51 [N.N.], *Kurier Warszawski*, 290 (1878), 2.
52 F. Bylicki, 'Ze sceny koncertowej', *Gazeta Lwowska*, 13 (1881), 2.
53 [N.N.], 'Echos des theatres', *Le Gaulois*, 888 (1882), 4.
54 [N.N.], 'Echos des theatres', 4.
55 [N.N.], 'Revue des theatres', *Le Petit Journal*, 7001 (1882), 3.

Dutch cellist Joseph Hollman was one of those who most frequently accompanied Wieniawski in performances of this piece, to the thunderous acclaim of audiences, mostly in France and Belgium. The composer played the same work at the summer residence of the van der Heyden family in Ostend,[56] this time with Éduard Jacobs, graduate of the Royal Music Conservatory in Brussels, as soloist, which again 'met with a thunderous audience applause.'[57] In May, the Leipzig journal *Musikalisches Centralblatt* informed about the success of a concert cycle given by Wieniawski in Salle Erard and Salle Herz, where he also played his own music. The programme of the fourth out of ten performances featured 'Mr Wieniawski's highly attractive *Sonata* for piano and cello; the cello part was taken up by Mr J. Hollman',[58] whereas 'at the next concert, the artist delighted us with his *Sonata* Op. 24 for piano and violin, featuring Jenő Hubay.'[59] This confirms that Wieniawski scored successes abroad, including in the French capital. The dates of his later concerts are not quoted in this news item.

In late January 1883 Wieniawski focused on symphonic concerts, appearing twice (on 28 and 30 January) at Le Grand Harmonie under the baton of Joseph Martens. The programme of that latter concert included his *Piano Concerto in G minor* Op. 20[60]. In between these two, he played a chamber music concert in the same venue, where, after a performance of his *Violin Sonata* Op. 24 'Wieniawski the composer was applauded just as vehemently as Wieniawski the pianist.'[61] The composition itself (performed, as the critic notes, already for the second time in this venue) was reviewed as follows:

> Written in the free and colourful style of Rubinstein i Chopin, whom this sonata in a way brings to mind, it is distinguished, from the start till the very end, by the enormous purity of its message and formal

[56] K. Rzepecki, 'Józef Wieniawski (1837–1912) – epoka, człowiek i dzieło. Studium historyczno-muzykologiczne', PhD dissertation (2019), 203.

[57] [N.N.], 'Le Journée', *L'Europe*, 917 (1882), 1.

[58] [N.N.], 'Eingesandte Concert-Programme', *Musikalisches Centralblatt*, 18 (1882), 186.

[59] [N.N.], 'Eingesandte Concert-Programme', *Musikalisches Centralblatt*, 18 (1882), 186.

[60] [N.N.], 'Eingesandte Concert-Programme', *Musikalisches Centralblatt*, 4 (1883), 54

[61] [N.N.], 'Concerts Wieniawski', *L'Art Moderne*, 5 (1883), 37.

> perfection, both of which prove the hand of a wise and experienced artist. The violin part was performed with much grace and purity by Mr Jenö Hubay, who wonderfully conveyed the poetic and dreamy aspects of this work.[62]

In January 1884, *L'Art Moderne* announced the publication of yet another work: 'The publisher Breitkopf & Härtel has just brought out the *Nocturne E minor* by Mr Józef Wieniawski, which constitutes his Opus 37'[63]. This information is followed by a brief appraisal: 'It is a well-written piece, suited to the sound of the piano. The melodic turns show an affinity to the melancholy dream pieces by Chopin.'[64] That latter similarity was emphasised by many authors in the years that followed.

On the last day of May 1884, the art magazine *Echo Muzyczne i Teatralne* printed the first part of Jan Kleczyński's article in which the critic attempted to present a biographical profile of Józef Wieniawski. Overall, the critic claims that 'as a composer W. has demonstrated a thorough knowledge of musical forms in [his] sonata for piano and violin (Op. 24), in the concerto, and the sonata with cello.'[65]

Deeper analysis reveals Kleczyński's doubts concerning the merits of the composer's output. He criticises Wieniawski for his works being overly long: 'unnecessary extension of form makes the *Violin Sonata* hard to perform, however, since it lasts, as far as we can remember, about three quarters of an hour.'[66] Kleczyński voiced similar opinions several times more in later years, with reference to other compositions. At the same time, however, 'W.'s pieces in lighter style are incomparably more felicitous. In them, elegance, wit and charm prevail.'[67] Here the critic gives the example of *Valse de concert* Op. 3, which 'is still popular and most willingly performed by many virtuosi.'[68] Eight years after the review quoted earlier, Kleczyński commented on *Polonaise* Op. 21, which, he says, has a 'wonderful first theme, but is not riveting as a whole; as frequent in W.'s music, his later work detracts from the

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62 [N.N.], 'Concerts Wieniawski', 37.
63 [N.N.], 'Petite chronique', *L'Art Moderne*, 4 (1884), 30.
64 [N.N.], 'Petite chronique', *L'Art Moderne*, 4 (1884), 30.
65 J. Kleczyński, 'Józef Wieniawski', *Echo Muzyczne i Teatralne*, 36 (1884), 370.
66 Kleczyński, 'Józef Wieniawski', 370.
67 Kleczyński, 'Józef Wieniawski', 370.
68 Kleczyński, 'Józef Wieniawski', 371.

freshness of the original idea.'[69] The critic counts all of Wieniawski's music written before and including this polonaise among 'early compositions',[70] whereas in the second group, which he refers to as 'later pieces', 'of note are the *Ballade* and the *Valse de concert*.[71] He must have meant the *Ballade in E-flat minor* Op. 31, which is the only one to be found in the catalogue compiled by Kleczyński and comprising works from *Deux Idyles* Op. 1 to *Six piéces romantiques* Op. 39. To this list, Kleczyński added a dedication and the names of publishers of the individual works. The catalogue was incomplete. The author left out the *Cadenza* for Beethoven's *Piano Concerto No. 3* Op. 37, though it was already available in print.

In June 1884 *L'Art Moderne* informed: 'Mr Józef Wieniawski continues to publish his music, thus presenting the entire scope of his talent.'[72] From that moment on, the press (mainly French- and German-language titles) regularly informed about his activity as a composer. In mid-August *Le Guide Musical* printed a note from which we learn that 'at the end of the month Józef Wieniawski's *Six Piéces Romantiques* Op. 39 came out under the Schott imprint in two booklets sold at 30 francs each.'[73]

Mazourka de Concert Op. 41 was published soon afterwards. It was a period of intense work for Wieniawski, not only in the field of composition. As in the previous two years, he started 'a piano course, taught at his flat at 23 Rue du Pepin, which has proved indispensable for our musical education.'[74] The course was one of Wieniawski's reasons for compiling the piano cycle Op. 39, in which he dedicated each piece to a different female pupil. In October we learn that

> as a prolific composer of versatile talent, expressing his ideas with great control and ease, Mr Józef Wieniawski has enriched the piano repertoire with a cycle of elegant and attractive works.[75]

The brilliance and nobility of his style was emphasised, as well as his improvising skills. The cycle's reception was not unequivocally

[69] Kleczyński, 'Józef Wieniawski', 371.
[70] Kleczyński, 'Józef Wieniawski', 371.
[71] Kleczyński, 'Józef Wieniawski', 371.
[72] [N.N.], 'Les peintres belges au salon', *L'Art Moderne*, 25 (1884), 205.
[73] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 34–35 (1884), 232.
[74] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 37 (1884), 243.
[75] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 43 (1884), 349.

favourable, though. 'In the *Ballade*,' we learn, 'which is the fourth of the romantic pieces in this collection, he comes very close to imitation, against which we wish to warn him.'[76] The *Mazourka de Concert* Op. 41, on the other hand, was described as 'an outstanding composition, bold and spirited, with a confident but carefully restrained design.'[77]

The critic also stresses the composer's mastery of the style characteristic of the national dance forms:

> In his harmony we can hear the clanking of spurs again. One may easily imagine in his swinging rhythms the whirling pairs of dancers, the blonde heads intoxicated by the dance, resting on the striped Brandenburg chests.[78]

An anonymous author writing in a Polish magazine in the same period praised Wieniawski's works as 'well and carefully written',[79] and perfunctorily characterised some of them: 'The *Idyll* makes the most graceful impression. The Ballade's theme is very well-conceived; *Evocation* seems a bit highfaluting.'[80] Such mixed opinions seem to indicate the author's lack of bias. At that time, the death of Wieniawski's mother briefly interrupted his work as a composer and concert pianist.

On 10 April 1885 Wieniawski played two pieces from the aforementioned Opus 39. Kleczyński commented: '*Jeux de fées* was beautifully performed',[81] but '*Elegie orientale* did not appeal to the audience.'[82] He dedicated much more attention to the *Piano Concerto in G minor* Op. 20, which closed the concert programme. Its 'first movement, though with a touch of salon pomposity, is graceful and noble.'[83] The reviewer's opinion about the rest of the *Concerto* is less favourable. He comes close to rejecting the musical concept of the work, since 'we must not agree to a 2/2 time, and especially the *Finale*, in whose style there is some inherent old-fashioned, anachronistic quality.'[84] Kleczyński

[76] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 43 (1884), 349.
[77] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 43 (1884), 349.
[78] [N.N.], 'Petite chronique', *L'Art Moderne*, 43 (1884), 349.
[79] [N.N.], 'Nowości Muzyczne', *Echo Muzyczne i Teatralne*, 56 (1884), 576.
[80] [N.N.], 'Nowości Muzyczne', *Echo Muzyczne i Teatralne*, 56 (1884), 576.
[81] J. Kleczyński, 'Koncert Józefa Wieniawskiego', *Echo Muzyczne, Teatralne i Artystyczne*, 81 (1885), 158.
[82] Kleczyński, 'Koncert Józefa Wieniawskiego', 158.
[83] Kleczyński, 'Koncert Józefa Wieniawskiego', 158.
[84] Kleczyński, 'Koncert Józefa Wieniawskiego', 158.

clearly valued the composer's later works more highly. In October, he wrote in the same magazine: 'Józef Wieniawski has published a *Piano Trio* (Op. 40), which we still do not know.'[85] In late October the pianist 'completed a brilliant *Fantaisie* for two pianos, which will be performed by himself and Mr Artur de Greef during the concert on 19 December.'[86] Similar information appeared in the Dutch music journal *Caecilia*, which proves the new piece also attracted interest abroad: 'Mr Józef Wieniawski has just completed his *Fantaisie* for two pianos, which he will play with Mr Arthur de Greef during a concert held on 19 December at Le Grand Harmonie.'[87]

In the vocal part of the same concert, Anna Gregoir sang two of Wieniawski's songs, *Si vous n'avez rien a me dire* No. 2 and *Il m'aimait tant* No. 4 from Op. 38.[88] The author of the press note did not comment on this performance.

Another venue in Brussels where Wieniawski gave performances just as frequently as at Le Grand Harmonie was the Palais des Beaux-Arts, where he appears in concert cycles to which he invited his friends-musicians. It was there that Wieniawski played his *Piano Trio* Op. 40 with Jenő Hubay (violin) and Joseph Jacob (cello) during the first of two planned concerts, held on 17 February. The following detailed review of this work was published:

> We praise Mr Wieniawski's *Trio*, and in particular its movements I, II, and IV: The first of them, for its somewhat romantic bravado and its sound, which brings to mind Chopin and Liszt; the second, for the development of the inconspicuous theme, containing the melancholy of a popular Polish song, sometimes with elements of Grieg; and the fourth, most solemn and captivating, but also full of reminiscences, this time – of Wagner.[89]

Movement Three, *Scherzo*, met with a less favourable appraisal, since 'the development is missing, and the end is overly violent.'[90] The

[85] A. Urbański, 'Korespondencye Echa', *Echo Muzyczne, Teatralne i Artystyczne*, 110 (1885), 428.
[86] [N.N.], 'Province', *Le Guide Musical*, 49 (1885), 351.
[87] [N.N.], 'Nieuve uitgaven', *Caecilia. Algemeen Muzikaal Tijdschrift van Nederland*, 24 (1885), 327.
[88] [N.N.], 'Petite chronique', *L'Art Moderne*, 1 (1886), 7.
[89] [N.N.], 'Petite chronique', *L'Art Moderne*, 8 (1886), 61.
[90] [N.N.], 'Petite chronique', *L'Art Moderne*, 8 (1886), 61.

composition was presented again on 2 March in Brussels, by the same trio of musicians. Two weeks later Kleczyński printed his detailed review of the work in a Polish-language magazine:

> It is with genuine interest and involvement that we have picked up this new piece for piano, violin and cello. Having previously become acquainted with the same composer's sonatas for piano and violin as well as for piano and cello, we highly valued their texture and design. We criticised the former for its excessive length, while in the latter we found the more compact form more interesting, and the *Andante* – very charming. We therefore expected to find many merits in this *Trio*, but our hopes have been almost completely thwarted. The themes, apart from the idea in the *Scherzo*, are dry and ungraceful, the form – long-winded, and everything is crammed with artificial pomposity. The *Adagio* and the *Scherzo* may make some more impression if carefully performed, but on the whole – the composition appears to be a failure.[91]

The above-quoted reviews well exemplify the evident discrepancy between opinions about Wieniawski's output presented by Polish and foreign critics. While foreign press praised the *Trio*, the composer's friend from his Warsaw years dismissed it as a failure and a complete misconception. He praised the *Scherzo*, however, which the Belgian author did not like. That foreign reviewers assessed Wieniawski's output more favourably and their attitudes differed from those of Polish critics is confirmed by a note from April 1886, in which we read that 'the Schott brothers have published a very interesting *Trio* for piano, violin and cello by Józef Wieniawski.'[92]

In the second half of 1886 the press mainly informed about the already mentioned *Fantaisie* Op. 42 for two pianos. Kleczyński was the first to comment this time, and he wrote in a more favourable vein, emphasising the form, which resembled that of 'a great prelude.'[93] He added that the composition 'will be a valuable contribution to the still rather meagre literature for two pianos.'[94] In this way, however, he overlooked other Polish composers who wrote for two pianos in

[91] J. Kleczyński, 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 128 (1886), 110.
[92] [N.N.], Bibliographie musicale, *L'Art Moderne*, 14 (1886), 110.
[93] J. Kleczyński, 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 141 (1886), 240.
[94] J. Kleczyński, 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 141 (1886), 240.

the same period; the number of such works by, among others, Henryk Pachulski and Maurycy Moszkowski, was not smaller than in other parts of Europe.

The early months of 1887 abounded in performances of Wieniawski's own works. The composer was in Paris, preparing for his concerts to be held at Salle Erard on 31 January, 7 and 14 February. 'The programmes will include, apart from classical and contemporary piano repertoire, also the following works by Mr Wieniawski: *Trio* for piano, violin and cello; *Fantaisie* for two pianos, *Piéces Romantiques* for solo piano, *Ecstasy* and other songs, as well as *Guillaume le Taciturne*.'[95] No press reports from these concerts are available, though. While Wieniawski was rehearsing before his successive concerts, a Brussels publisher was preparing his *Fantaisie* Op. 42 for print. Information about this publication was accompanied by the following opinion:

It is written with talent, with a fluent pen that can cope well with difficult polyphony, and handles it skilfully, assigning more or less equal autonomous parts to each instrument. [The composer] demonstrates a cavalryman's elegance and that sort of dandyism which is the trademark of Wieniawski's music.[96]

The composition garnered favourable reviews also in later years during successive performances, mostly with pianist Arthur de Greef. In the first half of 1887, Wieniawski's *Piano Trio* Op. 40 was a regular highlight of his repertoire, presented in Paris and London. On 29 March, the composer 'played the *Trio* of his own composition at Salle Erard with Messrs Remy and Deslert'[97]. In May, *Le Figaro* informed that 'Mr Józef Wieniawski is soon going to London, where he will perform his own works.'[98] The pianist gave four concerts in the British capital, one of which was held on 16 June at St James's Hall. The local press described it as an interesting performance which attracted numerous local music lovers. Wieniawski played his *Trio* Op. 40 with Mrs Norman-Néruda and Mr Patti.[99] More details can be found in *Le Guide Musical*, where the correspondent reported: 'We heard *Trio* Op. 40 composed by Mr Wieniawski, of which particularly the *Andante*

[95] [N.N.], 'Petite chronique', *L'Art Moderne*, 2 (1887), 15.
[96] [N.N.], 'Petite chronique', *L'Art Moderne*, 13 (1887), 102.
[97] [N.N.], 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 183 (1886), 177.
[98] [N.N.], Petites Nouvelles, *Le Figaro*, 140 (1887), 3.
[99] [N.N.], *Illustrated London News*, 2514 (1887), 714.

and the *Finale* received an applause.'[100] The composition thus appears to have met with acclaim.

The end of the same year 1887 brings several references to Wieniawski's music in the press. *Echo Muzyczne, Teatralne i Artystyczne* informed about a cycle of études he was working on at that time:

> Józef Wieniawski is composing a collection of études for the practice of style and technique (*virtuosite*) in all the major and minor keys. The whole, intended for highly advanced performers, consists of twenty-four pieces, each of which is to be dedicated to one famous pianist, to the character of whose talent and artistic individuality the given piece indirectly refers.[101]

Following his concerts in the United Kingdom, the pianist travelled to the Netherlands. From December we have a note saying that 'Marcella Sembrich and Józef Wieniawski have just completed a tour of the Netherlands.'[102] This provided yet another opportunity to present the composer's own music. The critic adds: 'The two great artists have played a beautiful programme, [including] Wieniawski's *Extase* [*Entzückung*], in which both musicians are greeted everywhere with applause.'[103] The Polish press informed that 'the audience especially awarded Wieniawski's song *Extase*, which earned both him and the singer a warm applause.'[104] Another symphonic concert, this time featuring Wieniawski as a conductor, took place on Saturday 27 December in Liège. The programme included 'apart from Haydn's *B major Symphony*, also *Guillaume le Taciturne* by Józef Wieniawski'.[105]

The first half of 1888 offered Wieniawski few opportunities to present his own works, and the press did not discuss his music. In April the illustrated Warsaw weekly *Kłosy* printed the following brief note by an anonymous author:

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[100] [N.N.] 'Nouvelles diverses', *Le Guide Musical*, 26–27 (1887).
[101] [N.N.], 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 218 (1887), 571.
[102] [N.N.], Petites Nouvelles, *Le Figaro*, 349 (1887), 3.
[103] [N.N.], 'Petites Nouvelles', *Le Figaro*, 349 (1887), 3.
[104] [N.N.], 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 222 (1887), 618.
[105] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 52 (1887), 342.

> major works by Mr Wieniawski include: a piano concerto, a sonata for piano and violin and another one for piano and cello, a string quartet, a piano trio, and a concert overture. From among his salon pieces, those that have enjoyed the greatest acclaim are: his valse de concert, a romance, mazurkas, études, and recently his lovely song *Extase*.[106]

The critic only listed what he believed to be the composer's most representative works, without submitting them to any detailed appraisal. A similarly brief note, printed in *L'Art Moderne* in November, concerned one of Wieniawski's annual concerts at Salle Erard, held on the sixteenth day of that month, during which the pianist, accompanied by his pupil Louisa Merck, played his *Fantaisie* Op. 42 for two pianos.[107]

It was only in the first quarter of 1891 that the Polish press announced the completion of Wieniawski's long-awaited cycle of études in all keys. Jan Kleczyński informed:

> Józef Wieniawski's *24 Études de mécanisme et de style pour le piano dans tous les tons majeurs et mineurs en 4 cahiers*, in three booklets, which we have here in front of your eyes. Admittedly, having read the enthusiastic review of these études printed about one-and-a-half years ago in *Guide musicale*, where they were hailed as a 'musical monument' – we expected something more. It is a sequence of well-written pieces which demonstrate their author's good knowledge of musical textures and make an overall pleasant impression for this reason. Like nearly all of Wieniawski's output, however, they are permeated by the stylistic qualities of the bygone age and we cannot engage more deeply with that music for this reason. Besides, the ideas are quite commonplace, their level of difficulty and effectiveness – average. Only a few [of the études] stand out, namely, the fourth, the seventh, and the opening of the fourteenth (a fugue).[108]

As in the case of other compositions before, Kleczyński's criticism is rather harsh. In late May 1891, a British daily informed about a concert by Ignacy Jan Paderewski, planned for 2 June at St James's Hall. On this occasion Wieniawski conducted his *Overture Dramatique 'Guillaume*

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106 [N.N.], 'Ruch Muzyczny', *Kłosy*, 1190 (1888), 225.
107 [N.N.], 'Petite chronique', *L'Art Moderne*, 47 (1888), 374.
108 J. Kleczyński, 'Nowości muzyczne', *Echo Muzyczne, Teatralne i Artystyczne*, 390 (1891), 166.

de Taciturne', which proved a success.[109] This was not the composer's only performance in London. During another concert on 26 June, he appeared as a soloist and chamber musician:

> Programme: – *Sonata for Piano and Violoncello*, Op. 26. M. Wieniawski and M. Joseph Hollman. *Pensée fugitive*; *3me. Polonaise*, Op. 27; *Jeux de fées*, Op. 39, No. 3; *Berceuse*, Op. 14, No. 2; *Étude de Concert*, Op. 33; Mazourka-Reverie, Op. 23, No. 7; *8me. Romance Sans Paroles*, G major; *Barcarolle*, B-flat major; *Sur l'Ocean* (contemplation), 2me. *Valse-caprice*, Op. 30. M. Wieniawski. Fantaisie for two pianos, Op. 42, M. Wieniawski and M. Paderewski. The whole of the above compositions by Joseph Wieniawski […].[110]

This was already the pianist's sixth visit to Great Britain, but the first one during which the programmes of the individual concerts were dominated by his own music. In the late 1891, as in the previous years, the artist focused on appearances at Le Grand Harmonie. For 12 November we have information not only about him playing the *Piano Concerto* with an orchestra, but also, for the first time, about 'Mmes Matthysens and De Gre (soprano and alto) singing five duets Op. 47 composed by Wieniawski',[111] which was most likely the premiere performance of this cycle.

As in the previous years, there followed a break in Wieniawski's performances of his own music, which lasted until the first half of 1893, when 'on 18 May his *Suite Romantique* will be performed at Salle Erard, under the composer's baton'.[112] A week later the structure of this work was discussed in the same paper:

> Mr Józef Wieniawski's *Suite Romantique*, which he will conduct during the concert this Thursday, consists of four movements: *Evocation*, *Scherzo*, *Idylle*, and *Mazurka villageoise*.[113]

In late November it was announced that 'Mr Józef Wieniawski has visited Leipzig after again after a longer absence',[114] where, as on

[109] [N.N.], *Morning Post*, 37 (1891), 1.
[110] [N.N.], *The St James's Gazette*, 3443 (1891), 1.
[111] [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 72 (1891), 140.
[112] [N.N.], 'Petites Nouvelles', *Le Figaro*, 101 (1893), 3.
[113] [N.N.], 'Petites Nouvelles', *Le Figaro*, 135 (1893), 5.
[114] [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 67 (1893), 1059.

the previous occasions, he appeared at that city's Gewandhaus. On 8 December 'Mr Wieniawski performed with an orchestra. The programme included his *Piano Concerto in G minor* Op. 20, with which we are well familiar.'[115] He performed in Leipzig again in late February 1895, when

> the pianist and composer, now residing in Brussels, also demonstrated the full range of his abilities, and drew a thunderous applause with his interpretation of the piano part in his *Trio* Op. 40, performed with Messrs Brill and Will.[116]

The reviewer added the following opinion:

> The composition appears to combine coherent form with lightness and balanced treatment of the three instruments, thus testifying to the artist's mastery and maturity as a pianist and composer.[117]

French-language press wrote in a similar spirit: 'The composition did not surprise anyone with novel ideas or powerful emotions, but its nobility and formal development make it truly worthwhile.'[118] The concerts in Leipzig were just one stage in Wieniawski's tour of Germany, as *L'Art Moderne* reminded its readers, commenting on the composer's presentations of his own symphonic works:

> […] in Berlin Mr Wieniawski appeared at the Concerthaus with two orchestral concerts. The programme included three of his own major works: *Symphony in D major, Suite Romantique* for orchestra, and *Concerto* for piano with orchestral accompaniment.[119]

The concerts earned him another success:

> Mr Wieniawski conducted the first two pieces himself and took part in the performance of the *Concerto*. He won a warm applause and was called back several times.[120]

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115 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 67 (1893), 1059.
116 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 17 (1895), 258.
117 [N.N.], 'Dur und Moll', *Signale für die Musikalische Welt*, 17 (1895), 258.
118 [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 15 (1895), 355.
119 [N.N.], 'Petite chronique', *L'Art Moderne*, 16 (1895), 125.
120 [N.N.], 'Petite chronique', *L'Art Moderne*, 16 (1895), 125.

The composer spent May 1895 in Paris, where he played twice at Salle Pleyel. During the second of these concerts on 28 May 'he performed his own *Violin Sonata* with Mr G. Remmy.'[121] A critic described the composition as follows: 'It is an improvised piece which has won us over to freer forms.'[122] Wieniawski's other pieces performed as a complement to the programme were: 'the *Polonaise triomphale*, *Octave Étude*, and *Jeux de fees*, which we had already heard before.'[123]

In the first half of 1896, the pianist performed in Warsaw, where 'he had arrived with Władysław Żeleński on 15 April.'[124] Several months after the Paris concert, Wieniawski again presented his own music, appearing at the Ball Chambers [of the Grand Theatre] with an orchestra in two pieces. A critic wrote: "In Movement One of his *Piano Concerto in G minor*, J. Wieniawski reminds us that he is an eminent virtuoso, but also capable of exploring the world of composition.'[125] The other work performed on that occasion was *Suite Romantique*, which invited the following commentary:

> Listen to the *Pastoral Mazur* from the orchestral *Suite Romantique*, a composition vibrating with the fullness of rhythm, wit and healthy humour, and you will see that he [Wieniawski] is a proper fruit of our soil, which he has enriched with learning, experience, and the progress of an artist who does not rest on his laurels but persistently pushes forward. And indeed, both the *Mazur* and the *Evocation* testify to the genuine strength of his talent. When are we going to hear the whole of this cycle?[126]

Despite such favourable reviews, the composition was never performed in Warsaw again. This proved to be the last symphonic concert played by Wieniawski in Congress Poland. He visited Warsaw again with a chamber music concert held on 11 March 1897. The Lublin-based cellist Michał Biernacki informs us that 'we have become acquainted with his *Trio*, *Fantaisie* for two pianos, and three vocal duets',[127] and characterises these works:

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121 [N.N.], 'Soirees et concerts', *Le Ménestrel*, 19 (1895), 152.
122 [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 23–24 (1895), 519.
123 [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 23–24 (1895), 519.
124 [N.N.], *Kurier Warszawski*, 105 (1896), 3.
125 [N.N.], *Kurier Warszawski*, 109 (1896), 4.
126 [N.N.], *Kurier Warszawski*, 109 (1896), 4.
127 M. Biernacki, 'Ruch Muzyczny', *Echo Muzyczne, Teatralne i Artystyczne*, 11 (1897).

> The *Trio* thus sounds splendid, especially when performed by its composer, Barcewicz, and Cink. In the *Fantaisie* Wieniawski indeed demonstrates enough fantasy and ideas to avoid the stereotype – that is, variations hitherto thought inevitable in pieces for two pianos – in the presentation of his subtle and romantic main theme, which he does in an engaging way, with logical development, filling the work's framework with those ideas and enriching them with virtuosic effects. Both the soloist and his excellent partner, Ms Jankowska, carried out this difficult though pleasant task to perfection. Three two-part songs depart from Wieniawski's prevailing lofty style: *Wake Up, Caliph Omar,* and *May Song*, selected from a published cycle of six and performed by Ms Róża Rapacka (a light melodic soprano) and Ms Vieweger (a beautiful and graceful alto). Words by Goethe and Bodenstedt have been set to the graceful melody of the soprano, usually singing along with the alto, except for the second, most profound song, in which each of the two voices appears separately. The third song is a lesser form (with identical stanzas and *ritornelli*) which brings a true 'breath of spring'. This is why it was best liked and played as an encore. The value of all these duets is enhanced by the refined piano part, either accompanying the voices or presenting autonomous lines of thought.[128]

Biernacki, a member of Lublin Cathedral ensemble and an artist associated with Warsaw Music Society, conveyed, unlike Kleczyński, a favourable view of Wieniawski's output. Several weeks later, on 8, 15, and 22 April, the pianist gave three performances at the Parisian Salle Pleyel.[129] It was announced that 'during the last concert Mr Wieniawski will present his own vocal and instrumental compositions',[130] that is, most likely a programme similar to that performed in Warsaw, but the information is imprecise. From a later note we learn that on 8 April 'one of the works to be played during the concert is Mr Wieniawski's *Symphony* Op. 49, under the composer's baton'.[131] There is no report on the concert held on 15 April.

In May 1898 a prestigious music magazine informed about a newly composed cycle (*4 Klavierstücke* Op. 51) comprising four pieces: *Impromptu, Étude, Tristesse,* and *Valse*. According to the critic,

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[128] M. Biernacki, 'Ruch Muzyczny', *Echo Muzyczne, Teatralne i Artystyczne*, 11 (1897).
[129] [N.N.], 'Courrier de la semaine', *Le Monde Artiste*, 13 (1897), 206.
[130] [N.N.], 'Courrier de la semaine', *Le Monde Artiste*, 13 (1897), 206.
[131] [N.N.], 'Petite chronique', *L'Art Moderne*, 13 (1897), 103.

> the *Impromptu* is maintained, musically speaking, in a very subtle mood, with select harmonies. It very felicitously contrasts with the effectively brought out, contemplative first motif[132].

The author further comments on the *Étude* that follows, which fulfils very well the role of an *intermezzo*, with the moving sixteenth section, a kind of *perpetuum mobile*. The piece, 'in the composer's spirit, in the liveliest time, performed with supple and relaxed fingers, well reflects its author's mastery.'[133] The reviewer wrote about the remaining two pieces in a similar vein.[134] Similar information was printed in November 1898 in the French press, where each of the four compositions was analysed in considerable detail. The author concludes: 'These are four very well-written piano pieces, each successfully trimmed and suited to its title; each full of spicy harmonic surprises.'[135]

Towards the end of the same year at Le Grand Harmonie in Brussels, the audience had the opportunity to listen to the *Cello Sonata* Op. 26 'performed by Messrs Józef Hollman and Józef Wieniawski',[136] one of the most popular duos of the Brussels classical music scene in that period.

In May 1899, the composer visited London again, with a cycle of concerts at St. James's Hall. The one held on 11 May consisted of a solo and a chamber music part.

> Several of Mr Joseph Wieniawski's compositions had places in the scheme, the first of these submitted being his *String Quartet in A minor*, which was admirably handled by Messrs. Theodore Werner, Haydn Inwards, Hobday, and Whitehouse.[137].

The composition met with the following reception from the British reviewer:

> This agreeable work contains an opening movement for the most part strenuous in character and forceful in expression, to which succeeds an *Andante cantabile*, a decidedly pleasing section, exhibiting

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132 'Dur und Moll', *Signale für die Musikalische Welt*, 33 (1897), 513.
133 'Dur und Moll', *Signale für die Musikalische Welt*, 33 (1897), 513.
134 'Dur und Moll', *Signale für die Musikalische Welt*, 33 (1897), 513–514.
135 [N.N.], 'Chronique étrangère', *Revue Musicale Sainte Cécile*, 3 (1898), 21.
136 [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 48 (1898), 906.
137 [N.N.], *The Daily Telegraph*, 13 (1899), 1.

> quite a number of genuinely melodious and graceful passages. The *Scherzo*, though ingenious, is scarcely as interesting or effective as either of the earlier movements, but the *Finale*, which runs its course in animated fashion, is tuneful and engaging, bringing the work to a pleasing conclusion.[138]

This was the first such detailed appraisal of *String Quartet* Op. 32. In September we read about a concert in the Hague, where 'we shall hear Mr Józef Wieniawski's *Overture*',[139] but no further details are given. Towards the end of the same year, the pianist played a series of concerts at the Maison d'Art, where on 14 November he performed, jointly with Hollman, his own *Cello Sonata* Op. 26:

> This charming piece, whose lively and original themes are developed with a sense of humour, and in which [the composer's] expertise is evident in every successive measure – is an admirable work which met with applause after each of its movements.[140]

This opinion is, again, at odds with that of Jan Kleczyński, quoted above.

Several months later, on 5 April 1900 at Le Grand Harmonie, Wieniawski presented himself again as a composer of symphonic music. Though he led a busy concert life throughout that period, it is only in 1903 that we hear more about his own music. In early February, *Le Guide Musical* informed about another concert at Le Grand Harmonie, whose programme included Beethoven and Chopin, as well as 'two of his [Wieniawski's] compositions, which were highly acclaimed: *Reverie* and *Romance No. 4*'.[141] With time, though still equally active as a pianist, Wieniawski performed his own music much less frequently.

One such a performance took place on 5 May 1904 at Salle Pleyel, where 'during the second concert, Mr Wieniawski will present exclusively his own compositions: *Polonaise triomphale*, *Valse-caprice*, *Sonate pour le piano*, and others.'[142] For a symphonic concert featuring Wieniawski's music, the audience had to wait until 1908. This presentation, on 9 April in Berlin, proved to be one of the composer's last. It was

[138] [N.N.], *The Daily Telegraph*, 13 (1899), 1.
[139] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 37 (1899), 661.
[140] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 45 (1899), 849.
[141] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 6 (1903), 125.
[142] [N.N.], 'Petites Nouvelles', *Le Figaro*, 100 (1904), 4.

announced as early as January: 'The programme includes *Symphony in D major* Op. 49 and *Piano Concerto in G minor* Op. 20, composed by himself.'[143] Several weeks earlier the composer had presented the same programme at Le Grand Harmonie, where on 19 March 'Mr Wieniawski led the orchestra in his *Symphony* Op. 49 and *Piano Concerto* Op. 20'[144] (no further details were provided).

The year 1908 also brought some quite detailed analyses of selected works, which offer evidence that interest in his music was growing. *Der Klavier-Lehrer* reported in December that 'Józef Wieniawski has again revised and published one of his youthful pieces: *Piano Sonata in B minor* Op. 22.[145] The author concludes his quite extensive analysis as follows:

> Changing times and tastes have no doubt contributed to the fact that Wieniawski's *B minor Sonata* seems so faded and trifling to us today. One may easily admit that, given a delicate delivery, it still continues to offer very decent, light music, and can be recommended from this perspective.[146]

With the passage of time, Wieniawski's music was undergoing stylistic and formal transformations, which were observed by another German critic discussing in *Musikästhetische Betrachtungen* the composer's selected works (*Valse de concert* Op. 3, *Berceuse* Op. 14 No. 2, *Polonaise* Op. 27, *Ballade* Op. 31, *Étude de concert* Op. 33, and *Étude de concert* Op. 36) from different periods of his activity.[147] Another review of the *Piano Sonata* Op. 22, printed in mid-1908, struck, as we shall see, a different note from the one quoted above:

> The sonata cycle does not seem to be this composer's strongest point. In *Allegro con brio* the two outermost statements are strong and daring, but the middle is not very refined, and the architecture of the whole – of low calibre. In terms of form, the composer fails us altogether.[148]

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143 [N.N.], 'Soirees et concerts', *Le Ménestrel*, 2 (1908), 13.
144 [N.N.], 'Soirees et concerts', *Le Ménestrel*, 11 (1908), 87.
145 [N.N.], 'Joseph Wieniawski', *Der Klavier-Lehrer*, 24 (1908), 9.
146 [N.N.], 'Joseph Wieniawski', *Der Klavier-Lehrer*, 24 (1908), 10.
147 N., 'Joseph Wieniawski', *Musikästhetische Betrachtungen*, 4 (1909), 233–235.
148 A. Leitzmann, 'Joseph Wieniawski Sonate pour Piano op. 22', *Die Musik*, 4 (1909), 235.

Similar criticism of Wieniawski's formal constructions had already been voiced before by Kleczyński with reference to the *Trio* and the *Cello Sonata*. This, however, did not discourage Wieniawski from composing more music. In mid-March he visited Leipzig again after a long break and performed there to mark the birthday of Johann Sebastian Bach. A reviewer wrote:

> Mr Wieniawski proved his mastery as a composer with works he performed himself: *Étude de concert in G major* Op. 33, *Barcarolle in B-flat major* Op. 29, *Valse-caprice in A major* Op. 46, and *Sonata in B minor*.[149]

The latter piece, however, met with similar criticism as in the review quoted above. This time, *Sonata in B minor* is described as 'not an originally treated form, but a collection of passages and figurations, grouped especially in Movement One, and derivative of Schubert.'[150] Such an opinion may have been provoked by the composer limiting himself to a tripartite form.

Late in 1910, as in the previous seasons, Wieniawski returned to Le Grand Harmonie with another series of concerts, the first of which was held on Sunday 10 November, when 'Mmes Couveiller and Kalker, Mr Flament's pupils, pleasantly interpreted two-part songs by Mr Józef Wieniawski.'[151] The cycle of duets Op. 47 was the crowning achievement of Wieniawski's song writing. The concert series continued at the Nouvelle Salle (11 Rue Ernest Allard, Brussels) where 'the programme will include Brahms' *String Quartet* as well as the first performance of a *String Quartet* by Józef Wieniawski.'[152] A revised version of this piece, with changes mainly in texture and tonal structure, was presented during the concert on 11 May. The composer removed the *Scherzo*, leaving only three movements. On that latter occasion, however, the piece which 'inspired a special euphoria was the *Piano Sonata in B minor* Op. 22'.[153]

During the second concert, held on 31 May, Wieniawski appeared with a group of friends mainly in chamber repertoire, but also played

[149] [N.N.], 'Leipzig', *Musikalisches Wochenblatt*, 13 (1910), 7.
[150] [N.N.], 'Leipzig', 7.
[151] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 46 (1910), 740.
[152] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 7 (1911), 134.
[153] [N.N.], 'Nouvelles diverses', *Le Guide Musical*, 22–23 (1911), 415.

several solo numbers. Reflecting on this concert in a French magazine, Charles Malherbe wrote about the piano works:

> *Sonata in B minor* Op. 22, *Ballade* Op. 31, and *Deuxieme Étude de Concert* Op. 33 testify to extraordinary sensitivity, an amazing flourishing of ideas, and immaculate harmony.[154]

which reflects the composer's merits. The chamber music was described in a similarly positive manner:

> Mr Wieniawski presented his *String Quartet* Op. 32, *Piano Trio* Op. 40, and *Cello Sonata* Op. 26. The quartet was brilliantly and gracefully interpreted by Messrs André le Mayer and César Espéjo (violins), Charles Meyeux (viola), and Andre Bernaldel (cello). Owing to Mr Hollman, the *Cello Sonata* proved the most impressive point of the programme. The *Trio* may be considered as a miracle, one of its kind.[155]

Le Guide Musical wrote in a similar vein[156] in what proved to be the last press account of a concert given by Wieniawski. Little did the composer know that he was entering the stage for the last time in his life. He played some of the most representative works from his output, which may be interpreted as his artistic testament.

As I mentioned in the introduction, the life and work of Józef Wieniawski have not been the subject of any detailed contemporary analyses. In his lifetime, he was one of those Polish artists who enjoyed considerable popularity and won acclaim in the most prestigious cultural hubs of the then Europe. This is amply documented by articles from Polish and foreign press which have been studied for the needs of this paper. The press printed not only reports from, or announcements of, concerts, but also in-depth analyses and critical reviews of Wieniawski's own music, which was regularly present on concert stages at that time. My source analysis demonstrates that the music of the famous violinist's brother attracted much interest among both Polish and foreign critics, though it met with greatly varied reception.

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154 [N.N.], 'Paris et départements', *Le Ménestrel*, 23 (1911), 182.
155 'Paris et départements', 182.
156 [N.N.], 'Salle Pleyel', *Le Guide Musical*, 26–27 (1911), 456.

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History Enchanted in Music – Historical Verism in Ruggero Leoncavallo's I Medici

Abstract

My study of the historical opera *I Medici* focuses on an analysis of the work's dramaturgy. In my opinion, the libretto is the key to understanding operatic dramas; it constitutes their primary foundation, on which the subsequent semantic layers of this naturally syncretic musical genre are constructed. In my paper I have therefore analysed the individual components of the libretto, with special emphasis on the persons of the drama, their personality traits, as well as their musical representations in Leoncavallo's work. Analysis of the dramaturgical aspects of the opera is an essential first step to a consideration of the musical layer, which lies at the heart of my research. In my paper, I have followed the path mapped out by musicologist Luca Zoppelli; however, his work is only the starting point for a more detailed study of the opera's expressive qualities and the procedures applied for the musical representation of veristic ideas. Verity – not only in the historical sense – becomes a leading category which unifies

the opera at every level, from its original source recorded in the chronicles to the composer's presentation of the story.

Keywords

Ruggero Leoncavallo, *I Medici*, Italian opera, veristic opera, *verismo*

> When in the novel the affinity and cohesion of its every part will be so complete that the creative process will remain a mystery, like the development of human passions, and the harmony of its elements will be so perfect, the sincerity of its reality so evident, its manner of and its reason for existing so necessary, that the hand of the artist will remain absolutely invisible, then it will have the imprint of an actual happening; the work of art will seem *to have made itself*, to have matured and come into being spontaneously, like a fact of nature, without retaining any point of contact with its author, any stain of the original sin.
>
> Giovanni Verga[1]

These words by Giovanni Verga, Italy's main *verista* writer, perfectly reflect the atmosphere of both literary *verismo* and its operatic version, which emerged as a natural consequence of the former. It seems unnecessary to give examples of how this concept, though formulated with literary works in mind, can also be applied to music. Veristic operas occupy, after all, an important place in the literature of this genre, and are among those most frequently staged in opera houses nowadays. At this stage, the literary provenance of the genre needs to be emphasised, though. As Krzysztof Żaboklicki observes,[2] *verismo*, which manifested itself most completely in the works of the Sicilian Giovanni Verga, may be considered as the Italian variant of the French naturalism. In the opera, however, veristic tendencies appeared much earlier than it has been suggested in popular publications, which list Pietro Mascagni, Ruggero Leoncavallo, and Giacomo Puccini as initiators of this trend. Let me but mention the world's

[1] G. Verga, 'To Salvatore Farina', prefatory letter to 'Gramigna's Mistress', *The She-Wolf and Other Stories*, tr. G. Cecchetti (University of California Press: Berkeley, 1958), 86-88.

[2] K. Żaboklicki, *Historia literatury włoskiej* (2008), 288.

most frequently performed opera, Georges Bizet's *Carmen*, which exerted a strong impact on Puccini, and Stanisław Moniuszko's *Halka*, unknown to the wide international audience in the nineteenth century, but currently enjoying worldwide success.[3]

Operas drawing on historical events are a special category. In our view, historical verism may be considered as a crossover genre between the French *le grand opéra historique* and the Italian *verismo*. Examples of such works began to appear already in the 1850s (Giuseppe Verdi's *I Vespri Siciliani* and *Don Carlos*, Richard Wagner's *Tannhäuser* and *Rienzi*; that latter opera will play a role in my discussion of *I Medici* that follows). Concerning the emergence of historical verism, one should start by emphasising both the continuity and the tendency to fuse trends and styles. Such an approach seems more appropriate in the case of verism than one that situates its beginnings as late as in Mascagni's *Cavalleria rusticana*. This is important in the context of *I Medici* since Leoncavallo's historical opera, like other works, some of which were composed many years before the *Cavalleria*, illustrates the concept of verism as a progressive current developing from historical opera in the direction of *la verita* as the 'main' and 'proper' type of approach dominating among veristic composers.

This was also the direction in which Leoncavallo's own output developed. Under the influence of Professor Giosuè Carducci in the field of literature and of Richard Wagner in that of music, Ruggero made up his mind to create an operatic historical trilogy, an 'anti-tetralogy', as he called it himself. When exactly the idea of writing this monumental and mature work, albeit not devoid of youthful idealism, emerged in the young composer's head – we cannot say for sure. What is certain is that the concept must have been thoroughly thought out by 1876, when the extremely excited Leoncavallo presented it to Maestro Wagner on the occasion of the premiere of *Rienzi*

[3] I am referring here not only to the production staged at Wiener Staadstoper (premiered in December 2019, dir. Mariusz Treliński), but also to the recording of the opera released by the Fryderyk Chopin Institute and nominated for the Opera Awards 2020 (NIFCCD 082-083, Moniuszko, *Halka*; performers: Tina Gorina, Monika Ledzion-Porczyńska, Matheus Pompeu, Robert Gierlach, Rafał Siwek, Karol Kozłowski, Krzysztof Szyfman, Mateusz Stachura, Paweł Cichoński, Podlasie Opera and Philharmonic Choir, cond. Violetta Bielecka, Europa Galante, cond. Fabio Biondi).

in Bologna.[4] As the key determinant of the work's shape, *la verità* required in-depth studies from the composer (who, following the example of Wagner, wrote the libretto himself). It therefore comes as no great surprise that the idea, though it already crystallised in much detail in the 1870s, only took its final shape in 1890. Those years were for Leoncavallo a time of exploration, of approximating not only that historical *verità*, but also *la italianità*, the Italian character essential to *I Medici*.[5]

It is then these two primary categories, *la verità* and *la italianità*, that we are going to consider with reference to the *dramatis personae* constructed by the author of *I Medici*. Their characterisation, words and behaviour, and, most of all, the musical representations of their personalities and the emotions they experience, will provide us with a key for the interpretation of this opera. Therefore, true to Verga's verist creed quoted in the opening of this paper, we will primarily focus on 'human passions' and 'the sincerity of [the work's] reality', though not in isolation from the musical content, which is equally important to an opera as its dramaturgical layer.

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[4] The authenticity of this event, as recalled by Leoncavallo, is sometimes questioned. Cf. *Appunti vari delle autobiografici di R. Leoncavallo*, 24 (Locarno, Biblioteca Cantonale, Fondo Ruggero Leoncavallo), quoted after: L. Zoppelli, 'I Medici e Wagner', in L. Guiot, J. Maehder, eds, *Letteratura, musica e teatro al tempo di Ruggero Leoncavallo: atti del 2. Convegno internazionale Ruggero Leoncavallo nel suo tempo: Locarno, Biblioteca Cantonale 7-8-9 ottobre 1993* (1993), 149.

[5] Cf. Ruggero Leoncavallo's letter to Francesco Carlo Tonnolla of 14 October 1893, quoted after: Zoppelli, 'I Medici e Wagner', 151–152: 'I caratteri storici rispettai scrupolosamente e mi tenni fedele ai costumi, ai particolari storici e persino, per quanto era in mia possa, alla lingua del tempo. A parte, dunque, qualche trasposizione o ritardo delle date, impostonomi dalla forma teatrale, io presentero gli uomini ed i fatti quali ce li trasmisero gli storici. […] Solo diro che, fedele alle massime del sommo di Bayreuth, cercai di fare il poema nazionale e quindi volli che un gran sentimento d' italianita aleggiasse costante nell'aura musicale del poema.' ['I scrupulously followed the historical figures and remained faithful to the historical customs, details, and even, as far as possible, to the language of that age. Therefore, apart from a certain shift or delay in dates, imposed by the theatrical form, I have represented the people and facts as historians have transmitted them to us […] Let me only say that, true to the highest ideals of Bayreuth, I have striven to create a national poem, and therefore I wanted the splendid sense of "Italianity" constantly to be present in the musical aura of the poem.'].

Lorenzo de' Medici

The opera is set in the years 1471–1478 (the plot ends on 26 April 1478, with the final events related to the Pazzi conspiracy, around which the spectacle's action revolves). This was the heyday of both the Medici family and Florence as the city they ruled. The years of Lorenzo's rule (as one of the most prominent representatives of the Medici family, he need not be separately introduced here) were undoubtedly an important chapter in modern Italian history. He has come down in history not only as an eminent politician, but also as an outstanding poet. Over the centuries, he has come to be viewed as a stately, statuesque figure. This is the image consistently built by the composer on all the levels of his work: verbal, musical, and dramatic – as perfectly illustrated already in the opening scene of the score, that of a hunt attended by the Medici brothers and, among others, by Poliziano. This scene is the first example of operatic poets speaking with the words of their real, historical counterparts. In Lorenzo's part (baritone), this statuesque quality is reflected from the start by the rhythmical, declamatory shape of the melodic line, a canzona which is the first out of several settings of Renaissance poetry in this score.

The figure of Lorenzo is put into sharp focus in Act Two, during the tournament taking place in Piazza di Santa Trínita. While listening to his first entry in this act, in *tempo di gavotte*, we should remember that the earliest sources comprising gavottes come from France from a period nearly a century after Lorenzo's death.[6] The use of a stylisation of this courtly dance in *I Medici* might therefore be interpreted as a result of the composer's insufficient historical knowledge. However, considering his in-depth studies, it is also possible that he invoked this dance on purpose, as part of the consistently formed image of Lorenzo as an enlightened man of multiple talents: an eminent politician, as well as an innovative poet[7] and one of history's greatest patrons of the arts. By making him sing in a much later genre derived from foreign (French)

[6] M.E. Little, 'Gavotte', in *Grove Music Online*, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010774?rskey=Xw4omS&result=1, accessed 18 June 2020.

[7] Importantly, Lorenzo de' Medici and Angelo Poliziano together played a key role in the emancipation of Italian as a literary language.

lands, the composer may be hinting at the young ruler's genius. This, however, should only be taken as a hypothesis.



Ex. 1. Ruggero Leoncavallo, *I Medici. Azione storica in quattro atti*. Act I, Scene (Lorenzo), mm. 8–17.



Ex. 2. Ruggero Leoncavallo, *I Medici…*, Act II, *Scena e serenata* (Lorenzo), mm. 6–14.

In our discussion of Lorenzo, we must not omit the last words of this opera, which are also sung by this figure: 'Del trono a me spianato hanno il cammin, / tu mi vendica, o Plebe!… Io regno alfin!' ['My throne has been confirmed for me this way, / o People, you will avenge me!… I reign at last!']

Appearing just a moment after the death of his younger brother, these words define Lorenzo as a cynic and a person blinded by his desire for power.[8] His unconcealed satisfaction is emphasised by the use in the finale of the joyful, merry, festive and loud key of E major,[9]

[8] Cf. Ruggero Leoncavallo's letter to Francesco Carlo Tonnolla of 14 October 1893, quoted after: Zoppelli, 'I Medici e Wagner', 152: 'Ed, accanto a questo seguito di cronache, un'idea filosofica: il processo dell'uomo di stato Rinascimento, che, riconosciuta la frivolezza del popolo in cui vivea fidente, cerca un baluardo nel potere della Chiesa: questa a sua volta lo tradisce ed egli, pieno il core d'un'idea gigantesca ed ambiziosa, diffidando alla fine di tutto e di tutti, addiventa Cesare Borgia.' ['Besides, apart from following the chronicles, [I was motivated] by a philosophical idea: the [formative] process of a Renaissance statesman who, recognising the careless nature of the people in whom the faith resides, looks for support in the power of the Church; the latter betrays him in turn, and he, filled with gigantic and ambitious ideas, turns into Cesare Borgia.'].

[9] P. Ertel, 'Die Charakter der Tonarten bei Wagner', in R. Wrede, ed., *Die Kritik, Wochenschau des öffentlichen Lebens* (Berlin Kritik-Verlag: Berlin, 1896);

which Schubart also associates with loud cries,[10] uttered in the final scene of *I Medici* by the chorus representing the bloodthirsty people of Florence who wish to avenge the Medicis.



Ex. 3. Ruggero Leoncavallo, *I Medici…*, Act IV, *Morte di Giuliano e finale* (Lorenzo, choir), mm. 30–39.

F.A. Gevaert, *Traité Général d'Instrumentation* (J.B. Katto: Paris, 1863), F.G. Hand, *Ästhetik der Tonkunst*, 1 (Hochhausen & Fournes: Leipzig, 1837), A. Lavignac, *La musique et les musiciens* (Librairie Delagrave: Paris, 1895), E. Pauer, *The Elements of the Beautiful in Music* (Novello: London, 1877), Ch.D. Schubart, *Ideen zu einer Ästhetik der Tonkunst* (J.V. Degen: Wien, 1806). Quoted after: J. Mianowski, *Semantyka tonacji w niemieckich dziełach operowych XVIII–XIX wieku* (2000), 36–47.

[10] Mianowski, *Semantyka tonacji*, 36–47.

Simonetta Cattaneo

The young lyrical soprano Simonetta Cattaneo, would-be wife of Amerigo's cousin Marco Vespucci, muse of Sandro Botticelli, and the nymph from Poliziano's *Stanze*[11] – is represented as the embodiment of beauty and goodness. The simplicity of her soul is reflected in her vocal part, drawing in many passages on Tuscan folk music. References to a traditional Italian poetic form and a genre of folk music at the same time accompany the protagonist's first appearance on the stage. She performs a *rispetto*, a stylisation of a Tuscan hendecasyllabic form of folk poetry, examples of which can be found among the works of Poliziano and Lorenzo de' Medici. Notably, she sings in the key of A-flat major, associated with death and the grave[12] (she will meet her death in Act Three), but also possibly suggesting the suprasensual element[13] introduced in Simonetta's part by Poliziano's poem.[14]

This melancholy *rispetto* is followed by a *ritornello toscano*, which brings a change of mood. The composer's use of this name for a fragment which is not a *ritornello* in terms of musical genre may be puzzling. In this context, however, a *ritornello* should be understood as a poetic form made up of three-line stanzas in which the first and last lines are connected by rhyme:

[11] NB. *Stanzas Begun for the Tournament of the Magnificent Giuliano de' Medici* (It. *Stanze cominciate per la giostra del Magnifico Giuliano de' Medici*) were an important source for Leoncavallo since they served him to construct the plot of Simonetta and Giuliano's courtly love.

[12] The key of A-flat major was associated with the grave already in the early eighteenth century by Johannes Mattheson in J. Mattheson, *Das Neu-Eröffnete Orchestre* (Benjamin Schillers: Hamburg, 1713). Several decades later, Joseph Vogler and Justin Heinrich Knecht interpreted A-flat major as 'a black key', cf. G.J. Vogler, 'Ausdruck (musikalisch)', in *Deutsche Enzyklopädie*, 2 (Varrentrapp und Wenner: Frankfurt am Main, 1779), 384–387). In the nineteenth century, this key was related to death and the grave by successive theorists, cf. Ertel, 'Die Charakter der Tonarten…' and Schubart, *Ideen zu einer Ästhetik*. Quoted after: Mianowski, *Semantyka tonacji*, 24–47.

[13] Hand, *Ästhetik der Tonkunst*, 1. Quoted after: Mianowski, *Semantyka tonacji*, 43.

[14] Cf. Żaboklicki, *Historia literatury włoskiej*, 107–108.

Fiorin di prato!
Sento fuggir dal cor lenta la vita,
eppur non ho vissuto e non ho amato.
Fior d'erba amara!
Forse le rose della primavera
son destinate a ricovrir mia bara![15]

[Flower of the meadow!
I can feel how life is fleeing from my heart,
though I have neither lived nor loved.
O bloom of bitter herbs!
It may be that these roses of the spring
are destined to cover my coffin[16]!]



Ex. 4. Ruggero Leoncavallo, *I Medici…*, Act I, *Rispetto* (Simonetta), mm. 1–11.

[15] R. Leoncavallo, *I Medici. Azione storica in quattro atti* (1893), XII.

[16] The protagonist's terrifying thoughts have their justification in illness (tuberculosis), which killed the historical Simonetta at a very young age (unlike her operatic counterpart, who was murdered by one of the conspirators).

Based on a scale with an augmented fourth degree, this *ritornello* was scored economically but in a telling manner. The melismatic solo flute part perfectly represents a shepherd's pipe of the kind that may well have accompanied the historical Simonetta.

Also of note are the veristic connotations of the *ritornello* in the operas of Giacomo Puccini and Pietro Mascagni. The *ritornello toscano* genre mentioned here apparently served the former as an inspiration for the *stornello* that opens Act Three of *Tosca*.[17] Mascagni also makes use of a *stornello* (a form akin to the *ritornello*) to introduce the figure of Lola: 'Fior di giaggiolo, / Gli angeli belli stanno a mille in cielo, / Ma bello come lui ce n'e uno Solo'[18] ('Iris flower, / there are thousands of pretty angels in heaven, / but there is only one as beautiful as he'). As in Mascagni, Leoncavallo's *ritornello* begins, typically of this genre, with an invocation to a flower.



Ex. 5. Ruggero Leoncavallo, *I Medici…*, Act I, *Ritornello toscano* (Simonetta), mm. 1–6.

[17] Zoppelli, 'I Medici e Wagner', 158, note 12.

[18] G. Targioni-Tozzetti, G. Menasci, *Cavaleria rusticana* (1890), 19.

Apart from references to and stylisations of Tuscan folklore, abounding also in Act Two, which successfully render the spirit of fifteenth-century Italy, Simonetta's appearances are also accompanied by reminiscences of the Tristan chord. The presence of this combination in the scene of Giuliano and Simonetta, at the moment when their relationship starts (the chord points to its tragic doom) foreshadows the motif of the *Liebestod*[19] that will befall the two protagonists.



Ex. 6. Ruggero Leoncavallo, *I Medici…*, Act I, *Scena e duetto* (Simonetta, Giuliano), mm. 102–109.

The Conspirators

In the context of the conspirators' theme in Leoncavallo's opera one can hardly fail to mention the leitmotif that accompanies these four.

[19] M. Gmys, 'Między Wagnerem a Verdim: *I Medici* Ruggiera Leoncavalla', *Res Facta Nova*,12 (21) (2011), 153.

Such a suggestively developed leitmotif is only introduced in this work in the context of this particular group of figures.



Ex. 7. Ruggero Leoncavallo, *I Medici…*, Act II, *Introduzione e quartetto*, the leitmotif of the conspirators, mm. 1–9.

The four organisers of the coup (Francesco de' Pazzi, Bernardo Bandini Baroncelli, Archbishop Francesco Salviati, and Giambattista da Montesecco) seem to have nothing in common. Their social origins and status, as well as the motives which attracted them to the Pazzi conspiracy, are quite different. Gianbattista da Montesecco stands out from the other three. He is a captain of the papal guard, a soldier and a man of honour, loyal to his superior, who wishes to benefit St Peter's State, then ruled by Pope Sixtus IV.[20] He hopes to avoid bloodshed, however, and his honour does not let him accept the plan of assassination carried out during Easter mass in the cathedral. Montesecco's bass competes with the other three in a quartet sung by the conspirators at the beginning of Act Two. Eventually, however, they unite in a hymn-like march: 'Iddio di Fiorenza voul libero il suol. / Ordita e la trama. Fallire non puo!' ['God of Florence, we wish to liberate this land. / Our action and our scheme can hardly fail!'].

[20] Sixtus IV (born Francesco della Rovere) was elected pope in 1471 and nearly immediately came into conflict with Florence. The Medici brothers converse about it in the opera's opening scene.



Ex. 8. Ruggero Leoncavallo, *I Medici…*, Act II, *Introduzione e quartetto* (Bandini, Salviati, Montesecco, Pazzi), mm. 180–183.

The septet at the end of Act Three is a crucial point of the musical and dramatic action. This extremely sophisticated finale, distinctly drawing on the famous quartet from Verdi's *Rigoletto*, testifies to the young composer's exceptional sense of dramatic construction. The scene brings together three different threads: the conspirators planning the coup in Montesecco's house, Simonetta eavesdropping on these

four, as well as Giuliano and Fioretta meeting in secret in Fioretta's chamber. Though such a densification of texture leads to a blurring of the verbal layer, its main construction principle is notable: The melodic action takes place on two planes, and the individual solo voices are not assigned once and for all to either of them. These melodic layers are not, however, identical with the three planes of dramatic action:



Ex. 9. Ruggero Leoncavallo, *I Medici*…, Act III, *Scena e settimino* (Simonetta, Fioretta, Giuliano, Bandini, Salviati, Montesecco, Pazzi), mm. 211–212.

To conclude the above discussion of historical verism as represented by *I Medici*, let me refer once again to Verga's statement quoted in the opening of this paper. 'The imprint of an actual happening', seemingly obvious in a work inspired by real historical occurrences, resides in Leoncavallo's opera not merely in the presented events. The verity is consistently constructed in this composition by means of language stylisation and the choice of musical language. The numerous instances of stylisation that I have quoted above are only examples of how tools of this kind were applied by the composer. Despite evident influences from Wagner, Verdi, and Carducci, Leoncavallo built his own style of composition, which, though eclectic (as his later works demonstrate), was nevertheless distinguished by an uncommon deftness in the use of stylisations, that is, in representing historical styles. It was this ability that allowed the artist to create a composition so close to truth, perfectly corresponding not only to Verga's veristic manifesto but also to Leoncavallo's own artistic creed.[21] This was definitively confirmed by the composer himself. I will therefore let him express his intentions in his own words:

In order to find inspiration, I need subjects, people of flesh and blood, like myself, who feel and think humanly, who weep with their own tears, who sometimes tremble and suffer because of exaggerated passions, which nevertheless always remain human and proper to our hearts and senses.

This is why I had to introduce my own tale into this story; not in order to use history as a pretext, as it was once done in melodramas, but for the sake of intact, virgin history, with its chronicles, dates, characters, intimate passions, and the weaknesses of my protagonists. [All this] in order to bring the whole era back to life.[22]

[21] Cf. footnote 9.

[22] Quoted after: Zoppelli, 'I Medici e Wagner', 151: 'Per ispirarmi adunque, ho d'uopo di soggetti che siano uomini di carne ed ossa come me, che sentano e pensimo umanamente, che piangano le mie lacrime istesse, che palpitino e soffrano per passioni esagerate talvolta, ma umane sempre, che son proprie del nostro cuore e dei nostri sensi. Era adunque alla storia che io dovea chiedere la mia epopea. E non alla storia per pretesto, come altra volta si usava nei melodrammi, ma a la storia vergine, intatta, con le sue cronache, le date, i caratteri, le passioni intime e debolezze dei miei eroi. Far rivivere tutta un'epoca.'

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ahat ilī – Sister of Gods by Olga Tokarczuk and Aleksander Nowak: From the Novel to the Operatic Libretto

Abstract

Aleksander Nowak's (*1979) third opera, *ahat ilī – Sister of Gods*, premiered in 2018, sets a libretto by Polish Nobel Prize winner Olga Tokarczuk, based on her own novel. This marriage of literature and opera, reinforced by the unique situation in which the author of the text which served as an inspiration and of the libretto is one and the same person, suggests that the work could be defined as a *Literaturoper*. My paper aims to analyse this composition in terms of genre as well as to represent the unique path of its content's transformation from a literary into an operatic work, along with an analysis of the verbal component presented from the librettological perspective.

Keywords

Literaturoper, contemporary opera, libretto, librettology, Aleksander Nowak, Olga Tokarczuk

> For the opera is a place where, on the basis of one or another myth, a vision is presented of events that could not happen in reality, but which touch upon some eternal truths.
>
> Andrzej Chłopecki[1]

Introduction

Aleksander Nowak, one of Poland's most interesting and gifted contemporary composers, has gained popularity virtually overnight, mainly due to his operas,[2] which play a major role in his output (though he has also composed in genres other than vocal-instrumental). Nowak's operatic successes have persuaded critics to hail him as the most outstanding Polish composer in this genre after Krzysztof Penderecki.[3] Nowak's works are part of the flourishing of the Polish opera, associated with the works of such composers as (apart from the already mentioned Penderecki) Zygmunt Krauze, Elżbieta Sikora, Joanna Bruzdowicz, and Dariusz Przybylski.

ahat ilī – Sister of Gods, Nowak's third opera, was premiered in the autumn of 2018 during the Sacrum Profanum festival in Cracow. It earned the composer the 'Passport' award of the 'Polityka' weekly in the category of classical music, for (as the award committee stated) 'creative independence and an original musical perspective on the world;

[1] A. Chłopecki, 'Ssanie w operze', in *Dziennik ucha. Słuchane na ostro* (2013), 108.

[2] I wrote about this composer's earlier operas in my paper '"Życiopisanie" w operach Aleksandra Nowaka – *Sudden Rain*, *Space Opera*', *Kwartalnik Młodych Muzykologów UJ*, 3 (2018), 81–102.

[3] J. Topolski, 'Kwadrat magiczny', dwutygodnik.com 266, 10 (2019), https://www.dwutygodnik.com/ artykul/8511-kwadrat-magiczny.html, accessed 27 June 2020.

for *ahat ilī – Sister of Gods*, which restores the belief in the future of the opera.[4]

The libretto was written by Polish Nobel Prize winner Olga Tokarczuk,[5] who herself addressed the composer with an offer of collaboration – an event which she thus recalled in a conversation with Ewa Szczecińska:

> […] I have been invited to the premiere of an opera written by Alek (it was staged in Poznań), to a libretto by my friend, Georgi Gospodinov.[6] When I saw how it presents itself on the operatic stage, how it is done, a very strong sense of jealousy was simply born in me – but it was a good, positive kind of jealousy. And I decided that I actually had a text suitable for an opera […].[7]

Marcin Gmys described the two artists' meeting in some detail:

> It is 14 March 2015. The last measures of the world premiere performance of Aleksander Nowak's *Space Opera* at Poznań's Grand Theatre have resounded, and a roar of applause can be heard. The work proves a success, though it is by no means easy listening. […] A reception [follows]. At one point, Aleksander Nowak is approached […] by Olga Tokarczuk, who had been invited to this event by the libretto author, her friend Georgi Gospodinov, a star of contemporary Bulgarian literature. To the amazement of the thirty-six-year-old

4 https://www.polityka.pl/tygodnikpolityka/kultura/paszporty/1777506,1,aleksandernowak-laureatem-paszportow-polityki-w-kategorii-muzyka-powazna.read, accessed 27 June 2020.

5 The prosaic writings of Polish Nobel laureates have also provided the basis for operas by Witold Rudziński (*Janko Muzykant*, 1951; *Chłopi*, 1972) and Bernadetta Matuszczak (*Quo vadis*, 1993–1994).

6 Importantly, Nowak is fond of collaborating with world-famous writers. Apart from Olga Tokarczuk he worked with Georgi Gospodinov, mentioned here by the former (*Space Opera*, 2014) and with Szczepan Twardoch (*Drach. Dramma per musica*, 2019 and *Mermaid. Melodramma Aeterna*, premiered in November 2020 during the Auksodrone festival in Tychy). On his website, the composer keeps a kind of diary in which he describes the successive stages of his work on each composition: https://www.aleknowak.com/blog, accessed 29 June 2020.

7 Fragment of a radio broadcast, transcribed by P.Z.-H., https://www.polskieradio.pl/8/2565/Artykul/2215552, Olga-Tokarczuk-Anna-Inn-od-poczatkubyla-muzyczna, accessed 29 June 2020.

composer, the famous writer addresses him with an offer to create his next opera jointly with her.[8]

The text which the novelist had in mind, which the composer undertook to adapt for an opera, was her sixth novel, *Anna In w grobowcach świata* [Eng. *Anna In in the Tombs of the World*]. This marriage of literature and opera, reinforced by the unique situation in which the author of the narrative which served as inspiration and of the libretto is one and the same person, suggests that *ahat ilī – Sister of Gods* could be defined as a *Literaturoper* (Germ. 'literature-opera'). My paper aims to analyse this composition in terms of genre as well as to represent the unique path of its content's transformation from a literary into an operatic work, along with an analysis of the verbal component presented from the librettological perspective.

The Libretto

In order fully to achieve the aim of this article, we first need to define the main functions of the libretto, broadly conceived as the operatic representation of the words and dramatic action.[9] The libretto, as one of the key components of the genre, has an impact on the work's internal formal division (acts, scenes, numbers), the types of vocal expression present (arias, recitatives, choruses, ensembles), as well as on elements of stage production. The libretto also significantly initiates the emotional aspect of the whole. In other words, it determines the final result (i.e. the finished opera) to an equal extent as the music does.

The place of the libretto and its relation to the music have been redefined in the successive periods, ever since the beginnings of the genre.

Not only the libretto's content and form, but the very concept of how the text should be approached, were different in George F. Handel and Wolfgang A. Mozart, and quite different in Richard Wagner,

[8] M. Gmys, 'Prawych umysłów złączenie. O operze ahat ilī – siostra bogów – Aleksandra Nowaka i Olgi Tokarczuk', in J. Topolski, ed., *Antagonizmy kontrolowane. Rozmowy i eseje o muzyce współczesnej. Sacrum Profanum 2018* (2019), 28.

[9] B. Trowell, 'Libretto', in S. Sadie, ed., *The New Grove Dictionary of Opera*, 2 (1992), 1185–1252.

> who redefined the place of the libretto in stage music, giving it a new meaning and status in his concept of the musical drama[10]

comments literary scholar Jakub Walczak. In the classical period, the librettist's name appeared side by side with that of the composer, or frequently above it, and in a larger font. Despite this fact, for a long time the libretto was considered inferior, both as a theatrical and poetic genre. It should not be dismissed as a marginal subject, though. The libretto indeed constitutes a very broad field of research, not only within opera studies, but also with reference to other verbal-musical (passion, oratorio) and musical-theatrical (ballet) genres, as well as early forms historically preceding the opera, such as liturgical drama, pastoral drama, and madrigal comedy.

The libretto is thus viewed more and more frequently as a separate literary genre situated on the borderline between literature and music. It is not an independent genre, however, and as such it is governed by other poetic and structural principles than autonomous literary genres. For a long time neither musicology nor literary studies were prepared to take responsibility for the libretto. This has recently changed, particularly as concerns that latter field of research. We may therefore speak of the birth of a new separate discipline – that of librettology.

The Librettological Perspective

Librettology (also referred to as librettistics) is the study of the structure, meaning and content, as well as inspirations behind the operatic libretto. The discipline emerged in the late 1970s and early 1980s, when the first English- and German-language publications dedicated to operatic libretti were presented by such researchers as Patrick J. Smith,[11] Albert Gier,[12] and Nancy O. Chamness.[13] In Poland, results of libretto studies have been published by, among others, Ryszard Daniel Golianek

[10] J. Walczak, 'Libretto jako (u)twór. Zagadnienia genologiczne i metodologiczne – zarys problematyki', *Przestrzenie Teorii*, 22 (2014), 90.

[11] P.J. Smith, *The Tenth Muse. A Historical Study of the Opera Libretto* (1970).

[12] A. Gier, *Das Libretto: Theorie und Geschichte einer musikoliterarischen Gattung* (1998).

[13] N.O. Chamness, *The Libretto as Literature: Doktor Faust by Ferruccio Busoni* (2001).

and Piotr Urbański,[14] Jarosław Mianowski, Jakub Walczak, and Iwona Puchalska.[15] The latter author defines librettology as 'a distinct research field, naturally rooted more deeply in literary and theatre studies than in musicology.'[16] This view most likely results from the fact that from the mid-nineteenth century onwards research on the opera (as a genre related to tragedy and comedy) developed more intensively in the field of literary studies. Walczak comments:

> The problem of how literary texts are selected as inspiration for operatic libretti, as well as the [study of] finished libretti themselves, are a subject poorly explored by both musicologists and literary scholars. This is the case despite the fact that this area constitutes a point of departure for both disciplines to examine the relations between literature and music, which are still a fundamental and topical research problem.[17]

Libretto analysis is not an easy field, both with regard to its scope and the wealth of meanings contained in its material. The opera is a complex and complicated genre which requires its students to combine various, frequently interdisciplinary research concepts. The already mentioned Iwona Puchalska has attempted to create a systematic model and method,[18] which provides an important point of reference for the topics discussed in this paper.

As Puchalska points out, the first and most important stage consists in the analysis and interpretation of the literary model and later of the libretto, and in pointing out the key similarities and differences between these two. There follows comparative interpretation which identifies the specific sets of elements that have been rejected, changed, or added in the libretto, and defines the character of these changes. In the final stage, that of semantic analysis of both works, scholars should consider three aspects of a literary work's transformation into a music composition: literary, dramatic, and musical ones.[19]

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[14] R.D. Golianek, P. Urbański, eds, *Od literatury do opery i z powrotem. Studia nad estetyką teatru operowego* (2010).

[15] I. Puchalska, *Sztuka adaptacji: literatura romantyczna w operze dziewiętnastowiecznej* (2004).

[16] I. Puchalska, *Poeta w operze* (2019).

[17] Walczak, 'Libretto jako (u)twór…', 89.

[18] I. Puchalska, *Sztuka adaptacji…*, 28–35.

[19] My article presents conclusions based on the first two stages of the proposed analytic model.

Puchalska applied her concept first and foremost to Romantic *Literaturopern*. Her model, however, could also be transplanted into the field of contemporary music, as I will demonstrate on the example of *ahat ilī – Sister of Gods*, the opera which is the subject of this paper.

The Literary Prototype – A New Reading of the Myth

Olga Tokarczuk's *Anna In in the Tombs of the World* came out in 2006 as the first Polish novel in the international MITY series published by Cracow's Znak. The project's originator was Jamie Byng of Canongate Books, who invited the world's best writers to retell selected myths in a new, unrestricted fashion. In Tokarczuk's novel, a vision of modernity coexists with the universal component, as the author herself writes in the afterword to the first edition:

> I draw on one of the oldest human myths: the tale of the Sumerian goddess Inanna, who descended into the underworld in order to challenge her sister, mistress of death, and then returned. This is a founding tale from which other myths budded out, including those that we still know today. This disturbing, strange, sometimes cruel story, recorded on cuneiform tablets about four thousand years ago, is the first one in history to feature an Author (a female one at that), and the first literary text in the history of civilisation (*Hymn to Inanna*) to have been signed. We know the name of the author: Enheduanna. All we need to do is continue this story.[20]

This tale relates to Olga Tokarczuk's stance as an apologete of narration and story-telling:

> One cannot possibly overestimate what first-person narration has done for literature and for human civilisation at large. It has transformed a tale about the world as the playground of heroes and gods, on which we have no influence, into our individual history, and has passed the stage on to people like ourselves. What is more, it is easy to identify with people like ourselves, which establishes emotional communication based on empathy between reader / listener and

[20] O. Tokarczuk, *Anna In w grobowcach świata* (2006), https://www.wydawnictwoznak.pl/recenzja/Uniwersalna-opowiesc-o-czlowieku/927, accessed 27 June 2020.

> narrator. Empathy by its very nature brings us closer and eliminates boundaries. It is therefore very easy in a novel to blur the boundaries between the narrator's and the reader's 'I'. A novel that involves the reader constantly counts on the abolition and invalidation of that boundary; on turning the reader, thanks to empathy, temporarily into the narrator. Literature has thus become a field for the exchange of experiences, an *agora* where everyone can speak about their own fate and give voice to their alter egos. It is, at the same time, a democratic space in which everyone can take the floor and create 'a speaking voice'.[21]

Anna In, daughter of gods, is beautiful, tall and slender, has dark olive-coloured skin and hair plaited into hundreds of braids. She responds to the voice of her twin that she has heard several times by deciding to descend into the underworld and visit her sister. On her journey to the gates of the tombs, she is accompanied by her beloved servant and friend Nina Shubur, a human. Nina is sceptical about the goddess's plan; she knows what risks it involves. It is commonly known that whoever enters the nether world shall never leave it again. She promises to help Anna In, should the goddess fail to return within three days. Anna In dies. Nina awaits her at the gate of the underworld, and after three days have passed she decides to seek the support of Anna's fathers, who live at the top of the city. All in vain, as it turns out.

Desperate after many travails, Nina addresses Ninma, mother of both Anna In and all the gods, creator of humankind, who is the only one capable of saving her child by breaking all the laws and achieving the impossible. Ninma forces the fathers to react. This creates a chance to reverse the irreversible and to stop the unstoppable.

The goddess is conditionally allowed to leave the underworld provided that someone takes her place in the beyond. The Gardener is thus chosen, Anna's lover (probably also her husband), who is an embodiment of goodness, beauty, and industry. Disguised as a woman (this was originally to be his only protection from the underworld demons), the Gardener enters the kingdom of the Evil Lady. After Anna In's intervention, it is decreed that he will only spend half of each year in the underworld, alternately with his sister Anna Geshti.[22]

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[21] O. Tokarczuk, 'Czuły narrator', in *Czuły narrator* (2020), 265–266.

[22] The ending of this version of the myth draws on the tale of Demeter and Kore and the establishment of the seasons of the year.

The action is set in a city and its ruined suburbs. There are super-fast lifts going up and down between the underworld (the eponymous 'tombs of the world'), the earth level, and the top floors of skyscrapers. Juliusz Kurkiewicz explains:

> Rather than reiterating mythological plots and playing with them by reversing them, Tokarczuk penetrates deep into their core in an attempt to decipher their meanings and to demonstrate that a myth is a tale about events which, though they probably never happened to anyone in any particular place, nevertheless constantly befall everyone and everywhere.[23]

The story presented in the book is not a new version of the myth, though its protagonists are derived from Sumerian beliefs and largely preserve their original qualities (see Table 1).

Mythological figure	Personal traits	Character from the novel	Personal traits
Inana (Inanna, Ishtar)	• Goddess of love and war, patroness of prostitutes and marital sex, • morning and evening star, • she had a messenger named Ninshubur, • she had no regular partner or husband, though many tales mention her marriage to Dumuzi, • patroness of the city of Uruk, • she combines many contrary qualities: she can be creative, clever, and crafty, but also young, charming, and wilful; she is frequently compared to a grown-up trouble-making daughter, but also to a happy mistress / bride or a grieving widow.	**Anna In**	• Goddess of love, • she had a messenger named Nina Shubur, • she was the wife of a Gardener, • goddess of a city • she combines many contrary qualities as in the myth (she is described from the point of view of several narrators; her image evolves with time and changing situations, so that everyone perceives her differently).

[23] J. Kurkiewicz, 'Bogini mieszka obok', in *Polityka*, 28 August 2006, https://www.polityka.pl/tygodnikpolityka/kultura/ksiazki/190333,1,bogini-mieszka-obok.read, accessed 27 June 2020.

Mytho-logical figure	Personal traits	Character from the novel	Personal traits
Ninshubur (Ninšubur)	• She is referred to as a deity. • Inanna's messenger, • also known in male variants (mainly in Akkadian texts); some sources claim Ninshubur was Ereshkigal's son and messenger.	**Nina Shubur**	• A human, • Anna In's messenger and friend.
Ereshkigal	• Goddess of death and the underworld, • ominous and inimical, • the elder sister of Inanna, whom she hated and envied in every respect.	**unnamed** (referred to as the mistress of the underworld or the Other Side)	• Goddess of death and the underworld, • ominous and inimical, • the twin sister of Anna In, whom she hated and envied in every respect.
Dumuzi	• Personification of the forces of nature, • god of spring and good harvest, patron of shepherds, • referred to as Ishtar's lover or Inanna's husband, • king of Uruk (posthumously deified), • later: one of the underworld gods (worshipped in laments for life withering and dying out in the autumn and winter).	**Gardener**	• He took care of the city's gardens, • he was Anna In's husband, • he spent half of every year in the underworld, alternately with his sister, Anna Geshti.

Table 1. Comparison of figures from the myth and Tokarczuk's novel.

Ancient myths, we should remember, attracted the interest of composers and librettists already several hundred years ago, at the dawn of the opera, and have not lost their popularity ever since. The plots of the first *drammi per musica* known from music history, such as Jacopo Peri's *Dafne*, were constructed around mythological traditions, derived not only from Greek, but also Old Slavic (Antonín Dvořák's *Rusalka*) and Germanic (much of Richard Wagner's output) mythologies. In our times, mythical subjects have been taken up, apart from Nowak's works, also among others in Agata Zubel's drama-opera *The Oresteia* (2011) and Dariusz Przybylski's *Orphée* (2015).

Libretto Analysis

The libretto distinctly draws on its literary model. Nowak recalled in an interview:

> We were working on the libretto, based on the Polish original of *Anna In in Tombs of the World*, for several months. Olga sent me several versions, which we had to revise substantially, reducing the number of strands in the plot and persons of the drama. Several more drafts were made, from which the final version began to take shape.[24]

Despite her lack of experience in the operatic genre (she even admitted that she had never been particularly interested in this kind of art[25]), Tokarczuk produced a compact, pithy, and highly lyrical text. Here is how she recalled her work on the libretto:

> At the very start, Alek made me aware of one very important thing: namely, that each sung word will take three times more than in an ordinary (spoken) text. This, in a way, sets limits on writing and thinking about the libretto. It was an essential clue. Somehow, I had not realised before that time that text presentation in the opera takes so long. And, besides, it is also centred around the sounds, so the rules are quite different than in a text which is read out loud. […] We had to resign from many subplots of this story in comparison with the book […].[26]

The demands of the opera genre (that is, the framework of three acts taking two hours to perform) made the authors omit or reduce several of the novel's subplots (see Table 2). The most important of these are: struggle with death, loss of a close person, and the conflict of the two sisters. The libretto, which consists of nine scenes (the prologue and the epilogue included) leaves out some chapters of the novel. This strategy may be described, in terms of Puchalska's model, as a set of rejected elements.

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[24] O. Łozińska, 'Aleksander Nowak: w brzmieniu języka zakodowana jest pamięć miejsca', http://www.encyklopediateatru.pl/artykuly/284691/aleksander-nowakw-brzmieniu-jezyka-zakodowana-jest-pamiec-miejsca, accessed 22 Nov. 2020.

[25] Gmys, 'Prawych umysłów złączenie…', 31.

[26] Fragment of a radio broadcast, transcribed by P.Z.-H., https://www.polskieradio.pl/8/2565/Artykul/2215552, Olga-Tokarczuk-Anna-Inn-od-poczatkubyla-muzyczna, accessed 29 June 2020.

Main strands of the plot	
The Novel	**The Libretto**
Journey to the tombs	Journey to the tombs
Anna In's death	Anna In's death
Nina Shubur's rescue mission begins	Nina Shubur's rescue mission begins
Visit to the fathers at the top of the city – a condescending refusal to help	Visit to the fathers at the top of the city – a condescending refusal to help
Visit to the Ur-mother, Ninma	
Another visit to the fathers with Ninma's mysterious basket – help is granted this time	
Anna In leaves the underworld on condition someone comes to replace her there	Anna In leaves the underworld on condition someone comes to replace her there
Dumizi replaces Anna In in the tombs of the world	Dumizi replaces Anna In in the tombs of the world
Anna Geshti's self-sacrifice	
Dumuzi and Anna Geshti will stay in the underworld in turns – the fertile and barren seasons of the year are thus established	
	Nina Shubur's self-sacrifice

Table 2. Comparison of the main strands of the plot in the opera and the libretto.

To this set of elements, we should add the changed order in which the novel's chapters are reflected in the consecutive scenes (see Table 3), as well as a shift of accents in comparison with the literary prototype:

> Alek […] decided to shift the attention from the goddess, who was the focus of the book, to her servant and close friend or companion, a human being called Nina Shubur. Unlike in the book, we have a character who tells the story and is at the same time its protagonist, going through all these adventures, That she is human has in fact changed the distribution of accents completely. It is a different tale from the one in the book.[27]

[27] Fragment of a radio broadcast, transcribed by P.Z.-H., https://www.polskieradio.pl/8/2565/Artykul/2215552, Olga-Tokarczuk-Anna-Inn-od-poczatkubyla-muzyczna, accessed 29 June 2020.

The composer took active part in work on the libretto, which is one of the essential elements of his style of creating an opera, as he explained in an interview:

> […] I work closely with the librettists, preferably from the very start of their work on the text. I believe that though working with writers who are only taking their first steps in the opera world (as it has always been the case with me) is not easy at all, it affords a chance for excellent results.[28]

Anna In in the Tombs of the World	*ahat ilī – Sister of Gods*
1. The city	
2. The journey	prologue, scene III
3. The tombs	scene I, scene II
4. Descent	
5. Twin sister	scene IV, scene VI
6. Rescue mission	scene III
7. The fathers	scene V
8. Lovers, hairdressers, and cooks	
9. Hamam. The tale of Anna Enhudu	scene V
10. Rikshaw driver	
11. Greenhouses and insects	scene V
12. The threat	
13. Flies	scene VI
14. Leaving the tombs	
15. The art of negotiation	
16. Bad dreams	
17. The Gardener is captured	
18. The crisis	
19. The exchange	
20. me	

[28] J. Topolski, 'Piękni czterdziestoletni', *Tygodnik Powszechny*, https://www.tygodnikpowszechny.pl/piekni-czterdziestoletni-160575, accessed 15 Nov. 2019.

Anna In in the Tombs of the World	*ahat ilī – Sister of Gods*
21. Inanna	epilogue
22. The sand	

Table 3. The use of the novel's elements in the opera.

The opera takes over from the novel its main characters (see Table 4), but modifies their names slightly (Inanna rather than Anna In, Ninshubur in place of Nina Shubur, Dumuzi instead of the Gardener from the book, Ereshkigal – for the lady of the underworld / the Other Side, plus the fathers: in order of appearance: Priest-Grammarian, Logician, and Sociobiologist.

	Anna In in the Tombs of the World	*ahat ilī – Sister of Gods*
The Protagonists	Nina Szubur (Ninshubur)	Ninshubur
	Anna In (Inanna)	Inanna
	The Other Side	Ereshkigal
	The Gardener	Dumuzi
	Father I	Father 1: a grammarian / priest
	Father II	Father 2: a logician
	Father III	Father 3: a sociobiologist
	Demons	Demons
	Judges	Judges
	People	People
	Anna Geshti (the Gardener's sister)	
	Neti (servant of Anna In's sister)	
	Ninma (Anna In's mother)	
	Anna Enhudu (Anna In's friend)	
	Giga Massa (Anna In's ex-lover)	
	The Grey One, Lalal (Anna In's friends)	
	Flies	

Table 4. Comparison of characters in the novel and the libretto.

In the libretto, Tokarczuk very frequently makes use of protagonists' dialogues and statements taken from the novel. In Scene V of Act Two,

Ninshubur talks to the goddess's first father who, in his description of how the world works and partly in his attitude to Inanna, almost exactly quotes the novel, word by word:

The Libretto		The Novel	
Act / Scene	**Protagonists**		**Chapter**
2/V Ninshubur in Heavens	Father 1: Rational action is equal to linguistic order. You must decline life consistently by cases, observe the grammatical endings. And if you are unsure, you must check in dictionaries, that are written by wise men. She, Inanna, is troublesome, like a filthy word. I cannot help her!	Father 1: Rational action is equal to linguistic order. You must decline life consistently by cases, observe the grammatical endings. And if you are unsure, you must check in dictionaries, that are written by wise men. […] She is troublesome, like a filthy word. I cannot help her!	7

In some cases, the same words are spoken in the libretto by a different person than in the novel, as in Scene II of Act One, in which Inanna describes her relations with her sisters, going back to the time when they were together in their mother's womb. In the novel, these words are put in the mouth of Nina Shubur; for this reason, third-person narration turns into first-person in the libretto:

The Libretto		The Novel	
Act / Scene	**Protagonists**		**Chapter**
1/II	Inanna: It's true that we once tenderly embraced in our mother's womb, for nine months we gazed each other in the eyes, we know each other well. One sucked the other's nose, we danced in the sea of our mother's belly, our brains spun common threads, and wove the world from them.	Nina Shubur: […] They once tenderly embraced in their mother's womb and for nine months gazed at each other with open eyes from close up […]. They danced slowly in the waters […]. [Their] brains spun common threads, and wove the world from them.	3

In some passages, the same idea is represented but not literally in the same words, as at the end of the same scene, where the goddess orders her confidante to call for help, should she fail to return after three days:

The Libretto		The Novel	
Act / Scene	**Protagonists**		**Chapter**
1/II Inanna's departure	Inanna: If I'm not back in three days' time, go to my fathers and fetch help.	Anna In: If I'm not back in three days' time, you will go to my fathers for help; tell them exactly what happened.	2

The libretto was written in Polish. Nevertheless, on the composer's initiative, it was translated into several other languages.[29] English is here the language of the people, mainly of Ninshubur and all those who speak to her. Deities and demons speak in selected ancient languages: Akkadian (as the possibly oldest one available), Latin, Ancient Greek, Proto-Slavic (the languages of gods the fathers), and Aztec (the language of demons). This solution should be considered as a set of added elements (in accordance with Puchalska's model).

ahat ilī – *Sister of Gods* as a *Literaturoper*. Final Remarks

A composition setting a libretto based on an existing literary work can be classified as *Literaturoper*.[30] The first definitions of this genre, presented in the twentieth century by German musicologists Edgar Istel and Carl Dahlhaus, imposed considerable limitations on its use. Istel used this term in 1914 with reference to an opera whose libretto was based on a pre-existent play. He observed an interesting trend among composers of that time, consisting in adapting popular dramas for operas. Examples include Oscar Wilde's *Salome*, musically set by Richard Strauss, and Maurice Maeterlinck's *Pelléas et Mélisande*, adapted by Claude Debussy. A similarly narrow understanding of the concept of *Literaturoper* was proposed by Dahlhaus in the 1980s.[31] According to their definitions, Nowak's opera cannot be classified in this genre.

[29] Notably, the idea of combining English with ancient tongues in a libretto had already been used several decades earlier in Philip Glass's three-act opera *Akhnaten* (1983), where Egyptian, Akkadian, and Hebrew can be heard apart from English.

[30] J. Budden, 'Literaturoper', in *The New Grove Dictionary of Opera*, 2 (1992), 1290.

[31] C. Dahlhaus, *Vom Musikdrama zur Literaturoper. Aufsätze zur neueren Operngeschichte* (1983).

A breakthrough came in the late 1990s with the work of musicologist Peter Petersen and literary scholar Hans-Gerd Winter, who, in response to the continuing ambiguity of the term *Literaturoper*, proposed their own, more flexible definition in which this term refers to one specific form of musical drama with a libretto based on a pre-existent literary work (a play, a short-story, etc.), whose linguistic, semantic, and aesthetic structure remains recognisable in the musical-dramatic version as a structural layer.[32] The importance of these two scholars' contribution lies, on the one hand, in extending the meaning of the term so as to include operas inspired by narrative works, and on the other – in emphasising the fact that the libretto is just as important as the music and may function in an opera on equal terms with the latter.[33] In accordance with this new, revised definition, *ahat ilī – Sister of Gods* may completely legitimately be classified as a *Literaturoper*, since it not only has a literary prototype, but its meanings and contents remain recognisable and distinguishable in the music work. What is more, both texts were written by one and the same person. We should therefore agree with Iwona Puchalska's claim that

> the opera absorbs literature, the graphic arts, and music, depriving them of their autonomy. It does not, however, take away their identity […] They frequently regain their independence within an operatic work for some time, and manifest themselves in their original forms or play the solo roles on the grand stage of a synthetic opus. From choristers, they turn into soloists. In such cases, by analogy to the well-known phenomenon of a play-within-a-play, we may speak of a play-within-an-opera, or literature-within-an-opera.[34]

Information about the Opera

Music by Aleksander Nowak
Libretto by Olga Tokarczuk

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[32] P. Petersen, 'Der Terminus "Literaturoper" – eine Begriffsbestimmung', *Archiv für Musikwissenschaft*, 56 (1999), 52–70, quoted after: M. Notley, ed., *Opera after 1900* (2010), XVI.

[33] P. Petersen, 'Der Terminus "Literaturoper"…'.

[34] I. Puchalska, *Poeta w operze*, 7.

Directed by Pia Partum
Date of composition: 2017–2018
Date and place of the premiere: 16 September 2018, during the Sacrum Profanum festival at the Theatre Hall of ICE Kraków Congress Centre.
Performers: Joanna Freszel (Inanna), Urszula Kryger (Ninshubur), Jan Jakub Monowid (Dumuzi), Ewa Biegas (Ereshkigal), Łukasz Konieczny (Father-Grammarian / Priest), Bartłomiej Misiuda (Father-Logician), Sebastian Szumski (Father-Sociobiologist), Polish Radio Choir (Judges / Demons / People), AUKSO Chamber Orchestra, cond. Marek Moś.
DVD release: Aleksander Nowak, Olga Tokarczuk, *ahat ilī – siostra bogów*, PWM Edition (under the Anaklasis label), 2020.

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The Metaphor of Movement and Its Materialisation in Twentieth-Century Spatial Music

Abstract

The article concerns the issue of experiencing spatial music. While discussing movement and space in music, Bohdan Pociej draws attention to two types of spatiality in a music work: the 'internal' and 'external' spatiality. The former derives from the nature of the sound material and the interaction of elements; it remains in the sphere of impressions and metaphors. The latter involves the physical parameters and actual performance of the piece. I demonstrate that the works of twentieth-century composers tend to break through from the internal space, transforming it into the external one. The issue of the body as a centre is present in the works of Edmund Husserl, Yi-Fu Tuan, Edward Hall, and others. The metaphor of movement in language and music has become the subject of research in cognitive science. In the context of spatial music, the metaphorical level coexists with the physical level. During the performance of a composition, listeners may enter into various relations with sound sources but always locate

them with reference to their own bodies, which they treat as the centre. The two basic types of external spatiality – the perspective of the observer and the perspective of the participant – correspond to the two ways of understanding the metaphor of movement in music (internal spatiality) proposed by Steve Larson and Mark Johnson.

Keywords

Spatial music, spatiality, the metaphor of movement, carnality, musical experience

Space has many levels and meanings in music. The term, variously understood, can be found in the context of individual compositions, their notation and performances, in critical commentaries and research works of historical or analytic character, as well as in the theoretical, philosophical, and aesthetic thought of all ages from the Antiquity to the modern day.[1] In the context of the music work itself, however, considered in its ontological fulness which comprises all the stages of its existence,[2] the concept of space frequently gives way to other, more detailed ones, such as spatiality and spatial music. Spatiality may concern both the work's music material and the purely physical aspects of its performance. This is the division suggested by Bohdan Pociej, who distinguished between the internal and external spatiality of a music work.[3] The former refers to situations when

[1] In one of the most recent Polish publications on the subject of space in music, Katarzyna Szymańska-Stułka describes, among others, phenomena related to music technique (such as the Venetian polychoral school and the hocket echo effects), symbolic and metaphorical meanings of music (e.g. scattered harmonies and extreme registers), as well as philosophical and aesthetic concepts (for instance, the Pythagorean music of the spheres). Cf. K. Szymańska-Stułka, *Idea przestrzeni w muzyce* (2015).

[2] Namely, the stages of concept, implementation, perception, and reception, in accordance with Mieczysław Tomaszewski's model of integrated interpretation. Cf. M. Tomaszewski, 'Nad analizą i interpretacją dzieła muzycznego. Myśli i doświadczenia', *Teoria Muzyki. Studia. Dokumentacje. Interpretacje*, 8–9 (2016), 420.

[3] B. Pociej, 'O przestrzenności dzieła muzycznego', *Muzyka*, 1 (1967), 74. Krzysztof Szwajgier considered various degrees of musical spatiality, depending on internal relations between elements of a music work. Pociej's 'internal spatiality' corresponds to Szwajgier's passive degree (in which spatiality is a subordinate quality, as in imitative presentation of the theme by successive instrumental groups, which

> […] the music generates in us an irresistible sense of real space. The music work constitutes itself in our perception as a kind of spatial object with specific dimensions: length, width, volume, density, solidity, depth, and perspective. […] When we listen to a piece, when we read it or perform it, these static-voluminal impressions of the spatial object are accompanied by a similarly spatial impression of the movement of the sonic creation: its tempo, type, and direction.[4]

At the other end of the spectrum we find external spatiality, 'related to the performance of the music work and its location in real space'.[5] In practice, this category is made up of works in which the physical arrangement of the sources of sound both on and outside the stage is part of the composer's intention. It overcomes the traditional model by reaching out to the audience, surrounding the listeners with sound or placing them among the performers / speakers.

We will use this distinction between the two basic concepts of spatiality in music as our point of departure. They can be characterised in terms of pairs of opposites: metaphorical vs literal, imagined vs real, describable vs measurable. These two distinct and clearly separated worlds seem to converge at one point: in the human recipients, the listeners, in the way they perceive and conceive of music through the prism of their experience of their own carnality. Examining this thesis is the first objective of my paper. To achieve this aim, I will seek support in philosophical, anthropological, and cognitive concepts which concern the body as the centre. My second objective is to develop and confirm the intuition presented by Pociej at the very end of his sketch, where he claims that one of the key characteristics of new music's spatial concept is

(as if 'incidentally') creates the impression of movement. 'External spatiality', on the other hand, incorporates Szwajgier's next two degrees: active (where spatiality is treated on a par with other elements, as in polychoral technique or when an ensemble is arranged spatially on the stage) and autonomous (where spatiality is the dominant factor, as when the sound surrounds the audience or when performers move around while playing or singing, and the other elements are subordinated to this one). Cf. K. Szwajgier, 'Muzyka przestrzenna', *Forum Musicum*, 15 (1973), 36–48.

4 Pociej, 'O przestrzenności…', 73.

5 Pociej, 'O przestrzenności…', 74.

> the desire to overcome internal musical space and transform it into intensely extended external one […] by expanding 'the wall of sound' (spatial grouping of performers on the stage), spatial arrangement of the sources of sound, up to the situation when the listeners are surrounded by music on all sides, and placed, as in the middle of a sphere, at the spatial centre of the composition.[6]

This 'transformation' can be illustrated by highly specific examples, which will take it from the level of metaphors (considered from a cognitive perspective) to that of physical space as represented in the works of twentieth-century composers.

The Body as the Centre

We will depart for a moment from questions directly related to music, and attempt to examine the importance of the human body and of space to the way we perceive, understand, and shape our environment. In the twentieth century, the perception of space in the context of bodily experience became the object of interest for many disciplines of the humanities. Comments relevant to this subject can be found in the writings of authors representing various disciplines, in the fields of both philosophy (e.g. pragmaticism, phenomenology, environmental aesthetics) and social sciences (cultural anthropology, human geography, proxemics, ecology, sociology, and space psychology). Without attempting an exhaustive description of issues related to the body, space, place, and experience, I will outline a certain initial model which will shed helpful light on the problem of spatiality in music.

It seems worthwhile to begin with Edmund Husserl's view of carnality as expounded already in his lecture series *Ding und Raum*, delivered in the early twentieth century and published in 1973. Husserl understands the body on the one hand as a physical object (*Körper*), and on the other – as the vehicle of the 'self', the location in which impressions and emotions take place, the living body (*Leib*). In the latter capacity, the body constitutes a permanent point of reference

[6] Pociej, 'O przestrzenności…', 78. In the later part of the same paper, Pociej applies the previously defined concepts of 'internal / external spatiality' rather inconsistently. In some contexts, he prefers to talk of 'internal / external space' instead, which is to be taken as a synonymous pair of terms.

for our perception and experience of space. The body is the centre, the zero point (*Nullpunkt*), 'in relation to which all the spatial relations are represented; [it] thus determines the right and left, the front and back, the up and down'.[7] For everything that is changeable and mobile, our body constitutes a point of reference, even when it is itself in motion. The field of perception is always dependent on the body. Movement of the body immediately entails a change in how directions and our relation to the space around us are perceived.[8] In his analysis of the interrelations between the understanding of carnality in phenomenology (E. Husserl, M. Merleau-Ponty[9]) and cognitive studies (especially in the concept of embodied cognition[10]), Marek Pokropski observes that

> […] the body as a reference point is itself the 'blind spot' of the whole system. It is neither to the right or to the left, neither close nor far, and my right hand does not appear as situated any closer to me than my right leg. Neither the body as a whole nor its parts can thus be defined and situated in space in the way other perceived objects are.[11]

Human geographer Yi-Fu Tuan uses the existing dependencies between the structure of the human body and the perception of directions and space as a point of departure for a study of their historically and culturally conditioned meanings. The top-bottom polarity is related to the human being's posture and position (vertical – upright and dignified, or horizontal – prone and humble) as well as with the body's shape (the head as its most important, topmost element). Similarly with respect to the front-back directions, frontal space (that is, what is in view) is vivid and full; the human face commands respect; the natural direction is forward towards future goals, while the rear is dark, out

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7 E. Husserl, 'Ding und Raum. Vorlesungen 1907', in U. Claesges, ed., *Husserliana: Edmund Husserl Gesammelte Werke*, 16 (1973), 80. Edward Casey sees in this concept a return to Kant's intuition concerning the three fundamental spatial dimensions rooted in the human body, which form the basis for our orientation in space. Cf. E. Casey, *The Fate of Place. A Philosophical History* (1998), 217.

8 Husserl, 'Ding und Raum…', 80.

9 Husserl, 'Ding und Raum…'; M. Merleau-Ponty, *Phenomenology of Perception*, tr. Colin Smith, 1st edn (1945).

10 F. Varela, E. Thompson, E. Rosch, *The Embodied Mind* (1993).

11 M. Pokropski, 'Ciało. Od fenomenologii do kognitywistyki', *Przegląd Filozoficzno-Literacki*, 4 (2011), 135.

of view, and associated with going back, to the past.[12] Notably, these two directions are asymmetrical within the human body, whereas our right and left sides are nearly identical. Tuan explains that

> People do not mistake prone for upright, nor front for back, but the right and left sides of the body as well as the spaces extrapolated from them are easily confused. In our experience […] front and back are primary, right and left are secondary.[13]

For this reason, we associate these directions with different meanings, grouped into semantic areas. The top, front and right side signify godhead, sacred space, the heavens, all that is bright, good and perfect. Their opposites are associated with the profane, earth or hell, death, and darkness.[14]

According to Tuan, the thus understood categories translate into how humans shape and organise the space around them, which is reflected in elements of interior design, architecture, and urban planning. Height bestows significance on objects and territories; natural elevation as well as places artificially raised by humans (on pedestals or at the top of stairs) are reserved for important, distinguished, prestigious or holy objects and buildings.[15] The category of the centre occupies a similarly privileged place and is additionally strongly related to spatial orientation towards oneself and one's own location. The centre is 'me': my body and my immediate surroundings, the space I find myself in, where I live (my home, city, or country). Interestingly, the category of the centre does not always refer to what is (physically) centrally located, but rather – what has been singled out as in some way important for us.

> Rooms at one end of the scale and cities at the other often show front and back sides. […] Rooms are asymmetrically furnished: their geometrical center is not usually the focal point of interior space. For example, the focal point of the parlor may be the hearth, which is located at one end of the room.[16]

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[12] Y.-F. Tuan, *Space and Place: The Perspective of Experience* (1977), 51–70.
[13] Tuan, *Space and Place…*, 61.
[14] Tuan, *Space and Place…*, 51–70.
[15] Tuan, *Space and Place…*, 55.
[16] Tuan, *Space and Place…*, 59.

Edward Hall, on the other hand, points to the role of kinaesthetic factors in our perception of the surrounding space.[17] The way we perceive a given space is determined by what opportunities for movement that space affords. A long corridor appears cramped since it limits our body's movements. A square room, even of the same volume, will be considered spacious. Distance is also defined with reference to ourselves and our bodies: 'I' and 'this' are 'here', whereas 'you' and 'there' are a little farther off, but not as far as 'he' and 'yonder'.[18] These relations also reflect the transposition of the literal meanings of terms (i.e. those referring to physical relations) onto the metaphorical, non-literal plane.

> 'Distance' connotes degrees of accessibility and also of concern. […] 'We talked of this and that, but—alas—mostly that.' The word 'that' clearly suggests conversational topics both remote and trivial.[19]

The themes and concepts discussed here put into focus the role and significance of our bodily experience in the perception of space. What is more, the relation between the human (body) and space (the surroundings) is characterised by a kind of feedback. On the one hand, we perceive and comprehend the surrounding reality through the medium of our own corporeal nature. On the other, when we shape and organise the space around us, we assign similar qualities to it.[20] The interrelations between the two are as strong as they are complicated. How does all this bear on music, though? The link turns out to be essential, both on the metaphorical plane and with reference to actual physical space. This link is easily demonstratable on the example of spatial music, in which the physical location of the listener in relation to the source of sound acquires significance. I shall return to this topic later. First, however, let me have a look at some mental habits related to space as reflected in our language.

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17 E.T. Hall, *The Hidden Dimension* (Doubleday and Company, Inc.: New York, 1966).

18 Tuan, *Space and Place*…, 67.

19 Tuan, *Space and Place*…, 66-67.

20 The concepts and relations discussed in this text refer first and foremost to the culture and inhabitants of the Old Continent. Even though many of them are strictly associated with the universal form of the human body, we must bear it in mind that they are also dependent on historical and cultural context, on tradition, religious beliefs, and geographical location. In other cultures, tribes or civilisations the same phenomena may be perceived differently.

Metaphorical Movement

'Among the key metaphors used to describe music, we find the notions of space and movement',[21] observes Ewa Schreiber in her analysis of metaphorical concepts connected with music. Of those concepts some represent the cognitive approach, which directly relates the categories of space and movement to bodily experience. The study of social and cultural meanings building up between humans and their environment is of less interest to cognitivists than to the already quoted cultural anthropologists. The former focus much more on mental processes and the functioning of the human mind in relation to the body.

Of interest in the context of our discussion will be the conclusions presented by cognitive linguists, concerning the use and place of metaphors. Let us consider one specific example. Mark Johnson and George Lakoff observe that the notion of movement is closely related to that of time, as perceived from the perspective of our everyday bodily experience. In the context of the metaphor 'time is a moving object',[22] the scholars identify two ways of conceptualising time:

1. one in which time is moving and we remain in one place (as when we say 'the time for action has arrived…', 'the time has long since gone when…'), and
2. one in which time is stationary and we move through it (we say: 'as we go through the years…', 'we're approaching the end of the year').

In both these cases, the perception of time is rooted in experience: Movement exists with reference to ourselves (that is, to the physical location of our body in space). Direction of movement is also important: from the past (behind) to the future (in front).[23]

Steve Larson and Mark Johnson take up the same problem with reference to time and space in music. They claim that the human perception of musical motion is metaphorical throughout and is grounded in

[21] E. Schreiber, 'Muzyka wobec doświadczeń przestrzeni i ruchu – między metaforą pojęciową a percepcją', *Sztuka i Filozofia*, 40 (2012), 104.

[22] G. Lakoff, M. Johnson, *Metaphors We Live By* (The University of Chicago Press, Ltd.: Chicago, London 1980, 2003), 42.

[23] Lakoff, Johnson, *Metaphors We Live By*, 42-45.

our basic experience of the physical motion of our body in everyday life.[24] The authors analyse three key metaphors of movement in music:

1. 'moving music', that is, the situation in which we remain stationary ourselves and observe the moving segments of the composition, musical phrases, the successive parts, etc. (from this perspective we say, e.g., that another section is 'coming', and 'a third voice enters (joins in)';
2. 'musical landscape', when the observer moves across a stationary landscape (e.g. 'we're coming to the coda', 'we're going faster here');
3. music as a 'moving force', when we feel that some force sets our body in motion; this includes references to such physical forces as inertia, gravity, and magnetism (e.g. music 'attracts' us, 'leads' us, and 'moves' us).

By using such expressions (extremely frequent in colloquial speech, in journalism, but also in scientific publications), we aim to represent what Pociej called the internal spatiality of musical space.[25] It should be noted that the first two variants of these metaphors are completely analogous to the metaphorical modes of talking about time as described by Lakoff and Johnson. The interrelations between these notions are also quite clear. Music takes place in time (and is therefore considered as a temporal art). Time (at least in our language and way of thinking) implies movement and space. Larson and Johnson emphasise, however, that the above-listed metaphors apply, first and foremost, to classical tonal music, in which very direct associations with movement in space can be evoked by, for instance, diversifying sound colour, dynamics, agogic parameters, textures, as well as by means of such polyphonic techniques as imitative entries of the successive voices, harmonic progressions, etc.[26] Even when we speak of melody ascending and descending, or when quiet chords seem to reach us from afar and loud ones – to surround us on every side – we still remain in the sphere of metaphors, within which cognitivists would distinguish such 'image

[24] M. Johnson, S. Larson, 'Something in the Way She Moves – Metaphors of Musical Motion', *Metaphor and Symbol*, 2 (2003), 63–84.

[25] Pociej, 'O przestrzenności…', 74.

[26] Krzysztof Szwajgier views these elements as early manifestations of the idea of sound spatialisation. Cf. K. Szwajgier, 'Muzyka przestrzenna…', 36–37.

schemata' as top-bottom, front-back, the centre and the peripheries, or the scheme of the path (trajectory). According to this concept, music is perceived and understood through the prism of our bodily experience of movement and space.

Materialisation of the Metaphor of Movement

Space – not the metaphorical, but the actual physical one – fully manifested itself in the music of the twentieth century. The exploration of the possibilities of spatial sound distribution, of dividing and arranging the performing forces in space in various manners, as well as experimenting with space in electroacoustic music – have been explored in the output of such composers as Bela Bartók, Charles Ives, Henry Brant, Edgard Varèse, Karlheinz Stockhausen, Pierre Boulez, John Cage, Raymond Murray Schafer, and many others.[27] Using Pociej's terminology quoted in the opening section of this paper, I am going to talk here about the external spatiality of the music work.[28]

What substantially differentiates spatial music from other types in which the performers are located traditionally in relation to the audience is the enhanced status of the listeners' perspective. Much depends on the spatial situation in which the listeners find themselves. As I have suggested earlier, the experience of one's own carnality plays a major role in how we perceive the space and movement around us. Besides, a concert audience is conditioned by listening habits that have formed within the tradition of classical music. These habits have been significantly impacted in turn by the architectural models commonly applied in concert halls and operas built in the second half of the nineteenth

[27] For a historical survey of the problems of spatial music and its origins, see: M.A. Harley, *Space and Spatialization in Contemporary Music: History and Analysis, Ideas and Implementations* (1994); K. Szymańska-Stułka, *Idea przestrzeni…*; R. Zvonar, 'A History of Spatial Music', *eContact!*, 7.4 (2005), https://www.econtact.ca/7_4/zvonar_spatialmusic.html, accessed 15 May 2020.

[28] It should be noted, on the margin of this discussion, that 'external spatiality' as a quality associated with the performance of a specific work naturally does not preclude the presence of 'internal spatiality'. The latter is more universal and characteristic of music in general. Nevertheless, these two types of spatiality constitute two different planes distinctly separated from each other by the presence of the physical aspect. In the former case, we deal directly with physical space, which is absent from the latter.

century.[29] The listener takes his or her seat in the audience, separated from other listeners so as to guarantee an undisturbed view of the stage and reception of the sounds that come from it. Space has been designed so as to offer the possibility of the fullest possible contemplation of music, whose sounds always come from the same place at the front. The very fact of the stage being an elevated space is of symbolic significance; we associate the categories of 'top' and 'high' with what is important, prestigious, holy, and imbued with meaning. For all these reasons, it is the stage that we normally view as the centre of the process of classical music reception.

In spatial music, however, many of our habits are overcome. Sounds may reach us from different sides: from the front, back, etc. Their direction, location, and distance from us may change. Music may not always be performed in the elevated space; instead, the musicians surround the audience or mix with the listeners. The stage is no longer the natural centre, the main and only point of reference. Instead, our own body becomes the centre. It is only in the various variants of spatial music that the centre of gravity has shifted onto the listeners, their own perspective, as well as onto the body in relation to which they perceive and experience the music.

Spatial music is thus a special case since its complete experience is only possible when we actually participate in the concert. Its indirect experience in the form of recordings or scores will be, out of necessity, fragmentary or distorted, since it is deprived of its spatial aspect. Spatial compositions should for this reason be considered in the context of the performance situation and of the spatial relations between listeners and performers.[30] I will now attempt to consider different cases. The relations between the listener and the sound source may be different in the case of any given composition. The listener may move around or remain stationary. In the complex though rather technical classification of various spatial arrangements proposed by Maria Anna Harley,[31] one

[29] Cf. R. Sennett, *The Fall of the Public Man* (2002); C.B. Small, *Musicking: The Meanings of Performing and Listening* (1998).

[30] My examples come from instrumental works since in their case some phenomena can be represented in the form of music notation. The same conclusions will be relevant, however, for electroacoustic music, in which the instrumentalists are replaced by a set of speakers.

[31] The author takes into account such aspects as: types of performing forces, the number of performers, type of sound (acoustic, electroacoustic), venue (a concert

of the criteria is whether the performers and/or the audience are static or mobile. This approach makes it possible to look at the performance situation from the listener's perspective and lay additional emphasis on the importance of physical movement in space. We may thus encounter three main situations:

1. static audience and static performers,
2. static audience and mobile performers,
3. mobile audience and static performers.[32]

All the three call for a commentary. In spatial music (though not exclusively), the first of these is the most common. The audience stays in one place whereas the performers are likewise statically located at specific points of the real space (for instance, on the stage or around the audience). Strictly speaking, the sound source does not physically move, but we may get the (sometimes highly suggestive) impression that the sound structures are indeed in motion, in the literal, not just purely metaphorical sense. When sounds (as well as phrases, motifs, and gestures) reach us from various locations, but they have some (for instance colouristic or textural) qualities in common or are properly correlated (for instance by means of dynamic changes), we tend, in accordance with the principles of Gestalt psychology, to combine them perceptively into larger wholes.[33] Such a whole not only has a definite duration, sound colour, harmonies, etc., but also a specific direction or spatial trajectory. The changes of individual sound parameters may additionally enhance the impression of movement in space. Most accurately, this phenomenon could probably be referred to as an illusion of movement.

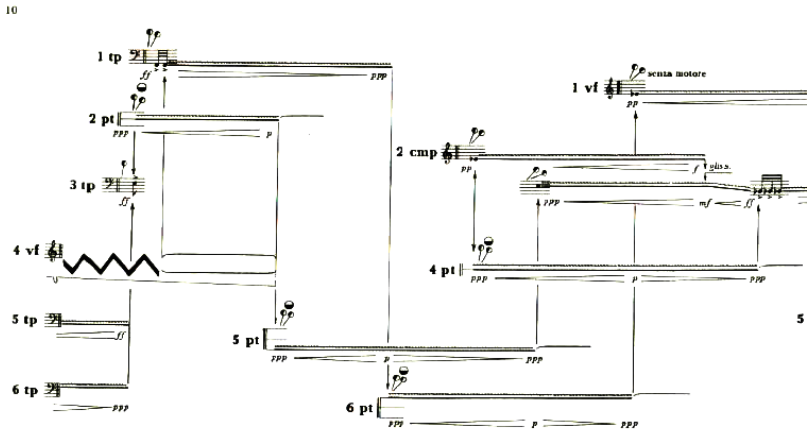
Let us examine this on specific examples. Illusion of movement may be produced by means of appropriate composition techniques provided that we have at least two performers situated at a distance from each

hall, open air, etc.) Cf. Harley, *Space and Spatialization…*, 210–211.

[32] In her classification, Harley considers four cases, the fourth one being that in which both the performers and the audience are mobile. Such solutions are extremely rare in actual composition practice, though examples can be found (one of them is Karol Nepelski's piece entitled:, composed in 2016). However, from the listener's perspective this fourth situation turns out to be very close to the third one described above.

[33] A. Jordan-Szymańska, 'Percepcja muzyki', in M. Mantuszewska, H. Kotarska, eds, *Wybrane zagadnienia z psychologii muzyki* (1990), 132–150.

other. For a 'spatial canon' to take shape, it will suffice to shade the dynamics in the individual parts, as long as the sound material is similar. Kazimierz Serocki makes use of this effect in his *Continuum* for six percussionists arranged in space, where in the central passage of segment 14 (the composition is not divided into measures) he introduces successive overlapping entries of percussionists (2 – 5 – 6 – 4) playing a cymbal tremolo (example 1). The spatial arrangement of performers around the audience makes the listeners combine these four entries in their minds into one whole – one gesture which follows a definite trajectory (see Figure 1).



Ex. 1. Kazimierz Serocki, *Continuum*, fragment of segment 14.

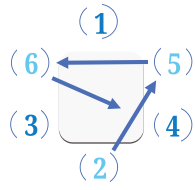
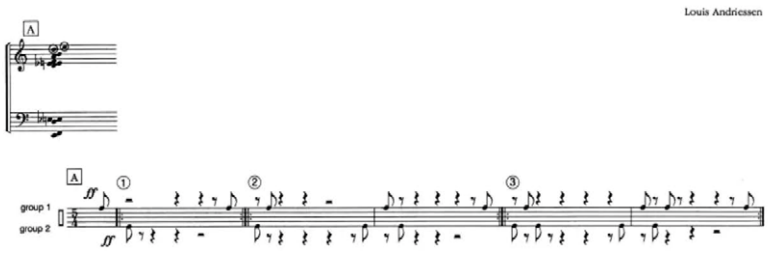


Fig. 1. Spatial arrangement of performers in Kazimierz Serocki's *Continuum* and the spatial trajectory of the movement of the cymbal tremolo.

The idea of spatial trajectories of illusory sound motion was applied by twentieth century composers particularly frequently in spatial compositions in which sound sources surround the audience. For instance, in Gérard Grisey's *Le Noir de l'Étoile* (1989–1990),[34] where the performing forces and organisation of space are similar as in *Continuum*, the composer employs this technique on a wide scale, skilfully manipulating textural density, the durations and dynamics of the successive structures, thus generating multiplied and multidirectional, spiral sound constructs. The illusion of movement is very realistic here; the listeners find themselves in the very eye of a changeable and dynamic whirl.

Illusion of movement may also be created without any dynamic changes, as in Louis Andriessen's *Hoketus* (1976) for two groups, each consisting of five identical instruments. In the score the composer instructs both ensembles to maintain precisely the same sound and volume and be seated as far as possible from each other during the performance. He makes use, on the one hand, of the fourteenth-century hocket technique, and on the other – of reductionist, minimalistic solutions. The alternating irregular entries of large harmonies in the two twin groups make a nearly tangible impression of actual movement, of a mechanical game consisting in 'popping' the harmonies to each other (example 2). The listener need not be placed precisely between the two ensembles in order to perceive the illusion of movement along the right-left axis. Even when seated in the auditorium, the listeners will perceive these relations with reference to their own bodies, which also in this case constitute the main point of reference.



Ex. 2. Louis Andriessen, *Hoketus*, mm. 1–5.

[34] Both pieces were composed specially for the outstanding contemporary music ensemble Les Percussions de Strasbourg.

In all of the above-mentioned examples, both the audience and the musicians remain stationary throughout the performance. Let us now consider the other two situations, in which either the source of sound (2.) or the listeners (3.) are in motion.

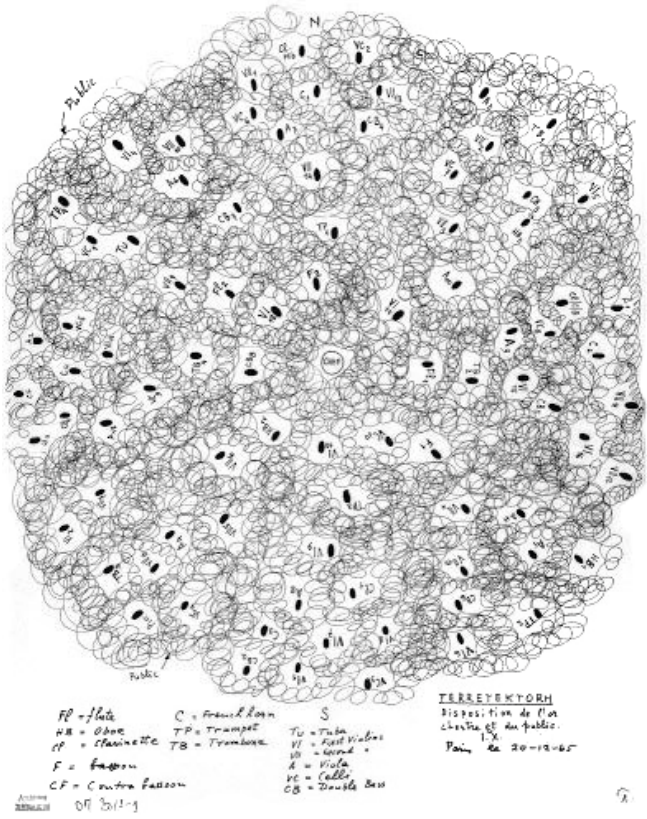
Such solutions are rather less common in actual composition practice, and, for various reasons, somewhat more problematic. Examples of both can be found in the music of Iannis Xenakis. In *Eonta* (1964) for chamber ensemble, the listeners are traditionally seated in the auditorium, and the performers – on the stage, but some of the latter (two trumpeters and three trombonists) change their positions while playing the instruments; they turn around their axes (which mainly alters the sound colour), walk round the stage and between the rows in the auditorium. In this and similar cases, the listeners are set in the role of observers; themselves remaining in one place, they experience the motion of sound in physical space. As it turns out, however, the performative elements, which are not always welcome, may come to the fore, pushing the purely musical qualities to the background. Another possible issue related to practical limitations results from the fact that the effect of playing an instrument while moving may prove unnatural, instrumental parts need to be simplified due to problems with synchronisation, etc. As the composer himself observes:

> The problem is that the movement of performers is theatrical. Besides, when the sound moves along with the speed of a walking human it is not interesting enough. If you could ask the players to run and play at the same time, that would be more interesting, but I have not seen such a thing anywhere. Sound movement is very difficult to obtain also because most performers do not like to walk, even slowly, and play at the same time.[35]

In Xenakis' *Terretektorh* (1965–1966) for orchestra it is the audience rather than the musicians that is allowed to move around during performance. The instrumentalists are evenly distributed along the circumference of a circle in a manner which the composer refers to

[35] I. Xenakis, 'Music, Space and Spatialization: Iannis Xenakis in Conversation with Maria Anna Harley', Paris 25 May 1992, unpublished transcript, 10; quoted after: M.A. Harley, 'Spatial sound movement in the instrumental music of Iannis Xenakis', *Journal of New Music Research*, 23/3 (1994), 299.

as 'quasi-stochastic sprinkling';[36] though the location of each instrumentalist was precisely planned, the whole makes the impression of a random arrangement (example 3). In accordance with the composer's intention, listeners should be equipped before the concert with soundless folding chairs which will allow them freely to move around or sit in any place of their own choice within the circle.[37] This changes the character of the listeners' experience; from observers, they turn into participants.



Ex. 3. Iannis Xenakis, *Terretektorh*, distribution of the performers and the audience.

[36] I. Xenakis, F*ormalized Music. Thought and Mathematics in Composition* (1992), 236.

[37] For practical reasons, however, immovable seats are frequently introduced for the audience during performances of this piece, which limits the experience of movement and reduces it to situation no. 1, that is, an illusion of moving sound.

By way of conclusion, I wish to emphasise certain types of relations. In the two situations I have just discussed, connected with the uses of physical space in music, we can discern distinct analogies to the already mentioned metaphorical ways of describing music (metaphors of movement as discussed by Lakoff and Johnson), as well as, if we go a step further, to the metaphor of time as a moving object (as in Larson and Johnson). These analogies have been represented below (Table 1):

Metaphors of time as a moving object (Lakoff and Johnson)	**Metaphors of movement in music (Larson and Johnson)**	**Spatial music**
-	-	Illusion of movement: static audience and static performers.
Time is moving and we remain in one place ('the time has come to…').	'Moving music' ('the next section is coming').	Observer's perspective: static audience and mobile performers.
Time is stationary and we move through it ('we're approaching the end of the week').	'Musical landscape' ('we're coming to the coda').	Participant's perspective: mobile audience and static performers.
-	Music as a 'moving force' ('music attracts us').	-
	'internal spatiality' of the music work	'external spatiality' of the music work

Table 1. The materialisation of the metaphor of movement in spatial compositions.

In twentieth-century spatial compositions we may observe phenomena directly referring to the sense of phrases that we use to describe music. It is a language mediated by the experience of our own carnality. This concerns two situations; either the listeners are observers of a moving musical landscape (they remain stationary and as if outside the events, observing what is moving in their surroundings), or they move across that landscape (thus at the same time actively participating in what happens around them). Each of these corresponds to a different type of metaphors: those concerning conceptualisations of time, and those used to describe music (the grey fields in the table above). The phenomenon observed by Pociej and described by him

as a transformation of internal into external spatiality[38] can thus be called, in the context of the above, a materialisation of the metaphor of movement in twentieth-century spatial music, that is, the transition from linguistic metaphors to solutions that overcome their non-literal character. The potential for spatialising sound and setting it in motion may possibly lie not only in the very nature of music, but also in the ways we speak, think, and experience reality.

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[38] Pociej, 'O przestrzenności…', 74.

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Concerts of the Jewish Orchestra in the Łódź Ghetto during the Second World War

Abstract

The article discusses concerts organised by the inhabitants of the Łódź Ghetto and their cultural context. My research focuses on concerts conducted by Teodor Ryder, with preserved posters and programmes used as my sources. The surviving concert reviews written in the ghetto contribute to a better understanding of these events. Analysis of source materials provides me with an opportunity to describe the musical life in the ghetto and discuss the role of music in the lives of its inhabitants.

Keywords

Łódź Ghetto, Holocaust, cultural life, World War II

What did the concert activity of musicians in the Łódź Ghetto look like? It was a district of forced Jewish residence created in Łódź by the Germans. In this paper, based on the preserved documents, I attempt to show how the symphony orchestra operated in the Łódź Ghetto and what problems it had to face. Despite the terrible conditions, contact with art (music and poetry) provided people with a semblance of a fuller life. The study of concert posters makes it possible to present the repertoire of the ghetto's symphony orchestra in the context of Nazi musical propaganda during World War II. Analysis of concert life and its reception will also shed light on the role of music in the lives of the ghetto's inhabitants.

Kronika getta łódzkiego [*Chronicle of the Łódź Ghetto*] / *Litzmannstadt Getto 1941–1944* is a unique document describing the day-to-day lives of the ghetto's inmates. An accurate commentary on the cultural life of the ghetto can be found in an entry of 9 June 1943:

> The future reader will possibly react with disbelief to the presence in these reports of too frequent mentions of various performances and events and will probably conclude that the situation of the ghetto's population could not have been so tragic after all […]. Many people in the ghetto naturally shake their heads […] in the belief that the situation of Jews in the ghetto generally does not permit such a simplified view of social life. Nevertheless, closing those last channels of vitality and affirmation of life would mean stifling these downtrodden people's will to live […] The chronicler would like to […] declare to the future reader that the suffering of the ghetto did not become any less intense for the few happier moments we have had here.[1]

The chronicler addresses the future reader with surprising directness, highlighting one of the key aspects of the concert activity of that time: Music satisfied the 'hunger for life'[2] that the ghetto's residents still felt. It was an occasional pleasure, which, though it could in no way make up for all the hardships, nevertheless created

[1] Cf. *Kronika getta łódzkiego / Litzmannstadt Getto 1941–1944*, 3, J. Baranowski et al., eds (2009), 267–269, entry for 9 June 1943.

[2] A prisoner of the Warsaw ghetto, Ludwik Hirszfeld wrote in his post-war memoirs: 'Jews at that time still had a hunger for life. It found its expression in the activity of […] theatres and concerts', L. Hirszfeld, *Historia jednego życia* (1946), 242.

the semblance of normal life. Allowing oneself to attend literary soirées, revue spectacles, or symphonic concerts was thus a form of mental self-defence.

The Place and Profile of Musicians of Jewish Origin in the German Cultural Policy

In the 1930s, Germany adopted measures to eliminate people of Jewish origin from social life, including arts. Jewish musicians were forbidden to perform on the stage, and the concert repertoire began to be selected and limited. According to Hans Pfitzner,[3] modernist Jewish composers were the ones responsible for the degeneration of art and the disintegration of the German nation.[4] In most cases, however, those musicians had nothing to do with politics.[5] In May 1938 Joseph Goebbels, the Minister of Propaganda of the Third Reich, delivered a speech on the subject of the German nation's 'musical superiority'. He emphasised the benefits of the Germans' outstanding musicality, which had allowed them to 'give […] to humanity wonderful works of authentic music.'[6] While expressing such faith in the crucial role of Aryan music, the authorities aimed at a clear separation of German from Jewish elements in musical works.[7]

Such a cultural policy built an atmosphere of resentment around the Jewish people, which led to their gradual elimination from social

[3] A German composer and conductor with strong ideological ties to the Nazi Party. In his writings he promoted musical anti-Semitism. Cf. P. Frankin, 'Hans Pfitzner', https://www.oxfordmusiconline.com/grovemusic/ view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021537, accessed 15 Dec. 2020.

[4] L. Hirsch, *A Jewish Orchestra in Nazi Germany. Musical Politics and the Berlin Jewish Culture League* (2010), 8.

[5] Due to his Jewish origin, Arnold Schönberg, a leading dodecaphonist, found himself on the list of rejected composers of 'degenerate' music (*entartete Musik*). Interestingly, he had repeatedly expressed the hope that the success of his music would reinforce Germans in their hegemony among other European countries.

[6] B. Drewniak, *Kultura w cieniu swastyki* (1969), 10.

[7] Music by composers of Jewish origin, such as Felix Mendelssohn and Giacomo Meyerbeer, was not performed at concerts in Germany, although their works did not differ significantly from other works created by German composers in the same period. Cf. Hirsch, *A Jewish Orchestra…*, 29.

life, and ultimately to the Holocaust. The figure of the Jewish composer or instrumentalist was presented in a pejorative light. Such artists were barred from taking part in cultural life and deprived of all sources of income. German musicians of Jewish origin who were no longer allowed to participate in official cultural life could become members of Jüdischer Kulturbund (Union of Jewish Culture). The repertoire of its orchestras was under strict supervision from the Nazi party. Jewish musicians were forbidden to perform music by German composers (first that of Richard Strauss and Richard Wagner, later also of Ludwig van Beethoven, Wolfgang Amadeus Mozart, and Joseph Haydn). At the same time, they were strongly encouraged to take up works by composers of Jewish origin. The purpose of such restrictions was to draw a sharp dividing line between Jewish and Aryan music and to 'protect' great music from being improperly performed.[8]

The German press propagated 'purely German' works with full conviction. The propaganda praised their artistic and political values and strongly emphasised the origins of Aryan composers as well as their patriotic or xenophobic attitudes[9]. Danuta Gwizdalanka notes that in propagandist analyses of German compositions the expected ideological undertones were attributed to elements of the music work: 'Sharp conflicts, manifesting themselves in strongly contrasted themes […] should lead to the final heroic apotheosis, in order to put the audience into a state of elation.'[10] Among the most respected composers were Beethoven, Wagner, Johannes Brahms, and Richard Strauss.

The thus defined cultural policy clearly distinguished between the two repertoires, emphasised Germanic elements in the profiles of composers and anti-Semitism in the field of music studies. Paradoxically, this policy did not find a direct reflection in the musical scene of the Łódź Ghetto, which only proves the authorities' lack of interest in the ghetto's inmates rather than an intention to give them cultural 'freedom'.

[8] Hirsch, *A Jewish Orchestra…*, 31–34.

[9] D. Dennis, 'Honor your German masters: The use and abuse of "classical" composers in Nazi propaganda', in: *Journal of Political & Military Sociology*, 2 (30) (2002), 275.

[10] D. Gwizdalanka, *Muzyka i polityka* (1999), 173.

Cultural Life in Pre-War Łódź

At the beginning of the twentieth century, Łódź was a multicultural city, inhabited not only by Poles but also Jews, Germans, and Russians. Each of these minorities left its mark in the city's cultural life by organising amateur instrumental ensembles and choirs as well as creating music societies.

One of the most important cultural institutions in the city before the war was Łódź Music Society, officially established in 1898. It is an example of cooperation between representatives of the Polish, Jewish, and German nationalities.[11] During the eight years of its activity, the Society organised symphonic and choral concerts, contributing to the development of musical life in the city. The Jewish amateur choir 'Hazomir', which had existed from 1899, transformed into the Jewish Music Society and largely took over the responsibilities of Łódź Music Society after the latter's collapse.

The Jewish Music Society organised choral and symphonic concerts, sometimes with the participation of soloists-instrumentalists. A symphony orchestra operated under the auspices of the Society from 1907, with Naum Podkeimer as its first conductor. Under his leadership, the orchestra played the Romantic repertoire as well as works by such composers as Felix Mendelssohn-Bartholdy, Henryk Wieniawski, and Jean Sibelius. Thanks to Saweł Zilberts, who held the post of the orchestra's conductor in 1903–1906 and 1914–1920, it also performed great sacred works by Joseph Haydn and Wolfgang Amadeus Mozart. In the years 1922–1932, the orchestra was led by Izrael Fajwiszys. He continued to promote the repertoire established by the previous conductor, which included large-scale vocal-instrumental works by Handel, Mendelssohn, and Beethoven.[12]

In February 1915, a group of musicians from Łódź led by conductor Tadeusz Mazurkiewicz formed the Łódź Symphony Orchestra. Most of its concerts were held in Łódź Concert House, also known as the Concert Hall or the Vogel Hall, after its founder and first owner Ignacy Vogel.[13]

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11 A. Pellowski, *Kultura muzyczna Łodzi do roku 1918* (1994), 224–234.

12 L. Błaszczyk, 'Żydowskie Towarzystwo Muzyczne i Literackie Hazomir', in *Żydzi w kulturze muzycznej ziem polskich w XIX i XX wieku* (2014).

13 B. Pellowska-Chudobińska, 'Muzyczne dziedzictwo – projekt archiwum Filharmonii Łódzkiej im. Artura Rubinsteina', *Archeion* 113 (2012), 204–205.

The pre-war orchestra was probably composed largely of musicians of Jewish origin. Bożena Pellowska-Chudobińska writes that before the war, two orchestras competed with each other in Łódź for several years: the 'Christian' one founded by the Christian Musicians' Union and the 'Jewish' Łódź Symphony Orchestra.[14] The list of pre-war Łódź Symphony Orchestra members who lived in the ghetto under the German occupation is long. Unfortunately, it is not known exactly how many of them found employment in their own profession in the ghetto. Among many others, one can name flutist Mendel Ajzenman, violinists Rafał and Leon Kantor (the latter subsequently played the first violin in the Łódź Ghetto's orchestra), violinist Henryk Goldberg, bassist Dawid Kopp, and another violinist, Bronisława Rotsztat (later the soloist of many concerts held in the Łódź Ghetto and concertmaster of the Łódź Symphony Orchestra after the war). Two members of the Bajgelman musical family played in the orchestra as well: Dawid Bajgelman on the viola (he then frequently acted as conductor in the ghetto) and Szymon Bajgelman on the clarinet.[15] From 1916, conductor Teodor Ryder[16] also collaborated with this ensemble. He was strongly involved in the city's cultural life as a lecturer at the Helena Kijeńska-Dobkiewicz Music Conservatory and the music director of Łódź Opera Society. During the war, together with Bajgelman, he led the ghetto's symphony orchestra. The composer, journalist and music critic Felix Halpern[17] was also associated with the Łódź Symphony Orchestra. His brilliant reviews in the city's newspapers concerning the repertoire, performers,

[14] Pellowska-Chudobińska, 'Muzyczne dziedzictwo…', 207.

[15] For more on the musicians mentioned here, see: Błaszczyk, *Żydzi w kulturze muzycznej…*, the entries for: Ajzelman Mendel, Kantor Rafał, etc.

[16] Born in 1881, pianist and conductor. Following music studies, he worked with many European orchestras. In 1940, he was relocated to the ghetto with his wife, the German singer Ida Voth, who had converted to Judaism for the sake of her husband and of her own free will moved to live with him in the ghetto (though she could have avoided this fate because of her German descent). See: L. Błaszczyk, *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* (1964), 254–255.

[17] Felix Halpern, born in 1866, was a pianist and teacher from Łódź, strongly associated with the musical life of the city. He was a board member of Łódź Music Society and served on the juries of piano competitions. During the war, he lived in the Łódź Ghetto, where he died in 1942. Cf. A. Stawiszyńska, 'Łódzka Orkiestra Symfoniczna czasów Wielkiej Wojny w recenzjach Felixa Halperna', *Acta Universitatis Lodziensis. Folia Linguistica*, 20 (2013), 57–71.

and the reception of pre-war concerts provide us with detailed knowledge of the city's cultural life.

The artistic initiatives undertaken in the Łódź Ghetto should thus be viewed from this historical and cultural perspective. In addition to the aforementioned symphonic concerts, chamber ensembles also performed in the ghetto, and street musicians strongly marked their presence. This article focuses exclusively on the analysis of concert activity in Łódź. Comparison of cultural initiatives known from ghettos established in different European cities is a subject for a separate study.

The Ghetto in Occupied Łódź

The Łódź Ghetto was the second-largest Jewish settlement in Poland after Warsaw. On 30 April 1940, its official borders were designated and closed. Mordechaj Chaim Rumkowski, a representative of the Jewish population, was appointed Chief Elder (*Judenältester*) of the Jewish Council of Elders by the German invaders. Its very strongly developed administration was a feature that distinguished the Łódź Ghetto from other Jewish districts in Poland. The ghetto became an important source of income for the German economy thanks to the functioning of workshops:[18] sewing, shoemaking, metalworking, and others, which filled orders from German companies. In addition to exhausting work and dire housing standards, people suffered from hunger and cold. All this made living conditions in the ghetto profoundly inhumane.

This paper is based on historical documents collected and published in scientific studies or remaining in their original form and found in archives. One of the primary sources was the already mentioned *Chronicle of the Łódź Ghetto*, whose authors described many aspects of life, including cultural activities. Texts by Oskar Rosenfeld, a Prague journalist and writer deported to Łódź in the autumn of 1941, are of special value to this research. In addition to texts for the *Chronicle*, Rosenfeld also kept a diary where he noted down his reviews of symphonic concerts and other artistic events,

[18] Called *resorty*, i.e. departments, in the ghetto.

written with great accuracy and musical expertise. The surviving concert posters and programmes likewise constitute a significant source of information about the repertoire, performers, and dates of concerts.[19]

Cultural Life in the Łódź Ghetto

Musical activity was taken up in the ghetto from the very start. The desire to give concerts may have resulted from both the artists' deep-rooted need for contact with music and from the mundane necessity to earn money. Before the official institutions responsible for the organisation of cultural life began to function, artists performed, among others, within the framework of pre-war institutions such as the 'Hazomir' Music Society. According to the documentation, their first concert took place on 30 October 1940, six months after the ghetto borders had been closed.[20]

Apart from performances by orchestras and choirs, private concerts were also organised in kitchens or other available venues. These were usually chamber music events or solo recitals. Even the Superior of the Elders of the Jews, Rumkowski,[21] was sometimes invited to these occasions, which, however, did not have an official character; hence, unfortunately, they are rarely recorded in documents. There are also no performers' testimonies, which would offer us more accurate insights into the realities of artistic life than all kinds of essays and critics' reviews.

From 1941 onwards, artistic life was organised by the Department of Culture. The vast majority of the events were held in a pre-war cinema known as the Kulturhaus (the Cultural Centre) and located at 3 Krawiecka Street. The Department of Culture was part of the official administration of the ghetto, and its employees became officials.[22]

[19] The documents I draw upon are available in: The Archives of the Institute for Jewish Research in New York (hereinafter as YIVO), RG-241/1036, RG-241/858; State Archive in Łódź, collection of the Chief Elder of the Jewish Council of Elders, shelf mark 2339.

[20] *Kronika…*, 5, 304.

[21] *Kronika…*, 1, 108–109, entry for 1 March 1941.

[22] YIVO, RG-241/1036, a document listing the newly recruited officials; in the space for 'type of work' it says: 'singer-soloist' or simply 'musician'.

As a result, a group of thirty to forty orchestra members and singers were provided with full-time employment; some of them, it seems, had previously been associated with the 'Hazomir' Music Society. At the end of 1941, many excellent artists were relocated from the Reich and Protectorate of Bohemia and Moravia to Łódź. They were conductors, composers, and soloists-instrumentalists.[23] Unfortunately, only a tiny percentage of them could find employment in their profession in the Łódź Ghetto.

Bronisława Rotsztat, previously associated with the Łódź Symphony Orchestra, was one of those instrumentalists who maintained a busy and documented concert schedule. Her name frequently appears in the surviving programs of symphonic concerts held in Krawiecka Street. During her more than a year-long officially documented activity, the violinist performed at least once a month as an orchestra soloist, playing the greatest works of the violin literature, such as, among others, concertos by Mozart, Mendelssohn, Brahms, Henryk Wieniawski and Pyotr Tchaikovsky.[24] Pianist Leopold Birkenfeld was another eminent virtuoso[25] who was deported to Łódź at the end of 1941. Together with Kurt Behr, they frequently appeared on the official bills for concerts organised by the Culture Department.

Towards the end of 1942, the Kulturhaus ceased to be an independent institution, and the musicians had to find other employment. Due to the increasing number of transportations to camps, relocations, and the *Wielka Szpera* (*Allgemeine Gehsperre*)[26] carried out in September, artistic activity ceased for several months. When

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[23] In the period between 16 October and 4 November 1941, twenty transports of Jews from Western Europe arrived in the Łódź Ghetto. Among the approximately twenty thousand people there were sixty musicians and singers, Cf. *Kronika…*, 1, 363.

[24] YIVO, RG-241/1036, Culture Haus; programmes of twenty-nine symphonic concerts performed between 26 March 1941 and 12 August 1942; the State Archive in Łódź, collection of the Chief Elder of the Jewish Council of Elders, shelf mark 2339, posters and announcements about concerts held at the Kulturhaus.

[25] Viennese pianist, born in 1896. In May 1942 he was transported to Chełmno on the Ner and murdered there. *Kronika…*, 5, 281.

[26] It was an action carried out by the Germans; the victims of which were children under 10 and the elderly over 65, transported to a death camp. There was no person in the ghetto that was not devastated and affected by this tragedy. After the *szpera*, the ghetto's autonomy was reduced and it was actually transformed into a labour camp.

it was resumed, the concerts were much rarer and took a different form. They were no longer the result of the Department of Culture's official activity. An entry from the *Chronicle of the Łódź Ghetto* from 24 November 1943 can again serve as a perfect commentary for these events.

> No matter how depressing the life of the ghetto's inhabitants is, they do not want completely to give up all forms of cultural life. The closure of the Kulturhaus deprived the ghetto population of the remnants of their cultural and social life. Nevertheless, the persistence and vitality of the ghetto's people, hardened by countless blows, makes them keep looking for new opportunities to satisfy at least partly their hunger for culture. The need for contact with music is especially strong. Therefore, small centres dedicated to music-making have slowly been emerging, albeit [catering] only for the needs of one, rather higher class. Professional musicians and sometimes amateurs give concerts for small groups of guests. Chamber repertoire is played and sung.[27]

The desire of the ghetto's inhabitants to satisfy their 'hunger for culture' may be one of the arguments to support the thesis that artistic, and particularly musical activity was a form of resistance to the tragic realities of life.[28] The order issued in January 1944 to confiscate musical instruments was a great tragedy for all artists. Many priceless instruments were 'purchased' at prices that did not correspond to even one-hundredth of their real value.[29] These instruments were later assigned for use by a Hitlerjugend music school, the municipal orchestra, and the Reichmusikkammer (Reich Chamber of Music).

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[27] *Kronika*…, 3, 613, entry for 24 November 1943.

[28] Shirli Gilbert presents a slightly different interpretation of this situation. She agrees that musical activity was an imitation of 'normal life' from the time before the war, but she believes that it cannot be referred to as spiritual resistance even in the broad sense, due to, among other things, the ghetto's multiculturalism and the lack of unification in the community. Cf. S. Gilbert, *Music in the Holocaust. Confronting Life in the Nazi Ghettos and Camps* (2005), 12.

[29] Rywka Lipszyc refers to this situation in her diary. Her friend Lusia 'had to burn her violin (all instruments from the ghetto need to be given away) and from time to time she burst into tears'. Cf. R. Lipszyc, *Dziennik z łódzkiego getta*, ed. E. Wiatr (2017), 97, entry for 7 February 1944.

Symphonic Concerts and Their Significance

The concerts at the Kulturhaus were usually conducted by Maestro Teodor Ryder. According to Tomasz Majewski, 'the sources mention at least four symphonic concerts under his baton.'[30] A more detailed analysis of the sources reveals not four but at least twenty-nine programmes of concerts led by this conductor.[31] They were held regularly on Wednesdays and Saturdays. Apart from Ryder, Dawid Bajgelman, who specialised in Jewish music and revues, also took his place on the conductor's podium. Oskar Rosenfeld writes about Ryder in his diary:

> The bandmaster must not be underestimated, despite his modesty and self-restraint. […] His movements are lively, his arms reach out far, not as in the case of the so-called 'no-nonsense' conductors who offer little of themselves, but instead try to attract the attention of even a large orchestra with short movements.[32]

Thanks to his experience and competence, Maestro Ryder managed to maintain the symphony orchestra on a surprisingly high level, considering the living and working conditions in the ghetto. He led an ensemble composed mainly of musicians playing the strings, with a small addition of wind instruments. Since the orchestra was incomplete, the conductor was frequently forced to introduce changes in the orchestration of works; the parts of some of the unavailable instruments were assigned to the piano.[33] Despite limited access to scores, the orchestra had an impressive repertoire. The question of restrictions imposed by the Germans regarding the repertoire of concerts in the Łódź Ghetto is ambiguous. In the Warsaw ghetto, the Germans allowed musicians to perform only 'Jewish' music,[34] but it was an unwritten law and in effect

[30] T. Majewski, 'Muzyka w getcie – *acheronta movebo*', https://www.centrumdialogu.com/muzyka-w-getcie-, accessed 12 Apr. 2020.

[31] YIVO, RG-241/1036, Culture Haus; programmes of twenty-nine symphonic concerts performed between 26 March 1941 and 12 August 1942.

[32] K. Radziszewska; E. Wiatr, eds, *Oblicza getta. Antologia tekstów z getta łódzkiego* (2018), 9.

[33] Radziszewska, Wiatr, eds, *Oblicza getta*…, 10.

[34] The situation was completely different in the German concentration camps, where the repertoire was chosen by SS-men; German songs or works of a nationalist character were enforced. Unlike in the Łódź Ghetto, the restrictions on the

it was not respected. Precisely for this reason, however, the activity of that ghetto's Jewish Symphony Orchestra was suspended, albeit only after two years of work.[35] There are no surviving documents concerning restrictions imposed on musicians at the Łódź Ghetto. This does not prove that the situation of the orchestras in the ghettos of Warsaw and Łódź was quite different. It rather reflects the German authorities' lack of interest in the music life of the Łódź Ghetto as long as peace was maintained, and the personnel of the workshops continued to produce goods for the needs of the economy of the Third Reich.

Teodor Ryder was responsible for programming the concerts held in the Łódź Kulturhaus.[36] The repertoire[37] consisted mainly of Romantic, sometimes Classical or even twentieth-century music. In addition to such famous Classics and Romantics as Wolfgang Amadeus Mozart, Ludwig van Beethoven, Carl Maria von Weber, Franz Liszt, Pyotr Tchaikovsky, and Antonín Dvořák, on the posters we find the names of world-famous Jewish composers (Joseph Achron, Jacques Fromental Halévy) and those living in the ghetto (Moyshe Darguzhanski vel Maurycy Dargużański,[38] Dawid Bajgelman). Excerpts from Christoph Willibald Gluck's opera *Iphigénie en Tauride* from the early Classical period[39] were an exception from this predominantly Romantic literature. We know from existing accounts that Maestro Ryder wanted to include other well-known works by Jewish composers in his repertoire, for instance by Gustav Mahler and Arnold Schönberg. Still, it proved impossible due to limited access to scores.[40] Opera overtures or individual movements of symphonies were often performed, as also

repertoire were strictly observed in the camps. Cf. A. Kulisiewicz, 'Muzyka i pieśń jako współczynnik samoobrony psychicznej więźniów w obozach hitlerowskich', *Przegląd Lekarski*, 1 (34) (1977), 69.

35 M. Fuks, *Muzyka Ocalona. Judaica polskie* (1989), 169.

36 Radziszewska, Wiatr, eds, *Oblicza getta*…, 10.

37 My analysis of the repertoire is based on concert posters kept at YIVO, RG-241/1036, Culture Haus; programmes of twenty-nine symphonic concerts performed between 26 March 1941 and 12 August 1942.

38 Born in 1867, conductor, teacher, and music reviewer. From around 1895 he was active in Łódź. He was a choirmaster in the Great Synagogue, and he also taught singing in Jewish schools. Cf. L. Błaszczyk, *Żydzi w kulturze muzycznej*…, 53.

39 One of the documents lists, most likely by mistake, a non-existent overture by Bach entitled *Hamlet*. However, this is hardly a proof of the presence of Baroque music in the repertoire, but most likely yet another example taken from Romantic literature. The composer of an overture of the same title is Pyotr Tchaikovsky.

40 YIVO, RG-241/858, reportage by O. Rosenfeld, 'Konzert im Kulturhaus'.

were small-scale forms arranged for orchestra, probably because of their short duration. The vast majority of the concert programmes thus consisted of numerous (sometimes as many as ten) short pieces. Long forms, such as complete symphonies or instrumental concertos with orchestral accompaniment, were mostly presented during the occasional 'single-composer' evenings (the Beethoven-Abend, Mendelssohn-Abend, etc). Performing favourite highlights from an opera or operas by a given composer was also popular. The posters feature such names as Giacomo Meyerbeer, Gioacchino Rossini, Stanisław Moniuszko, Léo Delibes, and Giacomo Puccini. The most frequently performed opera composer was Halévy and excerpts from his opera *La Juive*.

Dawid Bajgelman conducted a slightly different repertoire. While Ryder's concerts abounded in well-known and highly regarded Romantic works, Bajgelman based his programmes on 'light' operetta and dance pieces. French (Émile Waldteufel), Hungarian (Imre Kálmán), and even Japanese (Mitsuzou Yoshimoto) composers can be named here. The concerts conducted by this artist also featured numerous Jewish songs written in the ghetto (including some composed by Bajgelman himself).

Concert Repertoire Analysis: The Educational Role of Music

Curiously enough, Richard Strauss and Richard Wagner were included in the programmes of the ghetto concerts.[41] What such programming policy depended on and whether the musicians or the audience were aware of the political involvement of these composers and their music is difficult to determine.[42]

[41] YIVO, RG-241/1036, Culture Haus; programmes of twenty-nine symphonic concerts performed between 26 March 1941 and 12 August 1942.

[42] In this context one might recall the situation that took place in 1904 in New York, when Wagner's *Parsifal* was staged in Yiddish in one of the Jewish theatres. Inappropriate as this may seem to us now, a researcher explains that in the early twentieth century Jewish audiences indeed enjoyed listening to Wagner's music. The composer's anti-Semitic writings were either unknown or ignored. *Parsifal*'s religious overtones were also no obstacle to the positive reception of this work. Cf. D. Levy, 'Parsifal in Yiddish? Why not?', *The Musical Quarterly*, 2 (97) (2014).

During one of the 'single-composer evenings' on 3 June 1942, the *Egmont Overture* Op. 84, *Violin Concerto in D major* Op. 61, and *Symphony No. 1 in C major* Op. 21 by Ludwig van Beethoven were performed. The reception of this composer's music in the Third Reich is an interesting subject. German politicians viewed Beethoven's music as a reflection of the ideology they promoted. They paid particular attention to the heroic and 'valiant' elements of his output. To Nazi musicologists, *Symphony No. 5 in C minor* Op. 67 symbolised the German nation's struggle for survival and its successful quest for a Führer.[43]

It seems, however, that this music carries much more significance than what was acknowledged by the Nazi propaganda. It cannot be reduced to any single ideology and assigned to one nation; it was not destined for the amusement of the chosen few. Beethoven's music (as that by many other composers) could delight at the same time the cultural elites of Berlin and the poor inhabitants of the Jewish district of Łódź. Beethoven is one of the countless examples of music's ability to transcend linguistic and ideological boundaries and transmit much more meaning than the written and spoken word. Evidence of this can be found in Oskar Rosenfeld's diary entry concerning a performance by the ghetto's orchestra of Beethoven's *Symphony No. 5 in C minor*:

> Even in the concert halls of major European cities, the audiences are not so evidently moved as they are here, in the ghetto. The interpretation of the third movement as a fugue that places the highest demands on the listeners' musical awareness was met with great understanding.[44] As usual with Beethoven's final phrases, the freedom theme caused a massive reaction and murmur in the hall. […] One could almost physically sense the vision of the future salvation.[45]

It is a great paradox that in the same works of music which the Germans saw as evidence of the greatness, strength, and uniqueness of their own nation, the musicians from the Łódź Ghetto were

[43] D. Dennis, *Beethoven in German Politics, 1870–1989* (1996), 151.

[44] According to the *Bildung* concept, compositions by Bach, Haydn, Mozart, and Beethoven are considered valuable not only for aesthetic reasons, but also because of their role in the upbringing, education and formation of the listeners' character. Cf. S. Cahn, 'A German-Jewish Tradition of *Bildung* and Its Imprint on Composition and Music Theory', *The Musical Quarterly*, 4 (101) (2018), 492.

[45] Radziszewska, Wiatr, eds, *Oblicza getta…*, 8.

able to discover a longing for freedom and the hope for imminent rescue. In his report from a concert held on 8 July 1942, Rosenfeld mentions another aspect of the influence of music on people in the ghetto:

> In the Kulturhaus, the appropriate selection of programmes makes it possible to carry out the educational task of forming [human] characters; naturally [it happens] only gradually, with a lot of patience and understanding for the ghetto soul. If it had not been for this element, the musical performances in the Kulturhaus could be more or less disregarded. Ghetto inmates will not become weary as long as they feel the need to listen to music. During concerts, they are capable of the most wonderful spiritual elation. Their behaviour […] allows one to hope that the passion for artistic values will remain undiminished.[46]

Unlike the revues[47] and concerts of light music conducted by Bajgelman, the symphonic concerts afforded the audience an opportunity to experience more serious and mature art, which offered meaningful emotional experience. These artistic events satisfied the human need for beauty that was still alive in the ghetto's population. This was reflected, among others, in the unwavering interest in concerts held twice a week in a hall seating four hundred. In the above-quoted fragment, the author draws attention to the educational role of symphonic concerts. The idea of character formation entails the moral, emotional, and social education of individuals. In this case, it could also mean teaching them to adjust to the terrible conditions of life in the ghetto and to develop psychological self-defence that could protect them from the most profound despair.[48] This, according to Rosenfeld, was one of the most important goals of the Kulturhaus.

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46 YIVO, RG-241/858, O. Rosenfeld, 'Kulturhaus-Konzerte'.

47 A revue is a stage performance combining an operetta and a skit, with elements of improvisation and the singing of songs written in the ghetto. On the unique characteristics of the revues staged in the Łódź Ghetto, see the entry for 'Revue', in K. Radziszewska et al., eds.,*Encyklopedia getta* (2014), 175.

48 Similar thoughts on the role of music in people's lives were formulated also in other Jewish ghettos. For Wiktor Ullmann, a composer from Theresienstadt Ghetto, art was a form of spiritual opposition and a form of escape from reality. By overcoming the hardships of daily life, he strove to constantly develop and shape his own character. Cf. S. Cahn, 'A German – Jewish Tradition…', 484–485.

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The Music Traditions of the Ashkenazi Jews and Radical Jewish Culture: A Brief Outline of the Definitions and Content of Jewish Music in the Past and Nowadays

Abstract

The main purpose of this paper is to describe John Zorn's approach to klezmer music and Jewish music tradition in general. The text has been divided into shorter sections. The first part of the article is dedicated to providing an overview of problems concerning the definition of Jewish music. The second part focuses on analysing klezmer motifs in John Zorn's selected works and Jewish symbols present in the visual component of his recording projects. The last section contains a summary and conclusions.

Keywords

Jewish music, instrumental music, John Zorn, Radical Jewish Culture, contemporary music

Introduction

Jewish music continually attracts the interest of both artists and researchers. Some are driven by the need to understand the past and return to their traditions, while others, who view those traditions from an outsider's perspective, are fascinated by the mystery and otherness. Regardless of motives, this subject continues to provoke thought and discussion – starting with questions concerning definition and origins and ending with various concepts of the place of Jewish music in contemporary reality.

It is the latter aspect of the problem – modern times and the present challenges – that constitutes the main subject of this paper. Selected works by the American composer and instrumentalist John Zorn will provide the context and illustration for this analysis. He was the initiator of the Radical Jewish Culture movement and the founder of Tzadik record label, bringing together musicians who perform and create music inspired by and drawing on the klezmer tradition.

The paper is divided into two parts. The first is an outline of issues regarding definition and research into the history of Jewish music, while the second is devoted to klezmer motifs in selected works by John Zorn, as well as the foundations of the Radical Jewish Culture movement. The problem of the use of Jewish symbols on album covers has also been also tackled.

One of the papers discussing Radical Jewish Culture from the musical perspective is Michael Cuthbert's *Free improvisation: John Zorn and the Construction of Jewish Identity through Music*, whose author conducts an interesting formal and contextual analysis. The book *John Zorn: Tradition and Transgression* by John Brackett is also of note. It examines, among other things, the role of Jewish tradition in the compositional output of John Zorn. In another important publication, *New York Noise. Radical Jewish Music and the Downtown Scene* by Tamar Barzel, the author analyses the activities of the Radical Jewish Culture movement from the musical, sociological, and cultural perspectives. In Polish-language literature, though, this topic has not been discussed at length and is still awaiting in-depth interdisciplinary research.

The aim of this paper is to attract Polish readers' attention to Zorn's work and to the transformations of the traditional music culture of

Ashkenazi Jews that have taken place in America in recent decades, on the example of the Radical Jewish Culture movement that Zorn created.

Definitions of Jewish Music

What is Jewish Music? What makes us classify a given melody as Jewish? Is it possible to separate the role of Jewish music from ideological issues? Any attempt to answer these questions provokes constant debates. According to Curt Sachs, Jewish music is 'music by Jews, for Jews, as Jews'.[1] Even though this definition, presented at the First International Congress of Jewish Music in Paris in 1957, is often quoted, we cannot help noticing its downsides. The national criterion that it proposes fits well into the framework of the Zionist ideology, but causes problems in the context of musicological studies. Alexander Knapp sums up these dilemmas accurately:

> Does this statement imply that anything composed not by Jews, not for Jews, not as Jews, would, ipso facto, be not Jewish music? Can we tell, just by listening to *Prokofiev's Overture on Hebrew Themes*, or to Shostakovich's song cycle *From Jewish Folk Poetry*, for example, that these works were written by composers who were not Jewish, but who nevertheless felt a deep affinity for the Ashkenazi tradition?[2]

Hugo Weisgall, whose approach seems to be an alternative to Sachs' stance, notes that 'there are no specific, objective musical qualities which make a piece Jewish or not.'[3] Although this sentence does not provide us with an unequivocal answer to our question, it draws attention to the problem of impartiality. One can argue that music has no objective identity in itself. In this context, Judy Cohen's comment

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1 J.M. Cohen, 'Jews and Music', *Oxford Bibliographies*, https://www.oxfordbibliographies.com/view /document/obo-9780199840731/obo-9780199840731-0063.xml, accessed 13 May 2021.

2 A. Knapp, 'Conceptualizing "Jewish Art Music" While Standing on One Leg: A Scholar's Dilemma', *Journal of the American Musicological Society*, 65 (2) (2012), 565.

3 Knapp, 'Conceptualizing…', 566.

acquires profound significance. We must be aware, she claims, that when examining Jewish music we always refer to someone else's narrative:

> Josef Singer codified the synagogue modes in earnest in 1886; […] Abraham Zvi Idelsohn connected them with the Arabic *maqam* style and provided rules for harmonizing them in the the early twentieth century; […] Isadore Freed contextualized them within the Western music canon in 1958; and […] Eric Werner asserted their ancient nature as a determinant for Jewish identity […]. The way in which scholars think about the topic today relies in large part on the ideology, politics, projects, and arbitrary decisions of those who achieved the status of Jewish music authorities in the past.[4]

One should also note that the existence of a Zionist diaspora in all the continents makes Jewish music diversified, multicultural and, as a result, difficult to define and describe as a whole. There are virtually no written sources, either. Oral transmission of melodies functioned effectively for hundreds of years (the *hazzanim* did not receive formal music education and did not learn music notation until the mid-nineteenth century).[5] In folk music, knowledge was universally transmitted in the oral form, and Jewish music was not different from other musical cultures in this respect.

With the advent of the Haskalah and the transformations it proposed, such as greater integration with the non-Jewish population, focusing attention on secular, not only on religious education, and an increased interest in Jewish history, the need to build a secular form of Jewish identity emerged. That period laid the foundations for the musical culture that in the last decades of the nineteenth century would come to be called Jewish music.[6] Philip Vilas Bohlman discusses at length one of the causes for this phenomenon:

> Before modernity […] 'music' was largely vague as an aesthetically autonomous object in Jewish society. In a strict sense everything in the synagogue was music – prayer, Torah and Haftorah, cantillation,

[4] J.M. Cohen, *Whither Jewish Music? Jewish Studies, Music Scholarship, and the Tilt between Seminary and University* (2008), 31.

[5] P.C. Kim, 'Transmission of Music in the Hebrew Tradition', *The Bulletin of Historical Research in Music Education* 19 (1) (1997), 44.

[6] P.V. Bohlman, *Jewish Music and Modernity* (2013), xviii.

> ritual and liturgical interjection – therefore it was impossible to limit it to any single category. […] The cyclical nature of liturgical practices bounded music within ritual and prevented it from flowing over into the temporal world outside the synagogue.[7]

It can therefore be said that Jewish music was 'invented' at one point in history or that it began to exist outside the liturgical context at that time. Undoubtedly, having one's own music is an essential part of national identity, and the last decades of the nineteenth century were a period of the development of Zionism. Regardless of ideological or philosophical issues, however, it can be observed that how Jewish music is defined undoubtedly depends on the definer. Religion, politics, and above all, the ever-changing reality are elements that influence what Jewish music is at any given moment.

From Traditional to Contemporary Jewish Culture: Analysis of Selected Musical and Cultural Themes in John Zorn's Projects

The Holocaust caused Jewish music to lose many of its continuators after World War II. It is worth mentioning in this context that Jewish immigrants to the United States continued their musical activity already since the pre-war times. They combined their own traditions with elements of musical styles they encountered in North America. In this way, a new kind of expression emerged within Jewish music, whose identity took shape with reference to the US music scene. New Jewish music can hardly be discussed without mentioning the figure of John Zorn, who is an artist committed to its development and to finding a place for that music in the contemporary context. The Tzadik record label, which he founded in 1995, is the largest and most recognisable record company focusing on Jewish music in its present-day versions, frequently perceived as avant-garde. Zorn's oeuvre provides representative examples of how music labelled as Jewish can function in the present-day reality.

No label comparable to Tzadik in terms of scale and profile has been established in Poland and the whole of Europe so far. For this reason, new interpretations of Jewish music, for example from Poland, are

[7] Bohlman, *Jewish Music…*, xix.

frequently compared to those of New York's Radical Jewish Culture scene and the Tzadik artists.[8] Regardless of whether such comparisons are legitimate or not, John Zorn and his activity have played a major role in the rise of new Jewish music.

Zorn became interested in the Zionist tradition in the early 1990s. At that time, he was already a nearly forty-year-old artist with a well-established position in the world of music. He had experience as both a performer and composer of, among others, jazz and classical music. As he himself stated, the shift towards Jewish culture resulted from his frequent collaborations with musicians of such origin, the anti-Semitism that he encountered while touring with concerts in other countries, and the discovery that he did not belong in Japanese culture, which had been his focus of interest in earlier times.[9] The artist has Jewish roots himself. The problems of redefining Jewish music and rethinking the directions of its development became important to him:

> Tradition, history and the past have always played a strong role in the life of the jews [sic] but it is also important to think about the future. As we grow as a people, it seems natural that our culture should grow along with us. Just as jazz music has progressed from dixieland to free jazz and beyond in a few short decades, and classical music went from tonality to chromaticism, noise and back again, it has occurred to me that the same kind of growth should be possible and is perhaps essential for jewish [sic] music.[10]

The first CD which shows Zorn turning towards his Jewish roots is *Kristallnacht*, released in 1993. As Tamar Barzel notes, the compositions on that album also demonstrate Zorn's interest in the aesthetics of hardcore rock and modernist composition techniques. As in his previous works, the music seeks to overwhelm the listener with extremely intense experiences, enhanced by correlating the musical material with

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8 M. Schray, 'Shofar: Ha-Huncvot (Kilogramm 2013)', CD review, *Freejazzblog.com*, 8 July 2013, https://www.freejazzblog.org/2013/07/shofar-ha-huncvot-kilogramm-2013.html, accessed 12 June 2020.

9 M.S. Cuthbert, 'Free improvisation: John Zorn and the Construction of Jewish Identity through Music', in K.K. Shelemay, ed., *Studies in Jewish Musical Traditions. Insights from the Harvard Collection on Judaica Sound Recordings* (2001), 10.

10 J. Zorn, 'Radical Jewish Culture', *Tzadik.com*, 2006, http://www.tzadik.com/rjc_info.html, accessed 22 June 2019.

images, titles, and extramusical contents.[11] The title refers to the pogrom known as the Night of Broken Glass (Germ. *Kristallnacht*), which took place in Germany on the night of 9–10 November 1938. *Kristallnacht* is perceived as an event that carried the persecution of Jews into its next, most radical stage, inevitably leading towards the Holocaust.

The musicians featured on *Kristallnacht* are pianist Anthony Coleman, bassist Mark Dresser, violinist Mark Feldman, trumpeter Frank London, guitarist Marc Ribot, drummer William Winant, and David Krakauer on the clarinet and bass clarinet. The opening piece, 'Shtetl', contains distinct references to the klezmer tradition, fused here with the practice of improvisation and elements of concrete music. The transcriptions below reveal klezmer inclinations in this piece. Frank London's trumpet solo is based on the Mi sheberach mode characteristic of this type of music. There is also rotary movement of the melody (Transcription 1) and the typical repetition of the first (Transcription 2) and the fifth degrees of the scale (Transcription 3) at the ends of phrases. The form gets deconstructed in the course of the music through the gradual introduction of dissonances and withdrawal from fixed metre in favour of freedom of expression and free-jazz style. There is also an element of concrete music in the form of an excerpt from Adolf Hitler's speech.



Transcription 1. *Shtetl*, trumpet solo performed by Frank London. Source: J. Zorn, *Shtetl*, perf. F. London, in *Kristallnacht, Tzadik*, New York 1993, 0:01–0:07.



Transcription 2. *Shtetl*, trumpet solo performed by Frank London. Source: J. Zorn, *Shtetl*, perf. F. London, in *Kristallnacht, Tzadik*, New York 1993,0:07–0:14.

[11] T. Barzel, *New York Noise: Radical Jewish Music and the Downtown Scene* (2015), 87.



Transcription 3. *Shtetl*, trumpet solo performed by Frank London. Source: J. Zorn, *Shtetl*, perf. F. London, in *Kristallnacht, Tzadik*, New York 1993, 0:15–0:24.

The theme of the Shoah, the use of elements of concrete music, and the tripartite structure corresponding to the three dimensions of time, may evoke associations with Steve Reich's composition *Different Trains*.[12] Like Zorn's work, the latter piece is divided into three sections related to three temporal planes, namely – what happened before, during, and after World War Two. Zorn explains the issue of understanding time and history in his work by saying that he wanted to create a composition based on his observations of Jewish experiences, not only of the Holocaust but also of what happened before and afterwards, that is, about the birth of the State of Israel, problems with excessive orthodoxy, today's Jews, and where they are heading. Later, however, he decided to make something that would not be based on a history of pain and suffering, but on the future and on how bright and beautiful it may be.[13]

It should be emphasised that klezmer music was for Zorn only one of many sources of inspiration on this album. The pieces released on *Kristallnacht* draw, for example, on synagogal music, free-jazz type of expression, concrete music, and the game piece technique, which consists in basing a work of music on composition schemes taken from game theory (the piece titled 'Tikkun'). These works undoubtedly deserve a detailed analysis, which would focus on the use of composition techniques. 'Shtetl', which draws on klezmer music to the greatest extent, is (in the context of the subject of this paper) a representative example of a work inspired by one of the musical trends derived from the rich and varied tradition of Ashkenazi music.

Kristallnacht proved to have been the first step towards achieving another goal: that of presenting such music as a developing and vital part of contemporary Jewish identity and culture. The first of the

[12] Cuthbert, 'Free improvisation…', 11.

[13] J. Zorn, 'Scene by scene', an interview conducted by L. Blumenfeld, *Jazziz*, 8 (1999), 12.

three parts of *Masada*, composed in 1993, was conceived as a means to this end. It is a collection of short pieces referring to various traditions within Jewish music. The total number of compositions in all the sections of the *Masada* cycle is 613, that is, precisely the number of mitzvahs distinguished in Judaism; the titles of the works come from Hebrew. *Masada* is sometimes described as a fusion of klezmer music and free jazz in Ornette Coleman's[14] performance style. The instrumental line-ups are not specified, nor is there one predefined arrangement. The concept of performance is therefore similar to the interpretation of jazz standards, which, admittedly, impose a particular harmonic pattern and melodic character but leave the rest to the performers. Attention should also be drawn to Zorn's, frequently unnoticed, ventures beyond klezmer style into the world of Sephardic and Arabic music. *Masada* is thus a collection that shows Jewish music from a variety of angles. Zorn's approach to the role of the performers in the process of interpretation allows him to present it in the way he himself understands and conceives of that music.

Masada was also to offer proof that Jewish music can exist outside the sphere of klezmer music. However, considering the project's reception, it is difficult to demonstrate unequivocally whether this goal has been achieved or not. Zorn notes and emphasises this himself when he says that the only thing that surprises him greatly and is a symbol of musicians' limited perceptions is the way critics have pigeonholed his project: 'Klezmer meets Ornette!' Naturally, there is a klezmer element to it. And of course, Coleman is in it too. But, Zorn claims, the project has also had many other inspirations.[15]

Jewish elements in Zorn's output are not always related to the music itself. The Hebrew titles of the individual pieces and album covers that explore Jewish motifs or refer to the symbolic significance of numbers also contribute to the fact that his works are perceived and classified as Jewish.

An interesting example of the use of numerical symbolism is the piece *Sacred Rites of the Left Hand Path*, in which John Brackett finds cabbalistic inclinations. The *ostinato* on which this composition is based is in 13/8 time. According to the rules of gematria, thirteen is the numerical value of the words 'love' (אהבה) and 'one' (אחד). This may

[14] S. Rogovoy, *The Essential Klezmer* (2000), 145.
[15] Zorn, 'Scene by scene', 13.

hint at the religious dimension of the music; in the Jewish tradition, the masculine word for 'one' frequently stands for God, Adonai Echad.[16] However, it is difficult to determine whether such a reading is in any way related to the composer's actual intentions or should be dismissed as an overinterpretation.

Jewish symbolism also appears on the album covers. *Masada Guitars* (Figure 1) features hands forming the cabbalistic Tree of Life with its ten Sephirot. The cover of *The Unknown Masada* (Figure 2) presents a yad with the word מד (literally 'science, knowledge') in the background, probably symbolising science and wisdom of the Torah. It can be concluded that the symbols presented on the covers and in the titles of compositions do not refer to the musical content of the works themselves. They rather serve to form an appropriate impression in the listeners and bestow authenticity on the presented music.

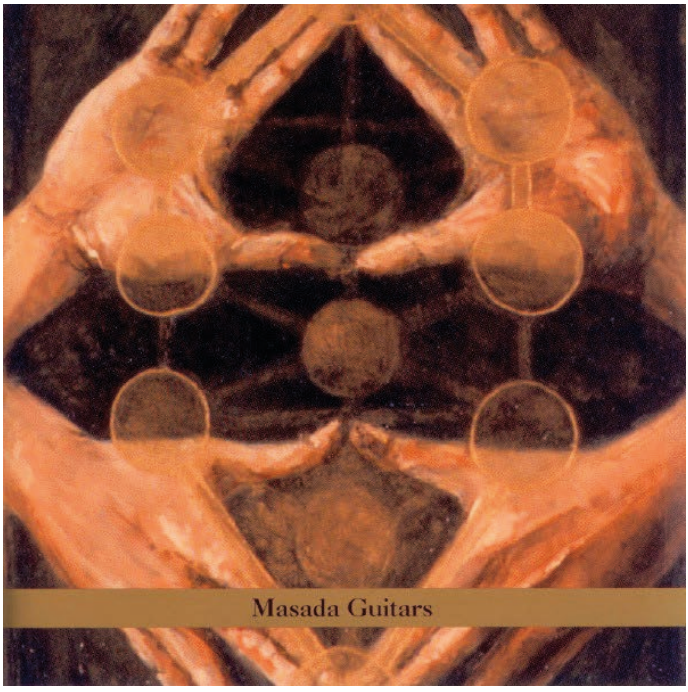


Fig. 1. Cover of the album *Masada Guitars*. Source: http://www.allmusic.com/album/masada-guitars-mw0000234597, accessed 16 January 2019.

[16] J. Brackett, *John Zorn: Tradition and Transgression* (2008), 68.



Fig. 2. Cover of the album *The Unknown Masada*. Source: https://www.discogs.com/John-Zorn-The-Unknown-Masada/release/529218, accessed 16 January 2019.

Summary and Conclusions

John Zorn's output related to Jewish music can be divided into two stages. The first, associated with the CD *Kristallnacht*, is a memory of the past: of the tragic period of the Holocaust and the beginnings of the State of Israel. This musical memory alludes to historical events on the one hand, while on the other it is expressed in a modern musical language. This can be interpreted as a foreshadowing of the next stage, represented by *Masada*, which aimed to look towards the future and bring Jewish music into the new century. Without ignoring the diversity of traditions, this project gave the performers the possibility to discover for themselves what Jewish music can be like.

Zorn has undoubtedly succeeded in capturing, with some of his theories, the indefinable nature of Jewish music. The solution, in this case, is not to establish specific rules, qualities, and conditions to be

fulfilled, but rather to accept the dynamic and fluid character that is the essence of Jewish music. This approach is a reaction to the complicated realities of Judaic culture after World War Two and to the question what place music should occupy in it. Further analyses of Zorn's compositions drawing on Jewish musical traditions other than klezmer are undoubtedly necessary. Zorn's musical output and his basic tenets have played an essential role in the process of the universalisation of Jewish music, which results in the musical tradition of one particular group becoming a universal source of artistic inspiration. This was aptly summed up by Tamara Sztyma, who paraphrases the discursive definition of Kurt Sachs: '[…] new Jewish music is created today mainly by non-Jews, also for non-Jews, and is becoming part of the universal sphere'.[17]

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[17] T. Sztyma, 'Duma, zabawa i milczenie', interview by I. Świerkocka, *Dwutygodnik*, 206 (2017), http://www.dwutygodnik.com/artykul/6988-duma-zabawa-i-milczenie, accessed 5 Aug. 2019.

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Physiology and Ergonomics of Piano Playing

Abstract

Much has been said about performance, styles, and interpretation. However, we should ask ourselves where they come from, what they depend on, and what factors influence them. The answer proves very complex. This article deals with the problem of piano technique as an element on which interpretation, sound and expression depend to a large extent. The piano is an instrument with incredible tonal possibilities, but it requires fingering skills, the ability to 'feel' the keys and a certain physical strength which is directly related to the technique we use. Achieving a high level in playing requires years of diligent work, perseverance, and determination. Technical proficiency, in turn, facilitates expression and appropriate interpretation, in line with the style of a given musical period and the feelings of the pianist-performer. We are thus talking about two things that inexorably influence each other: technique and its results. The latter depend largely on the former. This article explores the knowledge of piano technique which needs to be acquired so that in the end nothing

comes in the way of communication between performers, listeners, and the music.

Keywords

Piano-playing technique, piano skills, pianist's hand

On the Technique

Piano technique is an extremely complex issue, dependent on individual anatomical and morphological constitution, the influence of teachers, pianists' own explorations, observations, and experiences, as well as the ability to draw appropriate conclusions from the latter. Technique facilitates attaining absolute mastery over the sound, which helps obtain the desired musical result with minimum physical effort.

One may ask why some pianists enjoy success performing highly demanding works with relative ease, while others do not achieve such satisfying results despite dedicating dozens of hours to practice. Inborn talent plays a big role; however, apart from a small proportion of those who reach technical perfection with relative ease, there are many gifted musicians who encounter problems. These may result from inappropriate habits of movement, derived from an insufficiently formed or untrained musical intuition and reinforced by practice. Another frequent cause is the teacher, who exerts a huge impact on the development of the pupil's technique. The teacher's oversights or negligence, especially in the early stages of training, but also later, may hinder the performer. Unfavourable anatomical and morphological constitution may also prove a disadvantage, as has been mentioned above. This concerns the size and span of the hand, length of fingers, work efficacy, as well as the muscular and tendon tissues' ability to regenerate. This is directly related to the functioning of the nervous system (which triggers muscle contractions) and the vascular system (which supplies the organism with oxygen and nutrients as well as eliminating harmful metabolites). Some of these factors are independent of our will and effort – for instance, the size of the hand and finger length. The others may be directly and indirectly influenced.

Technique in the Past and Today

The problem of piano technique has been frequently discussed over the ages, as evident from the large number of more or less pertinent publications on this subject.[1] Points of view have been changing along with the evolution of the piano and the stylistic changes in newly produced repertoire. The keyboards on the early instruments were smaller, the mechanism – lighter, and the literature – mainly based on the so-called 'small' finger technique. With time, pianos grew larger, and their sound power increased, which entailed changes in playing technique. The instrument built by Bartolomeo Cristofori in 1709 and considered as the prototype of a piano[2] had in fact relatively little in common with today's concert pianos.

The late nineteenth and early twentieth centuries particularly abounded in mutually contradictory views concerning piano technique. Both the 'exclusive finger method' and the 'arm-weight method' had numerous followers in that period, who opted for various techniques of training, fingering, and hand position on the keyboard. Since medicine was much less advanced than nowadays, many guidelines concerning hand action were based on intuition, correct in some cases, while in others they proved to be a dead end. Our present-day knowledge makes it possible to examine piano technique in much more detail from the point of view of how our body works as the playing apparatus whose effective functioning contributes to achieving the desired musical effect. The final result is the sum total of small-scale factors such as the precise finger, hand and forearm movements, made possible by the coordinated work of the complicated human body mechanism. Excellent Polish pianist and teacher Józef Hofmann once claimed that 'in the course of a piano recital – actual playing time approximated eighty minutes – a pianist makes well over a hundred thousand different motions.'[3] A detailed description of each of them would be impossible. Nevertheless, the awareness of their types and role in achieving the expected final effect ought to be

[1] Let me only mention here Fryderyk Chopin's *Projet de méthode*, Tobias Matthay's *The Visible and Invisible in Piano Technique*, and Otto Ortmann's *The Physiological Mechanics of Piano Technique*.

[2] M. Kowalska, *ABC historii muzyki* (2001), 232.

[3] A. Földes, *Keys to the Keyboard: A Book for Pianists* (1968), 40.

part and parcel of a good pianist's (and especially a piano teacher's) education.

Owing to the enormous sound possibilities afforded by present-day pianos, the characteristics of contemporary music, and high demands placed on the performers, pianists must dedicate a lot of time to practice. Side effects such as muscle fatigue or even injury are frequent. All of us would like our playing to be both effective and impressive, so that music is produced in an unrestrained and efficient manner. This can be achieved with good technique. At this point let me quote Hofmann's words: 'Technique is like a toolbox, from which an artist conscious of his or her aims draws the right tool at the right time.'[4] Eminent English pianist and teacher James Ching defined technique as a set of purposeful and well-coordinated movements characterised by a definite direction, performed in a suitable manner and with appropriate force.[5] This is a compact and accurate description of the essence of the subject, which, unfortunately, is largely neglected in Polish music education. Though the very word 'technique' is frequently read and heard, this does not translate into the adequate scope of practical guidelines. Many pianists complain about the lack of sufficient knowledge passed down by teachers concerning the correct technical posture and position. This neglect impacts the quality of performance and may increase the risk of overstraining the muscles and tendons.

How, then, should technique be developed? What practices should be eliminated as inefficient, and which should be promoted for the final effect to be musically attractive without overexerting our playing apparatus? The type of sound, which has a strong bearing on the effect, is closely related to the type of touch and control over the way in which individual notes are combined into longer sequences.

Effective playing fundamentally depends on the right choice of movements, on the force they generate, and the part of the limb involved. In this context we can see that music and technique are inextricably linked. We must definitely cultivate and develop the latter, because without a good technique responsive to our intentions, performing the work in accordance with our artistic vision will prove considerably more difficult. Besides, incorrect use of the playing apparatus may trigger the already mentioned unwanted side effects. As one

4 C. Sielużycki, *Ręka pianisty: Fizjologiczne podstawy techniki* (1982), 17.
5 Sielużycki, *Ręka pianisty…*, 18.

study demonstrates, fifty per cent of health problems among musicians affects those playing keyboard instruments.[6] In a questionnaire carried out by Bruno Savino, Antonio Lorusso, and Nicola L'Abbate in 2008, approximately forty percent of pianists admitted to experiencing discomfort or pain in relation to playing the instrument.[7] Those complaints, from mild to highly troublesome, concerned various parts of the body, from the back and neck to the wrist and hand. Unfortunately, musicians' professional medicine, suited to the specific qualities of this occupation, such as the frequent repetitions of the same gestures, frequently involving considerable force, is virtually non-existent in Poland, though musicians need preventive care no less than sportspersons. Prevention is the first and undoubtedly the most effective way of avoiding overexertion. Knowledge of how to use the hands effectively while playing is essential to obtaining the right musical effect; it should therefore constitute an obligatory element of every good piano teacher's and pianist's work. Instead, many things are still done exclusively 'by the ear' and intuitively, which may cause musicians to fall into bad habits and consequently strain their muscles. Long hours wasted on fruitless practice lead to a feeling of discouragement and exhaustion, while the expected musical effect remains unattainable.

The 'Instrument' of a Pianist's Work

The playing apparatus consists of our upper limb, complete with the back and shoulder. Knowledge of their anatomy and structure will make it possible to understand the mechanism of movement necessary for piano playing. Two types of elements can be distinguished: the passive (bones and joints) and the active (muscles) ones.

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6 N.S. Grant, 'Arts Medicine: When Practice Turns To Pain', *Keyboard*, February 1988, 90; quoted after: B. Wristen, *Overuse Injuries and Piano Technique: A Biomechanical Approach, A Dissertation in Fine Arts* (1998), 174, https://ttu-ir.tdl.org/handle/2346/10941?show=full, accessed 6 Feb. 2020.

7 S. Bruno, A. Lorusso, N. L'Abbate, 'Playing-related disabling musculoskeletal disorders in young and adult classical piano students', *International Archives of Occupational and Environmental Health*, 81 (2008), 855–860; quoted after: L. Mengyuan et al., 'Assessing Injury Risk in Pianists', *MTNA e-JOURNAL* 2015, https://www.eldertech.missouri.edu/wp-content/uploads/2016/06/Assissing-Injury-Risk-in-Pianists.pdf, accessed 18 May 2020.

The upper limb consists of: the pectoral girdle (comprising the clavicle and scapula) which connects the movable section to the torso, and the movable section (the humerus, the forearm bones: ulna and radius, and the hand). The hand is made up of:[8]

- the complex of eight carpal bones arranged in two transverse rows;
- five long metacarpal bones corresponding to each of the fingers; their bases are fixed to the rigid row of carpal bones, while their heads are attached the metacarpophalangeal joints, visible on the surface of the hand as the so-called knuckles. This protuberant shape, as Chopin already observed, increases the flexibility of the hand, and especially of the fingers, which serve as pillars or supports through which the energy necessary to press the keys flows from the arm and the forearm; this flexibility, however, decreases as we splay our fingers wider and wider;[9]
- the digital bones, which consist of three phalanges (proximal, intermediate, and distal – in fingers 2 to 5), except for the thumb, which only comprises a proximal and a distal phalanx.

All the bones are connected in the joints, which makes movement in many planes possible. The joints essential for piano playing are:[10]

- the shoulder joint, which connects the limb to the torso and makes it possible to move along the keyboard at any angle;
- the elbow joint with the radial and ulnar collateral ligaments, responsible for the pronation of the hand (with the palm facing down); this makes playing the piano possible, also allowing for forearm rotation at up to 150–170 degrees, necessary to produce tremolos, trills, moderate-range leaps, as well as arpeggios;[11]
- joints of the hand, comprising several elements:
    1 The wrist joint is responsible for the circumduction movements (combining flexion and extension, adduction and abduction). The hand can only rotate up to 15–20 degrees thumb-wise, but about 45 degrees little-finger-wise. This plays a major role in piano playing, letting the fourth and fifth fingers to lead voices more freely as well as efficiently and rapidly 'reach out' for the

[8] B. Marecki, *Anatomia funkcjonalna w zakresie studiów Wychowania Fizycznego i Fizjoterapii* (2004), 80–83.
[9] Sielużycki, *Ręka pianisty…*, 75.
[10] Marecki, *Anatomia funkcjonalna…*, 66–67, 72–74, 80–83, 88–90.
[11] Sielużycki, *Ręka pianisty…*, 73.

sounds of the melody or the bass. Oblique hand movements, executing polyphonic textures, performing chords, harmonic progressions, and octaves – are only possible because of these joints. Their function consists in transmitting frequently huge force from the forearm, arm, and sometimes even the torso. For this reason, these joints need to be particularly resilient.

2 The carpometacarpal joints (CMC) that link the distal row of carpal bones to the metacarpus. These joints have a tense (restricted) articular capsule, additionally reinforced with a set of ligaments, which significantly limits their flexibility. One exception is the carpometacarpal joint of the thumb, whose relaxed articular capsule makes adduction and abduction movement possible within 35–40 degrees, and opposition of the thumb within the range of 45–60 degrees. The latter type of movement, which we refer to as 'gripping' in everyday life, in piano playing makes it possible to oppose the thumb movement to those of the other fingers, which finds its application in rotation, trills, and tremolo figurations. Finger opposition makes it easier to control them in the process of voice leading. The farther the fingers are situated from each other, the more independent they become, and the more possibilities of diversifying the music it affords. The thumb plays the key role in this respect because of its structure and position. Awareness of this relation can be useful while choosing the right fingering.

3 The metacarpophalangeal joints, connecting the metacarpus to the proximal phalanges, popularly known as knuckles because of the bones protruding from the top of the hand. It is these joints that do most of the work related to finger motion in piano playing. They perform flexion and extension movements (up to c. 110 degrees) as well as adduction and abduction (the range of the latter depends on the degree at which the finger is bent). For this reason, while playing octaves and large chords we tend to raise the wrist, which allows us to strengthen the fingers a bit more.[12]

4 Interphalangeal joints, which perform flexion and extension movements. These include the proximal interphalangeal joint, which can bend up to 120 degrees (significant flexibility) and

[12] Wristen, *Overuse Injuries…*,174.

the distal one (bends within c. 70 degrees). They are connected by the individual phalanges. Owing to the lack of the middle phalanx, the thumb only has one interphalangeal joint, bending at c. 90 degrees. The bones and joints of the hand (represented on the illustration below) are additionally stabilised and reinforced by a complex system of ligaments. One needs to emphasise the importance of the metacarpophalangeal joints as well as the carpometacarpal joint of the thumb, which perform a leading role in piano playing.

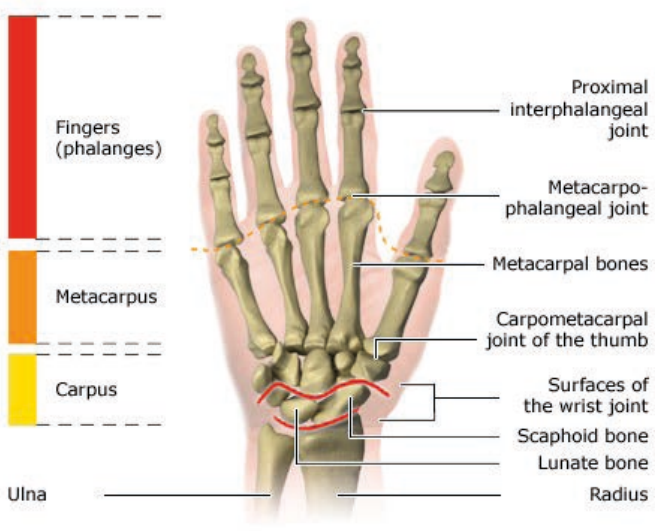


Fig. 1. The bones and joints of the hand, graphic representation by Stephan Spitzer, Atelier für Medizinische Illustration, after https://www.informedhealth.org/how-do-hands-work.html.

The active elements are the muscles and tendons, which are grouped in functional sets coordinating the work of the individual sections of the limb. Each section is controlled by the muscles belonging to the segment above it. Specifically, the arm is moved by the muscles of the torso and the shoulder, the forearm – by those of the arm, the fingers – by the muscles of the hand and forearm.[13] The muscles of the torso and

[13] Sielużycki, *Ręka pianisty…*, 79–81.

the shoulder also stabilise the movements of the sections of the limb situated farther from the shoulder. A fixed position of the shoulder joint makes possible the free movement of the smaller elements. It also supports the limb by 'taking the weight off the fingers', which makes their fast work possible. This group of muscles includes the kite-shaped trapezius (taking up much of the human back's surface, from the neck down) and the rhomboids (situated next to the scapula). These muscles make it possible to maintain an upright posture, which facilitates the movements of the upper limb. They draw the scapula, at the same time pushing the chest forward.[14] They allow the pianist to use the arm as a long lever in case we need more force, as when we play *forte* chords or octaves. Backache, a common complaint among pianists, frequently results from the accumulation of tension in the above-listed muscles, which is caused by overstrain, sometimes additionally aggravated by arching the back or bending too much forward.[15] In such situations, it is recommended to take a break from the practice, which gives the muscles of the back some time to regenerate.

The forearm and the elbow carry out a major function in piano playing. They are moved by the muscles situated above them, in the arm, while the muscles that control the hand and the fingers start at the elbow. The elbow joint performs flexion and extension movements, as well as rotary ones (up to 150–170 degrees), which are essential for a pianist.[16] The wrist bends the hand forwards (flexion), backwards (extension), inwards towards the thumb (radial flexion) and outwards towards the little finger (ulnar flexion). A combination of these movements makes it possible to perform rotary (circular) movements. Finger movement is possible at three joints (for the thumb – at two joints). Two types of muscles determine the action of the hand and finger joints:

- longus muscles starting at the elbow, which end in tendons that lead to the fingertips;
- brevis muscles located in the hand.

The fingers and the wrist are equipped with a set of flexors situated on the inside of the forearm, and extensors, which run along the surface of the forearm. When we move our fingers, we can see how these

[14] Sielużycki, *Ręka pianisty…*, 71.
[15] L. Deahl, B. Wristen, *Adaptive Strategies for Small-Handed Pianists* (2017), 41.
[16] Deahl, Wristen, *Adaptive Strategies…*, 73.

muscles move inside the forearm. There are many groups of muscles working synergistically (that is, moving simultaneously in the same direction).[17]

Techniques of Touch on the Piano

How is sound produced? What does type of sound result from in piano playing? How can we influence it? Much depends on the complicated mechanism of the piano, responsible for major differences between the various instrument brands and even, as we know, between pianos manufactured by the same piano maker but differing in the degree of wear and tear of its many parts and in how and by whom are maintained. Sound itself, however, can only be produced by the pianist, who sets this mechanism in motion. The quality and characteristics of piano sound depend on the type of touch. There is a very broad palette of possible sound types, from intense, aggressive and loud to subtle, soft and song-like. Type of touch depends in turn on the movement we perform: its speed, span, and the part of the limb which performs this motion. All these factors, however, ultimately come down to the variable force applied by the pianist to the surface of the key. This was demonstrated by Otto Ortmann, a researcher who conducted laboratory tests on pianists.[18] In more recent times, dynamometric experiments concerning the application of force in piano playing were conducted by Professor Hartmut Riehle and Henriette Gärtner in 2010.[19]

Playing the piano requires the movement and work of the whole limb, and sometimes even of the torso. Different manners of attack are made possible by the coordinated work of the various parts of our playing apparatus. Many authors apply their own terminology concerning the technique of key attack, using varying criteria. In practice, there are many types of touch, depending on the span and speed of limb motion as well as the part of the limb involved. This variety is further enhanced by various combinations of types, as well as the individual traits of each pianist. Predictably, describing all these types

[17] Marecki, *Anatomia funkcjonalna*…, 83–88.

[18] O. Ortmann, *The Physiological Mechanics of Piano Technique* (1929), 3, https://archive.org/details/in.ernet.dli.2015.89583/page/n7/mode/2up, accessed 12 Apr. 2020.

[19] Information from direct contact with the researcher who conducted those tests.

is impossible in practice. It is important, however, to be aware of the existence and the qualities or the various categories of movement in piano playing technique, out of which their countless combinations are subsequently formed.

The individual parts of the limb work together during playing. We can distinguish, however, those that initiate movement and play the dominant role in the given technical problem. We thus speak of arm playing, forearm playing, from-the-wrist, and finger playing technique. It should be stressed that 'arm playing' naturally does not exclude the participation of the fingers and hand. Playing the piano is the result of extremely complex coordinated movements which involve all the parts of the upper limb to a varying degree and within a varying span.



Ex. 1. F. Chopin, *Nocturne in D-flat major* Op. 27 No. 2, mm. 1–4.[20]

Leading the melody in the right hand depends here on an arm-weight-playing legato technique. The slow tempo affords the pianist time for gradual and controlled 'release' of weight, relaxed hand movements, and control over the song-like quality and sound colour.



Ex. 2. L. van Beethoven, *Sonata in F minor* Op. 2 No. 1, mov. I, mm. 1–4.[21]

[20] Source: https://ks.imslp.net/files/imglnks/usimg/4/4b/IMSLP47190-PMLP02305-Chopin_Nocturnes_ Schirmer_Mikuli_Op_27.pdf, accessed 17 Apr. 2020.

[21] Source: https://imslp.hk/files/imglnks/euimg/6/63/IMSLP621777-PMLP01446-E621557_4-19-beethoven--sonatas-vol1.pdf, accessed 10 June 2020.

In the above-presented fragment we can see single note progressions performed *staccato* in the right hand, typically played from the forearm. This is one of the most effective and frequently applied types of *staccato*, as many authors confirm.



Ex. 3. L. van Beethoven, *Sonata in C major* Op. 2 No. 3, mov. IV, mm. 1–5.[22]

The delicate, fast, and not-too-long *staccato* chord progressions are a classic example of 'from-the-wrist' playing, in which the tempo limits the range of the movement, and the *piano* dynamics do not call for the use of substantial force.



Ex. 4. M. Moszkowski, *Étude de Virtuosité in D-flat major* Op. 72 No. 12, mm. 1–2.[23]

The example above is an excellent illustration of finger playing. The light peal of the sixteenth progressions calls for fast and precise finger work. The arm needs to be suspended above the keyboard and held up by the shoulder muscles, which allows the fingers to play at ease. After each touch, the finger muscles ought to relax at least partly for a split second.

[22] Source: http://ks4.imslp.net/files/imglnks/usimg/9/96/IMSLP243110-PMLP01414-Beethoven,_Ludwig_van-Werke_Breitkopf_Kalmus_Band_20_B126_Op_2_No_3_scan.pdf, accessed 20 Apr. 2020.

[23] Source: http://ks4.imslp.net/files/imglnks/usimg/e/ee/IMSLP112168-PMLP07151-Moritz_Moszkowski_-_15_Etudes_De_Virtuosite,_Op_72.pdf, accessed 20 Apr. 2020.

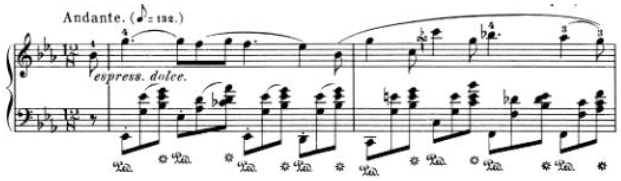
Please note that there are two basic vehicles of movement: muscle work (that is, contractions) and weight.[24] In piano playing both are applied simultaneously, but the proportions between them vary. Using muscle contractions as the only source of force applied to the keys might quickly lead to muscle strain and fatigue, while the music itself would sound 'stiff', and the intensity of sound – limited. The use of weight (gravity), suitably coordinated with muscle work, allows them to work more effectively, and to some extent reduces their necessary effort.

At the end of the nineteenth century, in which the 'small' finger technique enjoyed much popularity, especially with some pianists and composers (such as Czerny), there came the era of 'weight playing', whose numerous adherents included the German teacher-composer Rudolf Breithaupt.[25] The latter technique, which took advantage of gravity force, seemed to answer both to the demands of that period's pianos (characterised by a less responsive mechanism, not as light as before) and those of the new repertoire, based to a much greater extent on massive chordal textures and high sound volume (suffice it to compare works by Mozart and Rachmaninoff). Today, however, we are aware that neither of these sources of force should be the dominant one, and both of them are applied, frequently in conjunction.

Movement in piano playing can be classified depending on speed, span, and the mutual ratio of muscle contractions to weight use.[26] The span and speed of the movement mutually complement each other. Both should be adjusted to the character and tempo of the given music piece. Broad gestures are suitable in slow fragments or in passages with numerous rests, but in fast sections there is no time to make them. The pianist's motion can be classified as follows with regard to its span:[27]

- 'pressure' motion 'from the key': The finger is in contact with the key already before pressing it, so the element of swing is missing. This makes it possible better to control the quality and features of the resulting sound. In the example below, unbroken contact of the right hand (leading the melody) with the keys creates wide possibilities for controlling sound intensity and colour.

[24] G. Sandor, *On Piano Playing: Motion, Sound, and Expression* (1981), 37-51.
[25] Sandor, *On Piano Playing…*, 37–51.
[26] Sielużycki, *Ręka pianisty…*, 140.
[27] Sielużycki, *Ręka pianisty…*, 141. The author distinguishes four types of motion depending on the span of hand's swing and the combination of swing and pressure; my classification is based on the presence of swing or its lack.



Ex. 5. F. Chopin, *Nocturne in E-flat major* Op. 9 No. 2, mm. 1–2.[28]

- 'swinging' motion: Pressing the key is preceded by a swing from a smaller or greater distance towards the keys. Such motion is usually applied when greater force is needed. The weight of the limb can be used more effectively due to the element of distance.



Ex. 6. R. Schumann, *Sonata in F-sharp minor* Op. 11, mov. IV, mm. 1–5.[29]

Performing chord and octave progressions in *staccato* articulation and with *fortissimo* dynamics requires maintaining a certain distance from the keyboard, attained by performing a preparatory motion before attack (which makes the swing possible) and a rebound motion (after attack).

With respect to speed, we should consider its two aspects: The rate of successive note progressions and the rate of individual key attack. One should also mention in this context the element of force, which is the joint effect of limb weight at the moment of attack and key speed.[30] Starting with the former, it must be emphasised that, contrary to appearances, weight is not constant, but dependent on the section of the hand which initiates the movement in the context of a given technical problem. In other words, the longer the lever (from fingertips upwards to the wrist, elbow or, the longest possible, to the shoulder), the greater

[28] Source: https://ks.imslp.net/files/imglnks/usimg/7/7d/IMSLP50496-PMLP02312-Chopin_Nocturnes_Schirmer_Mikuli_Op_9.pdf, accessed 12 Apr. 2020.

[29] Source: https://ks.imslp.net/files/imglnks/usimg/4/4f/IMSLP78924-PMLP02193-Schumann_Werke_5_Peters_Op_11_filter.pdf, accessed 10 June 2020.

[30] Deahl, Wristen, *Adaptive Strategies…*, 68.

its weight. As the intensity of sound grows, ever longer sections are involved in the playing: the hand, the forearm, the arm, the shoulder, and the torso. This, however, also has its downside. Greater mass means greater inertia (i.e. the object's tendency to remain in the current state). This tendency needs to be overcome for the object to be stopped or set in motion.[31] For instance, it takes more strength and time to move a stone weighing 100 kg than a small ball weighing 500 g. In piano playing this means that we use long levers (the arm and the shoulder) to give force to the sound. However, the large mass and inertia of these sections of the limb translate into slower reactions. For this reason, arm playing is advisable in sections with high dynamics and slow or moderately fast tempi. The fingers, which have little weight but are small and fast, are ideal for spectacular scale or passage progressions performed at breakneck speeds.[32]

The phrase 'weight use in playing' has been part of the piano playing terminology for more than a century. Its meaning has been changing throughout that time along with the progress of science and of the musical art. What, then, is 'weight'? In physics, it is the colloquial term for the force of gravity, which relates mass to acceleration in the context of gravitation. Any downward motion, as in piano playing, draws on this quality. Apart from weight, though, acceleration may be caused by muscle contractions alone. Newton's Second Law of Motion, defining force as the product of mass and acceleration, has an important application in piano playing. To exert greater force, we need either to accelerate our motion or add more mass by using a longer lever, such as the arm rather than only the hand.[33] The traditional notion of weight in piano playing thus refers mainly to the application of larger sections of the hand, characterised by more substantial mass, combined, depending on the expected effect, with some smaller or greater swing. Broad swing creates force by accelerating the movement towards the keyboard; in this way, the laws of physics are employed rather than exclusively muscle work. Let me stress once again that weight is not applied incidentally but is strictly controlled in piano playing by muscle tension, which gives this weight its direction and impacts key speed. Without muscle control, the limb would fall freely along the torso. That

[31] Deahl, Wristen, *Adaptive Strategies…*, 31.
[32] Deahl, Wristen, *Adaptive Strategies…*, 31.
[33] Deahl, Wristen, *Adaptive Strategies…*, 32.

this does not happen is made possible by coordinated relaxation of the muscles, which hold the hand up in a given position above the keyboard.[34] The term 'weight' is usually applied with reference to the arm or sometimes the forearm, which have a large weight by themselves, while small and light units, such as the hand and fingers, normally only serve to transmit that weight, which means that their muscles need to provide strong support by maintaining appropriate tension.[35] If the fingers are placed in a bent line with their forearm muscles and tendons, this energy is partly lost. The 'weight-playing' technique is highly effective since it makes muscle work less strenuous.[36] This is also due to the fact that the force of key attack is transmitted by the bones, tendons and joints as well, which additionally spares the muscles.[37]



Ex. 7. F. Chopin, *Étude in C major* Op. 10 No. 1, mm. 4–7.[38]

The octaves in the left hand are maintained in this fragment in *forte* dynamics and in long rhythmic values, which affords enough time for the limb's 'free fall' and makes it possible to attain a high sound volume without straining the muscles.

Even though the muscles work in conjunction with weight, there are situations in which the use of weight becomes less important. The types of movement which require greater muscular effort are variously called pressure, thrust or impulse by different authors. They are triggered by a sudden and fast contraction which generates the force necessary to produce sound.[39] These can be the so-called 'from-the-key' motion, in

[34] Sielużycki, *Ręka pianisty…*, 120–121.
[35] Sielużycki, *Ręka pianisty…*, 133.
[36] Sandor, *On Piano Playing…*, 54.
[37] Deahl, Wristen, *Adaptive Strategies…*, 69.
[38] Source: https://ks.imslp.net/files/imglnks/usimg/5/59/IMSLP60294-PMLP01969-Chopin_Etudes_ Schirmer_Mikuli_Op_10_filter.pdf, accessed 14 Apr. 2020.
[39] Sandor, *On Piano Playing…*, 108–114.

which the fingers are, so to speak, 'glued' to the keyboard before pressing the keys, or else movements preceded by a swing from a greater distance. This technique is frequently used while playing at high dynamics or performing accents and *sforzati*, when some notes need to be highlighted more than others, and this requires greater muscular effort. Depending on the expected sound effect, the impulse may originate in different sections of the limb. A very intense stroke most frequently has its source in the powerful shoulder and torso muscles whose lightning thrust can generate the force necessary for *fortissimo* playing.

All the hand and finger joints must be tense enough to be able to transmit this force. If its application is not controlled, however, especially in case the element of swing is involved, this may result in an unpleasant, strident, percussive type of sound.[40] Sound quality can better be controlled when the finger has contact with the key before key attack.



Ex. 8. F. Chopin, *Prelude in C minor* Op. 28 No. 20, mm. 1–5.[41]

This fragment is maintained in *fortissimo* dynamics. The right hand leads the melody in huge *legato* chords. A wide swing is therefore undesirable, and the fingers remain close to the keyboard. To attain an appropriately massive sound, we need to apply fast active muscle work: contractions and impulses originating in the arm or the shoulder.

Both these factors (muscle contractions and weight) are sometimes equally important to sound production. In such cases, the element of distance which makes the use of swing possible coordinates with the impact of weight reinforced by strong impulses coming from the muscles. This combination is described by many authors who refer to

[40] Sandor, *On Piano Playing…*, 108–114.

[41] Source: http://ks4.imslp.net/files/imglnks/usimg/9/95/IMSLP85374-PMLP02344-Chopin_Op_28_Breitkopf_6088_first.pdf, accessed 15 Apr. 2020.

it as 'contraction-and-weight' or 'pressure-and-swing' motion, 'thrust impulses', or 'free fall of the fingers'. The movement is initiated by a strong and sudden contraction of the flexors, which accelerates the mass of the hand.[42] The technique is considered extremely effective by many teachers, pianists, and researchers.[43] It is in effect an efficient combination of muscle work and the laws of physics. Two components play a major role here: contraction and relaxation; the latter allows the muscles to rest for a moment after pressing the key.[44] The effect was mentioned by eminent German teacher Kurt Leimer, who published several texts with his pupil, the pianist Walter Gieseking. Leimer stressed the importance of relaxing the muscles whenever possible.[45] Effective application of the muscles' contracting and relaxing mechanism allows pianists to perform fast progressions of individual notes or chords, especially at high dynamics.



Ex. 9. L. van Beethoven, *Sonata in E minor*, Op. 90, mov. I, mm. 1–6.[46]

The above-presented fragment of Beethoven's *Sonata in E minor* illustrates this kind of technique very well. Chords and octaves in *forte* dynamics call for a certain elasticity and 'space' before pressing the key and rebounding from it. Strong brief impulses, in combination with fast attack, facilitate the proper dynamic effect.

[42] Sielużycki, *Ręka pianisty…*, 136.
[43] Sielużycki, *Ręka pianisty…*, 142.
[44] Sielużycki, *Ręka pianisty…*, 136.
[45] W. Gieseking, K. Leimer, *Piano Technique Consisting of Two Complete Books: The Shortest Way to Pianistic Perfection and Rhytmics, Dynamics, Pedal and Other Problems of Piano Playing* (1972), 13, http://waltercosand.com/CosandScores/Composers%20E-/Gieseking,%20Walter/Gieseking%20&%20Leimer %20-%20Piano%20Technique.pdf, accessed 2 Feb. 2020.
[46] Source: https://ks.imslp.net/files/imglnks/usimg/7/79/IMSLP51799-PMLP01484-Beethoven_Werke_ Breitkopf_Serie_16_No_150_Op_90.pdf, accessed 17 Apr. 2020.

The essential role of the fingers as that section of the limb which has direct contact with the keyboard need not be explained here. The quality of sound depends on the precise work of the fingers and the type of touch. The fingers are also important as transmitters of large forces from the other sections of the limb. They must therefore be resilient and capable of quickly relieving the tension after pressing the key. The sound depends on finger position. English teacher, researcher and pianist Tobias Matthay distinguished two fundamental extremes of finger attitude, 'bent' (strongly) and 'flat' (i.e. forming a very gentle arch)[47]. The former facilitates the production of a more strident and energetic, *brilliant*-type sound, associated with faster muscle work. The latter produces a milder, more song-like tone, relying more on the use of mass and weight, whose controlled 'release' takes a longer time than an energetic muscle contraction. In the latter case, the fact that the fingers are relatively more straight supports the function of the long lever (in case we transmit the weight of the arm or forearm). This lever is more flexible than with strongly bent fingers, which enhances the song-like quality. The prolonged contact of fingers with the keys at the moment of touch helps control the sound quality and colour.



Fig. 2. (Strongly) bent finger attitude.

47 T. Matthay, *The Act of Touch in All Its Diversity. An Analysis and Synthesis of Pianoforte Tone Production*, (1903), 166–167, https://archive.org/details/actoftouchinallio09163mbp/mode/2up, accessed 21 May 2020.



Fig. 3. Flat finger attitude (a very gentle arch).

The Efficacy of the Playing Apparatus

It has been known for a long time that the fingers are not equal with respect to independence and force. The practice of artificial finger stretching, in some cases even by means of surgery, aimed to increase the independence of the fingers. We now know that this not only did not bring the expected results but frequently led to permanent damage of the hand's internal structures. It was Chopin's innovative contribution to make pianists realise that, rather than fighting with these individual inequalities, we should look for ways of using our anatomy appropriately and harmonising our technique with it.[48] It is true, however, that we may to some extent influence our fingers' stretchability by means of training, but this is only possible at a young age, when the hand's internal structures are still developing and can be moulded. This element is one of the arguments in favour of beginning piano education in childhood.[49]

[48] F. Chopin, *'Esquisses pour une méthode de piano'. Textes réunis et présentés par…*, J.-J. Eigeldinger, ed. (1993).

[49] C. Sielużycki, *Wybrane wiadomości z anatomii i fizjologii do użytku nauczycieli i uczniów szkół muzycznych*, 4, *Ręka, jako główny narząd ruchu w grze na*

Finger action is possible, let me recall, thanks to the longus muscles starting at the elbow and the brevis muscles of the hand, which are responsible, among others, for stretching the fingers. The fourth finger is the least independent one owing to strong intertendon tissue binding it to the tendons of the third and the fifth finger. The movement of the second finger is relatively free and controlled by this finger's additional muscle called extensor indicis. The most independent fingers are the little one and the thumb, both of which have their own muscles which increase their moveability and strength.[50]

Each of the skeletal muscles consists of multiple bundles of so-called of muscle fascicles, made up of muscle fibers. Their length is reduced during contractions, which makes movement possible. Muscle contractions and increase in muscle tension are initiated and controlled by impulses sent from the central nervous system, which submits these muscles to our conscious control.[51] This tissue is well vascularised; the total length of its vessels amounts to c. 40–50 thousand kilometres.[52] Contraction is followed by relaxation. During the former, most of the blood flows out of the muscle along with the toxic metabolites; in the relaxation phase, blood flows in, supplying the muscle with necessary nutrients and oxygen. Any disturbances in this process, such as too long and too frequent contractions, and rare relaxation, cause hypoxia and deposition of toxins.[53] Muscle relaxation after pressing the key is therefore important for the effective work of our playing apparatus.

Achieving the desired results in piano playing obviously calls for systematic practice. However, we must remember that our body's functioning depends on the principles of physiology and its endurance is limited. Our staying power is, to a large extent, an individual quality. We should be aware, though, that each organism needs mental and physical rest. Despite our amazing powers of regeneration, once the number of hours spent at the piano exceeds the threshold of endurance, we risk strain, fatigue, and pain. Such symptoms are quite common in pianists, and if they persist, this may lead to injury.

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instrumentach muzycznych (1962), 94.

50 Deahl, Wristen, *Adaptive Strategies…*, 51.

51 Marecki, *Anatomia funkcjonalna…*, 39.

52 Marecki, *Anatomia funkcjonalna…*, 42.

53 Sielużycki, *Wybrane wiadomości…*, 101.

What, then, is muscle fatigue? It is a process resulting in most cases from insufficient supply of oxygen and nutrients to the muscles, and from the accumulation of toxic metabolites. This happens when contractions are too long or too fast (i.e. when muscle work is too intense, too long, incorrect or strenuous), when the amount of blood flowing into the muscle is too small to nourish the tissues, and intense work leads to the accumulation of harmful substances which cannot be removed with blood at the appropriate pace. This state manifests itself, first and foremost, in the muscle's diminished ability to relax and rest, which in turn reduces the efficacy of the contraction that follows.[54] This leads to muscle fatigue, whose symptoms may include a subjective sense of increased muscular tension, reduced strength, pain, weakness, and trembling, which in turn contributes to poor coordination and lack of precision. Muscular tissues can regenerate, and therefore fatigue is reversible; however, the longer it lasts, the more time we will need to return to a state of equilibrium. In case of evident fatigue or enfeeblement, we should interrupt our muscular effort and give the body time to recuperate. One of the most important though frequently neglected preventive and curative factors is sleep. Its role can hardly be overestimated. It is thanks to sleep that our organism effectively detoxifies itself and regenerates. Research has shown, too, that massage is one of the best methods of fatigue prevention and of curing pain or inflammation. Other methods include compression clothing stabilising the limbs and torso as well as therapy, for instance placing body parts in cold water, cryotherapy, and stimulating the body alternately with cold and hot water.[55]

In the context of the affinity between excessive muscular effort and the risk of injury, we should mention the 2010 test study concerning the use of force while playing the piano, conducted by Professor Hartmut Riehle and Henriette Gärtner.[56] The researchers used specialised equip-

[54] Ortmann, *The Physiological Mechanics…*, 56–57.

[55] L. Bosquet et al., 'An Evidence-Based Approach for Choosing Post-exercise Recovery Techniques to Reduce Markers of Muscle Damage, Soreness, Fatigue, and Inflammation: A Systematic Review with Meta-Analysis', *Frontiers in Physiology* (2018), 403, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5932411/?fbclid=IwAR1aOtKWc-9IoNK2hi-7xCPBtL-YQkzDmYcHgBWyfbuVTxas6Qczl_cg8eo, accessed 22 May 2020.

[56] Information from direct contact with the researcher who performed the tests; materials in the author's private archive.

ment to examine fifteen pianists (eight women and seven men) divided into two groups: concert pianists and promising beginners. These are the conclusions that can be drawn from these tests:

- Students used more force than concert pianists. The higher index of force application and slower decrease of force reflected their muscle tension, which eased more slowly after pressing the key. This increased the risk of muscle strain, which may lead to injury.
- The repeatability of the same model of force distribution was greater among concert pianists than among students, which may suggest that the former controlled their technique better and their finger action was more even. We may conclude that, apart from inborn abilities, these qualities may be related to experience and performance practice.
- On the basis of the data concerning force use and the number of nervous impulses generated in order to activate muscle contraction, the muscle work efficiency index was calculated. It was higher in concert pianists, which proves that a similar musical effect is possible to achieve with smaller effort.
- The fingers' bending force was slightly higher in men than women, which made it easier for the former to obtain the desired sound intensity. The concert pianists excelled the students also in this respect; this may be related both to natural predispositions and acquired experience.

Conclusions

Good piano technique consists in the choice of purposeful, suitably selected movements, which allow pianists to attain the desired effect while at the same time saving their energy and muscular effort. This decreases the risk of fatigue and strain, both of which may lead to injury. In order to obtain the given sound effect, we need to understand which factors have positive and which – negative impact on its production. This entails the suitable choice of movements while playing. Movements can be differentiated by their span, type, and force. The ability to select adequate types of movement calls, in turn, for the knowledge of the origins of movement, its various kinds, the mutual relations between mass, force, and acceleration. Laws of physics thus combine

in piano playing with elements of human physiology. It is therefore prerequisite that we should become acquainted with the structure and functioning of our bodies. Understanding the causes, foundations and sources should be our starting point in the pursuit of the pianist's aims. The type of movement, its span and speed, determines the generated force. Force is influenced by both the weight applied and the degree to which we depend on controlled muscle contractions. As a consequence, it is possible to produce sounds highly diversified in terms of intensity, sound colour, and articulation. The awareness of the effects of the different types of movement makes it possible to select them consciously and, by controlling them, to attain the desired type of sound in terms of both quality and quantity. For this purpose, it will be useful to be aware of the intentionality of movements originating in different parts of the limb: arm playing, forearm playing, from-the-wrist, and finger playing technique. The position of the fingers during piano playing and the presence or absence of the element of swing also have a major impact on sound quality.

Teaching piano technique involves at the same time work on the sound and on the final effect. A high technical level will facilitate achieving the desired sound. Technique is a visible and definable tool for the presentation of the timeless and immeasurable beauty of music.

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