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**Historia – Theoria – Praxis**

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### **Katarzyna Bartos**

The Karol Lipiński Academy of Music in Wrocław

### **On a Sacred Scarab's Trail – Reportage II 'Figures on the Sand' by Grażyna Pstrokońska-Nawratil**

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Asked in an interview for *Przekrój* by Jan Pelczar about the sound of desert, Grażyna Pstrokońska-Nawratil said that it 'murmurs'. Both the sonosphere of the desert and the remarkable experience of a trip to Egypt in 2007 influenced the creation of her *Reportage II 'Figures on the Sand'*. In this piece, finished in 2014, the composer wanted to capture the extraordinary atmosphere of the Egyptian desert, with its murmur, muezzin's recitation and dance of grains of sand. The composition consists of three movements: *...na krawędzi nocy...* [...at the edge of the night...], *...zasypana opowieść...* [...covered-up story...] and *...pamięć pustyni...* [...desert's memory...]. Semiotic tools are employed in the analysis. Paying attention to signs, both musical and non-musical, used in *Reportage II*, the author tries to explain how the artist presented the outer-piece reality in her composition.

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**Katarzyna Bartos** – Doctor, music theorist, musicologist, literary scholar. Teaching Assistant at the Karol Lipiński Academy of Music in Wrocław, Poland. She defended her PhD dissertation at the Krzysztof Penderecki Music Academy in Kraków, Poland. She was a scholarship holder of the Erasmus program, studying at the University of Music and Performing Arts, Vienna. She is a trained teacher of the Music Together® Program. She took part in the 'Masters of Didactics' Program at the University of Groningen, Netherlands.

As a music theorist, she has given lectures in Austria, Great Britain, Greece, Lithuania, Norway, Poland, Portugal, Serbia and Switzerland. She is an author of 30 articles on music, both scientific and popular. Her musical interests are centred around contemporary music and its aesthetics, analysis and interpretation.



**Beata Bolesławska-Lewandowska**  
Polish Academy of Sciences, Warsaw

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

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

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

She regularly participates in musicological conferences in Poland and abroad. She is the author of numerous scientific and popularising articles on topics related

to Polish contemporary music. A winner of Ministry of Education, Ministry of Culture and National Heritage (four times), Institute of Music and Dance (twice) and the Capital City of Warsaw scholarships, she was also honoured with the 'Distinguished for Polish Culture' badge (2007) and the Honorary Award of the Polish Composers' Union (2015) for her contribution to Polish culture and its promotion. Since 2015, she has been the Chair of the Musicological Section and a member of the Main Board of the Polish Composers' Union.



**Siglind Bruhn**

The University of Michigan, Ann Arbor, USA

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

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

**Siglind Bruhn** – Professor, Doctor. Born in Hamburg, Germany; a music analyst, musicologist, concert pianist and interdisciplinary scholar. Since 1993, she has been affiliated with the University of Michigan's Institute for the Humanities as a full-time researcher focused on ‘Music in Interdisciplinary Dialogue’. In addition, she was, from 2002 to 2010, a Distinguished Senior Research Fellow at the University of Copenhagen's Centre for Christianity and the Arts and, for the period of 2004–2009, *chercheur invité* at the Sorbonne's Institut d'esthétique des arts contemporains. She has published numerous articles and more than 40 book-length monographs in which she explores the music of the 20th and 21st centuries, particularly in its relationship to literature, the visual arts and religion. In 2001, she was elected to the European Academy of Sciences and Arts; in 2008, she received an honorary doctorate from Linnaeus University, Sweden.



Agnieszka Draus  
The Krzysztof Penderecki Academy of Music in Kraków

## Performance Studies – Possibilities of Interpretation of Contemporary Music

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Will the neo-avant-garde post-material aesthetics, post-internet art, new performative conceptualism or the idea of conscious or relational music, which are fashionable among young composers today, turn out to be worth preserving, or will they perish as do so many other cultural trends? Time will tell. It is important to notice, react to and argue with these trends – to see the performative turn that contemporary humanists have noticed, a turn that ‘is a sign and effect of adjustment, adaptation of the humanities (and especially their theories) to the challenges posed by contemporary culture at a time when it becomes clear that the metaphor of the world as a text does not have the power to explain the problems that the modern world is facing (genocide, terrorism, technological progress, globalisation processes)’ [Domańska 2007: 52], but also discrimination, indifference, anonymous Internet aggression, intellectual regress, etc. The dangers that await the followers of the performative approach in its most extreme form of socially engaged art are caricatured reception, or at best an accusation of parody and cynicism, an indication of a low level of technique, pointing out the lack of inventiveness, and, finally, emphasising the secondary nature of music itself – as inferior to performance. Does the above-mentioned balance between music and the message in contemporary music amount to zero? The article attempts to answer this question in the broad context of research on performance – from directed concert, through semantisation, to theatricalisation of music.

**Agnieszka Draus** – theorist of music, an assistant professor and Dean of the Faculty of Composition, Interpretation and Musical Education of the Academy of Music in Kraków. In her research activities, she has focused on the issues of musical theatre, especially in the works of Krzysztof Penderecki and Karlheinz Stockhausen. Her research also focuses on the vocal-instrumental works of Polish composers: Witold Lutosławski, Paweł Mykietyn, Marek Stachowski. In addition to about 50 articles, she has released two books: *Cykl sceniczny ‘Licht’ Karlheinza Stockhausena. Muzyczny teatr świata* [Stage cycle ‘Licht’ by Karlheinz Stockhausen. Musical theatre of the world] (AMK Edition 2011) – honoured with the Hieronim Feicht’s Award of the Polish Musicology for the first presentation of the topic in the Polish language, and *Brzmienie i sens. Studia nad twórczością*

*Marka Stachowskiego* [Sound and meaning. Studies on the oeuvre of Marek Stachowski] (AMK Edition 2016) – nominated to the Jan Długosz Award as the first monograph of the composer. She is also a co-author (together with Joanna Wiśnios) of *Atlas operowy* [The Opera atlas] for the youth.



### Aleksandra Ferenc

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

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

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

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

She publishes scholarly articles in journals and collective monographs in Poland and abroad (including *Teoria Muzyki*, *Kwartalnik Młodych Muzykologów UJ*, *Musical Analysis. Historia – Theoria – Praxis*, *Principles of Music Composing*)

and actively participates in national and international scholarly conferences. She was invited to give a guest lecture for students of the Hochschule für Musik Franz Liszt in Weimar, entitled 'Reinterpretation of the Symphony Genre in Agata Zubel's oeuvre'. She has conducted many cultural events as an announcer, including concerts taking place as part of the China-Europe International Culture and Art Festival.

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



### **Małgorzata Grajter**

The Grażyna and Kiejstut Bacewicz Academy of Music  
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## **The Concept of Intersemiotic Translation and Its Application to the Analysis of a Musical Work. ‘Translating’ Fryderyk Chopin’s *Preludes***

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The border between musicology and translation studies still remains an underexplored research area. As the Turkish-British researcher Şebnem Susam-Sarajeva points out, this might be caused, on one hand, by limited competences of most translators in the field of music. Musicologists, in turn, are still very carefully entering an unknown area, so far exclusive to linguists, and therefore rarely reach out for research tools rooted in the field of translation theory. Meanwhile, the use of these tools can prove to be an extremely valuable support in research into a musical work. The experience of the author of this article with the topic so far has led to the formulation of the concept of *musical translation*, defined as a rendition of the work in its entirety, which involves necessary changes and transformations resulting from the time, place and purpose of the new version. It is a category which includes phenomena such as: transcription, arrangement, development or cover. In a translator’s words, this would be the so-called *intrasystemic translation*, taking place only within the system of musical signs.

A separate category is called *intersystemic* (intersemiotic) *translation*, occurring between different sign systems, for example between music and words or between music and an image. This phenomenon is sometimes equated with the concept of *ekphrasis*. The point of departure for Umberto Eco’s concept of translation is the assumption that each translation is also an interpretation. Therefore, any exegesis of musical phenomena, in particular the verbalisation of musical meanings, bears the features of translation. The article discusses the significance of the concept of *intersemiotic translation* for the analysis and interpretation of a musical work on the examples of verbal interpretations of selected *Preludes* of Fryderyk Chopin.

**Małgorzata Grajter** – music theorist and pianist; she obtained her Master’s and PhD degrees at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. She is currently an Assistant Professor at the Department of Music Theory at her Alma Mater. An active participant of many international conferences and seminars, including the Beethoven-Studienkolleg (Bonn 2007–2012), the International Congress on Musical Signification (Kraków 2010, Cluj-Napoca 2018),

the International Beethoven Symposium (Warsaw 2011–2019), the International Beethoven Conference (Manchester 2012), the International Moniuszko Congress (Gdańsk 2019), the Academy of Cultural Heritages (Ermupolis, Syros 2019), the Beethoven-Perspektiven (Bonn 2020), the 11th Encontro de Pesquisadores de Música Antiga (São Paulo 2020).

She is the author of the book *Das Wort-Ton Verhältnis im Werk von Ludwig van Beethoven* (Peter Lang, 2019) and a number of articles in Polish, English, German and Portuguese. Her main scientific interests include the relationship between language and music, intermediality and musical signification.



### **Anna Granat-Janki**

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### **Agata Zubel's Experiments with the Opera – Towards Genre Variety**

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The opera genre underwent profound transformations in the 20th and at the beginning of the 21st century. After the Second World War, it became an area of genre, aesthetic, philosophical, sound and perceptual experiments and explorations. A preference has also developed for mixed genres and hybrid, ambiguous forms. One of the artists who transgresses the opera genre boundaries in her works is Agata Zubel, an outstanding Wrocław-based composer and vocalist.

Her oeuvre includes three operatic works: the opera-ballet *Between* (2008), the drama-opera *Oresteja* [Oresteia] according to Aeschylus (2011) and the opera-form *Bildbeschreibung* to the text by Heiner Müller (2016). In each composition, Zubel interprets the principles of the long-established genre in a different way. The aim of the article is to present her modern approach to the criteria of the operatic style. The composer's experiments with the opera testify to a modern creative process marked with individualism on the one hand and imbued with the awareness of tradition on the other hand.

**Anna Granat-Janki** – Professor, Doctor Habilitated, music theorist, musicologist. She studied music theory at the State Higher School of Music in Wrocław (1976–1981). In 1985, thanks to a scholarship from the French government, she stayed in Paris, where she conducted research on Alexandre Tansman's music. In 1992, she was granted the scientific title of Doctor of Philosophy in Musicology by the Institute of Art of the Polish Academy of Sciences in Warsaw, in 2006 – the title of Doctor Habilitated in Music Art, specialty: Music Theory, by Cracow Academy of Music, and in 2014 – the title of Professor in Music Art. Since 1981, she has been working at the Academy of Music in Wrocław, where from 2006 she was the Head of the Unit of the History of Silesian Musical Culture, and since 2010, she has been the Head of the Chair of Music Theory and History of Silesian Musical Culture. She has organised a series of conferences on musical analysis, Silesian musical culture and the patron of the Academy of Music in Wrocław – Karol Lipiński. Her scientific interests focus on the history and theory of 20th- and 21st-century music, the output of 20th- and 21st-century Polish composers, with a special emphasis on Alexandre Tansman, Marta Ptaszyńska

and Wrocław-based composers, the history of music culture in the post-war Wrocław, and music analysis (especially semiotic analysis). She has published two books: *Forma w twórczości instrumentalnej Aleksandra Tansmana* [Form in the instrumental works by Alexander Tansman] and *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The works of Wrocław composers in the years 1945–2000], numerous articles in Polish and foreign collective monographs and in scientific journals, as well as entries in *Encyklopedia muzyczna PWM* [PWM music encyclopaedia], *Encyklopedia Wrocławia* [Encyclopaedia of Wrocław] and *Polski słownik biograficzny* [Polish biographical dictionary]. She has participated in a number of scientific conferences both at home and abroad (Paris, Los Angeles, Imatra, Rennes, Banská Štiavnica, Canterbury, Kaunas, Cluj-Napoca, Athens). She is also the editor-in-chief of ten collective monographs from various series: *Musical Analysis. Historia – Theoria – Praxis, Traditions of Silesian Musical Culture, Wrocław Musicians* (Ryszard Bukowski, Tadeusz Natanson), *Karol Lipiński – Life, Activity, Epoch*. She is a member of various societies: Les Amis d'Alexandre Tansman in Paris, Polish Composers' Union in Warsaw, Polish Music Analysis Society in Warsaw, Academy of Cultural Heritages in Helsinki, Athens Institute for Education and Research.



### **Joan Grimalt**

Escola superior de música de Catalunya, Barcelona

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

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The paper intends to give words to a listening and performing experience that, here and now, benefits from an attempted reconstruction of the way how musical rhetoric, musical topoi and musical narrative could have been at work in the original context of 1780s Vienna. The analysis presented is the result of a workshop at the University of Zagreb with a young string quartet in which performance issues were connected with analysis. In the end, a narrative reading of the whole piece gives all the topical and rhetorical findings a coherent completeness.

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

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



**Małgorzata Janicka-Słysz**

The Krzysztof Penderecki Academy of Music in Kraków

## **Structure and Expression. Logos and Ethos. On Polish and Lithuanian Music of the Second Half of the 20th Century. Two Representative Cases: Witold Lutosławski and Osvaldas Balakauskas**

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Emotion *versus* number, unrestrained imagination *versus* system, improvisation *versus* strict notation, expression *versus* structure – these are the binary sets of values that pervade the history of music and the theoretical and musical reflection like a refrain. An important goal in the analysis (linguistic level) and interpretation (level of musical poetics) of a musical work is to get to the heart of the interaction between them: the domination of one of the values (e.g. intense emotion over form), the identification of one with the other (e.g. expression with structure) or, perhaps, the stemming of one value from the other (e.g. precise notation from previous improvisation, which is the basis of composition).

The phenomenon of the structure of a musical work being strictly designed based on a system and numerical premises can be observed in Polish and Lithuanian music of the second half of the 20th century on two representative examples: Witold Lutosławski (1913–1994) and Osvaldas Balakauskas (born 1937). They were perceived as composers who created systems of higher order, saving in the music the organising power of the logos. It should be noted that in both cases the logically designed structure serves expression.

Lutosławski's statement that everything in music is the fruit of inspiration and there can be no neutral sounds in a piece of music is well known. In his works, the composer created a two-phase dramaturgy of purpose, based on composing a listener's perception and playing with time. Phase one consists in releasing a feeling of expectation and is distinguished by a strategy that involves establishing contact with the listener. The second phase is the fulfilment, direct action – the 'substantive' implementation of a kind of 'perceptual contract'. Balakauskas has become the creator of a harmonic system, *Dodekatonika*, based on a model of fifth projection and presenting a relational attitude towards the sound order, also of diatonic nature. The author of the article attempts to compare the positions of two outstanding harmonists of the second half of the 20th century: Lutosławski (the creator of the system of 12-sound harmonic vertical structures) and Balakauskas, the author of such pieces like *Chopin-Hauer* or *Dada Concerto*.

**Małgorzata Janicka-Słysz** – music theorist, the Head of the Department of Theory and Interpretation of Musical Work, a member of the editorial board

of the Theory of Music journal, the Vice-Rector for Science and Development at the Academy of Music in Kraków. She has participated in international conferences in Vilnius, Aarhus, London, Leuven, Leipzig, Zurich, Canterbury, Paris, Lisbon, Aberdeen and in her home city of Kraków. She published books: *Vytautas Bacevičius i jego idee muzyki kosmicznej* [Vytautas Bacevičius and his ideas of cosmic music], 2001, and *Poetyka muzyczna Karola Szymanowskiego. Studia i interpretacje* [Poetics of Karol Szymanowski's music. Studies and interpretations], 2013, and 50 articles in Polish and foreign joint publications. She is an artistic director of the 'Wawel Royal Castle at Dusk' music festival (twelve editions since 2008). She received, among others, the 'Excellence in Teaching' award. In 2013, she became the Curator for programme matters at the Karol Szymanowski Museum at the Villa Atma in Zakopane – a branch of the National Museum in Kraków. She is leads the scientific project *Music of Change: Expression of Liberation in Polish and Lithuanian Music Before and After 1989* (DAINA 1, 2018–2021), funded by the National Science Centre.



**Stefan Keym**  
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## **Dramaturgies of Dynamics in Sonata Form**

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Dynamics (volume) is perhaps the most neglected of musical parameters in analytical scholarship to this day. In general, it is still primarily regarded as an aspect of individual work structure and performance practice. In traditional *Formenlehre*, dynamics is either treated as a 'secondary parameter' or completely ignored.

However, the use of certain dynamics for crucial points of sonata form has long been a matter of well-established traditions (e.g. beginning the second key area in *piano*). Composers assumed the listeners' knowledge of these traditions and developed individual strategies to confirm or betray their expectations.

Needless to say, such traditions were first developed in orchestral music (concerto, overture, symphony), since instrumentation proved a particularly favourable means for the characteristic and strategical use of dynamics on a large scale (such as *tutti-solo* contrasts as well as dramatic *crescendo* phases). Orchestral music also saw the emergence of the slow introduction, which made it possible to begin the sonata allegro in piano. A study of the history of dynamics in sonata form also reveals important changes over the course of the 18th and 19th centuries, especially with regard to the *morendo codetta*.

The aim of the article is to combine some general remarks on the role and evolution of dynamics in 18th- and 19th-century sonata form (using statistical surveys of symphonies and piano sonatas as a basis) with some case studies taking a deeper look at the exposition of specific works.

**Stefan Keym** completed studies in musicology, history and literature at the Universities of Mainz, Paris and Halle. In 1995, he received his *Maitrise de musique* degree at Paris-Sorbonne University with a thesis on Vincent d'Indy's cyclical sonata, in 2001 – a PhD at Martin Luther University of Halle-Wittenberg with a dissertation on Olivier Messiaen's opera *Saint François d'Assise* (Hildesheim: Olms, 2002), and in 2008, he obtained Habilitation at Leipzig University with a book on the cultural transfer of the symphony to Poland, 1867–1918 (Hildesheim: Olms, 2010). In the years 2011–2015, he was the Director of the research project 'Leipzig and the Re-Internationalisation of the Symphony, 1835–1914' founded by the German Research Foundation. Visiting Professor at the Universities of

Tübingen, Zürich, Berlin (HU) and Hamburg; in the years 2016–2019, Professor of Musicology at the University of Toulouse-Jean Jaurès. Since 2019, Professor of Musicology and Director of the Musicological Institute at Leipzig University. Member of the Scientific Boards of *MGG Online*, *Revue de musicologie* and of the Music Theory Group of Gesellschaft für Musikforschung.



**Tomasz Kienik**

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## **The Magnificat – Instrumental Compositions. Exploration: Arrangements – Quotes – Inspirations**

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St Mary's canticle contained in the Gospel of St Luke (1,45–56) became the subject of hundreds or even thousands of vocal-instrumental settings. The author described their characteristics in the book *Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początku XXI wieku* [Magnificat. From the biblical text to the musical composition of the 20th and the beginning of the 21st century] (Wrocław 2019). However, purely instrumental music remains an unexplored area, in which the *Magnificat* references can be found in compositions that differ in genre, style or function. This is an area as diverse as Pachelbel's fugues on the Magnificat theme are different from the *Magnificat* quote in Richard Strauss' poem *Thus spoke Zarathustra*, and Bach's depictions of the *Magnificat* in *tonus peregrinus* from the 20th-century solo organ works also entitled Magnificat. The aim of the article is therefore to sum up the results of research, to make a kind of reconnaissance of instrumental music compositions which show relationships with the *Magnificat* on many different levels.

**Tomasz Kienik** – Doctor Habilitated, theorist of music, graduated with summa cum laude in music theory (1999) and composition (2000) from the Karol Lipiński Academy of Music. He obtained his PhD in musicology at the University of Wrocław in 2008, and the post-doctoral degree in musical arts (theory of music and composition) in 2019 in the Academy of Music in Wrocław. He is also a graduate of Postgraduate Studies in Film, Computer and Multimedia Creativity at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. In 2000–2012, he was an Assistant and Adjunct (Assistant Professor) at the Institute of Music of the University of Zielona Góra; in the years 2010–2012, he was also the Deputy Director of this Institute. He participated in numerous scientific conferences (Canterbury, Lucca, Brno, Hannover, Manchester, Wrocław, Poznań, Warsaw, Szczecin, Łódź, Konin, Gdańsk, etc.), and published a number of scientific articles on Polish music of the 20th and 21st centuries. His monograph *Sonorystyka Kazimierza Serockiego* [Sonoristics in Kazimierz Serocki's music] – a development and augmentation of the doctoral thesis on Polish sonorism – was published in 2016. The latest book is the extensive monograph *Magnificat. Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początku XXI wieku* [Magnificat. From the

biblical text to Polish musical composition of the 20th and 21st centuries]. The main stream of Tomasz Kienik's activity is music theory, including analytical and historical reflection on the 20th- and 21st-century music, problems of religious and church music, and methodology of teaching. He is currently employed as an Adjunct (Assistant Professor) at the Faculty of Composition, Conducting, Music Theory and Music Therapy of the Karol Lipiński Academy of Music in Wrocław.



### **Klaudia Kukielczyńska-Krawczyk**

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### **The Perception of Film Music – Discussed on the Example of the Piece *My Name Is Nobody* by Ennio Morricone**

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Film music is the subject of research by cinema theorists. To a lesser extent, the perception of film music is analysed from the aesthetic or therapeutic point of view. The aim of the author's study was to analyse and discuss the perception of a piece of film music on the example the main theme of *My Name Is Nobody*, composed by Ennio Morricone (1928–2020). For this purpose, a study was conducted among young, grown-up and musically educated people. The music piece was analysed against the background of the history and role of music in film. In the analysis of the piece of music, the author used the Quality Metric Method, created by Tadeusz Natanson, the 'father' of Polish music therapy, composer and music theorist. This method is used to evaluate music perception in four spheres: emotional, associative, psychomotor and intellectual. The results of the study show that Ennio Morricone's music arouses positive emotions (also unexpected ones) of medium intensity, evokes extra-musical associations, causes a mild activation in the psychomotor sphere, and it also evokes intellectual sphere. The piece of music in question may be used to evoke positive emotional states and provide mild stimulation in music therapy work. The composer's music is widely accepted by listeners.

**Klaudia Kukielczyńska-Krawczyk** – Doctor, music therapist, composer, lecturer at the Karol Lipiński Academy of Music in Wrocław. In 2006, she defended her PhD dissertation entitled: *Oddziaływanie wybranych elementów dzieła muzycznego o charakterze uspokajającym na zmienność rytmu zatokowego* [The influence of selected elements of a relaxing work of music on the heart rate variability] at the Faculty of Physiotherapy of the Academy of Physical Education in Wrocław. Her academic output includes several dozen publications in Polish and English. She delivered papers on music therapy during many conferences in Poland and abroad, e.g. in Krems and Vienna, at the Lower Silesian Festival of Science and at the Artez Conservatory in Enschede, the Netherlands. She specialises in music therapy of neurotic disorders, programming music for therapy, improvisation in therapy and history of music therapy. She runs therapeutic sessions at the Psychiatric Clinic in Wrocław. For many years, she has been the tutor of the Association of Music Therapy Students, organising Polish and international

conferences of music therapy students and supporting their academic and artistic projects. She has promoted music therapy at the Universities of the Third Age and at the Open Academy organised by the Academy of Music in Wrocław. She has composed and arranged several dozen pieces including *Piano Concerto* and *Quasi Passacaglia for Solo Violin and Tape*, which was performed during the 'Musica Polonica Nova' Polish Contemporary Music Festival in Wrocław (1998).



**Stephan Lewandowski**

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**Friedrich Kalkbrenner's *Traité d'harmonie du pianiste* As a Source for Musical Analysis. Theoretical Reflections on the Art of Preluding in the Mid-19th Century**

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When Friedrich Kalkbrenner's *Traité d'harmonie du pianiste. Principes rationnels de la modulation* was first published in 1849, the market was already overflowed with harmony textbooks. However, Kalkbrenner's work is quite unique in presenting theoretical rules and practical musical examples of a slowly dying and increasingly irrelevant art during the 19th century: the art of preluding, particularly beyond liturgical functions.

We may safely assume that the book summarises the author's lifelong musical experiences, music theories and teaching content. Its title is quite misleading: neither does the treatise represent a traditional harmony handbook, nor does it concentrate on modulation. Instead, both theoretical disciplines are already assumed to be understood as indispensable aspects of the craft of preluding, as the second subtitle ('pour apprendre à préluder et à improviser') indicates. In this way, the book can be mentioned in the same breath as André-Ernest-Modeste Grétry's *Méthode simple pour apprendre à préluder* (1801–1802), Carl Czerny's *Systematische Anleitung zum Fantasieren auf dem Pianoforte* (undated [1836]), and others.

In the paper, the author briefly summarises the contents of Kalkbrenner's *Traité d'harmonie* and puts them in the context of modern music theoretical thinking in Europe during the mid-19th century. Subsequently, he attempts to apply these theories in short analyses of selected passages from Kalkbrenner's *24 Préludes*, Op. 88 (undated [ca. 1812?]). Trying to re-understand compositions by using the author's own theoretical mindset represents a kind of historically informed approach whose outcomes and limits seem to be worth some discussion in connection with current trends in the discipline of musical analysis.

**Stephan Lewandowski** studied music theory and composition at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012, he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden, and from 2008, also at the Musikhochschule Franz Liszt in Weimar. In 2012, he finished his dissertation on the combination of Schenkerian theory and pitch-class set theory as an analytical approach. In 2012, he received a permanent post at the Musikhochschule in Weimar, in 2012–2013, 2016 and 2017, leading the

Centre for Music Theory. From 2013 to 2015 he also held a substitute professorship in Dresden. Since 2019 he has been a senior lecturer for music theory at the Brandenburgische Technische Universität in Cottbus. His current research activities focus on piano music of the early 19th century.



**Clive McClelland**  
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## **Terrifying Trees and Frightening Forests: Signifying the Supernatural in Nature in German Romantic Music**

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Musical portrayals of mankind in relation to Nature are ubiquitous in the operas, tone-poems and songs of the 19th century, particularly in the German-speaking regions. Poetic expressions of longing to be with Nature are encapsulated in a word unique to the German language, *Waldeinsamkeit*. The idea amounts almost to a state of philosophical being, a sublime experience that transports the protagonist (and by extension, the reader or audience) to another plane. This relationship is not always a happy one, however. All too often the longing for Nature is associated with a passionate desire to be with an absent beloved, or worse still, a melancholic or bitter reaction to rejection. The beauty of Nature appears, in these circumstances, to conflict with the emotional state of the person experiencing it. In some cases, Nature itself becomes the enemy.

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

This more sinister aspect of Nature merits further exploration. In the article the author examines these darker allusions with particular reference to trees and forests in German Romantic music, demonstrating that the musical signification serves to portray them as sinister supernatural entities. While trees and forests are most often depicted in positive tones, evoking feelings of calm and wonderment, they can occasionally reveal a darker side that can be deeply unsettling, especially at night. During the 19th century, factors such as more complex tonal and harmonic language, metrical and rhythmic flexibility, and the expansion of the orchestra, provided composers with a richer palette of sounds with which to unsettle their audiences. The repertoire considered includes a range of operatic scenes by composers such as Weber, Wagner and Humperdinck (*Der Freischütz*, *Die Walküre*, *Siegfried* and *Hänsel und Gretel*), and a selection of orchestral music,

where there are many programmatic references to forests (including Bruckner's *Symphony No. 4 'Romantic'* and Mahler's *Symphony No. 1*).

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



**Nicolas Meeùs**  
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## **Intrinsic and Extrinsic Meaning in Verbal Language and in Music**

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

In the paper, the author shows that music also knows two modes of signification, but at another level. The intrinsic meaning of music resides in the music itself, it is ‘purely musical’. It has been described since the late 18th century as the ‘content’ (*Inhalt*) of music, by Carl Philip Emmanuel Bach, Immanuel Kant, Georg Hegel and, prominently, by Eduard Hanslick and Heinrich Schenker; it is verbally ineffable. The extrinsic meaning, on the contrary, must be expressed or conveyed in verbal language: topics, narrativity, etc., as described by Raymond Monelle, Eero Tarasti, Robert Hatten, Kofi Agawu, and many others.

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

**Nicolas Meeùs** – Professor Emeritus, Sorbonne University, a Permanent Researcher at the Institut de Recherche en Musicologie (IReMus, CNRS UMR 8223), the President of the Belgian Society for Music Analysis (*SBAM*) and a member of the administration committee of the French Society for Music Analysis (*SFAM*). He is in charge of the [Network of the European Societies for Music Theory and Analysis](#). He has been a Professor in the Royal Conservatoires of Liège and Brussels and in the Queen Elisabeth Music Chapel in Belgium, and the Director of the Brussels Museum of Musical Instruments. His domains of

research include the history of music theory, music analysis, Schenkerian theory and analysis, semiotics of music and organology. A list of his publications is available [here](#).



**Anna Nowak**

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## **Inter-Compositional Relationships As a Research Problem in the Works of Contemporary Composers**

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The output of contemporary composers encompasses a multitude of techniques, forms and means of expression, including material and stylistic connections with the music of other composers. As a consequence, it is important to define the relationships that exist between musical works. This task is essential especially when striving to identify the individuality of a given piece by referring to other compositions and oeuvres. By recognising the differences between them, we discover what makes a given work unique, i.e. its *differentia specifica*.

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

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



**Aleksandra Pijarowska**

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### **The Stylistic Idiom of Ahmed Adnan Saygun's Music As Exemplified by His String Quartets**

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Saygun took a particular liking to the genre of the string quartet. It is worth mentioning that one of his first childhood works was an unfinished string quartet, and his last composition was an unfinished quartet as well. And thus Saygun's artistic path was as if enclosed in a frame of quartets. Adnan is the author of three complete works representing this genre of chamber music. His quartets are about ten years apart. The first one was written in 1947, the second in 1958, and the third in 1966. These are extremely important works in the composer's oeuvre, marking some key moments in his artistic life. The first quartet ends the five-year period of Saygun's creative crisis, the second one was commissioned by the Elizabeth Sprague Coolidge Foundation and marks the moment when the composer became internationally recognised, and the third is one of Saygun's most personal works, dedicated to his wife Nilüfer. Similarly to Haydn's Op. 103, Saygun left his last quartet unfinished – there are only two movements. The composer worked on his last piece shortly before his death on 6 January 1991.

The analysis of Saygun's quartets shows that this was a genre in which he felt comfortable. An attempt to identify Saygun's stylistic idiom as exemplified by his string quartets has shown that his works are rooted in European tradition while asserting national identity through elements of folklore and traditional Turkish music. The works are characterised by creative replication and transformation, free tonal organisation, repetitiveness of chords, multiplication of layers, sound strands, motivic thinking – 'Saygun's motif', as well as a preference for the counterpoint technique. By choosing this genre to express his artistic self, he was able to implement the idea that was close to the music of the Ottoman tradition – that is to use the right volume of sound, which determines the aesthetics of the work, its precision, sharpness and richness of expression, and to employ a structurally lucid form and clear instrumentation, thanks to which the musical message does not lose its originality and clarity.

**Aleksandra Pijarowska** – a graduate in theory of music (diploma with honours) of the Karol Lipiński Academy of Music in Wrocław, where she also completed Postgraduate Studies in Music Therapy. Doctor of Music Art in the field of music theory. Assistant Professor at the Karol Lipiński Academy of Music in Wrocław,

Deputy Rector for Evaluation and Development for the 2020–2024 term of office. She participated in several dozen scholarly conferences, gave lectures on Polish music at the Başkent University in Ankara and was a member of the scholarly committee of the 9th Hisarlı Ahmet Symposium in Kütahya (2018, Turkey). Since 2010, she has been associated with the Lower Silesian Festival of Science. Her texts have been published by the Academy of Music in Wrocław, the University of Silesia, the Polish Association of Teachers of Singing, Ossolineum and the 'Remembrance and Future' Centre.

Aleksandra Pijarowska's scholarly interests are varied and focus on music history and theory, particularly the life, works and activity of Jan Antoni Wichrowski and Ryszard Bukowski and the history of the Academy of Music in Wrocław. She is also interested in the works of Polish composers of the second half of the 20th century and the Turkish composer Ahmet Adnan Saygun. She is the author of two monographs on Wrocław-based composers: *Jan Antoni Wichrowski. Katalog tematyczno-bibliograficzny* [Jan Antoni Wichrowski. A thematic and bibliographic catalogue] (2005) and *Ryszard Bukowski. Człowiek i dzieło* [Ryszard Bukowski. The man and his work] (2014), and of many chapters in joint monographs. She acts for the integration of the European academic and artistic circles, with the aim of exchanging ideas and bridging cultural gaps between various academic centres. She was the originator as well as scholarly and organisational head of the International Conference *Music – the Cultural Bridge. Essence, Contexts, References* (2020) and the scholarly editor of the publication under the same title. Both undertakings were part of the scholarly, educational and artistic project Eastern Academic Artistic Platform implemented in cooperation with the National Agency for Academic Exchange – International Academic Partnerships. She is the artistic director of the International Festival *Music at Józef Ignacy Schnabel's* in Nowogrodzic and the scholarly head of the Conference *Józef Ignacy Schnabel and His Epoch*.



**Egor Poliakov**

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## **Spectrogram and Spectral Analysis As Analytical Tools in Musicological and Music Theoretical Fields in the Light of Recent Soft- and Hardware Developments**

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Spectrogram and spectral analysis are well-established analytical tools in various fields of science and technology. Especially in acoustics and phonetics, spectrographic representations were essential for the research breakthrough in the first half of the 20th century and point to a long history of distinctive connections between technological developments and scientific achievements. Despite various attempts to integrate spectrograms into musicological and music theoretical context in the second half of the 20th century, only with the availability of powerful personal computers and dedicated software, could spectrograms establish themselves as a valuable instrument, especially for micro-timing analysis and analysis of different kinds of electronic music such as acousmatic music and live-electronics.

Still being seen today as a very niche and somewhat controversial analysis tool in musicological context, spectrograms are often criticised for their lack of precise and comprehensible connection between graphic visualisation and sound perception. Leigh Landy sums it up: 'Sonograms are undoubtedly very useful images when used in analysis, particularly when dealing with complex spectra found in some sound-based compositions. The issue to be raised here is: can we hear everything that we see in these images? Of the information we cannot perceive, how relevant is it in the end?'

With the rapid development of new soft- and hardware tools and devices since 2010, especially such as touch interfaces, sensor controllers and different kinds of VR gear, a lot of new opportunities have been emerging to integrate spectrograms in new fields of musicological research and to revise the previously criticised aspects of spectral analysis. In the article, several new approaches to using spectrograms are discussed:

1. Using sonograms for various analysis methods in the context of music instrument and orchestration research.
2. Using VR and sensor controller assisted sonogram visualisation methods for research on contemporary instrumental playing techniques.
3. Sonification of sonograms as a method of correlation between graphic visualisation and sound perception.

**Egor Poliakov** – born in Artemivsk, Ukraine. He studied composition and electroacoustic music at the University of Music and Theatre ‘Felix Mendelssohn Bartholdy’ in Leipzig and the University of Music and Performing Arts in Stuttgart with Peter Herrmann, Ipke Starke und Marco Stroppa. He has been appointed as a Research Assistant at Leipzig University of Music and Theatre in 2013. He was awarded with a doctoral degree in music theory and electroacoustic music in 2018. As a composer, sound engineer, computer scientist and musicologist, he is actively engaged in multiple scientific and art projects in Europe.



### **Gesine Schröder**

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## **When Igor Went West. An Outline of Music-Theoretical Approaches to Orchestral Performances**

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Today, it has become vague what the object of musical analysis should be. Is it the score? Or rather the score played by someone? To answer these questions, the author has decided to take a closer look at a passage from Igor Stravinsky's *Firebird*. This piece is well-suited for such endeavours, especially considering the several existing versions by the composer himself: the premiere in Paris from 1910 including a staged ballet performance, two suites dating back to 1911 and 1919, as well as a later version of the *Firebird*-suite from 1945, again with a staged ballet performance. Through Stravinsky's ongoing recycling of the piece, he tends to diminish the difference between composition and performance: every new version can be seen as a new performance of an idea, which has no fixed text and is changing itself within time and place. The composer reacted to his actual orchestra.

The versions from 1910 and 1919 are the focus of the analysis, both conducted by Valery Gergiev. One was recorded with the Vienna Philharmonics at Salzburg Festival Hall in summer 2000, the other with the Berlin Philharmonics at the Berliner Philharmonie in December 2018.

**Gesine Schröder** – Professor, Doctor. She has been teaching music theory at the University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig (since 1992) and at the University for Music and Performing Arts Vienna (since 2012). Before that, she taught in Berlin. As a guest advisor, she gave lessons in Poland (Poznań, Wrocław), China (Beijing, Guangzhou, Hong Kong, Shanghai), in Izmir, Oslo, Paris, Santiago de Chile and Zürich.

Member of the scientific committee of the European Music Analysis Conferences (EuroMACs) 2014 and 2017 (Leuven and Strasbourg), member of the board of the journal *Musik & Ästhetik*, the Romanian journal *revArt* and the journal of the Russian Society for Music Theory OTM. In 2012–2016, president of the Gesellschaft für Musiktheorie (GMTH, association of German-speaking music theorists, [www.gmth.de](http://www.gmth.de)).

Schröder has published texts on new music, counterpoint around 1600, techniques of transcription, theory and practice of orchestration and of musical performance, gender studies.



### Wojciech Stępień

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## Modernist Approach to Musical Form in Edvard Grieg's Op. 54

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In his book, Benedict Taylor [2017] demonstrates that there is a harmonic grammar in Edvard Grieg's music. He devotes many pages to the category of sonority and argues that composer's harmony grows out of late Romantic patterns and points towards modernism. Taylor claims that although the harmonic aspects in Grieg's music are modern, other musical parameters are rather marginal.

Indeed, at first glance, the construction of Grieg's compositions is very often schematic and limited to regular four- and eight-bar phrases, and he also uses frequent repeats. A departure from the principal rule of repeats appears in the *Lyric Pieces*, Op. 54. They were completed in 1891, and this is when Grieg's music starts to be perceived as more exotic and peripheral than before. Although half of the compositions in this opus are based on an ABA ternary form, there are also some formal modifications which are congruent with modernist tendencies. In the article, the author tries to look briefly at the most spectacular examples of modernist approaches to form.

**Wojciech Stępień** – composer, musicologist and music theorist. He completed his MA in music theory (2003) and composition *summa cum laude* (2005) at the Karol Szymanowski Academy of Music in Katowice and his PhD in musicology at the University of Helsinki, under the direction of Prof. Eero Tarasti (2010). In 2019, he received a habilitation degree at the Karol Szymanowski Academy of Music in Katowice. He published two books: *The Sound of Finnish Angels. Musical Signification in Five Instrumental Compositions by Einjuhani Rautavaara* (Pendragon Press 2011), *Tendencje modernistyczne w twórczości fortepianowej Edvarda Griega w latach 1891–1906 na przykładzie op. 54, 66 i 72* [Modernist tendencies in Edvard Grieg's piano music from the years 1891–1906, taking as examples Opp. 54, 66 and 72] (Akademia Muzyczna im. Karola Szymanowskiego w Katowicach 2019).

He is a member of the Polish Composers' Union, and since 2019, he has been the Vice-President of the International Edvard Grieg Society. Since 2011, he has been working as a lecturer at the Karol Szymanowski Academy of Music in Katowice. He published several articles on Finnish and Norwegian music in such periodicals like: *Res Facta Nova*, *Studia Musicologica Norvegica*, *Syntessi*, *Teoria Muzyki*. He is an active composer, author of the chamber opera *Czarne lustro* [Black mirror] (2019), a cycle of songs and chamber music.



**Katarzyna Szymańska-Stułka**  
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## **Nebular Structures in *Lithaniae* by Aleksander Kościów**

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As a continuation of her research on space in music, the author propose to reflect on how music can be inspired and determined by physical space that exists irrespective of humans (as a physical and mathematical sphere) and the one present in human perception (as an experience, a sensation). In contemporary music, we find sound systems inspired by various phenomena of the external world. They include among others: sound clouds in the works by Iannis Xenakis (*Mists*), nebular structures in *Lithaniae* by Aleksander Kościów and constellation systems in *Macrococosmos* by George Crumb. This article presents an analysis of the sound phenomena and relationships between structures existing in physical (outer) space and their musical counterparts based on the example of *Lithaniae* by Aleksander Kościów. The main ideas of musical nebulae are discussed, and the concept of space is considered as a medium of form and, effectively, the source of inspiration for the composition.

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**Katarzyna Szymańska-Stułka** – PhD, Associate Professor at the Chopin University of Music, music theorist. In her research, she focuses on theoretical analysis of works of music in relation to their philosophical and cultural background and on works of Polish composers. She is the author of the following books: *‘Harnasie’ Karola Szymanowskiego. Poziomy istnienia dzieła* [‘Harnasie’ by Karol Szymanowski. Levels of the existence of the work] (1997), *Idiom polski w twórczości Andrzeja Panufnika* [Polish idiom in Andrzej Panufik’s works] (2006), *Idea przestrzeni w muzyce* [The idea of space in music] (2015), and of numerous articles: *Dimensions of Time and Space in Music* (2009), *Space with Reference to the Artistic Tendencies of Art Nouveau in Gustav Mahler’s Symphonies* (2012), *Das räumliche Wesen der Monodie in Bezug auf den kulturellen Hintergrund* (2012), *‘Theatre of Sounds’ Concept in Music* (2014), *Music and Architecture in Spacious Connections* (2017), *Visual Space in Polish Renaissance Music* (2018), *Beethoven’s Relationship with Architecture – Notes on a Symphony Frozen in a Solid Mass* (Kraków, 2018), *Modern Motet Style in Paweł Łukaszewski’s Music* (Florence, 2019), *‘More than Good Shape’ – The Bauhaus Ideas in Polish and European Music* (Vienna, 2019), *Tension in Musical Space – Construction, Emotion, Meaning* (Katowice, 2019), *Barbara Skarga’s ‘Trace and*

*Presence' As an Intertextual Category in Music: The Case of Dariusz Przybylski's 'Schübler Choräle' for Organ, Op. 48* (in: *Dialogic Composition: Intertextuality in Music*, London: Routledge Publisher, 2020), *Complex Symmetry in 'Pentasonata' by Andrzej Panufnik* (*Symmetry: Culture and Science* journal, 2020). Currently, she is continuing her research on musical space in composition (*Space as a Source of Compositional Strategies*).



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

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

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*Nationalism, Chauvinism and Racism As Reflected in European Musical Thought and in Compositions from the Interwar Period* (Berlin, New York 2019). He has also published over 80 articles in Polish, English, Italian and Russian, concerning theoretical, aesthetical and socio-political aspects of 19th- and 20-century music. In his compositional output, he has concentrated mainly on accordion and chamber music. He received the 1st Prize at the International Composers' Competition in Castelfidardo, Italy, in 2000 (for *Te lucis ante terminum* for accordion).



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## **Chopin's Last Style: Toward a Definition**

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In the 17th century, several authors thought for the first time about a categorisation of 'styles' in music. The first distinction between *stile antico* and *stile moderno* by Monteverdi and Doni marked, for example, the transition from the Renaissance and the Baroque era. Subsequently, numerous theoretical treatises proposed different divisions of styles for the music of the 17th and 18th centuries (Scacchi, Bernhard, Mattheson, Scheibe, etc.). On this basis, Leonard Ratner developed in 1980 the notion of 'topic', which coincided with the simultaneous step-by-step expansion of musical semiotics. He claims that music, through its contact with 'religion, drama, entertainment, dance, ceremonies, military, chase' developed a 'reservoir of figures' [Ratner, 1980] connected with affects and emotions. Since his publication, several musicologists have nourished this concept through their own research (Allanbrook, Agawu, Hatten, Monelle, Caplin, Karbusicky, etc.), offering new possibilities of investigating with the use of this methodology not only the technical level of music, but also – and especially – its expressiveness, the interactions between the main themes considered as 'signs', their sequencing and narrative strategies. Music semiology was born.

After many publications about other composers (Schumann, Debussy, Puccini, Stravinsky, Wagner, etc.), the author of the article studies Chopin's music, especially his last works, choosing the topic theory and narratology as the best tools for analysing the composer's music and understanding what actually happens in his late works. The author presents the results of her research and shows how music semiotics allows for an investigation of Chopin's late style. She follows a broad definition of this concept, taking into account a lot of elements, including the technical language of the music, but also – and most of all – its meaning.

**Julie Walker** – is currently a Temporary Research and Teaching Attaché at the Faculty of Education and Lifelong Learning in Strasbourg (France) and an Affiliated Researcher in the Group of Experimental Research on the Musical Act (GREAM) at the university of Strasbourg. In 2016, she defended her PhD dissertation about Chopin's last style, under Marta Grabócz's supervision. She presented her research on musical semiotics during numerous scientific events in France, Belgium, the

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

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*Pieśni Gabryelli* [Gabryella's songs], Op. 25 were composed by Władysław Żeleński in the 1870s. The collection consists of seven songs to the words by Narcyza Żmichowska. It is a unique cycle, as Żeleński rarely included so many poems by the same author in one opus, and thus it invites reflection and raises a few questions. Why were so many of Żmichowska's poetic texts set to music? What was the work's genesis? Why did the composer use the poet's verse only in that specific period of time and was not interested in it ever again? What is the songs' style? What kind of resonance did they have? The article employs the method of integral interpretation of a work of music and is an attempt to answer the above-mentioned questions.

**Agnieszka Zwierzycka** – a musicology graduate of the Jagiellonian University in Kraków, holder of the scholarship of the Italian government. She obtained her doctoral degree at the Academy of Music in Kraków. Since 1991, employed by the Karol Lipiński Academy of Music in Wrocław. A staff member of the Chair of Music Theory and History of Silesian Music Culture and the Section for Sacred Music. Since 2016, she has been a Deputy Dean of the Faculty of Music Education, Choral Art and Church Music. Her major interests include the history of Polish music in the 19th century and at the turn of the 20th century, and Polish folk music. She is the authoress of the book entitled *Pieśni solowe Władysława Żeleńskiego* [Władysław Żeleński's solo songs] (2016), scientific papers and entries in *Encyklopedia Wrocławia* [Encyclopaedia of Wrocław], and a co-editor of collective works. She participates in Polish and international symposia, sessions and conferences.

# Notes

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