

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**A STYLISTIC AND STRUCTURAL ANALYSIS OF FLUTE CONCERTO BY
KRZYSZTOF PENDERECKI**

Ph.D. THESIS

Filiz KARAPINAR

Department of Music

Music Programme

SEPTEMBER 2023

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**KRZYSZTOF PENDERECKI FLÜT KONÇERTOSUNUN STİLİSTİK VE
YAPISAL ANALİZİ**

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Filiz KARAPINAR, a Ph.D. student of ITU Graduate School student ID 409132007, successfully defended the thesis/dissertation entitled “A STYLISTIC AND STRUCTURAL ANALYSIS OF FLUTE CONCERTO BY KRZYSZTOF PENDERECKI”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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*To my beloved friend Gizem,
Forever in our thoughts and hearts...*



FOREWORD

This thesis, entitled “A Stylistic and Structural Analysis of Flute Concerto by Krzysztof Penderecki”, is submitted for the degree of Doctor of Philosophy at the I.T.U. Dr. Erol ÜÇER Center for Advanced Studies in Music (MIAM).

This study deals generally with much of Krzysztof PENDERECKI’s music and specifically with his flute concerto. Although it is not necessary to have access to its score -numerous musical examples are included in the text -, it is recommended in order to obtain a comprehensive understanding of the work. I wish to thank Schott Music, Mainz, Germany for granting permission to reproduce parts of the scores in this thesis.

I would like to express my sincere gratitude to the people who assisted me in the preparation of this dissertation. First to my advisor, Assist. Prof. Dr. Emmanouil EKMEKTSOGLU; and the members of the thesis committee, Prof. Dr. Zehra Müge HENDEKLİ, Prof. Jülide GÜNDÜZ, and Prof. Cem ÖNERTÜRK.

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September 2023

Filiz KARAPINAR
(ISOB Flutist)



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A STYLISTIC AND STRUCTURAL ANALYSIS OF FLUTE CONCERTO BY KRZYSZTOF PENDERECKI

SUMMARY

In this study, the artistic path and the important works of Krzysztof Penderecki (1933-2020) are examined. The majority of this thesis is concerned with a stylistic analysis of the *Concerto for Flute and Chamber Orchestra* (1992). This concerto is a recent example of Penderecki's current usage of stylistic synthesis. This study attempts to show how he employed diverse components within the context of a single piece of music and how Penderecki combined/synthesized the tradition and modernity regarding compositional techniques unique to this concerto. Through a rigorous stylistic, textural, and motivic examination, the study will assist to highlight the work's unifying compositional techniques. In addition, since the analysis of the flute concerto provides detailed information of its content and structural features, this study constitutes a source for flute students, musicologists, and performers.

The study opens with a biographical sketch that reveals necessary information about Penderecki's varied compositional technique as well as his musical philosophy. Penderecki employed numerous compositional approaches while investigating a universal language. He explored diverse modern composing approaches, notations, styles, and genres, such as sonorism, serialism, and neo-Romanticism.

Since the creation of *Strophen* in 1959 at the "Autumn of Warsaw" festival, he showed amazing courage in discarding all remains of musical history, as well as extraordinary ingenuity in finding undiscovered sound components of music, which immediately secured him a prominent position on the Polish musical scene and opened the way to international renown. As his compositions evolved, he progressively began to phase out avant-garde composing approaches.

Throughout the 1980s, he discovered his own musical pluralism, a chromaticism that is largely polyphonic without tonality, but with themes and motifs that allow for counterpointal interaction. Penderecki smoothly blended such extremes into the mainstream of his particular musical language, which he termed "synthesis" thanks to his superior craftsmanship. The studies and interviews show that for Penderecki, the art must be rooted in a uniting experience. Thus, synthesis not only refers to a composition approach, but might also combine old themes with new musical techniques, or be a synthesis of contemporary and traditional techniques that would communicate directly to audiences.

The first chapter also includes a discussion of Penderecki's literary work, *Labyrinth of*

Time. Five Addresses for the End of the Millennium, a compilation of five speeches held between 1993 and 1996. It was written both as the composer's personal declaration on the condition of art at the turn of that century, and as a response to critics who, in the mid-1970s, criticized his shift from experimentation to a more melodic expression in his music. Here we understand that the Penderecki's labyrinth symbolizes his artistic journey between the past and present.

The third chapter of this study explores the *Concerto for Flute and Chamber Orchestra* from a structural and stylistic point of view, and aims to explain how Penderecki combines his avant-garde and neo-Romantic approaches in his “synthesis” through this work. Penderecki claimed that he always wrote his own music, creating a language that he used to communicate with the audience that appealed to their cultural memory. The work integrates traditional compositional approaches that give a chance for addressing this bridge between the artist and the listener.

The fundamental strategy to the research was inspired by Jan La Rue, *Guidelines for Style Analysis* 2nd edition, 1992, (first published in 1970 New York: W. W. Norton), which is introduced in detail at the beginning of the third chapter. LaRue has developed a concept of style that permits the careful examination of each musical element. The main technique entails separating the music into its constituent sound, harmony, melody, rhythm, and growth (acronym SHMRG) for analytical purposes, utilizing the author's concept formula.

The results obtained by applying these guidelines for style analysis are summarized in the fourth section. The concerto covers musical materials which are built carefully on selected intervallic combinations with a tendency for dissonances such as minor seconds. These materials are repeated and developed throughout the entire piece creating the whole structure. Continuous transformations and development of the initial material create an expressive and dramatic tension. When Penderecki discusses tonality, he refers to tonal centralization as opposed to traditional major-minor tensions. In addition to the dense and heavy orchestration influenced by the Romantic composers, his mastery in contrapuntal writing is demonstrated in his polyphonic dialogues between single instrumental groups. His sonoristic experiences have influenced Penderecki's timbral imagination. He makes use of the flute's many tone colors by using extreme registers, varied articulations, and varying tempos. In a chamber-like approach, the solo flute is juxtaposed against a large orchestra in such a way that its textures remain mostly transparent.

In conclusion, *Concerto for Flute and Chamber Orchestra* all in all exemplifies Penderecki's synthesis idea, which involves taking a few steps back from the parametric and sonic extremities of the past half-century, and looking at history as a whole to find possible creative steps forward. One cannot deny that this flute concerto

is a significant contribution to the instrument's repertoire, while there is a lack of flute-centric concerti in the late modern repertoire.

The resulting method of the analysis is particularly extensive and effective for flute performers, scholars and researchers interested in stylistic concerns within the context of broader artistic or historical studies.





KRZYSZTOF PENDERECKI FLÜT KONÇERTOSUNUN STİLİSTİK VE YAPISAL ANALİZİ

ÖZET

Bu çalışmada Krzysztof Penderecki'nin (1933-2020) artistik serüveni ve önemli eserleri incelenmiştir. Çalışmanın büyük bir kısmı bestecinin 1992 yılında yazmış olduğu *Concerto for Flute and Chamber Orchestra* (Flüt ve Oda Orkestrası Konçertosu)'nun üslup analizinden oluşmaktadır. Bu konçerto, Penderecki'nin üslup sentezini mevcut kullanımının yakın tarihli bir örneğidir. Araştırmanın temel amacı, bu konçertoya özgü besteleme teknikleri konusunda Penderecki'nin gelenek ve moderniteyi nasıl birleştirdiğini/sentezlediğini ortaya çıkarmaktır. Çalışmanın analiz kısmı, bestecinin farklı bileşenleri tek bir müzik parçası bağlamında nasıl kullandığını göstermeyi hedeflemektedir.

Üslup, dokusal ve motifsel öğelerin titizce incelenmesi yoluyla, çalışma, eserin birleştirici kompozisyon tekniklerini vurgulamaya yardımcı olacaktır. Ayrıca flüt konçertosunun incelenmesi, içeriği ve yapısal özellikleri hakkında ayrıntılı bilgi sağladığından, flüt öğrencileri, müzikolog ve icracılar için bir kaynak teşkil etmektedir.

Çalışma, Penderecki'nin çeşitli besteleme tekniği ve müzik felsefesi hakkında gerekli bilgileri ortaya koyan biyografik bir taslakla başlamaktadır. Besteci ulaşmak istediği evrensel müzikal dilini araştırırken sayısız modern besteleme yaklaşımını, notasyonu, stili ve türü kompozisyonlarına eklemiştir.

Penderecki kariyerinin başlarında Polonya Okulu'na özgü, ve gelişmiş enstrümental teknikler, yeni ses kaynaklarını, en uç noktadaki ses perdeleri ve ses tınlarını temel alarak ortaya çıkan "sonorist" müziği benimsemiştir. 1959'da "Varşova'nın Sonbaharı" festivali için *Strophen* eserinin yaratılmasından bu yana, müzik tarihinin tüm kalıntılarını bir kenara atma konusunda inanılmaz bir cesaret göstermiş ve müziğin keşfedilmemiş ses bileşenlerini bulma konusundaki olağanüstü ustalığı, ona hemen önemli bir konum kazandırmış, uluslararası üne kavuşmasının yolunu açmıştır. Ancak besteciliği geliştikçe bu avantgard tekniği geliştirmek yerine müziğinde tonal unsurlar sunarak konumunu radikal bir biçimde değiştirmiştir.

1980'ler boyunca, büyük ölçüde tonalitesiz polifonik, ancak kontrpuan etkileşimine izin veren temalar ve motiflere sahip bir kromatiklik olan kendi müzikal çoğulculuğunu keşfetmiştir. Penderecki, üstün ve titiz çalışmaları sayesinde "sentez" olarak adlandırdığı kendine özgü müzik dilinin ana akımına bu tür uç noktaları sorunsuz bir şekilde harmanlamıştır. Araştırmalar ve röportajlar gösteriyor ki,

Penderecki için sanat, birleştirici bir deneyime sahip olmalıdır. Böylece sentez sadece bir kompozisyon yaklaşımına atıfta bulunmak yerine, aynı zamanda eski temaları yeni müzik teknikleriyle birleştirebilir veya doğrudan dinleyicilerle iletişim kuracak çağdaş ve geleneksel tekniklerin bir sentezi olabilmektedir. Besteci bu dönemde büyük ölçekli dramatik ve dini sahne yapıtlar yerine, çoğunlukla enstrümantal eser üretmeye odaklanmıştır. Flüt konçertosu da dahil olmak üzere sentez dönemindeki eserlerinin çoğu, kromatik polifoni ve ton kümelerini klasik motif gelişimi ve etkileyici melodilerle birleştirmektedir. Penderecki'nin son dönem beste eğilimi, daha çok enstrümantal eserler - çoğunlukla konçertolar - yazmaya doğru bir kayma içerdiğinden, diğer enstrümantal eserlerini keşfetmek özellikle dikkate değerdir. Bu yıllarda yazılan eserlerde Penderecki'nin kompozisyon dilinin nasıl bir tutarlılık sergilediğini gösteren bilgiler çalışmanın ikinci bölümde detaylı olarak yer almaktadır.

Bu bölüm ayrıca Penderecki'nin edebi eserinin bir incelemesini de içermektedir: *Labyrinth of Time. Five Addresses for the End of the Millennium* (Zamanın Labirenti. Binyılın Sonu İçin Beş Adres).1993 ve 1996 yılları arasında yapılan beş konuşmanın bir derlemesi olan bu eser, hem bestecinin o yüzyılın başındaki sanatın durumuna ilişkin kişisel beyanı hem de 1970'lerin ortalarında, müziğinde deneysellikten daha melodik bir ifadeye geçişini eleştirenlere bir yanıt olarak yazılmıştır. Burada, Penderecki'nin labirenti, geçmiş ile günümüz arasındaki sanatsal yolculuğunu simgeleyen bir metafor olarak karşımıza çıkmaktadır.

Bu çalışmanın üçüncü bölümü, Flüt ve Oda Orkestrası Konçertosu'nu yapısal ve üslup açısından inceleyerek, Penderecki'nin avangard ve yeni-romantik yaklaşımları “sentezinde” nasıl birleştirdiğini eser üzerinden açıklamayı amaçlamaktadır. Penderecki, her zaman kendi müziğini yazdığını, izleyicilerle iletişim kurmak için kullandığı ve kültürel hafızalarına hitap eden bir dil yarattığını iddia etmiştir. Eser, sanatçı ile dinleyici arasındaki bu köprüye değinme şansı veren geleneksel kompozisyon yaklaşımlarını bütünleştirmektedir.

Araştırmanın temel stratejisi, üçüncü bölümün başında ayrıntılı olarak tanıtılan Jan La Rue, *Guidelines for Style Analysis* (1992) (ilk basım 1970, New York: W.W. Norton) isimli stil analizi kitabından esinlenmiştir. LaRue, her müzik ögesinin dikkatli bir şekilde incelenmesine izin veren bir stil kavramı geliştirmiştir. Ana teknik, yazarın kavram formülünü kullanarak, analitik amaçlar için müziği oluşturan ses, armoni, melodi, ritim ve büyüme (form) olarak beş ayrı parametrede incelemeyi gerektirmektedir.

Eseri ses parametresi kapsamında analiz etmek için üç temel ses yapısının üç alanına odaklanılmıştır: tını, dinamikler ve doku. Armonik incelemede, yalnızca tonaliteler değil, aynı zamanda kontrpuansal aktiviteler de incelemiştir. Melodik malzemenin özgünlüğü veya türevleri ile her bir motifin aralığı, cümle yapısı ve lirik kalitesi gibi

benzersiz nitelikleri dikkate alınmıştır. Tempo ve ölçü dışında, LaRue tekniğini kullanarak ritmi değerlendirmek için, "temponun nüansları", farklı ritmik kalıplar veya motifler ve kalıpların ürettiği genel etkiler incelenmiştir. Büyüme, yani form analizinde ise ses, melodi, armoni ve ritmin nasıl birleştirildiğini ve tam bir parça oluşturmak üzere nasıl geliştiğini inceleyen unsurlar sunulmuştur.

LaRue'nun stil analizi ve ilkeleri, konçertonun stilini anlamak için uygun bir analitik çerçeve sağlamaktadır. LaRue yöntemlerinin bu konçertoya titizlikle uygulanması, icracının ve nihayetinde dinleyicinin dikkatini müziğin hem görünen hem de daha incelikli bileşenlerine çekecektir.

Stil analizi için bu yönergeleri uygulayarak elde edilen sonuçlar dördüncü bölümde özetlenmiştir. Konçerto, minör ikili, minor üçlü ve onların çevrimleri gibi uyumsuz, fakat özenle seçilmiş aralıklı kombinasyonlar üzerine kurulmuş müzikal materyalleri kapsamaktadır. Bu malzemeler, tüm yapıyı oluşturarak eserin bütünü boyunca tekrarlanıp gelişmektedir. Ana malzemenin sürekli dönüşüm ve gelişimi, etkileyici ve dramatik bir gerilim yaratmaktadır. Penderecki tonaliteyi tartışırken, geleneksel majör-minör gerilimlerinin aksine tonal merkezleşmeye atıfta bulunmuştur. Romantik bestecilerden etkilenen yoğun ve ağır orkestrasyona ek olarak, kontrpuan yazımındaki ustalığı, tek enstrümantal gruplar arasındaki çok sesli diyaloglarında kendini göstermektedir. Sonoristik deneyimleri Penderecki'nin tınısal hayal gücünü etkilediğinden, aşırı ses aralıkları, çeşitli artikülasyonlar ve değişen tempolar kullanarak flütün birçok ton rengini kullanılmıştır. Oda müziği benzeri bir yaklaşımda, solo flüt, dokuları çoğunlukla şeffaf kalacak şekilde büyük bir orkestraya karşı yan yana getirilmiştir. Eser teknik anlamda oldukça zor olsa da, flütün tüm virtüözitesini ve ifade yeteneğini keşfetmektedir.

Sonuç olarak, Flüt ve Oda Orkestrası Konçertosu, Penderecki'nin geçmiş yarım yüzyılın parametrik ve sonik uçlarından birkaç adım geri atmayı ve ileriye doğru olası yaratıcı adımları bulmak için tarihe bir bütün olarak bakmayı içeren sentez fikrini bir bütün olarak örneklemektedir. Konçerto, zorlayıcı ritimler ve armonilere sahip olsa da, geniş renk paleti, ve melodik çeşitliliğiyle modern flüt repertuarına önemli katkı sağlamaktadır.

Analiz sonucunda ortaya çıkan bilgiler flüt icracıları, akademisyenler ve daha geniş sanatsal veya tarihsel çalışmalar bağlamında üslup kaygılarıyla ilgilenen araştırmacılar için özellikle kapsamlı ve etkilidir.



1. INTRODUCTION

Krzysztof Penderecki (1933-2020) emerged as one of the most celebrated musical figures in Polish modern composition alongside such figures as Witold Lutoslawski, Tadeusz Baird, Andrzej Dobrowolski and Henryk Mikolaj Górecki. Following the premiere of *Strophen* in 1959 at the Warsaw Autumn International Festival of Contemporary Music, he won a growing number of awards and had works commissioned and performed by leading virtuosic performers. Then the following pieces allowed him to acquire international notoriety: *Threnody to the Victims of Hiroshima* (1960) *Fluorescences* (1961-1962), the *Polymorphia* (1961).

Penderecki composed in most musical genres including four operas, eight symphonies, chamber and instrumental works as well as choral settings. His music spans an array of styles from elements of serialism and sonorism in his early works to the elimination of these principles and finally an acceptance of musical synthesis of his evolving styles as a composer in his later works all the while maintaining features of neo-Romanticism.

The years 1956-1962 were experimental for Penderecki. He showed incredible bravery in rejecting all remnants of musical history, as well as extraordinary inventiveness in exploring the undiscovered sound aspects of music. He attempted to broaden and develop rich sounds that were made of powerful gestures using ultra chromaticism, clusters, glissandi, and chance operations. Through experimental writing as well as making the instruments sound in an unusual way, in particular the strings such as *Emanations* for two string orchestras and *Anaklasis* for percussion and strings (1959-60), he offered the most avant-garde face seen in Polish music. *The Dimension of Time and Silence* 1959 (1961) might be the most well-known composition that employs just textural techniques, a form of natural sound that has no connection to traditional melody or rhythm (Dickinson, 1967, p. 596). *Threnody to the Victims of Hiroshima* is a fine example for his “sound mass” (sonorist) compositions that prevailed in his output in the 1960s. Józef Chominski, a Polish musicologist, defines sonorism as totalizing attention to the texture that he discovered in the postwar generation of Polish

composers (Granat 2008: 1).

From the 1970s onwards, without his fame failing, Penderecki gradually abandoned all the avant-garde elements of his language in an evolution much criticized by the musical world but one that ensured him wide public recognition. He thus reconnected with the neo-tonal, neo-romantic aesthetics so that more conventional and expressive output became evident in his music alongside the characteristic devices of sonorism. By doing so, he maintained his search for a common language that could unify people and conjure a possibly more accessible future.

Penderecki described his art to be “a homogenous alloy resulting from a unifying experience,” and he considered himself to be a “hybrid” in many respects. The synthesis incorporates conventional composing approaches which provide “an opportunity for overcoming this dissonance between the artist and the audience” (Penderecki and Robinson, 1983: 16). Starting from the late 1980s, Penderecki concentrated mostly on instrumental style – generally concerto, and stage works rather than large-scale dramatic and religious works (Chlopicka, 2003, p. 245).

In 1992, Penderecki composed the *Concerto for Flute and Chamber Orchestra* for Jean Pierre Rampal. The work integrates traditional compositional approaches that give a chance for addressing this discord between the artist and the listener approaches instead of using unconventional extended instrumental techniques. It exemplifies Penderecki's blending of several elements, which was distinctive of his late composing phase. In a chamber-music-like approach, the solo flute is juxtaposed against a massive orchestra, with the textures remaining mainly transparent. He makes use of the flute's many tone colors by using extreme registers, varied articulations, and varying tempos while pushing the boundaries of the virtuosic ability of the performer.

Changes in the tempo break the concerto into nine sections that are played continually without a break. With the alternation of lyrical and fiery moods, each movement has its distinctive flowing, substantial, and well-constructed melodic lines. The fast movements are mostly flying around the very high register of the solo flute but are not written only for the sake of virtuosity but also to intensify the texture.

Many of his works of the synthesis period, including the flute concerto, combine chromatic polyphony and tone clusters with classical motivic development and expressive melodies. Within the varied instrumental timbre, his musical materials are

quite individual, which defines his musical language in what Chlopicka called the “new lyric chamber *espressivo* style” (Chlopicka, 2003, p. 247). Chlopicka also noted that the flute concerto has the “balance” and “proportions” of classical form.

Although the concerto features compelling rhythms and harmonies, it presents singing melodies. One cannot deny that this flute concerto is a significant contribution to the instrument’s repertoire considering the lack of flute-centric concerti in the late modern repertoire.

1.1 Purpose of the Thesis

During the early avant-garde period of Penderecki, he experimented with new techniques by means of shaping the form, motive, and material organization and explored contrasts of instrumentation, texture, timbre and dynamics. Then he searched for opportunities to turn back and rediscover tradition in order to find his own path. The composition period of the flute concerto sits in a place where the composer brings together the old avant-garde and the new traditional.

The main purpose of this research is to figure out how Penderecki combined/synthesized the tradition and modernity regarding compositional techniques unique to this concerto. I wish to distinguish the important aspects of the work under the circumstances of the style of synthesis by asking the following questions:

- 1) Are there any themes/materials from history or from his own other compositions?
- 2) What are the traditional and non-traditional elements?
- 3) How were these themes/materials/elements constructed, and do they have any specific functions?

Moreover, Penderecki’s flute concerto is an important late-twentieth-century composition, on which there has been no academic research. Regarding an increasing need for scholarly material on this topic, the secondary goal of this paper is to discuss how this concerto merits to be one of the milestones in the repertoire and should be performed more. Since the importance of this concerto is increasing in the flute world, I hope to provide necessary data both for performers and music scholars.

Through the investigation of pitch material, sound structures, timbre, texture, and

form, an analysis of the concerto is going to be presented. It is also indispensable to provide a brief discussion of life, history, general characteristics, and style, as well as the musical philosophy of the composer in order to understand the composer's compositional background.

1.2 Methodology

It is particularly noteworthy to explore his other instrumental works, as Penderecki's recent composing trend includes a shift towards writing more instrumental works – mostly concertos. Thus, we can show how Penderecki's compositional language exhibited consistency throughout the works written in these years. Additionally, considering his literary work is also important to get insights into his artistic vision and creative process. The detailed analysis of the concerto is preceded by background information about the work.

However, that wide range of styles and many innovative approaches to analyzing twentieth music have made the analysis of this music a bit challenging. It is difficult to knead together so many different concepts and procedures into a coherent research analysis. Therefore, this research's analytical principles mostly focus on melodic motives, intervallic contours, and the treatments of other elements and their significance to structure and style.

In order to analyze the style characteristics of the concerto, Jan LaRue's analysis method is going to be used. LaRue is a major scholar and analyst who developed a unique approach to the analysis of all styles in Western classical music. This approach is incorporated in the book *Guidelines for Style Analysis* 2nd edition, 1992, (first published in 1970 New York: W. W. Norton). The book's fundamental value is that it provides a wide range of ideas for what to look for in a piece of music in a compact and easy-to-use format, opening up several analytical options that one would not have considered otherwise. LaRue stressed the importance of "significant observation" and the notion that "successful style analysis combines dissection with selection, insight with an overview" (1992, p. 4).

The framework of the book covers basic elements of musical form: sound, harmony, melody, rhythm, and growth - a term that replaces the more conventional "form." Analyzing this concerto, LaRue's five parameters (acronym SHMRG) organizes

musical features systematically and helps to table the elements from macro to micro dimensions like phrases, sub phrases, motives, and other aspects.

By thinking about the functions of every single detail in this composition, such as the importance given to dynamics in sound, the mentioned method helps with the identification of the style of synthesis with great precision and consistency. Melodic dimensions from low to peak, surface rhythmic activity, and the interactions of this activity with other elements like texture are going to be inspected.

After the introduction section, the second chapter starts with a brief biographical overview of Penderecki's life and his compositional periods. The scope and the focus of the chapter is the idea of synthesis. It also presents the major genres in which he composed as well as the influences on his compositional style.

Chapter three explores the detailed information and the analysis of the flute concerto, starting with an overview of the piece, revealing the influence of the pitch, form, and orchestrational texture. Melodic, motivic analysis, and choice of instrumentation to discover timbre are going to be discovered in order to illustrate the general character of each movement. The work will be separated and then subdivided into sections and subsections to allow for careful study following Jan LaRue's parametrical analysis.

1.3 Literature Review

In the preparation of this study, a literature review was conducted on the history of Polish music and the Polish avant-garde movement, along with resources on the life and works of K. Penderecki. The materials were largely obtained from the Grove Music Dictionary, Jstor, ProQuest e-Book Central, and ProQuest Dissertations and Theses via Istanbul Technical University's e-library.

Most of the extensive literature on Penderecki's music focuses on his avant-garde period or his most recent period which many of them focus on his large-scale works such as *Credo* (1998) and the *Seven Gates of Jerusalem* (1996). Although there is a notable amount of scholarly material regarding his biography and early musical language, there is almost no published scholarly material covering his flute concerto except for some performance reviews.

This research has been conducted by critical studies of the works by Penderecki; published interviews and other commentaries by the composer; articles and reviews;

dissertations as well as studies on the cultural context behind Polish music.

Several major books have been published on Penderecki. The primary ones which have been read for this dissertation are Wolfram Schwinger's *Krzysztof Penderecki: His Life and Work* (1989), Regina Chlopicka's *Krzysztof Penderecki. Music Sacra – Musica Profana* (2003), Mieczysław Tomaszewski's *Penderecki* (2003); *Studies in Penderecki, vol. 2 "Penderecki and the Avant-Garde,"* (2003) edited by Ray Robinson and Regina Chlopicka.

Studies in Penderecki vol. 1 (1998) contains four essays published by four different researchers on the subject of Penderecki's stylistic phases. This is an academic publication dedicated to the study of Penderecki's life and work which is co-edited by Ray Robinson and Regina Chlopicka and includes articles both by the editors and Mieczysław Tomaszewski and Wolfram Schwinger. The authors of this collection of papers did not all reach the same conclusion on Penderecki's career. While they agree that creativity passes through stages, they disagree on how many stages there are and when the stages begin and conclude.

Krzysztof Penderecki: A Bio-Bibliography by Cindy Bylander (2004), includes an extensive chronological list of Penderecki's compositions by the genre of his works. The bibliography covers world premieres and selected presentations of some compositions while the discography section contains information about recordings released through 2003.

Many of Penderecki's compositions are dedicated or subtitled as a tribute to tragic moments that happened in Poland. Thus, it is necessary to cover a brief history of musical life in post-war Poland. It is also worthwhile to look at the context and the birth of the Warsaw Autumn Festival which had a significant role in the composer's creative process, and also in the artistic culture in the country by introducing contemporary music from all over the world and promoting new Polish music.

Polish Music Since Szymanowski (2005) by Adrian Thomas presents detailed information about Polish music starting from the death of Karol Szymanowski in 1937, who was the most celebrated Polish composer of the early 20th century, to the present day. The book is examining the political, historical, and ideological contexts and conditions and the influences that seem to have shaped Polish music.

One of the most recent studies in the field of Polish avant-garde music is *Making New*

Music in Cold War Poland: The Warsaw Autumn Festival, 1956–1968 by Lisa Jakelski (2017). The central focus of the book is the Warsaw Autumn Festival founded in 1956. This festival is still active today but Jakelski mainly focuses on its first twelve years. She considers the Warsaw Autumn Festival in the international context and discusses the processes of cultural exchange performed in Warsaw by audiences, composers, and performers.

The most valuable resource that gives a proper idea about the composer's artistic philosophy is Penderecki's literary work: *Labyrinth of Time. Five Addresses for the End of the Millennium*. The book is a compilation of five speeches held between 1993 and 1996. It was written both as the composer's personal declaration on the condition of art at the turn of that century, and as a response to critics who, in the mid-1970s, criticized his shift from experimentation to a more melodic expression in his music.

In addition, Alicja Jarzębska's article *Chaconne in memoria del Giovanni Paolo II and Penderecki's search for a universal music language* is an example of how Penderecki suggestively resonates with human emotions by expressiveness and beauty of musical lines.

A documentary by Anna Schmidt, *Paths Through The Labyrinth, a portrait of Krzysztof Penderecki* (2013), gives the best understanding of his personality, spirituality and compositional styles. There are appearances of Anne-Sophie Mutter, Julian Rachlin and Janine Jansen, Mariss Jansons with Lorin Maazel, Johnny Greenwood from Radiohead, and Andrzej Wajda. It also includes the conversations with the composer where Penderecki described his sense of organization and harmony. These conversations regarding the composer's life and search for new music offer a multifaceted portrait of him. There are also video recordings, *Krzysztof Penderecki: "Trojan Horse of the Avant-Garde"* (2021), *Krzysztof Penderecki: Music Isn't Just the Notes* (n.d.), and *Krzysztof Penderecki Interview: Turning History Into Avant-Garde* (Martin & Wagner, 2013), which contribute to understanding the composer's music and life.

There are also some doctoral dissertations that explored stylistic idioms of vocal, symphonic, chamber, and instrumental music of Penderecki. By covering stylistic versatility in the composer's creative life, the following dissertations attempt to demonstrate practical approaches to performance practice from the perspective of

different instrumentalists: *Krzysztof Penderecki's Divertimento / Suite for Cello Solo (1994-2013): a Stylistic Analysis and Performance Guide* by Esra Sturma (2014), *A Comparative Analysis of the Two Sonatas for Violin and Piano by Krzysztof Penderecki* by Micah Ramchandani (2016), *Krzysztof Penderecki's Concerto for Viola and Orchestra an Analysis and Performer's Guide* by I-Ting Chang (2005), *A "Farewell" to His Past: Krzysztof Penderecki's Clarinet Quartet and Sextet* by Peter L. Cain (2012), and *An Analysis of Krzysztof Penderecki's String Quartet No:3 "Leaves of an Unwritten Diary"* by Amanda Wang (2013). *Krzysztof Penderecki's Flute Concerto: An Analysis* by Min H. Kim (2016) is the only study that is relevant to the flute concerto.



2. BACKGROUND

2.1 Krzysztof Penderecki (1933-2020)

Krzysztof Penderecki, born on November 23, 1933, in Dębica, a town in southern Poland, hailed from a culturally diverse family with Armenian-German-Polish heritage. The Roman Catholic religious practices within his family significantly influenced his compositions of sacred music. His musical journey commenced in 1951 when he embarked on learning the violin and piano. His formal training in composition and music theory began under the guidance of Franciszek Skolyszewski, who excelled in both mathematics and music theory. Skolyszewski played a pivotal role during Penderecki's formative years, with the composer acknowledging, "I owe to him my entire musical development since it is him who discovered my talent and encouraged me" (Chlopicka, p. 217).

In 1954, Penderecki matriculated into the Kraków Intermediate School of Music, later rebranded as the 'Academy of Music.' During his time there, he studied under the tutelage of Artur Malawski, a prominent neo-Romantic composer in Poland, and Stanisław Wiechowicz. Upon graduating in 1958, he assumed the position of a professor at the Academy.

Penderecki spent his formative years experiencing World War II and Communist rule which was repressing cultural novelty. Composers in Poland were not encouraged to experiment with new compositional techniques of contemporary music from Western countries (Schwinger, p. 24). Janusz Urbanski explains the circumstances at the time of the 1951 Polish Music Festival:

For this occasion composers, according to their individual talent, created works in the tradition of Polish music, that is to say in the national style of Chopin, Moniuszko, Wieniawski, and Szymanowski. At the same time, these new Polish works form a contribution to the cultural achievements of mankind, because a national musical language also forms an international language understood by everybody. (Dickinson, 1967, p. 596)

In 1956, during a period of political stability in Poland and the inception of the Warsaw Autumn International Festival of Contemporary Music, several influential 20th-century composers, including Stravinsky, Honegger, and Schoenberg, had their works heard and performed for the first time (Bylander, 1989, p. 99). Widely recognized as one of the most successful contemporary music events globally, this festival had several key objectives, which encompassed promoting Polish music, introducing audiences to contemporary compositions from around the world, presenting performances by leading symphony orchestras and chamber ensembles, offering educational opportunities for Polish conductors and musicians, facilitating dialogue and collaboration between Polish and foreign composers regarding contemporary music composition, and establishing Warsaw as a global hub for musical culture (Gasiorowska, 2017, p. 25).

Penderecki later recalled that this festival marked the first time he had encountered Stravinsky's *Le Sacre du Printemps* (1913) by Stravinsky, in his musical journey. The festival's second iteration in 1958 featured a lineup of even more modernist composers, including Webern, Boulez, Berio, Nono, and Stockhausen (Chlopicka, 2017, p. 15).

In pursuit of fresh sources of inspiration and artistic models, Penderecki embarked on a study of 20th-century classical music and contemporary compositions. During the period of 1958-59, certain compositions he produced bore resemblance to specific pieces by other composers. For instance, his work *Strophes* was characterized as an amalgamation of elements reminiscent of Luigi Nono's and Pierre Boulez's *Improvisations sur Mallarmé* (Schwinder, 1998, p. 68).

The Experimental Studio of Polish Radio and Television, founded in 1958 and led by Josef Patkowski, which inspired numerous composers to conduct their experiments, also influenced Penderecki's early compositional career (Jarocinski, 1965, p. 254). In order to expand a new musical language, he spent years in that studio writing music for movies and theater "his experiments there served as a major impetus for his integration of new string techniques, tone clusters, and "noise" into his non-electronic compositions" (Bylander, 8).

I was an aggressive young composer who rejected the tradition that had been presented to me at the Academy. I wanted to annihilate the past. I was waiting for the occasion to demonstrate something different. (Varga, 2011, p. 192)

In 1959, Krzysztof Penderecki participated in the nationwide competition called the 'II Warsaw Competition for Young Composers,' where he achieved a remarkable feat by securing all three available prizes. His composition titled *Strophes* for soprano recitative and ten instruments (1959) earned him the first prize, while *Emanations* for two string orchestras (1958) and *Psalms of David* for mixed choir, strings, and percussion (1958) clinched the second prize. Notably, these works incorporated a blend of traditional and 20th-century compositional techniques, including elements of serialism (Bylander, 2004, p. 8).

The prize for this competition was a trip to Western Europe, an enticing opportunity during a time when stringent restrictions on foreign travel for ordinary citizens were in place (Jakelski, 2009, p. 229). This significant achievement catapulted Penderecki into the spotlight of the European avant-garde music scene, expanding his opportunities for new commissions and recognition within the music community.

Penderecki's increasing popularity opened the door to one of his best-known and most often performed compositions: *Threnody for the Victims of Hiroshima* (1959) for string orchestra which evokes the horrors of nuclear war and gained the first prize of UNESCO International Rostrum of Composers in Paris (1961). This piece achieved worldwide recognition and was followed by sequences of success. Along with the first performance of *Anaklasis* for 42 string instruments at the contemporary music festival in Germany called 'Donaueschingen Festival' in 1960, he became part of the international avant-garde. His experiments in notation, the perception of time, and extended instrumental techniques earned him a reputation for being the most innovative composer of the time. His work *Fluorescences*, first performed in 1962 in Donaueschingen, confirms this with its large and experimental orchestration as well as unconventional playing of traditional instruments (Thomas, 2001, p. 3).

The first major work of his career *St Luke Passion* for chorus and orchestra (1966) was commissioned by the West German Radio in Cologne to celebrate the 700th anniversary of the Munster Cathedral. As a deep Catholic believer, Penderecki continued to write pieces that explored the sacred in music. *Dies Irae*, known also as the Auschwitz Oratorio for mixed choir and the orchestra (1967), was written for a memorial to the victims in Auschwitz; and *Utrenja* is a set of two liturgical compositions "The Entombment of Christ" and "The Resurrection of Christ" (1970-1971).

According to Penderecki, he did not write these pieces out of a sense of religious devotion:

The main impulse behind them was that I grew up in post-war Communist Poland, I was a very young man and I was very rebellious. Anything I did was against something, and I knew that writing religious music was something that the authorities were very much against. (Wigler, 1995)

Penderecki wrote his first opera in 1968-9, *The Devils of Loudun*, commissioned by the Hamburg State Opera. His other oratorio work is the cantata *Cosmogonia* written for the United Nations in 1970. In 1971, he composed *De Natura Sonoris No. 2* – based on a piece composed in 1966 for famous conductor Zubin Mehta.

From 1966 Penderecki accepted many composition residencies abroad: in the Volkswäng Hochschule für Musik, Essen (1966–8); in the Deutscher Akademischer Austauschdienst, Berlin (1968–70); and at Yale University (1973–8). In 1972 he was appointed rector of the Kraków Academy.

Penderecki commenced his conducting career in 1971 at the Donaueschingen Festival, notably premiering *Actions* for a free jazz ensemble. His conducting activities expanded significantly from that point onward, encompassing both his own compositions and the music of Dmitri Shostakovich, with a focus on the USA and Europe. His experiences as a conductor prompted a shift toward greater simplicity in his compositions. In 1972, he recorded some of his works with the National Symphonic Orchestra of Polish Radio. He held the role of artistic director of the Kraków Philharmonic Orchestra from 1987 to 1990 and later became a principal guest conductor with the NDR Symphony Orchestra in Hamburg in 1988. Penderecki conducted numerous esteemed orchestras worldwide, including the London Symphony Orchestra, Philadelphia Orchestra, and New York Philharmonic Orchestra, among others.

He wrote his first symphony, which premiered in Peterborough under the composer's baton, in 1973 and it was performed by the London Symphony Orchestra. In 1995, Penderecki described his first symphony:

My first Symphony was written in 1973 when I was 40 [...] I attempted to summarize my 20 years of experience – a time of avant-garde, radical searching. And yet, this symphony was a sum of what I, as an avant-garde artist,

could have said by that time. (Penderecki, 1997)

In 1980, he started to compose *A Polish Requiem* and devoted it to the victims of the Polish protests in 1970. This composition uses excerpts from the Latin funeral mass liturgical texts as its genre requires (Thomas, 2001, p. 4).

Penderecki had strong connections with prominent instrumentalists, leading to notable premieres and collaborations. Isaac Stern premiered his Concerto for Violin and Orchestra No. 1 in Basel in 1977, while Zubin Mehta conducted the first performance of Symphony No. 2 in New York in 1980. The Berlin Philharmonic, with Mstislav Rostropovich as the soloist, premiered his Concerto for Cello and Orchestra No. 2, earning Penderecki a Grammy Award in 1988. Jean-Pierre Rampal premiered his flute concerto, and Emanuel Ax premiered the Piano Concerto in 2002. Anne-Sophie Mutter was the dedicatee of several of Penderecki's works, including Violin Concerto No. 2 – Metamorphoses. The 'Largo for Cello and Orchestra,' commissioned by the Musikverein, was dedicated to Mstislav Rostropovich and performed by him with the Wiener Philharmoniker under the baton of Seiji Ozawa in 2005. These collaborations enriched Penderecki's musical legacy and highlighted his enduring influence on classical music.

Krzysztof Penderecki's prolific career spanned over 100 instrumental works, including chamber compositions, solo pieces, concertante works, orchestral compositions, symphonies, songs, choral works, cantatas, and operas. Additionally, he contributed to more than 120 musical pieces for various media, including animated films, puppet theater, dramatic theater, television productions, fiction films, and documentaries.

In celebration of Krzysztof Penderecki's 80th birthday in 2013, a multitude of concerts and festivals were organized worldwide. These events took place in cities such as St Petersburg, Wrocław, Vilnius, Lviv, Kraków, Kuhmo, Prades, Schleswig-Holstein, Ohrid, Marlboro, Košice, Berlin, Bonn, Hannover, Ravello, Assisi, Budapest, Minsk, Prague, Beijing, New York, Boston, Seoul, Caracas, and Yerevan. This widespread recognition and global tribute highlighted the composer's enduring influence and celebrated his remarkable career.

Penderecki dedicated a significant portion of his career to teaching composition and received numerous honorary doctorates from universities worldwide. He was also an honorary member of prestigious academies of arts and sciences, including the Royal

Academy of Music in London, Accademia Nazionale di Santa Cecilia in Rome, Musikaliska Akademien in Stockholm, and the American Academy of Arts and Letters, among others. These honors reflect his esteemed position within the global musical community.

Penderecki earned numerous prestigious awards and accolades throughout his illustrious career. In the United States, he was recognized with a Grammy Award for his Concerto for Cello No. 2, while internationally, he received esteemed accolades. These honors underscore his profound impact on the world of classical music and his enduring legacy.

Krzysztof Penderecki passed away on March 29, 2020, just before the 54th anniversary of the world premiere of "Passion," the composition that marked the beginning of his remarkable career. He resided in Lusławice, a town located 100 kilometers east of Krakow in southern Poland, where he established an expansive park featuring a diverse array of 1,800 tree and bush species. Within this park, he also founded 'The Krzysztof Penderecki European Center for Music,' which has since become a significant cultural site, hosting masterclasses, workshops, and concerts for young musicians and music enthusiasts.

2.2 Compositional Periods

Throughout his career, Penderecki switched between many compositional styles. He explored a wide range of contemporary compositional techniques, notations, styles, and genres including sonorism, serialism, and electronic music. Through the interviews made by Penderecki, one can observe that he arrived at different conclusions about how his music falls into stylistic categories. In an interview with David Felder and Mark Schneider, he approved of three distinct periods (1977), while in an interview with Ray Robinson in 1983 it was reduced to two style periods. In 2000 Penderecki again gave a different numbers concerning his style periods, and said that there was really only one period to his entire career as a composer and continued:

Of course my music has changed, but this did not happen from one day to another or one week to another. It was a longer process [...] There are several periods in my music. You can see that after I would write four or five pieces, they are always better and better. But then I'm going another way because I

get bored [writing] the same thing [...] I wanted to experiment with the tradition. So I rediscovered post-Romanticism.” (Duffie, 2000)

Defining the compositional periods of the composer is difficult because of the conflicting statements about stylistic divisions made by the composer himself in interviews. *Studies in Penderecki* (1994) include a collection of essays written by many leading Penderecki researchers including Mieczyslaw Tomaszewski, Ray Robinson, Regina Chlopicka, and Wolfram Schwinger. The essays attempt to separate the composer's output into identifiable periods while mentioning the problems of such strict distinction is difficult since his style periods are overlapping. The remarkable part of this collection of articles is that none of the authors comes to the same conclusion about Penderecki's career. Each essay comes up with different numbers defining when each period starts and ends.

Ray Robinson, outlines three distinct periods in Penderecki's style: “Search” (1956-1967) - “Synthesis” (1962-1974) – and “Stability” (1975 to onwards). Each period arose from six phases which he describes as “Penderecki signatures” listed as sonority, mixed meter, free atonality, clusters, closed-form, and universal theme (Robinson, pp. 45-47).

Regina Chlopicka (2003) divides the composer's career into nine periods while Schwinger fits Penderecki's works into four broad categories.

Recognizing the diverse interpretations of the composer's creative journey in extant literature, this study embarks on a comprehensive analysis, elucidating his artistic evolution through a tripartite framework comprising three principal epochs, each delineated by distinct thematic contours. The initial phase, encompassing the 1950s and 1960s, is distinguished by a courageous venture into avant-garde realms, characterized by dissonant configurations and the employment of unorthodox instrumental techniques. Subsequently, the second phase, spanning from the 1970s to the 1980s, is marked by a discernible reversion to conventional tonal structures and melodic idioms. Finally, the third and concluding period, stretching from the 1990s to onwards, manifests an amalgamation of eclectic stylistic influences. Through this chronological lens, Penderecki's artistic evolution unveils itself as a subject of profound scholarly scrutiny.

2.2.1 Sonoristic phase

After World War II, the isolation of Poland from the rest of Europe made Polish composers create their own compositional language without any influence (Lindstedt 2019: 35). Penderecki interprets this period as “[T]he most important times in Polish history since we were working to develop as fast as we could after so many years of war. During the time, it seemed like everything in Poland came to life; the music, fine arts, filmmaking, visual arts and graphics” (Woodman, 2020, p. 79).

The years of 1956-1962 were experimental for Penderecki that is based on a compositional system of a very particular sort which is known under the name of “sonorism” (*Sonorystyka* from the French *sonore*), pioneered by Penderecki himself and Henryk Mikołaj Gorecki. The terms sonorism and sonoristic are coined by Polish musicologist Józef Michał Chomiński, who used this term to describe a compositional technique in which primacy in shaping the musical work was given to elements hitherto rather neglected in music history – sound color and timbre as well as texture (Ibid., p. 35). Zbigniew Granat outlines “‘Sonorism’, a derivation from ‘sonoristics’, refers to the avant-garde style in Polish music of the 1960s that placed timbre at the center of compositional interests” (2008, p. 1). The primary characteristics of this new technique were exploring contrasts of instrumentation, texture, timbre, articulation, dynamics, movement, and expression as primary forms. These were obtained mainly by experimenting with sound material with the techniques such as smooth pitch oscillation, quarter tones and glissandos, microtonal intervals, cluster, pointillist technique, pitch bending, new timbres from string instruments, and also using exotic instruments (Granat, 2008, p. 2).

According to Mirka, metal, wood, leather, felt, and hair are the materials most typically utilized in the creation of the musical instruments and accessories of the classic symphonic orchestra in Penderecki's timbre system. These materials are capable of functioning as both vibrators and inciters (2001, p. 436).

Emanations (1958), in which two string orchestras are tuned a half-tone apart, was the beginning of this specific avant-garde style. It is represented by such famous pieces as *Threnody to the Victims of Hiroshima* (1960), *Polymorphia* (1961), and *Fluorescences* (1962). As Penderecki marks, these pieces are unmistakably avant-garde since they focus on “liberated sound outside the traditional manufacture of the instruments,

indeed outside of the instrument itself, and [are] free of the traditional associations of patterned time” (Granat., p. 225).

Threnody to the Victims of Hiroshima (1960) is important as it exemplifies his sonorist compositions that prevailed in his output. It is scored for 52 strings, with each musician playing an individual line. According to Thomas, in addition to similar pieces by Xenakis and Ligeti, *Threnody* endured avant-garde classics not only because at a time of advanced post-serial complexity, but it also represented direct expression – as the title indicates (2001, p. 2). This piece can give a listener many images-buzzing insects, shrieking sirens, and even exploded bomb effects. To signify the effects he imagined, Penderecki invented several symbols; these became commonplace in new music graphic notation, much as other composers who worked at the very limits of acoustic possibilities embraced the sounds themselves.

Wolfram Schwinger underlined the emotive and dramatic nature of the piece:

This music, with its sharp cutting edge, not excluding effects of enervation from its range of expression, might easily be taken as a naturalistic representation of Chaos; but this densely woven study in sound goes further to embody lament and accusation. That may have given Penderecki the courage to dedicate it subsequently to the victims of the first atom bomb. (1989, p. 124)

This original language appeared in an attempt to develop rich sonorous material via using new techniques and experiments on notation (Chlopicka, 2003, p. 225). The notation of time-space with a groundbreaking graphic notation (Figure 2.1), vertical lines measured and only estimated time positioning of musical events and connected to the spatial location within the rhythmic unit (Kałużny, 1963, p. 88). “Penderecki employed a compositional system whose axiomatic concept was not a single sound, but the sound matter in its totality” (Mirka, 2000, p. 1).

18

12Vn

12Vn

10Vl

10Vc

8Cb

20"

Witold Lutoski

Figure 2.1 : Excerpt from *Threnody to the Victims of Hiroshima* (1960) p. 11.

In *Polymorphia* (1961), heavy use of microclusters creates the linear timbre which concludes with a prolonged C-Major triad that is used in all four string parts. Penderecki asserted in a 1977 interview that this chord was the germ from which the entire work sprouted. His usage of this most fundamental aspect of common-practice harmony has "nothing to do with tonality," but rather with the function, it can interplay with "tension and release" (Ibid., p. 89).

It is captivating to recognize that the instrumental works of the composer in these years were quite experimental and avant-garde in style, while the choral works display clear interest in traditional musical elements as well as maintaining unconventional techniques. For instance, the earliest *concertante* piece in Penderecki's repertoire is *Fonogrammi for flute and chamber orchestra* (1961), in which "melody, along with harmony and rhythm, has been pushed aside as a communicative device, to be replaced by the familiar large-scale effects" (Griffiths, 1974, p. 755). On the other hand, *Stabat Mater* (1962) indicates traditional musical elements of "medieval chant, polyphony, and traditional tonality [that] are cast within a rondo form" (Bylander, 2004, p. 9). The counterpoint techniques of Flemish masters such as Ockeghem and Obrecht are seen in this work (Dufallo, 1989, p. 346).

As experimental as his instrumental works, the choral compositions often imitate electronic sounds and 12 tone rows while maintaining descriptive structure. In an interview with Ray Robinson, Penderecki comments on his avant-garde period, claiming that he never wished to abandon tradition but to expand it: "I wanted to develop a new musical language. It was not my intention to destroy everything that had been written before me. I only wanted to write my own music, so I was experimenting" (1983, p. 9).

Most scholars argue that this period lasted only three years until 1962, after the composition of *Flourescences* (1961–1962) and it is characterized by Penderecki's first acknowledged period which comprises the innovative developments in sonic exploration as well as experimental notation. However, Penderecki soon realized the limitations of this style and later commented on that as "youthful rebellion" (Penderecki and Robinson, 1997, p. 15). Being an avant-gardist seemed an applicable solution to find a universality of art that was embraced by the whole world, but then he realized that "[...] avant-garde gave one an illusion of universalism".

The musical world of Stockhausen, Nono, Boulez and Cage was for us, the young-hemmed in by the aesthetics of socialist realism, then the official canon in our country a liberation... I was quick to realize however, that this novelty, this experimentation and formal speculation, is more destructive than constructive; I realized the Utopian quality of its Promethean tone.

Works composed in the period soon after *Fluorescences* are characterized by a turn toward the past. They are more inspired by traditional styles and forms with less experimental sonorities which are common to his earlier compositions.

After his break with the avant-garde aesthetic in 1962, he started to integrate with the elements of Renaissance counterpoint and also Gregorian chant melodies inspired by Ockeghem and Obrecht, whose impressions can obviously be seen in *Stabat Mater* (1962) (Schwinger 1998: 69). With the *St. Luke Passion* (1963-66), which is based on Bach's Passions, Penderecki's music became inspired by the Christian traditions and sacred music from history (Lundergan, 2017, p. 18). In this period of the composer's musical output, his priority evolved from the exploration of string timbre to vocal timbre. Moreover, to embrace modal, diatonic, and quarter-tone material, he abandoned the serial phase (Bylander, 2004, p. 9). His interest in traditional polyphony culminated with lots of choral sacred works including *Dies Irae* (1967), *Utrenja* (1970-71), and *Kosmogonia* (1970). To set *Utrenja*'s text, he applied the main part of the Canon for Easter by St. John in Slavonic, Latin, and Greek languages (Schwinger, 1998, p. 74). The aspect of using three different languages in his liturgical works as a part of compositional form demonstrates another innovation of Penderecki's music.

2.2.2 The neo-Romantic phase

"I fell in love with 'Romanticism,'" Penderecki himself said (Dufallo 1989: 350). In the 1970s Penderecki moved from experimental, graphic scores and sound effects to more conventional notation. His shift away from sonoristic compositions toward a musical language renewed a sense of tonality and created his neo-Romantic phase (Dufallo, 1989, p. 346). Starting from the *First Violin Concerto*, written for Isaac Stern, he left behind the complex clusters of tones with which he was affiliated, and instead focused on melodic intervals including the semitone and the tritone. Throughout his career, the semitone became a crucial element of constructing melody. As Adrian Thomas indicates "This *idée fixe* was crucial to Penderecki's development

of his own brand of neo-romanticism” (2001, p. 3). The shift toward Western musical concepts of the late nineteenth and early twentieth centuries is obvious in *Violin Concerto No. 1*, which contains much of the lyricism and dramatic expressiveness (Foy, 1994. p.20). The density of the orchestration reminds of Brahms while the lyricist evokes the concertos of Tchaikovsky, Sibelius, and Berg (Schwinger, 1989, p. 177). The descending half-step motive which predominates the melody is described as “sighing-motive” by Bylander (2004, p. 10). Schwinger compares the piece to Bartók's *Third String Quartet*, which also uses the concept of "varied development," though on a much smaller scale (1998, p. 76). During this neo-Romantic phase, he listed some other composers in his interviews including Bruckner, Mahler, Wagner, and Strauss. He once pointed out that first Bach, Berlioz, Tchaikovsky; then Bartók and Stravinsky; and Ockeghem, Obrecht, and Josquin were the influences he inspired (Schwinger, 1998, p. 66).

In the St. Luke Passion you can find everything which I have done in the early sixties and late fifties. Then after finishing a couple of pieces like *Utrenja*, again, it was not enough for me. I wanted to experiment with the tradition. So I rediscovered post-Romanticism, especially Bruckner, and I wrote several pieces under that influence. One of the pieces which I wrote in the middle of [the] seventies was *Paradise Lost* for the Chicago Lyric Opera. Also the Second Symphony and the First Violin Concerto. All those pieces were written in a very short time, between '74, '75 and '82, maybe. And it's very clear that I'm trying to continue this tradition, this Romantic tradition. (as cited in Duffie, 2000)

Beginning with the completion of *Symphony No.1* (1972-73), Penderecki began to adopt more historical elements in his writing, moving further away from his avant-garde language.

We, the composers for the last thirty years, have had to avoid any chords which sound pleasant and any melody because then we were called traitors. I feel free, I don't feel I have to do something which the people will expect from me or the critics will expect from me. Sometimes music has to stop and relax a little bit to find the other sources (with which) to continue. Sometimes it's good to look back and to learn from the past.

Paradise Lost (1975–8) is styled a ‘*sacra rappresentazion*’¹ (sacred representation) which combines opera and oratorio genres (Chlopicka, 2003, p. 87). The sound language (especially harmony), the Wagnerian approach to vocal parts, and the neo-Romantic style of expression were elements that had a great deal of influence on the reception of this work. This neo-Romantic language of Penderecki turned up in the context of harmonies that were discovered via the sonoristic approach. Three harmonic structures which characterize God, man, and Satan are constructed on strong tension and expressive melodic structures in *Paradise Lost* (Chlopicka, 2003, p. 234). That neo-Romantic phase, which is dominated by melodic and harmonic thinking and traditional techniques of instrumentation, continued during the early 1980s in addition to the extra-musical references to historical events significant to Poland.

Ray Robinson described Penderecki’s later periods as his years of “sophistication, synchronization, and stabilization.” (1998, pp. 43-45). Most scholars describe this period of the composer as neo-Romanticism because of the lyricism, traditional orchestration, consonant harmonies, and usage of chromaticism. For instance, Ray Robinson defines Penderecki’s affection for the late nineteenth century symphonists and points out that “post-Wagnerian chromaticism with its expressive melodic lines, its lyrical outpouring, and its dramatic highlights” are obvious (Robinson, 1983, p. 7). The expressive melodic line and emotionally intense expressionism, which invite the neo-Romantic description, continued with the opera *Paradise Lost* (1978), and *Symphony No. 2* (1980).

The Polish Requiem (1984), which Penderecki dedicated to his country's sufferings, combines both neo-Romantic tendencies and his early aggressive style. One can hear pure tonality as well as noisy sound clusters and polyphonic atonal chromaticism. The requiem is one of Penderecki’s most important works in history, including musical symbolism of death and redemption along with the elements of traditional Requiem composing. It starts with the usual text of a Requiem (Kyrie, Dies Irae, Lacrimosa, etc.) and inserts words lamenting recent Polish tragedies including the Holocaust, the Warsaw Uprising, and the Katyn massacre (Chlopicka, 2004, p. 279).

¹ *Rappresentazione sacra* was used in the 15th and 16th centuries to designate a kind of religious play with music in the Italian language. The term is a significant predecessor to both opera and oratorio.

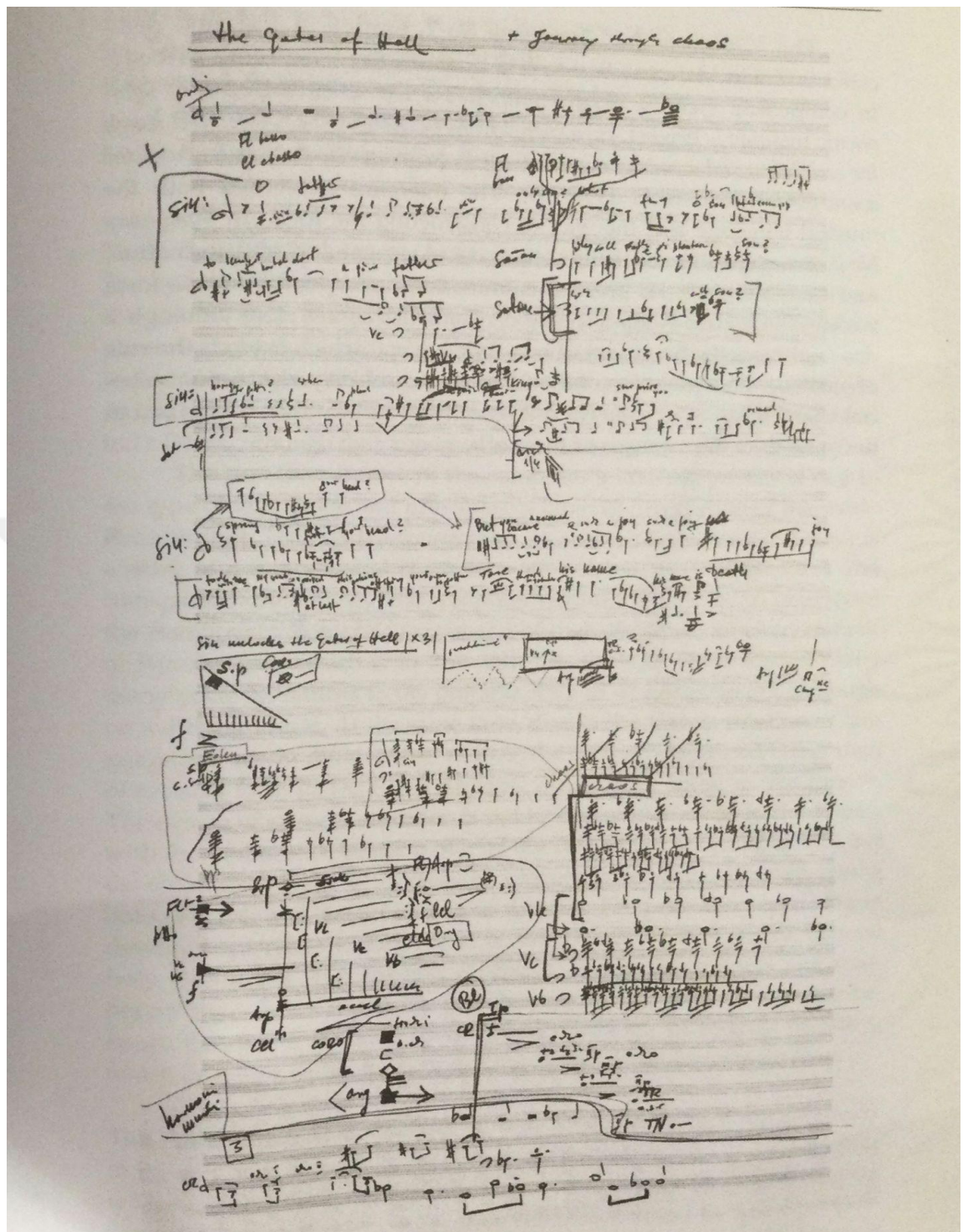


Figure 2.2 : Penderecki's sketch from *Paradise Lost* (1975–8).

The musical language of the Requiem ranges from triadic harmony through microtonal glissandi, whispers, and shouted tone clusters on atonality. Gerhard Kramer interprets that, “Penderecki has now found a musical pluralism of his own, a chromaticism largely elaborated in polyphony, free in tonality, with themes and motives that facilitate a contrapuntal coexistence” (Schwinger, 1989, p. 234).

“I think the whole life of the artist is always in progress, and I am never satisfied. I couldn’t write all my life using the same musical language. I developed, and my music developed with me. It became maybe, we could say, more logical also” (as cited in Kaptainis, 2018).

2.3 The Idea of Synthesis

After almost two decades of re-embracing tonality, or referring to past idioms like Renaissance through the Romantic periods, his style began to sustain in a compositional language what he called “synthesis”. As suggested by Penderecki,

So many new things have been discovered in the 20th century that now, at the end of the century, we need some kind of synthesis, some musical language which will allow us just to write music. We live in a decadent time, because in the arts there is absolutely nothing new happening. It's not a period of discovery. It's no longer possible to find something which will shock other people, because everything has already been done (Schwarz, 1996, p. 33).

This current style of his attempts to build upon his lifetime’s compositional journey via synthesizing all that he experienced throughout his compositional career both as a student and a professional. Because of that reverse shift - from avant-garde to tradition, he even was accused of being a traitor for his abandonment of his sonorism. He described as “malicious critics accused me of eclecticism, which was the opposite of what I had intended. Synthesis cannot depend on the mechanical connecting of elements, but must rather be a homogenous alloy resulting from a unifying experience” (Penderecki, 1997, p. 17).

A collection of lectures given from 1993 to 96 by the composer, *The Labyrinth of Time: Five Addresses for the End of the Millennium* published in 1997, discusses the reasons why he shifted from avant-garde style to a more traditional compositional approach. Penderecki frequently stated that the creative process is a trip in which one seeks routes through a maze, and described and defended his return to more conventional idioms using the metaphor of a labyrinth. He stated, on behalf of artists at the turn of the century, "We find ourselves in a labyrinth. We start down many paths, we back up and return with a highly unclear sense of our objective” (Murphy 2007, p.211).

A labyrinth means losing your way, and I firmly believe that an artist is always on the edge while working. My labyrinths are my symbols. They are my definitions of real life. One is either moving forward or backward, searching for a clear path and sometimes getting lost (Woodman, 2020, p. 80).

Regarding the composer's claim about “youthful rebellion,” we can understand the reasoning behind the title of Mieczysław Tomaszewski's study on the composer: *Penderecki: Rebellion and Liberation, Volume One: The Elements Unleashed and Volume Two: Regaining Paradise*. The labyrinth in Penderecki's creative world might thus be seen symbolically as a journey between tradition and modernity.

According to Bylander (1998), the reason is that the avant-garde style of his early years “ultimately became more destructive than useful as a means of enriching classical music” (1998, p. 114). His shift to the synthesis of traditional and contemporary approaches is a kind of solution to the artist's responsibility and reflection on the problems of the contemporary world. In his lectures, he acknowledged his thoughts about what he sensed to be an artistic crisis in contemporary music in the late 20th century. For him, the development of the art is not a linear progression but it is best viewed as a labyrinth. Bylander's interpretation of this is quite relevant; “His “synthesis” of traditional and experimental approaches was his personal solution to this crisis. In the 1990s, tradition bears more weight than experimentation.” (Bylander, 2004, p. 12). Hence, the idea of synthesis is based on the usage of traditional tonality in addition to modern and avant-garde elements. For Penderecki, composing such works also allows him to reach his audience through his original musical language while being contemporary. Although his music is full of technical challenges which demand a great deal from performers, his expressive musical material reaches directly to the audience.

Today we find ourselves at the time of great synthesis, the second *fin de siècle*. Everything that has been created over the last century is subject to re-evaluation. It seems to me that only the music that is written in a natural way and synthesizes everything that has happened in the last several decades has a chance to survive. (Penderecki, 1986)

The universal language he was looking for should be “that the recovery of the genuine and natural, the universal language of music, is possible only through such a

purification and transmutation of everything that already exists.” (Penderecki, 1997, p. 19). In the lectures *Drzewo wewnętrzne* ‘The Tree Inside’ and *Elegia na umierający las* ‘Elegy for a Dying Forest’, Penderecki demonstrated the idea of synthesis via the symbol of the tree which represents tradition with the roots of a tree, and modernity with its leaves. He believed that synthesis refers not only to a composition technique but could also mean the synthesis of old themes with new musical techniques, or be a synthesis of modern and traditional techniques. According to him, “the conscious use of tradition became an opportunity for overcoming [...] dissonance between the artist and the audience” (Penderecki, 1997, p. 16).

According to Penderecki, the search for a universal language is an endeavor to enliven the arts at the beginning of the new millennium. To actualize that wish, he was building the ark “which would make it possible to convey to coming generations what is best in our twentieth-century tradition of the composing of sounds.” (Chlopicka, 2003, p. 290). He claimed that “The need for synthesis is characteristic for the whole modern epoch. This is the response to the poignant feeling of the disintegration of the world.” (Penderecki, 1997, p. 16). Penderecki himself believed that synthesis should be “a homogeneous alloy resulting from a unifying experience” (Ibid., p. 77), and the best of 20th-century tradition on composing sounds can be conveyed to the new generations through synthesis.

R. Chlopicka and M. Tomaszewski both discerned Penderecki’s later synthesis period as a “patchwork”, a combination of his earlier styles, while some others believe that he actually combined characteristics from previous eras of music history. To recognize what Penderecki was pursuing, again, it is necessary to look at his lectures at *Labyrinth of Time*. Tomaszewski divided the idea of synthesis into two periods: 1985–1993 he labeled it “Threshold of a New Synthesis: The Phase of the *Black Mask*,” while 1994–2003 is called “Second Wind: Phase of the *Credo*” (1998, p. 98).

Tomaszewski addressed that after the “outward stretching” of his neo-Romantic period, the synthesis period angles more concise works, with a decrease of excess. When examined about this change, Penderecki replied, “I wanted to depart from the monumentality of *sacra rappresentazione* which was proper for the period of my fascination with late Romanticism.” (Baran, 1992, p. 4). *The Black Mask* (1984-86), structured as an ensemble opera in one act, embodies this compact and pluralistic new style. In this piece, he got back to the sonoristic elements of clusters and glissandi that

are combined with the expressive explorations he produced in his neo-romantic output. *Credo* (1998), synthesizes the previous experiences in the analysis of the musical language and descriptive technique; along with experiences in developing the architecture of massive compositions. Here Penderecki also appended biblical and liturgical material at various points.

Regina Chlopicka divided synthesis into three periods: “1986-1992: In Search of New Areas of Experience – Classic Convention of Play and Postmodernist Play of Conventions”; “1992-1995: In Search of a “New Lyric” – Chamber Espressivo Style” and “1995-1998: The Time of Synthesis – Monumental Symphonic-Oratorio Style” (Chlopicka 2003, pp. 244-54). The compositions until 1986 from *St Luke Passion* (1966) and *The Devils of Loudun* (1969) up to *The Black Mask* (1984-86) were dominated by dramatic elements such as darkness and death, horror and evil, for the sake of exploring universal values from different perspectives. In *The Devils of Loudun* for instance, Penderecki examined issues of religious and political history, ecstatic religious visions, demonic possession, and exorcism via unusual orchestral and singing techniques. In 1991, on the other hand, Penderecki composed his fourth opera *Ubu Rex* in which he turned to a comic or *buffo* style of composition for the first time. He noted that “Ubu Rex is actually a surrealist work. I’m brushing against other composers without quoting them (or myself for that matter): Mozart, Rossini, Verdi; what I particularly have in mind is Falstaff, the most excellent buffo opera” (Warnaby, 1991, p. 57).

2.3.1 Instrumental works on synthesis

Starting from the late 1980s, Penderecki concentrated mostly on instrumental style – generally concerto, and stage works rather than large-scale dramatic and religious works. There we observe the gradual move toward what Chlopicka calls the “symbolic sphere of light” in which form in classical style and more expressive tone are core elements (Chlopicka, 2003, p. 247). During this period, small form-based compositions with reduced orchestration with strings and percussion dominate his output. Clarity of texture and sound are featured in the chamber works. The following chamber works are based on small forms, including virtuosic instrumental parts, and transparent texture as well as “contrasting tempi, contrapuntal lines, and clear form”: *Concerto per flauto ed orchestra da camera* (1992), *Entrata* (1994), *Divertimento* -

Suite per cello solo (1994), *Lucerne Fanfare* (1998), *Sextet* (2000) (Bylander, 2004, p. 13). Penderecki claimed that chamber music is the pinnacle of his synthesis style. *Quartet for Clarinet and String Trio* (1993) is Penderecki's most substantial chamber work featuring the elements mentioned above as Penderecki himself once said: "Today, after passing through a lesson in late romanticism and utilizing the possibilities of postmodernist thinking, I see my artistic ideal in *claritas*. I am returning to chamber music, for I realize that more can be said in a hushed voice, condensed in the sound of three or four instruments" (1997, p. 18).

In the work *Quartet for Clarinet and String Trio* (1993), Penderecki was influenced by the mood of Schubert's *String Quintet in C Major* D 956 upon watching the performance by Emerson Quartet with M. Rostropovich. Wolfram Schwinger claims that the second cello part of the Schubert quintet, along with the unison violin and the cello, is expressed at the beginning of the fourth movement of the Penderecki (Schwinger, 1998, p. 76). The titles of the piece *Notturmo*, *Scherzo*, *Serenade*, and *Abschied* are also pointing to Vienna as textural and formal aspects. In the fourth movement, an echo of Schubert's work can be heard by the *ostinato* in the cello and violin parts. *Scherzo (Vivacissimo)* attributes to Beethoven's style of *scherzo*, while *Serenade (grazioso, tempo di valse)* has the Viennese scent (Chlopicka, 2003, p. 248). Moreover, one can hear the second Viennese composers' resemblance in the third movement *serenade*, which reminds of Schoenberg, while atmospheric outer movements are recalling Berg (Cain, 2012, p. 19). Moreover, some motives and other compositional aspects are shared between the pieces themselves such as the *Clarinet Quartet*, and the *String Trio* sounds strikingly similar to some parts of *Ubu Rex* (Cain, 2012, p. 94).

The two movement *Sinfonietta per Archi* (1992), express the idea of solo and collective music-making derived from *concerti grossi* of the 17th and 18th centuries. The first movement of the work is a reference to the Baroque form of *ritornello* while the second movement combines *sonata-allegro* and a *scherzo* form. In *Chaconne in memoria del Giovanni Paolo II* (2005), as opposed to his first phase of the synthesis period, Penderecki combines Classical theme and variations form, Baroque polyphonic variation *chaccone*, romantic lyricism, and avant-garde pitch structures appear inherently (Jarzębska, 2007, p. 181). *String Quartet No. 3* (2008) combines distinct aspects of sonorism, Romanticism, and also sacred music. The whole career of

Penderecki was especially recognized for his pioneering ideas for expanding instrumental and vocal tone colors.

I have my own method of composing. I do not put elements together. I think of the whole. First, I draw a work, I note significant details and themes, which must be counterpointed by other themes from the very start. I do not think vertically; my harmony is a simple result of polyphony. Coming back to the 'picture' of the work: if proportions are all right on such a one-page sketch of the main ideas, this is later true of the entire music (Penderecki, 1997).

The works exemplified so far above have shown that the composer synthesized using traditional compositional elements, forms, and genres from different periods of Western music history. The third phase of the synthesis period – mentioned above by Chlopicka, maintains Penderecki's experiences in composing through selecting from a wide repertoire of works of his own. According to Chlopicka "[A]s a result of synthesis, the repertoire of composition means is not only established but also ordered into a hierarchy with regard to the functions they play in the work. The composer makes use of this well-defined individual musical language in a natural, masterly manner" (2003, p. 249). Many aspects of the earlier works may be involved in the synthesis. Chlopicka believed that the "hierarchization" of the sonorous material – which covers "basic, typical, characteristic, centralizing, and symbolic" sound structures; materials of spatial composition and textural and formal issues are the most foreground. Each work bears a distinct, individual application of the principles that have been characterized by the composer. Many of his works of the synthesis period combine chromatic polyphony and tone clusters with classical motivic development and expressive melodies. Within the varied instrumental timbre, his musical materials are quite individual which defines his musical language in what Chlopicka called "new lyric chamber *espressivo* style" (2003, p. 247). This new expressive style creates a sound world that uses much more chromatic harmony than before. Therefore, he also refers to the dense musical texture of the late 19th century. His contemporary Gorecki, on the other hand, was more concerned with establishing an extremely spiritual atmosphere than returning to Romantic traditions and expressions.

2.3.2 Approach to Concerto Genre

Concertos have a prominent place in Penderecki's works. His contribution to 20th-

century concerto is more concerned with recreating the late Romantic mood of the concerto, considered as enclosing musical drama, instead of building new formal constructions. His aim, particularly in composing the *Violin Concerto No. 1*, was to create a synthesis rather than referring to late Romanticism in particular. Each of his concerto compositions has its own directory of musical motives, gestures, characters as well as symbols, each with distinct expressive associations. A compositional approach created via a repertory of traditional rhetoric figures and new methods, generating his musical vocabulary - which is regarded as “neo rhetoric” - approves of the importance of expressive meaning (Janicka-Slysz, 2003, p. 305).

He composed one each for piano, viola, flute, and horn; two for violin, cello, and clarinet; double concerto for violin and viola. All these concertos give an extraordinary sense of satisfaction while defining one or more soloists against the colors of the orchestra where at certain points, separate parts and/or instruments of the orchestra are viewed as soloists, with the focus on solo sections and/or instruments varying.

Penderecki preferred to make some extra-musical connections in some of his concerto works. *Piano Concerto ‘Resurrection’* (2002) for instance, was written for the unfortunate attack on the Twin Towers in New York on the 11th of September 2001. The concerto is a collection of loosely related pieces that conjure up either other Penderecki works or the music of more or less prominent composers of the late 19th and early 20th centuries. All of these are marked by allusions to a romantic or rather neo-romantic expression.

The *Violin Concerto No. 2 “Metamorphoses”*, was completed in 1995 and dedicated to Anne-Sophie Mutter. The concerto realizes an orchestrated cyclical style of the “symphonic concerto” rooted in the nineteenth century. Penderecki defines the characterization process of the concerto as “The idea kept on changing [...]. My own title was ‘Metamorphoses’; I started it as Violin Concerto No. 2, but then I lost all interest in it as a typical concerto.” (Janicka-Slysz, 2003, p. 209)

In *Concerto grosso per tre violoncelli ed orchestra* (2001), he used three cellos as soloists, knowing that they can function individually and as a group special attribute. He composed it in a Baroque genre *concerto grosso*, referring to Corelli’s *Concerto Grossi*, in which two or more soloists were in constant dialogue with a supportive ripieno orchestra. Here Penderecki borrowed the formal principle of the *concerto*

grosso, as well as the movement sequence characterized by varying tempos and characters from the tradition of the 17th and 18th centuries. In 2004, he wrote a second Concerto Grosso, this time for five clarinets and orchestra called *Concerto grosso no. 2 per 5 clarinetti ed orchestra*.

The *Flute Concerto* (1992) offers various aspects of both standard and modern concerto styles. Unlike the typical use of the instrumental concerto genre - a single solo instrument playing with (or against) an orchestra, instead of the opposition of two forces, the soloist and the ensemble, instruments are generally used in free counterpoint. The flute is in continuous dialogue with many other instruments, primarily with the clarinet, the oboe, the trumpet, the English and the French horns, the bass clarinet, and the percussion group. Like his many other concerto works, this piece is substantially eclectic, displaying a broad scope of influences starting from Baroque up to the present day.



3. ANALYSIS OF THE CONCERTO FOR FLUTE AND CHAMBER ORCHESTRA

3.1 Overview

Penderecki's concerto for flute and chamber orchestra is a unique composition which blends elements of both the solo concerto and the chamber concerto. The concerto is twenty-five minutes long and structured in a single movement but that single movement contains several clearly contrasted sections.

It is a work with excellent rhythmic and dramatic effects, great orchestral mastery, and melodies that exhibit continuity, balance, and proper use of contrast. Despite the fact that it avoids the usual diatonic elements, we can see that it achieves a certain centricity in some sections. Penderecki's language creates a lot of tension in the high points, with a strong lyrical impulse, heavy use of ostinato, and impressive rhythmic and percussive effects. There are non-functional harmonies and a large number of contrapuntal lines, but the level of comprehension of musical discourse is quite strong which makes the piece fairly expressive. The variety of harmonies and counterpoint is very wide and it can be said that it is partially due to the effect of serial music. Penderecki experiments with melody, harmony, rhythm, and timbre, and he employs serious dissonances, mostly groups of adjacent semitones. The constant change of the register in both soloist and the orchestral instruments creates unfamiliar use of the tessitura.

Being a technically challenging piece, it explores the flute's full range of virtuosity and expression. The compositional technique of the concerto, transforming motives and melodic ideas are at the center of this work, as it is the case with most of Penderecki's orchestral compositions in which he develops the material and produces an interesting instrumental timbre. From his early works on sound to his most recent works, Penderecki always desired to reach his audience with passion in his compositions. His music in this work is also full of technical difficulties that demand a lot from the performer, but his impressive musical material appeals directly to the audience.

Instrumentation:

- 2 Flutes (2nd doubling Piccolo)
- 2 Oboes (2nd doubling English Horn)
- 2 Clarinets in Bb (2nd doubling Bass Clarinet in Bb)
- 2 Bassoons (2nd doubling Double Bassoon)
- 2 Horns in F
- 2 Trumpets in C
- Percussion: Triangle, 3 suspended Cymbals, Tamtam, Cow-bells, 2 Tomtoms, Rototoms, Snare Drum, Tubular Bells, Glockenspiel, Xylophone, Marimbaphone
- Celesta
- 8 Violins I
- 6 Violins II
- 4 Violas
- 4 Violoncellos
- 2 Double Bases

All the second parts of the woodwinds (flute, oboe, clarinet, and bassoon) also play, respectively, piccolo flute, English horn, bass clarinet, and contrabassoon. The extensive use of percussion underlines the composer's search for timbre, referring to his sonorist era. It is crucial to emphasize the main role of percussion, and there are multiple examples throughout the score, stressing the importance of the Rototoms, which sneak into the melodic lines intertwined throughout the piece with their specified heights. Trumpets and horns that make up the brass section (note the absence of trombones and tuba), the use of mutes, and the use of the *delbouché* technique on the horn stand out. Various string techniques are employed including *pizzicato*, *spiccato*, *sul ponticello*, use of tremolos, harmonics, *divisi*, and use of the mute. All of the instruments face great technical and interpretative challenges.

Melodic small spaced block motives, an important technique of Penderecki, form the basis of the concerto. The shape of the flute part is an example of interval structuralism. The clarinet introduces the way of structuring the instrument's phrases, which is based

on a repetition of interval cells contained inside the framework of harmonic chord-like entities. The minor second and minor third, as well as their inversions, are seen in the construction of the instrument's phrases. This first phrase is developed in a flute cadenza in the first part of the concerto.

The second phrase is derived from the first, and it has a similar character and is composed of tones that fall chromatically in octaves and are organized into groups of semiquaver triplets. Both motives serve as the foundation for the development of lyrical phrases in *Andante* and *Adagio* sections. As contrapuntal layers, two subsequent phrases are introduced: the third phrase, based on three notes moving chromatically in semiquaver triplets, spiraling up and down. The fourth phrase, with a scherzo character, is built on "transpositions" of two motives: one of a third, the other chromatic.

With his complex technique of developing variation,² the work offers a fresh approach to the concerto genre. Here the concerto is structured as a synthesis of regular and irregular rhythmic contrasts, which are made of chromatic and intervallic motive, and its variations. The constantly evolving material allows it to transform into different timbre outlines by going through many changing color transformations. This allows us to understand that the musical material itself reflects the transformations it is constantly going through. The movement of its pitch material, its specific variations, as well as the logical sequence and alternation of its components, the building blocks of the instruments' melodic lines, characterize the path of sound, which is created in a 'chain-like' way (Janicka-Slysz, 2003, p. 207).

Many of Penderecki's works include pitch forming devices, the construction of which explicitly refers to the idea of imitative polyphony. In this work, a melody of several measures long is imitated by many inversions (mostly with strings and percussion) and combined with several voices at the same time to create a *stretto*.

Penderecki introduces the principle of simultaneous musical actions and the variational repetition of pitch structures, referring to both baroque canonic and variational forms. The proportionality in the duration of the successive episodes includes the qualities of the Classical form, such as repeatability and symmetry. The

² Developing variation is a technique for form in which the concepts of development and variation are combined in a way that variations are produced by developing existing material. The term is coined by Arnold Schoenberg.

symmetry created by the succession of opposite movements in the classical form is created here with the contrasting moods formed between episodes. Penderecki acknowledges that:

I never begin a piece without first planning it in every formal detail, juxtaposing various blocks which diverge from and converge to a central line which is the fundamental thread of my creativity. These blocks of thematic or sonic content are arranged in various sequences which interact on each other and play both a dominant and subsidiary role in my structural schemes. (Orga, 1973, p. 40)

The first section *Andante* consists of three subsections. Due to the frequent changes of tempo and the use of terms that are open to free performance such as *ad libitum* and *cadenza*, it does not make it feel at all in *andante* tempo. The opening solo of the clarinet introduction presents primary motives that serve as the basic material for the progress of the concerto. We hear the introductory phrase, which is made of the addition of notes one by one and their repetitive expansion. This motivic material, which consists of chromatic ascents and descents, then undertakes and develops by the flute. This motive, consisting of small silences and voids, evolves into an intermittent melody creating a loose texture. When the clarinet is not playing, the flute enters, and this canonic structure advances, allowing them to fill the gaps created by each other. This development evolves into an intertwined, blended melodic line, creating a dense texture.

The second section, which begins with the addition of other instruments and a change in tempo, contains motivic cells from the introductory phrase. These motivic cells create a texture that is mostly call-and-response by moving alone, without mixing all the instruments. The chromatic walk, which consists of repetitions of the motive, becomes a sentence and refers to the classical and romantic period style. The cadenza section that follows heralds the new section. This fast section, consisting of symmetrical and chromatic intervals, sets and scales, reveals virtuosity by pushing the boundaries of the instrument. The absence of rhythmic display defines this episode as free and fluid which a proper cadenza section might involve. With the subsequent tempo and rhythm marking, a rhythmic and regular structure begins to emerge. The rhythmic importance of the episode is emphasized by the use of percussion. The tremolos played in flute and *piatte* are intertwined and exhibit the search for a timbre again. The rhythmic ascending pattern in this part diversifies into variations with the

rototoms. Here, too, Penderecki refrains from developing the phrase and it is cut and the flute continues as a solo, consisting of chromatic symmetry and register leaps. The last subsection of the first section starts with sentences in the classical sense by repeating two different motives. At the end of the second motive, the whole orchestra takes a dramatic shape by emphasizing a single note (f sharp) creating tension, again referring to the romantic period style. This episode ends as the flute descends to its lower register. The chromatic ascending and descending line played by the second violins, which is a variation of flute motive, overlaps with the flute in a contrapuntal manner.

Section C *Piu Animato* starts with the trumpet solo, which is a variation of the introductory phrase, by taking on a much different mood. Some lines imitate each other from time to time and often proceed as a call and response. The *staccato* notes, which progress in different registers among strings, come together to complete the same melodic line with colored timbers. The same rhythmic structure created by combining different notes reveals a homophonic texture. The new episode starts with the same trumpet solo, but this time it's played on the horn. The following section covers a contrapuntal move composed of several layers mainly played by wind instruments. The flute interferes from time to time, playing fast lines characterized by chromatic ascending and descending leaps. This unsteady part thrives with the flute and the winds then handing over to strings which marks the beginning of the new episode. This short episode resembles the baroque period with *ostinatos* on the strings, and concludes the third section while loosening its texture and slowing down with the lower registers.

The fourth section *Andante*, in stark contrast to the previous section, has the atmosphere calm and still. There appears to be a variation of the introductory phrase at the beginning of the flute solo. While the strings are sustaining pitches to fill the ambiance, the flute and English horn imitate each other in a contrapuntal way. The harmonic sounds of the strings and the tremolos in the *piatto* that layer as a drone, create a tense resonance. With the thinning of the texture and the calming of the dynamics, the next episode is prepared that create coherence and unity since the following part is the calmest and most atmospheric part of the work. As often referred to in episode transitions, here again, there is a tendency towards the lowest registers on the flute. The new subsection *poco sostenuto* consists of both harmonic and melodic features from the neo-romantic period. The flute plays intervals of the octave, minor

6th, 10th with an intense floating chromaticism. The following shorter episode *poco piu mosso* has a gesture that is kind of a punctuation mark followed by a return to a calm mood as the clarinet plays the same intervallic melody of the flute. While the cello and double bass hold the drone layer, the section of other instruments towards higher registers creates a cadence point.

The E section *Allegro con brio*, which starts with the constant and ambitious accompaniment of percussion, is the climactic part of the concerto with a thematic material that is rapidly developing. Here, again, with two different sentences consecutively and the second sentence is heard directly in response to the first, the call and response pattern is heard. The fact that all eight violins play the same melody as in quasi unison – so that the voices are mixed- enriches the material in a timbre, creating dissonance. There is an extreme chromaticism that also exists in a harmonic sense creating a cluster chord, along with the chromatic horizontal movements of the strings and the winds. While many stylistically different motivic materials and their repetitions create sentences, regular and irregular rhythmic activities are intertwined and increase the tension. The following subsection *Adagio* appears as a variation of the introductory phrase on clarinet solo which is then followed by a punctuated (with a sudden dynamic change) dissonance chord in *piu mosso* which reminds the tempo in the second episode of the first section. This episode builds up quickly for the next episode, constructed in a contrapuntal-like manner.

The subsection *poco meno mosso* begins with punctuation material, announcing the start of the new episode, which is structurally important. It continues with a cadenza-like flute solo that continues with disjunct motion, with irregular rhythmic activity and spaces. This episode, which progresses with a pedal on D, and the search for the timber color in the flute and percussion added to it, continues with short and regular sentences. The new episode starts with tempo change and progresses with triads and octave doublings on strings where the neo-Romantic character is sensed. With the use of large registers and the mono-rhythmic walk in the orchestra, a small *basso-ostinato* transition connects to the new section.

The *Vivace* section sees the piece's climax in multiple parameters including dynamics, range, orchestration, speed, treatment of consonance, and tension. The articulations are clear cut in a steady rhythm with less or no overlap of cells resulting in an orderly sound with cohesive gestures. The gestures alternate rhythmically in *staccato* fast

quarter note orchestrations with tutti chords acting as percussive material. Tomtoms, cowbells, and marimba are used to achieve peaks in dynamics while adding noise to the timbral palette. With the addition of the soloist, the music starts incorporating chromaticism again without a clear tonal center.

The Coda section begins with a final flute cadenza that features a melodic, downward-pointing triangle shape, reducing the range first, then culminating in a high range, overlapping with the orchestra's re-entry. Chromaticism is still prevalent in this section, with sustained chromatic clusters and linear writing. The following subsection sees a return of material from the *Andante* section, subsections two and three with its cell-based melodic duet between flute and English horn, later transforming into a woodwind trio with the addition of the clarinet. With the addition of the strings, winds, and brass, one final contrapuntal and timbral exploration happens between the flute and the viola section. Finally, the flute, strings, celesta, and tubular bells enter with a rising chromatic line, locking 8th notes apart into a sustained cluster. After a breath mark, the concerto ends with the whole orchestra sustaining an open fifth spread in seven octaves ranging from the double basses to the winds and the artificial harmonics of the violins.

3.2 Introduction to the LaRue Parameters

Style is defined as the set of characteristics that distinguishes a composer's work. According to LaRue, it is defined as "the predominant choices of elements and procedures a composer makes in developing movement and shape" (1992, p. 3). Thus, style analysis entails identifying the distinctive components within a musical piece that were selected by the composer to provide its direction and shape. LaRue believes that analysis should evoke the aspects included within the composition and, as a result, have an impact on the performance of the music. Among the several methods of data analysis and presentation for the goal of evaluating musical style, LaRue presents a well-structured but adaptable framework that aids the performer in comprehending the piece. "These guidelines are intended to fit in naturally and flexibly as part of existing courses devoted to musical analysis" (Ibid., p. xxv).

LaRue's style analysis and principles provide an appropriate analytical framework for comprehending the concerto's style. The meticulous application of LaRue's method to this concerto will draw the performer's attention, and eventually the listener's attention,

to both the apparent and more subtle components of his music.

The three primary steps of the LaRue technique of analysis are as follows: Background, Observation, and Evaluation.

The Background stage provides information on the historical context in which the piece was produced (including the genre and instrumentation, as well as the date and location of the composition), and also the purpose for which the work was written. This stage was omitted from this chapter because the information necessary for this level of analysis (i.e., the placement of the piece with a specific historical and stylistic reference) was already presented in chapters I and II of this research.

LaRue stressed the importance of "significant observation" and that "successful style analysis combines dissection with selection, insight with an overview" (Ibid., p. 4) For the Observation stage, he proposed a methodical investigation of the following five fundamental aspects of music: sound, harmony, melody, rhythm, and growth (SHMRG) on three levels of observation: large, middle, and small dimensions. In general, the large-dimension analysis examines parts' broad functions across the work. Middle-dimension analysis examines elements' effects on phrase grouping and sections, whereas small-dimension analysis examines elements' effects on motives and phrases. Since the reference points were primarily concerned with stylistic characteristics, the three dimensions mentioned by LaRue did not need to be observed independently (large, middle, small).

In his book, LaRue designed a convenient "Cue Sheet for Style Analysis" that highlights the key parts of his SHMRG parameters for quick reference; see figure 3.1 and 3.2.

3.2.1 Sound

According to Jan LaRue, analyzing the sound of a composition includes focusing on three primary areas of interest: timbre, dynamics, and texture. Insights gained from studying these elements should reveal how a composer produces different tonal qualities that have an influence on the overall structure of a piece.

The timbral assessment encompasses the choice of instrumentation, the composer's ability to use the selected medium, the range in which the work travels, and the frequency at which the medium and range are contrasted. These elements have a direct

impact on the second area, which is dynamics. Working with dynamic levels entails a thorough examination of both explicit and implicit markings, as well as the sorts of markings used and the degree and frequency of contrast.

The textural structure of a composition is determined by "the arrangement of timbres both at particular moments and in the continuing unfolding of the piece" (Ibid.,: 26). It is concerned with the vertical structure of a musical composition rather than with its horizontal concerns.

Contrasts in sound are critical in the development of a musical piece. The sorts of alterations and their frequency of occurrence may influence the rhythmic element, and give subtle divides in the material, therefore impacting the composition's structure and flow.

3.2.2 Harmony

Harmony as a style analytical element incorporates not only tonalities but also any contrapuntal activity. Balances in harmonic texture should be addressed in detail, with a particular emphasis on the complexities that result. Harmonic analysis, as used in the LaRue style analysis approach takes the following factors into account:

Coloristic - Tensional,

Chordal - Contrapuntal (imitative, canonic, fugal, etc.),

Dissonant - Consonant,

Active - Stable,

Uniform - Variegated,

Major - Minor,

Diatonic - Chromatic - Modal - Quartal - Exotic, etc. (Ibid., 50).

Color and tension are two essential aspects of harmony. Changes in tonality (for example, from major to minor or vice versa), chordal structure, degree of dissonance, and key relationship types all contribute to color. Tension arises from the relationships of various simultaneous or sequential harmonies.

Sound

Timbre: selection, combination, degree of contrast of instruments and voices.
Range, tessitura, gaps, special effects, exploitation of idiom, surface articulation.
Texture and fabric: doubling, overlap, contrast of components; homophonic, cantus firmus, contrapuntal, polarized (polychoric; melody / figured bass or 2+1; melody / accompaniment; solo / ripieno).
Dynamics: terraced, graduated, implied by instrumentation or range; types and frequency.

Harmony

Main functions: color and tension.
Stages of tonality: linear and modal, migrant, bifocal, unified, expanded, polycentric, atonal, serial. Analysis of nontonal, nonserial styles as structures of variant stability / instability.
Movement relationships, interior key schemes, modulatory routes.
Chord vocabulary (direct, indirect, remote), alterations, dissonances, progressions, motifs, sequences.
Harmonic rhythm: chord rhythm, inflection rhythm, key rhythm.
Part exchange, counterpoint, imitation, canon, fugue / fugato, stretto, augmentation / diminution.

Melody

Range: mode, tessitura, vocal / instrumental.
Motion: stepwise, skipping, leaping, chromatic; active / stable, articulated / continuous, chromatic / level, etc.
Patterns: rising, falling, level, wave, undulating, sawtooth (RFLWUS).
New or derived: function as primary (thematic) or secondary (cantus firmus, ostinato).
Middle and large dimension: peaks and 'lows.
(See also *Growth*: options for continuation.)

Figure 3.1 : LaRue basic components for analytic hypotheses: S, H, M.

3.2.3 Melody

For the purpose of style analysis melody refers to the profile formed by any collection of pitches. The originality or derivations of the melodic material must be considered, as well as the unique qualities of each motive, such as its range, phrase structure, and lyric quality. Essentially, the melody analysis summarizes the composer's distinctive melodic contours. Melodic characteristics can be categorized according to their harmonic foundations and instrumental qualities.

3.2.4 Rhythm

Rhythm, according to Jan LaRue, is "the single most mysterious and problematic of musical elements" (1992, p. 88). Because rhythm incorporates all aspects of a temporal organization, the form appears to be closely associated with both movement and growth. Separating rhythmic aspects from harmonic and melodic elements is

challenging yet certain rhythmic influences may be isolated and recognized for their contribution to overall movement and structure in a work.

The rhythmic impression of a particular passage may result from any or all of three layers of action: the continuum or metrical hierarchy, the durational arrangements or surface rhythm, and the interactions with Sound, Harmony, and Melody. (Ibid., p. 90)

LaRue also defined rhythm as the "structure of musical movement" (Ibid., p. 273), emphasizing that the performer's inflections and nuances can often carry greater significance than a strict adherence to the rhythmic notation found in the score.

Apart from tempo and meter, in order to evaluate rhythm using the LaRue technique, one must examine "nuances of tempo," distinctive rhythmic patterns or motives, and the overall effect produced by the patterns. Also, observing three activities, "the internal nature of stress, the character of surface rhythm, and the operation of the continuum" provides the underlying pulses necessary for any musical piece to maintain a constant rhythmic flow.

3.2.5 Growth

Growth is the final element to be considered in Jan LaRue's technique of style analysis, which examines how sound, melody, harmony, and rhythm are joined and evolved to form a full piece. Exploring the interaction of these elements will help build a comprehensive picture of the movement and shape of the works in question, because, as LaRue puts it, "growth is a resultant, emergent, or combination of other elements" (Ibid., p. 125). He believes the term "form" is too inflexible to describe the entirety of a musical work, and substitutes for the more dynamic implications attached to the term "growth." LaRue intended the term "growth" to capture not only the unfolding of a piece over time but also the impression of timeless form left behind by such an opening.

At the same time that a piece moves forward, it creates a shape in our memories to which its later movement inevitably relates, just as the motion of a figure skater leaves a tracing of visible arabesques on the ice when the movement has passed far away. (Ibid., p. 1)

Rhythm

Surface rhythm: vocabulary and frequency of durations and patterns.

Continuum: meter (regular, irregular, additive, heterometric, syncopated, hemiolic); tempo; module or dimensions of activity (fraction, pulse, motive, subphrase, phrase, sentence, larger grouping).

Interactions: textural rhythm, harmonic rhythm, contour rhythm.

Patterns of change: amount and location of stress, lull, and transition (SLT).

Fabrics: homorhythmic, polyrhythmic, polymetric; variant rhythmic density.

Growth

Large dimension considerations: balance and relationship between movements in dimensions, tempos, tonalities, textures, meters, dynamics, range of intensity.

Evolution of control: heterogeneity, homogeneity, differentiation, specialization.

Sources of Shape:

Articulation by change in any element; anticipation, overlap, elision, truncation, lamination.

Options for continuation: recurrence, development, response, contrast.

Sources of Movement:

Conditions: stability, local activity, directional motion.

Types: structural, ornamental.

Module: the pervading or characteristic growth segment.

Text influence: choice of timbre; exploitation of word-sound for mood and texture; word evocation of chord and key change; clarification of contrapuntal lines by forceful keywords; influence of word and sentence intonation on musical line; limitation by awkward vocables; influence of word rhythms on surface rhythms and poetic meter on musical meter; degree of adherence to text form (line, stanza, refrain, da capo, etc.) in articulations and options for continuation; concinnity or conflict in mood changes, fluctuations of intensity, location of climax, degree of movement.

Figure 3.2 : LaRue basic components for analytic hypotheses: R., G.

3.3 Analysis

The piece will be divided and further subdivided into sections and subsections, which will allow for close examination following the parametrical analysis put forth by Jan LaRue in his *Guideline for Style Analysis* (second edition 1992); namely in terms of sound, harmony, melody, rhythm, and growth (SHMRG).

Even though the piece can be considered “free-form”, there are clear detonators of different sections such as tempi, instrumentation and density, and usage of melodic and/or harmonic material.

As seen in Table 3.1, the concerto has a nine-part structure formed by subsections through canon and counterpoint. It is an eclectic work created by the combination of

fragmented materials and different styles.

Table 3.1: Formal structure of the concerto.

Section	Tempo	Meter	Measure Number
A	<i>Andante</i> ♩ 72	4/8 6/8 3/8	1-62
B	<i>Tempo 1</i>	4/8	63-83
C	<i>Piu animato</i> ♩ 120	4/8 12/16	84-139
D	<i>Andante</i>	4/8	140-188
E	<i>Allegro con brio</i>	4/4	189-217
A1	<i>Adagio</i> ♩ 70	4/8	218-265
C1	♩ 84	4/8	266-276
F	<i>Vivace</i>	3/4	277-402
Coda	<i>Allegro molto</i>	3/4	403-457

3.3.1 A Section

This section covers measure numbers 1 – 62, including three subsections (Table 3.2). Each subsection is going to be analyzed separately.

Table 3.2 : Subsections of the section A.

Section	Subsection	Measure Number
A	1	1-19
	2	20-39 (Cadenza)
	3	40-62

Subsection 1 (mm. 1-19)

Sound:

The piece opens with a clarinet solo passage, joined nine bars later by soli oboe, bassoon, and flute. After four bars of quartet music, the flute is left on its own, elaborating on the clarinet introduction material. The choices of timbre point at woodwind music, leaving development in orchestral timbre to the second subsection. This motion from solo, to the quartet, and back to solo maintains a certain degree of timbral contrast (albeit all in the same instrument family), as opposed to starting a concerto with only the solo instrument.

The range of the clarinet introduction is just over two octaves, with repeating minor

9th leaps from E to E-flat two octaves lower. The range of the flute extends to over three octaves, starting from the low C up to D-flat three octaves above. The melodic lines are a mixture of linear and angular shapes with chromatic movement within triplets, and otherwise angular leaps of 3rds, 6ths, 7ths, and 9ths. The instrumental writing could be considered idiomatic since there are no extended techniques, and the alternating *staccato* and *legato* articulations fit well within traditional woodwind writing with the only exceptions being the wide leaps ranging more than an octave.

The dynamics of this subsection should be seen as “tapered”, since the clarinet introduction starts *piano*, then gets taken over by the quartet all in *piano*, then continues *forte* with the flute solo, resulting in an effect of the gradual dynamic increase. This graduality is strengthened by the lessening usage of silence in between phrases. The subsection starts with rests, and ends with continuous lines for flute without any rests.

The subsection starts and ends with monophonic music. The texture of the quartet music is contrapuntal since the timings mimic fugal entries in four voices.

Harmony:

Harmony during the quartet music is elusive to the ear since all lines use rapid 32nd notes with pointillistic distribution, creating a dense and dissonant contrapuntal texture. Vertical intervals never result in major 3rds, perfect 5ths, or perfect octaves. The only held long note can be seen in the bassoon in bars 12-13; the note G. This can be seen as a universal dominant function, regardless of the surrounding chromaticity, as a way to imply a “tension and release” cadence at the end of the quartet music. This G resolves humorously to a lower tritone, the C#, avoiding a classically consonant sound, paving the way for the flute to continue with its dissonant language.

Melody:

The melodic cells used in the clarinet solo opening are used and varied throughout the piece, both horizontally and vertically. A nomenclature for these cells will be set here to be used in the rest of this analysis, with the letters “a” to “f” (Figure 3.3).

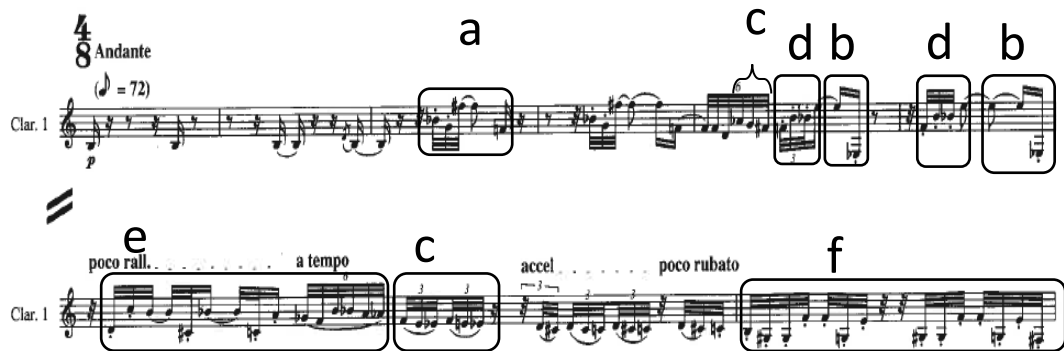


Figure 3.3 : A Section, subsection 1, clarinet intro with motivic cells, mm. 1-9.

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The melodies point to free atonality, utilizing the chromatic, tritone, major 6th (diminished 7th), major 7th, minor 9th intervals. At no point do they move towards or imply a tonal center. The cell “a” begins by implying a G minor-major 7th chord but then erases this harmonic implication by moving down a minor 9th to the F natural. The cell “b” jumps down two octaves below to a lower minor 2nd, which is a stretched version of the last two notes of the cell “a”. The cell “c” consists of three chromatic pitches where the cell “d” is two tritones stacked a perfect 4th apart. The “e” cell is a combination of major 6th jumps tied over the beat moving half a step, and the cell “c”. The “f” cell comprises a minor 3rd down then repeated *staccato* notes also using the major 6th. These melodic cells will be used in the quartet music, both in their original and “modified” versions, with slight alterations to the original interval leaps (Figure 3.4).

Figure 3.4 : A Section, subsection 1, woodwind quartet, solo flute, mm. 10-20.

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Rhythm:

A regular pulse is avoided throughout the first subsection, by means of long rests, usage of triplets, usage of *rubato*, *rallantandi*, and *accelerandi*, and off-beat note placement. The clarinet solo starts at a lull, with rests and long held notes, and sparse activity in between. Rhythmic stress then increases with the wind quartet, with a call-and-response³ entry, and thickening of material via dense 32nd note activity. Rhythmic stress then lessens with the flute solo, although with increased activity compared to the clarinet solo. Triplets, sextuplets, and septuplets are used to increase momentum. The overall rhythmic stress flow of this subsection could be seen as “low” to “high”

³ Call and response is referred to as antiphony in Western classical music which divides an ensemble into groups that take turns contrasting in various musical aspects like volume, pitch, and timbre, often with spatial separation.

to “medium”.

Growth:

The clarinet solo exposes the thematic material and then the quartet music modifies and verticalizes these cells. It is important to note that the contents of these cells are not verticalized (i.e. orchestrated) yet, but rather their occurrences are distributed vertically. Their timings coincide with each other, creating a thematic counterpoint. Since all four instruments belong to the same family, a certain homogeneity is maintained, with a constant rate of change, with increasing density. At the end of the quartet music, the “*8va*” in the flute’s extreme range and the forthcoming *forte* serve as an elision point, which marks the end of the quartet music and the beginning of the flute solo. Differentiation is present due to the contrasting instrumentation. The main growth tendency of this subsection is focused on recurrence, leaving development into the next subsection.

Subsection 2 (mm. 20 - 39)

Sound:

The second subsection will see a widening of orchestral timbre with the addition of the full string ensemble, horns and trumpets, cymbals, and a wider palette of wind instruments including piccolo flute, doubled oboes, bass clarinet, and contra-bassoon. These instrumental sections with differing high, middle, and low ranges take turns playing similar linear motifs, resulting in a high frequency of timbral contrast and a widening of available range. The bowing and tonguing idiom is reminiscent of the first subsection (specifically mm. 12-13), which combines fast *staccati* with long-held tones to meld dynamic motion and static grounding together.

The dynamic organization of this subsection is mainly terraced, with many sudden shifts from *piano* string writing to *forte* wind and brass writing. This dynamic contingency serves as a contrast to the previous and next subsections which both have calmer and atmospheric characters.

The texture of this subsection consists of a rhythmic continuum, distributed between instrumental groups, which results in certain timbral heterophony.

Harmony:

Most of the vertical language of this subsection refers to the cell “c” which consists of

three or at times four chromatic pitches. The sustained chords of the violins in m. 21, of the woodwinds in m. 24, of the brass in m. 25, of the second violins in mm. 26 and 28, and *tutti* in m. 39 all utilize these adjacent chromatic pitches to create a sense of dissonant harmony. Any sense of temporal harmony created by the fast linear runs also points toward the same chromaticity. The overall harmonic character of this subsection is about the vertical and horizontal distribution of the cell “c”.

Melody:

The chromatic content of the melodic cell “c” is distributed horizontally to differing instrumental sections with different ranges to create melodic variety. Although the starting and ending pitches differ, the listener essentially hears the same melodic character repeat throughout the first half of this subsection (mm. 20-30). The first measure of this subsection (m. 20) outlines the basic elements used: three ascending chromatic pitches in the clarinet, three descending chromatic pitches in the second violin and flute solo, and a sustained sound in the cymbals (Figure 3.5). In the rest of the subsection, the cell “c” is used in unison to create rising and falling patterns (mm. 21-25) (Figure 3.7), and with differing offsets to create cascading patterns (mm. 26-29).

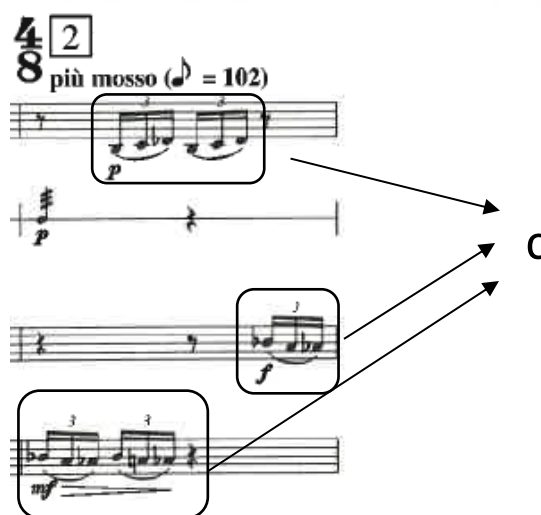


Figure 3.5 : A Section, subsection 2, descending and ascending patterns, m. 20.

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The minor 6th leaps seen in the cell “f” also occur in the second part of this subsection. Measures 31-39 see a mixture of the cells “c” and “f” which result in melodic variety. This could be seen as an interdependence function, which creates an antecedent-

consequent⁴ relation between the cells “c” and “f”. Finally, at the end of m. 38 the flute plays the minor 3rds included in the cell “f”, and transitions into the next subsection (Figure 3.6).

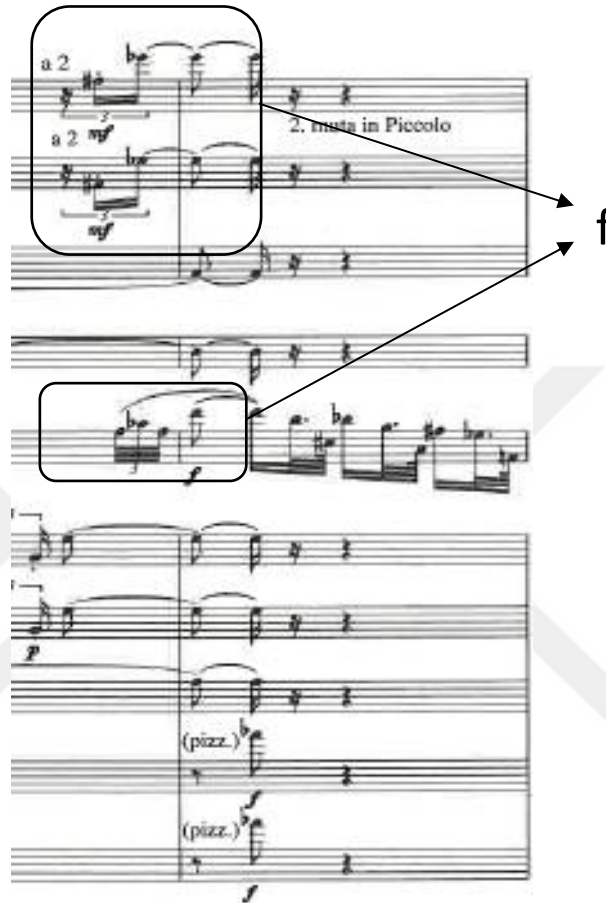


Figure 3.6 : A Section, subsection 2, mm. 38-39.

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⁴ The phrase that ends with the less decisive cadence is referred to as the "antecedent," whereas the phrase that ends with the more definitive cadence is referred to as the "consequent." These are in a "question and answer" relationship.

Rhythm:

The driving rhythmic force of this subsection is the 16th note triplets, resulting in a 12/8 feel. Offsets of the cascading triplet runs differ, creating less emphasis on downbeats. Overall, a neo-Classical motoric motion is present. The surface rhythm is the continuum itself. The rate of change is increased slightly for two bars with an *accelerando*, before stabilizing at 130bpm. Stress increases and decreases according to the orchestration of the triplet lines. The rhythmic counterpoint comes from cymbal *tremoli* and long clusters in the strings and brass.

Growth:

The melodic and rhythmic character of this subsection remains mostly the same, creating homogeneity. The source of movement is ornamental, creating cascades of overlapping re-expositions of the cells “c” and “f”. In terms of articulation growth, this can be seen as lamination. Due to this constant and stable musical motion, the listener feels the arrow of time pointing forward, expecting what comes next. In the overall form, this is the passage that introduces the full forces of the chamber orchestra for the first time, and for a short time before a flute cadenza in the next subsection.

Subsection 3 (mm. 40 – 62)**Sound:**

The third subsection marked *cadenza* is scored for solo flute, and rototoms and cymbal rolls provide sparse timbral counterpoint. The flute’s range is in the second and third octaves marked *staccato* with accents. In the overall sound, the main differentiating agent in the flute is the distribution of *legato* phrases, which use the cell “c” material. The *non-legato* and *staccato* notes which point at the cell “a” provide angularity, while the “c” material is *legato* and linear. The rototoms exchange minor 3rds with the flute providing a tactile skin and metal sound, which is an extreme opposite in timbre to the flute. The higher partials of the cymbal *tremoli* are closer in tone color to the flute. Overall, percussion is used to create disruptions and motivators to the flute music in texture and fabric.

Harmony:

Due to the lack of any harmonizing instruments, the cadenza mainly implies horizontal harmony as experienced through time. These harmonies refer to the contents of the

musical cells used. Polyphony is partially experienced with the call and responses of the rototoms which use the chromatic scale.

Melody:

The flute melodies consist of sentences made up of fragments of the original musical cells “a” to “f”. The minor 3rd downwards le minor 6th leaps of the “e” cell and the *staccato* repetitions of the “f” cell are regularized and interwoven with improvised connective counter-material.

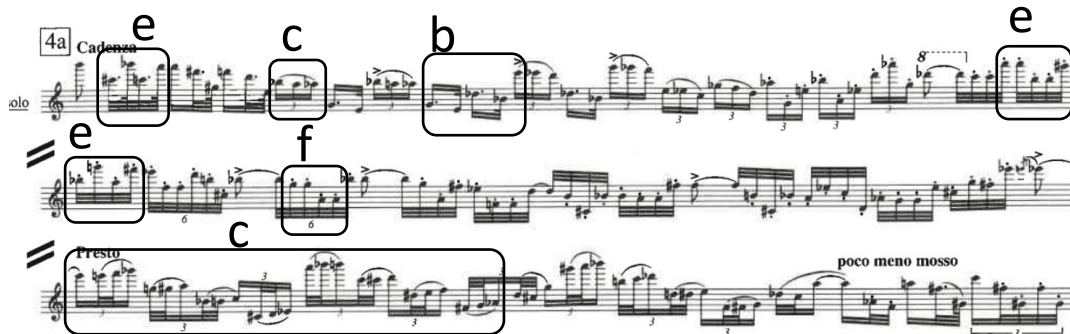


Figure 3.8 : A Section, subsection 2, first measure of the flute cadenza, m. 40.

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The first part of the subsection is a *unendliche melodie*⁵ without any breath markings. The percussion' entry provides resting space for the flute melodies and also provides a melodic counterpoint. Measure 62, scored without a meter, sees the flute solo take over with an increase in melodic tension, peaking in dynamics before delivering the music back to the full chamber orchestra in the next subsection.

Rhythm:

The range of rhythmic values used range from 64th notes to 8th notes, which act as longer resting points in the phrases. The main rhythmic motivator is again, the 32nd note triplets, which is also the value for the “c” cell. The rhythm of the first measure has a high rate of change; the values used such as regular 32nd's do not usually repeat for more than two or three quarters. The feeling of “locking into tempo” is disrupted by switching to sextuplets or held 8th notes with syncopation. Later in the subsection

⁵ *Unendliche melodie* (endless/infinite melody): restless, continually moving, changing melody. The term was coined by Richard Wagner to refer to the melody in his stage works, in which drama and music are fused and flow through the whole work.

with the entry of the rototoms, a regular pulse is set at 32nd triplets.

Growth:

In large dimensional growth, it is possible to mention a common practice period exploitation of idiom here, and an alteration to said idiom, with a flute cadenza. Since the piece is a concerto, the listener expects a solo section that displays instrumental finesse and skill. This expectation was played within the first subsection of the A section, with a quasi-cadenza by the clarinet and flute, delaying the genuine cadenza followed by an orchestral intermission, then finally delivered in the third subsection. The abnormality lies in the fact that a cadenza usually takes place near the end of a first movement, yet it appears here in what is still an introduction section to the piece (an example of an early cadenza could be Prokofiev's *Piano Concerto No: 2*).

In middle dimensional growth, the rate of changes in parameters is low, with scarcity in textural variation. The percussion is what pulls the listener out of stasis and points to progression in form. In small dimensions, continuation is maintained by musical cell distribution and echoing material between the flute and rototoms.

3.3.2 B Section

This section covers measure numbers 63 – 83, including two subsections (Table 3.3). Each subsection is going to be analyzed separately.

Table 3.3 : Subsections of the section B.

Section	Subsection	Measure Number
B	1	63-71
	2	72-83

Subsection 1 (mm. 63 – 71)

Sound:

Subsection one starts with the re-introduction of the chamber orchestra, this time supported with tubular bells and triangle. As it can be observed in the Figure 3.9, four layers of timbre have a conversation:

- 1- The solo flute with leaps between the middle and high ranges,
- 2- High pitched tutti orchestra chords providing *forte* contrast with *tremoli* on the

tubular bells and triangle, strings with *tremolo*,

3- Brass chords which serve as resonators to the tutti chords,

4- The *piano* and slower viola section (and first violins near the end) decreases timbral density.

The overall sound is polarized switching back and forth between these four compositional gestures.



10

5 8 Tempo I

Fl. 1

Picc. (2)

Ob. 1

Clar. 1

Cr. 1

1

Tr. 2

Campane tubolari

Perc.

Triangolo

Flauto solo

VI. I

VI. II

Va. I

Vc.

Cb.

senza sord.

con sord.

con sord.

rub. *p*

(pizz.)

(pizz.)

2

3

1

4

Figure 3.9 : B Section, subsection 1, timbral conversation, mm. 63 – 66.

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Harmony:

The *tutti* chords are doublings of minor 3rds in different octaves, which could be seen as a verticalization of the first notes of cell “a”. The first brass chord is three chromatic pitches akin to cell “c”. Harmonic rhythm and movement are non-existent, the chords sound like “sound objects” rather than progressive harmony. The combination of the flute lines and viola section creates a counterpoint, mostly resulting in dissonances and parallel chromaticity causing melodic friction.

Melody:

The flute melodies are again an amalgam of 6th leaps upward, which increase tension and mobility, and chromatic notes downward providing balancing contrary movement. The cell “f” followed by the cell “b” occurs repeatedly in the flute, which “resets” melodic movement. There is a melodic feeling of making a few moves in a direction, and then returning back to the starting point. The viola and first violin melodies are slower descending chromatic notes, which give a clumsier feel compared to the other layers. In the last two bars of the subsection, the flute melds into the first violins’ melody, slowing down the melodic progression, leading into the much less active second subsection.

The image displays a piano reduction of a musical score, specifically measures 62 through 68. The score is organized into three systems. The first system, measures 62-64, begins with a tempo marking of 'Tempo I'. The flute part (top staff) has two pairs of notes boxed and labeled 'f' and 'b' above them. The piano accompaniment (bottom staves) features a bass line with a forte 'f' dynamic and a treble line with a mezzo-forte 'mf' dynamic. The second system, measures 65-68, shows the flute part with two more boxed pairs of notes labeled 'b' above them. The piano accompaniment includes a bass line with a piano 'p' dynamic and a treble line with a forte 'f' dynamic. The overall texture is characterized by complex harmonic doublings and chromatic movement.

Figure 3.10 : B Section, subsection 1, mm. 63 – 68 from the piano reduction.

Rhythm:

The *tutti* and brass chords are durational, without any inner rhythmic movement or pulsation. The main rhythmic activity is in the flute lines and in the slower 16th note viola phrases. When the two collide, the string phrase subtracts from the flute's momentum, slowing it down and giving a clumsier feel compared to the solo flute's sharp and dexterous rhythmic content. In m. 71, this slowing down serves as an elision point to a slower second subsection.

Growth:

In large dimensions, this subsection is the consequence of the flute cadenza, bringing back polyphony and instrumental presence to the music, before seeing another sectional shrinkage in the next subsection. Growth in the middle dimensions is maintained by recurrence and collisions of the four musical gestures.

Subsection 2 (mm. 72 - 83)**Sound:**

This subsection works with calmer instrumental writing with *tremoli* marked *tranquillo* and *con sordino*⁶ string passages. The overall range is the instruments' low and middle registers, except for the winds and first violins which peak at the third octave in the last three bars. A *sostenuto* cloud of string instruments covers the whole subsection, with timbral counterpoint from the horns and the solo flute. The overall dynamics have a low rate of change, with a graduated increase as implied by the rising of the wind instruments' range.

Harmony:

The main point of harmonic content comes in the last three bars, with an eleven-note chord with string divisi, winds, and doubled horns. The cello, viola, and winds double D and F, a minor third, and the divisi strings are a cluster from F to D-sharp. The only pitch missing is an E. Another source of harmony comes from the sustained brass notes. This creates an *organum*⁷ function for the linear flute and string material.

⁶ *Con sordino* is a musical direction to play with a mute.

⁷ *Organum*, initially associated with the organ but later encompassing "consonant music," represents a form of medieval polyphony. In the 12th century, the term "polyphony" took on a more specialized meaning, denoting music characterized by a sustained-note tenor, frequently an existing component, accompanied by more melodic upper voices.

Melody:

The melodies are stable and continuous and are constructed chromatically in a leap-and-return manner. When jumping a minor third, the melody will change direction and “fill in” the skipped range with chromatic notes.

Rhythm:

This subsection uses continuous 16th notes which lock into a steady pulse. The string *tremoli* make it harder for the ear to lock into a beating pulse shorter than 16ths. Syncopations in the flute make it harder to feel a down-beat further than the 16ths, and long sustained brass notes add to the feeling of traversing through a sound cloud rather than a metric system. The rhythmic variation comes from the solo flute with 32^{nds}, dotted 16th notes, and 8th notes.

Growth:

The subsection starts at a lull and then delivers a peak in *piano*. Its place in the B section is to reduce instrumentation and dynamics while still continuing the solo flute presence that began in the A section.

3.3.3 C Section

This section covers measure numbers 84 – 139, including three subsections (Table 3.4). The first and second subsections will be analyzed together, but the third subsection separately.

Table 3.4 : Subsections of the section C.

Section	Subsection	Measure Number
C	1	84-96
	2	97-113
	3	114-139

Subsections 1 and 2 (mm. 84 – 113)

Sound:

The section sees the return of the full chamber orchestra, updated with glockenspiel and xylophone. Subsection one starts with a trumpet solo before delivering the stage back to the orchestra, with mixed ensembles playing overlapping fragmented gestures,

with the flute's soloistic lines still piercing through the orchestrated gestures. The first subsection makes variations in orchestration and the second subsection sees the timbre focus more on string writing.

Harmony:

In both subsections, the sectional layers have too much linear movement for them to imply a stable harmonic field. Most of the orchestrated gestures are in unison or an octave apart. One point of harmony is in the mm. 105-106 when the brass provides a sustained unison G, on which the strings and winds add a Bb and Db resulting in a G diminished triad.

Melody:

The trumpet solo and the flute re-entry echo the musical cells (Figure 3.11).



Figure 3.11 : C Section, subsection 1, trumpet solo, mm. 84 - 87.

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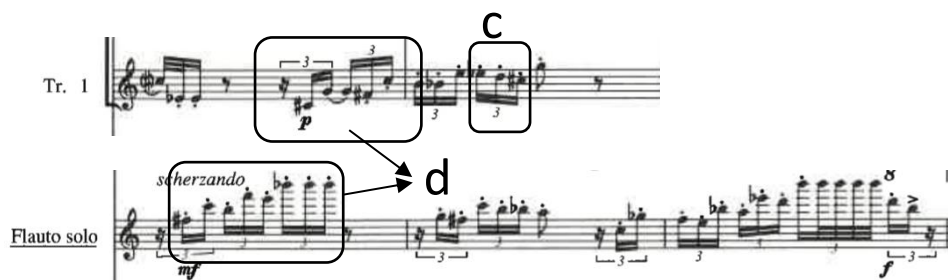


Figure 3.12 : C Section, subsection 1, flute and trumpet, mm. 89 – 90.

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In the second subsection, the cells “c” and “d” compete for the perceived melody. Finally, a climax occurs in m. 108 with a tutti repetition of “c”.

Figure 3.13 : C Section, subsection 2, climax, mm. 104 – 109.

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Rhythm:

As foreshadowed in the trumpet solo, the rhythmic structure of these subsections can be described as a battle for surface rhythm between regular 16th and 32nd notes, and triplet 16ths. Subsection one normalizes a pulse in triplets which can be described as homorhythmic, while the second subsection emphasizes dotted 16th notes using a horizontal distribution of the cell “d”, with a mixture of triplets in inner voices, which can be described as polyrhythmic. The sharp rhythms of the strings with dotted 16ths in mm. 104 – 107 imply an emotional tension. The regular division of 16ths is interrupted with a climax in m. 108 with tutti 16th triplets, then the music carries on with triplets in reduced instrumentation until the next subsection. The dimensions of activity in the continuum are mostly maintained through phrases and sub phrases, with a motivic climax at the m. 108.

Growth:

Growth in large dimensions sees a “reset”, an echo of the beginning of the piece, with a trumpet solo similar to the clarinet solo in the A Section, only more *forte* due to the “*mf*” marking and the nature of the sound of a trumpet. Then the solo lines see the transition to flute writing, and the music sees the addition of the instrumental sections and an increase in density. The music has an equal distribution of activity between the flute and the rest of the orchestra, as opposed to the previous section which sees the flute present in the center, and the orchestra used for embellishing the sound. In the first subsection, for a short while, the bassoon takes the center stage in the mm. 94 – 95, and in the second subsection, the strings are in the foreground. Musical shapes and gestures overlap and create elision points, while continuation is maintained through motivic and rhythmic development and responses between instrumental sections.

Subsection 3 (mm. 114 – 139)**Sound:**

Subsection three sees a shrinking in orchestration, with solo writing for contra-bassoon, French horn, viola, flute, and sectional writing for winds and strings. This subsection does not use any percussion. The flute is in the second and high third octaves. The strings in the mm. 130 – 133 use idiomatic writing with fast alterations between fingered pitches and open strings, in a Vivaldi-like manner.

Harmony:

This subsection too features mainly linear writing, which makes it difficult to perceive harmony. Most of the verticalities are in unison or in octaves. At the string leaps in the mm. 130 – 133, the open strings imply organum but the top notes move in chromatic motion preventing any feeling of musical modes or chords.

Melody:

There are a number of doubled melodies such as bass clarinet and double bass starting in the m. 112, taken over by contra-bassoon doubling the double bass. Then the viola and French horn play two separate melodies, highly chromatic, creating friction and dissonant counterpoint. Starting in the m. 121, the bass clarinet and flute play the same fast melody two octaves apart for seven bars. In the mm. 135 – 138, another unison doubling takes place between the bassoons and celli, which uses the cell “e”. The cell

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The subsection starts with a metric modulation that turns the previous triplet 16ths into regular 16ths in 12/16. This pulse in twelve is maintained clearly throughout the subsection. The only exception is the horn and viola counterpoint in the mm. 116 – 119, which uses syncopations to make it harder to feel the downbeats. The flute and bass clarinet doubled in the mm. 121 – 127 and the violins passage in mm. 130 - 132 use steady 32nd notes, which multiplies the surface rhythm.

Subsection three puts greater emphasis on soloistic and duo playing with fast runs distributed to various instruments. Its function in the greater form is to reduce instrumentation after the previous subsections, and to speed the music up to create directional motion, in other words, momentum towards lull, as the next section is a much calmer and *piano* one. The structural material which refers to the musical cells

is used in sectional writing, while the solo and duo lines are more ornamental. In middle dimensional growth, continuity is maintained by stitching together soloistic passages surrounded by sectional writing and isolated groups of one or two-note patterns in the low strings and winds.

3.3.4 D Section

This section covers the measure numbers 140 – 188, including three subsections (Table 3.5). The three subsections will be analyzed together.

Table 3.5 : Subsections of the section D.

Section	Subsection	Measure Number
D	1	140-156
	2	157-168
	3	169-188

Sound:

The D section marked *Andante* works with sustained, *piano* sound clouds with muted strings and muted brass. *Piano* strikes and *tremoli* on the tam-tam, cymbals, tubular bells, and celesta add to the ethereal soundscape of the orchestra, with the flute still maintaining a solo presentation at the center. The static nature of the orchestral music is contrasted sharply with rapid motion in the flute and other winds with linear writing, which creates a polarized texture. The overall dynamics are stable at *piano*, with the flute playing mostly in the middle register (first and second octaves) to avoid overly piercing timbres. The one exception is the French horn “*fp*”s in the first subsection which punctures small sharp holes in the overall smooth timbral fabric.

In the mm. 149 – 153, the combination of muted string clusters, cello harmonics, and muted winds with a cymbal tremolo and violas’ octave tremolo creates an interesting effect where the upper partials of the already high strings and winds are filtered and replaced with the noise overtones of the cymbal and violas. As a result, the clusters in the strings and winds sound less like individual pitches and more like partials of another fundamental, mainly the G in the bassoons and violi. This alien spectrum encompasses the soloistic activity in the flute and the bass clarinet.

Subsections two and three see the sound cloud get thinner but still continuous, with

increased activity in the flute, clarinet, oboe, and horn lines.

Harmony:

The first subsection sees a G pedal throughout. The only point of interruption of the G is in the mm. 147 – 148 where the low strings play a C, and a C minor triad is formed in the strings. Then a tritone substitution occurs with the basses going to C# (much like the bassoon in the m. 14), and a dissonant chord occurs with the pitches F#-Bb-B-D-F. The next chord in the m. 148 is E-Bb-Db-D-F which could be seen as a half-diminished 7 with a major 6th and minor 9th. The G pedal resumes from the m. 149 to the end of the subsection. Most sustaining instruments double this G, and the violins play a cluster in the third octave from G to 4th octave G. As discussed in the previous section, these can be seen as inharmonic partials combined with the cymbal tremolo. The flute lines emphasize dissonant intervals on the G such as major 7ths, minor 9ths, and alterations between flat and natural 6ths. Only at one point do we hear a third, in the m. 153, which is a B flat, but the overall lack of a third avoids any standard major or minor sounds.

In the second subsection, the bass pedal moves from G to A, and this A pedal resumes until the end of the subsection. The high strings provide a C on top of the A bass, which creates a minor character, but this character is disrupted by the repeated use of Db (or C#) in the flute, which could be seen as an “altered scale sound”. The addition of the winds in the m. 160 provides a cluster from F to Ab, which also helps erase any strong feeling of consonant harmony.

The third subsection does not centralize one pitch like the previous subsections. The sustained notes change from F to D to A and then back to D. The strings, again, provide a cluster from F to C in the m. 175. One special point in terms of harmony occurs in the last three measures of the subsection; mm. 186 – 188. The low strings lock into a minor third of D-F, without much chromaticity on top to disturb the consonance. Then one by one, first violins, high winds, and a triangle gets added on top of the fundamental to create a spectral⁸ harmony, with entries in the manner of *Partiels*⁹ 1975 by Gérard Grisey. The range distribution of these pitches is very wide from the

⁸ Spectral approach is based on an investigation of the acoustic qualities of sound and the nature of human perception.

⁹ *Partiels* composed for 18 instruments, employs a technique that emulates the use of ring modulation to shift the music from and back to its pure harmonic structure.

extension D of the basses to the winds in their third octaves. When all pitches are sustained, with the addition of the triangle, these pitches stop being perceived separately but start resonating as a whole, even though there is no written out microtonality involved (debatable due to the non-indicated pitch of the triangle).

Lastly, the second and third subsections see a short clarinet pattern in mm. 162 and 182 and in oboe in the m. 166, comprised of 32nd notes between E and F. When this combines with the pedal A, it creates a sudden consonance that jumps out, creating an Aeolian sound with the minor 6th.

Melody:

There are two counter melodic ideas that intersect with the solo flute: one that challenges the flute with high activity, and another that compensates the flute with a calm chromatic descent. The first can be seen in subsection one with the English horn, entering with cell “a” and continuing with “e” (Figure 3.15). Both the flute and English horn lines are active with leaps, syncopations, and usage of the musical cells. Another point is in subsection 3, starting in the m. 177, where the clarinet challenges the flute with octave leaps, takes the center stage, and forces the flute to switch to the more passive downwards chromatic motion before switching back the roles in the next measure.

The less active downwards chromatic line is used to compliment the flute melodies, in the bass clarinet starting in the m. 150, and the French horn starting in the mm. 160 and 180.

When looking at the flute lines, we see again an amalgam of the cells “a”, “c”, “d”, “e”, and “f”. The second and third subsections also see a regular usage of octave leaps within triplets moving chromatically, such as in the mm. 163 and 180.

The musical score for the D Section, subsection 1, measures 140-143, is presented for a chamber orchestra. The tempo is marked 'Andante'. The score includes parts for Flute (FL), Clarinet in E-flat (C. i. (2)), Bassoon (Fag.), Cor Anglais (Cr.), Trumpet (Tr.), Percussion (Perc.), Auto solo, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb. 1). The score features various musical notations including dynamics (pp, mf, p), articulation (accents, slurs), and specific rhythmic markings (a, e, c). A large 'X' watermark is visible across the score.

Figure 3.15 : D Section, subsection 1, mm. 140 – 143.

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Rhythm:

In subsection one, there is no clear surface rhythm that is audible. The chamber orchestra mostly sustains tones longer than a measure, so there is a feeling of rhythmic stasis. Most of the rhythmic content comes from the soloistic lines of the flute, English horn, and bass clarinet, which use syncopations and triplets without a clear audible denominator.

In subsections two and three, the pulseless sustained background continues its presence, but now the triplet 16ths in the flute and clarinet give a clear pulse that sounds as if written in 12/16.

Growth:

The D section is to this piece what a second movement is to a classical concerto: a calm *andante* section that lulls movement in the orchestra and delivers virtuosic solo flute activity in *piano* which requires finesse and good control of the instrument in low dynamics. Growth in large dimensions is controlled by the morphology of the orchestral sound clouds in between subsections. Growth in the middle dimensions sees

the distribution of linear material between wind instruments and the French horn. Small dimensional growth sees recurrence and quasi-improvised development of the musical cells.

3.3.5 E Section

This section covers the measure numbers 189 – 217, including two subsections (Table: 3.6). The two subsections will be analyzed together.

Table 3.6 : Subsections of the section E.

Section	Subsection	Measure Number
E	1	189-196
	2	197-217

Sound:

The start of the section is marked by a single sustained hit on the tamtam, continuous battering of the tomtom, and *fortissimo* bowings on the low strings. The section sees continuous *marcati*, accents, and *staccati* distributed in the strings and winds, resulting in phrases with very sharp attacks in terms of timbre. The sharp articulations are contrasted with *piano* and *pianissimo* longer sustains of chromatic clouds in the strings divisi, horns, and woodwinds. The entrances of the pitches in the clouds are offset by eighth and sixteenth notes, causing graduated increases in dynamics and orchestral density. The ranges used are second and third octaves in the strings and winds at points of high density, and mid-range at points of less intensity.

The flute phrases which appear in the second subsection do not sound soloistic but rather mimic the *staccato* eighth and sixteenth note activity in the orchestra with varying dynamics. The flute mainly appears when the orchestral writing thins out, creating ties in between sectional activities.

The skin drums, tomtoms and rototoms, maintain an important presence in the beginning and at points throughout the section so that they are not orchestrated, but the sound on their own acts as motivators that retain the momentum throughout the section.

Harmony:

Continuous chromatic linear activity in this section gives a stable feeling of harmony

although the low D in the celli and basses in the beginning, and the occasional recurrence of this D imply a feeling of the root note. The minor third of D-F is used vertically in the French horns and horizontally in the strings and the first trumpet further reinforces the feeling of D minor, and the D diminished triad at points where the A-flat is used. The sustained chords that balance the linearity are chromatic clusters avoiding consonance and at most skipping some “in-between” pitches.

Melody:

Although the chromatic scale is still recursive in the linear language, one important shift occurs that changes the overall character. The cell “c” which consists of three chromatic pitches gets “augmented” to the combination of a major second and then minor second, sounding the first three pitches of a minor scale (Figure 3.16). This “root-2nd-minor 3rd” cell is repeated in the flutes and percussion starting from the pitch D. Strings and winds utilize this trichord starting from different pitches, both ascending and descending. The combination of this augmented cell with the original “c” cell creates a melodic polarity between consonance (minor sound) and dissonance (full chromaticity).

Augmentation of the cell “c”

The image shows a musical score for the E Section, measures 197–201, featuring violins, flute, and percussion. The percussion part at the top includes Rototoms and Tomtoms. Arrows point to specific melodic cells in the percussion and string parts, highlighting the 'Augmentation of the cell c'. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

Figure 3.16 : E Section, mm. 197 – 201, violins, flute, and percussion.

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Rhythm:

The first subsection maintains a fast and steady 8th note pulse, starting with the tomtoms and then spreading to the orchestra. Irregular 16th note patterns in the lower

strings and bassoons imply a subdivision, but they don't regularize and remain in the background compared to the 8th note continuum. Textural rhythm shifts according to the dense or sparse orchestration of 8th note attacks.

The 8th notes stop in the second subsection, and a 16th note hoquet¹⁰ takes place between the tomtoms and rototoms, which regularize the new subdivision (Figure 3.17). The hoquet first introduces a steady 16th note beat, then switches to a triplet while doing a decrescendo to give a sort of "reverberation". The thread of 16th notes continues throughout the second subsection (until the last two bars) with scattered, rather "zigzagging" instrumentation.



Figure 3.17 : E Section, mm. 197 – 199, hoquet on percussion.

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Growth:

The beginning of the E section stands in stark contrast to the previous andante section in terms of dynamics and rhythm. The lull is abruptly disturbed with a peak in subsection one, while the second subsection decreases in overall dynamics but increases in textural variation. The function of this section in the overall form is to deliver a *forte* and active climax before the next section A1, where the piece suddenly returns to the beginning with a quiet clarinet solo. The section is terraced at both ends. It starts suddenly from soft to loud and ends suddenly in stasis.

3.3.6 A1 Section

This section covers the measure numbers 218 – 265, including three subsections (Table: 3.7). The three subsections will be analyzed together.

¹⁰ Hoquet is a technique used in medieval polyphonic music to alternate between parts, single notes, or groups of notes to create a continuous flow with other voices as one voice is resting.

Table 3.7 : Subsections of the section A1.

Section	Subsection	Measure Number
A1	1	218-229
	2	230-248
	3	249-265 (Lesser Cadenza)

Sound:

Subsection one works with solo clarinet and its heterophonic duet with the flute. Sustained chromatic intervals in the third octave create melodic and timbral dissonance with beating patterns.

Subsections two and three see the re-introduction of the orchestra interwoven with solo flute activity. These orchestral passages frequently get interrupted by long solo flute passages. The distribution of cell “c” in linear *staccato* string writing and as cluster chords in the horns mark the timbre palette of both A and A1 sections.

A new instrumentation idea appears based upon the verticalization of the cell “f” (Figure 3.18). The 32nd note repetition inherent to the cell is amplified with the glockenspiel and triangle, resulting in a metal body with string and wind overtones. The speed of the 32nds diverges from the otherwise regular triplet 16th subdivision, creating slopes in the rhythmic continuum due to the periodic placement of the cells.

The musical score for Figure 3.18 shows the orchestration of cell “f” in measures 243–246. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Trumpet 1, Percussion (Glockenspiel and Triangle), Violin I, and Violin II. The cell “f” is highlighted in two boxes, showing a rapid 32nd-note pattern. The percussion parts are marked with “f” and “ricochet”.

Figure 3.18 : A1 Section, mm. 243 – 246, the cell “f”, orchestration.

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Harmony:

See A section and subsections one, two and three.

Melody:

The re-iterations of cell-centered phrases in soloistic writing persist in the A1 section (Figure 3.19).



Figure 3.19 : A1 Section, mm. 219 – 222, clarinet solo.

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In the contrapuntal flute and clarinet duet, the cell “c” is used to create a chromatic sequence with chromatic *cambiata* (nonharmonic notes) patterns used as “approach notes” (Figure 3.20).

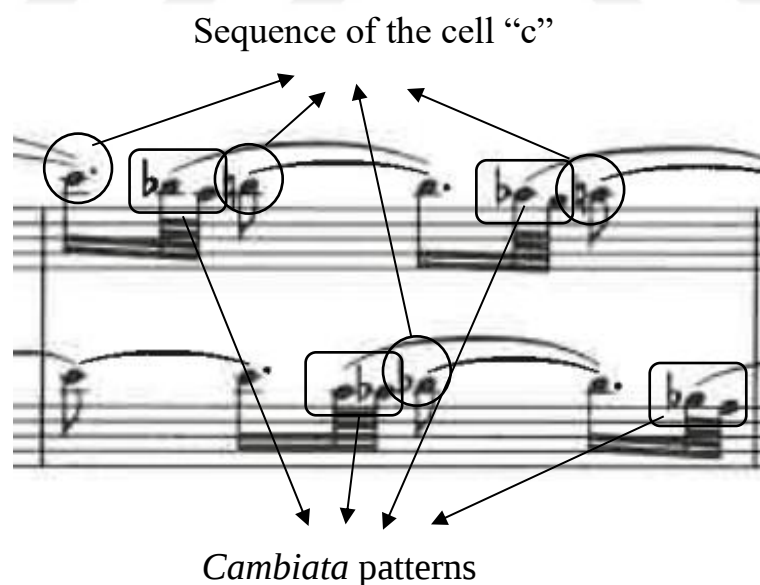


Figure 3.20 : A1 Section, m. 224, clarinet and flute duet.

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The cell “b” previously seen in the solo flute in the B section appears in what will be

called the “lesser cadenza”¹¹ in subsection three (Figure 3.21).

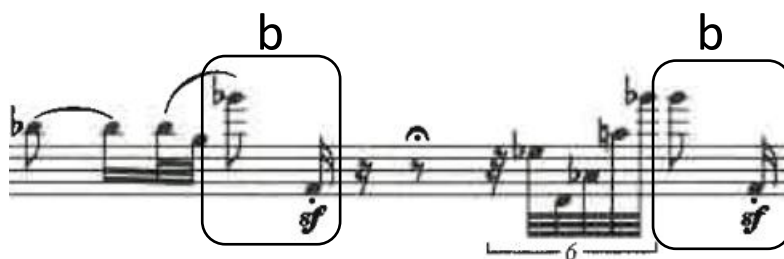


Figure 3.21 : A1 Section, m. 229, flute lesser cadenza.

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The orchestral language is the same as the section A.

Rhythm:

Subsection one, marked *Adagio*, negates the rhythmic drive of the previous section E, with long sustained notes in the clarinet opening. Offbeat 32nds are juxtaposed with longer tied notes, and with the entry of the flute with similar rhythmic material, the music prevents a metronomic character.

The second subsection sees the re-exposition of the cell “c” with its triplet 16th note subdivision, which then starts threads of 16th triplets in orchestral writing, thus imposing a regular beat similar to 12/16. The “f” cell pattern mentioned before (Figure 3.18) creates friction between triplets and 32nd notes.

Subsection three halts rhythmic motion with a flute lesser cadenza without bars. A written out flute *accelerando* with tuplets ending with a *frullato*¹² in the m. 252 delivers the music back to the orchestra. The “c” cell introduces the 16th triplet motion, but the orchestral writing blurs rhythmic subdivision by switching back and forth between triplet and regular 16ths although the downbeats are mostly clear.

In general, the solo flute music acts as an interrupter of the rhythmic continuum, with a variant fabric of rhythmic density, while the orchestra is used to reintroduce pulsation into the music.

¹¹ It is defined as such because it is much shorter than the common cadenza length but still has the qualities of typical cadenza.

¹² *Frullato*, *flutterzunge* or flutter-tonguing is a musical tremolo-like technique of a wind instrument. It is produced by the act of vibrating tongue through the use of rolling R sound.

Growth:

The A1 section is where the second “reset” happens in the form (the first being the trumpet solo in the section C), pointing at cyclic form. Yet, instead of working with “themes” as a sonata would imply cyclical motion, the piece uses a recurring choice of instrumentation, recurring density/spacing of material, and motivic (cellular) repetitions and re-iterations. It is this motivic cyclicity that connects this piece to Romantic era compositional practice, allowing neo-Romanticism to be one of the constituents that make up the whole in the composer’s synthesis style.

The subsections are tied together with elision points of high intensity due to dynamics and range. Growth in the middle dimensions is maintained by the shrinking and expansion of instrumentation contrasting between the orchestral, small ensemble, duet, and solo writing.

3.3.7 C1 Section

This section covers measure numbers 266 – 276.

Sound:

The way the section builds up orchestral density is similar to the C section. The strings carry the motivic content and their related rhythms, woodwinds double selected accents and phrases to intensify the sound, and the brass accentuates then holds long *forte* tones in dissonant relation to the orchestra.

The violins’ idiomatic fast open string alternation pattern appears similar here to the previous C section with variation in the directions of the upper chromatic pitches (Figure 3.22).

Harmony:

The strings’ melody and *forte* double stops in the first measure form a diminished triad with added perfect 4th and major 7th creating a B Phrygian (with major 7th) sound. However, the points of verticality are blurred by the chromatic movement of the bass instruments. Due to the abundance of the cells “d” and “c”, harmonic language over time emphasizes the tritone and minor 2nd. The last two bars imply a dominant function due to the open string movement of a 5th, awaiting resolution.

Polyrhythm on the cell “c”



Figure 3.22 : C1 Section, mm. 275-276, violin pattern.

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Melody:

Motivic layering sees faster cell re-iterations compared to the previous C section, resulting in higher melodic density. Phrases are built with elisions of the cells “c” and “d” while the entries of said phrases create *stretto* when spread to different voices (Figure 3.23).

Figure 3.23 : C1 Section, mm. 271-274.

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Rhythm:

The section opens with a rhythmic phrase in the strings with binary material (ababbbb) reinforced with winds and a xylophone (Figure 3.24).



Figure 3.24 : C1 Section, mm. 266-267, phrase rhythm.

A continuous thread of triplets belonging to the “c” cell maintains a certain homorhythmic texture, with a clearly audible 4/8. The dotted 16th notes and 32nd patterns serve as a rhythmic counter-subject to the triplets. The last two measures use a “3 over 4” polyrhythm within the triplet subdivision (Figure 3.21).

Growth:

The C1 section acts as a flute-less orchestral bridge that increases forward momentum, delivering the music to what will be a series of events that lead into the climax and the ending of the piece. At the same time, the section reinforces cyclicity with familiar cellular phrases and a returning gesture for violins.

3.3.8 F Section

This section covers the measure numbers 277 – 402.

Sound:

The F section sees the piece’s climax in multiple parameters including dynamics. The articulations are clear cut in a steady rhythm, with less or no overlap of the cells resulting in an orderly sound with cohesive gestures. The gestures alternate rhythmically in *staccato* fast quarter note orchestrations, with tutti chords acting as percussive material. Tomtoms, cowbells, and marimba are used to achieve peaks in dynamics while adding noise to the timbral palette. To achieve climax, the extremities in range, harmonic distribution, and repetition are used as juxtaposing percussive material in a musical structure reminiscent of the third movement of Stravinsky’s “Rite of Spring”.

Starting after 17 measures of low strings and low woodwind writing, the solo flute permeates the section utilizing all the flute’s ability in fast tonguing and high range. The end of the section sees a terrace in dynamics, suddenly decreasing from repeated tutti orchestral hits to solo flute (albeit still in extreme high range).

Harmony:

The opening of the F section begins with an orchestrated monophonic bass passage which implies functional relations that tonicize D harmonic minor, sounding similar to *passacaglia*¹³ bass (Figure 3.25). Previously the augmented “c” cell has implied D minor in the E section, but this is the first time we encounter a harmonic phrase that moves away and comes back to a tonal center. The sudden consonance is in contrast to the rest of the piece’s chromatic language, which also adds to the feeling of climax by playing with expectations.

♩=200≈

Tonic D harmonic minor

Subdominant E diminished

9 **Dominant A major**

'C' cell blurs function

Tonic D minor

Neopolitan - i (6/4?) - V

Figure 3.25 : F Section, mm. 277-292, bass implications.

With the addition of the soloist, the music starts incorporating chromaticity again, without a clear tonal center. The minor 3rd gesture keeps reappearing in orchestrated tutti two-note hits, serving as pillars of consonance in time, balancing the chromatic and cell-based activity in between. In the mm. 326-327, transposition in an echo pattern of minor 3rds implies a cadence. The strings’ E-flat – G flat when read enharmonically, corresponds to the third and fifth of B major, which resolves into E-G in the winds (Figure 3.26).

¹³ *Passacaglia* is a dance form originated in 17th-century Spain that is frequently built on a ground bass and written in triple meter.

The image displays two staves of music. The left staff is for Strings, and the right staff is for Winds. Both staves show a cadence with a leading tone. The Strings staff includes markings for *arco*, *ff*, *tutti*, and *p*. The Winds staff includes markings for *f* and *a 2*. A box labeled '33' is present in the top right corner of the Winds staff. An arrow points from the text 'Cadence with leading tone' to the leading tone in the Winds staff.

Figure 3.26 : F Section, mm. 326-327, strings and woodwinds creating cadence.

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At its most extreme, the section sees harmonic content intensified with a seven-pitch chord played *secco* repeatedly. The pitch and octave distributions are as follows:

The image displays a reduction of a climax harmony across six staves. The staves are labeled: Woodwinds, Horns, Trumpets, Violin I, Violin 2, and Bass - Cello. The Woodwinds staff shows a chord with a sharp sign. The Horns staff shows a chord with a sharp sign. The Trumpets staff shows a chord with a sharp sign. The Violin I staff shows a chord with a sharp sign. The Violin 2 staff shows a chord with a sharp sign. The Bass - Cello staff shows a chord with a sharp sign.

Figure 3.27 : F Section, m. 400, climax harmony reduction.

Melody:

Several cells are used at the higher tempo this section is scored for, revealing new possibilities of character within the cells. The calm *legato* character of the cell “a” transforms into a virtuosic display of dexterity at the given tempo. Orchestrations of the cell “d” within extremely high-speed 8th note triplets turn into what is called “risers” in film music composition, which is a sound that gradually increases in loudness, pitch, or another aspect of modulation (Figure 3.28).

44

d

Figure 3.28 : F Section, mm. 388-389, cell “d”, risers.

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It could be argued that the abundant minor 3rd pattern in this section is in fact the first two pitches of the cell “a”, and the climactic alternation between tutti chords and high flute note at the end is actually a disrupted version of cell “b”, which is also the same gesture as the last two notes of the cell “a”. Linear chromaticism comes from the distribution of the cell “c”, and the recurring tritone leaps refer to cell “d”. The major 6th leap of the “e” cell also makes an appearance in the flute’s high register in the m. 332.

Rhythm:

The section starts with a clear pulse in $\frac{3}{4}$, marked *Vivace*, approximating at 200bpm quarter note pulse. This relates to the previously commonly used triplets in 4/4 or 4/8

with a 12/16 result, but now with phrases grouped in three, which also correspond to the three-note pattern of the cell “c”. An important note on the performative aspect of this section is that the speed at which notation progresses is much higher compared to the rest of the piece. That is to say, while previously the piece used 8th notes for long sustains and 32nd notes (and triplets) to achieve high speeds, this section already achieves high speeds with quarter and 8th notes, and with 8th note triplets at its fastest. This high contrast in the players’ reading speed, although not directly perceptible by the listener, prepares and sets the psychological tone of the players to execute a climactic section.

The section starts with a motoric character centered on quarter note pulsation, then in the mm. 294-295 the 8th note subdivision pervades with the violas and flutes. Switches between quarter-note centered music and 8th note continuity, and at times 8th note triplets create rhythmic peaks in density adding towards the buildup of the section.

A recurring rhythmic motif for tom-toms (Figure 3.29) that lasts for four quarters provides contrast to the music in $\frac{3}{4}$.



Figure 3.29 : F Section, mm. 395-399, tom-tom motif.

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The last seven measures see interlocking patterns with irregularly spaced accents, and when combined with an *accelerando*, become rhythmically unpredictable adding to the feeling of climax.

Growth:

The F section sees a climax in dynamics, range, orchestration, speed, treatment of consonance, and tension (associated with predictability/surprise), but at the same time sees a slight simplification in rhythmic density and motivic layering; the reducing of some parameters paves the way for other parameters to the peak.

3.3.9 Coda Section

This section covers the measure numbers 403 – 457, including three subsections

(Table: 3.8). The three subsections will be analyzed together.

Table 3.8 : Subsections of the coda section.

Section	Subsection	Measure Number
CODA	1	403-417 (Cadenza)
	2	418-426
	3	427-457

Sound:

The Coda section begins with a final flute cadenza, with an entry that de-escalates the tension of the preceding climax, with a melodic downwards pointing triangle shape, lowering the range first, then peaking in a high range, overlapping with the orchestra's re-entry. The first subsection sees three blocks of short orchestral laminations of the cell "c" in 8th notes that tie into sustained clouds, with the blocks separated by a partitioned flute cadenza, creating a clear and idiomatic *solo-ripieno*¹⁴ relationship. This separation also creates a certain *antiphony*¹⁵ in the music.

Subsection two sees a return of material from the *Andante* D Section, subsections two and three. Although not a direct repetition, most of the instrumental layers and exact pitch distributions/harmonic content return here, with variation in spacing and instrumentation. The feeling of the D section continues into the third subsection of the coda, with its cell-based melodic duet between flute and English horn, later transforming into a woodwind trio with the addition of the clarinet. With the addition of the strings, winds, and brass after the m. 440, one final contrapuntal and timbral exploration happens between the flute and the viola section. Finally, the flute, strings, celesta, and tubular bells enter with a rising chromatic line, locking 8th notes apart into a sustained cluster, and after a breath mark, the whole orchestra (save for some percussion instruments) sustains an open fifth spread in seven octaves ranging from the double basses to the winds and the artificial harmonics of the violins.

¹⁴ *Ripieno* is a term employed to differentiate the full ensemble (tutti or "concerto grosso") from the smaller solo group (concerto).

¹⁵ *Antiphony* is a musical concept that involves dividing a musical ensemble into separate groups and using them in opposition, often with spatial distinctions, to create variations in volume, tone, timbre, and other musical elements.

Harmony:

Chromaticism is still prevalent in this section, with sustained chromatic clusters and linear writing. Subsection two, referring to the D Section, brings back a contrastingly consonant A minor (Aeolian) sound. Then switching back to chromaticism, another harmonic moment happens in the mm. 445-446 with an alternation between B-flat minor and E open 5th. The tritone resolution of the bass is a recurring motion in the piece (as seen in the mm. 12-13 and m. 147). The closing tutti moment of the piece uses a G-D open fifth interval. Larger dimension implications will be discussed in the next and final section of this analysis.

Melody:

As this is a coda section, no new melodic information is introduced. Cell-based writing continues and is best exemplified with the woodwind trio in the mm. 435-438 (Figure 3.30).



Figure 3.30 : Coda section, mm. 435-439, woodwind trio.

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Rhythm:

The first subsection sees tempi polarized between *Allegro molto* for the orchestral blocks and *Andante recitativo* for the flute cadenza without barlines. The second subsection stabilizes a pulse first with triplet 8th notes. The third section mostly uses a straight 8th note pulse, except for the woodwind trio (Figure 3.28), where rhythmic counterpoint increases with syncopations, then switches back to stable 8th notes approaching the final chord in the lull.

Growth:

The Coda section acts as a *dénouement* (resolution) that includes "altogether unexpected digressions just as a work is drawing to its close, followed by a return to a consequently more emphatic confirmation of the structural relations implied in the body of the work" (Perle 1990: 80). Such as a final cadenza that elongates the ending of the piece after the climax, cellular repetitions, and an almost direct repetition of phrases and consonant material.

Table 3.9 provides a concise overview of the general structure and phases of the whole concerto, outlining each section's character and dynamic range.

Table 3.9 : General structure and phases of the concerto.

Section	Character	Dynamic Range	Description
A	Stable	p, f, p	Exposition, introduces the main material
B	Walking	f, p	Call-and-response, repetitions of the motive
C	Rising Tension	$mf \leftrightarrow f \rightarrow ff$	Increased mobility, counterpoint effects, rhythmic form shaping
D	Quiet	$p \leftrightarrow pp \rightarrow mf$ $pp \rightarrow fp \rightarrow mf \rightarrow pp$ $p \leftrightarrow ppp$ $f \leftrightarrow p$	Decreased tension, first expressive climax
E	Lively	$mf \rightarrow fp \rightarrow f \leftrightarrow pp$	Re-intensified movement, playful, scherzo-like
A1	Diminuendo	$f \rightarrow pp$	Slower tempo, second expressive climax
C1	Unsteady	$pp \rightarrow f$	Intensifying mono-rhythmic walk
F	Lively	$f \leftrightarrow mf \rightarrow f$	Intensified movement, energetic climax
Coda	Fast, bright and then fading	fff, p, ff, p, ff $p \rightarrow pp \rightarrow ppp$	Fast tempo, recitative style, final climax and release

4. CONCLUSION

This comprehensive study has primarily focused on conducting a stylistic analysis of the flute concerto by K. Penderecki. Through an in-depth examination of the concerto, this study sought to illuminate how the composer skillfully harnessed various elements of stylistic synthesis within the framework of a singular musical composition.

Penderecki's flute concerto serves as a contemporary exemplar of the composer's adeptness in seamlessly amalgamating diverse stylistic components into a coherent musical narrative. Throughout the course of this investigation, we have witnessed the nuanced interplay of sound, harmony, melody, rhythm, and overall compositional growth across the various sections of the concerto. Each section presented a distinct facet of Penderecki's stylistic synthesis, offering a multifaceted exploration of the composer's artistic ingenuity.

Jan La Rue's parameters for style analysis have proven to be invaluable in our pursuit of a deeper understanding of the concerto's stylistic intricacies. La Rue's framework provided a structured and systematic approach that allowed us to dissect and decipher the underlying stylistic elements employed by Penderecki. By employing these parameters, we were able to meticulously examine the concerto's soundscapes, harmonic progression, melodic development, rhythmic intricacies, and the overarching growth of the composition.

Through this analytical lens, we have uncovered how Penderecki's stylistic synthesis transcends conventional boundaries, creating a musical tapestry that is rich in diversity and innovation. The concerto's synthesis of contrasting elements, such as dissonance and consonance, irregular rhythms and steady pulses, and thematic transformation, underscores Penderecki's mastery in orchestrating complex musical dialogues.

Table 4.1 provides a concise overview of how the composition evolves in terms of sound, harmony, melody, rhythm, and growth in each of its sections.

Table 4.1 : Overview of the SHMRG

Section	Sound	Harmony	Melody	Rhythm	Growth
A	Stable, gradual introduction	Elusive, dissonant contrapuntal textures	Thematic cells "a" to "f" for melodic variety	Avoids regular pulse, unpredictability in rhythm	Thematic development, building complexity
B	Walking motif, call-and-response	Horizontal harmonies, chromaticity	Introduces cell "c," minor third and sixth leaps	12/8 feel, 16th note triplets, varying offsets, accelerando	Increasing complexity, rhythmic variation
C	Rising tension, counterpoint effects	Implied horizontal harmony, polyphony	Fragments of cells "a" to "f," trumpet and flute	Range of rhythmic values, triplet motifs, unpredictability	Expansion of thematic material, texture
D	Quiet, delicate, expressive climax	More stable, pedal points, interruptions	Flute solo, rapid motion against static background	Battle between regular 16th/32nd notes and triplets	Emotional intensity, density, texture
E	Lively, playful, scherzo-like	Continuous, consonance-dissonance	Shifting from chromatic scale to "root-2nd-minor 3rd" cells	Fast, steady 8th note pulses, irregular 16th note	Contrast, thematic transformation
A1, C1	Diminuendo, second expressive climax	Recurring, chromatic sequences	Recurring cell-centered phrases	Varying tempi, friction between triplets and 32nd notes	Recurring motifs, thematic coherence
F	Intensified, energetic, climax	Minor third gestures, consonance pillars	Major 6th leaps, tritone leaps, tutti chords	Vivace tempo, shifting rhythms, eighth note triplets	Climax, rhythmic diversity, emotional depth
Coda	Fast, bright, fading	Chromaticism, moments of consonance	Pervasive chromaticism, tritone resolutions	Varying tempi, rhythmic complexity	Dynamic conclusion, resolution

4.1 On LaRue Parameters

4.1.1 Dynamics, density, and formal growth

In a waveform image below, the recording of the concerto by Irena Grafenauer accompanied by Sinfonietta Cracovia (conducted by K. Penderecki, 1994) can demonstrate the dynamic and density growth of the music over time.

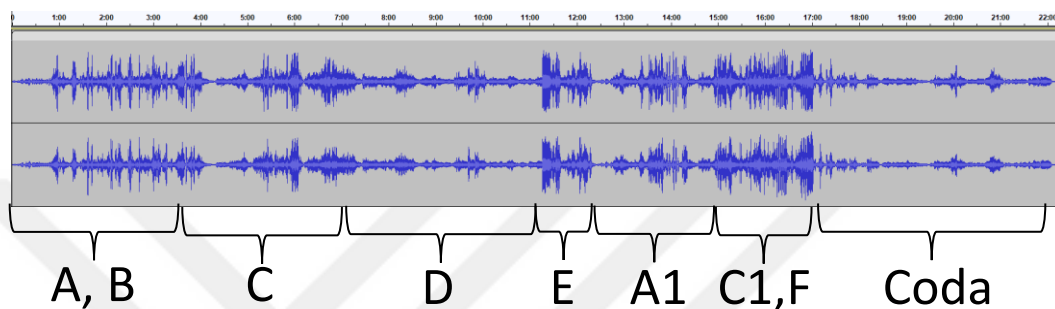


Figure 4.1 : Waveform graph

The placements of the slow and quiet section D, the recapitulatory A1 section, and the climax section F could be considered conventional. Section D comes after seven minutes of exposition and varying activity, acting as a classical *Andante* “second movement” to the piece, also demonstrated by the fact that the Petri Alanko – Tapiola Sinfonietta (conducted by Okko Kamu, 1999) recording divides this piece into three tracks: “I. *Andante*” covering sections A to C, “II. *Andante*” for section D, and “III. *Allegro con brio*” covering sections E to Coda. The A1 section is placed approximately at the “Golden Ratio” ($1/1.618$) signifying the importance of returning material, while the climactic F section, also, has orthodox placement.

Ending the piece with a slow and quiet movement, however, although not unheard of, is a rare occurrence in the common practice period. British musicologist Michael Talbot coined the term “valedictorian finale” in his book *The Finale in Western Instrumental Music* to explain codas or ending sections that depart in “rest, sleep, death, or the unknown” (2001: 50).

[. . .] At the end of the score, I noted the fact that I [had] finished the piece at a time of a total lunar eclipse. I have no idea if this was of any significance for the music, but I have been always stimulated by such phenomena. I love storms! Nature has always been of great help in my work. And that lyrical

ending of the concerto was so important that I have changed the entire piece.
(Janicka-Slysz, 2003, p. 206)

Uncommon early examples of the valedictorian finale include *Trio Sonata no. 1* (1683) by H. Purcell, ending with 28 bars of *largo*, written in the ancient style of a *fantasia* which coincides with Penderecki's Flute Concerto written in the free-*fantasia* form. Haydn's famous 45th *Symphony "Farewell"* (1772) touches upon this phenomenon although approached not directly from musical structuralism but rather proto-performance art. Beethoven's last *Piano Sonata No. 32 op. 111* (1821-2) consists of two movements ending with a coda that suddenly switches to and ends on a soft note (Thomas Mann even included a whole chapter in "Doktor Faustus (1947) on why Beethoven ends the sonata as such without a third movement). Ending large forms with a lull saw its pinnacle in the late Romantic Era, namely with the endings of Tchaikovsky's 6th *Symphony "Pathétique"* (1893) marked *Adagio lamentoso*, and Mahler's 9th *Symphony* (1884-8) marked "*ersterbend*" (dying away) which uses what is now in the popular culture called a "fade-out".

The valedictorian finale has somewhat become commonplace in the last century, with examples like C. Ives's 3rd *Symphony*, A. Honegger's 3rd *Symphony*, G. Grisey's *Quatre Chants pour Franchir le Seuil*, H. Gorecki's 3rd *Symphony*, I. Xenakis's *Terretektorh* to name a few.

4.1.2 Harmonic and melodic growth

Due to the predominance of dissonance and chromaticity in the piece, it is difficult to pinpoint harmonic motion in large dimensions, but certain points of contrasting consonance might point to functionality. Yet it is best to keep in mind that the composer never intended such harmonic relations in large dimensions, and relations between these points of consonance are in fact coincidental. This possibility is reinforced by the fact that some of these audible consonances are notated enharmonically, such as in the mm. 285-286 where a dominant function on A is heard but is actually notated as "A – D-flat" instead of C#. This might mean that these pitches are consequences of polyphony and cellular distribution, and do not belong to a harmonic grand scheme.

This section will make three assumptions about a harmonic scheme without one definite answer.

Assumption 1

Looking at the passage with the most cohesive harmony, the beginning of the F section in mm. 277-292, we see a tonicization of D harmonic minor, with a clear dominant function on A - even though these are just bass notes without triads on top, they still have audible implications. Considering the D-F minor 3rd triad recurs at other points in the piece (i.e. E section), we might jump to the conclusion that this piece considers D to be the tonic and A to be dominant, but when looking at the ending of the piece, this assumption becomes questionable: the piece ends with a G open fifth, and while music with functional harmony may end on the dominant with a half cadence, it rarely ends on the IV subdominant. Is this a deliberate bending of the rules by Penderecki by ending a piece on subdominant, or is D not the real tonic?

Assumption 2

Before we assume then that the final G is the real tonic, let us look at the *Andante* D section keeping in mind that slow second movements are usually not written in the tonic, but the dominant or subdominant. The D section first uses a G pedal, then an A pedal with minor-Aeolian implications on top, so through a process of elimination, we can deduce that the G probably is not the tonic. So is G the dominant, the forthcoming A minor in this section a “vi” with a deceptive cadence? This would make the centralized D-F in the climax section an “ii”, the A major resolving to said D a secondary dominant, the “V of ii”, and the final moment of the piece a half cadence resting on the dominant G. Yet all this would mean that the tonic is simply C, but at no point in the piece is the C centralized. Did Penderecki scheme a post-modern harmonic motion that never touches the tonic but only revolves around its subsidiaries?

Assumption 3

This assumption will try to zoom out from pitch-specific constructions, and focus on the essential meanings and functions of tonic, subdominant, and dominant. Apart from implying pitch relations, these functions in fact simply indicate motion and trajectory in terms of tension and release. Tonic implies a “home” with the least amount of tension, subdominant implies the course of a “journey away from home” with increasing tension, and dominant implies the peak in tension followed usually by a “return to home”. Then by looking at the general harmonic trajectory of this piece, we can assign these functions simply to changes in consonance and dissonance. The most

dissonant structures using chromatic and tritone intervals such as the cells “c” and “d” imply the highest amount of tension; therefore, becoming the dominant function, structures using intermediate dissonance such as 6ths within the cells “e” and “f”, minor 7ths and major 2nds become the subdominant function, and structures with the least amount of dissonance such as 3rds, perfect 5ths and octaves become the tonic function, justifying the ending on a perfectly consonant tonic.

This liberal approach to functionality might in a way reflect the interesting dramaturgy between stages of consonance and dissonance this piece employs.

Humphrey Searle, in his *The Counterpoint of the Twentieth Century* (1980), makes reference to the fact that most of the modern music tends toward athematism and the avoidance of any and all repetition, which can be mixed with the use of "series" that act as a uniting thread but are not consciously noticed as such: the theme, lack of theme, and theme alterations. This is one of the difficulties of contemporary music (1980, p. 168). Rather than discussing thematic material, it is possible to refer to musical motifs, which are brief melodic-rhythmic forms that appear throughout Penderecki's Flute Concerto and serve as unifying factors.

4.2 On Style

Penderecki's Flute Concerto epitomizes a compelling synthesis of disparate musical elements, resulting in a stylistic framework that defies convention. This composition is hallmarked by dissonant harmonies, chromaticism, and an extensive timbral palette, straying from the boundaries of traditional tonal structures. Rather than adhering to conventional pitch-specific constructs, Penderecki's harmonic language emphasizes tension and release, contributing significantly to the composition's expressive and dramatic qualities.

The structural design of the concerto bears testimony to Penderecki's compositional acumen. It manifests meticulous organization, featuring discrete sections, each endowed with unique thematic developments and trajectories. The cyclical nature of the work, marked by recurrent motifs, engenders a profound sense of unity and coherence. Penderecki adeptly orchestrates moments of tension and release, strategically placing climactic junctures alongside passages of resolution and introspection. The orchestration and instrumentation emerge as integral facets,

augmenting the overall structural integrity, while dynamic interplay guides the listener through a captivating musical narrative.

The concerto masterfully navigates the intersection of tradition and modernity within the classical music paradigm. It draws upon traditional forms and motifs reminiscent of the classical and Romantic epochs, providing a foundational familiarity. Nevertheless, Penderecki imbues these classical motifs with a contemporary sensibility, infusing dissonance and chromaticism to infuse the composition with freshness and contemporary relevance.

The concerto also demonstrates a contemporary harmonic lexicon within traditional contexts. While certain segments maintain languorous tempos and steady harmonies reminiscent of classical compositions, Penderecki's innovation resides in the incorporation of dissonant and chromatic harmonies. This juxtaposition of classical and modern elements contributes to the distinctive sonic fabric of the work.

The dialogic character and ensemble dynamics within the concerto hew closely to the traditional concerto framework, wherein the soloist engages in a musical dialogue with the orchestra. However, Penderecki introduces irregular rhythms, polyrhythms, and syncopations, imbuing the conversation with a modern and unpredictable dynamic. These rhythmic intricacies are emblematic of contemporary compositional practices.

Furthermore, Penderecki's progressive compositional techniques, encompassing dynamic fluctuations and orchestral intensity, align with the tenets of modern and experimental music. These elements imbue the concerto with an avant-garde dimension, further exemplifying the fusion of tradition and modernity. Penderecki claimed that he always wrote his own music, creating a language that he used to communicate with the audience that appealed to their cultural memory.

The concerto integrates traditional compositional approaches that give a chance for addressing this bridge between the artist and the listener. It exemplifies Penderecki's blending of several elements, which was distinctive of his late composing phase.

Owing to what is called Penderecki's "synthesis" style, the piece incorporates differing compositional techniques of old and new and could be considered eclectic (without a derogatory meaning) not necessarily in style, but in syntax. The concerto covers musical materials which are built on carefully selected intervallic combinations, with a tendency for dissonances such as minor seconds. These materials are repeated,

developed throughout the entire piece creating the whole complex and dense structure via well-constructed counterpoint throughout the piece. Continuous transformations and development of the initial material create expressive and dramatic tensions.

When Penderecki discusses tonality, he is referring to tonal centralization as opposed to traditional major-minor tensions. In addition to the dense and heavy orchestration influenced by the Romantic composers, his mastery in contrapuntal writing is demonstrated in his polyphonic dialogues between single instrumental groups. His sonoristic experiences have influenced Penderecki's timbral imagination. The qualities of each instrument are deliberately highlighted or combined in order to support timbre. There are both contrasted - helping separate the lines in texture - and blended orchestral tone colors which emphasizes the textural unity of a passage. The flute's many tone colors are used by using extreme registers, varied articulations, and varying articulations. In a chamber-like approach, the solo flute is juxtaposed against a large orchestra in such a way that its textures remain mostly transparent.

In the analysis it is observed that the several features are flashback to the common practice style and the 19th century in particular, i.e. chromatic harmonies, orchestration and instrumental doubling, continual developing variation. The instrumentation and notation are similar to the late 19th century standards, without the extended techniques and advanced tuplet writing of the 20th century. Music in free time without bars could be traced to Satie and Ives, or the more distant practice of Gregorian chant. The contents of the melodic cells employed refer to the expressionist free atonality of the beginning of the 20th century. Blurring the boundaries of articulation towards unity based on cyclic motivic development points to Beethoven's influence on the Romantic Era. Vertical alignments of cells resulting in dissonant counterpoint could be traced to Schoenberg and Hindemith, and possibly Henry Cowell's ideas and practice in dissonant counterpoint reaching overseas to Europe. A certain chord seen in the measures 186-188 imitates Spectralism. The building of a climax through rhythmic amalgams points at Stravinsky, with a hint of the Dutch Hague School with composers like Louis Andriessen.

Penderecki's Flute Concerto serves as a testament to his extraordinary ability to interweave influences from a diverse array of musical styles and eras. This synthesis of multifarious elements underscores his remarkable versatility and ingenuity as a composer, yielding a profoundly affecting and emotionally resonant opus.

As a conclusion, the *Concerto for Flute and Orchestra* all in all exemplifies the composer's "synthesis" idea, which involves taking a few steps back from the parametric and sonic extremities of the past half-century, and looking at history as a whole to find possible creative steps forward.

From the perspective of a dedicated flute performer, the concerto warrants profound appreciation due to its intricate composition and multifaceted challenges. This concerto offers a rich platform for technical exploration, demanding precision and virtuosity in the execution of its dissonant harmonies, chromaticism, and intricate rhythmic patterns. As a performer, I find immense value in this piece's capacity to push the boundaries of traditional flute performance, requiring a nuanced and advanced command of the instrument. Furthermore, Penderecki's seamless blending of classical traditions with contemporary elements resonates with my artistic inclinations. It allows me to bridge the gap between historical flute repertoire and modern expressions, a balance I strive to achieve in my performances. This concerto's ability to elicit a wide spectrum of emotions and establish a profound connection with the audience aligns seamlessly with my artistic goals, rendering it a treasured and inspiring addition to my repertoire.



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APPENDICES

APPENDIX A: A Copy of the Permission e-Mail





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- **Karapinar, F. and Ekmektsoglou, M.** 2023. Tradition and Modernity: The formal and synthesis elements of K. Penderecki's flute concerto. *İdil Sanat ve Dil Dergisi/İdil Journal of Art and Language* 12(103): 329–335.