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Bacewicz – The Violin Concertos

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Contents

List of Tables and Illustrations	3
List of Musical Examples	4
Acknowledgements	8
Abstract	9
PART 1:	
1. BIOGRAPHY AND SOCIAL CONTEXT	10
2. RECEPTION	25
3. MUSICAL INFLUENCES	34
(a) Bacewicz's Polish Background	34
(b) Western European Influences	47
4. AN HISTORICAL INTRODUCTION TO THE VIOLIN CONCERTO	57
PART 2:	
1. MELODIC WRITING	69
(a) Steps vs. Leaps	70
(b) Characteristic Intervals	78
(c) Modality	82
2. HARMONY AND TONALITY	85
(a) Vertical Intervals of the Fourth and Fifth	85
(b) Dissonance	88
(c) Bitonality	92
(d) Characteristic Features	93
(e) Use of Keys	99
3. FORM	103
(a) Overall Formal Structure of the Concertos	104
(b) Structure and Character of Main Themes	111
(i) Use of Themes	112
(ii) Bi-partite Structure of the Main Theme	112
(iii) Immediate Repetition of Themes	113
(iv) The Balanced Design of Themes	114
(v) The Characterization of Themes	115
(vi) Neo-Classical Influences on Concerto Themes	116
(vii) Rhythm	117
(viii) Introduction of Additional Material	122
4. TEXTURE	125
(a) Solo-Tutti Relationship	125
(b) Functions of Texture	126
(c) Textural Juxtaposition	130
(d) Textural Density	134
5. ORCHESTRATION	138
(a) Use of Timbre	138
(b) Scale of Orchestration	143
(c) Range	145
(d) Use of the String Section	147
6. WRITING FOR SOLO VIOLIN	154
(a) Virtuosity	154
(b) Open Strings	159
(i) Double Stopping/Bariolage	159
(ii) Doubling Stopped/Open Notes	160
(iii) Timbral Effect	160
(iv) Extension of Range	164
(c) Harmonics	165
(d) Fingerings	166
(e) Contemporary Techniques	168
7. COMMON MATERIAL	170
PART 3:	
VIOLIN CONCERTO NO. 5, MVT. I: A DETAILED DISCUSSION OF STYLE AND COMPOSITIONAL TECHNIQUE	176
PART 4:	
BACEWICZ'S MUSICAL DEVELOPMENT	201
(a) A General Consideration of Bacewicz's Oeuvre	201
(b) Bacewicz's music: Gendered Music?	206
Appendix:	
List of Works	218
Bibliography	262

List of Tables and Illustrations

Figure

1	Tonic Keys	98
2	Key of Recapitulation of Theme A	101
3	Rondo Form: Conc. 2, Mvt. II	110
4	Structure of Opening Tutti: Concerto 5, Mvt. II	112
5	Use of Instrumental Effects	142
6	Instrumentation	144

List of Musical Examples

Example

1	Stravinsky: Symphony in Three Movements, Mvt. I, b. 62	70
2	Conc. 1, Mvt. I, b. 115 (Solo Violin)	71
3	Conc. 4, Mvt. III, b. 1 (Reduction)	72
4	Conc. 4, Mvt. I, b. 52 (Reduction)	72
5	Conc. 4, Mvt. II, b. 25	73
6	Conc. 5, Mvt. I, b. 1 (Reduction)	74
7	Conc. 5, Mvt. III, b. 4 (Reduction)	74
8	Stravinsky: Agon, Mvt. II, b. 1 (Reduced Score)	75
9	Stravinsky: Violin Concerto, Mvt. I, b. 161 (Solo Violin)	75
10	Stravinsky: Symphony in Three Movements, Mvt. II, b. 76 (Oboes)	76
11	Conc. 6, Mvt. I, b. 28 (Solo Violin)	76
12	Conc. 7, Mvt. II, b. 103 (Solo Violin)	76
13	Conc. 7, Mvt. I, b. 19 (Solo Violin)	76
14	Conc. 7, Mvt. II, b. 74 (Solo Violin)	76
15	Conc. 7, Mvt. III, b. 20 (Solo Violin)	77
16	Divertimento for String Orchestra, Mvt. III, b. 39	77
17	String Quartet No. 7, Mvt. III, b. 39 (Violin I and Cello)	78
18	String Quintet No. 2, Mvt. I, Fig. 9	78
19	Conc. 3, Mvt. I, b. 46 (Reduction)	79
20	Conc. 3, Mvt. I, b. 278 (Solo Violin)	79
21	Concerto for String Orchestra, Mvt. I, b. 35	80
22	Piano Sonata No. 2, Mvt. I, b. 1	80
23	Conc. 5, Mvt. II, b. 7 (Flute)	81
24	Conc. 5, Mvt. I, b. 87 (Solo Violin)	82
25	Conc. 5, Mvt. III, b. 75 (Solo Violin)	82
26	Conc. 3, Mvt. I, b. 1 (Reduced Score)	83
27	Conc. 2, Mvt. III, b. 87 (Solo Violin)	87
28	Piano Sonata No. 2, Mvt. III, b. 41	87
29	Szymanowski: Symphony No. 2, Mvt. II, b. 91	88
30	Conc. 3, Mvt. I, b. 12 (Reduced Score)	89
31	Conc. 3, Mvt. III, b. 13 (Reduced Score)	89
32	Conc. 4, Mvt. I, b. 84 (Reduction)	90
33	Conc. 4, Mvt. I, b. 155 (Reduction)	90
34	Conc. 5, Mvt. II, b. 115 (Reduction)	91
35	String Quartet No. 5, Mvt. IV, b. 18	92
36	Conc. 7, Mvt. I, b. 69	93
37	Conc. 7, Mvt. III, b. 111	94
38	Conc. 7, Mvt. I, b. 55 (Reduction)	94
39	Stravinsky: Rite of Spring, Fig. 13	95
40	Conc. 5, Mvt. III, b. 104 (Reduction)	95
41	Piano Sonata No. 2, Mvt. I, b. 120	95
42	Conc. 2, Mvt. III, b. 208 (Solo Violin)	95
43	Conc. 2, Mvt. III, b. 1	97

44	Conc. 4, Mvt. I, b. 1 (Reduced Score)	98
45	Conc. 1, Mvt. I, b. 1 (Reduction)	100
46	Conc. I, Mvt. I, b. 18 (Reduced Score)	100
47	Conc. 4, Mvt. I, b. 12 (Reduction)	101
48	Conc. 1, Mvt. II, b. 1	107
49	Conc. 1, Mvt. II, b. 47	108
50	Conc. 1, Mvt. II, b. 59	109
51	Conc. 2, Mvt. II, b. 7 (Solo Violin)	110
52	Conc. 5, Mvt. II, b. 1 (Reduction)	113
53	Conc. 6, Mvt. III, b. 1 (Reduction)	114
54	Conc. 5, Mvt. I, b. 74	119
55	Conc. 1, Mvt. II, b. 12 (Solo Violin)	120
56	Conc. 1, Mvt. I, b. 59	120
57	Conc. 3, Mvt. III, b. 21 (Solo Violin)	121
58	Conc. 7, Mvt. I, b. 43 (Solo Violin)	122
59	Conc. 6, Mvt. I, b. 141	123
60	Conc. 4, Mvt. I, b. 78	126
61	Conc. 4, Mvt. III, b. 78	127
62	Conc. 5, Mvt. I, b. 101	128
63	Conc. 5, Mvt. I, b. 58 (Reduced Score)	128
64	Conc. 4, Mvt. III, b. 335	132
65	Conc. 5, Mvt. I, b. 26	133
66	Music for Strings, Trumpets and Percussion, Mvt. II, b. 74	133
67	Conc. 7, Mvt. III, b. 133	135
68	Conc. 4, Mvt. III, b. 105	136
69	Conc. 5, Mvt. I, b. 136	137
70	Conc. 3, Mvt. III, b. 117	140
71	Conc. 4, Mvt. II, b. 15 (Reduced Score)	143
72	Conc. 4, Mvt. I, b. 215 (Bassoon)	146
73	String Quartet No. 7, Mvt. I, b. 122 (Cello)	146
74	Conc. 1, Mvt. I, b. 29	148
75	Conc. 7, Mvt. II, b. 31	149
76	Conc. 7, Mvt. II, b. 75	150
77	Conc. 5, Mvt. I, b. 193 (Strings)	151
78	Conc. 5, Mvt. I, b. 210 (Strings)	152
79	Conc. 7, Mvt. I, b. 67	152
80	Conc. 7, Mvt. I, b. 16 (Strings)	153
81	Conc. 7, Mvt. I, b. 58	153
82	Conc. 6, Mvt. I, b. 280 (Solo Violin)	155
83	Conc. 7, Mvt. I, b. 206 (Solo Violin)	155
84	Conc. 1, Mvt. I, b. 39 (Solo Violin)	155
85	Conc. 3, Mvt. I, b. 130 (Solo Violin)	156
86	Conc. 1, Mvt. III, b. 3 (Solo Violin)	156
87	Conc. 7, Mvt. III, b. 114 (Solo Violin)	156
88	Conc. 5, Mvt. II, b. 112 (Solo Violin)	157
89	Conc. 3, Mvt. I, b. 198 (Strings)	158
90	Conc. 6, Mvt. I, b. 191 (Violin I)	158
91	Conc. 6, Mvt. I, b. 213 (Upper Strings)	158

92	Conc. 6, Mvt. II, b. 37 (Strings)	159
93	Conc. 2, Mvt. I, b. 87 (Solo Violin)	160
94	Conc. 2, Mvt. I, b. 157 (Violin I)	161
95	Conc. 4, Mvt. I, b. 125 (Solo Violin)	161
96	Conc. 3, Mvt. III, b. 215 (Strings)	162
97	Conc. 4, Mvt. II, b. 4 (Solo Violin)	162
98	Conc. 4, Mvt. II, b. 11 (Solo Violin)	163
99	Conc. 3, Mvt. I, b. 150	163
100	Conc. 2, Mvt. I, b. 155 (Violin II)	164
101	Conc. 4, Mvt. I, b. 14 (Violin I)	164
102	Conc. 4, Mvt. II, b. 17 (Solo Violin)	165
103	Conc. 4, Mvt. III, b. 162 (Violin I)	166
104	Conc. 7, Mvt. I, b. 127 (Solo Violin)	166
105	Conc. 5, Mvt. III, b. 51 (Solo Violin)	167
106	Conc. 5, Mvt. I, b. 56 (Reduced Score)	168
107	Conc. 7, Mvt. I, b. 77 (Solo Violin)	169
108	Conc. 7, Mvt. II, b. 71 (Solo Violin)	169
109	Conc. 7, Mvt. III, b. 42 (Solo Violin)	169
110	Conc. 1, Mvt. I, b. 39 (Viola and Cello)	171
111	Conc. 1, Mvt. III, b. 9 (Reduced Score)	171
112	Conc. 2, Mvt. II, b. 16 (Solo Violin)	172
113	Conc. 2, Mvt. III, b. 47 (Reduced Score)	172
114	Conc. 6, Mvt. I, b. 86 (Solo Violin)	173
115	Conc. 6, Mvt. III, b. 20 (Solo Violin)	173
116	Conc. 5, Mvt. I, b. 1	177
117	Conc. 5, Mvt. I, b. 23	179
118	Conc. 5, Mvt. I, b. 30	181
119	Conc. 5, Mvt. I, b. 41 (Solo Violin)	182
120	Conc. 5, Mvt. I, b. 49	184
121	Conc. 5, Mvt. I, b. 61 (Solo Violin)	185
122	Conc. 5, Mvt. I, b. 56 (Solo Violin, Flute, Clarinet)	185
123	Conc. 5, Mvt. I, b. 17	187
124	Conc. 5, Mvt. I, b. 63	187
125	Conc. 5, Mvt. I, b. 67	188
126	Conc. 5, Mvt. I, b. 87	190
127	Conc. 5, Mvt. I, b. 95 (Solo Violin)	190
128	Conc. 5, Mvt. I, b. 101 (Reduction)	191
129	Conc. 5, Mvt. I, b. 115	192
130	Conc. 5, Mvt. I, b. 136	192
131	Conc. 5, Mvt. I, b. 143 (Reduction)	193
132	Conc. 5, Mvt. I, b. 156 (Reduction)	194
133	Conc. 5, Mvt. I, b. 167	195
134	Conc. 5, Mvt. I, b. 172 (Violin I)	195
135	Conc. 5, Mvt. I, b. 184	196
136	Conc. 5, Mvt. I, b. 184	196
137	Conc. 5, Mvt. I, b. 226 (Violin I)	198
138	Conc. 5, Mvt. I, b. 228 (Reduction)	198
139	Conc. 5, Mvt. I, b. 233	199

140	Conc. 5, Mvt. I, b. 245 (Solo Violin)	199
141	Conc. 5, Mvt. I, b. 252 (Solo Violin)	200

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Abstract

This study focuses upon the music of the now-neglected Polish composer Grażyna Bacewicz (1909-1969). Her success as both a composer and concert violinist is well-documented; a long list of accolades and prestigious appointments serve as evidence of this. Her posthumous reputation, however, has declined at an alarming rate both inside and outside Poland.

The study is introduced by a biography of the composer compiled from both English and Polish sources, providing details of her roles as composer and performer and offering a brief discussion of her music in general. The main body of text is devoted to a contextual analysis of Bacewicz's series of seven violin concertos and the study concludes with a consideration of a number of factors affecting Bacewicz's career and subsequent reception, addressing issues such as Polish cultural policy, the status of women composers, and her juggling of a number of professional and domestic roles. Appendices provide comprehensive listings of both her catalogue of works and recordings.

Most importantly, however, the study uncovers the merit and originality of a number of works which exhibit a creative approach to string writing and a highly imaginative use of timbre. Such research should provide the invitation to others for further investigation into a catalogue containing over two hundred works.

PART ONE

1: Biography and Social Context

During her lifetime, Grażyna Bacewicz (1909-1969) achieved a great deal of musical success. As a violinist she appeared with several renowned orchestras and was regularly invited to serve on the juries of international violin competitions. She was also one of Poland's most successful composers, the recipient of numerous awards and prizes and much critical acclaim throughout Europe and the USA. Her music played a crucial role in the development of twentieth-century Polish music. Its gradual evolution mirrors that of Polish music itself, in that it bridges the gap between the neo-romantic Karol Szymanowski and the more avant-garde Lutosławski.

In Poland, the composer's memory is still alive; there are numerous commemorative statues, streets, and schools, and concert programmes still include her music.¹ With a catalogue of over 200 works, including symphonies, concertos, ballets and an opera, this composer's output was immense. Yet now it seems all but forgotten outside Poland. In Britain, for example, it is almost impossible to obtain scores of the music, and very little has been published in terms of critical literature.² The tremendous disparity between the composer's reputation inside and outside her

¹ Linda D. Dickson carried out a brief survey of Polish tributes in her 1992 PhD dissertation, *Violin Timbre as a Structural Element in the Music of Grażyna Bacewicz (1909-1969)* (Austin: University of Texas). She lists music schools in Gdańsk, Jaworzyna, Koszalin, Nowa Sól, Warsaw and Wrocław; a violin festival in Częstochowa; a music association in Ostrołęka; a women's chorus; a Warsaw-based String Quartet; streets in Warsaw and Gdańsk; a bust in Nowa Sól; a portrait in Jaworzyna and a statue in front of the Pomorski Philharmonic Hall in Bydgoszcz.

² An introductory biography by Judith Rosen and a short study of her chamber and orchestral works by Adrian Thomas are currently the only books published in the English language; see, Judith Rosen, *Grażyna Bacewicz, Her Life and Works* (University of Southern California, 1984) and Adrian Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music* (University of Southern California, 1985).

country is indeed perplexing and raises the question of why her music has been ignored by the international community in the years since her death.

Grażyna Bacewicz (1909-1969) was born in Łódź, an industrial town situated at the time within the Russian partition of Poland. The city, less than 100 km to the southwest of the former capital Warsaw, was established as the manufacturing centre of the country during the industrial revolution, earning it the nickname 'the Polish Manchester'.³ It did, however, retain its grand industrial, cultural infrastructure, allowing it to play a leading role in the subsequent development of Polish music.

Bacewicz was the third child of a mixed-nationality marriage between her Lithuanian father, Vincas Bacevičius, and Polish mother, Maria Modlińska. This union was later to create problems for the family when, following the First World War, Lithuania declared independence from the Polish-Lithuanian Commonwealth and relations between the two countries deteriorated rapidly. Fortunately, the 'socialist fortress' of Łódź was always a source of employment for Vincas, a trained music teacher.⁴

The Bacewicz family played an active role in the musical life of the city, first as frequent concert-goers, then later as participants. Vincas taught all four children a number of instruments from an early age, implanting in them 'an imperative of self-realisation by inculcating everyday systematic learning and practising playing different instruments'.⁵ Kiejstut (1904-1993) later became an outstanding accompanist and chamber musician; his appointments included Headmaster of the

³ Mark Salter and Gordon McLachlan, *Poland* (London: The Penguin Group, 1996), 129.

⁴ Norman Davies, *Heart of Europe: A Short History of Poland* (Oxford: Oxford University Press, 1984), 131.

⁵ Małgorzata Gąsiorowska, 'The Cultural Formation of the Bacewicz Family', in *Rodzeństwo Bacewiczów* (The Bacewicz siblings) (Łódź: Akademia Muzyczna w Łodzi: 1996), 33, E. summary.

Secondary Music School, Dean of the Instrumental Faculty and the Rector of the State College of Music in Łódź.⁶ Witold (Vytautas) (1905-1970) also became a composer, living first in Lithuania with his father then later emigrating to the USA.⁷ Wanda (b. 1914) became a successful poet and writer, working for a number of years as editor of the Department of Word-and-Music Broadcasts at Polish Radio in Warsaw.⁸

By the age of seven, Bacewicz's potential as a violinist had become apparent. She would give regular recitals accompanied by Kiejstut or Witold at the piano and even produced short compositions for such occasions. At this early stage Bacewicz declared she would become a composer; her manuscripts date from 1920 when she was only 11.

Bacewicz was fortunate that her formative years coincided with a time of relative calm in Poland's political history. Following the First World War, the country had regained its independence from Russia, Germany and Austria, creating the 'Second Republic' where, in contrast to the years of foreign oppression which had 'so seriously hampered cultural development', cultural variety was regarded 'a source of strength and vitality'.⁹ In addition, the relatively pro-feminist climate, which saw Poland's first woman deputy installed in 1919, could also be considered to have been instrumental to the development of Bacewicz as a world-class composer and performer.

Bacewicz's formal musical training began at the age of ten at Helena Kijenska's conservatory in Łódź, where she completed a course of study whilst

⁶ Lucjan Cieślak, 'Kiejstut Bacewicz – Artist, Pedagogue, Rector of State College of Music in Łódź', in *Rodzeństwo Bacewiczów*, *op. cit.*, 51, E. summary.

⁷ Krzysztof Droba, 'The Correspondence of Vytautas Bacevičius to his Family in Poland', in *Rodzeństwo Bacewiczów*, *op. cit.*, 183, E. summary.

⁸ Agnieszka Izdebska, 'The Life and Literary Output of Wanda Bacewicz – An Attempt at a Synthesizing Description', in *Rodzeństwo Bacewiczów*, *op. cit.*, 80, E. summary.

⁹ Davies, *op. cit.*, 126.

attending the *gimnazjum*. At the age of 19, Bacewicz moved to Warsaw to join Kazimierz Sikorski's class at the Conservatory. Here, she also became a student of the Polish violinist, Józef Jarzębski (1878 - 1955) and the pianist, Józef Turczyński (1884-1953). After three years, she was awarded a double diploma with distinction in performance and composition and a special concert was organized in her honour, intended as a showcase for her skills as both composer and performer.¹⁰ Despite the great success of a number of works dating from her years at the Conservatory, they were later destroyed by the composer and excluded from her catalogue. Throughout her composing life, Bacewicz repeatedly proved to be the severest critic of her own work.

During her time in Warsaw, Bacewicz fell heavily under the influence of Karol Szymanowski (1882-1937), then the Director of the Conservatory. Szymanowski had spent many years before his appointment to the Conservatory 'on the move', acquainting himself with the new directions in music being pursued in other European countries.¹¹ Well aware of the relative isolation of Polish artists from such developments, he persuaded Bacewicz, along with many of her contemporaries, to further her studies in Paris. Following a brief recital tour of Lithuania and Latvia accompanied by her brother Witold, she was able to make the trip to Paris with the help of a scholarship from the Polish composer and pianist, Ignacy Paderewski, and from 1932-33 she attended the *École Normale de Musique* in order to study harmony and counterpoint with the highly influential Nadia Boulanger.

The lively contemporary music scene in Paris exposed Bacewicz in particular to the works of Debussy, Ravel and Stravinsky, whose scores she studied avidly. A

¹⁰ The concert featured *Sinfonietta* for string orchestra, *Cantata* for orchestra, choir and soloists, a violin sonata and a string quartet: Rosen, *op. cit.*, 17.

¹¹ Ludwik Erhardt, *Music in Poland* (Warsaw: Interpress, 1975), 60.

link with the music of her homeland was however always maintained, through her active membership of the *Stowarzyszenia Młodych Muzyków Polskich w Paryżu* (Association of Young Polish Musicians in Paris), an organization established in 1926 to provide support for the large Polish musical community. During her year with Boulanger, Bacewicz received her first major accolade: her Wind Quintet (1933) was awarded first prize in the Composition Competition of the Society *Aide aux femmes de professions libres*.¹² While making steady progress as a composer, Bacewicz continued her violin studies in Paris with the great technician, André Touret. Indeed, after the year's intensive study, she chose to cement her reputation as a performer by undertaking a short recital tour of Southern France, Spain, Majorca and Northern Italy.

It was to Łódź, her hometown, that she eventually returned in late 1933. She accepted a position teaching harmony, counterpoint and violin at the Conservatory, although soon found it to be to the detriment of her own composing and performing. Within a year she resigned her post and returned to Warsaw where she worked towards a high profile recital, at which she was accompanied by Professor Jerzy Lefeld. This was effectively Bacewicz's professional debut. The programme comprised a selection of her major works for violin and piano, of which there were already eleven.¹³

In the winter of 1934 Grażyna returned to Paris, this time to pursue her studies as a violinist. The attraction was the teaching class of the renowned Hungarian pedagogue, Carl Flesch. Bacewicz's recollections of her time with Flesch were later

¹² For a complete listing of Bacewicz's major prizes and awards, see Rosen, *op. cit.*, 44. This was compiled from information supplied by Wanda Bacewicz also seen by the author.

¹³ *Song for Violin and Piano* (1927), *Sonata* (1929), *Partita* (1930), *Une Piece Pour Violon et Piano* (1931), *Violin Sonata* (1932), *Witraz* (1932), *Caprice* (1932), *Andante and Allegro* (1934), *Lithuanian Song* (1934), *Caprice* (1934) and *Theme and Variations* (1934).

recorded in her book, *Znak szczególny (The Distinctive Mark)*.¹⁴ Whilst studying with Flesch, Bacewicz wrote one of her best-known works for the violin, the Partita for violin and piano (1935). It received its premiere on her return to Warsaw the following year in a concert organized by her publishers. Wanda Bacewicz, Grażyna's sister and now guardian of her memory, has in her possession a press clipping from *The Warsaw Courier* (undated and anonymous) referring to the Partita.

This composer has no need for sensational effects and is to be commended on the beauty and seriousness of the work. There is a sense of youth in the composition while simultaneously there is a high degree of maturity. The musical impressions will overwhelm you and the musical thoughts will absorb you. She has a lot to say, and she already knows how to say it well.

At the same time, Bacewicz's reputation as a solo violinist was growing. In 1935 she entered the First International Henryk Wieniawski Competition, held in Warsaw. Although competing with the likes of Ginette Neveu and David Oistrakh, Bacewicz was given an honourable mention.

In 1936 Bacewicz participated in a young composers' competition organized by the Polish music publishers, *Towarzystwo Wydawnictwo Muzyki Polskiej* where her Trio for oboe, violin and violoncello was awarded second prize. Later that year she married a leading Polish heart specialist, Dr. Andrzej Biernacki. Himself a competent pianist, he came from a musical family; his father wrote a 'charming' book on Chopin.¹⁵ Bacewicz kept her maiden name throughout her career, although legally had to be known on official documentation as 'Grażyna Bacewicz-Biernacka'. She

¹⁴ (Warsaw: Czytelnik, 1970). Sometimes referred to as '*The Birthmark*', this book is a collection of anecdotes by Bacewicz, compiled posthumously. Bacewicz was also an accomplished writer; she wrote a number of novels, short stories, notes and poems.

¹⁵ Mieczysław Biernacki, *Dzieło Fryderyka Chopina* (Lublin, 1933), referred to in B. Maciejewski, *Twelve Polish Composers* (London: Allegro Press, 1976), 59.

was occasionally referred to as 'Bacewiczówna', a colloquial way of indicating that she was married.

In 1936 Bacewicz's career took a very different turn. In an attempt to make the Polish Radio Orchestra more competitive, Grzegorz Fitelberg, its founder and Principal Conductor, asked a number of talented Polish musicians to become members. Bacewicz accepted the position of principal violinist for a period of two years, 'her main objective being to gain practical experience in symphonic writing'.¹⁶ It proved, however, to be fruitful in other ways; Bacewicz performed her Violin Concerto No. 1 with the orchestra, and they gave the premiere of her *Three Songs for Tenor and Orchestra*.

Bacewicz visited Paris briefly in 1939 in order to attend a concert consisting entirely of her own compositions, at the *École Normale de Musique*. The Parisian critics were reportedly 'luke-warm'.¹⁷ This would not be surprising if the work of French women composers such as Lili Boulanger, Cécile Chaminade and Germaine Tailleferre had been known to them, for Bacewicz's work contrasted greatly with theirs.¹⁸ But there is no evidence of their familiarity with this music, and thus there remains the general question of the reception of women composers in Paris at this time.

Unfortunately Bacewicz returned to Warsaw just two months before the German invasion of Poland. The war saw the complete devastation of cultural life in Poland. Concert halls, opera houses and libraries were burnt down, orchestras and musical societies were scattered, and there was, of course, loss of life.

¹⁶ B. Maciejewski, *ibid.*, 59.

¹⁷ *ibid.*, 60.

¹⁸ *ibid.*

'An inexorable persecution of the Polish intelligentsia was waged, denying the Poles the right to their own culture . . . all the Polish universities, indeed all educational establishments from and including secondary schools, were closed 'for ever'.¹⁹

Bacewicz spent the wartime period participating in underground concerts given in private homes and coffee houses, usually organized by the Main Protective Council. She 'devoted an increasing amount of her time to composing . . . oblivious to all else she could compose for hours each day'.²⁰ Obviously affected by the horrors of Nazi occupation, Bacewicz had more than most to cope with: she became pregnant in 1941, giving birth to her daughter Alina early in 1942. She was also badly affected by the 1944 Warsaw Insurrection which saw the destruction of the entire city. She and other family members were taken to the Pruszków concentration camp, then, later, the nearby town of Lublin. Many of her manuscripts were lost and her sister Wanda was critically injured. Bacewicz became a full-time nurse for the rest of the war, nursing her sister back to health and assisting her husband with his medical work.²¹

The liberation of Poland, masterminded by the Soviet army during the final stages of the war, saw the installation of a new 'Polish Peoples' Republic'. The cultural infrastructure soon began to recover: the state department of Polish Radio started broadcasting Polish and Jewish music, the Polish Radio and Warsaw Philharmonic Orchestras started giving concerts, a government-run publishing house was established (*Polskie Wydawnictwo Muzyczne* – PWM), the classical label Odeon Polish Phonographic Works (the precursor of *Polskie Nagrania*) was set-up and the Conservatory was reopened. Power was, however, assumed by a communist party (Polish United Workers' Party, PZPR) formed by Stalin himself from Polish exiles

¹⁹ O. Halecki, *A History of Poland* (London: Routledge and Kegan Paul, 1983), 313.

²⁰ Stefan Kisielewski, 'Grażyna Bacewicz 1913 (sic) - 1969', *Polish Music*, No. 2 (1975), 13.

²¹ Information obtained in interview with Wanda Bacewicz (Warsaw, June 2001).

and Russians with 'Polonized' names, effectively entering Poland into Russian administration. This had far-reaching consequences for the development of Polish music; in 1948 a sweeping 'cultural policy' was announced. Composers were encouraged to write music 'socialist in content and national in form', ie. based on or at the very least inspired by, folk music.²² Demands were also made for a return to functional harmony and the major-minor tonal system. These directives were enforced by a number of newly installed state-run institutions, including a Ministry of Culture responsible for the national orchestras, opera companies and conservatories, a state-subsidized publishing house and a tightly controlled music press. Works that did not comply, such as Lutosławski's Symphony No. 1 (1947), which was accused of being too 'formalistic', were removed from concert programmes indefinitely.

[The Bacewicz family] did not yield to defeatism, practising their 'pure art', agreeing only to such compromises that did not infringe basic ethic standards. The Bacewicz family won the fight for moral survival, although we can find some influence of the doctrine, e.g., in the music of Grażyna Bacewicz, especially in her symphonies of the fifties.²³

Bacewicz returned to the war-torn capital shortly after the declaration of peace. Catalogues show that a great number of her works were published soon afterwards by the newly-nationalized PWM.²⁴ It would be reasonable to assume that 1945 was not actually the completion date for the long list of works published during this year, but that these works were the result of her reported hard work during the whole war period.

²² Adrian Thomas, *Polish Music since Szymanowski* (Cambridge: Cambridge University Press, 2005), 42.

²³ Małgorzata Gąsiorowska, 'The Cultural Formation of the Bacewicz Family', in *Rodzeństwo Bacewiczów*, op. cit., 33.

²⁴ The most reliable list of Bacewicz's works can be found in Małgorzata Gąsiorowska's monograph, *Bacewicz* (Kraków: Polskie Wydawnictwo Muzyczne, 1999).

The following year was spent preparing for a high-profile engagement as soloist in Szymanowski's Violin Concerto No.1. Accompanied by the *Orchestre des Concerts Lamoureux* under the direction of Paul Kletzki, the concert was held at the *Salle Pleyel* in Paris on 2 May. A hectic schedule of performances ensued: a recital in the *Salle Gaveau* featuring Szymanowski's *Nocturne and Tarantella*, Szalowski's Suite and her own *Sonata da Camera*, an appearance at the Franco-Slave Festival at the Sorbonne and a recital at the *École Normale de Musique* in Paris. Once back in Warsaw, Bacewicz gave a performance of the Mendelssohn Violin Concerto with the Warsaw Philharmonic Orchestra. Her heightened profile as a performer led to invitations to sit on the juries of a number of international competitions for young violinists.

1948 has been described as 'an especially rich year' for Bacewicz.²⁵ It saw the completion of a number of works, including the *Olympic Cantata*, written for the London games. The Concerto for String Orchestra, awarded the 'National Prize' in 1950, is perhaps the work for which Bacewicz is best known; the large number of reviews of this work collected by PWM is evidence of the international success of the work.

The Concerto was shortly followed by a number of other significant works. In 1949 the Piano Concerto received second prize in the piano and orchestra category of the Chopin Composition Competition in Warsaw (the first prize was not granted). The Violin Sonata No. 4, premiered shortly afterwards by the composer and her brother Kiejstut, was also hugely acclaimed, receiving performances in London, New York, Boston, Berlin, Prague and Geneva. Towards the end of the year, Bacewicz

²⁵ Rosen, *ibid*, 24.

completed a work in a quite different genre, an educational piece scored for four violins. The Quartet was accepted into the curriculum of a number of institutions, receiving many performances at, for example, the Royal Academy of Music in London. The year ended well for Bacewicz; she was awarded the Warsaw Prize in honour of her musical achievements and acts of humanity during the war.

During the next year, Bacewicz was occupied primarily with a large-scale concert tour of Eastern Europe. She performed her Violin Concerto No. 3 with the Romanian State Symphony Orchestra at numerous venues within Romania, and then took the work to Hungary, appearing with the Budapest Radio Orchestra under Grzegorz Fitelberg. She also visited Czechoslovakia where she gave nine smaller-scale recitals, again featuring her own works.

Bacewicz's output of works once back in Warsaw was enormous. Her Cello Concerto No. 1, Symphony No. 2, Piano Quintet No. 1 and String Quartet No. 4 were all completed in 1951. At the insistence of her brother, Bacewicz entered the String Quartet, described by one critic as 'beautiful and good music, one could say - perfect', in the *Concours International de Composition pour Quatuer a Cordes* (International Competition for String Quartet Composition).²⁶ From a total of 57 entries, it took first prize. It made a very strong impression at the competition and in 1953 became a required piece for competitors in the International String Quartet Competition in Geneva.²⁷ The success at Liège led to a great number of engagements within Belgium in following years. Later in 1952, for example, Bacewicz was invited to serve on the jury of the International Quartet Competition in Liège.

²⁶ *La Meuse* (Liège, 3, X, 1951).

²⁷ Rosen, *op. cit.*, 26.

In 1953 Bacewicz amazed both her friends and colleagues by assuming a completely new role; she gave a piano recital featuring her own works and the premiere of her Piano Sonata No. 2. Although primarily a violinist, Bacewicz had always been a competent concert pianist, having taken lessons with Józef Turczyński during her time at the Warsaw Conservatory.

1954 was a fateful year for the composer. In the early autumn her entire family was involved in a serious car accident. Her husband and daughter escaped with only minor cuts and bruises, but Wanda and her mother-in-law were seriously hurt, and Grażyna, sustaining by far the worst injuries, was almost killed. Fractures to the pelvis and ribcage as well as substantial head and facial injuries left her, despite a miraculous recovery, partly disabled. Her engagements as a violinist dwindled in the following years. Thus, in 1955 the premiere of the Violin Concerto No. 5 was given by the composer's friend, Wanda Wilkomirska, and the Warsaw Philharmonic Orchestra, although Bacewicz was well enough the following year to return to the stage with the premiere of a second *Partita* for Violin and Piano (1955).

Censorship of the arts began to relax in the mid 1950s following Stalin's death in 1953, allowing Polish composers more freedom to explore the avant-garde, but prizes such as the Medal of the 10th Anniversary of the Polish People's Republic and the Award of the Minister of Culture and Art, received by Bacewicz during this period, indicate the continuing presence of the institutional powers.

In 1956, Bacewicz joined a large group of Polish artists and scientists on a tour of India via Egypt. She attended a number of Indian Classical music concerts at the New Delhi Music School and gave concerts of her own music to highly enthusiastic audiences. On her return, Bacewicz attended the first ever Warsaw

Autumn International Festival of Contemporary Music at which her String Quartet No. 4, Concerto for String Orchestra and Overture were performed. The 'Warsaw Autumn' proved to be essential to the progress of Polish music, providing the first real forum for the exchange of musical ideas between Eastern and Western European countries.²⁸ Many Polish concert-goers heard for the first time the music of Stravinsky, Schoenberg, Berg, Bartók, Shostakovich, Honegger and Prokofiev, alongside works by the Polish composers Szymanowski, Lutosławski, Malowski, Szabelski and Spisak.

Bacewicz's engagements over the next two years indicate her immense standing as a violinist at the time. She was chairman of the jury at the third Wieniawski Violin Competition held in Poznań, presiding over great names such as Oistrakh, Grinke and Persinger; also, she was chosen to be a member of the international jury at the first-ever Tchaikovsky Violin Competition in Moscow. Always able to cope with a hectic work schedule, Bacewicz was at this time participating in the organization of the International Society of Contemporary Music conference in Strasbourg and holding the post of vice-chairman of the Polish Composers' Union (*Związek Kompozytorów Polskich*). She was well known for filling her time to capacity; as she explained, 'I possess a little unseen engine, and thanks to it I accomplish a task in ten minutes which takes others an hour or more; I normally do not walk but run; I speak fast; even my pulse beats faster than others . . .'²⁹

Bacewicz's next major work, *Music for Strings, Trumpets and Percussion*, was premiered at the Warsaw Autumn of 1959. Awarded first prize in the orchestral

²⁸ Cindy Bylander, *Music and Politics in Poland: The Warsaw Autumn International Festival of Contemporary Music 1956-1961*, www.usc.edu/dept/polish_music/essays/byland.html, accessed 2000.

²⁹ Maciejewski, *op. cit.*, 66.

division in UNESCO's International Tribune Competition (1960), it has been described by many as 'her greatest orchestral achievement'.³⁰ A commission followed from Polish Radio to write a comic opera. *The Adventure of King Arthur*, based on a libretto by Edward Fiszer, was performed on both Belgian radio and Polish television, later receiving an award from the Committee for the Affairs of Radio and Television. Another pivotal work completed shortly afterwards was her *Pensieri Notturmi* for orchestra, first performed at the Biennale in Venice.

In 1962 Bacewicz travelled to Yugoslavia where she visited the new experimental studio for electronic music. She said upon her return, 'I feel directed by the colouring in sounds and the new rhythms of electronic music'.³¹ This influence is of course difficult to pinpoint in the large number of works that followed.

Bacewicz's compositional output did not relent in following years despite taking on responsibility for a composition class at the State Higher School of Music in Warsaw (1966). Her international engagements were also time-consuming; in 1967 she accepted the invitation to preside over the jury of the International Henryk Wieniawski Competition and serve on those for the International Quartet Competition in Budapest and International Violin Competition in Naples.

Towards the end of 1968, Bacewicz began to devote her time to a large-scale project: a full-length ballet based on Picasso's play, *Desire Trapped by the Tail*. Shortly before its completion the composer travelled, by invitation of the Government, to Armenia, unusually leaving behind detailed instructions for the concluding part of the work. Whilst abroad, despite the comparatively temperate climate, Bacewicz caught Asian 'flu. She immediately travelled back to Warsaw,

³⁰ Rosen, *op. cit.*, 30.

³¹ Stefan Kisielewski, *Z muzyczny międzyepoki*, 204 in Rosen, *op. cit.*, 32.

where, in an attempt to speed her recovery, she took a lethal dose of antibiotics. On January 17 1969, the Polish Radio broadcast the announcement of her death. An obituary appeared shortly afterwards in the *Polish Music Quarterly* stating that:

Polish music was plunged into mourning at the loss of one of its most eminent artists. Death struck quickly and unexpectedly. Just a few days earlier Grażyna Bacewicz had been seen at the concert in the National Philharmonic Hall. Listening to her future plans, seeing her so full of life and her usual captivating charm, who could have guessed that she was already marked with the stigma of death? . . . The work of Grażyna Bacewicz, the pride of Polish music and a valuable contribution to the music of our time, lives and speaks with a living voice of art. Therein lies the victory of creative genius over death.³²

³² Maciejewski, *op. cit.*, 77-78.

2: Reception

Maria Anna Harley has described Grażyna Bacewicz as 'the first to be equal'.³³ Despite the success of a small number of Polish women composers before her, Bacewicz was the first to establish herself on the international stage and be accepted as an equal by her male peers.³⁴ It is perhaps surprising that she did not experience more difficulties building a career; her sister, Wanda, claims that her works were always readily performed, recorded and published. The dates of the first performance of her works listed in the Appendix appear to verify this information. 69 of her 81 performed works (85%) received their first performance within a year of completion, comparing well with Lutosławski's 89%.³⁵

Additional attention may have been paid to her career internationally given the limited number of Polish composers heard abroad at this time. Undoubtedly, being a performer/composer will also have assisted Bacewicz enormously in the early stages of her career, helping her gain the attention and respect of her contemporaries and enabling her to make contacts with conductors and performing organisations. Bacewicz was of course allowed to leave Poland on a regular basis to perform abroad (see *Biography and Social Context*). According to Małgorzata Gašiorowska, the Ministry of Culture believed her to be a good advert for Poland. She certainly did not experience any of the difficulties reported by other Eastern bloc composers such as Shostakovich and Lutosławski, whose works challenged the directives. Wanda Bacewicz refutes this speculation absolutely, claiming that Grażyna refused to submit

³³ Maria Anna Harley, 'Notes on Polish Women Composers', *Bulletin of the Polish Institute of Arts and Science in Canada* (Vol. 13, 1996, 36 – 40).

³⁴ Maria Szymanowska, Tekla Badarzewska, Irena Wieniawska, and Anna Maria Klechniowska.

³⁵ Statistics are drawn from information provided by catalogues of works.

to political control; however, her catalogue reveals a timely change in approach coinciding with the announcement of the cultural policy in the late 1940s. In her defence, Gąsiorowska remarks that, '[A]lthough Bacewicz had strong principles, she believed that folk melodies were beneficial to people during wartime'.³⁶

The usual obstacles to career progression for women composers did not particularly deter Bacewicz in her twenties and thirties. Her marriage, according to Wanda, was not a happy one; yet though (or because) her husband was distant and unable to show emotion, he provided her with personal space and the independence to maintain a full-time commitment to her profession. Indeed, he was ultimately supportive of her work and would even assist with domestic tasks. Bacewicz also chose not to sacrifice her professional life for childbearing and child raising. She relinquished many of her maternal responsibilities to her sister Wanda. This situation was certainly unusual. According to Harley:

A particular aspect of Polish gender stereotypes is the connection between the esteem for motherhood and the emphasis on the mothers' achievements in preserving the Polish language and culture. During the years of partitions (1795-1918), when the country lost its independence, the family became 'the stronghold of national identity.' Women played an important role in the society since their work in educating children as well as their personal achievements contributed to the cultural survival of the nation. Thus, in the Polish national mythology, 'mother' became a heroic figure: 'Matka Polka' whose work for the country was as vital as her importance within the family.³⁷

Other Polish women composers in the same position have made quite different choices. 'Anna Zawadzka-Golosz (b. 1954) decided to sacrifice her artistic interests for the sake of her two children . . . and others, such as Bernardetta Matuszczak (b.

³⁶ Comments made in conversation (Warsaw, June 2001).

³⁷ Harley, *op. cit.*

1937), chose to remain single.³⁸ It was also obviously an advantage for Bacewicz that her husband had a well-paid job, making it possible to employ maidservants to ease her domestic responsibilities.

It would be wrong, however, to assume that Bacewicz found it easy to balance her commitments. In her book, *Znak Szczególny*, she relates a conversation she had as a young composer with Boulanger about the pressures of life as a woman composer:

To be a good wife, good mother, good housewife and find time for one's creative work is almost impossible. Men are more fortunate in this respect for in the history of music we know of several composers' wives who sacrificed their personal ambitions in order to devote all their time to support their husband's career. Madame Lutosławska is a prime example. How many husbands of women composers would sacrifice their personal career and ambitions in order to be chained to the kitchen sink, bring up children, copy their wife's manuscript and write letters to publishers and concert managers? Nadia Boulanger replied that in order to succeed in this essentially masculine world of musical creation, there was no time for self-pity and prolonged weak moments.

Another obstacle for many women composers has been the lack of or nature of reviews by critics. Citron states:

[T]he critical establishment has been overwhelmingly male. The absence of women has meant the absence of a female voice and a female point of view, even if it is difficult to specify precisely what they might mean. As such, male modes of discourse have formed the basis of professional music criticism. By male modes we do not mean some essentialist traits but rather patterns that grow out of ideology and acculturation in Western society. It is also important to remember that male critics internalized musical values from male predecessors and contemporaries, and that conditions of response formed a pre-evaluative context for the structuring of their discourse.³⁹

³⁸ *ibid.*

³⁹ Citron, *op. cit.*, 181.

The relationship between male reviewer and woman artist is often quite different from that of male reviewer, male artist. It has and can still be quite typical for male critics to assess the music of a women composer in terms of its masculinity. It is even common for critics to criticize women for being too feminine, but also for trying to be too masculine.⁴⁰ A number of reviews of Bacewicz's works use gendered vocabulary and make reference to their female authorship.

Stefan Kisielewski, wrote the following review of a concert at the Congress of the Polish Composers' Union in 1949.

Concerto for String Orchestra, full of impetus and energy, of fluent invention and excellent instrumental ideas, finally roused us from our lethargy. The work is akin to Bach or Haendel - a sort of a contemporary Brandenburg Concerto. We felt here at last a 'vital piece' of healthy and tasteful music, written with creative, truly masculine potency.⁴¹

The next, taken from a 1952 edition of the Washington Daily News, was written by Milton Berliner.

'Ladies Night' at the Symphony'. Woman - in spirit and in person - dominated last night's National Symphony Orchestra concert at Constitution Hall. Howard Mitchell opened the program with the American premiere of Grażyna Bacewicz's *Concerto Grosso for Strings*. Actually, there was nothing feminine about Miss Bacewicz's piece. It was vigorous, even virile, with (in the first movement) a pulsing, throbbing rhythm and bold thematic material. It was either conservatively modern or radically classical. In any case it was worth listening to.⁴²

⁴⁰ Rhian Samuel discusses the use of these terms in reviews of works by other women composers in her preface to *The New Grove Dictionary of Woman Composers* (London: Macmillan, 1994).

⁴¹ Stefan Kisielewski, A statement during the Congress of the Polish Composer's Union (Warsaw, 1949) taken from: *Grażyna Bacewicz* (PWM marketing brochure), 43.

⁴² Milton Berliner, *Washington Daily News* (31, XII, 1952), taken from: *Grażyna Bacewicz*, *ibid.*, 44.

On the other hand, a large number of complimentary reviews which made such no demeaning references were published in response to performances of Bacewicz's works. The following is a selection:

The *Concerto for Strings* by Grażyna Bacewicz from 1948 also turned out to be a revelation for the British critics. They liken it to the most outstanding compositions of the first half of the twentieth century and emphasize the individual character of the sound world created by the Polish woman composer.

Elżbieta Jagielska
Express Wieczorny, 14 January 1987⁴³

... *Music for Strings, Trumpets and Percussion* by Grażyna Bacewicz is a work with its own aesthetics and its own mood: it is so personal and individual that it goes beyond styles and over the styles and will certainly speak over the epochs. . .

Stefan Kisielewski
Ruch Muzyczny, November 1975⁴⁴

... Grażyna Bacewicz is an outstanding talent in the field of chamber music; this can be seen from her great achievements in this sphere of composition in which she remains – in Poland – unparalleled . . .

Tadeusz A. Zieliński
Ruch Muzyczny, 1961⁴⁵

The *Quartet No. 4* made a strong impression. The musical ideas, full of substance, in which the characteristic features of chamber music find their full expression. Beautiful and good music, one could say – perfect . . . There is no trace of exaggeration in it, no speculative quests; instead we find sublimity of thought, dignity of attitude as well as a power of expression worthy of the greatest works.

La Meuse, Liège, 3 October 1951⁴⁶

Many critics and contemporaries admired the composer's use of structure, melody and sonority, predicting a secure future for a number of works in the musical canon.

⁴³ Taken from: *Grażyna Bacewicz*, *ibid.*, 45.

⁴⁴ *ibid.*

⁴⁵ *ibid.*, 47.

⁴⁶ *ibid.*, 48.

This, however, did not turn out to be the case. Bacewicz' sister, Wanda, and PWM both report an immediate decline in her popularity following her death in 1969. Wanda believes that the State did little to keep Grażyna's memory alive, due to her political beliefs; she ironically compares this treatment to that accorded the appeaser, Penderecki, whose music has been actively promoted by the Polish government.

It is unlikely, however, that the situation is as simple as this. There are a number of factors that must have affected the durability of Bacewicz's reputation; the exact impact of these, however, is very difficult to measure. First, it is hard to calculate the number of present-day performances of Bacewicz's music. Wanda quite understandably does not respond to questions about the composer's royalties, and Grażyna's publishers do not receive data on the numbers of performances of individual composers' music from the Polish performing rights association (ZAIKS). The only data revealed to this author by PWM relate to the total amount of money they earn from sheet music sales and hire for each composer on their books. Bacewicz is at the top of their list for domestic sheet music sales and fourth highest in international sales. However, with regard to an international *reputation*, it is difficult to derive any meaning from these statistics: PWM was restricted from operating abroad for many years following Bacewicz's death. Many of Bacewicz's contemporaries, on the other hand, are/were distributed by both PWM and other publishers. Lutosławski, for example, also has works published by Chester, now known as Music Sales, and Penderecki by Schott and Moeck. The Director of PWM, Andrzej Kosowski, claims that, by having contracts with other publishing houses, Lutosławski and Penderecki had a tremendous advantage; Lutosławski's works, for example, were promoted internationally by his publishers and indeed by the

composer himself. He regularly wrote articles and reviews for the musical press and travelled extensively, conducting concerts of his works. Such activities helped to develop a sizeable public image that was more likely to be able to support a posthumous reputation. Bacewicz, in contrast, did very little promotion work in the latter part of her career; she did not usually conduct her works and she was always reluctant to discuss her music and methods with journalists. Then, when Bacewicz's music finally became available through publishers in the West, it undoubtedly suffered from the delay, appearing dated in relation to the music of the younger generation of Polish composers with whose publication it coincided.

A number of glowing obituaries were published on the occasion of Bacewicz's death in 1969. Within a short time, however, performances of her works dwindled; her earnings at PWM decreased enormously. It seems that an insufficient number of individual musicians and performing organizations within and outside of Poland worked to keep her works on the concert platform. Neither did musicologists champion her music; the expected biographies and articles did not appear, as was the case at first for Lutosławski, Penderecki and other Polish composers. To compound the problem for Bacewicz, this is also entirely typical of the way in which the music of successful women composers has been barred from the canon following their deaths. Elisabeth-Claude Jacquet de la Guerre (1665-1729) and Lili Boulanger (1893-1918), for example, both enjoyed successful composing careers yet their reputations 'have sunk into oblivion among the concert-going public'.⁴⁷ According to Citron, 'mainstream canonicity has derived mostly from male structures and conventions, and canons have provided a powerful tool for their self-perpetuation.'⁴⁸

⁴⁷ Samuel, *op. cit.*, xiii.

⁴⁸ Citron, *op. cit.*, 41.

In recent years, greater numbers of musicologists 'have been concerned with proposing ways of negotiating women and their works with existent canons.'⁴⁹ The work of a small number of academics from the 1980s onwards has encouraged the re-evaluation of music by composers such as Bacewicz and greater numbers of performances have occurred as a result. The anniversary of her birth and death in 1999 prompted the release of a number of additional works by PWM and additional promotional work was undertaken by them. It is now possible to find scores and recordings of a number of Bacewicz's most popular works in specialist music shops in Poland, although the classical music sections of the more mainstream shops have none. In the UK it is possible to find old copies of sheet music in libraries, but none of her music is stocked in shops. Although the situation is better in the United States, it still seems difficult to believe that PWM can make very much money from international sales. Although a forum for the appreciation of her music does now exist, it is highly limited; her music has certainly not been delivered successfully to the mainstream.

Bacewicz's legacy, however, is far more than just a catalogue of works. According to Bernadetta Matuszczak (b. 1937):

In Poland, Grażyna opened the way for women composers. . . It was difficult for her, but with her great talent she won, she became famous . . . Afterwards, we had an open path, and nobody was surprised: 'My God, a woman composer again!' Bacewicz had already been there, so the next one also had a right to exist. Female students of composition found hope for themselves when seeing Bacewicz's name on the programs of the Warsaw Autumn Festivals and reading monographs about her.⁵⁰

⁴⁹ *ibid.*, 219.

⁵⁰ Maria Anna Harley, 'Grażyna Bacewicz: Biography', www.usc.edu/dept/polish_music/VEPM/bacewicz/bac-bib.html, March 2000, accessed 2000.

Ultimately, Bacewicz has provided a model that has made it possible for other Polish women to maintain ‘their precarious balance on the parallel bars of being both an artist and a woman’.⁵¹

⁵¹ Christine Battersby, *Gender and Genius* (London: The Women’s Press Ltd., 1989), 144.

3: Musical Influences

Bacewicz was naturally exposed to the music of her Polish predecessors as a young composer, and was then fortunate enough to become immersed in the contemporary musical scene in Paris. Both of these groups exerted an influence on her music.

(a) Bacewicz's Polish Background

The period preceding that in which Bacewicz was an active composer has been described as 'the most daunting in [the] history of . . . Polish music and Polish culture'.⁵² Throughout the nineteenth century the occupying powers had attempted to de-nationalize the Polish people; cultural activity was severely hampered by the differing political objectives of each partition's government and very few Polish composers were able to forge successful international careers. At the beginning of this century the most effective musical proponent of the Polish cause was Frédéric Chopin (1810-49), who similarly combined composing and performing careers. From his base in Paris he developed a musical language described by the Polish musicologist Zofia Lissa as "the Polish national style' combining the harmonic and rhythmic characteristics of Polish folk music with European Romanticism".⁵³ According to Lissa, 'his mazurkas, nocturnes, preludes, and even some of his waltzes, are infused with that tinge of melancholy and 'grief' which to his contemporaries were the embodiment of 'Polishness'.⁵⁴ Chopin's contribution to the development of Polish music was enormous. He laid the foundations for a viable nationalist tradition,

⁵² Ludwik Erhardt, *Music in Poland* (Warsaw: Interpress, 1975), 26.

⁵³ Zofia Lissa, 'Romanticism' in Stefan Jarociński, *Polish Music* (Warsaw: PWN, 1965), 110.

⁵⁴ *ibid.*, 111-112.

returned Polish culture to the world stage and led the way in the development of national schools of music. Composers remaining in Poland, such as Stanisław Moniuszko (1819-72), also worked to build a national style, although the results had limited appeal outside Poland. Their work was aided by Oskar Kolberg (1814-90), the first Polish ethnographer, who produced an enormous cache of material to support this trend. His multi-volume publication of nearly 20,000 folk melodies 'had no precedent in the world in its dimensions and compass . . . and saved the riches of Polish folk culture from oblivion'.⁵⁵

The political situation in Poland worsened in the second half of the nineteenth century, particularly within the Russian and Prussian zones. Musical institutions were regularly closed-down and musical groups disbanded. For many years the country did not have a single symphony orchestra and the management of opera houses showed an open hostility to Polish works.⁵⁶ Many composers clung to the nationalist style created by Chopin, Moniuszko and their contemporaries, making little effort to modernize, again reducing Poland to a cultural backwater. The next generation of composers reacted against this trend. At the beginning of the twentieth century with cultural life slowly beginning to improve, a group of composers known as *Młoda Polska* ('The Young Poland') formed, vowing to take Polish music into the twentieth century. The members of this group, Grzegorz Fitelberg (1879-1953), Ludomir Różycki (1884-1953), Apolinary Szeluto (1884-1966), Karol Szymanowski (1882-1937) and Mieczysław Karłowicz (1876-1909), attempted to modernize Polish music, drawing predominantly on the German romantic style. The group stayed together for a very short time; although they held common beliefs, their careers took them in very

⁵⁵ Ludwik Erhardt, *Music in Poland* (Warsaw: Interpress, 1975), 46.

⁵⁶ *ibid.*, 47-48.

different directions. The composer who ultimately succeeded in re-forging the broken links with the national style developed by Chopin, thus creating a viable musical inheritance for Bacewicz and others, was Szymanowski. In his own words, he intended to 'move Polish music from its deadlock and release it from its provincialism and lethargy'.⁵⁷

Szymanowski spent his formative years in Poland, experimenting with the use of traditional genres and familiarizing himself with Chopin's legacy. Much of his adult life, however, was spent travelling, gaining experience of a range of musical cultures and keeping up to date with contemporary trends. As a young composer he spent time in Germany and Austria studying the music of Wagner, Strauss and Reger. It took Szymanowski a number of years to establish his own identity within this aesthetic and then an equally long time to move on. He spent time in 1914 first with Artur Rubinstein in Paris, and then with Paweł Kochoński in London.⁵⁸ On his return he remarked, 'My journey influenced me in many ways, creating new artistic problems'.⁵⁹ At this stage, Szymanowski began a reassessment of his aesthetic principles as part of a general reaction against German Romanticism at the beginning of the twentieth century. His music shows an increased influence from the French impressionists, Debussy and Ravel, and the Russian composer, Skryabin. Like Chopin, Szymanowski began to spend a lot of time in Paris. He knew Ravel, Cocteau, several members of '*Les Six*'⁶⁰ and was a great admirer of Stravinsky.⁶¹ In 1921 he wrote an article on the composer, making clear the relevance of the Russian's music

⁵⁷ Jim Samson, *Szymanowski* (London: Kahn & Averill, 1980), 11.

⁵⁸ *ibid.*, 79.

⁵⁹ *ibid.*, 77.

⁶⁰ The association known as '*Les Six*' or '*Les Nouveaux Jeunes*' was formed by Francis Poulenc (1900-1963), Darius Milhaud (1892-1974), Arthur Honneger (1892-1955), Germaine Tailleferre (1892-1983), Georges Auric (1899-1983) and Louis Durey (1888-1979).

⁶¹ Samson, *op. cit.*, 181.

to his own changing artistic outlook. In particular, 'Stravinsky revealed to him that folklorist elements could be incorporated into a work without falling into the old clichés'.⁶²

Just one year later, Szymanowski travelled to Zakopane, a mountain resort in the south of Poland rich in folk culture. His next work, a collection of twenty Mazurkas, effectively marked a move to the final phase of his career. These drew heavily upon the melodic, harmonic and rhythmic characteristics of the Góral music he had studied in Zakopane. According to Samson,

[I]n his revival of the Mazurka Szymanowski was emphasizing both his dependence on the tradition of Chopin . . . and at the same time his independence of that tradition. . . . He was in a sense claiming with them his hard-won right to be regarded as the creator of a twentieth-century Polish style.

The focus of Szymanowski's writing altered a number of times during his career; his stylistic development, however, was not vast. His works always remained in the style of the late-Romantic composers, representing 'the twilight of an era much more than the dawn of a new age'.⁶³ Szymanowski himself warned young composers not to imitate his own music:

. . . [h]e sought and found support among the youth, the new generation of musicians. The wise and farsighted Szymanowski was to them an ideal, the ideal of light, transparent, laconic and intellectual . . . French music, not his own music. He turned their eyes toward Paris of the inter-war period and told them to seek for new aesthetic ideals there. Szymanowski could associate himself with those values and trends in music to which he himself could not contribute, and in this . . . lies his greatness.⁶⁴

⁶² Samson, *op. cit.*, 156.

⁶³ *ibid.*, 204.

⁶⁴ Lissa, *op. cit.*, 167.

He was, however, able to revitalise the search for a Polish national style, particularly within his folk-inspired works of the 1920s/30s.

Bacewicz's contact with Szymanowski in 1929 provided the young composer with a link to her Polish inheritance and a strong model for its use. His influence can certainly be traced in Bacewicz's folk-inspired middle period works. Their harmonic language is related through the common use of perfect fourths and fifths, as for example in the opening of Szymanowski's *Słopiewnie* No. 2 (1921), and a strong connection can be found in the two composers' use of colour. Szymanowski developed a fascination with the colouristic qualities of harmonies during his impressionist period, often combining these with unusual textural effects. Bacewicz was certainly highly familiar with at least one of Szymanowski's impressionist works: she performed his First Violin Concerto in 1946.

Szymanowski completed this concerto in 1916 on his return from a trip to North Africa including visits to Algiers, Tunisia and Biskra. He had compiled a number of notebooks on the music and culture of these countries and quite clearly reflected this interest in his music at the time. Works dating from this time demonstrate an interest in the formation of more unusual sonorities; harmonies are chosen for colour rather than tonal function and are often based on the augmented triad and pentatonics.⁶⁵ His use of the orchestra demonstrates an awareness of the modern French style; timbral combinations are no longer restricted by conventions and demonstrate far greater diversity and depth. Greater use is also made of instrumental effects, creating a more 'exotic' sound with a higher incidence of *tremolo*, *con sord* and *sul ponticello* directions. The opening of the concerto

⁶⁵ Samson, *op. cit.*, 80.

demonstrates a number of the above trends. The strings are directed to play *tremolo*, *sul ponticello*, *pizzicato* and harmonics in turn, accompanied by harp, piano, celesta, bells and a triangle, whilst the harmonic framework of this opening passage 'suggests a simultaneity of white and black note pentatonicism'.⁶⁶ It is perhaps not a coincidence that the most conspicuous features of Szymanowski's middle-period works became particular enthusiasms of Bacewicz's.

Another hugely influential member of 'The Young Poland' group, Grzegorz Fitelberg, had a definite impact on Bacewicz's career. He moved away from composition, concentrating instead on conducting and promoting. '[H]e propagated Polish music on the concert-platforms all over the world'.⁶⁷ According to Lutosławski,

He was a figure of particular importance to all Polish composers of my generation. . . . It was thanks to him that we were introduced to contemporary music in our youth. He rendered immense services to its performance and propagation – he was a true pioneer.⁶⁸

Bacewicz's relationship with Fitelberg created numerous opportunities for her, both as a performer and composer and provided invaluable professional support particularly during the early stages of her career.

Another huge influence on many Polish composers' careers was the pedagogue Kazimierz Sikorski. As Professor of Composition at the Warsaw Conservatory, Sikorski taught two generations of Polish composers, including Bacewicz, Kisielewski, Krenz, Malawski, Palester, Panufnik, Serocki, Szałowski,

⁶⁶ Samson, *op. cit.*, 115.

⁶⁷ Lissa, *op. cit.*, 126.

⁶⁸ Erhardt, *op. cit.*, 78.

Spisak, Szeligowski, Perkowski, Woytowicz, Kondracki, Mycielski, Żuławski and Skrowaczewski.⁶⁹

Bacewicz was born at a more settled time in Polish history, the pre-war period was a time of optimism and growth in the arts and full independence for Poland followed the end of the First World War, creating a more permissive creative environment. Although Poland remained isolated from Western Europe at this stage, Bacewicz's time spent with Boulanger in Paris compensated considerably.

Just four years younger, Witold Lutosławski (1913-1993) was far less fortunate. He spent his early childhood in Warsaw, raised, like most Polish musicians, on a staple diet of Chopin and Beethoven. He soon became interested in the more contemporary musical language of Szymanowski, and at the age of eleven 'spent days trying to recapture [the] sounds [of his third symphony] at the piano'.⁷⁰ Only during his time at the Warsaw Conservatory in the composition class of Witold Maliszewski did he come into contact with the scores of Debussy, Ravel and early Stravinsky. He studied these works in great detail, assimilating aspects of their harmonic language, orchestration, etc. He was, however, unlikely to have been able to hear any of them performed; *The Rite of Spring*, for example, had not yet received its first performance in Poland. Like Bacewicz and so many other young Polish composers, Lutosławski intended to continue his studies in Paris with Boulanger or Koechlin but, following a year's national service, was unable to leave Poland due to the onset of the Second World War.

The following years were spent working and composing in Poland under the constraints first of the Nazi occupiers, then the realists. Throughout these years

⁶⁹ Stefan Jarociński, 'Polish Music after World War II', *The Musical Quarterly*, No. 1, 1965, 244 - 258.

⁷⁰ Tadeusz Kaczyński, *Conversations with Witold Lutosławski* (London: Chester, 1984), 33.

Lutosławski was forced to devote time to the composition of functional music or risk censure. Privately, he was working on his first major symphonic work, *Symphony No. 1* (1941-7). Within this he was able to develop a new modern musical language, drawing upon aspects of the French style known to him. Considering Lutosławski's very limited experience of contemporary developments in Western Europe, it is highly unlikely that at this stage he would not have looked towards musicians such as Bacewicz who had been fortunate enough to travel in the inter-war years for inspiration. Unfortunately, the first performance of the symphony in the spring of 1948 coincided with the announcement of the new cultural policy, and in 1949 it became 'the first eminent work to be officially censured as formalist and removed from the repertoire'.⁷¹

Travel outside the Soviet block was severely restricted at this time; only 'compliant' performers such as Bacewicz were able to promote Polish music abroad. Lutosławski, for example, was rarely able to visit Western Europe until the uprising of 1956 had loosened the Soviets' grip on the country. The subsequent free-flow of information caused a number of Polish composers to re-examine their compositional style. Bacewicz's harmonic language did not undergo much of an upheaval, but Lutosławski suffered 'a genuine crisis of style', resulting in an abrupt move in the late 1950s to a radically different musical language.⁷² This major change in approach is immediately apparent when comparing the scores of the early 50s, for example *Concerto for Orchestra* (1950-4) and *Mala Suita* (1950), with those of the late 50s; see for example *Musique funèbre* (1954-58). Lutosławski travelled extensively in his

⁷¹ Steven Stucky, *Lutosławski and his Music* (Cambridge: Cambridge University Press, 1981), 36.

⁷² *ibid.*, 64.

later years, engaging with contemporary musical styles and actively promoting his own music as a conductor and lecturer.

Despite differences in their circumstances, Lutosławski and Bacewicz shared a common musical heritage and aesthetic. It is possible that they first met at the Warsaw Conservatory in the late 1920s: living in Warsaw as a child, Lutosławski attended the Conservatory for instrumental lessons while Bacewicz was there as a student. For a period of time they even shared the same piano teacher. The composers' friendship became much closer as their careers progressed; Lutosławski is reported to have stayed at the Bacewicz family home for a period of time during the Second World War.⁷³ He reflected on their friendship in his contribution to Rosen's monograph published in 1984.

When I think of Grażyna Bacewicz, I can not limit myself to her music alone. I was fortunate to belong to that group of people who were bound with her by virtue of professional friendship. Thus I was privileged to know her closely for many years. It allowed me to observe and admire her character first hand – her integrity, honesty, compassion and her willingness to share and sacrifice for others. This image of her as an artist and human being ought to be an inspiration to the succeeding generations of composers in Poland and throughout the world.⁷⁴

He was certainly very familiar with Bacewicz's music: he published detailed reviews of at least two of her works.⁷⁵

. . . *Concerto for Strings* is the high point of the 'objective' period of Grażyna Bacewicz's creative output . . . Its austere, rather ascetic texture always impresses with its dignity and authority, making this work similar in mood to some moments of the *Symphony of Psalms* by Stravinsky. However, I particularly like the dense, acid harmonies, enveloping the secondary subject of the finale. Their taste is

⁷³ Disclosed to the author during an interview with Wanda Bacewicz (Warsaw, May 2002).

⁷⁴ Rosen, *op. cit.*, 12.

⁷⁵ Elżbieta Wiślak, *G. Bacewicz* (Kraków: Polskie Wydawnictwo Muzyczne, 1999), 44, 49.

especially clear in comparison with the austere, 'empty' harmonies which prevail in that score.⁷⁶

From the times of Bartók few composers were privileged to penetrate the mysteries of the quartet texture to such an extent as Grażyna Bacewicz. The *Quartet No. 7*, one of Grażyna's last pieces[,] will certainly make a long journey through the stages and studios of the whole world.⁷⁷

Wanda Bacewicz claims that it took Lutosławski a number of years to acknowledge the importance of Bacewicz to the development of Polish music; Lutosławski's biographers certainly do not include her in accounts of his musical influences. It is important to bear in mind, however, that Lutosławski was always keen to promote a particular image of himself as a composer. He discussed his musical influences at length, yet rarely made reference to other Polish composers, deliberately distancing himself, for example, from the music of Szymanowski after the Second World War.⁷⁸ It is therefore necessary to look directly at the scores of both composers, Lutosławski and Bacewicz, in order to detect common features and speculate on their origins.

Their early years in particular were spent in much the same musical climate. Both studied the music of Szymanowski and other impressionists, thus developing an early interest in the use of harmony as colour. Perfect fourths and fifths, intervals particularly common in works by Szymanowski, can be detected in abundance both composers' works. There is, for example, an explosion in their use in Lutosławski's works of the early 1950s; see for example his *Concerto for Orchestra*. The timing of this is particularly interesting considering the huge increase in their use in Bacewicz's third concerto completed in 1948. Lutosławski claims that his 'model in folk-music

⁷⁶ Witold Lutosławski, *Ruch Muzyczny*, taken from: *Grażyna Bacewicz* (PWM marketing brochure), 43.

⁷⁷ Witold Lutosławski, *Ruch Muzyczny*.

⁷⁸ Stucky, *op. cit.*

settings was Bartók, not Szymanowski', again distancing himself from his Polish predecessor. Stucky, however, questions this claim, finding 'remarkably little in common' with similar settings by Bartók.⁷⁹

Lutosławski's experimentation with polychords in his works of the same period is also comparable to Bacewicz's gradually expanding harmonic language. Although Lutosławski was the first of the two to incorporate the use of twelve note chords, in *Morze*, the first of his *Five Songs on texts of Kazimiera Illakowicz* (1956-7), there are striking similarities between the two composers' journeys to this point.

Another strong connection can be seen between the two composers' use of melody. Throughout his career, Lutosławski makes use of the Bartokian technique of interval-filling. Its use, apparent in the form of three-note cells in his first symphony, even forms the basis of the melodic writing in his *Partita* written in 1984. The technique, not adopted by Bacewicz until the mid fifties, becomes central to her mature style and is almost certainly an appropriation from Lutosławski.

In contrast, Bacewicz's experimentation with layered textures predates that of Lutosławski. Her works of the late 1950s occasionally include melodic lines that allow individual performers to determine pitch. The gradual development of such techniques by Bacewicz surely anticipates, perhaps even facilitates Lutosławski's more abrupt adoption of aleatorism two years later.

In addition to these very distinctive musical characteristics, the two composers' works share a number of more general features, typical of the genre or their common aesthetic, for which the origins are more difficult to trace. One such example is the shaping of movements in large-scale works. Perhaps the most

⁷⁹ Stucky, *op. cit.*, 41.

prevailing feature of Bacewicz's concerto movements is the internal organisation of the musical details to form a highly-balanced whole. This feature can be seen in Lutosławski's very first work in this genre, *Concerto for Orchestra*. In the third movement, *Passacaglia*, each of the thirteen 'episodes' 'undergoes . . . growth and decline in several parameters: register, dynamic, textural density and tempo'.⁸⁰ Thus is revealed a common respect for formal structures and the discipline they impart.

A brief study of the two composers' catalogues implies that the two composers drew inspiration from each other; their compositional styles progressed at a similar rate and developed along much the same lines. It may even be that Bacewicz influenced the development of Lutosławski's early musical language. Lutosławski certainly spoke highly of Bacewicz's achievements in an interview with Polish Radio following her death in 1969.

If Polish music has won an exceptionally high position in the world, it is in great measure [also] the personal contribution of Grażyna Bacewicz. In this difficult situation in which the contemporary music has found itself – continually throwing out new slogans, destroying traditions, bandying new and often shocking technical means – Grażyna Bacewicz always succeeded in finding her own way. She did not stand still, she did not stop at the points at which she had won international awards – she moved forwards choosing only what suited her, what she was able to melt in the crucible of her individual, very personal style.⁸¹

A contemporary of the two composers, Andrzej Panufnik (1914-1991), explored similar issues in his writing. A discussion of his *Tragic Overture* (1942) in Thomas' book, *Polish Music since Szymanowski*, for example, specifically mentions layered textures and the inclusion of an eleven-note chord.⁸²

⁸⁰ Stucky, *op. cit.*, 54.

⁸¹ Witold Lutosławski (20 January 1969), in Widłak, *op. cit.*, 12.

⁸² Thomas, *op. cit.*, 25.

Composers in the next generation of Polish composers, led by Krzysztof Penderecki (b. 1933), were only able to embrace the avant-garde fully as a result of the groundwork done by their predecessors. Together, they achieved the impossible; Polish music was rescued from virtual obscurity, given a unique national flavour and elevated to a completely new level on the world stage. Penderecki's biographer, Wolfram Schwinger, refers to Bacewicz as the 'most successful composer' of the post-Szymanowski generation.⁸³ Her influence can certainly be traced in works by Penderecki although Schwinger rarely acknowledges this. He links Penderecki's interest in writing for stringed instruments to 'many other Polish composers such as Lutosławski, Serocki and even more Gorecki', yet fails to mention Bacewicz, one of the most obvious.⁸⁴ He claims that 'Penderecki surpassed them all, even then, by his abundance of works for strings and also by the richness of invention with which he alienated, even denaturalized that string sound.'⁸⁵ If he had considered Bacewicz's catalogue he would have found that 44% of her works were written for strings in comparison to only 35% of Penderecki's. His experimental work with string timbre, also, is clearly an extension of work undertaken by Bacewicz and Lutosławski. Schwinger also describes the composer's use of 'timbre-or cluster-music whereby sounds and noises are considered equally suitable as material for musical composition.'⁸⁶ He acknowledges that 'several composers have arrived at an almost identical principle, differing only in the construction of the sounds', but claims that, 'the two most important innovators in this region are Penderecki and György Ligeti', ignoring the crucial work of earlier composers. There can be little doubt that

⁸³ Wolfram Schwinger, *Krzysztof Penderecki: His Life and Work*, trans. William Mann (Stuttgart: Schott & co., 1989), 25.

⁸⁴ *ibid.*, 122.

⁸⁵ *ibid.*

⁸⁶ *ibid.*, 136.

Penderecki's manipulation of the string section and use of timbre owe much to Bacewicz, whose music, together with the works of her contemporaries, provides for modern Polish composers an enviable national inheritance.

(b) Western European Influences

As well as invoking her Polish musical inheritance, Bacewicz drew heavily on the music of composers she was exposed to whilst outside of Poland. Her exposure to these musicians and their music was carefully managed by Boulanger.

Boulanger maintained a particularly close relationship with Poland and Polish musicians throughout her career, perhaps due in part to her Soviet ancestry; her mother Raïssa was a Russian Princess. According to Rosenstiel, 'Nadia lived in Raïssa's shadow. As she continued to cling to the shreds of her Russian heritage, Nadia often insisted that certain of her students participate in Russian Orthodox rituals and customs with her.'⁸⁷ Raïssa's name day – the name day is a custom shared by Russians and Poles – would always be spent in the company of Boulanger's Polish students. Boulanger taught many Poles; a great number were sent to her by Karol Szymanowski, then the director of the Warsaw Conservatory, and often with the financial assistance of the Paderewski Scholarship Fund.⁸⁸ Maria Modrakowska, a well-known Polish singer and former pupil of Boulanger, wrote in the *Monde Musical* in 1931 that Nadia's Polish students loved their teacher 'fanatically'.⁸⁹ Boulanger's sympathy for the Polish cause was evident during the Second World War when she

⁸⁷ Léonie Rosenstiel, *Nadia Boulanger: A Life in Music* (New York: W. W. Norton & Co., 1982), 214. It is important to note that Rosenstiel, despite providing an interesting account of Boulanger's life, did not study with her.

⁸⁸ These include Szeligowski, Perkowski, Woytowicz, Kondracki, Mycielski, Szalowski, Spisak, Rudzinski, Żuławski, Serocki and Skrowaczewski.

⁸⁹ Rosenstiel, *op. cit.*, 240.

became closely associated with the Polish Relief Fund. A few years later in 1956 she made a huge political statement by attending the first Warsaw Autumn Festival of Contemporary Music.⁹⁰

Bacewicz wrote very little about her time with Boulanger, however accounts of lessons written by other of her pupils allow us to speculate about their impact on Bacewicz. In an anthology of such memoirs, each pupil emphasizes that Boulanger did not have a set teaching method or impose any particular musical style.⁹¹ Virgil Thomson writes,

[H]er teaching of the musical techniques is . . . full of rigor, while her toleration of expressive and stylistic variety in composition is virtually infinite. . . . Her great gift is to draw out rather than impose, to guide rather than direct, which is surely the hallmark of great teaching . . . She has her musical prejudices, too, . . . generally she tends not to mention the names of composers she does not like rather than pronounce against them, but she has made little effort later in life to conceal the fact that she has little sympathy with the music of Rachmaninov, for example.⁹²

It is interesting that Rachmaninov was specifically mentioned by Wanda Bacewicz in an interview with the author (Warsaw, May 2001) as a composer detested by her sister. Boulanger's attitude to the music of the Second Viennese School has also been the topic of much debate among musicologists. Rosenstiel suggests that,

In keeping with her new policy, Nadia did not analyze in depth the works of twentieth-century composers whose aesthetic principles were antithetical to Stravinsky's, barely mentioning them in passing in her *École Normale* and Wednesday classes.⁹³

⁹⁰ Information disclosed to the author during an interview with Małgorzata Gąsiorowska (Warsaw, May 2002).

⁹¹ Alan Kendall, *The Tender Tyrant: Nadia Boulanger, A Life Devoted to Music* (London: Macdonald and Jane's, 1976).

⁹² *ibid.*, 48.

⁹³ Rosenstiel, *op. cit.*, 207.

This does not, however, give a full account of her views. In interview with Ellen Rosand, Robert Moevs, a pupil of Boulanger's for five years, reports an early interest in Schoenberg's music: 'She had thought that the greatest revolution in music had been caused by *Pierrot Lunaire*.' Her tastes apparently changed when she became involved with classicism.

She began to see the whole Viennese approach as a kind of morbid and decadent morass that should be swept aside. She reacted violently against it and in favor of the clear, strongly rhythmic music of the type Stravinsky was writing in Paris.⁹⁴

Moevs goes on to say that, 'she modified this negative attitude toward the Viennese School'. Shawn also takes a less extreme view:

Although Boulanger disapproved of Schoenberg's aesthetic point of view and the concept of serialism, she felt that it was a dead end that eliminated the possibility of tension and relaxation in music – she attended the premiere of his chamber music *Pierrot Lunaire*, and studied the twelve-tone works of Berg and Webern. (When the score of Berg's opera *Wozzeck* was first published, she had her students practice both the voice and the orchestral parts.) With Stravinsky's embrace of serialism in the 1950s and the arrival of a new generation of composition students, Boulanger's attitudes became more flexible. She was conversant, when she was in her eighties, with the music of Messiaen, Berio, Xenakis, Boulez, Stockhausen and Penderecki.⁹⁵

It is clear that Boulanger's attitude to twelve-tone composition changed, giving rise to the differing accounts of her students. Bacewicz was certainly a pupil at a time when Boulanger was less tolerant of the technique. At this time her relationship with Stravinsky was exceptionally close: 'Nadia had become so friendly with Stravinsky

⁹⁴ Ellen Rosand, 'Recollections: Nadia Boulanger (1887-1979)', *Historical Musicology* (March 1980), 277.

⁹⁵ Allen Shawn, 'Nadia Boulanger's Lessons', *The Atlantic Monthly* (March 1983), 78-85.

that he sent her copies of his newest works long before their public premières'.⁹⁶ Rosenstiel claims that Boulanger's 'commitment to Stravinsky led her to devote much class time to his works . . . Stravinsky's neo-classical works fitted particularly well into traditional systems of analysis'.⁹⁷

Boulanger's way of teaching relied heavily on analysis and the detailed study of compositional techniques. Individual lessons would be conducted at the piano and would draw heavily on musical examples from every period of history. In addition, every Wednesday afternoon, the majority of her pupils would be invited to attend an analysis class at her apartment. Pupils would be surrounded by watercolours and photographs of figures such as Hindemith, Bartók, Lipatti, Stravinsky, Enesco and her sister Lili. Copland, a pupil of Boulanger, reported mingling with composers such as Poulenc, Stravinsky and Marcelle de Manziarly at these sessions.⁹⁸ The programme of works studied in these classes during the academic year 1935/6 (just three years following Bacewicz's participation) included 'Bach (*St John Passion*), Monteverdi, Hindemith, Schütz, Stravinsky (*Perséphone*), Carissimi (*Jephtha*), Palestrina, Taverner, Tallis, Lotti, Cavalieri, Debussy, Binchois and Françaix . . . Twenty-four years later . . . the menu was still much the same'.⁹⁹

Boulanger's choice of repertoire and musical models might have influenced the musical taste of her pupils. Just as crucial, however, was her approach to composition and her philosophy concerning its teaching. Boulanger expected pupils to complete and perform harmony exercises, building an awareness of the range of

⁹⁶ Rosenstiel, *op. cit.*, 237.

⁹⁷ *ibid.*, 208.

⁹⁸ *ibid.*, 299.

⁹⁹ Kendell, *op. cit.*, 39-40.

possibilities available within a simple chord sequence. As pupil Allan Shawn comments,

With Boulanger, these exercises were doorways that led to discourse on every aspect of life, public and private, and seamlessly back to the music at hand. Her aim here, as well as in the study of large-scale works, was to reveal the life present in the basic materials of music, to show the beauty and shape of small as well as large structures'.¹⁰⁰

The intensity of the analyses carried out in these classes have resonance in the detail of Bacewicz's works, whose minutiae define her personal style.

Boulanger's personal demeanour was also essential to her success as a teacher. Her stern, but caring and enthusiastic approach left a lasting impression on many of her pupils.

I find it amazing that the two short years I spent in Nadia Boulanger's presence seem to this day to be the crucial years of my musical life . . . In those two years, standards were set, demands made, challenges delivered, which were enough for a lifetime. They still resound in me every day. The struggle to meet them never ends.¹⁰¹

She provided the strong direction and sense of commitment to art and to our own development that we were looking for . . . The sense of rhythmic control, phrasing, and coherent structure that she taught, the elimination of unnecessary notes – all these matters of discipline had a great impact on the development of a mature style.¹⁰²

Boulanger's impact on Bacewicz's musical development should therefore not be underestimated. It seems that in later life Bacewicz spent much of her time working alone and very little attending concerts, listening to music, or studying the scores of

¹⁰⁰ Shawn, *op. cit.*, 80.

¹⁰¹ Laurence Rosenthal, 'Confronting the 'Next Impossible': Musical Studies with Nadia Boulanger', *Parabola* (Spring 1989), 78-79.

¹⁰² Rosand, *op. cit.*, 277.

other composers.¹⁰³ These early musical models must have, therefore, had even more bearing on her than some other Boulanger pupils. Indeed it is interesting to consider the extent to which outside influences could possibly have contributed to later developments in Bacewicz's compositional style, considering the lack of attention paid by Bacewicz to the work of her contemporaries. The impact of her teacher's musical philosophies also appears to have been significant. It is well-documented, for example, that Bacewicz disliked serial music despite a brief experimentation with serialism in her *String Quartet No. 6* (1960), and that the two musicians shared an aversion to Romantic music. Interestingly, a list of Bacewicz's musical preferences as reported by Wanda Bacewicz follows quite closely the pattern of Boulanger's programme of works specified earlier.¹⁰⁴

Bacewicz arrived in Paris at time of creative ferment there. In the preceding decades the First World War had led to a rejection of German musical aesthetics, accused by the French and English of 'destroying the clarity of the Eighteenth Century'.¹⁰⁵ The more concise, logical approach adopted by a number of composers was discussed at length by the French poet, Jean Cocteau, in his 1918 essay, *Le Coq et l'arlequin* (The Cock and Harlequin), with particular reference to the music of Erik Satie. Messing writes,

The 'classical path' of clarity which Cocteau accorded Satie was a solitary one that did not reach back into the past. The 'new simplicity' of Satie . . . was both 'classic' and 'modern'; 'a French music' that did not recall any other French music.¹⁰⁶

¹⁰³ This is an assertion made by both Wanda Bacewicz and Małgorzata Gąsiorowska.

¹⁰⁴ Interview with Wanda Bacewicz (Warsaw, June 2001).

¹⁰⁵ Scott Messing, *Neoclassicism in Music* (London: UMI Research Press, 1988), 75.

¹⁰⁶ *ibid.*, 77.

The term 'neoclassicism' began to be applied to all art forms demonstrating this new simplicity. In music the concept grew from an aesthetic idea to a specific musical style through its adoption by the Russian, Igor Stravinsky.¹⁰⁷ Stravinsky, a great admirer of Satie's music, began to display elements of the neo-classical aesthetic within his compositional style from the early 1920s. Eugene Goossens described the new style with reference to Stravinsky's music as early as November 1919:

The main features of this newest path in musical expression, of which we cite Stravinsky as the shining example, are firstly, a forcible directness of both colour and form; secondly, a rigid economy of means which eliminates all but essentials; and thirdly, a concise and intense objectiveness of emotion which relegates traditional practice and dull introspection to the background.¹⁰⁸

One of his first neo-classical works, *Pulcinella* (1919-20), is based on music by a number of eighteenth-century composers including Pergolesi. In Stravinsky's words, 'This is a new genre of music, a simple music with an orchestral conception different from my other works.'¹⁰⁹ In the year preceding Bacewicz's arrival in Paris, two major works for violin were completed by Stravinsky: the Concerto in D for Violin and Orchestra (1931) and the *Duo Concertante* (1931-2). Both works were performed by Dushkin throughout Europe; he retained the sole rights to the performance of the concerto for two years. It is quite possible that Bacewicz attended one of these performances, therefore acquiring a model for her own use of the solo instrument.

Stravinsky was undoubtedly one of the greatest musical innovators at this time; his response to the changing aesthetic of the early twentieth century was

¹⁰⁷ See Richard Taruskin, *Stravinsky and the Russian Traditions* (Oxford: Oxford University Press, 1996), 1443.

¹⁰⁸ Messing, *op. cit.*, 102.

¹⁰⁹ *ibid.*, 112.

personal and decisive.¹¹⁰ A number of other composers, including '*Les Six*', soon followed him, adopting the musical characteristics associated with this new musical language. Boulanger's friendship with many of these composers created a close musical circle into which each of her pupils was welcomed. Poulenc's Concerto for Two Pianos in D minor, written in 1932, and Honegger's Symphony for Orchestra, written in 1930, for example, capture well the Parisian aesthetic and can be traced in Bacewicz's early neo-classical style. Both are three-movement works featuring sonata-form outer movements based on stereotypical first and second subjects. In each case, alterations are made to the classical model, resulting in the unconventional treatment and placement of principal themes. The harmonic language, although, tonal, is often expanded by the use of consecutive notes in parallel lines (see for example, Poulenc, 3 bars before figure 11, and Honegger, Mvt. II, fig. 2). Parallel fourths also permeate both works (see for example, Poulenc, b. 2, and Honegger, three bars after fig. 1). In both cases, sections of classical, concertante and unison writing are interspersed with classical devices and figurations, such as repetitive accompanying figures, pedals, scale-wise movement and sequences, all features of Bacewicz's neo-classical writing.

The heavy neo-classical influence revealed in Bacewicz's early violin concerti is found in the music of most Boulanger pupils, though to varying degrees. Copland's First Symphony for Large Orchestra, written just one year before Bacewicz arrived in Paris, for example, is clearly similar in both approach and detail to the early concertos. Textures, including classical orchestral, i.e. those which contrast the string and wind sections, unison passages and concertante writing are

¹¹⁰ Schoenberg was of course the other great innovator, but his work is not considered here as he was not particularly influential in Paris.

intercut, sometimes quite abruptly. The scale of the work is generally much smaller than its title suggests. The opening, for example, scored for solo flute, violin II, solo viola and muted cellos, resembles the scale of the opening of many of Bacewicz's concerto movements. The writing is similarly contrapuntal, featuring a number of classical devices including pedals and string crossings (see Mvt. II, fig. 12 and Mvt., III fig. 51 respectively). The work also contains a large number of parallel fourths and fifths (see for example Mvt. I, figs. 7 and 3), one of the main hallmarks of Bacewicz's tonal language.

The early works of another of Boulanger's American pupils, Elliott Carter, again bear hallmarks of this common musical style. Symphony No. 1, written later, in 1942, is less contrapuntal; however the scale of the writing, as well as the use of concertante groups, unison textures and parallel fifths, betrays his training with Boulanger.

One of the most significant and revealing trends in the composing careers of Boulanger's pupils, such as those mentioned above, is the extent to which they were able to break away from their common neo-classical roots. Boulanger guided pupils through a series of exercises designed to develop a basic working knowledge of formal devices, harmony, rhythmic phrasing, etc. Her intention was, however, that when 'committed to memory, they would form a foundation upon which we could then be free – throw the keys out the window, so to speak . . . Boulanger could make one freer and stronger.'¹¹¹ It is not the case, however, that all of her pupils were able to do this; it could be claimed that Lennox Berkeley, for example, was not ever able to develop a truly independent compositional style. Bacewicz took a little longer than

¹¹¹ Shawn, *op. cit.*, 84.

some to throw off the influence, but was of course considerably more constrained in her second decade as a professional composer than other Boulanger pupils due to the political situation in Poland.

4: An Historical Introduction to the Violin Concerti

The series of seven violin concertos, composed at regular intervals throughout Bacewicz's career, provides an accurate account of Bacewicz's changing musical language and reflects the personal, political and historical circumstances detailed in the biography. Through the series the composer's initially neoclassical style, informed by the time spent with Boulanger in Paris, undergoes an enormous and intensely personal development, embracing changes in tonality and later drawing on avant-garde techniques. The importance of this process to the simultaneous and subsequent development of twentieth-century Polish music should not be underestimated.

Violin Concerto No. 1 (1937)

Mvt. I – Allegro

Mvt. II - Andante (molto espressivo)

Mvt. III – Vivace

Bacewicz undertook the composition of her First Violin Concerto during her two-year period as leader of the Polish Radio Orchestra (PRO). It is a relatively early orchestral work, written for a fairly small ensemble (1122 - 2210 – perc – harp – strings) and lasts only 14 minutes.¹¹² Bacewicz's only previous attempts at writing for full orchestra are the following: *Three Caricatures* (1932), *Sinfonietta* (1932), *De Profundis clamavi ad te, Domine* (Cantata for soloists, chorus and orchestra) (1932),

¹¹² See Fig. 6 for full details of each concerto's instrumentation.

Convoi de joie (1933) and *Symphony* (1933). Of these works, only the *Three Caricatures* and *Convoi de joie* were performed, none was published, the *Symphony* went 'missing' and the manuscript of the *Sinfonietta* was destroyed.

This was therefore a time of great personal development and experimentation for the composer. Bacewicz's position with the PRO exposed her to a new repertoire, allowed her the opportunity to gain a real understanding of the workings of a symphony orchestra and introduced her to a number of great artists, such as Fitelberg, with whom she built valuable friendships. It also provided a platform upon which she was able to present her early compositions and effectively launch herself as a composer upon the musical scene in Warsaw. The premieres of the *Three Caricatures*, *Convoi de Joie* and the *Violin Concerto No. 1* were given by the PRO in Warsaw, conducted by Grzegorz Fitelberg, the *Violin Concerto* in 1938 featuring Bacewicz as soloist.

The first concerto, like the vast majority of works written at this stage in Bacewicz's career, was not published, although the orchestral score and parts have now been made available for hire by PWM in Kraków. It seems that this concerto received few if any performances following its initial presentation in 1938, due to the composer's dissatisfaction with it. However, a performance was given at the Grażyna Bacewicz Anniversary Concerts, held in 1999, celebrating the ninetieth anniversary of her birth, and thirtieth anniversary of her death. The concert, held at the Witold Lutosławski Concert Studio, Warsaw on 5 February, was given by the Polish Radio Orchestra, conducted by Jacek Rogala.¹¹³ The soloist was a Polish violinist, Krzysztof Bąkowski, currently a Violin Professor at the Warsaw Conservatory. The

¹¹³ This is a different orchestra from the pre-war PRO formed and conducted by Grzegorz Fitelberg.

same performers made a recording of the work shortly afterwards, described as its 'premiere recording'.¹¹⁴ The autograph manuscript for this and all of the other concertos in the series is held at the Biblioteka Narodowa (National Library) in Warsaw and may be copied at the discretion of the composer's sister, Wanda Bacewicz.¹¹⁵

Violin Concerto No. 2 (1945)

Mvt. I – Allegro ma non troppo

Mvt. II – Andante

Mvt. III - Vivo

The Second Violin Concerto (1945) was written during a very busy year: a total of eleven works were completed, in comparison to just six in the previous six years. These were: Symphony No. 1, *Pod strzechą* (*Under the Thatch*, for chamber orchestra); *Easy Duets on Folk Themes* (for violin and piano); *Legenda* (for violin and piano); *Sonata da Camara* (for violin and piano); *Scherzo* (for solo violin); *Concertino in First to Third Positions*; *Andante sostenuto* (for cello and organ); *Farfarello* (Musical accompaniment for a radio play) and *O Janku co psom szyl buty* (Musical accompaniment for a radio play).

The work, at about 20 minutes in duration, is slightly longer than the first, and has a substantially enlarged instrumentation (2232 – 4331 – perc – strings). Its premiere was given on 18 October, 1946, by the Łódź Philharmonic Orchestra with conductor Tomasz Kiesewetter and Bacewicz as soloist. Again, the concerto was not

¹¹⁴ *Grażyna Bacewicz (1909 – 1969)* (Warsaw: Polish Radio PRCD 126, 18-19 March 1999).

¹¹⁵ Biblioteka Narodowa, Al. Niepodległości 213, 02086 Warszawa, Poland.

published at this time, although the concerto joins the first on the list of full scores and parts currently available for hire by PWM.

Violin Concerto No. 3 (1948)

Mvt. I – Allegro molto moderato

Mvt. II – Andante

Mvt. III - Vivo

The Third Violin Concerto was Bacewicz's first 'successful' work of the series. It was again written at a particularly productive time for the composer: 1948 saw the composition of *Szkice ludowe* (*Folk Sketches*, for orchestra); *Taniec polski na skrzypce i orkiestrę*, (*Polish Dance* for violin and orchestra); *Walc* (*Waltz*, for orchestra); *Concerto for String Orchestra*; *Trio for Oboe, Clarinet and Bassoon*; *Polish Dance* (for Violin and Piano); *Easy Pieces for Clarinet and Piano*, *Smugacienia* (*Trail of Shadow*); *Olympic Cantata* (for mixed choir and orchestra) written for the London Olympics and perhaps Sonata No. 3 (for violin and piano). This was also a particularly busy time for Bacewicz the violinist; the post-war years were spent concertizing both at home and abroad. She spent 1946 preparing for a high profile engagement as soloist in Szymanowski's First Violin Concerto with the Orchestre des Concerts Lamoureux, conducted by Paul Kletzki at the Salle Pleyel in Paris. Subsequent concerts included a recital in the Salle Gaveau featuring Szymanowski's *Nocturne and Tarantella*, Szałowski's *Suite* and her own *Sonata da Camera*, an appearance at the Franco-Slave Festival at the Sorbonne and a recital at the *École Normale de Musique* in Paris. Shortly before the completion of the Third Violin Concerto, Grażyna gave a performance of the Mendelssohn Violin Concerto with the

Warsaw Philharmonic Orchestra in Warsaw. At this time she clearly received tremendous exposure to the music of her former teacher Szymanowski. In fact, Adrian Thomas describes the Third Violin Concerto as possessing a 'Szymanowskian hue':

For the most part the Szymanowskian influence is harmonic, with a preponderance of bitonal triadic writing, richly scored. There are melodic allusions to both of Szymanowski's violin concertos . . . paying homage to the French provenance of Szymanowski's middle period style ¹¹⁶

He clearly links Bacewicz's performance of 'Szymanowski's orchestral masterpiece' in 1946 to the musical language of her third concerto.¹¹⁷

1948 was also the year of the announcement of the state's new cultural policy. The process of 'creative realignment' had, however, begun soon after the end of the war, thus it is possible that, in drawing so heavily upon Polish folk music for thematic material in the third concerto, Bacewicz could be seen to be responding pragmatically to political pressures.¹¹⁸

The third movement of this concerto is based on identical material to the first of the *Easy Pieces for Clarinet and Piano*, written in the same year. It would, of course, be possible that the folk-inspired theme is in both cases a setting of a genuine folk melody.

At about 24 minutes' duration this concerto is again slightly longer than its predecessors and is again slightly larger in scale; its instrumentation is given as follows: 3322 – 4331 – perc, harp – strings. The first performance of the Violin Concerto No. 3 was given by the Baltic Philharmonic with conductor Stefan

¹¹⁶ Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music op. cit.*, 31.

¹¹⁷ *ibid.*

¹¹⁸ Thomas, *Polish Music since Szymanowski op. cit.*, 41.

Śledziński, in Gdańsk on 4 March, 1949. Bacewicz appeared as soloist in this and many subsequent performances. On 19 February in the following year, she presented the work at the Philharmonic Hall, Łódź and, for the first time, proceeded to take the concerto on tour, giving performances with the Rumanian State Symphony Orchestra and the Budapest Radio Orchestra under a contact from her days with the Polish Radio Orchestra, Grzegorz Fitelberg. Upon her return, the work was accepted for publication by newly-nationalized PWM, which went on to publish all of Bacewicz's published works. A piano reduction was released shortly afterwards in 1950.

The success of the concerto was acknowledged when in 1955 it received the award of the Minister of Culture and Fine Arts (the FMP prize) along with *Symphony No. 4*. There are two available recordings of this work, both held at the office of Polish Radio in Warsaw. The first was made by Bacewicz herself with Grzegorz Fitelberg and the Great Symphony Orchestra of Polish Radio (WOSPR) in 1949,¹¹⁹ and the other by Barbara Górczyńska with Krzysztof Missona and the Polish Radio Orchestra.¹²⁰

Violin Concerto No. 4 (1951)

Mvt. I – Allegro non troppo

Mvt. II – Andante Tranquillo

Mvt. III - Vivace

Following the hectic schedule of performing engagements detailed above, Bacewicz spent most of her time in Warsaw in the early 1950s concentrating once again on her

¹¹⁹ Recorded in Katowice.

¹²⁰ Recorded in Kraków.

composing career. Her *Mazur*, Symphony No. 2, Nocturne (for violin and orchestra), Cello Concerto No. 1, *Taniec mazowiecki* (*Mazovian Dance* for cello and orchestra), *Taniec mazowiecki* (*Mazovian Dance* for violin and piano), Sonata No. 5 (for violin and piano) and possibly the String Quartet No. 4 and Oberek No. 2 (for violin and piano) were all composed in the same year as the Fourth Violin Concerto.

This is the only concerto in the series to carry a dedication, although interestingly the identity of the dedicatee is unclear; a different name is given on the autograph manuscript and the published edition. On the title page of the manuscript, ‘*Kazimierzowi Sikorskiemu poświęcam Koncert IV na skrypcę z orkiestrą*’ (I dedicate the Fourth Concerto for Violin and Orchestra to Kazimierz Sikorski) is clearly written in Bacewicz’s handwriting. She dedicated at least two other works to Sikorski; the earlier *Three Caricatures* for Orchestra (1932) and the *Polish Overture* (1954). The dedication that appears above the title of the piano reduction of the concerto, however, is to violinist Józef Jarzębski (‘*Profesorowi Józefowi Jarzębskiemu*’). Bacewicz came into contact with both of these Polish musicians at exactly the same time, as they were her tutors at the Warsaw Conservatory; however, as to which of them was intended to receive the dedication, and for what reason it may have been changed, I have yet to discover.

Two of Bacewicz's major biographers appear to differ regarding the folk content of this work. Maciejewski states that although ‘Polish folklore is not predominant here . . . one can trace the peasant melodies in the *Rondo* and the lyrical *Andante*.’¹²¹ Jarociński, in contrast, specifically cites Bacewicz's Fourth Violin Concerto as an example of a work that draws little or no influence from Polish

¹²¹ B. Maciejewski, *Twelve Polish Composers* (London: Allegro Press, 1976), 64.

folklore. As this is the only one of Bacewicz's works to appear on Jarociński's relatively short list of works by Polish composers such as Lutosławski, Panufnik, Szabelski and Turski, we can assume that the author felt this concerto to be a particularly clear-cut example.¹²²

The scale and length of the concerto is almost identical to its predecessor, the duration is given as 25 minutes and the instrumentation, 3322 – 4331 – perc – strings, is missing only a harp. The premiere was given in February 1952 by the Kraków Philharmonic Orchestra. Maciejewski recounts, rather strangely, that, 'the eminent Belgian conductor Fernand Quinet gave a masterly performance and so inspired the composer, who was the soloist, as to receive a standing ovation from the audience.'¹²³ During the same year Bacewicz was awarded the Polish National Prize, with the fourth concerto cited as one of three contributing works, the others being her *String Quartet No. 4* and *Violin Sonata No. 4*.¹²⁴ The concerto and its piano reduction were published in 1953; the latter can now be obtained from PWM, but only in the form of an authorized photocopy of the original publication.

One recording of the work is held at Polish Radio, again made by the composer with the WOSPR, conducted by Bohdan Wodiczko.¹²⁵

¹²² Ed. Stefan Jarociński. *Polish Music* (Warsaw: Państwowe Wydawnictwo Naukowe, 1965), 249.

¹²³ Maciejewski, *op. cit.*, 64.

¹²⁴ Listed as such by Wanda Bacewicz in *Principal Prizes of Grażyna Bacewicz* (unpublished) and Rosen *op. cit.*, 45.

¹²⁵ Recorded in Katowice.

Violin Concerto No. 5 (1954)

Mvt. I – Deciso

Mvt. II – Andante

Mvt. III - Vivo

Bacewicz's decision to retire from the concert platform in 1952 affected both the composition and premiere of the fifth concerto. The work is slightly shorter, of only about 22 minutes duration, and is smaller in scale than the previous two in the series (2222 – 4331 – perc, harp – strings). It was written in 1954, a very quiet year in terms of compositional output due to an extended hospitalization following her serious car accident. Only the *Polish Overture* for orchestra and *Tryptyk* for choir and orchestra were completed in the same year.

The Fifth Violin Concerto is one of a number of Bacewicz's works discussed at some length by Adrian Thomas. He writes,

The most unduly neglected work of the early 1950s is the Fifth Violin Concerto. Like the dynamic Second Piano Sonata, it willingly acknowledges the influence of Szymanowski. Both are indebted to his middle period. . . . Drawing in part on the gaunt folk idiom of Szymanowski's late works, Bacewicz abandons the sanitized diatonic basis of some of her recent music in favor of a harmonic idiom governed less by intervallic consistency than by percussive considerations. There are plentiful examples of bitonal triadic harmony, bittersweet drones and primitive ostinati, all suggesting that Bacewicz had come full circle to the earlier Third Violin Concerto. But the prevailing tone is considerably more abrasive, complemented by solo writing that is angular, highly virtuosic and with an element of aggression that recalls the music of the war years. [Musical example given] Despite the folk origins of the finale and the maintenance of standard formal structures, the Fifth Violin Concerto signals the end of this period of stylistic duress, with Bacewicz straining if not breaking the bonds that had held Polish composers in check since 1950.¹²⁶

¹²⁶ Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music op. cit.*, 40-41.

Bacewicz's friend and colleague Wanda Wilkomirska gave the premiere of the work with the National Philharmonic Orchestra conducted by Witold Rowicki on 17 January, 1955. A year later it was published along with a piano reduction.

Violin Concerto No. 6 (1957)

Mvt. I – Allegro leggiero

Mvt. II – Largo

Mvt. III - Giocoso

The Sixth Concerto is something of an enigma. Its existence is rarely acknowledged in studies of Bacewicz's works, a situation yet to be challenged. The work was not published or performed, but unlike the First and Second Violin Concertos, for which this is also the case, the work has not been made available retrospectively. PWM do not hold a copy of the work, therefore cannot even supply an authorized copy. The manuscript is held with the others in the National Library, Warsaw, and a hand-copied version also exists, supplied by Wanda Bacewicz. Wanda explains, 'Grażyna deleted it - she didn't publish or perform it since the music is used in her other works'.¹²⁷

The work was completed at a very busy time for the composer: she was fulfilling engagements to appear on competition juries at the same time as holding the post of vice-chairman for the Polish Composers Union. It is noteworthy that only one other work was written in 1957, the *Symphonic Variations*.

The work is the longest of the series, of about 26 minutes duration. Its scoring is significantly lighter than its immediate predecessors, with reduced wind and brass

¹²⁷ Written in a letter to the author, 12 February 1999.

sections (2232 – 4221 – timp, cymbals, tambourine, bass drum - celesta, harp – strings).

Violin Concerto No. 7 (1965)

Mvt. I – Allegro

Mvt. II – Largo

Mvt. III – Allegro

It is interesting that, following her dissatisfaction with the Sixth Violin Concerto, Bacewicz wrote only one more work for solo violin and orchestra. The seventh and final concerto in the series was the result of a particularly productive year, one that also saw the composition of *Musica Sinfonica in Tre Movimenti* for orchestra, *Divertimento* for string orchestra, *Incrustations* for horn and chamber ensemble, String Quartet No. 7, Piano Quintet No. 2, Trio for Oboe, Harp and Percussion, *Small Triptych* for the piano and the musical accompaniment for two plays.

Some of the musical material incorporated into this concerto was originally intended for the viola. As Stefan Kamasa, founder member of the Warsaw Quintet, recalls,

I asked Grażyna to write a concerto, a virtuoso work which would explore the noble tone qualities of the much neglected viola. To my intense joy 'the first lady of Polish music' agreed immediately. But, unfortunately, the first sketches of my concerto she very naughtily incorporated into her Seventh Violin Concerto.¹²⁸

Bacewicz did go on to write a viola concerto in 1968, premiered by Stefan Kamasa with Witold Rowicki and the National Philharmonic Orchestra on 20 June 1969.

¹²⁸ Maciejewski, *op. cit.*, 75.

Bacewicz's strong links with Belgium following her success in the *Concours International de Composition pour Quatuor à Cordes* were crucial to the premiere of the seventh concerto. Its first performance was given on 14 January, 1966 in Brussels. The Belgian violinist Augustin Leon Ara was accompanied by the Belgian Radio and Television Orchestra conducted by Daniel Sternefeld. The concerto was also highly honoured within the country; it received the Prize of the Belgian Government and the Gold Medal in the Queen Elizabeth International Competition in Brussels. The work was published two years after its completion by PWM.

At least three recordings have been made of the seventh concerto. The first is by Piotr Janowski, made at the 1969 Warsaw Autumn Festival; the second, by Roman Lasocki in 1988 with the Polish Radio Orchestra, and the most recent, by violinist Daniel Stabrawa with Krzysztof Penderecki, as part of the 1999 Grażyna Bacewicz anniversary concerts organized by Polish Radio.¹²⁹

The series of violin concertos clearly includes works from all stages of Bacewicz's career. Some received critical success whereas others remained unpublished. An analysis of these works could therefore help assess the changing character of her output as a whole.

¹²⁹ Karol Stryja, *con*, Centre of Arts, Katowice; Andrzej Markowski *con*, National Philharmonic Orchestra; Sinfonia Varsovia, Witold Lutosławski Concerto Studio, Polish Radio, Warsaw, 17 January 1999.

PART TWO

The analytical study of the violin concertos is divided into a number of different topics. Musical issues are dealt with in turn, drawing on relevant passages in the concertos and where necessary, other works by Bacewicz and her contemporaries. The study commences with a discussion of the most basic musical elements: melody and harmony, then moves on to larger-scale issues: form, texture and orchestration. The study concludes by looking at specific topics relating to Bacewicz's musical style: firstly her writing for solo violin, then her use of common material or 'self-quotation'.

1: Melodic Writing

Melody is historically a fundamental aspect of the violin concerto. The genre has evolved to exploit the lyrical qualities of the instrument and its ability to sustain long melodic lines. The melodic writing in Bacewicz's series of violin concertos, however, reflects its twentieth-century context. The early works are littered with neo-classical features and figurations, notably scale-wise movement, arpeggiated patterns, sequences and bariolage, and melodic lines tend to move in a linear fashion, being real or chromatic sequences rather than tonal ones. Although string writing is highly detailed and at first glance rather repetitive, the persistent semiquavers form larger-scale sequences articulated by the slightly different tone colour of certain pitches within bariolage figurations. These contribute to the textural effect and virtuosity of the line in much the same manner as in, for example, Vivaldi's string writing. Such

neo-classical features accord with contemporary trends: scales are essential to the melodic and accompanying lines of Stravinsky's *Symphony in Three Movements*, for example, written in the same year as Bacewicz's Second Concerto (see Ex. 1).

Ex. 1 Stravinsky: Symphony in Three Movements, Mvt. I, b. 62

The image displays a musical score for Stravinsky's Symphony in Three Movements, Movement I, starting at measure 62. The score is organized into two systems. The first system consists of five staves: Bass Clarinet in Bb, Bassoon, Contrabassoon, Violoncello, and Double Bass. The second system consists of eight staves: B. Cl., Ban., Chbn., Vln. I, Vln. II, Vla., Va., and Db. The notation is dense, featuring complex rhythmic patterns and dynamic markings such as *ff* and *sim*. The score is written in a modern, neo-classical style, characteristic of Stravinsky's work.

The middle period works reveal a political influence; Bacewicz's melodic language adopts a modal character due both to the use of direct quotations from existing folk material and a subtle assimilation of its essence into her own style.

In later concertos there is considerably less emphasis on melody as lines become more fragmented and textural issues are given more profile.

(a) Steps vs. Leaps

In direct contrast to the rather predictable stepwise melodic writing of most of the passagework, much larger intervals are often introduced quite abruptly in the early concertos; see for example Concerto No. 1, Mvt. I, b. 115 (see Ex. 2).¹³⁰

Ex. 2 Conc. 1, Mvt. I, b. 115 (Solo Violin)

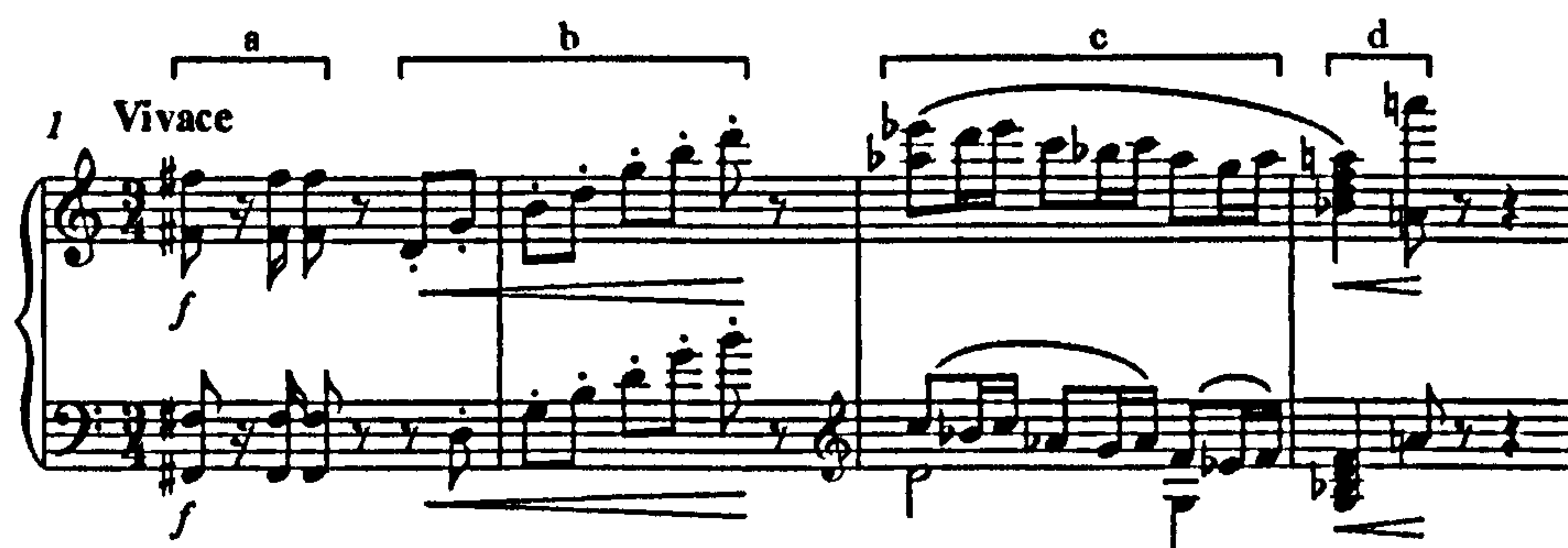
The image shows two staves of musical notation. The top staff is labeled 'Solo Violin' and begins at measure 115. It contains a melodic line with several large leaps, including a major sixth and a major seventh. A double bar line is followed by the instruction 'f subito'. The bottom staff is labeled 'Vn.' and begins at measure 120. It contains a melodic line with some larger intervals, starting with a forte 'f' dynamic.

The two types of writing only occasionally exist within the same melodic line, see for example the opening themes of both the first and third movements of this concerto. Such combinations hint briefly at future developments in Bacewicz's melodic style.

In the fourth and fifth concertos the two types appear side by side. There are instances of quite simple writing, particularly in the third movement of the fourth concerto where the faster tempo demands repetitive or sequential patterns that can be followed at speed; see for example the arpeggio theme at the opening (Ex. 3). The regular use of larger intervals, however, creates quite angular melodic phrases. The theme at b. 52 in the first movement of the fourth concerto, for example, incorporates a minor sixth, a major sixth and a major seventh (see Ex. 4).

¹³⁰ The musical analysis and indeed all the musical examples featured in this study are based on the autograph manuscripts of the violin concertos. This decision was taken as discrepancies exist between the manuscripts and the piano reductions and both PWM and sources close to the composer were unable to confirm that Bacewicz had been involved with the production of the published versions.

Ex. 3 Conc. 4, Mvt. III, b. 1 (Reduction)



Ex. 4 Conc. 4, Mvt. I, b. 52 (Solo Violin)



Much of the stepwise material in the second movement of this concerto is based on the semitone, see for example bb. 25 and 63 (see Ex. 5).

The first movement of the fifth concerto again maintains a balance between these two types of melodic writing. The opening of the first movement, for example, contrasts a seemingly random combination of wide intervals with a stepwise musical answer (see Ex. 6). The semitone remains essential to much of the stepwise writing, see for example bb. 4, 54 and 281 in the third movement (Ex. 7).

The sixth and seventh concertos demonstrate a rather different approach. In contrast to the unpredictable moves between the two types of writing of the earlier concertos, these works show a more organised approach and often a greater reliance on patterns and sequences. The technique of 'interval filling' associated with the works of Bartók and, later, Lutosławski, can be detected intermittently in the sixth concerto.

Ex. 5 Conc. 4, Mvt. II, b. 25

25

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Cymbals

Violin I

Violin II

Viola

Violoncello

Double Bass

29

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Cym.

Vn.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rubato

avvivando

forzando

rit.

Ex. 6 Conc. 5, Mvt. I, b. 1 (Reduction)

Deciso ♩ = 88



Ex. 7 Conc. 5, Mvt. III, b. 4 (Reduction)



Interestingly, the technique can also be seen to operate to some extent in some of Stravinsky's works at this time. Its beginnings, appear, for example, in the *Concerto in D* (1931) at b. 161, and are then developed in the second movement of *Agon* (1957) and b. 76 in the second movement of the *Symphony in Three Movements* (1946) (see Ex. 8, 9 and 10). Bacewicz introduces the technique for the first time in the first movement of the sixth concerto. The second subject theme contains a three-bar passage (bb. 30-32) drawing on intervals falling within the range of a major third (see Ex. 11). In such examples, melody has been given a more structural objective.

Interval-filling appears with even greater intensity in the seventh concerto. In the passage beginning at the end of b. 103 in the second movement, for example, each note lies within the interval of a minor third (see Ex. 12). The most common manifestation of this technique in the final concerto, however, is a closely-spaced three-note cell. In all three movements, such a cell is used repetitively to ornament sequences, see Mvt. I, b. 19, Mvt. II b. 74 and Mvt. III, b. 22 (Exx. 13, 14 and 15).

Ex. 8 Stravinsky: Agon, Mvt. II, b. 1 (Reduced Score)

Oboe

Bassoon

Violin I

Violin II

poco f

spicc. poco f

sim

Ob.

Bsn.

Vln. I

Vln. II

arco

marc.

Ob.

Bsn.

Vln. I

Vln. II

Ex. 9 Stravinsky: Violin Concerto in D, b. 161 (Solo Violin)

Solo Violin

161

subito meno f
dolce cant.

Ex. 10 Stravinsky: Symphony in Three Movements, Mvt. II, b. 76 (Oboes)

Oboe

76

p dolce, espress.

Ex. 11 Conc. 6, Mvt. I, b. 28 (Solo Violin)

Solo Violin

Poco meno mosso ♩ = 98

28

p dolce

pp

Ex. 12 Conc. 7, Mvt. II, b. 103 (Solo Violin)

Solo Violin

103

piu f

p

rit e perdendosi

rit e perdendosi

Ex. 13 Conc. 7, Mvt. I, b. 19 (Solo Violin)

Solo Violin

19

f

molto cantabile

Fifths

Fifths

Ex. 14 Conc. 7, Mvt. II, b. 74 (Solo Violin)

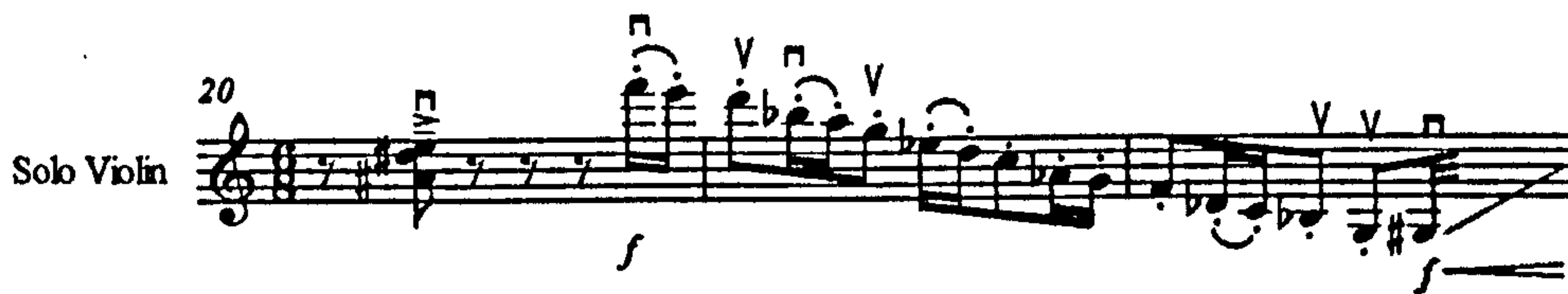
Solo Violin

74

mp

mp

Ex. 15 Conc. 7, Mvt. III, b. 20 (Solo Violin)



Although other fragments of melodic material refer back to more than one movement of previous concertos, the sharing of material and structures to this extent is unparalleled. Moreover, the same patterns can be identified in other works of this period. The descending pattern of three-note cells that characterises the first subject theme of the seventh concerto's first movement reappears, for example, in three other works composed in the same year. The *Divertimento for String Orchestra* and String Quartet No. 7, both contain direct quotations of this motif, at almost exactly the same pitch, and at about the same point; bb. 38 and 39 respectively of their third movements (see Ex. 16 and 17), and the Piano Quintet No. 2 includes exactly the same material at figure nine in its first movement (see Ex. 18).

Ex. 16 Divertimento for String Orchestra, Mvt. III, b. 39

Ex. 17 String Quartet No. 7, Mvt. III, b. 39 (Violin I and Cello)

Violin I

Violoncello

39

sul pont

p

sul pont

p

This musical score shows measures 39 and 40 for Violin I and Violoncello. Both parts feature a melodic line starting on measure 39, marked with a 'p' (piano) dynamic. The Violin I part has a 'sul pont' (sul ponticello) instruction above the staff. The Violoncello part also has a 'sul pont' instruction above the staff and a 'p' dynamic below the staff. The notes are: Violin I (39: G4, A4, Bb4, C5; 40: Bb4, A4, G4, F#4); Violoncello (39: G2, A2, Bb2, C3; 40: Bb2, A2, G2, F#2).

Ex. 18 Piano Quintet No. 2, Mvt. I, Fig. 9

Violin II

Violoncello

Piano

9

mf

9

mf

mf

This musical score shows measures 9 and 10 for Violin II, Violoncello, and Piano. The Violin II part has a melodic line starting on measure 9, marked with a 'f' (forte) dynamic. The Violoncello part also has a melodic line starting on measure 9, marked with a 'f' dynamic. The Piano part has a melodic line starting on measure 9, marked with a 'mf' (mezzo-forte) dynamic. The notes are: Violin II (9: A4, B4, C5, D5; 10: C5, B4, A4, G4); Violoncello (9: A2, B2, C3, D3; 10: C3, B2, A2, G2); Piano (9: A3, B3, C4, D4; 10: C4, B3, A3, G3).

Linda D. Dickson identifies a number of variations on this basic pattern present in works dating from 1958, some including an open string and some combining different registers.¹³¹

(b) Characteristic Intervals

The melodic lines of the third and fourth concertos feature, quite noticeably, a far greater number of perfect fourths and fifths. The intervals are incorporated, often quite prominently, into the main themes of these concertos and are then assimilated

¹³¹ Dickson, *op. cit.*, 63. Dickson discusses the use of this motif at length.

into the passagework. In the first movement of the third concerto, for example, the second subject theme opens with a descending perfect fourth, emphasised slightly by the lengthening of the lower note (Ex. 19).¹³²

Ex. 19 Conc. 3, Mvt. I, b. 46 (Reduction)

In addition to a number of repetitions of the whole theme in both solo and tutti lines, the descending perfect fourth appears in other contexts, see for example b. 278 (Ex. 20).

Ex. 20 Conc. 3, Mvt. I, b. 278 (Solo Violin)

¹³² Note that the figure numbers on the autograph manuscript of this concerto movement are consistently one bar later than they should be.

Perfect fourths and fifths are prominent in the melodic lines of all works written by Bacewicz during the late forties and early fifties. The theme introduced at b. 35 in the Concerto for String Orchestra’s first movement, for example, opens and closes with a perfect fourth (see Ex. 21).¹³³

Ex. 21 Concerto for String Orchestra, Mvt. I, b. 35

Subsequent passagework draws frequently on the interval, see bb. 73-80.

The second piano sonata, written in a few years later in 1953, opens with a series of ascending fourths: A, D, G. The series can be extended even further if the following notes (C, F, Bb, Eb and Ab) are rearranged (see Ex. 22).

Ex. 22 Piano Sonata No. 2, Mvt. I, b. 1

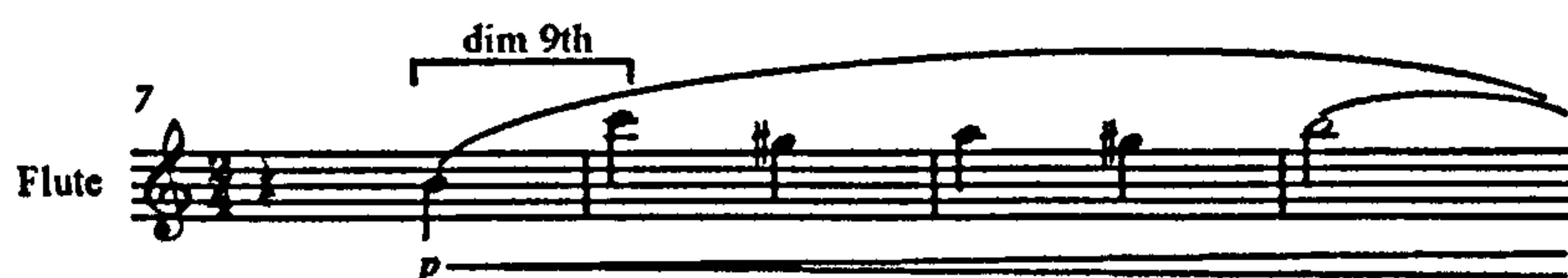
¹³³ The Concerto for String Orchestra was written a year later than the third violin concerto (1949).

Although the pattern is not immediately apparent, it certainly colours the melodic line, and could be considered a rather sophisticated development of previous melodic writing.

The timing of the appearance of perfect fourths and fifths in such numbers is perhaps not surprising considering their association with Polish folk music. The cultural policy encouraging composers to seek inspiration from folk music was announced in the year that the third concerto was composed. A similar interest in Polish folk music could also explain the high numbers of perfect fourths and fifths in many of Szymanowski's works and account in part for '[T]he Szymanowskian hue of the [Bacewicz's] Third Violin Concerto'.¹³⁴

In the later concertos, melodic lines are often structured around specific intervals; the range of intervals chosen expands as the series progresses. The fourth and fifth concertos, for example, demonstrate a clear reliance on the interval of a minor second (semitone) leading to the abundant use of chromatic scales. Furthermore, in the second movement of the fifth concerto, a diminished ninth, introduced at b. 7, can be identified at a number of points in the movement and could even be considered to play a quasi-thematic role (see Ex. 23).

Ex. 23 Conc. 5, Mvt. II, b. 7 (Flute)



¹³⁴ Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music op. cit.*, 31.

appears prominently at the beginning of the second subject (see Ex. 24).

Ex. 24 Conc. 5, Mvt. I, b. 87 (Solo Violin)

87 *Meno mosso* $\text{♩} = 68$

Flute

Clarinet in Bb

Horn in F

Timpani

Solo Violin

Violin I

Violin II

Viola

Violoncello

p

con sord

pp

Meno mosso $\text{♩} = 68$

sul D

con sord

pizz

p

The third movement of this concerto, in contrast, relies heavily on major and minor thirds, see bb. 75 and 124 (see Ex. 25).

Ex. 25 Conc. 5, Mvt. III, b. 75 (Solo Violin)

Major Thirds

75

Solo Violin

Minor Thirds

(c) Modality

The abundance of perfect fourths and fifths in the melodic writing of the third and fourth concertos seems to reveal at least to some extent the influence of Polish folk

music. These works were certainly accepted by the State at a time when the presence of folk music was encouraged, indicating that they were deemed to fulfil this criterion. This folk character stems not only from the intervallic structure of the melodic line, but also from its sense of modality. Bacewicz often introduces accidentals that hint at the presence of a mode whilst never quite losing sight of the host major or minor key. The first theme of the third concerto is one such example (see Ex. 26).

Ex. 26 Conc. 3, Mvt. I, b. 1 (Woodwind and Strings)

The musical score for Ex. 26, Conc. 3, Mvt. I, b. 1, is presented in two systems. The first system shows measures 1-6, with the woodwind part (mf) featuring a melodic line with a long slur over the first six measures. The strings part (mf) features a rhythmic pattern of eighth notes. The second system shows measures 7-12, with the woodwind part (Ww.) and strings part (Str.) continuing the melodic and rhythmic themes. The tempo is marked 'Allegro molto moderato'.

According to Bacewicz's biographer, Małgorzata Gąsiorowska, the theme is based on a well-known Polish folk tune from the Zakopane region.¹³⁵ Its simple monophonic melody seems to move to G minor for its second phrase, yet features a B natural, undermining the minor key and lending the phrase a modal flavour. The effect, although subtle, combines with other characteristics to suggest a folk influence. The melody, for example, also draws heavily on a two quaver, crotchet figure, a traditional Polish dance rhythm.¹³⁶ In addition, the theme's 'question and answer' form is the essence of Polish dance song, a type of short song which encourages dialogue

¹³⁵ Conversation with Małgorzata Gąsiorowska, May 2000.

¹³⁶ Anna Czekanowska, *Polish Folk Music* (Cambridge: Cambridge University Press, 1990), p.131.

between different groups or individuals whilst accompanying dance activities.¹³⁷ The form is, of course, similar in shape to the bi-partite thematic structures favoured by Bacewicz (see *Form*), but could perhaps be considered more of a continuation of a single melodic line than the more abrupt two-part constructions seen in many cases.

These concertos contain few direct quotations of folk material. Instead, Bacewicz works subtly, and indeed quite cleverly, characteristics of Polish folk music into her own melodic style. The overall effect is a discreet, yet somehow discernible, folk influence.

¹³⁷ *ibid.* p. 130.

2: Harmony and Tonality

Bacewicz's very distinctive harmonic language developed very gradually throughout the course of her career, in parallel with, though not necessarily following, that of her contemporaries. Her early works are entirely typical of the neo-classical style of the early twentieth century, although greater experimentation can be seen in the works of the 1950s and 60s. Bacewicz's reduced performing schedule allowed her to devote more time to composition; according to Wanda she spent hours searching for unusual harmonic combinations. She was also able to maintain contact with Western European developments due to invitations to serve upon the juries of International Violin Competitions, providing an important link to the West for Polish composers unable to travel.¹³⁸ As Jadwiga Paja-Stach states, '[Bacewicz] . . . introduced French neo-classical style into Polish musical life both before and after the Second World War.'¹³⁹ I suggest that this link continued well into the 1950s. Some features, however, remain throughout the series and could be considered hallmarks of her style.

(a) Vertical Intervals of the Fourth and Fifth

Fourth and fifth dyads, symbolizing fundamental aspects of harmony, are understandably common in neo-classical works. *Pulcinella* by Stravinsky, Symphony No. 1 for Large Orchestra by Aaron Copland (1931); Symphony for Orchestra by Honegger (1930) and Symphony No. 1 (1942) by Elliott Carter all elevate the sound of the fourth and fifth dyad. Such sounds also appear throughout works by

¹³⁸ Disclosed to the author during an interview with Wanda Bacewicz (Warsaw, June 2001).

¹³⁹ Ed. Zbigniew Skowron, *Lutosławski Studies* (Oxford: Oxford University Press, 2001), 270.

Szymanowski, see for example the third movement of his *Stabat Mater*, Op. 53 (1925-26). The intervals are as fundamental to his musical language as they are to Bacewicz's and of course their use dates back far further: a clear example can be seen in the *Tarantella*, Op. 28 for violin and piano, written in only 1915. Szymanowski's use of the fourth and fifth dyad could be attributed in part to his interest in Polish folk music. He made detailed studies of Polish folk songs, using them to generate new types of harmonic and rhythmic procedures in an attempt to distill some timeless extract of the Slav spirit.¹⁴⁰ At the same time, his harmonic language was not entirely unconnected to developments in Paris. He followed new developments in French music closely, even writing articles on Stravinsky, Satie and Les Six in the early twenties and openly acknowledged their influence upon his own style.¹⁴¹ It is not surprising, considering the prevalence of these intervals both in her contemporary classical soundworld of the 1920s and her native folk music, that Bacewicz should have incorporated them into her own utterance.

The presence of perfect fourths or fifths either within discrete chords, or between two or more parallel lines characterizes the harmonies of Bacewicz's highly contrapuntal first and second concertos. At b. 87 in the third movement of the second concerto, for example, the solo violin's double-stopping includes a combination of perfect fourths and fifths (see Ex. 27). These dyads naturally occur throughout the concertos, but their use seems to diminish slightly in the fourth concerto, then declines quite considerably in later works.

¹⁴⁰ Jim Samson, *The Music of Szymanowski* (Norfolk: Kahn and Averill, 1980), 156, 158.

¹⁴¹ *ibid.*, 84.

Ex. 27 Conc. 2, Mvt. III, b. 87 (Solo Violin)

87

Solo Violin

5ths 5th 5ths 4th 4th 4th

Fourths and fifths are of course important to many of Bacewicz's other works too, see for example the composite of perfect fourths at b. 41 of the third movement of Piano Sonata No. 2 (Ex. 28).

Ex. 28 Piano Sonata No. 2, Mvt. III, b. 41

41

Piano

f

The late works dating forward from about 1960 seem generally to exhibit fewer of these characteristic intervals, in tandem with their gradual abandonment of traditional tonal structures.

Interestingly, the augmented fourth or tritone is not a regular feature in Bacewicz's violin concertos despite its appearance in works by Szymanowski dating from as early as 1909, see Mvt. II, b. 92 of his Symphony No. 2 (1909-10) (Ex. 29).

Ex. 29 Szymanowski: Symphony No. 2, Mvt. II, b. 91

Jim Samson makes this connection:

The special importance of the tritone in confirming the non-hierarchical character of the whole-tone scale is clear enough and Szymanowski gives increasing prominence to it, both melodically and harmonically in the works of this period.¹⁴²

It is interesting, though, that an increase in Bacewicz’s use of the interval can be detected in the folk-inspired Violin Concerto No. 3, the work that most draws on the two composers’ common roots.

(b) Dissonance

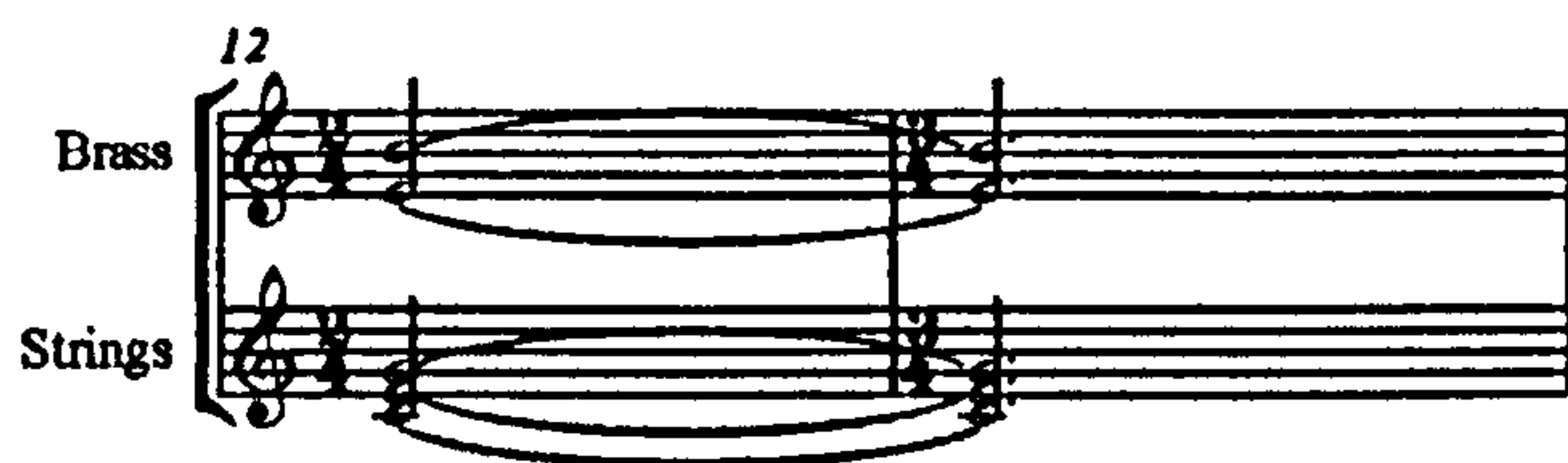
Bacewicz usually introduces new features into her musical language gradually over the course of a few works. The move from the folk-inspired third concerto (1948) to

¹⁴² *ibid.*, 84.

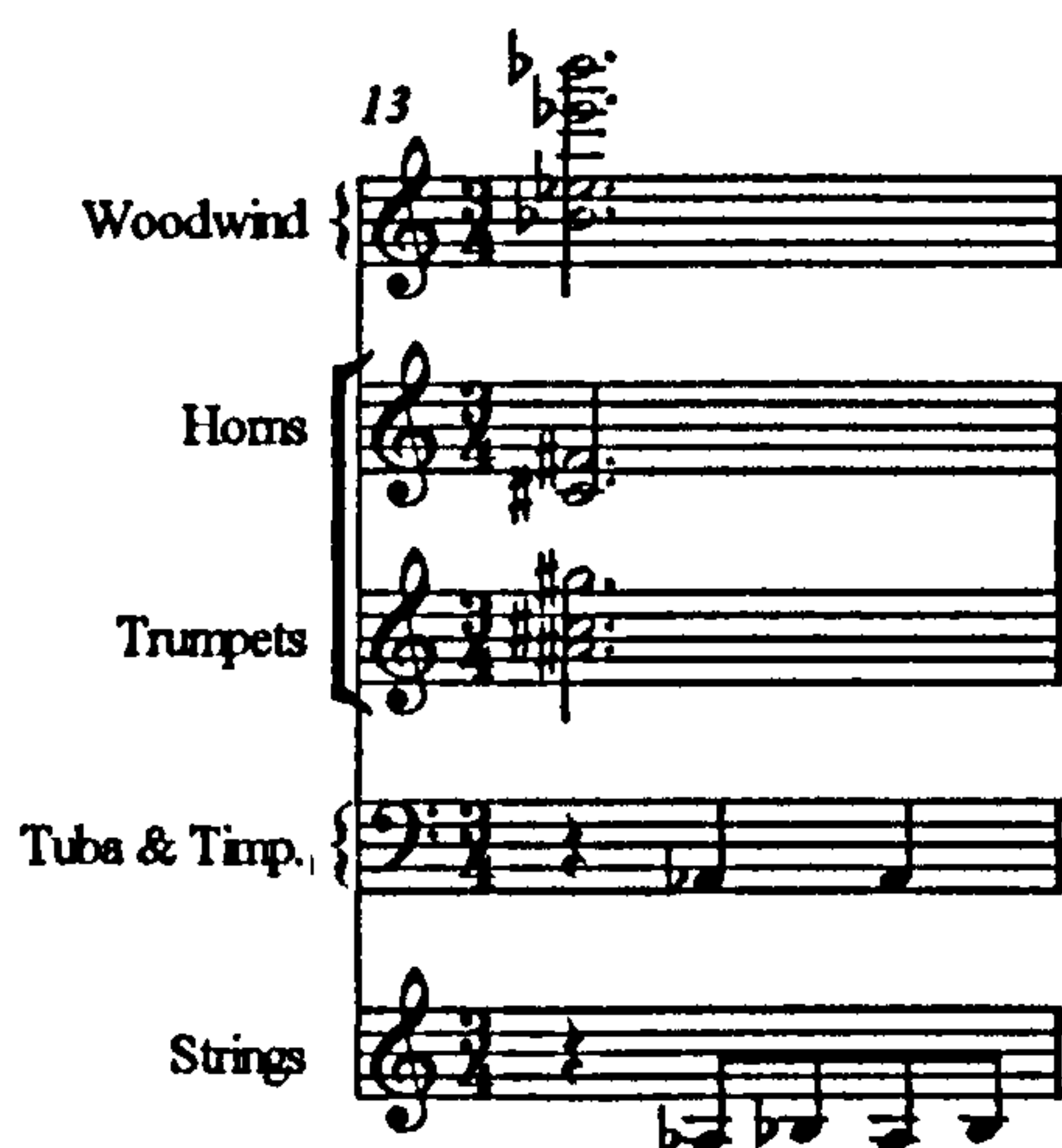
the fourth (1951), however, represents a sudden and quite dramatic change in style, fully reflecting contemporary trends.

In the middle concertos Bacewicz becomes increasingly occupied with harmonic colour, adding notes from outside of the triad, creating dissonance. This tendency emerges to some extent in the third concerto. Here, tensions are created by the addition of adjacent tones or semitones; see for example the addition of a B to the C major chord at the end of the opening phrase and the combination of pitches at b. 13 in the third movement (see Exx. 30 and 31).

Ex. 30 Conc. 3, Mvt. I, b. 12 (Reduced Score)



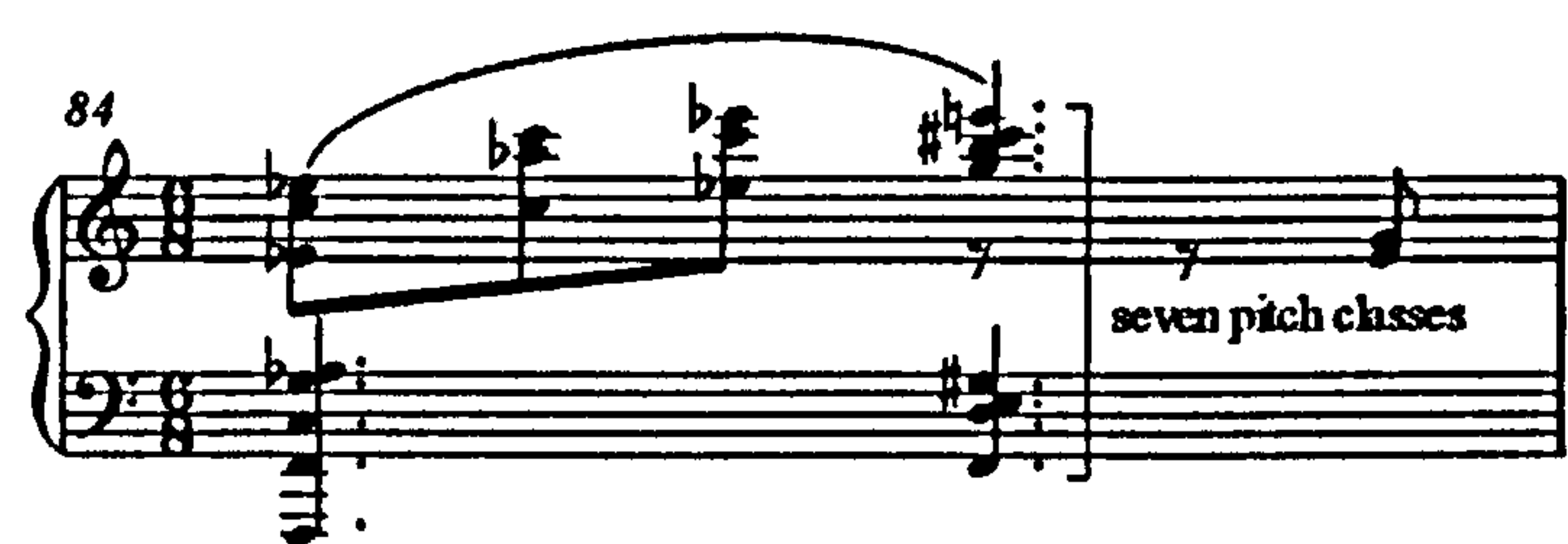
Ex. 31 Conc. 3, Mvt. III, b. 13 (Reduced Score)



Similar examples can be seen in throughout the three movements, see for instance the additions to the F# major chord in b. 13 of the *Vivo*.

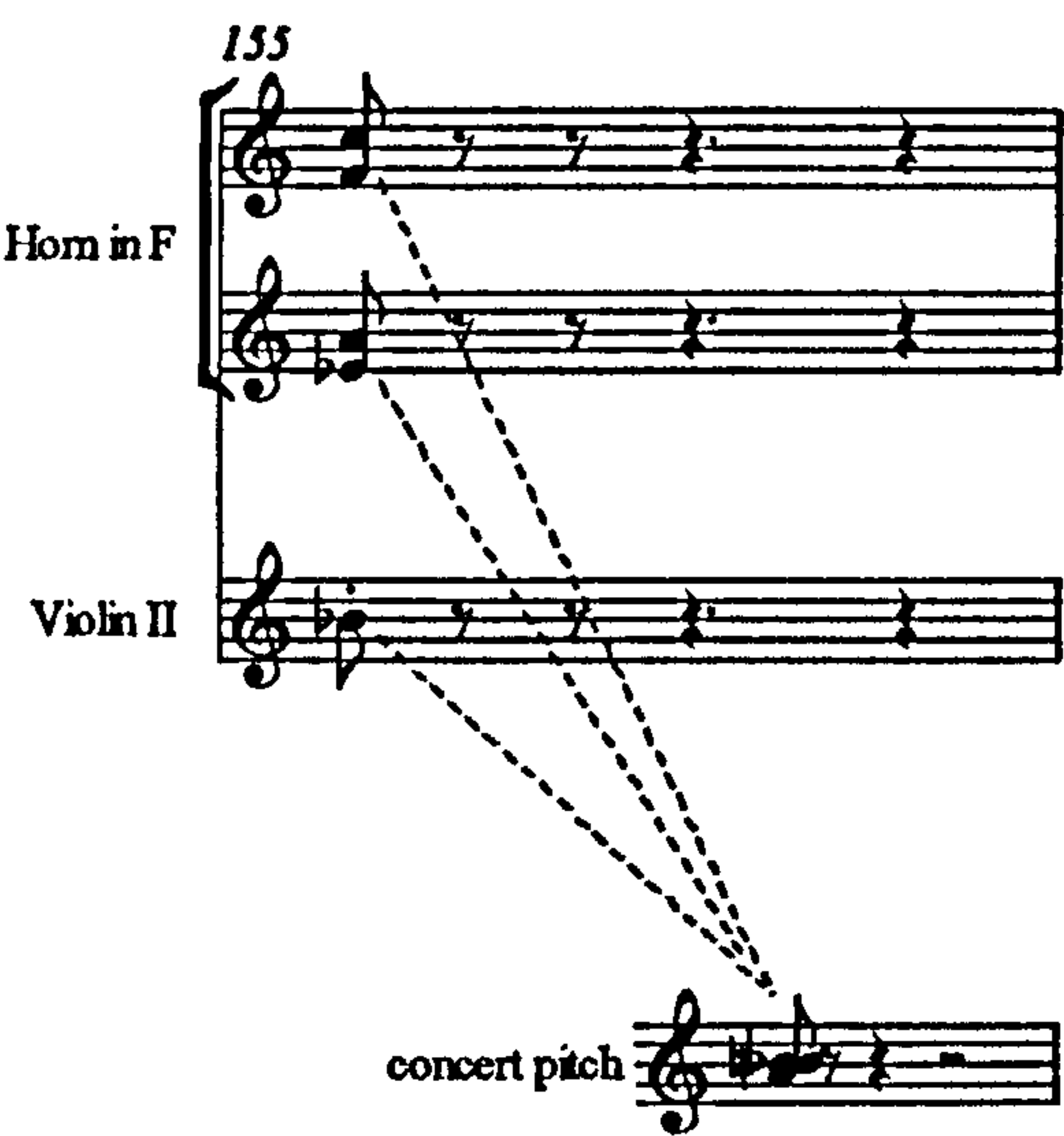
From the outset of the fourth concerto, however, the harmonic writing is distinctly more complex. Despite references to the tonic (G) in the opening bars, the key centre is, for the first time, difficult to determine. Dissonance is created at crucial points by the combination of a number of pitch classes in a single chord, often forming clusters, see for example Mvt. I, b. 84 (Ex. 32).

Ex. 32 Conc. 4, Mvt. I, b. 84 (Reduction)



In fact, Bacewicz seems to make a feature of harmony combining consecutive tones and/or semitones, see for example b. 155 (Ex. 33).

Ex. 33 Conc. 4, Mvt. I, b. 155 (Reduction)

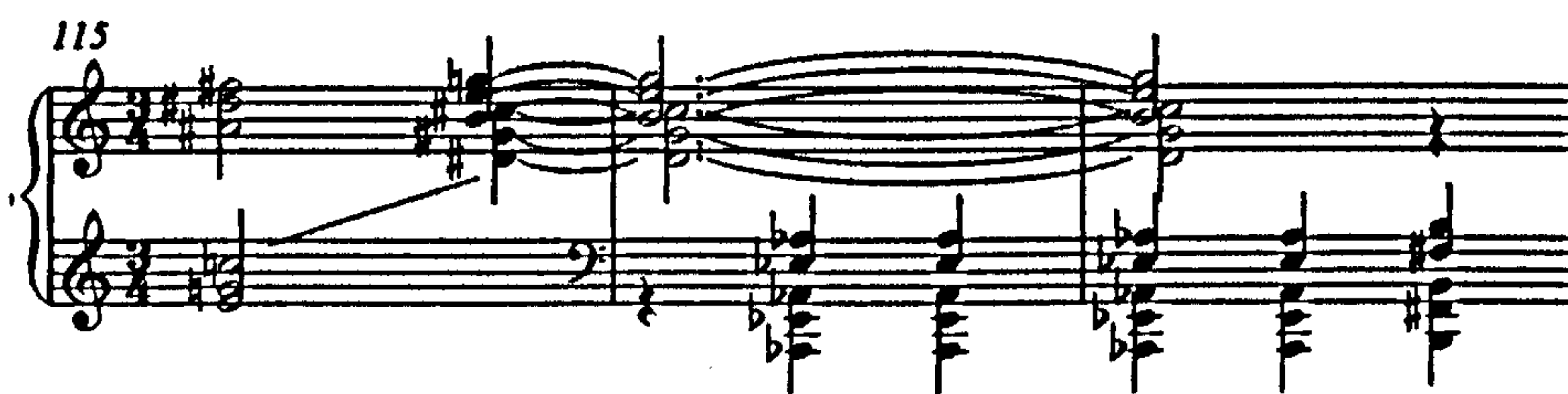


In particular, the regular appearance of perfect fourths, augmented fourths and perfect

fifths in the harmonies of the middle concertos often leads to the formation of two or three-note semitone clusters.

The use of clusters increases substantially in the fifth concerto. They regularly contain eight or nine pitch classes, usually spread across several octaves, see for example b. 116 in the second movement (Ex. 34).

Ex. 34 Conc. 5, Mvt. II, b. 115 (Reduction)



In the sixth concerto, however, the level of dissonance is reduced, opposing the trend, and offering chords composed mostly of only four to six pitch classes. The densest chord occurs on the fourth beat of b. 100 in the third movement including eight pitch-classes: C, C#, D, D#, E, F, A, B. It is important to keep in mind, however, that this concerto was not offered for publication by Bacewicz so should not carry the same level of significance as other works. Outside of the series of violin concertos the trend continues. String Quartet No. 5, published just one year later, for example, regularly combines seven or eight pitch classes within one chord; see Mvt. IV, b. 18, which, allowing for the limitations of the instrumentation, fits the overall trend perfectly (see Ex. 35).

The level of dissonance increases again in the seventh concerto due to a more intense deployment of chromatic combinations, particularly in tutti sections.

Ex. 35 String Quartet No. 5, Mvt. IV, b. 18

The musical score for String Quartet No. 5, Mvt. IV, b. 18, shows four staves: Violin I, Violin II, Viola, and Violoncello. The score is in 2/4 time and features a complex harmonic structure with 8 pitch classes. The first measure (b. 18) is marked 'piu f' and the second measure (b. 19) is marked 'ff'. The score is divided into two measures by a double bar line.

Harmonies utilising nine or ten different pitch-classes are now commonplace and 11, occasional; see Mvt. I, b. 69 and Mvt. III, b. 111 respectively (Exx. 36 & 37). Dissonance is also created homophonically through the combination of lines often separated by only a tone or semitone. At b. 55, Mvt. I, for example, three parallel lines, each a semitone apart, are combined (see Ex. 38).

(c) Bitonality

Bitonality features heavily in the writing of many mid-twentieth century composers; its use, for example, can be detected in much of Lutosławski's catalogue of works. The technique was developed most extensively in the early part of the century by Stravinsky; several passages in *The Rite of Spring*, for example, can be separated into two distinct tonal areas (see Ex. 39). The fifth concerto contains some of Bacewicz's earliest examples of bitonality; see for example Mvt. III, b. 104 (Ex. 40). Such passages then appear regularly in the sixth and seventh concertos, and other later works such as the Second Piano Sonata (1953) (see Ex. 41).

Ex. 36 Conc. 7, Mvt. I, b. 69

69

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Harp I

Harp II

Celesta

Solo Violin

Violin I

Violin II

Double Bass

pp

pp

pp

pp

p

p

piu f

p

p

p

10 pitch classes

(d) Characteristic Features in Bacewicz's use of Tonality

Although Bacewicz's harmonic language undergoes a continuing evolution, a number of characteristics remain constant, providing the basis of a personal style. One such common feature of the first six concertos, i.e. those remaining within a tonal framework, is the oscillation between a major and minor chord. Examples occur throughout the first, second and fourth concertos in particular (see Ex. 42).

Ex. 37 Conc. 7, Mvt. III, b. 111

111

Bassoon

Horn in F

Harp I

Harp II

Celesta

Solo Violin

Violin I

Violoncello

Double Bass

ten pitch classes

mf

Ex. 38 Conc. 7, Mvt. I, b. 55 (Reduction)

55

Violin I

Violin II

Viola

ff

Ex. 39 Stravinsky: The Rite of Spring, Fig. 13

13 Tempo giusto $\text{♩} = 50$
arco (non div.)

Violin II

Viola

Violoncello

Double Bass

Ex. 40 Conc. 5, Mvt. III, b. 104 (Reduction)

104

Solo Violin

pp

pp

Ex. 41 Piano Sonata No. 2, Mvt. I, b. 120

120 Andante

Piano

pp

Ex. 42 Conc. 2, Mvt. III, b. 208

208

A major

A minor

Solo Violin

The third movement of the second concerto and the first movement of the fourth concerto even incorporate a move from the major to the minor within the repetition of their opening themes (see Exx. 43 and 44). This technique is prevalent in Bacewicz's catalogue, and indeed the works of other neoclassicists.

Another interesting feature of many of the concerto movements is the choice of tonic. The main key centre, often that of the first subject theme, regularly corresponds to an open string. Of the fifteen concerto movements with a clear feeling of a tonic key, seven are based in A major or minor, two in D major or minor, two in E major or minor and two in G (see Fig. 1). This is not a trend reflected by other works in Bacewicz's catalogue, thus implying that the choice relates to the medium. The use of such a key centre holds a number of benefits for string writing. Firstly there lies a greater opportunity for the use of open strings and harmonics, both of which are drawn upon heavily and will be discussed later (see *Writing for Strings*). Secondly, the resonances formed by the use of notes corresponding to open strings are clearly advantageous to a soloist attempting to project a line above a symphony orchestra. It also allows a natural emphasis to be placed upon both the tonic and dominant.

Ex. 43 Conc. 2, Mvt. III, b. 1

The musical score is presented in two systems. The first system contains the following parts: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Double bass. The second system contains: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Double bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written for a large orchestra, with multiple staves for each instrument family.

Ex. 44 Conc. 4, Mvt. I, b. 1 (Reduced Score)

1 Allegro non troppo

Woodwind

Brass

Cymbals

Strings

5

Ww.

Br.

Cym.

Str.

Fig. 1 Tonic Keys

Concerto	Movement	Tonic
No. 1	I	A major
	II	F minor
	III	A major
No. 2	I	A major
	II	A minor
	III	D major
No. 3	I	Bb major
	II	E minor
	III	A major
No. 4	I	G major
	II	D minor
	III	G major
No. 5	I	E/B major
	II	Unclear
	III	Unclear

No. 6	I	A major
	II	Unclear
	III	A minor
No. 7	I	Unclear
	II	Unclear
	III	Unclear

(e) Use of Keys

Strangely perhaps, in contrast to its influence on thematic construction, sonata form has only an intermittent influence on Bacewicz’s tonal schemes. Even the first concerto displays an immediate disregard for convention. The tonic (A) is established in the opening few bars of theme A; however, its authority is immediately undermined by a Bb major scale at the *sul ponticello* and the feeling of C major two bars later (see Ex. 45). The tonic is weakened further in the following bars by the repetition of the opening bars in the key of Bb major. The lack of assertion of the tonic at the opening of the movement effectively frees the remainder from any tonal constraints. A flexible approach to tonality is immediately apparent: the key centre changes continually, sometimes on a bar by bar basis. The passage at b. 18, for example, appears to pass through C major, B major, Bb major, Eb major, and Eb minor before reaching E major at b. 24 (see Ex. 46).

Ex. 45 Conc. 1, Mvt. I, b. 1

First Statement

Allegro

Solo Violin

Allegro *f*

pp

sul pont

nat

f

Repetition

Vn

f

pp

sul pont

Vn

f

Ex. 46 Conc. 1, Mvt. I, b. 18 (Reduced Score)

C major

B major

Solo Violin

ff

Viola

E♭ major

E♭ major/minor

E major

Vn

p

cresc

mf

Vn

Interestingly the second subject at b. 65 is not introduced in the key of the dominant, but in the key of the flatted supertonic, referring back to the opening. One of the only concessions to the classical tradition is the recapitulation of the first subject theme in the tonic key, although this tends to happen less as the series progresses (see Fig. 2).

Fig. 2 Key of Recapitulation of Theme A

Concerto	Movement	Key of Recap. of Theme A
No. 1	I	Tonic
	III	Other
No. 2	I	No recap
	III	Tonic
No. 3	I	No recap
	III	Tonic
No. 4	I	Other
	III	Other
No. 5	I	Tonic
	III	Other
No. 6	I	Other
	III	Other
No. 7	I	Other
	III	Other

As the series progresses, key centres become increasingly unstable. The tonic is often obscured by the use of chromatic notes and diminished seventh chords (see Ex. 47).

Ex. 47 Conc. 4, Mvt. I, b. 12 (Reduction)

By the seventh concerto a key centre is always difficult to pinpoint; tonality plays almost no part in structuring the work. Vertical sonorities are used for colouring

the melodic line rather than ordering it. This lack of structural tonal organization is replaced by a greater emphasis on individual intervals and pitch combinations.

3: Form

Bacewicz rarely spoke about the details of her scores or her musical intentions. It is significant, therefore, that she openly discussed her use of form in correspondence between herself and her brother Vytautas dating from the 1940s. It started with the following statement:

In my compositions, I mostly pay attention to the form. If you are building something, you will not pile stones randomly on each other. It's the same as a musical work. The principles of construction don't have to be old fashioned.¹⁴³

On the same topic a few days later she wrote:

I walk quite alone, because I mainly care about the form in my compositions. It is because I believe that if you place things randomly or throw rocks on a pile, that pile will always collapse. So in music there must be rules of construction that will allow the work to stand on its feet. Naturally, the laws need not be old - God forbid. The music may be simpler or more constructed - it's unimportant, it depends on the language of a particular composer - but it must be well constructed.¹⁴⁴

A concern for form and structure can be seen throughout the series of seven violin concertos. A common approach to this aspect of her writing creates a sense of cohesion both within and between works and is responsible for shaping many other aspects of her writing. Changes also can be detected in her use of form. Early concertos demonstrate a strong reliance on classical structures whereas later works experiment with a large variety of patterns and forms.

¹⁴³ Maria Anna Harley, 'Grażyna Bacewicz in Her Own Words', www.usc.edu/dept/polish_music/composer/bacewicz.html, 11 April 2000, accessed 2000. Vytautas Bacevičius, 1 March 1947.

¹⁴⁴ *ibid.* Vytautas Bacevičius, 21 March 1947.

(a) Overall Formal Structure of the Concertos

A brief glance at the titles of Bacewicz's listed works (see the Appendix) reveals the extent of the composer's adherence to established classical or folk forms and genres. Her adoption of the concerto genre, in particular, remains remarkably faithful to the classical model: each concerto is presented in three movements and fits perfectly the fast-slow-fast model traditionally associated with concerto writing. This is not always the case within other of Bacewicz's standard-form works; the chamber works, for example, demonstrate a more varied approach. Of the seven string quartets (1938–1965), a series that quite naturally invites comparison with the violin concertos, nos. 1, 2, 3, 4 and 7 are written in just three movements, whereas nos. 5 and 6 are written in the more typical four. Similarly, the two piano quintets are written in four and three movements respectively. It is, of course, not unusual at this time to find chamber works written in any number of movements; however, any departure from the standard model in these works heightens the significance of Bacewicz's strong adherence to the norm within the violin concertos.

The overall shape of Bacewicz's concerto movements remains remarkably similar despite the use of a number of different, established forms. They all follow a roughly symmetrical design. The two outer movements are in most cases sonata-form movements, the only exception being the third movement of the second concerto, marked '*Vivo*'. This movement appears to be related to theme-and-variation form, yet the overall structure is comparable to a sonata form movement. The opening theme and the first variation are in position and character entirely typical of the main themes of Bacewicz's sonata form movements and return in the second half of the movement in the manner of a recapitulation.

Despite these striking structural similarities, each concerto manages to maintain an individual approach due to the fitfulness of Bacewicz's adherence to various conventions, which indicates not so much an inexperienced composer trying to come to terms with a complex large-scale structure but a young woman composer attempting to assert her unique musical personality upon a tried and trusted classical model. The first concerto (1937), for example, is one of Bacewicz's earliest exercises in sonata form, yet even at this stage her manipulation of it is highly personal; a number of subversive features are introduced that continue to be seen in later works.

The conventions in concerto writing against which these works are being tested, were established by composers such as Mozart and Haydn in the eighteenth century. Typically, concertos would open with an introductory section played by the tutti instruments leading into the first statement of theme A, usually coinciding with the appearance of the solo instrument. It would then be expected that the entire exposition section be repeated. The soloist is fully involved in the thematic activity of the development section, before presenting an improvised cadenza on route to or during the recapitulation.

A typical sonata form first movement of a Bacewicz concerto opens with an immediate statement of the first theme; the classical tutti introduction is usually absent. This omission, first remarkable in Beethoven's Fourth Piano Concerto, is of course common to violin concertos written during the first half of the twentieth century, see, for example, those by Bartók, Shostakovich, Barber and Khachaturian. In Bacewicz's series, opening tuttis occur only in the first movement of the second concerto, the third movement of the third concerto and the first and third movements of the seventh concerto.

In the first three concertos the first subject theme is presented without exception by the solo instrument. A gradual relaxation of this regimen can be detected later in the series, although the material continues to be presented by a stringed instrument.

A repeat of the exposition has all but disappeared from classical sonata form in the twentieth and twenty-first centuries. This has converted a structure originally in binary form, with repeats of both the exposition and the development and recapitulation sections, into one essentially in ternary form. The contrast between the more stable outer sections and a less predictable development section, is eagerly embraced by Bacewicz given her distinct preference for symmetrical patterns and structures, and indeed, tripartite form.

The cadenza can either contribute to a stable structure, or destabilize it, and Bacewicz's inclusion of cadenzas in the closing stages of the concerto movements is fitful. Extensive, fully-notated cadenzas are included in the first movements of most of the concertos; in third movements they are rare, and only one of these is of any length (in the sixth concerto). A few movements feature a far shorter unaccompanied bridge passage between the development and recapitulation sections; see for example the first movement of the sixth concerto and the third movement of the third, fourth and seventh concertos.

The form of second movements is generally less predictable. Symmetry, however, remains a preoccupation, with the central movement functioning as an axis around which the rest of the concerto is arranged. The vast majority of the slow movements

considered here unify through their formal imitation of the outer movements: most are presented in ternary form; even more can be divided into three roughly equal parts.

Significantly, experimental writing proliferates in the central sections of concerto movements. Here, the exploration of thematic and motivic material is frequently accompanied, often quite abruptly, by changes in other aspects of the writing. As a result these sections often display a more individual approach and here it is possible to identify the early signs of Bacewicz's mature style.

The first concerto's central *Andante* is one such example; the overall form of the movement is reasonably symmetrical and bears a strong resemblance to the preceding movement. The first theme is combined just two bars after its presentation with a contrapuntal second theme (see Ex. 48).

Ex. 48 Conc. 1, Mvt. II, b. 1

Andante (molto espressivo)

Clarinets in Bb

Bassoon

Horn in F

Harp

Solo Violin

Violin I

Violoncello

Double Bass

The first theme is soon established as the submissive partner, appearing only in part or by rhythmical implication during this opening section. A complete change in mood and material accompanies a move at b. 47 to a central *Rubato*, its character and strategic position recalling a development section (see Ex. 49).

Ex. 49 Conc. 1, Mvt. II, b. 47

The writing is intensely colourful, employing a far greater variety of orchestral timbres and instrumental effects. Time signature changes, for example, are common, alternating between 2/4, 3/4, 4/4 and 5/4 five times in the space of eight bars. Dynamic changes are abrupt; a large emphasis is placed on the second beat of each bar followed by a rapid *diminuendo*, and the flutes punctuate this effect with an ornament placed just before the beat. Triplet quavers, a prominent feature of theme B, play a key role in the developmental solo line. The recapitulation is marked by a return to *cantabile* writing, followed quickly by a complete repetition of the opening theme. Notably, this theme is now combined with a series of harmonics in the solo line, drawing together aspects of both sections of the movement and demonstrating the progress of the musical material (see Ex. 50).

Ex. 50 Conc. 1, Mvt. II, b. 59

59

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Harp

Violin

Violoncello

Double Bass

The opening theme, although relatively insignificant to the development of the movement, is still used to provide closure.

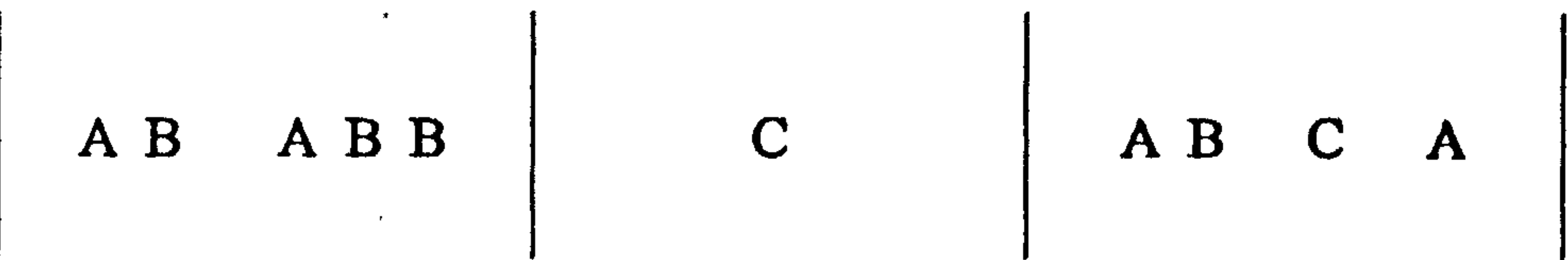
Similarly structured movements appear in the third, fifth and sixth concertos. The remainder seem to recall other established formal types, yet adhere to tripartite structures. Elements of rondo form can be seen in the slow movement of the second concerto. The movement follows the basic plan, AB ABB C AB C A, where the letters A and B represent the two halves of the opening theme (see Ex. 51).

Ex. 51 Conc. 2, Mvt. II, b. 7 (Solo Violin)

The musical score consists of three staves. The top staff is labeled 'Solo Violin' and contains measures 7 through 13, marked as 'Part A'. The middle staff is labeled 'Vln.' and contains measures 14 through 18, marked as 'Part B'. The bottom staff is also labeled 'Vln.' and contains measures 19 through 25. Measure 14 begins with a *p* dynamic. A *p subito* marking appears between measures 18 and 19. The notation includes various musical symbols such as notes, rests, and slurs.

As before, the movement can be split into three well-balanced sections, with strong connections between the first and third sections and a contrasting central section (see Fig 3).

Fig. 3 Rondo Form: Conc. 2, Mvt. II



The form of the fourth concerto's middle movement bears reference to theme and variation form, but with thematic material in the opening and closing sections framing a central section of highly imaginative thematic development.

The central movement of the seventh concerto, *Largo*, is the first in the series to employ arch form. The opening section introduces three main themes at bb. 3, 34 and 54, followed by a central section with little thematic activity. The third and final section reflects the first with the three themes reappearing in reverse order at bb. 103, 109 and 116.

The only feature of these central movements which might be considered to upset the structural apple-cart is the cadenza. A lengthy cadenza precedes the recapitulation in the slow movement of the sixth concerto, and short unaccompanied passages appear in those of the fourth and seventh concertos. The cadenza is perhaps the only structural feature that does not support the general trend for balanced, symmetrical central movements.

(b) Structure and Character of Main Themes

Bacewicz's strong allegiance to controlled structures is carried through into the layout of the themes themselves. A standardized method of thematic presentation, for example, clearly helps identify her compositional style (see *Bi-partite Structure of the Main Theme*). Her use of this thematic material, however, is less organised and tends to vary from concerto to concerto.

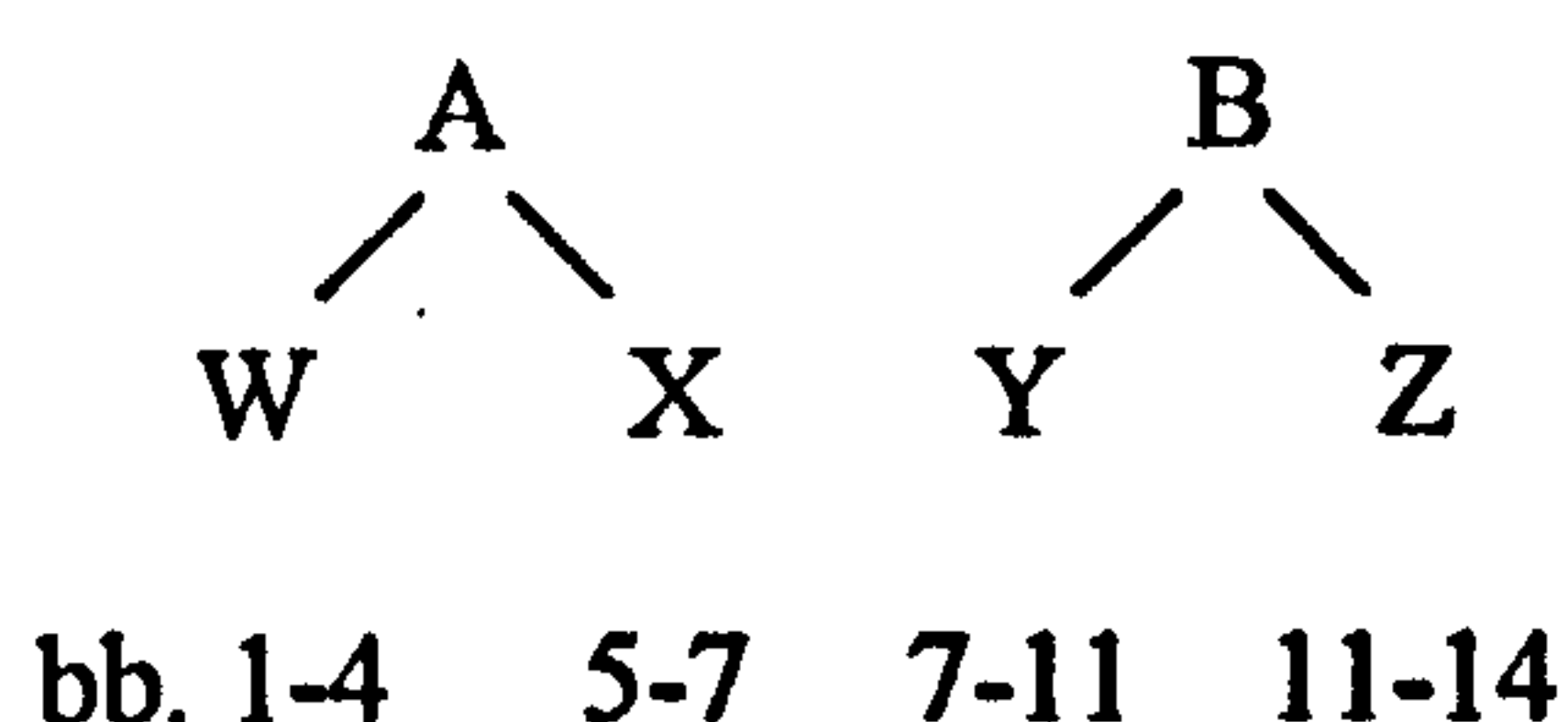
(i) Use of Themes

Despite taking a fairly regimented approach to the construction of thematic material, the use of this material varies from movement to movement. There is only a gradual increase then decrease in the number of direct repetitions of thematic material driven by general changes in Bacewicz's melodic writing (see *Neo-Classical Influences on Concerto Themes and Rhythm*).

(ii) Bi-partite Structure of the Main Theme

A large number of Bacewicz's main themes are organised according to a standard model. The material is organised in two parts, each with further subdivisions. The opening of the fifth concerto's slow movement, for example, can first be split into two parts, A, B, each of which contains two contrasting halves, W, X and Y, Z. A balanced four-part structure is thus created (see Fig. 4, also Ex. 52).

Fig. 4 Structure of Opening Tutti: Conc. 5, Mvt. II



At the lowest level of subdivision, the two pairs of phrases show similarities, i.e. Y reflects W and Z reflects X. The second pair may repeat the melodic material of the first, but will sometimes just draw on other features associated with its presentation. In the above example this is the case: the change in dynamic accompanying the movement's opening theme returns rather than specific melodic material.

Ex. 52 Conc. 5, Mvt. II, b. 1 (Reduction)

The model, although quite standard, is remarkable only for its regularity of use: it can be seen to operate at some level in the first subject themes of no fewer than ten concerto movements.¹⁴⁵

(iii) Immediate Repetition of Themes

Bacewicz's thematic material is commonly followed by an immediate repetition, creating a higher order two-part division. The themes of the first concerto's first movement provide early examples. At the opening, the statement of the first subject is followed by an immediate repetition of the entire phrase (see Ex. 45). In this example the repetition appears in the key of the flattened supertonic; however, most other details remain the same. This use of immediate repetition informs the presentation of no fewer than 19 main themes in the series of concertos and appears regularly in her other works.¹⁴⁶ In some, direct repetitions are offered, whilst others

¹⁴⁵ Conc. 1, Mvt. I; Conc. 2, Mvt. III; Conc. 3, Mvt.s I and II; Conc. 4, Mvt.s I and III; Conc. 5, Mvt.s I and II; Conc. 6, Mvt.s II and III.

¹⁴⁶ This model can be seen to operate, for example, within the first subject themes of Trio for Oboe, Violin and Cello, Mvt. III (1935); Violin Sonata No. 3, Mvt.s I, III & IV (1947/8); Sonata da Camera, Mvt.s I, III & V (1945); Concerto for String Orchestra, Mvt.s I & III (1948); Violin Sonata

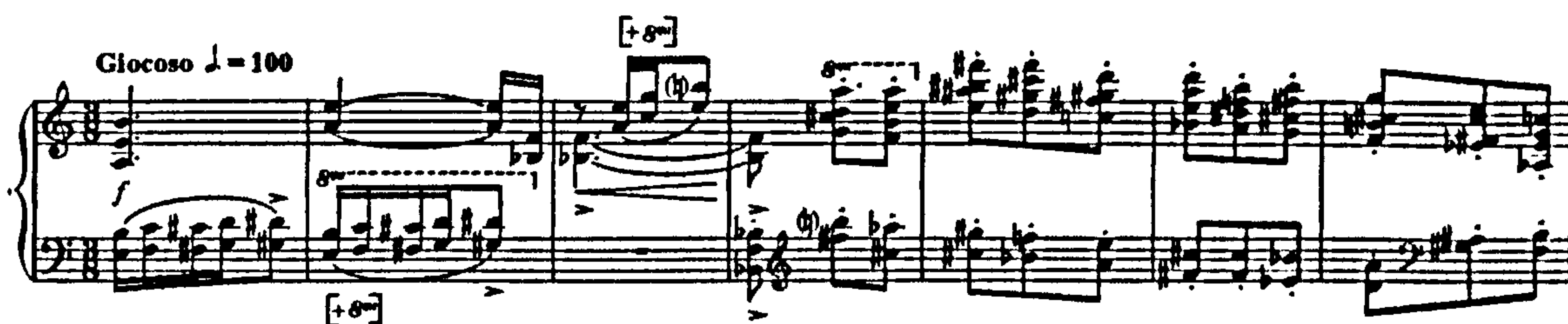
develop the material within the broad shape of the repetitive structure. A persistent feature however is that the repetition at least *begins* with an exact melodic repetition of the original phrase.

While such repetition continues to appear in later concertos, more unusual designs also emerge. In the second movement of the fifth concerto, for example, the opening tutti introduces thematic material later shown to be part of the first subject theme, as well as other discrete melodic material to be heard later in the movement, as in the flute melody at bb. 7, 50 and 98.

(iv) The Balanced Design of Themes

The composer's concern for symmetry governs the formation of thematic material as well as larger-scale structure. The melodic contour of Bacewicz's thematic constructions is often symmetrical; see for example the opening theme of the third movement of the sixth concerto (see Ex. 53).¹⁴⁷

Ex. 53 Conc. 6, Mvt. III, b. 1 (Reduction)



A vast number of themes within Bacewicz's other works support this trend.

No. 4, Mvts. I, III & IV (1949); Violin Sonata No. 5, Mvts. I & II (1951); Piano Sonata No. 2, Mvt. I (1953); Symphony No. 3, Mvt. I & III (1952); String Quartet No. 5, Mvt. III (1955) and Divertimento for String Orchestra, Mvt. I & II (1965), and the second subject of Violin Sonata No. 3, Mvt. III (1947/8).

¹⁴⁷ Conc. 1, Mvt. II, b. 3; Conc. 2, Mvt. II, b. 7; Conc. 2, Mvt. III, b. 1; Conc. 3, Mvt. II, b. 2; Conc. 4, Mvt. III, b. 1; Conc. 6, Mvt. III, b. 1; Conc. 7, Mvt. III, b. 5.

(v) The Characterization of Themes

In true classical style, first subject themes in the early concertos typically start with material featuring a number of the following: a loud dynamic, a moderate-to-fast tempo; dotted 'military' rhythms, accents, detached or staccato articulations and shortened note values.¹⁴⁸ The opening theme of the fourth concerto's first movement *Allegro*, for example, is marked *energico*, with a *fortissimo* dynamic and a dotted quaver, semiquaver rhythm (see Ex. 44). The second subject theme, in contrast, often features a quiet dynamic, a reduction in tempo, legato phrasing, ties, and a lengthening of note values.¹⁴⁹ The theme at b. 46 of the third concerto's first movement, for example, is marked *piano*, with slurring and a number of ties (see Ex. 19). The ties function as a means of shifting the emphasis from the first beat of the bar, a strong beat, to the following quaver, a weak beat.

The usual characteristics of the main themes in sonata form movements in turn filter into the main themes of non-sonata form movements. As would be expected, the central movements always open with a theme stylistically similar to the second subject theme of a sonata form movement, providing the greatest contrast with the first subject material at the end of the preceding movement and start of the next. The first theme of the second movement of the second concerto, for example, combines a *piano* marking with slurred articulation and a weak-beat entry. In this case a quaver rest is used at the beginning of the bar to delay the entry (see Ex. 42).

The main themes of non-sonata form outer movements also share these characteristics, see for example the second concerto's *Vivo*. Only the opening theme

¹⁴⁸ The description since the mid-19th century of such characteristics as 'masculine' will be discussed later.

¹⁴⁹ In parallel with the characteristics described above as 'masculine' these are commonly referred to as 'feminine'.

of the sixth concerto and the first and second subjects of the outer movements of the seventh concerto depart from these stereotypes, intimating a slight change in approach towards the end of the series.

In most of the concertos, the two main themes act as roughly equal partners; only four movements break this trend: Conc. 1, Mvts. I and II; Conc. 2, Mvt. I, and Conc. 3, Mvt. I. Amongst these, a large proportion of the first three works, the phenomenon is generally due to a dominant first subject theme whose material accords with the solo-led neo-classical passagework of these early concertos. As the series progresses and the themes become less characteristic, their power and significance inevitably shrinks.

Considering the lack of a thematic hierarchy in the passagework of a large number of the concerto movements, it is perhaps surprising that the first subject theme is used in the vast majority of these as a means of providing closure at the end of the recapitulation. In the first five concertos, theme A is used in this role a total of eleven times and theme B twice.¹⁵⁰ Most occurrences are in the earlier concertos, supporting the above trend.

(vi) Neo-classical Influences on Concerto Themes

The early violin concertos are deeply indebted to the French neo-classical style which is revealed, in part, by a strong reliance on neo-classical figurations such as scales, sequences, string crossings, pedals and canon for the formation of thematic material. In these concertos, the main themes themselves are rarely presented in their entirety; their components provide most of the material for the movements and dictate the

¹⁵⁰ Theme A: Concerto No. 1, Mvt.s I, II and III; Concerto No. 2, Mvt. III; Concerto No. 3, Mvt.s II and III; Concerto No. 4, Mvt.s I, II and III and Concerto No. 5, Mvt. I.
Theme B: Concerto No. 2, Mvt. I and Concerto No. 3, Mvt. I.

pattern of use. Pedal notes, scalar movement and bariolage are ideas utilized by the composer in much the same way as the melodic aspect of a theme was employed classically. The neo-classical opening theme of the first movement of the second concerto, for example, comprises scale-wise sequential movement and bariolage in the upper voices with a bass pedal-note in the bassoons. Much of this movement's musical material is based on one or more of these interrelated features. Melodic lines tend to move in a linear fashion, following scalewise or chromatic sequences rather than complementing classical harmonic progressions. Although the writing is highly detailed and at first glance rather repetitive, the persistent semiquavers form larger-scale sequences due to the slightly different tone colour of certain pitches within the bariolage figurations. The vast majority of the semiquavers, however, are purely decorative, contributing only to the textural effect and virtuosity of the line. The specific theme is almost entirely disregarded: it receives no exact or even close repetitions, even in the recapitulation section.

(vii) Rhythm

The gradual loss of neo-classical figuration in the later concertos is offset by the emancipation of other aspects of the writing. Individual rhythms, textures and even intervals are given a greater thematic role, replacing the linear material of previous concertos. This gradual change in approach can be discerned in both the concertos and Bacewicz's wider catalogue of works. The *Musica Sinfonica in Tre Movimenti*, for example, written in the same year as the final concerto (1965), opens with a number of accented chords. Sustained block chords contrast with staccato figurations, presented in turn by individual sections of the orchestra. Here it is almost impossible

to isolate any melodic thematic material; instead characteristic textures are formed and then drawn upon at later stages in the movement. The final violin concerto, in contrast to many of Bacewicz's works of the mid-sixties, retains vestiges of melodic thematic material. This is perhaps because the solo instrument invites such melodic writing. Exact repetitions of thematic material, however, become gradually less common with every concerto. In the first movement of the fifth concerto, for example, the main themes are absent from the development section and return for only six bars in total in the recapitulation. The situation is perhaps related to the movement's constant reliance on specific intervals, particularly major and minor 3rds, see for example the passage starting at b. 74 (Ex. 54). The intervallic structure of the material, therefore, demonstrates a new complexity and a thematic importance. This is a trend which continues through to the third movement of the seventh concerto where there are absolutely no close, partial or direct repetitions of the main thematic material. There is no trace of the main themes in the development section and only material loosely inspired by them in the recapitulation.

An emancipation of rhythmical material in themes is evident in a number of later concerto movements, including Conc. 4, Mvt. III; Conc. 5, Mvt. III; Conc. 6, Mvt. I, and Conc. 7, Mvt. II. In the first example, for instance, the opening theme (A) combines a number of different rhythmical elements in a rapidly ascending then descending line (see Ex. 3). The dotted rhythm of the opening rhythm (a), is followed by a staccato quaver arpeggio (b), a legato quaver-two semiquaver figure (c), and then a crotchet-quaver figure incorporating a large interval leap to a harmonic in each string part (d).

Ex. 54 Conc. 5, Mvt. I, b. 74

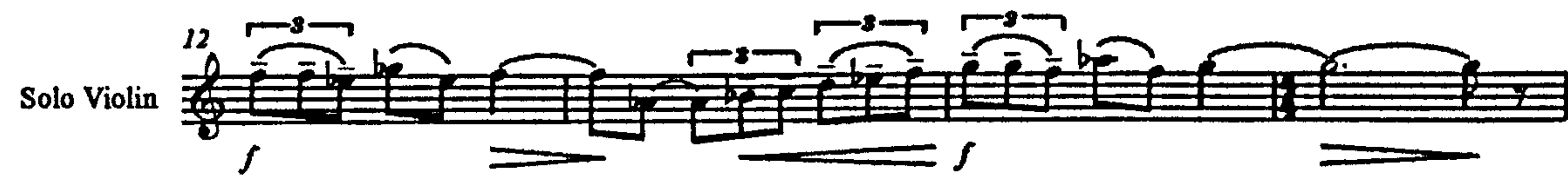
This is a page from a musical score, likely for a symphony or concerto, covering measures 74 through 80. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in B $\flat$, Bassoon), brass (Horn in F, Trumpet in C, Trombone, Tuba), percussion (Timpani), and strings (Solo Violin, Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature has one sharp (F#), and the time signature is 3/4. Dynamics such as *f* (forte) and *ff* (fortissimo) are used throughout. Some string parts are marked *arco*. Measure numbers 74, 79, and 80 are indicated at the top of their respective staves.

Themes combining contrasting material or figurations can be identified in earlier concerto movements, therefore it is not surprising that Bacewicz has continued this trend by forming a theme from four completely different rhythmical figurations.

These figures function independently throughout the movement, penetrating both further themes and developmental material. In the bars following the statement of the main theme, its rhythmical elements begin to separate and form different combinations.

The early concertos demonstrate a far greater degree of flexibility in both phrase length and time signature than Bacewicz's contemporaneous works. The first concerto starts with a theme built around six-bar phrases, immediately breaking away from classical four-bar groupings (see Ex. 45). The end of each phrase is extended slightly by a pause over the barline, creating a slightly irregular phrase length. This technique can be seen again in the second movement, where a move from 2/4 to 3/4 for the final bar of the phrase extends it by just one beat (see Ex. 55).

Ex. 55 Conc. 1, Mvt. II, b. 12 (Solo Violin)



The first concerto is in fact characterized by its regular time signature changes. An eleven-bar passage at b. 59 in the first movement, for example, contains no fewer than nine (see Ex. 56).

Ex. 56 Conc. 1, Mvt. I, b. 59

2 3 3 2 3 2 3 2 3 2 3
 4 4 4 4 4 4 4 4 4 4 4

This again leads to the formation of a number of irregular phrase lengths.

A high profile example appears at the opening of the third concerto. The folk-inspired theme introduced by a bassoon and oboe is written in two parts in question and answer format (see Ex. 26). The first part is presented in 2/4 time, but closes with a 3/4 bar, creating an irregular seven bar-and-one-beat phrase. The answering phrase is a bar shorter and again sustains its final note for an extra beat within a 3/4 bar. This irregularity is mirrored by the first subject theme of the concerto's third movement, which is written in a combination of two, four, five and six-bar phrases (see Ex. 57).

Ex. 57 Conc. 3, Mvt. III, b. 21 (Solo Violin)

The four + two bar combination is a classic folk phrasing, thus reflecting the melody's possible origins.

Interestingly, the passagework in the central parts of early concerto movements often contains a greater concentration of regular phrase groups. It is more usually at this point in the movement that Bacewicz's writing becomes more experimental. As the series progresses, however, irregular phrase groups appear more

frequently in this section. By the fourth concerto, for example, time signature changes and irregular phrase groups can be seen to some extent in all parts of the work.

In the final concerto, phrase groups become quite difficult to identify due to a less classical use of melody, although particularly long phrases can occasionally be seen. Theme B in the first movement, for example, could be considered as a single phrase lasting thirteen bars (see Ex. 58).

Ex. 58 Conc. 7, Mvt. I, b. 43

The musical score for Example 58 shows two staves. The top staff is labeled 'Solo Violin' and starts at bar 43. The bottom staff is labeled 'Vin' and starts at bar 48. The tempo is 'Poco meno mosso' with a quarter note equal to 88 (♩ = 88). The Solo Violin part consists of a series of short, irregular melodic units connected by slurs. The Violin part also consists of short, irregular units. Dynamics include 'p' (piano) and 'cresc' (crescendo). A 'rit' (ritardando) marking is present at the end of the Violin part.

The phrase consists of a number of short and often irregular independent units, although each leads directly into the next without reaching closure, thus creating a far longer cumulative melodic line.

(viii) Introduction of Additional Thematic Material

In most of Bacewicz's violin concertos, additional melodic material supplements the melodic line, and occasionally is elevated to a thematic role. This material can, on occasion, be seen to take the place of the main themes, significantly altering the balance of the sonata form movement. The most usual pattern of presentation is not atypical; a secondary theme is introduced at some stage in the exposition, often following the initial statement of theme A. This model appears in no fewer than

eleven concerto movements.¹⁵¹ Further themes are included intermittently; see for example Conc. 1, Mvt. III; Conc. 4, Mvt. I; Conc. 6, Mvt. III and Conc. 7, Mvt. I. The introduction of new thematic material occurs in almost all cases in the exposition and returns in the recapitulation, confirming its identity as a theme. In the first movements of the sixth and seventh concertos, however, new material is introduced during the development section also. In the sixth, a new theme is introduced at b. 141 towards the middle of the development section (see Ex. 59).

Ex. 59 Conc. 6, Mvt. I, b. 141

141 ♩ = 114

Harp

Solo Violin

Violin I

Violin II

Viola

145

Hp.

Vcl.

Vcl. I

Vcl. II

Vcl.

¹⁵¹ See Concerto No. 1, Mvt.s I and III; Concerto No. 2, Mvt. I; Concerto No. 3, Mvt. III; Concerto No. 4, Mvt.s I and III; Concerto No. 5, Mvt. III; Concerto No. 6, Mvt.s I and III and Concerto No. 7, Mvt.s I, II and III.

Marked *cantabile*, the theme is stylistically very similar to the second subject, which interestingly is left absent from this section. The impact of the additional material is felt most, however, in the recapitulation section. Here, each of the themes returns, including the secondary theme which appears twice (bb. 236 and 299). As the main themes are both stereotypical constructions, the inclusion of a third creates an automatic imbalance, impacting quite significantly the overall character of the section.

4: Texture

Contrasts in texture form the very basis of the concerto genre. Solo and tutti groups are traditionally set up as opposing forces, creating an enormous range of possibilities for the density of textural writing. Bacewicz's use of texture, like several other aspects of her style, changes fundamentally over the course of her career. Early works show a classical approach, moving from 'melody-plus-accompaniment' to contrapuntal textures in the central parts of movements. As the series progresses, Bacewicz begins to employ textures less predictably, with a greater range in the number of accompanying lines and the level of complexity. The latter could perhaps be considered a significant contribution to the development of Polish music.

(a) Solo/Tutti Relationship

The solo instrument is understandably highlighted in the first two concertos where melody-plus-accompaniment textures dominate. From here on in the solo violin part becomes progressively more integrated into the tutti line. In the fourth concerto, the solo violin enters into partnerships with tutti instruments, see for example Mvt. I, bb. 78 (Ex. 60), and even assumes a quasi-accompanimental role, see Mvt. III, b. 78 (Ex. 61). In the fifth concerto, the solo line is frequently doubled rhythmically and melodically by other instruments, see for example Mvt. I, bb. 101, 148, 187 and 203 (Ex. 62). In this concerto also, the solo instrument occasionally assumes a more decorative role while thematic material is presented by a tutti instrument; see Mvt. I b. 59 (Ex. 63).

Ex. 60 Conc. 4, Mvt. I, b. 78

78

Flute

Oboe

Clarinet in Bb

Horn in F

Timpani

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

mf

f

f

f

f

mf

p

cresc.

p

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

By the seventh concerto the solo/tutti relationship is one of almost equal partners, creating far more varied writing in both solo and tutti sections.

(b) Functions of Texture

Although in the early concertos texture is not used to articulate the beginnings of large sections, whole movements remain clearly shaped by texture. The first two concertos, both neo-classical works, move regularly between contrapuntal and ‘melody-and-accompaniment’-style textures, sometimes quite abruptly.

Ex. 61 Conc. 4, Mvt. III, b. 78

78 **9**

Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb I
Clarinet in Bb II
Solo Violin
Violoncello

p
p
p
p
p
p
p
pizz
p

Most movements in these concertos open with an extended section of ‘melody-plus-accompaniment’ writing, anticipating the first subject solo theme; the writing then becomes more contrapuntal. The introduction of the second subject material initiates a momentary return to the melody-plus-accompaniment texture, but then the number of lines increases again.

Counterpoint reaches its greatest density in the development section, before the recapitulation returns to the textural patterns of the exposition. Thus, the first and second concertos are linked by their use of texture to reinforce a symmetrical design. There is even a slight sense of progression due to an increase in the number of contrapuntal lines across the two concertos. Significantly, passages of homophonic writing appear towards the end of the second concerto, anticipating a greater use of this texture in subsequent works.

Ex. 62 Conc. 5, Mvt. I, b. 101

101

Flute *mp*

Oboe *mp*

Horn in F *mp*

Sul A

Solo Violin *mf*

Viola *mp*

Violoncello *pizz*

Double Bass *mp* *pizz*

Ex. 63 Conc. 5, Mvt. I, b. 58 (Reduced Score)

58

Flute *p*

Clarinet in Bb *p*

Solo Violin *f*

decoration

from b. 56

from b. 56

decoration

The middle concertos feature a number of changes to the trends established in Concertos 1 and 2. The new approach, described below, is also displayed in a number

of Bacewicz's other works of the late 40s and early 50s, including, for example, the first movement of the *Concerto for String Orchestra* (1948). Perhaps coincidentally, a similar use of texture can be seen in Stravinsky's *Symphony in Three Movements* (in particular the first movement) written just three years earlier.

In most of the middle group of Bacewicz's violin concertos, movements open with a unison or at least a homophonic statement of the first subject. During the course of the movement, the writing becomes increasingly contrapuntal, again returning quite symmetrically from the climax to a more homophonic recapitulation or closing section. The introduction of homophony to areas previously reserved for melody-and-accompaniment is a quite fundamental change in Bacewicz's style. It can be linked to more general developments: accompanimental writing in the two previous concertos was frequently conjunct, supporting scales and passagework in the melodic line, whereas in following concertos the accompaniment is emancipated to hold melodic interest in its own right. This emancipation is related to a greater preoccupation with texture. In the first movement of the third concerto, for instance, the opening theme is presented in unison by a combination of different instrumental groupings. With each repetition of this opening theme, the accompanying material becomes slightly more complex and melodically more independent. The C major repetition of the first part of the melody at b. 14, for example, is accompanied by both a pedal note and a counter-melody. By b. 33 a total of five different parts are present within the *divisi* string lines. This progress continues: throughout the development section a growing number of lines are presented simultaneously beneath the solo violin. The *tutti*s, however, often resort to the *fortissimo* unison lines of the opening, creating a far greater contrast between sections.

By the late concertos, these structural, textural trends disintegrate. For instance, the level of counterpoint tends to increase more dramatically at a much earlier stage in the work. The unison writing of the fifth concerto's first subject theme, for example, is abandoned for counterpoint within six bars. Also, a return to the use of unison or homophonic writing at the end of the movement is more sporadic. By the seventh concerto, a pattern cannot be found to Bacewicz's use of texture; the movements are no longer structured by her selection of textural type. The first movement, for example, is contrapuntal from the outset. Counterpoint dominates; whilst homophony, in comparison, is rare.

(c) Textural Juxtaposition

Textural juxtaposition is a technique which had already been exploited by Stravinsky and other modernist composers for a number of years. In the third, fourth and fifth concertos, it is given primacy. Block textures in the central part of each movement now create contrasting sections, often coinciding with the use of the solo and tutti groups. At b. 68 of the second movement of the fourth concerto, for example, sudden changes to the texture, orchestration and dynamic occur every few bars. This type of writing is kept almost exclusively within the passagework of the development section at this stage in the series, extending to all parts of the movement by the seventh concerto. The effect of such juxtaposition depends on the creation of considerable contrast between the textures involved and invokes considerable ingenuity on Bacewicz's part.

In the fourth and fifth concertos the textural writing evolves; layered textures, combining different instrumental effects with a number of contrapuntal lines, begin to

appear. Occasional passages of particularly complex textural writing appear in these concertos, see for example the sudden four-bar tutti interjection at b. 335 of the fourth concerto's third movement (Ex. 64). Here, fast-moving semiquaver runs are scored at five different pitches for *divisi* upper strings, lower strings and woodwind, punctuated on each quaver beat by various brass and percussion. The doubling of so many fast-moving lines with slurring and a loud dynamic creates a complex sound effect in which it is difficult for the listener to separate individual lines.

This type of writing reappears in the fifth concerto; at b. 26 of the first movement a large number of moving lines in the string section combine with the tremolo in the oboes and clarinets (see Ex. 65). Such passages reveal an increased interest in the use of texture to create effect and to blur the listener's perception of the line. In the seventh concerto, Bacewicz uses glissandos notated without noteheads to create much the same effect. The passage at b. 134 in the third movement, for example, requires each performer in both the second violin and double bass sections to traverse the pitch range at their own pace (see Ex. 67). This obscures the clarity of each individual line, thus deliberately muddying the texture. In this concerto Bacewicz demonstrates far greater courage of conviction; the more interesting and experimental textural writing previously reserved for the central parts of each movement is present throughout.

Ex. 64 Conc. 4, Mvt. III, b. 335

335

Flute

Piccolo

Oboe

Clarinet in Bb

Horn in F

Trumpet in C

Trombone

Tam-tam

Bass Drum

Timpani

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 65 Conc. 5, Mvt. I, b. 26

26

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Cymbals

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 66 Music for Strings, Trumpets and Percussion, Mvt. II, b. 74

74

Vni div a 2p.

Viola

Vcllo/Bs

(d) Textural Density

In combination with the introduction of a greater variety of textural writing, Bacewicz also begins to experiment with the density of textures. The range in the number of lines included in textures of any type can be seen to increase as the series progresses, creating the potential for enormous contrast.

The early concertos make little use of these two extremes, with much of the writing in both solo and tutti sections remaining within quite tight parameters. A change occurs within the third concerto: the level of scoring increases gradually to create dense textures. This can be seen also in the fourth concerto, aligned with a dramatic reduction in others.

Ex. 67 Conc. 7, Mvt. III, b. 133

At b. 105 in the third movement, for example, the orchestral accompaniment all but disappears (see Ex. 68). The trend continues: the fifth concerto contains a number of lightly scored sections resembling chamber music, see for example Mvt. I, b. 87 (Ex. 24). The texture here is controlled to a fine degree by the composer: a *divisi* is included at b. 136 to reduce the number of lower strings by half (see Ex. 69). The development culminates in the seventh concerto, where simple duets contrast with passages of intensely complex contrapuntal writing.

Ex. 68 Conc. 4, Mvt. III, b. 105

105

Piccolo

Flute

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Trombone

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

mf

p cresc

f cresc

f cresc

f cresc

f

f

f

p cresc

mf

f cresc

f cresc

f cresc

pizz

arco

mf

f cresc

mp

p cresc

f cresc

Ex. 69 Conc. 5, Mvt. I, b. 136

136

Horn in F

con sord

mf

Solo Violin

p

molto espressivo

Violoncello

p

div

Double Bass

p

div

5: Orchestration

Issues of orchestration cannot be completely separated from issues of texture. The impact of the complex textural writing of later concertos, for example, relies entirely upon the composer's clever use of orchestration to separate the component lines, while of course, orchestral groups have to be varied to produce the textural patterns described in the previous section. In these works, Bacewicz also has to take care to maintain a good balance between the solo and tutti groups.

A fundamental change in approach can be seen in both the textural and timbral writing as the series progresses as Bacewicz begins to focus on their potential for expressive use.

(a) Use of Timbre

Initially, the composer's use of the orchestral group is entirely classical. The first concerto rejects nineteenth-century developments, returning instead to the eighteenth century for inspiration. The string and woodwind sections, independent forces, usually present their own material, sometimes combining to form simple, blended textures, yet more often working in opposition as contrasting groups. Interaction is limited to brief moments of neo-classical imitation, and the formation of relationships across these groups is exceptionally rare, even in passages of contrapuntal writing. The brass and percussion sections play a limited role throughout, providing emphasis and volume only as required. This very classical use of the orchestra is a clear feature of Bacewicz's early style and vestiges of it remain in later works.

The orchestration of the second and third concertos demonstrates a similar approach, particularly in the outer sections of movements; however, more interesting writing begins to appear in the central parts, where unusual instrumental (concertante) groupings are formed by crossing sectional boundaries. An early example occurs in the development section of Concerto No. 2, Mvt. I at b. 197. Here, a lightly-scored passage of contrapuntal writing combines a flute, clarinet, timpani, solo violin and the viola section. It is particularly unusual for the composer to draw upon individual members of the string section at this stage, as the blended string sound created by the presence of the entire section forms the basis of Bacewicz's orchestral sound.

In the third movement of the third concerto the use of concertante groups grows and diversifies. There is certainly little or no interaction between the string and wind sections in the opening section; however, the situation reverses as the movement progresses. These, and even brass and percussion sections, slowly begin to interact, so that, for example, three trombones combine with lower strings from bb. 293-8 and with solo violin, timpani and clarinets in the passage from bb. 383-390. In this concerto, instrumental groupings begin to be used to create structure, as blocks of contrasting timbral material are juxtaposed, for example at b. 117 (see Ex. 70).

The orchestration becomes less experimental at the recapitulation, restoring once again the classical instrumental groupings. The symmetrical pattern created by the gradual introduction of more experimental writing to the central sections of the movements is intimately related to Bacewicz's use of texture. As the number of lines increases in the more contrapuntal central sections, there are more opportunities for relationships to develop between different groups of instruments.

Ex. 70 Conc. 3, Mvt. III, b. 117

The musical score for Ex. 70, Conc. 3, Mvt. III, b. 117, is a complex orchestral arrangement. It features a variety of instruments, including woodwinds (Piccolo, Oboe, Cor Anglais, Clarinet), brass (Horn in F, Trumpet in C, Trombone), percussion (Bass, Timp., Bass Drum, Tambourine), and strings (Solo Violin, Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a standard musical notation with various dynamics and articulations. The Solo Violin part is particularly prominent, featuring a melodic line that is repeated and varied throughout the section. The percussion instruments provide a rhythmic foundation, while the woodwinds and brass instruments add color and texture to the overall sound.

In the fourth concerto, incidences of this type of writing appear earlier in the exposition and later in the recapitulation, as in, for example, the solo violin and timpani duet from bb. 31-36 in the first movement. Increasingly imaginative combinations of instruments occur in this concerto's central sections; see, for example, the opening of the second movement, where muted upper strings and pizzicato lower strings are combined with a tam-tam.

These developments continue in the fifth concerto. Different sections of the orchestra interact at a much earlier stage; concertante writing can be seen at b. 13 of the first movement. The earlier classical string/wind opposition is not forgotten however; see, for example, the more classical use of the orchestra group at b. 136.

In the seventh concerto, such trends reach their height. Concertante groups pervade and the combinations demonstrate great imagination. See, for example, b. 73 in the third movement, which is scored for two horns, bongos, harp, first violins and double basses. The writing demonstrates for the first time a genuine equality in the instrumentation; the string section is no longer the backbone of the orchestral sound. The solo passage from bb. 28-42 in the first movement, for example, completely omits the string section while the percussion gains more profile. The opening of the second movement, for example, features a tam-tam, vibraphone, xylophone, timpani, celesta and strings. Brass instruments too appear with great regularity in the concertante groups.

Instrumental techniques also expand considerably the range of available sounds; see, for example the combination of two bassoons, third and fourth horns, muted trumpets, solo violin and pizzicato double bass at b. 268, Mvt. II. Their use can be seen to escalate in later works. At b. 90 in the third movement of the sixth concerto, for example, the combination of clarinets, bass clarinet, horns, celesta and *sul pont* harmonics in the violins is just one of a series of interesting soundscapes. Fig. 5 charts the use of such techniques in the series.

Fig. 5 Use of Instrumental Techniques

Concerto	Instrumental Techniques
No. 1	Pizzicato, sul ponticello
No. 2	Pizz., sul pont
No. 3	Pizz., trill glissando, tremolo, sul pont, con sord, flutter-tongue
No. 4	Pizz., sul pont, glissando, con sord, tremolo
No. 5	Pizz., sul pont, con sord, sul pont, tremolo, sul tasto
No. 6	Pizz., tremolo glissando, sul pont, con sord, glissando, tremolo, sul tasto, 'quasi gliss'
No. 7	Pizz., vibrato glissando, sul tasto, trill glissando, con sord, sul pont, col legno, tremolo glissando, tremolo, 'comme percussione', saltando

While the table does not indicate regularity of use, it does reveal a clear increase in range of techniques. In the seventh concerto an even wider palette of orchestral colours emerges; see, for example, the glissando marked *sul tasto* at b. 98 in the second movement. Glissandi are of course particularly prevalent in works by Bacewicz's contemporary Panufnik, see for example his *Lullaby* (1947).

The general move towards a varied orchestral sound also affects the instrumentation of the melodic line. In the first two concertos, an entire melodic phrase is usually presented by a single instrument, obviously in many cases the solo violin. In later concertos, however, melodic lines begin to be passed from one instrument to another. The simple writing in the second movement of the fourth concerto, for example, is transformed by the scoring (see Ex. 71). The quaver, dotted crotchet motif is passed from the solo violin to the horns and bassoons, back to the solo violin, then on to the clarinet. This completely transforms a lengthy and otherwise uneventful melodic line.

Ex. 71 Conc. 4, Mvt. II, b. 15 (Reduced Score)

In sections of concertante writing, this technique can alter the dynamic of the instrumental groupings every few bars. This constantly changing substructure helps to create a fluid style with great adaptability.

(b) Scale of Orchestration

Variations in the scale of the writing can be related to the developments discussed above. Bacewicz's orchestra can be seen to change significantly, moving from a small almost chamber orchestra with single upper woodwind and limited percussion to one of almost Romantic proportions in the third and fourth concertos. Interestingly, the final three works are scored for an orchestra of a slightly different shape: the wind section is slightly reduced, while the percussion section grows enormously. See Fig. 6 for the specific instrumentation.

In practice, the level of scoring, although related to the size of the orchestra, proves rather more complex. The early concertos generally follow the pattern suggested by the instrumentation: the scoring is light with few large-scale tuttis, and in particular, little use of the brass section.

Fig. 6 Instrumentation

Concerto	Woodwind	Brass	Percussion
No. 1	1-1-2-2	2-2-1-0	Harp, xylophone, timpani, cymbals
No. 2	2-2-3-2	4-3-3-1	Timpani, cymbals, tambourine
No. 3	3-3-2-2	4-3-3-1	Harp, timpani, cymbals tambourine, bass drum
No. 4	3-3-2-2	4-3-3-1	Cymbals, timpani, bass drum, tambourine
No. 5	2-2-2-2	4-3-3-1	Harp, cymbals, timpani, bass drum, glockenspiel, tambourine
No. 6	2-2-3-2	4-2-2-1	Harp, celesta, timpani, cymbals, tambourine, bass drum
No. 7	2-2-2-2	4-3-3-0	2 Harps, celesta, xylophone, cymbals, timpani, tambourine, tam-tam, vibraphone, bongos

The opening of the first concerto is particularly striking due to the small scale of the writing. The movement opens with a unison string chord, but then offers little else in the way of accompaniment to the solo violin line for the next 25 bars. Although the writing increases in scale as the movement progresses, instrumental groups remain small. Even orchestral tuttis rarely draw upon the full forces.

The level of scoring yet again reflects the pattern previously identified in relation to the use of texture and appearance of concertante writing. The link is clear; as the texture becomes more contrapuntal in the central parts of the movements, the level of scoring responds. Generally, the scale of the orchestration increases throughout the next two works, reaching its full extreme in the fifth concerto. At b. 26 in the first movement full brass, woodwind and *divisi* strings combine to create a tutti force unseen at such an early stage in previous movements (see Ex. 65). Here the *divisi* is used as a means of creating a dense, busy texture with a greater number of lines.

By the seventh concerto the approach is freer. In tutti sections a larger orchestra is used, including full brass, celesta and two harps. The scoring of solo passages, however, is reduced further, creating an enormous contrast between the two extremes. A ten-bar passage at b. 124 in the first movement, for example, is scored for solo violin and two harps only. Such passages are often tightly controlled by the use of *divisi* and string solos; see for example the opening of the second movement.

(c) Range

The tessitura of Bacewicz's melodic writing gradually expands as the series progresses. The early works rarely use the extremes of registers; in the first concerto, for example, the solo violin does not venture far above the A an eleventh above the open E (E5). This is effectively the upper end of the pitch range as the woodwind instruments also do not enter their upper octave.

The use of the upper register in particular increases enormously as the series progresses. The fourth concerto especially demonstrates an enormous expansion in range across the whole orchestra. As a general rule, the string section tends to follow the lead of the solo instrument. Here, its melodic range is extended to C7, and indeed the tutti strings follow suit. The woodwind parts also demonstrate a significant expansion in range, particularly in their upper registers. At b. 215 in the first movement, for example, the tenor clef appears for the first time in the bassoon part due to the extension of its range to an A (see Ex. 72).

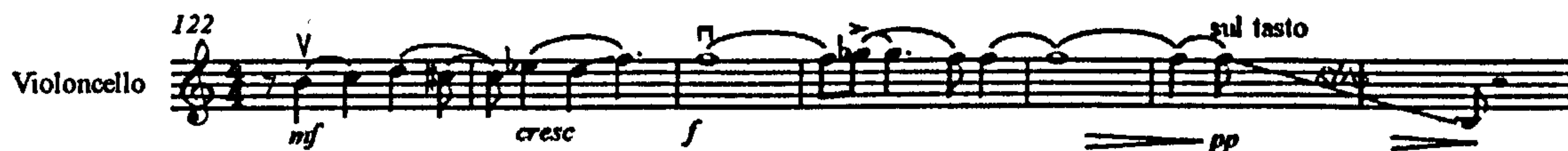
Ex. 72 Conc. 4, Mvt. I, b. 215 (Bassoon)



The flutes also move very close to their upper limit in the third movement of this concerto; the writing reaches an A6 by only the eleventh bar. While the writing for brass at this stage in the series is quite restricted in range, the horn writing is more closely related to the string and woodwind parts; at b. 105 in the first movement, for example, a G5 is scored for the first horn.

These trends continue in later works; the seventh concerto quite predictably demonstrates the greatest tessitura, and the enormous glissandi that characterize this concerto's string writing provide the ideal opportunity for the exploitation of the instruments' upper registers. The solo violin, for example, can be seen to extend its range even further to D7. Works written at this time also demonstrate a greater melodic range in the lower string lines. In the seventh string quartet for example, the viola player is commonly expected to play in fourth or fifth position on the A string, and the cellist reaches as high as a Gb an octave and a sixth above its open A (Gb5) (see Ex. 73).

Ex. 73 String Quartet No. 7, Mvt. 1, b. 122 (Cello)



The woodwind and horn parts in the seventh concerto develop the use of their upper registers slightly; the flutes reach a C7 at b. 247 in the first movement and the

horns an Ab5 at b. 35. Bacewicz also extends the horn's lower register in this concerto, scoring a F3 at b. 149 in the first movement for the fourth horn.

(d) Use of the String Section

Bacewicz's very sophisticated treatment of individual string lines is complemented by an intelligent management of the section as a whole. Generally, the string section in the earlier concertos tends to function as a single unit, forming the backbone of Bacewicz's orchestral sound. As the series progresses, the string instruments gain greater independence, forming concertante groups.

The first two concertos generally contrast a full string sound with writing for wind and brass, but the seeds of later developments are sown. The instruments of the string section are often granted a greater degree of independence than in much classical writing. Melodic material is, on occasion, presented in isolation by the second violin, viola or double bass sections, see for example, Mvt. I bb. 29 and 56 and Mvt. III, b. 32 in the first concerto (see Ex. 74).

In some of the movements of later works, the writing for strings reflects the trends observed in form, texture and orchestration, i.e. the individual instruments gain more independence; see for example the second movement of the fourth concerto.

By the seventh concerto, each string part is treated more autonomously. The second violin part achieves independence on a number of occasions, for example at b. 31 in the second movement (see Ex. 75).

Ex. 74 Conc. 1, Mvt. I, b. 29

29

Bassoon

Harp

Solo Violin

Violin II

Viola

Violoncello

The double basses in particular are given far greater importance, for example at bb. 75 and 76 in the second movement (see Ex. 76) and bb. 83-93 in the third movement where only the double basses, trombone, horn and harp provide an accompaniment to the solo line.

As the series progresses, the concertos contain not only a greater range of timbral combinations drawing on individual members of the string family, but also a greater diversity in the string writing. The lighter textures prevalent in the central sections of the movements require the section to be reduced in size quite considerably, which Bacewicz manages to do without restricting the timbral palate. In the first movement of the fifth concerto, for example, she manipulates the delivery of the string lines with her use of *divisi* indications.

Ex. 75 Conc. 7, Mvt. II, b. 31

This device both increases the density of the string texture by adding twice as many lines, for example at b. 193 (see Ex. 77), and is used to remove half the players in order to control the dynamic, for example at b. 210 (see Ex. 78). A violin solo emanating from the orchestra is scored for the first time in the sixth concerto for the same purpose.

The use of both string solos and *divisi* increases in the seventh concerto. At b. 67 in the first movement, for example, the first violins are split between two lines requiring only half the second violins to provide the third in order to maintain the correct balance (see Ex. 79). A passage at b. 16 in the first movement of the seventh concerto is scored for two solo cellos and double basses, combining the specific tone colour of the different instruments with a reduction in volume (see Ex. 80).

Ex. 76 Conc. 7, Mvt. II, b. 75

75

Timpani

pp

Harp I

p

Harp II

p

Solo Violin

sul tasto

Violoncello

p

Double bass

p

This high regard for tone colour is also highlighted at b. 58 in the first movement where a viola line is passed to the second violins for no apparent reason other than to change the aural quality of the sound (see Ex. 81).

Ex. 77 Conc. 5, Mvt. I, b. 193 (Strings)

193

Violin I

Violin II

Viola

Violoncello

Double Bass

cresc

f arco

f arco

f arco

195

Vn. I

Vn. II

Vla.

Vc.

Db.

mf pizz

mf pizz

mp pizz

Ex. 78 Conc. 5, Mvt. I, b. 210 (Strings)

210

Solo Violin

Violin II

Viola

Violoncello

Double Bass

Ex. 79 Conc. 7, Mvt. I, b. 67

67

Solo Violin

Violin I

Violin II

Violoncello

Ex. 80 Conc. 7, Mvt. I, b. 16 (Strings)

Violin I div

Violin II div

Viola

Violoncello div

Double bass div

Ex. 81 Conc. 7, Mvt. I, b. 58

Energico

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double bass

saltando

p saltando

6: Writing for Solo Violin

Bacewicz's extensive training as a string player, particularly at the hand of the great technician Carl Flesch, informs much of her writing for strings. Her meticulous approach to the composition of the solo line allows Bacewicz to exert control over its performance and enrich its delivery. It is particularly interesting to track changes in the writing for the solo instrument, considering that the early concertos were to be performed by the composer herself, yet the later works were not.

(a) Virtuosity

In the earlier concertos the writing for the solo violin, although not simplistic, is rarely virtuosic; it remains, on the whole, in the four lowest positions and the use of double-stopping is limited. In addition, there are few cadenzas; the longest unaccompanied passage for the solo violin in the first movement of the first concerto, for example, is in fact at the opening. This certainly demonstrates that the early concertos were not intended purely as vehicles for Bacewicz's performing career. Despite the lack of technical difficulty, the energetic *moto perpetuo*-like third movements create quite a display and they remain effective concert pieces nonetheless. (These concertos are used regularly as teaching material at the Warsaw Conservatory for these reasons.) As the series progresses, the technical demands made of the soloist grow. Passages of double-stopping, for example, appear for the first time in the third concerto. By the later concertos such passages are commonplace, often incorporating three-note chords; see for example Concerto 6, Mvt. I, b. 280 and Concerto 7, Mvt. I, b. 206 (Ex. 82 and 83).

Ex. 82 Conc. 6, Mvt. I, b. 280 (Solo Violin)



Ex. 83 Conc. 7, Mvt. I, b. 206 (Solo Violin)



The technical demands of such writing exceed those of the earlier concertos which were performed by the composer herself.

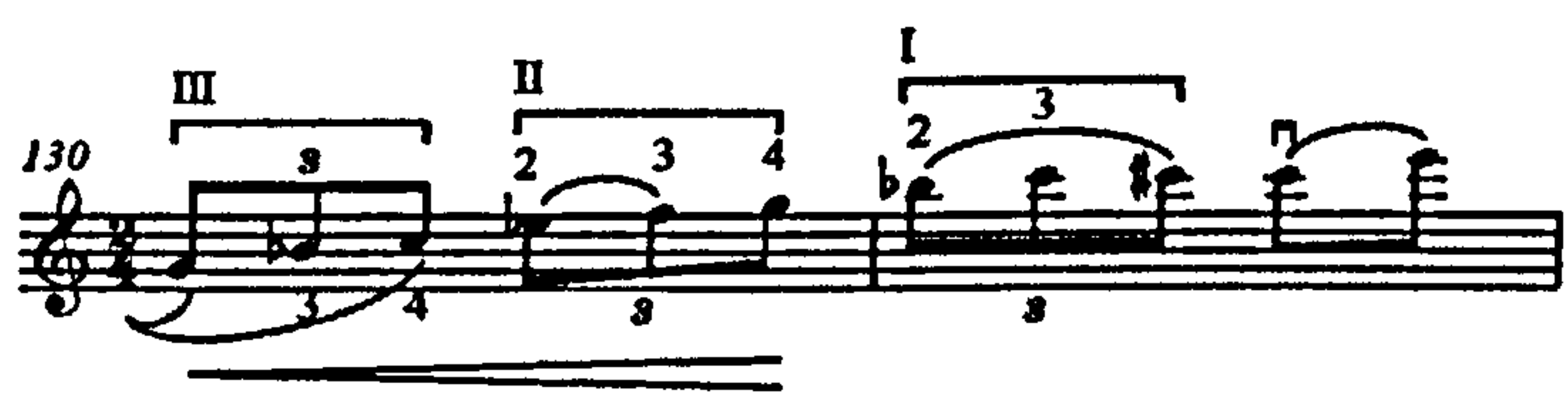
The above trend is supported also by the gradual inclusion of less conspicuous moments of difficulty. The early concertos are obviously written by a violinist for a violinist. The fingering patterns required for the scale-wise passages fit the usual left hand positions, see for example Concerto 1, Mvt. I, b. 39 and Concerto 3, Mvt. I, b. 130 (Exx. 84 and 85), and string crossings allow the intuitive use of open strings, see for example, Concerto 1, Mvt. III, b. 3 (Ex. 86).

Ex. 84 Conc. 1, Mvt. I, b. 39 (Solo Violin)



Ex. 85 Conc. 3, Mvt. I, b. 130 (Solo Violin)

Solo Violin



Ex. 86 Conc. 1, Mvt. III, b. 3 (Solo Violin)

Solo Violin



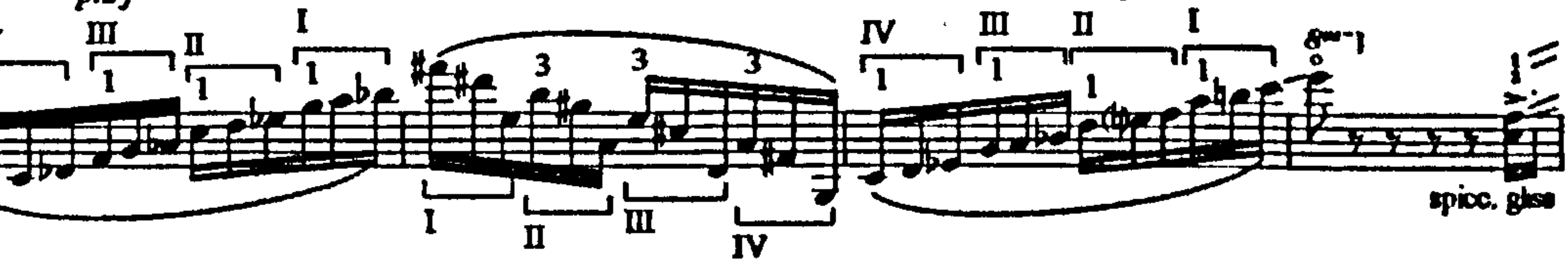
It is very common for a pattern of intervals to be repeated up or down a fifth, allowing the same pattern of fingerings to be applied repetitively. A number of examples can be seen in the neo-classical passagework of the earlier concertos. The feature reappears, surprisingly, in the seventh concerto, where due to the structure of the melodic line, passagework often falls tidily into one hand position; see for example the passage at b. 114 in the third movement (Ex. 87).

Ex. 87 Conc. 7, Mvt. III, b. 114 (Solo Violin)

Solo Violin



Vln

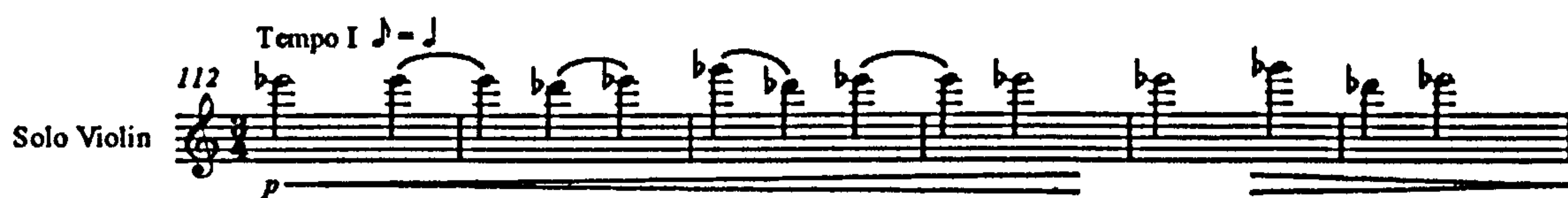


It is difficult to ascertain whether such passages were designed with the comfort of the violinist in mind, or for the shape of the melodic line. A lack of concern for the

practicality of the writing on a number of other occasions in this concerto, however, would tend to point towards the latter. Instances of such writing begin to appear in the fifth concerto. The phrase at b. 210 for example contains a number of unwieldy position changes. The first, at the very opening of the phrase requires a move from first to third position but is difficult to disguise due to a slur (see Ex. 78). The only alternative fingering requiring a stretch from second to third position is difficult to place and still leaves the violinist on the weaker fourth finger for the higher note.

The choice of key can also create problems with intonation and projection; see for example the passage at b. 112 in the second movement marked with several flats (Ex. 88).

Ex. 88 Conc. 5, Mvt. II, b. 112 (Solo Violin)



A greater concern for the musical line rather than the specifics of its performance may have contributed to the success of this work as a whole. Such writing, however, is particularly disadvantageous for the soloist as the difficulties are not obvious to the audience. It is interesting that Bacewicz appears to have created more performance difficulties in the first concerto that she did not perform herself.

The virtuosity of the solo line in each concerto is reflected in the tutti writing. The third concerto demonstrates occasional moments of difficulty; see for example the sweeping scales in the violin and cello parts at b. 198 in the first movement (Ex. 89).

Ex. 89 Conc. 3, Mvt. I, b. 198 (Strings)

198

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

By the sixth concerto such writing is more commonplace, and the types of difficulties more varied. The use of a high position at b. 191, fast passagework at b. 213 in the first movement and stopped harmonics in the second movement at b. 37, for example, helps to create more challenging tutti parts (see Exx. 90, 91 and 92).

Ex. 90 Conc. 6, Mvt. I, b. 191 (Violin I)

191

Violin I

pp

Ex. 91 Conc. 6, Mvt. I, b. 213 (Upper Strings)

213

Violin I, II

Viola

f

Ex. 92 Conc. 6, Mvt. II, b. 37 (Strings)

The image shows a musical score for Violin I, II and Viola, measures 37-40. The Violin I and II staves are at the top, and the Viola staff is below them. The music is in 3/4 time. The Violin I and II staves feature rapid sixteenth-note passages, often with triplets and slurs. The Viola staff features a more melodic line with slurs and triplets. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and articulation markings like *sim* (sforzando). The key signature has one flat (B-flat), and the time signature is 3/4. The measures are numbered 37, 38, 39, and 40.

(b) Open Strings

The most characteristic feature of Bacewicz's string writing is her exploitation of the open string. The composer deliberately scores open strings in a number of contexts in order to create effect and facilitate performance. Their use can be divided into a number of categories.

(i) Double Stopping/Bariolage

Passages of double stopping and bariolage rely on the use of open strings to augment the range of notes available for use, and to provide an easy-to-execute second, third or fourth line. The semiquaver bariolage in the second concerto's first movement, for example, demands the use of an open E string at b. 87, an open A at b. 91, an open D at b. 117 and finally an open G string at b. 123 (see Ex. 93). Shortly afterwards at b. 138 it moves to combine the E, D and G strings. Such writing allows more freedom in the stopped line(s), although the tonality is clearly affected.

Ex. 93 Conc. 2, Mvt. I, b. 87 (Solo Violin)

This is a residual feature of Bacewicz's string writing; examples can also be seen throughout the later concertos, see for example bb. 72 and 192 in the fifth concerto's first movement.

(ii) Doubling Stopped/Open Notes

The purpose of combining an open string with an identical stopped note is entirely different from that of double stopping as found in the examples discussed above. Here, Bacewicz exploits the resonant qualities of the open string in order to project the pitch of the stopped note. By doing this, she is demonstrating an awareness of performance issues and preventing potential problems. At b. 52 in the first movement of the fourth concerto, for example, a stopped A is combined with an open A in order to place an emphasis on the note (see Ex. 4). It is clear that this was the intention of the writing as an accent is also marked above the note.

(iii) Timbral Effect

Open strings are also marked on single notes as a means of providing accentuation. A clear-cut example appears in the first movement of the second concerto, see b. 157 (see Ex. 94).

Ex. 94 Conc. 2, Mvt. I, b. 157 (Violin I)



Here, a clash on the first note of the bar formed by the combination of an E in the first violins and a D in the seconds is emphasised by the marking of an open string on the E. As this requires a string crossing both to and from the note, the use of an open string is highly inconvenient. The composer must have thought, therefore, that the effect would make a significant difference to the audience's perception of the line.

The unique timbral quality of the open string is not only used for accentuation, but also for its brightness and clarity. At b. 125 of the fourth concerto's first movement Bacewicz combines double-stop harmonics and open strings in order to create a very specific sound effect (see Ex. 95).

Ex. 95 Conc. 4, Mvt. I, b. 125 (Solo Violin)



Marked *leggero*, they are chosen here for their light, resonant sound quality. The timbre created by the use of open strings is also a prominent feature of string playing in most folk traditions, perhaps explaining their heavy use within the folk-influenced third and fourth concertos. The passage at b. 215 in the third movement of the third concerto draws almost exclusively on open strings, enhancing the suggestion of folk music (see Ex. 96).

Ex. 96 Conc. 3, Mvt. III, b. 215 (Strings)

215

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

This concept could possibly extend to the less apparent exploitation of the violin's most resonant notes. It is noticeable that a significant proportion of the sustained notes in the solo line happen to be pitches that correspond to the open strings. Examples occur at bb. 4, 11 and 32 of the second movement of the fourth concerto, all at the beginning or end of a phrase (see Exx. 97, 98 and 5). Consciously or not, these particularly resonant notes are placed in prominent positions in order to create a natural emphasis. This effect is also applied to longer passages of writing; see for example b. 150 in the first movement of the third concerto (Ex. 99).

Ex. 97 Conc. 4, Mvt. II, b. 4 (Solo Violin)

Solo Violin

Ex. 98 Conc. 4, Mvt. II, b. 11 (Solo Violin)

Solo Violin



Ex. 99 Conc. 3, Mvt. I, b. 150



Here, a four-bar passage draws exclusively upon the notes E, A, D and G. It is highly unlikely that a violinist would be able to construct such a passage without giving thought to the connection. It is more likely that these pitches were selected specifically to set up a series of overtones and create a very individual sound, though

this theory would, of course, be difficult to prove without the testimony of the composer.

(iv) Extension of Range

In addition to instances where the use of open strings is obvious or even notated by the composer, much use of open strings is implied only by the writing. At b. 155 of the first movement of the second concerto, for example, a repetitive four-note pattern with a large tessitura requires an intermediary open string in order to be playable (see Ex. 100).

Ex. 100 Conc. 2, Mvt. I, b. 155 (Violin II)



Playing the second and fourth notes on an open string allows the position change from A to G strings to be inaudible.

Similar writing is also seen within the tutti lines; a simple example occurs at b. 14 of the fourth concerto in the first violin part (see Ex. 101).

Ex. 101 Conc. 4, Mvt. I, b. 14 (Violin I)



Here, the writing ascends rapidly to a C three octaves above middle C. An open string double stop, indicated on the score, follows this note, allowing a change in position to be made in preparation for the lower octave C at the end of the bar. Open strings are used repeatedly in this way, allowing the clean execution of passagework, and extending the range of the melodic line both ways.

(c) Harmonics

Harmonics are often used by the composer in much the same way as open strings. Their unique tone colour is again used selectively, even on occasion as a means of directing phrasing. At b. 17 in the second movement of the fourth concerto, the end of a slow, legato phrase is accompanied by a large *decrescendo* (see Ex. 102).

Ex. 102 Conc. 4, Mvt. II, b. 17 (Solo Violin)



The last three notes of the phrase are all harmonics, softening the tone, and forcing a reduction in dynamic. The use of harmonics also aids the performance of the melodic line. The three notes cover over an octave, moving from the first A on the E string via the second E, to the B. Each of these intervals demands a large position change, which to high notes, centred in small physical spaces on the fingerboard, can cause intonation problems. A harmonic is much easier to find as the centre of the note remains the same over a much larger space. An extreme example, moving two octaves from an open E to a harmonic E occurs in the same concerto at b. 162 in the third movement (see Ex. 103).

Ex. 103 Conc. 4, Mvt. III, b. 162 (Violin I)



Harmonics often appear in passages featuring open strings due to their similar tone colour. The clear, resonant quality of both is drawn upon, for example at b. 125 of the fourth concerto’s first movement in a passage of folk-inspired writing (see Ex. 95). Here the harmonics are effectively mimicking the sound quality of open strings in order to strengthen the connection with the folk tradition.

(d) Fingerings

Although Bacewicz’s profound knowledge of string technique can be seen to inform every aspect of her writing, it is difficult to determine which decisions were made consciously. The instructions to the players marked on the autograph manuscripts provide the only reliable insight into the composer’s thoughts and methodology. Basic fingerings are rarely included in the scores; instead fingerings are used as a tool for moulding the sound to her requirements. At b. 127 in the first movement of the seventh concerto, for example, a chain of alternating major and minor thirds is formed (see Ex. 104).

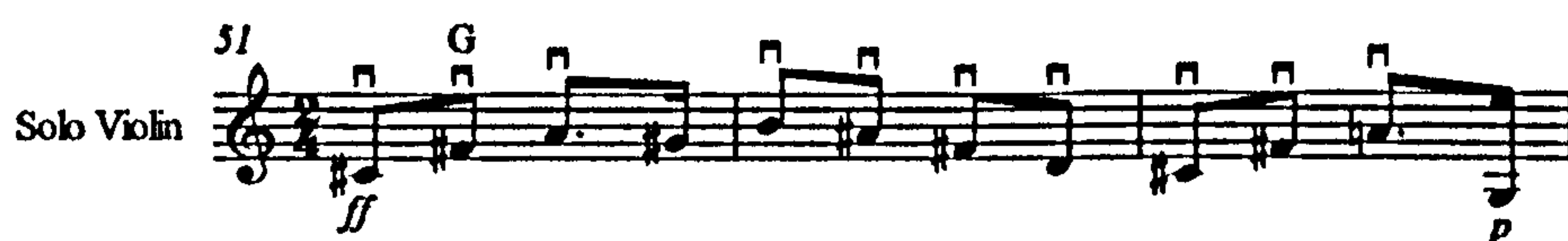
Ex. 104 Conc. 7, Mvt. I, b. 127 (Solo Violin)



As the musical example shows, each note is played once only except for the open string notes which receive an immediate repetition. Bacewicz marks fingerings over the first three notes, indicating that the passage should be played in second position, with a stopped note for the first D, followed by an open string for the second. Different fingerings, when used on consecutive repeated notes, create a subtle difference in tone colour and maintain the flow of the passagework.

Differences in tone colour generated by the use of the different strings are also exploited by the composer through fingering indications; the higher positions on the G string are ideally suited to the character of the writing at b. 51 of the third movement of the fifth concerto, for example (see Ex. 105).¹⁵²

Ex. 105 Conc. 5, Mvt. III, b. 51 (Solo Violin)



As the series progresses, the number of articulation markings increases enormously. The solo violin part at b. 56 in the first movement of the fifth concerto, for example, is marked very specifically (see Ex. 106). The first two crotchet beats are marked with a slur and line indicating that the notes should be joined yet with separation. The last rhythmic group, however, is marked with a slur and a staccato mark, therefore requiring the last three notes to be joined, but the last one shortened.

¹⁵² Further examples of Bacewicz's manipulation of timbre are given in Dickson's study, *op. cit.*

Ex. 106 Conc. 5, Mvt. I, b. 56 (Reduced Score)

56

Flute

Clarinet in B $\flat$

Solo Violin

ff

59

Fl.

Cl.

Vn.

f

f

f

ff

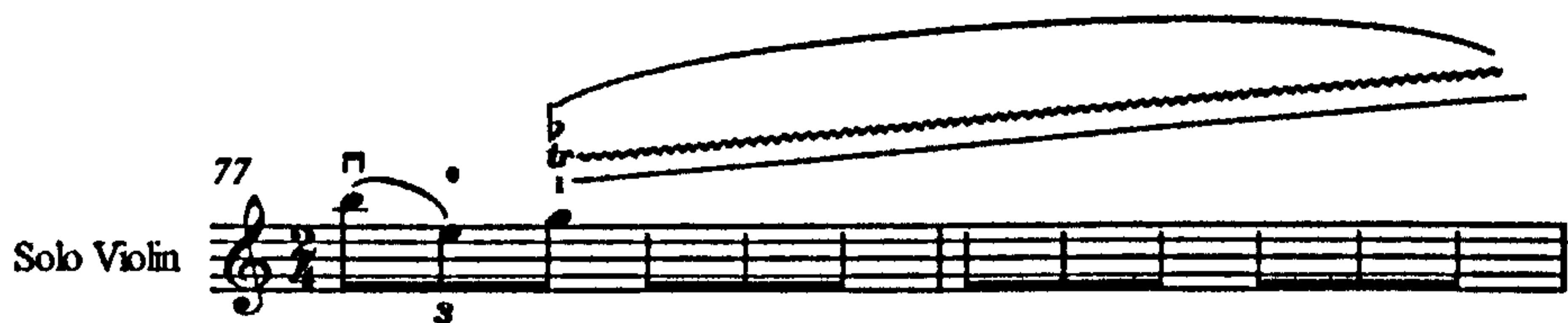
The attention to detail demonstrated by this example gives an indication at least of the degree of thought given by the composer to the specifics of her writing. Bowing styles are also dictated to a greater extent as the series progresses. Markings such as *sul tasto*, *col legno* and *saltando* are common in the later concertos. It is interesting that the composer's exertion of control over the finer musical details in the later concertos is accompanied by an increase in the range and diversity of the writing.

(e) Contemporary Techniques

The greater variety of articulations and bowing styles in the later concertos is complemented by a number of extended techniques scored for both solo and tutti instruments. In the seventh concerto, for example, *glissandi* are commonplace, being used as both a means of adding expression to the melodic line and adding effect. The concerto's opening solo, for example, contains a total of twelve *glissandi* within the space of only 37 bars, each emphasising and adding prominence to important intervals in the line. In contrast, *glissandi* are added to the final phrase of each movement to

create display. These are often combined with other devices such as trills, *tremolo* and *saltando*, see for example b. 77 in the first movement, b. 71 in the second movement and b. 43 in the third movement respectively (see Exx. 107, 108 and 109). In these cases the techniques are applied purely for effect and are included at highly conspicuous moments.

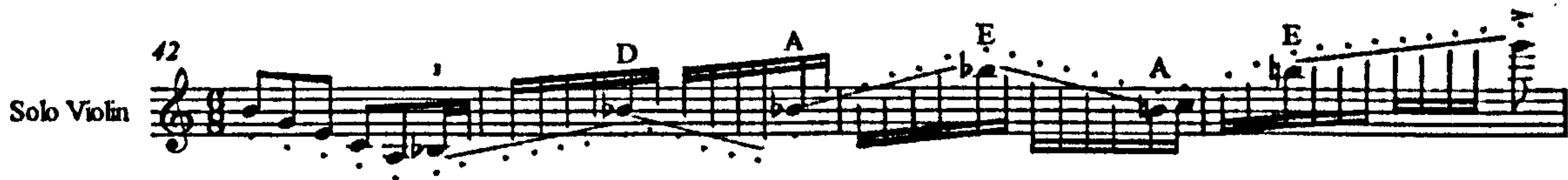
Ex. 107 Conc. 7, Mvt. I, b. 77 (Solo Violin)



Ex. 108 Conc. 7, Mvt. II, b. 71 (Solo Violin)



Ex. 109 Conc. 7, Mvt. III, b. 42 (Solo Violin)



7: Common Material

Adrian Thomas and Steffen Wittig have both written on the issue of self-quotation in Bacewicz's music. Wittig's article 'Shallowness, Self-plagiarism, Inconsistencies . . . Concerning the criticism surrounding Grażyna Bacewicz's output from 1960-1969', discusses the reappearance of material at a number of levels.

. . . she uses musical material already employed, and on all levels of composition – beginning with the microform (in harmony, counterpoint, in thematic work, rhythm and treatment of timbres), in which several types of chords are applied again and again, in which unchanging types of interval scales are automatically conjugated, in which a characteristic motif or rhythm has its comeback in nearly each work, in which several sound structures are often repeated – up to the macroform, in which single units of a movement are adopted in a new composition or whole movements are set for different instruments but otherwise remain completely unvaried.¹⁵³

Most composers repeat themselves to some extent; a consistency of language, after all, forms the basis of a composer's individual style. Bacewicz, a case in point, commonly and consciously drew on earlier works when creating new ones. At all stages in her career she took a very dismissive attitude to her past catalogue, destroying a number of her early works and forbidding publication of those that she felt were less successful. She said in an interview for Polish Radio that,

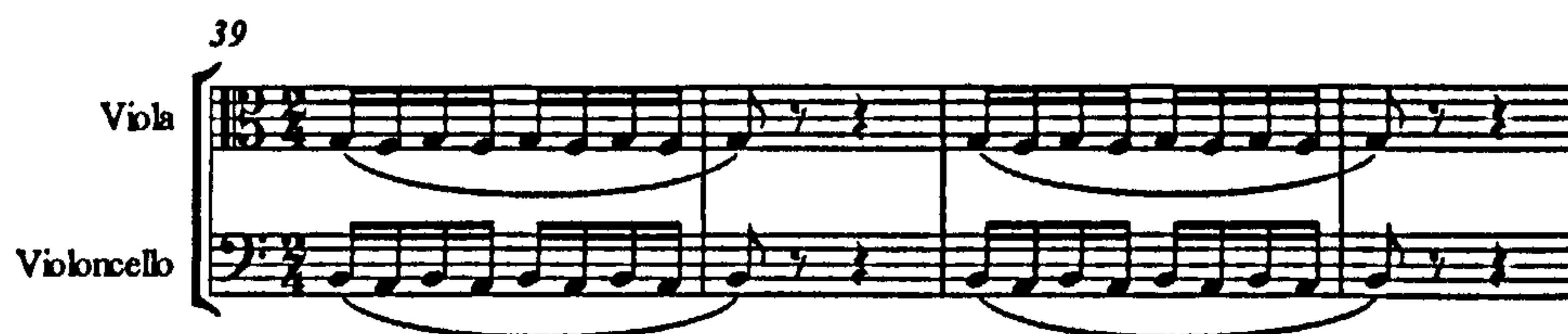
I do not agree with a statement that I hear quite often that if a composer discovered his own musical language he should adhere to this language and write in his own style. Such an approach to this matter is completely foreign to me, it is identical with the resignation from

¹⁵³ Steffen Wittig, '*Oberflächlichkeit, Selbstplagiat, Unstimmigkeiten...Zu Vorwürfen gegenüber dem Œuvre Grażyna Bacewicz 1960-1969*' (Shallowness, Self-plagiarism, Inconsistencies . . . Concerning the criticism surrounding Grażyna Bacewicz's output from 1960-1969), Unpublished, 29.

progress, from development. Each work completed today becomes the past tomorrow.¹⁵⁴

It is quite apparent that large portions of borrowed musical material appear in the works written in the last decade of Bacewicz's life, although the trend actually begins much earlier. In the first and second concertos, much of the material has a common basis in neo-classical figuration, without much emphasis on melodic formation. As a result much of the material is similar, but there are few direct quotations from one concerto to the other. One such example is an accompanying figure based on alternating semitones at b. 39 in the first movement of the first concerto which reappears in the last movement, see for example bb. 9 (Exx. 110 and 111), and then a number of times in the next, see b. 16 in the second movement and b. 47 in the third (Exx. 112 and 113).

Ex. 110 Conc. 1, Mvt. I, b. 39 (Viola and Cello)

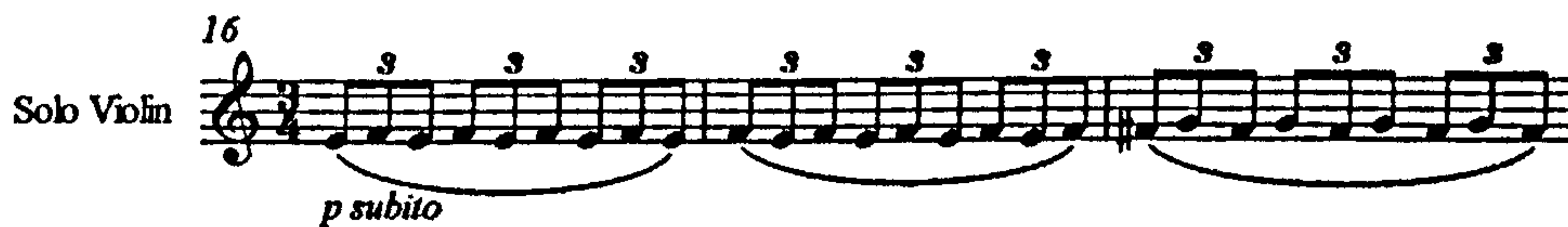


Ex. 111 Conc. 1, Mvt. III, b. 9 (Reduced Score)

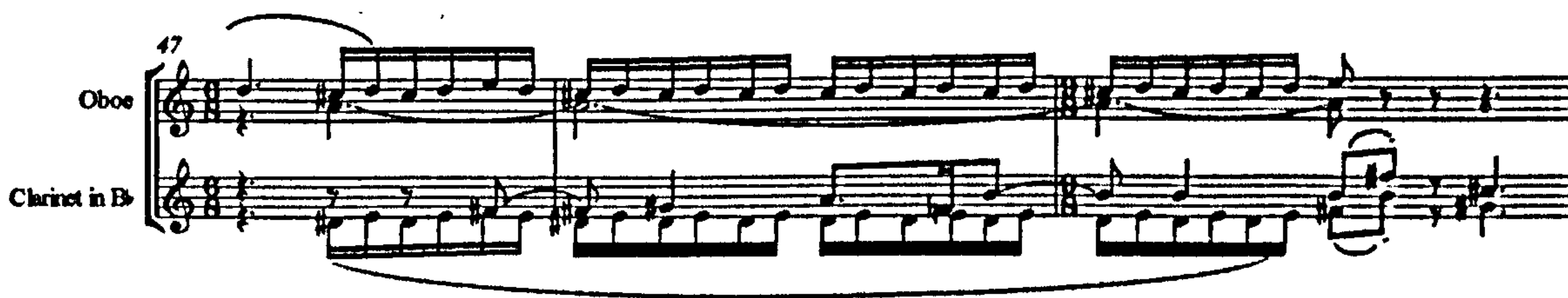


¹⁵⁴ Grażyna Bacewicz, Statement from an Interview for Polish Radio, 1964, Published in *Ruch Muzyczny*, Trans. Maja Trochimczyk, 33 No. 3, 1989.

Ex. 112 Conc. 2, Mvt. II, b. 16 (Solo Violin)



Ex. 113 Conc. 2, Mvt. III, b. 47 (Reduced Score)



The third concerto displays a far greater concentration of recurring melodic material.

The first example occurs at b. 24 in the second movement, where the flute and clarinet parts are clearly related to the first movement's opening theme, more a reference than a direct quotation.

A similar instance appears in the third movement at b. 102. The melodic contour and rhythmic structure of this short melodic motif are reminiscent of the opening theme of the second movement.

The three movements of the fifth concerto are closely related on a number of levels. There are, however, no overt examples of shared material. The sixth, in contrast, contains a direct repetition of material from the first movement in the third; for instance, the theme introduced at b. 20 in the third movement is clearly related to the accompanying line at b. 86 in the first movement (see Exx. 114 and 115).

Ex. 114 Conc. 6, Mvt. I, b. 86 (Solo Violin)

Ex. 115 Conc. 6, Mvt. III, b. 20 (Solo Violin)

The material then reappears a number of times in the third movement (see bb. 50, 122 and 305) reinforcing the link.

The seventh concerto provides the setting for the greatest concentration of shared material, due to the composer's virtual abandonment and cannibalisation of the sixth concerto. The two works, for example, share an almost identical opening second subject. The theme introduced at b. 43 in the first movement of the seventh concerto is originally used at b. 86 in the first movement of the sixth; the opening two bars are almost identical. Another prominent example is the first theme of the third movement, presented by the solo violin at b. 6 and based entirely on a series of alternating major and minor thirds, ascending then descending. This recalls the major and minor thirds of the fifth concerto but also, and more specifically, a triad from the opening theme of the third movement of the sixth concerto. Due to its thematic role this material pervades the entire movement. These clear examples of self-quotation demonstrate the extent to which Bacewicz had dismissed the sixth concerto as a functional part of the series.

In the seventh concerto, the outer movements in particular share a large amount of melodic material. A melodic pattern introduced at b. 36 in the first movement reappears at b. 115 in the third movement with only a minor adjustment. Similar patterns, using groups of three consecutive semitones separated in each case by a perfect fifth, have already been identified in a number of Bacewicz's later works (see *Melodic Writing*). Such a melodic motif is present in no fewer than four works written in 1965 while the second part of this theme also occurs in profusion in works written contemporaneously. The contour of the melodic line can be found at b. 14 in the second movement of the *Viola Concerto* (1968), b. 4 of the third movement of the *Piano Quintet No. 2* (1965) and b. 5 in the first movement of *Partita No. 2* for Violin and Piano (1955). This intimates the scale of borrowing at this stage in her career. Thomas describes Bacewicz's late progress as follows, '[H]er adventurous ad hoc exploration of new techniques in the early sixties is displaced by self-plagiarism . . . in the latter part of the decade'.¹⁵⁵

It is difficult to unravel the intention behind Bacewicz's use of self-quotation although it does appear to develop quite naturally from the use of common patterns, structures, intervals and motifs in the earlier works. Some writers have judged its use a sign of 'hesitation or insecurity about her own abilities and perspectives as a composer',¹⁵⁶ the result of a 'struggle with her material'¹⁵⁷ or 'uncertainty about where she was heading in this new musical world'.¹⁵⁸ The importance of the origins

¹⁵⁵ Adrian Thomas, *Self-Quotation in the Music of Grażyna Bacewicz*, Paper read at a Polish Composers' Union (ZPK) Symposium in Warsaw in January 1989; MS.

¹⁵⁶ Wittig, *op. cit.*

¹⁵⁷ B. Schaeffer in Wittig, '*Oberflächlichkeit, Selbstplagiat, Unstimmigkeiten...Zu Vorwürfen gegenüber dem Œuvre Grażyna Bacewicz 1960-1969*', *ibid.*

¹⁵⁸ Adrian Thomas, 'Bacewicz', in Julie Anne Sadie and Rhian Samuel, *The New Grove Dictionary of Women Composers* (London: Macmillan, 1994) 29-30.

of this musical material should not be exaggerated. However, it should be remembered that these works were some of Bacewicz's most successful.

PART THREE

Violin Concerto No. 5, Mvt. I: A Detailed Discussion of Style and Compositional Technique

In this concerto, the significance of classical elements is much reduced: its harmonic language has been substantially ‘modernised’; rhythmic materials demonstrate a new complexity and occasionally a thematic importance; the balance of power between the solo and tutti groups has changed dramatically and a less predictable approach to texture and orchestration is apparent. Writing associated only with the development or central sections of previous movements can be seen to have spread to the outer parts of the movements, establishing the beginnings of a mature compositional style. The first movement provides the best opportunity for the discussion of a sonata form movement with a profusion of thematic activity.

The movement, *Deciso*, is written with a lengthy exposition section, a development section without a delineated beginning, a recapitulation and a coda. The first subject is presented immediately, in typical Bacewicz manner, in two contrasting parts (see Ex. 116, themes 1a and 1b).¹⁵⁹ Theme 1a, presented by the string section, is marked *f* with accents and staccatos and features large ascending leaps.

¹⁵⁹ Note that an extra bar appears in the piano reduction between the manuscript’s bars 9 and 10, creating a discrepancy between the bar numbers for the rest of the movement. For the sake of this study, the convention of referring to information supplied by the manuscript will be followed.

Ex. 116 Conc. 5, Mvt I, b. 1

Theme 1b

Flute

Clarinet in Bb

Bassoon

Deciso $\text{♩} = 88$

Theme 1a

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl.

Cl.

Bsn.

Vn. I

Vn. II

Vla.

Vc.

Db.

mp

duce

mp

mp

f deciso

f

p

pizz

mp

The slurred *dolce* answering phrase, played by flutes, clarinets and bassoons, is marked *mp* and features mostly stepwise writing. In each part of the theme, the focus is entirely on the melody: the accompanying lines are presented by a single section of the orchestra in near rhythmic unison. At b. 4, theme 1a receives, quite typically, an immediate repetition with a two-bar extension based on its opening contour, featuring some syncopation. Theme 1b begins a repetition at b. 6 but, more quickly than in previous concerto movements, begins to depart from the original material. The melody develops, drawing heavily on the minor third featured in both parts of the opening theme, again with syncopated rhythms (b. 9) and even a reference to the major seventh from the concerto's opening (b. 12). Interaction, including counterpoint, now begins amongst the accompanying lines in strings and woodwind and, in line with the general trend for such writing to move to the outer parts of the concerto movements, at an earlier stage than in previous concertos.¹⁶⁰

At b. 6 a countermelody in the upper strings, heavily slurred and again featuring a syncopated rhythm, reinforces the 'feminine' approach of theme 1b. Based on a falling major third, it illustrates Bacewicz's fondness for switching between the major and minor versions of the same interval.¹⁶¹ This additional material is taken up by the first oboe at the end of the passage at b. 16, the major third switching back to the minor just three bars later.

A change of character occurs at the *piu mosso* (b. 23) with the reintroduction of material from theme 1a. Its different elements are separated out here and used contrapuntally by various wind instruments (see Ex. 117).

¹⁶⁰ See p. 131.

¹⁶¹ See previous discussion, p. 95-96.

Ex. 117 Conc. 5, Mvt I, b. 23

23 *Piu mosso* ♩ = 92

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani

Piu mosso ♩ = 92

Violin I

Violin II

Viola

Violoncello

Double Bass

Such writing, although seen occasionally in earlier concerto movements (see for example Concerto No. 4, b. 159), was more typically a feature of the development section.

The complexity and scale of the writing grows abruptly (b. 26 was discussed previously as an example of textural juxtaposition; see p. 131), but only momentarily, creating an anticipation that will only be assuaged by the arrival of the solo instrument. At b. 30 the forces are reduced from an almost full orchestra to a small ensemble of two trumpets, cymbals, second violins and lower strings (see Ex. 118). The appearance of concertante writing at such an early stage again breaks new ground within the series of concertos.

The final few bars of this opening orchestral tutti draw heavily on the existing melodic material, a fairly typical way of announcing the completion of a section: the trumpet duet is based on the syncopated countermelody from b. 6, the string accompaniment on the omnipresent minor third and the cello and double bass line at b. 32 on the first part of the opening theme (1a) (see Ex. 118). None of these references is a direct quotation; instead, they present some aspects of the material, such as the general melodic contour and dialectic, unaltered, while making changes to others, for instance the rhythmic structure and melodic detail.

The opening line for the solo instrument at b. 41 is a direct quotation of b. 5, part of the first repetition of theme 1a (see Ex. 119), now transposed up a perfect 4th. This confirms theme 1a as the dominant thematic material for the movement, following the example of many of the earlier concerto movements.

Ex. 118 Conc. 5, Mvt I, b. 30

Poco meno (ma non troppo)
30 *Con sord*

Trumpet in B $\flat$ II
Trumpet in B $\flat$ III
Cymbals
Violin II
Viola
Violoncello
Double Bass

The solo entry marks the usual change to a solo-led texture although the accompaniment shows rather more melodic strength than in previous concertos: a countermelody in the strings combines with wind interjections, alternating each bar between flutes and clarinets, and clarinets and horn. This level of interaction between solo and accompanying lines is unusual at such an early stage in the movement; the introduction of the solo instrument is usually given prominence by orchestral instruments reverting to simple, unobtrusive accompanying material.

Theme 2, the second subject theme, marked *molto sonore*, is introduced at b. 49, as expected, by the solo violin (see Ex. 120). The writing is characteristically legato, but with a heavily accented orchestral accompaniment centred on C. It is striking that this theme and, in particular, its accompaniment is not as stereotypically 'feminine' as many other second subject themes, especially given (though perhaps because of) the character of theme 1b, mentioned above. This also anticipates a trend

seen in the sixth and seventh concertos for an increasing number of main themes to depart from previous stereotypes. The theme begins with a syncopated three-bar phrase focussing on its upper top note, A.¹⁶² The rhythm and contour of the second half of its first bar is reminiscent of the latter part of the countermelody to the opening theme (see b. 9), but whereas the countermelody featured the minor third, a quite typical switch back to the major third of the opening material can be seen here.

Ex. 119 Conc. 5, Mvt I, b. 41

¹⁶² This note could be considered to play a role similar to the pivotal notes highlighted by Adrian Thomas as a characteristic of many of Bacewicz's thematic constructions. See, 'Pivotal Bacewicz: some Aspects of the Nature and Function of her Lyrical Impulse', in *Rodzeństwo Bacewiczów* (The Bacewicz siblings) (Łódź: Akademia Muzyczna w Łodzi: 1996), 101.

The musical score shows measures 45, 46, and 47. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#). The time signature is 3/4. The score is characterized by a high density of grace notes, particularly in the Violin I and Violin II parts. Dynamic markings include *f* (forte) and *cresc* (crescendo). The Flute and Oboe parts have long, sustained notes in measure 47. The Violoncello part has a prominent, sustained note in measure 47.

The fact that the countermelody to the first theme is so clearly connected to the second theme is a strong indication of Bacewicz's near-obsession with thematic integration.

Typically, repetition and immediate development follow; the phrase moves away from its original melodic contour, but reaches the pivotal A at the same metrical point: the beginning of the second bar.

Following the example of theme 1 the writing extends into solo-led passagework, but loses its connection with the thematic material far more quickly. The character of the writing soon has more in common with theme 1a; see for example b. 61, where both the rhythm and use of grace notes is reminiscent of b. 5 (see Ex. 121).

The distinction between the roles of the solo and tutti groups becomes less marked during this passage: interaction is common, and roles are even reversed on occasions. For example, a melodic dotted-rhythm figure (supported by a distinctive, twice-repeated chord) is introduced by the soloist at b. 56 but is transferred to the flute then clarinet while the violin is presenting a countermelody (see Ex. 122).

Ex. 120 Conc. 5, Mvt I, b. 49

49

Oboe *mf*

Clarinet in Eb *mf*

Bassoon *f*

Horn in F II *f* IV *f*

Solo Violin *f molto amore* *Sul A*

Violin I *f*

Violin II *f*

Viola *mf* *arco*

Violoncello *mp* *f* *arco*

Double Bass *pizz* *f* *arco*

52

Ob.

Cl.

Bsn.

Hn.

Vln.

Vln. I

Vln. II

Va.

Vc.

Db.

SIA

mf

pizz

mf

pizz

arco

mf

arco

Ex. 121 Conc. 5, Mvt I, b. 61 (Solo Violin)

61

Solo Violin

V

(b)

Ex. 122 Conc. 5, Mvt I, b. 56 (Solo Violin, Flute, Clarinet)

56

Flute

Clarinet in Bb

Solo Violin

ff

59

Fl

Cl

Vh.

f

The beginnings of this new relationship can be seen in the fourth concerto (see examples cited in the earlier discussion of the solo/tutti relationship, p.126), but can really be seen to take hold here, with frequent examples of such writing throughout the movement.

At the end of this passage the scoring is reduced to just the solo violin, violas and cellos (b. 63). Each line draws on a melodic pattern introduced originally at b. 17 featuring a chromatic line interspersed with repeated notes, all in quavers (see Exx. 123 and 124). The phrase recalls the neoclassical bariolage of the first two concertos, but is also highly reminiscent of Stravinsky (for instance, in *Dumbarton Oaks*).

While the string passage described above marks a return to the classical-style orchestration of the opening, and is reminiscent of Bacewicz's earlier style, the movement as a whole alternates between the two types of orchestration featured in the concertos to date: classical writing with little interaction between the sections of the orchestra, and concertante writing, a more recent development.

Ex. 123 Conc. 5, Mvt I, b. 17

17 a tempo
Oboe
pp a tempo
Violin I
pp
Violin II
Violoncello
pizz
Double Bass
pizz

Ex. 124 Conc. 5, Mvt I, b. 63

63 V
Solo Violin
piu f arco
Viola
arco mf
Violoncello
arco mf

The passage stands in marked contrast, for example, with the preceding material where concertante groups are formed as the result of interaction between various woodwind instruments and the solo violin.

At b. 67, again illustrating Bacewicz's devotion to coherence and integrity of language, the solo violin presents material combining the rhythmic structure of theme 2 with the melodic shape of the countermelody from b. 6. Yet, illustrating her equal devotion to variation of instrumental colour, the accompaniment moves from

The image shows a page of a musical score, specifically measures 70 through 73. The score is written for a full orchestra. The instruments listed on the left are: Fl (Flute), Cl (Clarinet), Bsn. (Bassoon), Hn. (Horn), C Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), Vn. (Violin), Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 70. In measure 70, the Flute, Clarinet, Bassoon, and Horns play a melodic line. The Trumpets and Trombones play a rhythmic pattern. The Timpani plays a steady pulse. The Violins, Viola, and Double Bass play a rhythmic pattern. In measure 71, the Flute, Clarinet, Bassoon, and Horns play a melodic line. The Trumpets and Trombones play a rhythmic pattern. The Timpani plays a steady pulse. The Violins, Viola, and Double Bass play a rhythmic pattern. In measure 72, the Flute, Clarinet, Bassoon, and Horns play a melodic line. The Trumpets and Trombones play a rhythmic pattern. The Timpani plays a steady pulse. The Violins, Viola, and Double Bass play a rhythmic pattern. In measure 73, the Flute, Clarinet, Bassoon, and Horns play a melodic line. The Trumpets and Trombones play a rhythmic pattern. The Timpani plays a steady pulse. The Violins, Viola, and Double Bass play a rhythmic pattern.

Both of these accompanying figurations remain as the music slows and reduces in volume for a *meno mosso* section at b. 87 (see Ex. 126). The melodic material presented by the solo violin now combines characteristics of all previous themes. Perhaps significantly, it uses ‘feminine’ material, marked *piano* with slurs, occasional harmonics and is played using the softer timbre of the higher positions of the D string. By converting elements of the ‘masculine’ first theme into ‘feminine’ material, Bacewicz is making a point of challenging the movement’s thematic hierarchy.

Ex. 126 Conc. 5, Mvt I, b. 87

87 Meno mosso $\text{♩} = 68$

Flute

Clarinet in Bb

Horn in F

Timpani

Solo Violin

Violin I

Violin II

Viola

Violoncello

con sord

p

pp

Meno mosso $\text{♩} = 68$

sul D

con sord

pizz

The melody opens in the same way as much of this movement's thematic material, with a large ascending interval, in this case a minor ninth. The contour of the line is at first similar to theme 1b, moving down a step, up a minor third and then gradually downwards again. The rhythm and contour of the second half of the phrase, however, strongly resemble that of the second subject.

The solo-led passagework that follows draws on the syncopated rhythms associated with each of the previous themes. A short melodic gesture characterised by a rising series of intervals with a sustained top note emerges during the second phrase of the melody and is repeated several times in this 28-bar passage. It appears at least four times, at bb. 95, 99, 109 and 112, with a hint of it also at b. 102 (see Ex. 127).

Ex. 127 Conc. 5, Mvt I, b. 95 (Solo Violin)



The passage continues with a strong rhythmic drive. At b. 101 the melodic line is accompanied by a fragmentary rising scale in the bass, G-Ab-Bb, with additional off-beat semiquavers to give it a motoric punch (see Ex. 128).

Ex. 128 Conc. 5, Mvt I, b. 101 (Reduction)

Musical notation for Ex. 128, Reduction, starting at measure 101. It shows a reduction of the solo violin and piano accompaniment. The violin part is marked 'mf' and the piano part is marked 'p'. The piano part features a rising scale in the bass.

The *meno mosso* section closes with a fairly faithful quotation of the second subject material.

A *piu mosso* follows at b. 115 (see Ex. 129). The material is familiar: both its melodic contour and presentation are reminiscent of theme 1a, but the move to 6/8 changes the character of the writing dramatically. A new level of interaction between the solo and orchestral instruments can be seen at this point: from bb. 116 to 119 and 123 to 124, quavers in the woodwind fill in gaps in the solo violin line. A short section of concertante writing follows at b. 125. The accompaniment alternates quite abruptly between the oboe, horns, violins and violas and the flutes, oboe, clarinet, trumpets, trombones, tuba, violins and cellos.

Ex. 129 Conc. 5, Mvt I, b. 115

115 *Piu mosso* ♩ = 126

Flute

Clarinet in Bb

Piu mosso ♩ = 126

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

The exchange between the two groups works to build the tension and dynamic, leading into yet more contrasting material at b. 136 (see Ex. 130).

Ex. 130 Conc. 5, Mvt I, b. 136

136 *con sord*

Horn in F

mf

molto espressivo

Solo Violin

p

Violoncello

p

Double Bass

p

Marked *molto espressivo*, the solo violin presents the descending semitone figure from b. 17 with augmentation and a change of pitch. The alternation of the chromatic quaver-line with a stable pitch is, as previously at b. 63, a clearly Stravinskyan

technique. Two-note motives in the accompaniment emphasise, in the bass, the descending minor third, and above it, the ascending major third.

It is difficult to say with certainty where the development section begins: developmental writing can be seen to infiltrate the passagework following the first statement of both of the main themes, blurring the usual distinction between the two sections. This indicates the lesser extent to which *some* of the formal distinctions of the classical concerto, at least, wield influence on Bacewicz in this work. If an attempt were to be made to identify the beginning of the development section, b. 143 would be a likely suggestion. In any case, a new section is clearly announced here by a loud 'tutti' chord and a clear statement of the initial thematic material (b. 142), at the original pitch with just slight changes made to its rhythm (see Ex. 131).

Ex. 131 Conc. 5, Mvt I, b. 143 (Reduction)

The image shows a musical score for measures 143 to 147. The top staff is for Solo Violin and the bottom two staves are for Piano. Measure 143 begins with a 'tutti' chord in the piano, marked with a forte 'f' dynamic. The violin enters with a melodic line. The piano accompaniment features a descending minor third in the bass and an ascending major third above it. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'bb'.

This indicates a serendipitous approach to the marking out of formal structures and heralds Bacewicz's new independence from tradition. Yet, this clear punctuation is followed by more ambiguity. The second part of theme 1b is presented, much altered; the writing then departs quite rapidly from that of the exposition until the appearance of a large-scale tutti at b. 154, which draws quite heavily on earlier material. For

instance, the descending semitone figure from b. 17 appears, more briefly, at bb. 154, then at b. 156 the violin and viola lines present a combination of melodic ideas (see Ex. 132).

Ex. 132 Conc. 5, Mvt I, b. 156

The intervallic structure of the three upbeat quavers matches the series of rising intervals from b. 95, and leads directly into material, echoing b. 67 which amalgamates the rhythmic structure of the second subject theme with the melodic structure of the countermelody from b. 6. The orchestral violins also introduce an almost-direct quotation of the dotted-rhythm figure, together with the accompanying lines from b. 56, now transposed up a 5th (or down a 4th) (b. 162). Here, in a novel sleight of hand, the orchestral violins are elevated to the role of soloist; at b. 167, for instance, there is a clear reference to the solo violin line at b. 63 (Ex. 10), itself related to the rising semitone figure at b. 17 (see Ex. 133). Indicating the complexity of relationships at work here, this is combined with a reworking of the countermelody from b. 6 in the horns.

Ex. 133 Conc. 5, Mvt I, b. 167

The violins continue to replace the soloist in the following *piu mosso* section. The rhythmic structure of their melodic line is drawn from the passagework following the second subject theme (b. 54) (see Ex. 134).

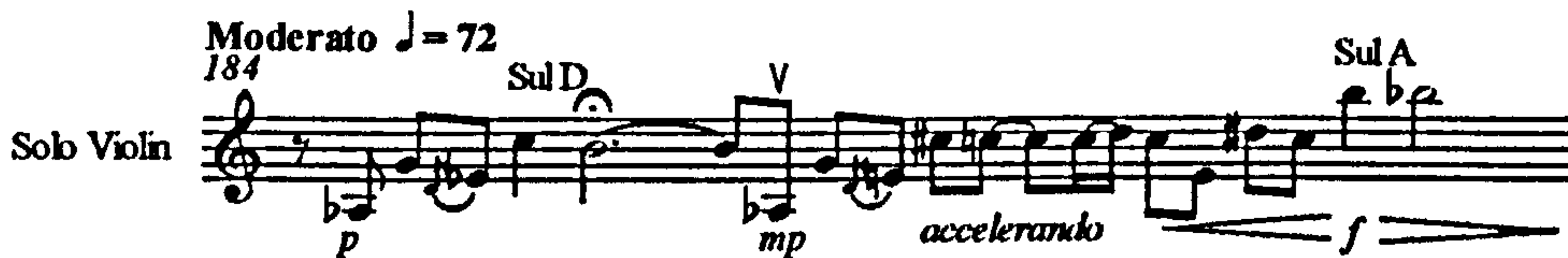
Ex. 134 Conc. 5, Mvt I, b. 172 (Violin I)

The accompaniment is characterised by a particularly full string sound, created by much *divisi* writing. The accompanying material features the descending chromatic semiquavers seen previously at b. 48.

The solo instrument returns shortly afterwards at b. 184 with an extended, written-out, cadenza, whose opening phrase unusually combines both parts of the first theme. This 'vertical compression' may be compared with Bacewicz's piling up of

thematic materials at the end of the first orchestral tutti, where it anticipated the introduction of the solo instrument (see Ex. 135).

Ex. 135 Conc. 5, Mvt I, b. 184



Much of the cadenza, as is traditional, bears the influence of previous material. Few direct quotations appear, however; reference is usually made to just a short pattern of intervals or a characteristic rhythm. The contour of the beginning of theme 1a forms the basis of the first few phrases; what follows is a display of the most basic features of much of the previous writing: minor and major thirds, chromatic scales and slurred semiquaver couplets. The *molto sonore* indication, originally associated with the second subject theme, unsurprisingly, accompanies other references to it (see Ex. 136), while, at the *grandioso*, the rising series of intervals matches those from b. 95, again resting on a sustained top note.

Ex. 136 Conc. 5, Mvt I, b. 184



As soon as the cadenza is over at b. 187, the second subject appears (at b. 191), offering, for the first time, an exact repetition, which lasts until b. 197, with an almost identical accompaniment. This conflicts with tradition, for the second subject is normally 'restored' to the tonic, having been introduced, in the exposition, in a related

key; presentation in this way reinforces the notion that it is the second subject that prevails.

The pressing question for the listener, now that the second subject material has appeared in such a faithful rendition, is exactly where the recapitulation has begun. Wherever it was, it was surely an ambiguous moment, not least because of Bacewicz' predilection for combination and variation of thematic material, but also because of her whimsical treatment of formal elements: indeed, one of two locations which contend for title of 'beginning of the recapitulation' is the beginning of the cadenza itself.¹⁶³ The two possible points of return to the first subject are at b. 141 and 183; the proportions of the movement, and comparison of the material which follows immediately after the two moments, suggest that the latter is more convincing. This simply serves to underline Bacewicz's unconventional, and subversive, attitude to sonata form.¹⁶⁴

The next few bars are drawn from the passage at b. 64 although direct repetition now ceases (b. 198-200). The countermelody from b. 6 reappears at b. 203, its contours suggested by the upper woodwind and solo violin parts, while a syncopated accompanying figure is provided by the strings.

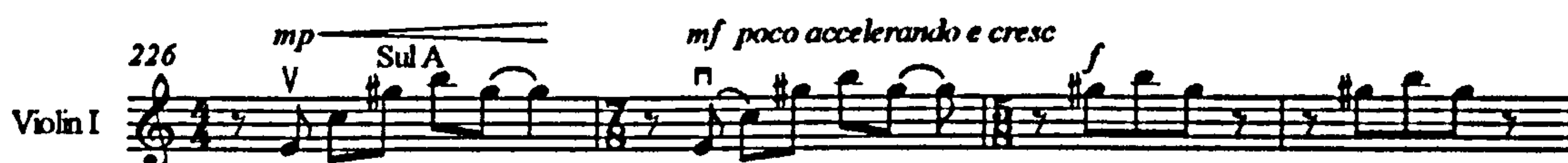
The following *meno mosso* section (b. 207) sees a return of the theme from b. 87 transposed up a fifth. The twelve-bar melodic line is a direct copy of its original statement, with a similar yet not identical accompaniment, now with the addition of a two-bar descending ostinato figure, C#-D-C#-G#. The rising intervals at b. 226

¹⁶³ That the first subject returns ambiguously, whereas the second is clearly delineated, is not a new approach, Mozart, for instance, having indulged in this same manoeuvre in the D major sonata (k. 284).

¹⁶⁴ It should be noted that this is an attitude shared, in particular, by women composers in the 20th century, from Chaminade to Ustvolskaya.

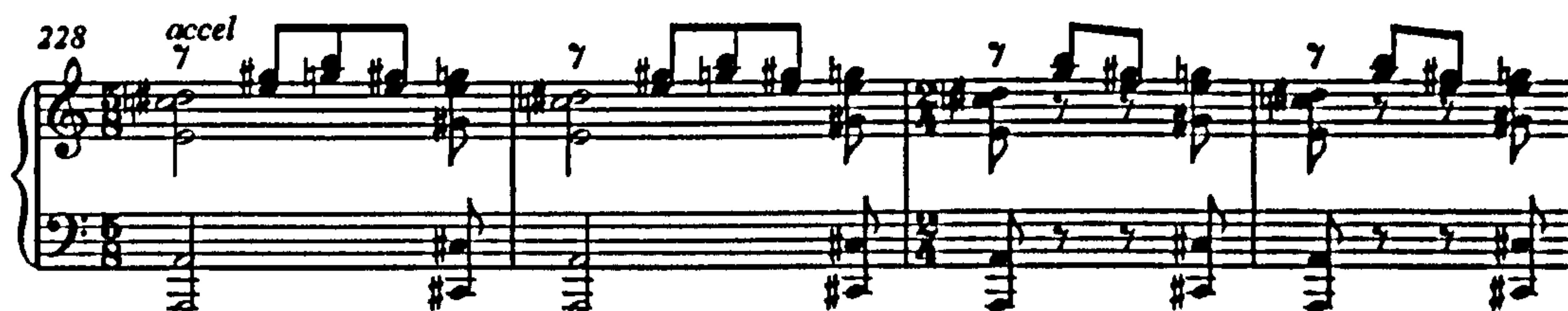
match those introduced at b. 95 although the rhythmic structure of the line and its resolution is changed (see Ex. 137).

Ex. 137 Conc. 5, Mvt I, b. 226 (Violin I)



The minor third incorporated into this rendition becomes a feature of the next few bars (bb. 228-232) (see Ex. 138).

Ex. 138 Conc. 5, Mvt I, b. 228 (Reduction)



A *piu mosso* section in 6/8 time (b. 233) draws on material from the second half of the b. 115 *piu mosso* (b. 125) (see Ex. 139). The writing here returns to the more homophonic textural composition of the movement's opening. At b. 241 the descending semitone figure from b. 17 appears in the oboe and string parts, leading into a new reference to theme 1a, marking the beginning of a coda.

The distinctive intervallic structure of its first bar is reproduced quite expectedly in the key of the subdominant twice in the space of the next few bars (bb. 245 and 252), but the rest of the first subject is not offered (see Exx. 140 and 141).

Ex. 139 Conc. 5, Mvt I, b. 233

Piu mosso $\text{♩} = 126$

233

Flute *mf*

Oboe *mf*

Clarinet in Bb

Bassoon

Horn in F *mf*

Trumpet in C *mf*

Violin I *mf*

Violin II

Viola *mf*

Violoncello *mf*

Double Bass *mf*

Ex. 140 Conc. 5, Mvt I, b. 245 (Solo Violin)

f cresc

245

Solo Violin

V

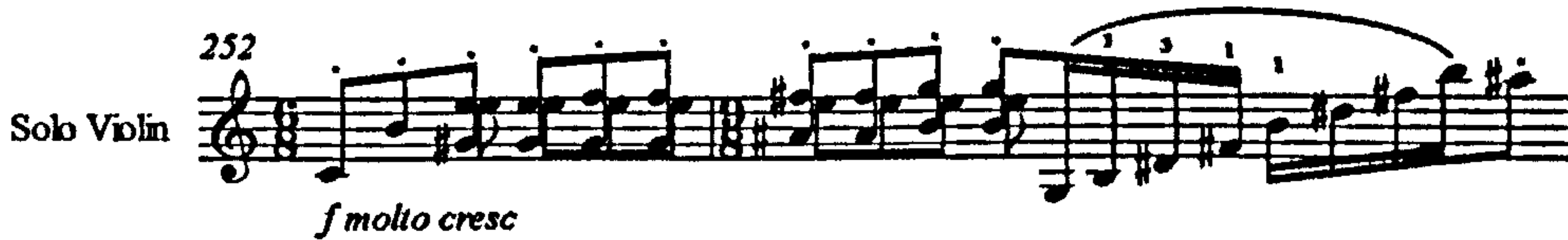
Sul A

E

2

V

Ex. 141 Conc. 5, Mvt I, b. 252 (Solo Violin)



The movement closes with an exact repetition of bb. 120-124, with the distinctive G major arpeggio in the violin, of the passagework following the earlier 6/8 *piu mosso* section, leading into a final statement of the concerto's opening bar, inevitably (even at this stage of Bacewicz's development) in the key of the tonic: the fundamental, zigzagging thematic gesture, chromatically rising and falling, is supported by a D bass note, and resolves, with a suitably dramatic flourish onto a unison G.

Despite the presence of a number of the usual stylistic features, most notably in the construction of its main themes, this concerto movement does not fit the pattern of its predecessors. The level of thematic activity obscures the usual clarity of the formal structure to the extent that sectional boundaries are completely obscured. This does, however, give the movement a real sense of identity and cohesion without becoming repetitive due to the imaginative reworking of the material by the composer.

PART FOUR

Bacewicz's Musical Development

Specific musical details revealed in the analysis of the violin concertos allow not only the identification of musical influences, but also changes in Bacewicz's own musical language. In order to discover the reasons for these changes, it is essential to look not only at the notes on the page, but also to consider extra-musical factors. The discussion is therefore organised in two parts; firstly a summary of the main trends revealed in previous chapters and then a consideration of the impact of Bacewicz's position as a woman composer on her writing, development and success.

(a) A General Consideration of Bacewicz's Oeuvre

The analytical study of the violin concertos reveals two basic patterns. Firstly, a number of aspects of the writing remain fairly constant within the series and could be considered the basis of Bacewicz's personal style. Secondly, a number of gradual changes can be detected, representing a significant musical development. In the words of Małgorzata Gąsiorowska,

Bacewicz's music underwent a deep evolution over more than four decades of her compositional activity. It was surely a deeper evolution than that of Poland's leading Neo-classicists Antoni Szalowski, Michał Spisak and even Aleksander Tansman.¹⁶⁵

The extent of this development, however, has been contested by some musicologists. Adrian Thomas states that,

¹⁶⁵ Małgorzata Gąsiorowska, *Grażyna Bacewicz Days: Anniversary Concerts* (Warsaw, 1999), 22.

. . . any assessment of Bacewicz's œuvre has to recognize that her compositional aesthetic remained remarkably stable. Only the last period . . . is clearly defined through her attempts to square her established style with the avant-garde sounds and techniques that were beguiling so many of her younger colleagues.¹⁶⁶

The composer's own thoughts on this issue were made very clear during an interview for Polish Radio in 1964:

It seems to me, that for instance in my music, though I do not consider myself an innovator, one can notice a continuous line of development.¹⁶⁷

The findings of the study support this view, suggesting a gradual development in a number of closely-related areas that reflect contemporary trends and the composer's search for an independent voice. The process of change can be seen to take place even within the series of seven works, often according to a pattern.

Bacewicz tends to introduce new ideas in the central parts of concerto movements, for example in the development section of a sonata form movement. These ideas may then be seen to progress to other parts of the movement and become an established part of her musical language. A principal aspect of Bacewicz's writing to undergo substantial change is her use of harmony, which can be seen to grow gradually more complex throughout the series of works. At first chromatic notes are introduced in increasing numbers to the harmony and obscure key centres are explored. Simple clusters are often found in the accompanying lines, particularly in the development sections of the outer movements. As the series progresses, the key centre becomes more difficult to determine due to the presence of diminished seventh chords and the absence of the tonic. The level of dissonance rises steadily; by the

¹⁶⁶ Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music op. cit.*, 25.

¹⁶⁷ Grażyna Bacewicz, 'Bacewicz, Statement from an Interview for Polish Radio', *op. cit.*

seventh concerto it is common to see combinations of eight, nine or even ten different pitch classes.

Bacewicz's use of texture and orchestration, similarly, changes enormously during the course of her career. The earliest concertos are almost entirely solo-led, providing little respite for the soloist during the long solo sections. The solo and tutti parts rarely interact, thus creating a far greater contrast between the solo and tutti sections. The solo sections are written on the scale of a chamber work and orchestrated in the manner of a Mozart concerto. It is extremely unusual for Bacewicz to make full use of the orchestral group; even the tuttis are usually scored for small groupings of instruments. The brass section is used on the whole to create texture rather than provide force and the only percussion instruments to appear are the timpani and xylophone. There is generally little interaction between the string and wind sections; the composer uses the two as contrasting groups. The texture builds up gradually throughout the first part of each movement, at no stage becoming cluttered, with a return to the textural patterns of the opening section in the recapitulation.

As the series progresses, abrupt changes in texture become commonplace. The solo sections continue to be solo-led with only a skeletal accompaniment provided by the orchestra. During the development or central section, however, interactions between the different sections of the orchestra begin to develop, and a far greater number of musical lines are presented in combination. In later concertos less conventional combinations of instruments begin to form concertante groups which interact to create block textures. In these sections Bacewicz experiments with unusual timbral combinations, string effects and increasingly complex, layered textures. Some are so complex that all sense of rhythmic and melodic stability is lost, creating a

unique, but quite chaotic sound effect. The solo instrument, often included in the scoring of these sections, becomes a more integral part of the orchestral sound, balanced by the increased independence of each tutti part. These trends culminate in the seventh concerto, with extreme contrasts forming due to the increased size of the forces available and the movement of the concertante writing to all parts of the movement. These textural formations can even behave thematically, facilitating a move away from traditional melodic writing. Bacewicz characterises later concerto movements with individual intervals and short melodic patterns, often demonstrating the use of interval-filling.

The changes outlined above reveal a significant transformation and affirm that some critics have understated the extent and significance of Bacewicz's musical development.

Thomas refers to 'the customary division of Bacewicz's music into four periods (1932-44; 1945-54; 1955-60 and 1961-69)'.¹⁶⁸ He goes on to assert, however, that,

[I]t is more accurate to regard Bacewicz's career as consisting of broad, closely-related spans of which the first (1932-44) is largely preparatory to the second (1945-59), with the third (1960-69) being a more distinct entity'.¹⁶⁹

Maria Anna Harley (also known as Maja Trochimczyk) summarizes Bacewicz's development according to much the same timescale as Thomas:

Bacewicz's music underwent a discernible stylistic evolution from an early influence of Szymanowski and assimilation of French neo-classicism (Boulanger), to her own mature "neo-classical style"

¹⁶⁸ Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music op. cit.*, 25.

¹⁶⁹ *ibid.*, 25.

created in her second period, 1944-1958, permeated with folk-influences, and to a period of stylistic experimentation with sonorism, 12-tone techniques, aleatoricism, collage and quotation that lasted until her death in 1969.

The composer herself even made comment on the issue, appropriately enough in the final year of her career:

I divide my music into three periods - (1) youth - very experimental, (2) - inappropriately called here neo-classical and being really atonal, and (3) the period in which I'm still located. I arrived at this period by way of evolution (not revolution), through the *Music for Strings, Trumpets and Percussion*, the *6th String Quartet* (partly serialized), the *2nd Sonata* for Violin Solo, and the *Concerto* for large symphony orchestra.¹⁷⁰

Although these quotations offer differing opinions regarding the specific dates of the divisions, it is generally acknowledged that Bacewicz's musical language gradually moved away from her French neo-classicism roots, entering a folk-inspired middle period before reaching a mature modern style.

If Thomas' 'customary' divisions were to be adopted and related to the series of seven violin concerti, each time period would be represented, although the main bulk would fit into the middle period. Certainly the most abrupt change occurs between the sixth (1957) and seventh concertos (1965), coinciding with the move from the 'second' to 'third' period. The first five concertos, however, show such a gradual and consistent development that it is difficult to apply broad divisions. Any division is, perhaps, misleading. The trends outlined above develop steadily throughout Bacewicz's catalogue. In addition, a number of enduring features can be found. Often related to the composer's continuing neo-classical outlook, these could

¹⁷⁰ Grażyna Bacewicz, 'A Draft Answer to an Unknown Questionnaire', *Ruch Muzyczny*, No. 7, 1969.

be considered to form the basis of her personal voice, the most distinctive being her use of form and string writing.

Bacewicz's enthusiasm for classical forms and genres remains throughout her career. She adopts sonata form for the vast majority of outer concerto movements, adhering to some conventions but ignoring others. A number of alternative patterns is established as a result, the most potent being her model for the presentation of thematic material. The internal organisation of these movements is governed by a concern for balance. This can be seen to operate on a number of levels, from the melodic design of the thematic material to the use of concertante writing.

Bacewicz's highly-developed use of the string section also distinguishes her writing. The composer's deep understanding of the violin enables her to exploit the instrument to the full. Open strings, harmonics and fingerings are used throughout to facilitate position changes, provide emphasis, extend the range and create timbral diversity. The use of key centres corresponding to the open strings of stringed instruments in a large proportion of the concerto movements supports a particularly high incidence of these and places a natural emphasis on the tonic and dominant. The composer's use of the section as a whole is exceptionally complex and quite unique; her careful attention to detail and clever manipulation of timbre contribute to the creation of a hugely diverse and very colourful string sound.

(b) Bacewicz's Music: Gendered Music?

In order to gain a thorough understanding of all the factors affecting Bacewicz's development as a composer it is essential to consider the fact that she was operating as a woman in a male-dominated arena.

In the early 1980s Christine Battersby claimed that:

A person brought up a woman can never occupy the same social or artistic space as one reared as a man. However superficially similar, her words, works and perceptions will never be the same as those of a man and are likely (whether she knows it or not) to have features in common with those of other women.¹⁷¹

The concept was not a new one. French feminists base much of their work in the field of literature on the assumption that a woman's voice differs from a man's as a result of fundamentally different sexualities. Battersby and others have broadened this discussion considerably, focusing more on the psychological differences resulting from the contrasting experiences of men and women living within a patriarchy.¹⁷²

Bacewicz's family claims that the composer experienced very little direct discrimination; she was given sufficient opportunities to train, perform, compose and travel. It would be difficult to believe, however, that in Poland in the first half of the twentieth century every aspect of her musical career would have been identical to that of a man. The survival of her reputation is certainly one issue that requires discussion with regard to her gender.

It is difficult to establish quite how these different experiences are able to manifest themselves in a musical score. Absolute music, in particular, contains no narrative, giving few clues as to the underlying intentions of the composer. The study of context is fundamental, however, to the research of other musical traditions. Ethnomusicologists, for example, attempt to discover the ways in which pieces of

¹⁷¹ Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), 159. Details of original source not disclosed.

¹⁷² Solie defines patriarchy as 'a web of psycho-social relationships which institute a socially significant difference on the axis of sex which is so deeply located in our very sense of lived, sexual, identity that it appears to us as natural and unalterable. Ruth A. Solie, *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993), 10.

music can express or reflect the culture that makes and uses them and thus the differences between and among those peoples. Citron asserts that such research methods should be extended to Western classical music. She claims that a composer 'is embedded in particular cultural circumstances and assumptions, and these affect the ways a piece is written.'¹⁷³ Many feminist musicologists consider their analytical approach can make allowances for such concerns. Elizabeth Wood, for example, suggests the following:

If we think about meaning in music and how it is produced, about music as a socially constructed discourse whose meanings are decipherable once we learn to interpret its rules and codes, we may find composers using music in special ways. In life, and in their narratives about life, composers may resort to music and musical procedures as a source of allusions, metaphors, roles and techniques. They may also use music as a sound-form of narrative: as a way to tell truths about life, shape subjectivity, and make audible feelings that are essentially private, whose meanings words may only partially reveal. If we read together works of music and autobiographical texts, we in turn may use musical techniques and allusions to explicate texts, listen to life, and hear its secrets.¹⁷⁴

'Rules and codes' of the kind mentioned by Wood were created by opera composers in the seventeenth century in an attempt to develop a musical semiotics of gender: a set of conventions for constructing 'masculinity' or 'femininity' in music. 'Familiarity with this network of cultural associations permits us to recognize even in textless music traditional signs.'¹⁷⁵ Concert programmes have of course helped to perpetuate audiences' familiarity with this gestural vocabulary. McClary reports also that 'many aspects of the codes are strikingly resilient and have been transmitted in ways that are quite recognizable up to the present . . . because certain social attitudes

¹⁷³ Citron, *op. cit.*, 120.

¹⁷⁴ Solie, *op. cit.*, 164.

¹⁷⁵ Solie, *op. cit.*, 329.

concerning gender have remained relatively constant throughout that stretch of history'.¹⁷⁶

One of the most sophisticated constructions of meaning in the sphere of absolute music governs the behaviour of themes in sonata-allegro form. In 1845, the theorist A.B. Marx posited that the first and second subjects in sonata form could be compared to the gendered characteristics of masculine and feminine.¹⁷⁷

The second theme . . . serves as contrast to the first energetic statement, though dependent on and determined by it. It is of a more tender nature, flexibly rather than emphatically constructed - in a way the feminine as opposed to the preceding masculine.¹⁷⁸

This suggestion has been taken up with considerable enthusiasm by critical musicologists including McClary. This is not without reason, as Citron has traced the appearance of references to the coding of sonata form themes in a number of texts dating through to the middle of the twentieth century.¹⁷⁹

A gendered analysis of a typical sonata form movement on these terms is a tale of patriarchal authority, a plot played out regularly on the opera stage. The conventions of sonata form ensure that the 'masculine' theme will eventually triumph over the 'feminine' second theme. In the words of McClary, 'the masculine protagonist makes contact with but must eventually subjugate (domesticate or purge) the designated [feminine] Other in order for identity to be consolidated, for the sake of satisfactory narrative closure.'¹⁸⁰

¹⁷⁶ McClary, *op. cit.*, 8.

¹⁷⁷ A.B. Marx, *Die Lehre von der Musikalischen Komposition*, Part 3 (Leipzig, 1845).

¹⁷⁸ McClary, *op. cit.*, 13.

¹⁷⁹ Citron, *op. cit.*, 132-41.

¹⁸⁰ *ibid.*, 14.

It is essential, therefore, that an analysis of a work in sonata form written after Marx's study should at least give consideration to the analogy, as any composer's understanding of the form will have been informed by the conscious (or unconscious) manipulation of these stereotypes by others. A woman composer, in particular, may be disposed to mount a challenge to such a formal scheme. It would, of course, not be unexpected for any twentieth-century composer to make alterations to the classical model; indeed, departure from the norm was expected even in the seventeenth and eighteenth centuries. The specific nature of the composer's opposition to any of the multitude of conventions, however, could be significant.

Bacewicz always denied the existence of narrative and meaning in her instrumental music; she believed it to be autonomous and absolute. In an interview with Stefan Kisielewski in 1960, she said that 'music does not express any feelings of ordinary life, it simply communicates itself and its own emotions'.¹⁸¹ This was, of course, a typical manifestation of the modernist aesthetic, but Gąsiorowska also reports that 'the ideal of "objective" art struck a common note here with the principles she had been taught in her family home' and would of course have tied in with contemporary modernist beliefs. McClary attributes this common denial of significance and meaning to the patriarchal tradition:

[o]ur academic disciplines tend . . . to avoid questions of signification altogether . . . This denial has a complex cultural history that reaches far beyond the domain of music theory and musicology. As feminist scholarship in every discipline is beginning to demonstrate, the tendency to deny the body and to identify with pure mind underlies virtually every aspect of patriarchal Western culture.¹⁸²

¹⁸¹ Małgorzata Gąsiorowska, *Grażyna Bacewicz Days: Anniversary Concerts* (Warsaw: Concert literature, 1999), 22.

¹⁸² McClary, *op. cit.*, 54.

It is unsurprising, therefore, that a woman composer might feel it particularly necessary to deny the existence of codes of significance. Yet this does not render them inoperative.

The nature of Bacewicz's compositional output reveals a similar attitude. Bacewicz recalls that Boulanger once described the profession to which she was entering as an 'essentially masculine world of musical creation'.¹⁸³ It seems that Bacewicz was keen to enter this world and compete on the same terms as her male colleagues. According to Citron, women composers generally find it easy to 'identify with male mentors and colleagues, and with customs and traditions that grow out of the expectations and experiences of men'. The process can lead to what Judith Fetterley terms 'immascultation': taking on the viewpoint of men and identifying against women.¹⁸⁴ Boulanger herself, although always happy to promote the music of her sister, did little to promote the work of other woman composers known to her. The vast majority of Bacewicz's works are composed in standard forms, indicating an obvious willingness to tackle the more 'serious' genres. In contrast, many other women composers including Cécile Chaminade and Maude Valerie Wright, chose to or were perhaps encouraged to avoid complex musical structures.¹⁸⁵ Chaminade, for example, attempted only one piano sonata and was not prepared to present the results in public.

Bacewicz's concertos draw predominantly on established forms, in particular sonata form. The composer's manipulation of the conventions of this form are

¹⁸³ B. Maciejewski, *op. cit.*, 65.

¹⁸⁴ Citron, *op. cit.*, 156.

¹⁸⁵ Derek Hyde makes a study of such composers in his book, *New Found Voices: Women in Nineteenth Century English Music*, (Aldershot and Brookfield USA: Ashgate), 1998.

interesting, particularly as the themes are usually set up according to the gendered stereotypes. The two themes are, in most cases, equal partners, and in most cases the first subject theme (theme A) fulfils its primary function and returns in the recapitulation, providing closure. In two of the movements of the concertos, however, this is not the case. In the first movements of the second and third concertos, the first subject theme is entirely absent from the recapitulation section; both close with a reference to the second subject theme (theme B). The balance of power is clearly upset and in this case, *in Marxian terms*, constitutes a victory for the 'feminine' thematic material. Given Bacewicz's usual adherence to this particular convention, her decision to abandon the 'masculine' theme altogether in these works must be significant.

The first subject material is also undermined on a number of occasions by the composer's introduction of additional thematic material. In the first movement of the second concerto, for example, Bacewicz compensates for the loss of theme A by introducing additional material. The first subject theme is a quite typical 'masculine' construction written in the key of A minor. Shortly afterwards, however, a second 'masculine' theme is introduced in the relative major. The 'feminine' second subject theme (theme B) does not appear until much later in the exposition in the tonic key. The choice of key further contributes to the demise of theme A; theme B effectively takes control of the patriarchal tonic, stripping the first theme of its basic function, providing closure.

Bacewicz's use of key undermines the classical roles of the themes on a number of occasions; a clear example can be found in the first movement of the first concerto. Here, the theme's bold statement of the tonic, A major, is immediately

undermined by a move to Bb for the usual repetition of the thematic material. Such an opening frees the remainder of the movement from any tonal constraints as the listener has no real sense of the tonic. The theme moves rapidly through a number of key centres, reaching the key of Bb for the introduction of theme B at b. 65, thus confirming its identity as the dominant theme. By carefully manipulating a specific relationship between the first subject and another key centre, Bacewicz manages to establish a hierarchy which is in turn transferred to the two main themes.

The dynamics of the relationship between the first and second subjects also change regularly due to the presence of two contrasting elements within a single theme. By incorporating 'feminine' material into theme A without omitting or downgrading the role of the 'feminine' second subject, the balance of the movement is considerably altered.

Bacewicz clearly utilises a number of methods to undermine and control the 'masculine' themes in a number of her concerto movements. The number of strategies developed and employed surely displays a determination to make a statement and challenge the accepted norms. It is difficult to ascertain whether Bacewicz launched this assault as a retaliation to the 'masculine' domination of the form, or as a means of adapting the well-used form for her purposes as a twentieth century neo-classicist. In the absence of the composer's testimony, it is only possible, for the moment, to highlight this idiosyncratic behaviour. Only when linked to future studies of other women composers working under similar conditions can the extent of its relationship to gender be revealed.

It could be useful, however, to compare Bacewicz's methods to those of her male contemporaries. The close links between the neo-classical works of Bacewicz

and Stravinsky would certainly support the investigation of other works. One of Stravinsky's first neo-classical works, *Pulcinella*, for example, demonstrates a tremendous number of similar stylistic features. *Pulcinella* is modelled on a baroque suite, using traditional forms such as a Gavotte and Variations (Mvt. VI) and Minuet (Mvt. 8). The harmonic language relies heavily on that of the original, though 'distorted' by Stravinskian interjections and extra layers, with additional harmony using fourths and fifths, facilitated by an abundant use of open strings and harmonics. Traditional orchestral writing is juxtaposed against sections of concertante writing using Stravinsky's hallmark of novel orchestration. In relation to this work Stravinsky wrote:

I have tried to arrive at an even dynamic in the juxtaposition of instrumental timbres which have similar sounding levels. A colour has value only by the relationship to other colours juxtaposed with it. A red has no value by itself, it acquires it only by its proximity to another red or a green, for example.¹⁸⁶

Baroque/Classical devices and figurations appear throughout the work. These include repetitive accompanying figures (see fig. 62); scale-wise movement (fig. 32); imitation (fig. 44); sequences (fig. 32); string crossings (fig. 56) and pedal notes (fig. 100). Bacewicz's early compositional style resembles every aspect of this approach.

From this common aesthetic, the two composers moved in quite different directions. It is interesting, therefore, to look at Stravinsky's use of form and thematic material in a slightly later work in order to assess the significance of Bacewicz's developments in these areas. Stravinsky wrote far fewer sonata-form

¹⁸⁶ *ibid.*, 113.

movements than Bacewicz, but models for the treatment of themes can still be found in the *Symphony in Three Movements*.

The first movement of this work is not a conventional sonata-form movement, although broad areas of exposition and recapitulation can be identified. The first theme, introduced at the opening of the movement, returns only to announce its closure. It is highly 'masculine' in character, marked *fff* with accents and large, ascending intervals. Its limited role is offset by the omnipresent second theme, introduced at b. 21. This theme appears in a number of different guises (see for example figs. 34, 38, 53, 97), but is always recognisable due to its melodic contour; the movement could almost be viewed as a set of variations with separate introduction and coda sections. The nature of the second subject material does not serve as a direct contrast to the opening theme: it is quiet, but is heavily accented, marked *marcato*, and is built on a series of large intervals. Additional thematic material is introduced once at b. 26, returning towards the end of the movement at fig. 88. Again, this is marked *staccato* and *marcato* with frequent accents. In this movement, there seems to be a complete absence of thematic material offering a stereotypically 'feminine' alternative to the highly 'masculine' opening theme. The third movement, again, is not a typical sonata form movement. The overtly 'masculine' opening theme recurs only occasionally, and often in character only. It is marked *fortissimo*, and again, is heavily accented. A series of melodies are introduced creating occasional moments of contrast, but none reappear. There is certainly no strong second subject theme to offset the weighty opening theme. In this work, Stravinsky constructs highly 'masculine' thematic material which is never challenged by an opposing theme. He rarely includes 'feminine' material, creating

contrast instead by sudden changes in texture and moves to concertante writing. He certainly is not working along the same lines as Bacewicz, who seems actively to be searching for ways to undermine 'masculine' material and assert the second subject theme.

It is possible, therefore, that the two discussions contained within this chapter are interrelated. The development from Bacewicz's neo-classical roots to a more individual musical language may not only have been the result of outside influences and contemporary trends, but also a willingness as a mature composer to move away from traditional patriarchal models of composition.

The study of the seven Violin Concertos has proven, without doubt, that Bacewicz's compositional style underwent a number of very definite changes over the course of her career. A number of the characteristics also associated with the music of Lutosławski were assimilated quite naturally into her style, and certainly not pasted on at the last moment at the time of 'the thaw', the partial lowering of cultural barriers between Eastern and Western Europe. Although it is difficult to state with absolute certainty the extent of the impact of composers on each other's work, there can be no doubt that Bacewicz contributed vastly to the development of Polish music. Her work with texture, in particular, predates the interest in textural issues that characterises Lutosławski's celebrated works of the 1960s. While Lutosławski's musical language has been widely acknowledged as experimental and progressive, these traits are rarely associated with the music of Bacewicz. It is surely time not only for a reassessment of her contribution to development of Polish music, but also for a renewed

appreciation of her music, in particular, the violin concerti, some of which rank among her greatest achievements.

Appendix

List of Works

A number of catalogues of Bacewicz's works exist; those by Judith Rosen, Małgorzata Gąsiorowska, the Polish Music Centre, PWM and Wanda Bacewicz are the most extensive.¹ This list of works brings together information from each as none seems to be comprehensive. As it is difficult to verify the information, each of their listings is included, but with the original source identified. Additional information is given wherever possible, with discrepancies between the above catalogues highlighted. Any details other than the name of work and date of composition, however, are drawn from just three sources: those of Małgorzata Gąsiorowska, the Polish Music Centre and PWM.

¹ Rosen, *op. cit.*; Gąsiorowska, *op. cit.*; Polish Music Centre: James Harley Ed., http://www.usc.edu/dept/polish_music/VEPM/bacewicz/b-wrks-f.html, Copyright 1998-2003, accessed June 2005; Ed. Elżbieta Dziębowska, *Encyclopedia of Music, PWM*, Biographical part, Vol. 1, 'AB' supplement, Wanda Bacewicz, *Grażyna Bacewicz – Principal Works*, unpublished.

Abbreviations

ACO	-	Amadeus Chamber Orchestra
BPO	-	Baltic Philharmonic Orchestra
BRT0	-	Belgian Radio and Television Orchestra
CCNPO	-	Chamber Choir of the National Philharmonic Orchestra
KPO	-	Kraków Philharmonic Orchestra
KPCO	-	Kraków Philharmonic Chamber Orchestra
KS	-	Kraków Sinfonietta
LPO	-	Łódź Philharmonic Orchestra
NPCO	-	National Philharmonic Chamber Orchestra ('Deutsch Ensemble')
NPO	-	National Philharmonic Orchestra
PCO	-	Polish Chamber Orchestra
PPO	-	Poznań Philharmonic Orchestra
PRO	-	Polish Radio Orchestra
PRCO	-	Polish Radio Chamber Orchestra
PWM	-	Polskie Wydawnictwo Muzyczne
SPO	-	Stołeczna Philharmonic Orchestra
SzPO	-	Szczeciń Philharmonic Orchestra
SV	-	Sinfonia Varsovia
WOSPR	-	Great Symphony Orchestra of Polish Radio, Katowice (became NOSPR – National Symphony Orchestra of Polish Radio)
WPO	-	Warsaw Philharmonic Orchestra (WPO became NPO in 1953)

(1) Orchestral Works

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Sinfonietta for String Orchestra	1929						JR, PWM
Suite for String Orchestra	1931		1934, Warsaw				JR, PMC, PWM
Suite for Orchestra (possibly the same work as above)	1931		18 March 1936, Ryga: Meduius (con.)	Not published			MG
Three Caricatures	1932	Kazimierz Sikorski	1933, Warsaw: PRO, Grzegorz Fitelberg (con.)	Not published			JR, MG, PMC, PWM
Sinfonietta	1932		Possibly Warsaw, 1932 at graduation concert	Manuscript destroyed			JR, PMC
Convoi de Joie	1933		1934, Warsaw: PRO, Grzegorz Fitelberg (con.)	Not published			MG, PMC, PWM
Symphony	1933			Manuscript missing			PWM
Sinfonietta for String Orchestra	1935		March 1936, Warsaw: PRO, Grzegorz Fitelberg (con.)	Not published			JR, MG, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Violin Concerto No. 1	1937		March 1938, Warsaw: PRO, Grażyna Bacewicz (vln), Grzegorz Fitelberg (con.) (Not 1946 as suggested by PWM)	Not published		15 mins	JR, MG, PMC, PWM, WB
Symphony	1938			Not published			JR, MG, PWM
Overture	1943		1 September 1945, Kraków: Festival of Contemporary Polish Music, KPO, Mieczysław Mierzejewski (con.)	PWM 1947	Muza SXL 0274 NPO, Witold Rowicki (con.)	6 mins	JR, MG, PMC, PWM, WB
Symphony No. 1	1942-45	Dedicated to Grzegorz Fitelberg	28 May 1948, Kraków: KPO, Walerian Bierdiajew (con.)	Not published			JR, MG, PWM, WB
Pod strzechą (Under the Thatch, for small chamber orchestra)	1945			Czytelnik 1946			JR, MG, PMC, PWM
Violin Concerto No. 2	1945		18 October 1946, LPO, Grażyna Bacewicz (vln), Tomasz Kiesewetter (con.)	Not published		20 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Symphony (for string orchestra)	1946			Not published			JR, MG, PWM
Ze starej muzyki (From Old Music, for small chamber orchestra)	1946			Czytelnik 1946			JR, MG, PMC, PWM
Suita	1946			Czytelnik 1946			JR, PMC, PWM
Introduction and Caprice	1947		25 February 1947/9? Łódź: LPO, Zygmunt Latoszewski (con.) MG suggests 1947, PWM, 1949.	Not published			JR, MG, PWM
Violin Concerto No. 3	1948		4 March 1949, Gdańsk: BPO, Grażyna Bacewicz (vln), Stefan Śledziński (con.)	PWM 1950	Muza 70487 WO 501-509, PPO, Grażyna Bacewicz (vln), Jan Krenz (con.)	21 mins	JR, MG, PMC, PWM, WB
Taniec polski na skrzypce i orkiestrę (Polish Dance for violin and orchestra)	1948		1945, WarsawRadio			1 min 35	JR, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Walc (Waltz)	1948/9 ? MG: 1948, PMC, and PWM: 1949	Commissioned by Polish Radio		Not published			JR, MG, PMC, PWM
Szkice ludowe (Folk Sketches)	1948			Not published			JR, MG, PMC, PWM
Concerto for String Orchestra	1948		18 June 1950, Warsaw: , Grzegorz Fitelberg (con.)	PWM 1951, 1971	Accord ACD 023; AMP ST 104 CD and Conifer CDCF 51246 CD, ACO, A Duczmal (con.); Aperto CD 86421, PCO, J. Stanienda (con.); Koch Schwann 3-1143-2, KPO, R. Bader (con.); Muza L 0010 PRCO, Jan Krenz (con.); Muza SX 1256 and Olympia OCD 392 CD: PCO, J. Maksymiuk (con.); Polonia APO 86 410/1 CD, SV, Karol Penderecki (con.)	15 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Polish Rhapsody (for violin and orchestra)	1949		PWM: 3 February 1950, Kraków: KPO, Grażyna Bacewicz (vln), Witold Krzemiński MG & OEPM: 1949 Łódź: LPO, Grażyna Bacewicz (vln), W. Ormicki	Not published			JR, MG, PWM
Krakowiak	1949/ 50? MG: 1949, PWM: 1950	Commissioned by Polish Radio		Not published			MG
Polish Capriccio	1949		1949, Warsaw: Grażyna Bacewicz (vln)		Chamber Sound CSCD 95011 CD, W. Szymczyńska; Conas CON POD 3, J. Abel	2 mins 10	JR, PMC, PWM
Groteska	1949		Warsaw Radio				JR, PMC, PWM
Easy Pieces for Clarinet and Orchestra	1949						JR
Oberek No. 1 for Violin and Orchestra (originally for violin and piano)	Orch. 1949					2 mins	JR, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Piano Concerto	1949		4 November 1949, Warsaw: S. Szpinalski (pfte), WPO, Andrzej Panufnik (con.)	PWM 1949		21 mins	JR, MG, PWM, PMC, WB
Serenade for Orchestra	1950	Commissioned by Polish Radio		Not published			JR, MG, PMC, PWM
Krakowiak	1950						JR, PMC, PWM
Suita tańców polskich (Polish Dance Suite)	1950	Commissioned by Polish Radio	1950, Warsaw Radio: BPO, Bohdan Wodiczko (con.)	Not published			JR, MG, PMC, PWM
Mazur	MG: 1951, PMC: 1944	Commissioned by Polish Radio		Not published			JR, MG, PMC
Symphony No. 2	1951	Dedicated to Witold Rowicki	13 March/April? 1951, Warsaw: 1st Festival of Polish Music, WPO, Witold Rowicki (con.) MG and PMC, suggests March, PWM, April.	Not published		22 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Com- position	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Violin Concerto No. 4	1951	Prof. Józef Jarzębski	21 February 1952, Kraków: Grażyna Bacewicz (vln), WOSPR, Bohdan Wodiczko (con.)	PWM 1953		20 mins	JR, MG, PMC, PWM, WB
Nocturne for Violin and Orchestra (from Sonata No. 5 for Violin and Piano)	1951		Warsaw Radio				JR, PMC,
Cello Concerto No. 1	1951	Commissioned by and dedicated to Miloš Sadlo	21 September 1951, Warsaw: Miloš Sadlo (vc), WPO, Witold Krzemiński (con.)	PWM 1953, 1972		22 mins	JR, MG, PMC, PWM WB
Taniec mazowiecki na wiolinczelę i orchestrę (Mazovian Dance for cello and orchestra)	1951		Warsaw Radio			3 mins	JR, PMC, PWM
Symphony No. 3	1952		11 September 1952, Kraków: KPO, Bohdan Wodiczko (con.)	BMP 1954; PWM 1955	Koch Schwann 3- 1143-2 CD, KPO, R. Bader (con.)	28 mins	JR, MG, PWM, WB

Name of Work	Date of Com- position	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Oberek Noworoczny (New Year Oberek)	1952/ 59? PMC, and PWM: 1952, MG: 59						JR, MG, PMC, PWM
Symphony No. 4	1953	Dedicated to Grzegorz Fitelberg	15 January 1954, Kraków: KPO, Bohdan Wodiczko (con.)	PWM 1956		30 mins	JR, MG, PMC, PWM, WB
Polish Overture	1954	Kazimierz Sikorski	10 December 1954, Kraków: KPO, Bohdan Wodiczko (con.)	Not published		10 mins	JR, MG, PWM
Violin Concerto No. 5	1954		17 January 1955, Warsaw: 2nd Festival of Polish Music, Warsaw: NPO, Wanda Wilkomirska (vln), Witold Rowicki (con.)	PWM 1956; Moeck-Verlag		22 mins	JR, MG, PWM, PMC, WB
Partita (orchestration of <i>Partita</i> for violin and piano)	1955		17 May 1957, Warsaw: NPO, Arnold Rezler (con.) PWM suggests 1956.	PWM 1959		14 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Symphonic Variations	1957		30 September 1958, Warsaw Autumn: . PWM: Jan Krenz (con.), MG: Bruno Maderna (con.)	PMW 1960		12 mins	JR, MG, PMC, PWM, WB
Violin Concerto No. 6	1957			Not published			JR, MG, PWM, WB
Music for Strings, Trumpets and Percussion	1958	Dedicated to Jan Krenz	14 September 1959, Warsaw Autumn: , Jan Krenz (con.)	PMW 1960, 1970	Muza SXL 0171; Muza W 614, Katowice: PRO, Jan Krenz (con.)Odyssey 939 262, NPO, Witold Rowicki (con.); Philips PHS 900-141 lub; PHM 500-141 lub	20 mins	PWM
Pensieri Notturmi	1961		21 April 1961, Venice Biennale: KPCO, Andrzej Markowski (con.)	PWM 1961		8 mins	JR, PMC, PWM, WB
Concerto for Large Orchestra	1962	Dedicated to Witold Rowicki	17 September 1962, Warsaw Autumn: NPO, Witold Rowicki (con.)	PWM 1963	Muza SXL 0274, Olympia OCD 311 CD, NPO, Witold Rowicki (con.)	20 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Com- position	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Cello Concerto No. 2	1963	Gasparowi Cassadó	29 September 1963, Warsaw Autumn: Gasparowi Cassadó (vc), NPO, PWM and MG: Witold Krzemiński (con.), PMC.; Witold Rowicki (con.)	PWM 1964	Muza W-877/8, Gasparowi Cassadó (vc), NPO, Witold Krzemiński (con.)	21 mins	JR, MG, PMC, PWM, WB
Musica Sinfonica in Tre Movimenti	1965		6 September 1965, Stockholm: NPO, Witold Rowicki (con.)	PWM 1966	Muza SXL 0274, NPO, Witold Rowicki (con.)	16 mins	JR, MG, PWM, WB
Violin Concerto No. 7	1965		14 January 1966, Brussels: Augustin Leon Ara (vln), BRTO, Daniel Sternefeld (con.) PMC.; 13 January.	PMW 1967 PMC.; Also published by Moeck-Verlag	Muza M-3XW 1183; Muza SX 2680; Olympia OCD 323 CD, PRO, Roman Lasocki (vln), K. Stryja (con.); Olympia OCD 392 CD, NPO, P. Janowski (vln), A. Markowski (con.)	20 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Divertimento for String Orchestra	1965	Zespół Teutscha	21 November 1966, Munich: NPCO Karol Teutsch (con.)	PMW 1968	Muza SXL 0586, NPCO, Karol Teutsch (con.); Muza SXL 1134, Musica Polonica Nova I: Panorama 1944-1974, Karol Teutsch (con.); Olympia OCD 311 CD; PWM 9784 CD 0001, KS, R. Kabara (con.)	7 mins	JR, MG, PMC, PWM, WB
Concerto for Two Pianos	1966		15 March/April 1968, Warsaw: NPO, Jerzy Maksymiuk and Jerzy Witkowski (pfes), Witold Rowicki (con.) MG and PMC, suggest March, PWM, April.	PWM 1968. PWRC; Also published by Moeck-Verlag	Olympia OCD 311 CD, NPO, Jerzy Maksymiuk and Jerzy Witkowski (pfes), S. Wislocki (con.)	17 mins	JR MG, PMC, PWM, WB
Contradizione for Chamber Orchestra	1966	Commissioned by the Hopkins Center, Hanover, USA	16 July 1967, Hanover Summer Festival of Contemporary Music: Festival Players, Mario di Bonaventura (con.)	PMW 1970, Moeck-Verlag 1970	Muza M-3 XW 890, NPO, Witold Rowicki (con.)	16 mins	JR, MG, PMC, PWM, WB
In Una Parte	1967	Commissioned in Cuba	2 October 1968, Contemporary Music Festival, Havana, Cuba: NCO, M. Duchesne Cuzan (con.)	PMW 1969	Muza SXL 0875, NPO, S. Wislocki (con.)	9 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Viola Concerto	1968	Dedicated to Stefan Kamasa	20 June 1969, Warsaw: Stefan Kamasa (vla), NPO, Witold Rowicki (con.)	PWM 1970; Edizioni Curci -Milano 1971	Muza SXL 0875; Olympia OCD 311, Stefan Kamasa (vla), NPO, S. Wislocki (con.)	20 mins	JR, MG, PMC, PWM, WB

(2) Chamber Music

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Two Double Fugues for String Quartet – JR: one fugue, MG & PMC; two fugues	1928			Not published			JR, MG, PMC
Sinfonietta for String Quintet – MG: Quintet, PMC; Quartet	1929		1934, Warsaw	Not published			MG, PMC
String Quartet	1929-30			Not published			JR, MG, PMC
Five Works for Four Flutes	1930			Not published			JR, MG, PMC
String Quartet	1931			Manuscript destroyed by the composer			JR, MG, PMC
Wind Quintet (for flute, oboe, clarinet, bassoon and horn)	1932		1933, Paris	PWM	DUX 0241	10 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Trio for Oboe, Violin and Cello	1935		MG and PMC,: March 1936, Warsaw: Seweryn Śnieckowski (ob), Lidia Kmitowa (vln), R. Halber (vc) PWM: 1935	Not published		10 mins	JR, MG, PMC, PWM, WB
String Quartet No. 1	1938		26 April 1939, Paris: Le Quatuor Figueroa, J. Figueroa (vln), P. de la Motte-Rouge (vln), G. Figueroa (vla), J. Remlard (vc)	MG and PMC,: PWM PWM: No mention		16 mins	JR, MG, PMC, PWM, WB
String Quartet No. 2	1943 PMC,: 1942		MG and PWM: 21 May 1943, Warsaw: Umińska Quartet (Underground concert) PWM: 1946, Kraków: Dubiska Quartet	PWM 1950		15 mins	JR, MG, PMC, PWM, WB
String Quartet No. 3	1947		8 December 1947, Kraków: Stanisław Tawroszewicz (vln), Władysław Latała (vln), Tadeusz Gonet (vla), Zofia Adamska (vc)	PWM 1948	Cala CACD 88014; Lub United 88014-2 CD; Muza SX 1597; Olympia OCD 387 CD	17 mins	JR, MG, PMC, PWM, WB
Trio for Oboe, Clarinet and Bassoon	1948		MG: 4 March 1948, Kraków: Seweryn Śnieckowski (ob), Rudnicki (cl), Orłow (fg) PWM: 26 January 1948	Not published			JR, MG, PWM

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Quartet for Four Violins	1949	Dedicated to 'Studentom Konservatorium poświęcam'	13 February 1950, Kraków: Stanisław Tauros, Janusz Szewczyk, Anatoliusz Wąsik, Augustyn Wiśniewski (vlns)	PWM 1950, 1968		13 mins	JR, MG, PMC, PWM WB
Wiwat (for clarinet quintet)	1950	Commissioned by Polish Radio	Polish Radio, Warsaw	Not published			JR, MG, PMC, PWM
String Quartet No. 4	1951 PWM: 1950		21 September 1951, Liege: Municipal Quartet of Liège	PWM 1952 Edgard Tyssens	ASV CD 908 DTR 9501 Olympia OCD 310; Troubadisc TRO CD 04	20 mins	JR, MG, PMC, PWM, WB
Piano Quintet no. 1	1952		16 November 1952, Kraków: PWM concert, Kraków Quartet, Grażyna Bacewicz (pfte) MG and PMC,,: Kiejstut (pfte)	PWM 1953	Muza SXL 0608; Olympia OCD 310	25 mins	JR, MG, PMC, PWM, WB
String Quartet No. 5	1955		June, 1956, Brussels: Municipal Quartet of Liège	PWM 1958, 1964	Olympia OCD 387	17 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
String Quartet No. 6	1960		19 September 1960, Warsaw Autumn: Parrenin Quartet	PWM 1961	Muza W 679; Troubadisc TRO CD 04	17 mins	JR, MG, PMC, PWM, WB
Quartet for Four Cellos	1964		24 September 1964, Warsaw Autumn: Aleksander Ciechański (vc), Jerzy Węślawski (vc), Roman Suchecki (vc), Marian Raczak (vc)	PWM 1965	Muza W 969; Opus One CD 148	16 mins	JR, MG, PMC, PWM, WB
Incrustations for Horn and Chamber Ensemble	1965		1972, Wrocław Festival: Jerzy Witkowski Group	PWM 1970		15 mins	JR, MG, PMC, PWM, WB
Piano Quintet No. 2	1965	Warsaw Quintet	23 May 1972, Salzburg: Warsaw Quintet	PWM 1974	Muza SXL 0608, Olympia OCD 387 CD	18 mins	JR, MG, PMC, PWM, WB
String Quartet No. 7	1965		15 May 1966, Lańcut: Quartet Dimova	PWM 1967; Moeck	Harmonia Mundi HMO 34708; Muza SX 1598; Olympia OCD 310 CD; Troubadisc TRO-CD 04	18 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Trio for Oboe, Harp and Percussion	1965		2 June 1974, Bennington: U. Kwałnicka (ob), G. Schonberg (hp), Marta Praszynska (per)	PWM 1973		15 mins	JR, MG, PMC, PWM, WB

(3) Works for Violin

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Song for Violin and Piano	1927		26 November 1927	Not published			MG, PMC
Sonata for Solo Violin	1928-1929 MG & PMC,; 1929			Not published			JR, MG, PMC, PWM
Sonata for Violin and Piano	1929			Not published			JR, MG, PMC
Partita (for violin and piano)	1930		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	PWM suggests 1957 which seems very late for this Partita			JR, PMC, PWM
Poème (for piano and violin)	1931			Not published			MG, PMC
Une Piece Pour Violon et Piano	1931						JR, PMC
Une Piece Pour Violon et Piano (Only listed by PMC,)	1932						PMC

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Witraż (Stained Glass, for violin and piano)	1932		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)				MG, PMC, PWM
Caprice No. 1 (for violin and piano)	1932		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	Not published			JR, MG, PMC, PWM
Violin Sonata	1932						JR
Caprice No. 2 (for violin and piano)	1933–4 PWM: 1932		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	Not published			JR, MG, PMC, PWM
Theme and Variations (for violin and piano)	1934		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	Towarzystwo Wydawnicze Muzyki Polskiej (TWMP)		6 mins	JR, MG, PWM
Andante and Allegro (for violin and piano)	1934		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	Not published			JR, MG, PMC, PWM
Pieśń litewska (Lithuanian Song)	1934		10 May 1934, Warsaw: Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	Not published			JR, MG, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Partita (for violin and piano)	1935 PMC, 1934		27 May 1935, Warsaw: TWMP concert, Grażyna Bacewicz (vln), Jerzy Lefeld (pfte)	Not published			JR, MG, PMC
Andante and Allegro (JR & PMC, only list an Allegro)	1936		1936, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	Not published			JR, MG, PMC
Sonata (for solo violin)	1941		1941, Warsaw: Grażyna Bacewicz (vln) (Underground concert)	PWM 1978		23 mins	JR, MG, PMC, PWM, WB
Suite for Two Violins	1943		1943, Warsaw: Irena Dubiska, Eugenia Umińska (vlns) (Underground concert)	PWM 1950		13 mins	JR, MG, PMC, PWM, WB
Legenda (for violin and piano)	1945		10 October 1945, Kraków: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	Not published			JR, MG, PWM
Easy Duets on Folk Themes	1945			PWM 1946			JR, MG, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Sonata da Camera	1945		1945, Łódź: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	PWM	Muza 1378-1382 G. Bacewicz (vln), K. Bacewicz (pfte)	11 mins	JR, MG, PMC, PWM, WB
Scherzo (for solo violin)	1945		10 March 1945, Lublin: Grażyna Bacewicz	Not published			JR, MG
Concertino in First to Third Positions	1945		1945, Łódź	PWM 1946, 1969; PWM/Peters		6 mins	JR, MG, PMC, PWM
Sonata No. 2 for Violin and Piano	1946		6 October 1946, Łódź: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	Not published		15 mins	JR, MG, PMC, PWM, WB
Caprice (for violin and piano)	1946	Dedicated to Irena Dubiska	6 October 1946, Łódź: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	PWM 1950		2 mins	JR, MG, PMC, PWM
Easy Pieces in First Position (for violin and piano)	1946			PWM 1946			JR, MG, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Sonata No. 3 for Violin and Piano	1947? MG: 1948		15 February 1948, Łódź: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	PWM 1950	Cambria CA 90717	18 mins	JR, MG, PWM, PMC, WB
Polish Dance (for violin and piano)	1948		1948, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	M. Arct 1949; PWM 1971		1 min 35 secs	JR, MG, PMC, PWM
Sonata No. 4 for Violin and Piano	1949	Dedicated to Kiejstut Bacewicz	26 September 1950, Kraków: PWM concert, Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte) PWM: 1949	PWM 1952, 1965	Ambitus AMB 97830 W. Wilkormirska (vln), P. Dan (pfte); Cambria CA 90717; Centaur CRC 2119; Chamber Sound CSCD 95011; Muza SX 2436, R. Lasocki (vln), U. Bożek-Musialska (pfte); Muza SX 2552, G. Bacewicz (vln), K. Bacewicz (pfte); Muza XL 0033; Muza XW-71; Olympia OCD 392	20 mins	JR, MG, PMC, PWM, WB
Quartet for Four Viols	1949	Dedicated to Conservatory Students	13 February 1950, Kraków: PWM concert, Stanisław Tawroszewicz (vln), Janusz Szewczyk (vln), Anatoliusz Wasik (vln), Augustyn Wiśniewski (vln)	PWM 1950, 1968		13 mins	JR, MG, PMC, PWM, WB

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Oberek No. 1 (for violin and piano)	1949		1949, Warsaw	PWM 1952, 1972	Chamber Sound CSCD 95011; MUZA, G. Bacewicz (vln), K. Bacewicz (pfte); Muza SX 2337, M. Rezler-Niesiolowska (vln), J. Olejniczak (pfte); Parlophone R 20603, E. Umińska (vln), I. Newton (pfte); PNCD 272CD, K. Jakowicz (vln), J. Bocheńska (pfte); Polskie Nagrania PNCD 272	2 mins	JR, MG, PMC, PWM
Polish Caprice (for solo violin)	1949		1949, Warsaw: Grażyna Bacewicz	PWM 1950, 1974	Chamber Sound CSCD 95011 CD, W. Szymczyńska; Conas CON POD 3, J. Abel	2 mins 10 secs	JR, MG, PMC, PWM
Melody and Caprice (for violin and piano) MG only lists the Melody	1949		1949, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	PWM 1950		4 mins 30 secs	JR, MG, PMC, PWM, WB
Easy Pieces in First and Third Positions (for violin and piano)	1949			PWM 1950			JR, MG, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Taniec antyczny (Antique Dance)	1950		1950, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfle)	Not published			JR, MG, PWM
Sonata No. 5 for Violin and Piano	1951	Dedicated to Tadeusz Ochlewski	15 November 1952, Kraków: PWM concert, Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfle)	PWM 1954	Cambria CA 90717 CD, A. Belnick (vln), S. Silvansky (pfle); Muza SX 2552, G. Bacewicz (vln), K. Bacewicz (pfle);	14 mins	JR, MG, PMC, PWM, WB
Taniec mazowiecki (Mazovian Dance, for violin and piano)	1951		1951, Warsaw: Grażna Bacewicz (vln), Kiejstut Bacewicz (pfle)	PWM 1952, 1971	Muza ZND 2893 264, G. Bacewicz (vln), K. Bacewicz (pfle)	3 mins	JR, MG, PMC, PWM
Oberek No. 2 (for violin and piano)	1952 PWM MG: 1951		1952, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfle) MG: 1951	PWM 1952, 1972	Polskie Nagrania PNCD 272; Sony SK 52568	2 mins	JR, MG, PMC, PWM
Kołysanka (Lullaby, for violin and piano)	1952	Dedicated to Tadeusz Ochlewski	1952, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfle)	PWM 1952, 1973	Chamber Sound CSCD 95011; Muza ZND 2892 2464 b, G. Bacewicz (vln), Kiejstut Bacewicz (pfle)	2 mins 10 secs	JR, MG, PMC, PWM
Taniec słowiański (Slavic Dance, for violin and piano)	1952		1953, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfle)	PWM 1953		3 mins	JR, MG, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Caprice No. 2 (for solo violin)	1952		1952, Warsaw	PWM 1952	CONAS CON POD 3, J. Abel; Muza, G. Bacewicz (vln)	4 mins	JR, MG, PMC, PWM
Humoreska (for violin and piano)	1953		1953, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	PWM 1959, 1973	PNCD 272 CD, K. Jakowicz (vln), J. Bocheńska (pfte)	1 min 30 secs	JR, MG, PMC, PWM
Partita (for violin and piano)	1955		1955, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pfte)	PWM 1957	Cambria CA 90717	14 mins	JR, MG, PMC, PWM, WB
Sonata No. 2 for Solo Violin	1958		March 1959, Kraków: Grażyna Bacewicz	PWM 1960	Chamber Sound CSCD 95011; Pavane ADW 7266	11 mins	JR, MG, PMC, PWM, WB
Four Caprices (for solo violin)	1968		26 September 1970, Warsaw: A. Maklakiewicz	PWM 1969, 1972	Chamber Sound CSCD 95011 CD, W. Szymczyńska	10 mins	JR, MG, PMC, PWM, WB

(4) Piano Works

Name of Work	Date of Com- posi- tion	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
March	1920 MG: 1920s			Not published			JR, MG, PMC
Four Preludes	JR: 1921, MG & PMC: 1924			Not published			JR, MG, PMC
Theme and Variations	1924			Not published			JR, MG, PMC, PWM
Three Fugues	1927			Not published			MG, PMC
Preludium and Fugue (MG lists two of these, PMC.: two Preludes and one Fugue)	1927			Not published			JR, MG, PMC
Preludium	1928			Not published			JR, MG, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Allegro	1929	Wanda Bacewicz		Not published			JR, MG, PMC, PWM
Two Miniatures	JR: 1929 MG: 1930s PMC:; 1930			Not published			JR, MG, PMC
Piano Sonata	1930						JR, MG, PMC, PWM
Adagio and Fugue	JR: 1931 MG: 1930s PMC:; 1930						JR, MG, PMC
Andante i Allegro	PMC:; 1930?			The manuscript is in the National Library, Warsaw			PMC

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Toccata	1932			Not published			JR, MG, PMC, PWM
Trois Pieces Caracteristiques	1932			Not published			JR, MG, PMC, PWM
Sonatina No. 1	1933		10 May 1934, Warsaw: Grażyna Bacewicz (pfte)				JR, MG, PMC, PWM
Children's Suite	1933		10 May 1934, Warsaw: Grażyna Bacewicz (pfte), (Composition concert)	PWM 1966		8 mins	JR, MG, PMC, PWM, WB
Scherzo	1934		10 May 1934, Warsaw: Grażyna Bacewicz (pfte), (Composition concert)		Not published		JR, MG, PMC, PWM
Piano Sonata	1935		26 April 1939, Paris: M. Maillard- Verger (pfte), (Composition concert)		Not published		JR, MG, PMC, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Trzy Groteski (Three Burlesques)	1935				Not published		JR, MG, PMC, PWM
Piano Sonata	1938						JR
Three Preludes	1941		1941, Warsaw: Grażyna Bacewicz (pfte), (Underground concert)		Not published		JR, MG, PWM
Piano Sonata	1942		1942, Warsaw: Grażyna Bacewicz (pfte), (Underground concert)		Not published		JR, MG
Krakowiak koncertowy	1949	Dedicated to Stanisław Szpinalski	1949, Warsaw: Stanisław Szpinalski (pfte)		Not published		JR, MG, PWM
Piano Sonata No. 1	1949				Not published		JR, MG, PWM
Etude	1949				Not published		JR, MG, PWM
Study in Thirds	1952						JR, MG, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Sonata No. 2	1953		1953, Warsaw: Grażyna Bacewicz (pfte), (ZKP concert)	PWM 1955, 1973	Ars Musica Poloniae 2001; Dorchester Classics DRC 1004; Olympia OCD 392	16 mins	JR, MG, PMC, PWM, WB
Rondino	1953		24 February 1954, Warsaw: Lidia Grychtołównia (pfte), (PWM concert)	MG: PWM		2 mins 10 secs	MG, PMC, WB
Sonatina	1955		PWM: 9 May 1955, Warsaw: K. Bacewicz MG: 1955, Łódź: Zbigniew Szymonowicz (pfte)	PWM		8 mins	JR, MG, PMC, PWM, WB
Ten Etudes	1956 PWM: 1957		21 May 1957, Kraków: Regina Smendzianka (pfte)	PWM 1958, 1971	Aur CD 31473	18 mins	JR, MG, PMC, PWM
Mały Tryptyk (Small Triptych)	1965	Dedicated to Regina Smendzianka	1965, Helsinki: Regina Smendzianka (pfte)	PWM 1966	Muza SXL 0977, R. Smendzianka; Turnabout TV 34685, R. Marciano	2 mins	JR, MG, PMC, PWM, WB

(5) Works for Other Solo Instruments

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Sonata for Oboe and Piano	1936 MG: 1937	Dedicated to Seweryn Śnieckowski	March 1937, Warsaw: Seweryn Śnieckowski (ob), I. Rosenbaum (pfe)				JR, MG, PMC, PWM
Andante sostenuto (4th mvt of <i>Sonata da camera</i> for cello and organ, 1946)	1945		9 November 1946, Kraków: Zofia Adamska, (vc), Józef Chwedczuk (org)	PWM 1946			MG, PMC, PWM
Easy Pieces for Clarinet and Piano	1948		1948, Warsaw: Leon Kurkiewicz (cl), Jerzy Lefeld (pfe)	PWM 1950, 1965			JR, MG, PMC, PWM
Oberek No. 1 for Clarinet and Piano	1949						JR, PWM
Polish Caprice for Clarinet and Piano	1952					2 mins	JR, PMC, PWM
Sonatina for Oboe and Piano	1955	PMC,: Dedicated to Seweryn Śnieckowski, MG: Panu Koen von Slogteren	1955, Warsaw: Seweryn Śnieckowski (ob), Jerzy Lefeld (pfe)	PWM		9 mins 30 secs	JR, MG, PMC

Name of Work	Date of Comp- osition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Esquise (for organ)	1966	Dedicated to Jean Guillou	8 June 1969, Bordeaux: J. Guillou (org)	PWM 1973	Phillips 6504 039, J. Guillou; Veriton SXV- 882, A. Chorościński	3 mins	JR, MG, PMC, PWM, WB

(6) Vocal

Name of Work	Date of Composition	Author of Text	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Double Fugue for Choir	1928	inc. <i>Kyrie eleison</i>		Not published			JR, MG, PMC
Różowe w polu powoje (Pink, Trailing Wild Flowers, for soprano and piano)	1929	10th Century Arabic Text (trans. Leopold Staff)	1934, Warsaw: M. Drewniakówna (sopr), Kiejstut Bacewicz (pfte)	PWM (Collected Songs, 1955)		1 min 50 secs	JR, MG, PMC
Oj, matulu (Oh, Mother, for soprano and piano)	1930	Danglówny		Not published			JR, MG, PMC
Fugue for Four Voices	JR: 1931 PMC,: 1930?			The manuscript is in the National Library, Warsaw			JR, PMC
De Profundis clamavi ad te, Domine (Cantata for soloists, chorus and orchestra)	1932						JR, MG, PMC, PWM
Trzy róże (Three Roses) MG: Róże	1934	10 th Century Arabic text (trans. Leopold Staff)	1934, Warsaw: Maria Drewniakówna (sopr), Kiejstut Bacewicz (pfte)	PWM (Collected Songs, 1955)		1 min 50 secs	JR, MG, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Mów do mnie, o miły (Speak to me, my beloved)	1936	Rabindranath Tagore (trans. Jan Kasprówicz)	21 October 1936, Warsaw: Stanisława Korwin-Szymanowska (sopr), Kiejstut Bacewicz (pfte)	PWM (Collected Songs, 1955)		3 mins 10 secs	JR, MG, PWM
Three Arabic Songs (for tenor and orchestra)	1938	10 th Century Arabic text (trans. Leopold Staff)	1938, Warsaw: M. Janowski (tenor), PRO, Grzegorz Fitelberg (con.)	Not published		8 min	JR, MG, PMC, PWM, WB
Trzy pieśni: Mamidlo, Inna, Samotność (Three Songs, for soprano and piano)	1938	10 th Century Arabic texts (trans. Leopold Staff)	1938, Warsaw: Maria Drewniakówna (sopr), Kiejstut Bacewicz (pfte)	PWM		6 mins	MG, PMC, PWM
Oto jest noc (Here is the Night, for soprano and piano)	1947	Konstanty Ildefons Gałczyński, <i>Usta i pełnia</i>	1948, Warsaw: Olga Łada (sopr), Edmund Rezier (pfte)	PWM (Collected Songs, 1955)		2 mins	JR, MG, PMC, PWM
Olympic Cantata (for mixed choir and orchestra)	1948	<i>Ode</i> by Pindara	30 September 1949, Kraków: KPO, Witold Krzemieński (con.)			7 mins	JR, MG, PMC, PWM, WB
Smuga cienia (Trail of Shadow)	PWM: 1948 JR and MG: 1949	Władysław Broniewski	1949, Warsaw: Maria Drewniakówna (sopr), Jerzy Lefeld (pfte)	PWM (Collected Songs, 1955)		2 mins 10 secs	JR, MG, PWM

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Rozstanie (The Parting, for soprano and piano)	1949	Rabindranath Tagore (trans. Jan Kasprowicz)	1949, Warsaw: Olga Łada (sopr), Edmund Rezler (pfte)	PWM (Collected Songs)		1 min 35 secs	JR, MG, PWM
Tryptyk (for choir and orchestra)	1954	Traditional	Warsaw Radio	Not published			MG, PMC
Dzwon i dzwonki (Bell and Little Bells, for soprano and piano)	1955	Adam Mickiewicz	7 November 1955, Warsaw: Lidia Skowron (sopr), Kiejstut Bacewicz (pfte)	PWM 1955 (Collected Songs, 1955)		2 mins 20 secs	MG, PWM
Nad wodą wielką i czystą (Over the Wide Clear Water)	1955	Adam Mickiewicz	1955, Warsaw	PWM (Collected Songs, 1955)		3 mins 20 secs	JR, MG, PWM
Boli mnie głowa (My Head Aches)	1955	Grażyna Bacewicz	1955, Warsaw: Maria Drewniakówna (sopr), Kiejstut Bacewicz (pfte)	PWM (Collected Songs, 1955)		1 min 45 secs	JR, MG, PMC, PWM
Sroczka (Little Magpie, for soprano and piano)	1956	Traditional	1956, Warsaw: Maria Drewniakówna (sopr), Kiejstut Bacewicz (pfte)	PWM 1956 (Collected Songs, 1955)		1 min 10 secs	JR, MG, PMC, PWM
Przygoda króla Artura (The Adventure of King Arthur, for soloists, choir and orchestra)	1959	Edward Fischer	10 November 1959, CCNPO, PRO, S. Rachon (con)	Not published		50 mins	JR, MG, PMC, PWM
Z tych pagórków (Children's song)	1959	Maria Czerkawska		Not published	Veriton SXV 793		MG

Name of Work	Date of Composition	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Gile (Children's song)	1960	PMC.; M. Czerkawski?	Warsaw: Polish Radio	Manuscript missing			MG, PMC
Stary szklarz	1960	R. Pisarski		PWM			MG PMC
Acropolis (canata for mixed choir and orchestra)	1964	Stanisław Wyspiański	10 May 1964, Kraków: KPO, Andrzej Markowski (con.)	Not published		11 mins	JR, MG, PMC, PWM, WB
Zaloty na chór (Flirtations, for men's choir)	1968	Adam Mickiewicz	MG: Międzyzdroje International Choral Music Festival: Cantilena, Edmund Kajdasz (con) AT: Guido d'Arezzo Competition	PWM 1968		2 mins	JR, MG, PMC, PWM

(7) Stage Works

Name of Work	Date of Composition	Author of Text	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Z chłopów król (The Peasant King, ballet)	1953	Artur Maria Swinarski	25 July 1954, Poznań: Opera Poznańska, Walerian Bierdiajew (con)	Not published		60 mins	JR, MG, PMC, PWM, WB
Esik w Ostendzie (Esik in Ostend, ballet)	1964	Lech Terpilowski	18 October 1964, Poznań: Poznań Opera, R. Satanowski (con)	PWM		60 mins	JR, PWM, WB
Pożądanie (Desire, ballet)	1968	Mieczysław Bibrowski - from <i>Le désir attrapé par la queue</i> , by Pablo Picasso		PWM: 30 September 1973, Warsaw Autumn: Ballet Company and Orchestra of the Grand Theatre, Warsaw, M. Nowakowski (con) PMC: 18 March 1973		84 mins	JR, PMC, PWM, WB

(8) Works for the Radio

Name of Work	Date of Composition	Author of Text	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Farfarello (Musical accompaniment for a radio play)	1945	Róża by Stefan Żeromski	16 September 1945, Łódź: Polish Radio	Manuscript missing			JR, MG, PMC
O Janku co psom szyl buty (Musical accompaniment for a radio play)	1945	Juliusz Słowacki <i>Kordian</i> (children's play)	1945, Łódź	Manuscript missing			JR, MG, PMC
Konrad Wallenrod (Musical accompaniment for a radio play)	1950	Adam Mickiewicz	Warsaw: Polish Radio	Manuscript missing			JR, MG, PMC
Nieboska komedia (Musical accompaniment for a radio play)	1959	Zygmunt Krasiński	19 June 1959, Łódź: The New Theatre, Bohdan Korzeniewski (director)	Manuscript missing			JR, MG, PMC
Troilus and Cressida (Musical accompaniment for a radio play)	1960	William Shakespeare	16 September 1960, Kraków: J. Słowacki Theatre, Bohdan Korzeniewski (dir)	Manuscript missing			JR, MG, PMC
Macbeth (Musical accompaniment for a radio play)	1960	William Shakespeare	MG: 16 September 1960, Kraków PMC: October 1960, Warsaw: Teatr Dramatyczny, Bohdan Korzeniewski (dir)	Manuscript missing			JR, MG, PMC

Name of Work	Date of Com- posi- tion	Commissioned by/ Dedicated to	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Sprawa (Musical accompaniment for a radio play)	1961	Aleksandra Suchowo-Kobylin	22 October 1961, Łódź: Bohdan Korzeniewski	Manuscript missing			JR, MG, PMC
Mazepa (Musical accompaniment for a radio play)	1965	Juliusz Słowacki	1965, Zielona Góra: Teatr w Zielonej Górze				MG, PMC
Balladyna (Musical accompaniment for a radio play)	1965	Juliusz Słowacki	4 December 1965, Warsaw: Polish Theatre	Manuscript missing			JR, MG, PMC

(9) Music for Film

Name of Work	Date of Composition	Author of Text	Details of First Performance	Publication Details	Details of Recordings	Duration	Source
Music for Animated Films	1950s			Manuscript missing			MG, PMC
Marysia i krasnoludki (Film-score)	1960	Maria Konopnicki	1960, Łódź: M. Konopnicki (dir)	Manuscript missing			MG, PMC

(10) Transcriptions

Composer	Name of Work	Date of Composition	Details of First Performance	Publication Details	Duration	Source
Mieczysław Karłowicz	Eternal Songs	MG: ~1930				MG
K. Szymanowski	Harnasie (Piano reduction of the original ballet)	1933 JR: 1938				JR, MG, PMC
N. Paganini	Caprice No. 24 (for violin and piano)	1946	6 October 1946, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pffe)			JR, MG, PMC
K. Szymanowski	Prelude No. 1 (for violin and piano)	1948	1948, Warsaw: Grażyna Bacewicz (vln), Kiejstut Bacewicz (pffe)	PWM 1982; Czytelnik		JR, MG, PMC
Polish Caprice for Viola (Transcribed by J. Kosmala)	1949		PWM		2 mins 10 secs	
Polish Caprice for Cello (Transcribed by Andrzej Orkisz)	1949		PWM		2 mins 10 secs	
E. Grieg	Nocturne in C (for violin and piano)	1950		Czytelnik		JR, MG, PMC
B. Campagnoli	Capriccio No. 17 - Theme with Variations (for viola and piano)	1952		PWM		JR, MG

Composer	Name of Work	Date of Composition	Details of First Performance	Publication Details	Duration	Source
Four Capriccios for Viola (Transcribed from <i>Four Capriccios for Violin</i> (1968) by Stefan Kamasa)	1968			PWM	10 mins	

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