

A Comparative Analysis  
of the Two Sonatas for Violin and Piano  
by Krzysztof Penderecki

by

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## ABSTRACT

One of the most notable composers of the twentieth century, Krzysztof Penderecki played a vital role in the development of new sonorities and compositional movements in the latter half of the century. Penderecki wrote two sonatas for violin and piano, one in his student days in 1953 and the second in the twilight of his career in 1999. Given the almost fifty years that separate the two works, these sonatas provide valuable insight to Penderecki's development as a composer over the course of his career as well as give evidence that his own unique compositional style was in place at a very early age. Despite the large span of time between the completions of these two great works, these sonatas share many commonalities. With regards to key aspects such as form, tonality, rhythm, texture, articulation, and more, this paper will analyze and compare the two works to define the ways in which they are similar as well as the ways in which they differ.

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## CHAPTER 1

### INTRODUCTION

At the writing of this document, Krzysztof Penderecki has completed and published two sonatas for violin and piano. He wrote the first at the start of his composing years in 1953, and the second in 1999. Penderecki's most well-known compositions are his more experimental works, such as *Threnody for the Victims of Hiroshima* of 1960. The violin sonatas bear little resemblance to *Threnody*, nor are they representative of much of his output during his rise to prominence. Rather, the interest of these two works lies in their similarity, despite having been composed 47 years apart. The First Sonata is a short work of less than 10 minutes in duration. It has three movements which follow a traditional fast, slow, fast overall structure. There is clear use of counterpoint and a simple form suggesting that at the time of its composition while he was a student, Penderecki had done much study of the musical forms and techniques of the great composers before him. There is very little existing scholarship on Sonata for Violin and Piano No. 1, most likely due to the fact that it was written while he was a student and not published until 1990. Penderecki completed his Sonata for Violin and Piano No. 2 on the last day of 1999, and dedicated it to his favorite violinist, Anne-Sophie Mutter. He had written for Mutter previously with his Violin Concerto No. 2 and his second sonata demonstrates the respect and admiration with which Penderecki held her abilities by its significant technical challenges and rich emotional depth. The Second Sonata is an epic work in five movements of nearly forty minutes in duration. While the two works are very different in scope, they are actually similar in many aspects. This paper provides an analysis and comparison of the two sonatas with regard to melodic

content, tonality, rhythm, articulation, form, and other parameters with respect to each work.



## CHAPTER 2

### A BRIEF BIOGRAPHICAL SKETCH 1933-1953

Penderecki was born November 23, 1933 in a small town in Poland during harsh times. The nation was suffering economically and dealing with the political turmoil surrounding the outbreak of World War II. In his childhood he witnessed the horrors of Poland during its time of occupation by the German Nazis and the darkness of the Auschwitz concentration camp nearby. Music scholars have speculated that these tragedies were creative powers in his compositional output.

At an early age he studied piano and from the age of eight was instructed in violin by Stanislaw Darlak.<sup>1</sup> As a boy Penderecki not only studied the violin and piano, but also played the guitar and banjo. He did not hold much appreciation for the musical capabilities of the piano as an instrument, however. Despite his love of Chopin's music, he thought that the piano was "an instrument with very limited powers of expression."<sup>2</sup> Even later in his life, from an interview with writer B. M. Maciejewski in 1976, Penderecki stated he still harbored those feelings towards the piano.

In an interview with WQXR, Penderecki discussed briefly his early life with regard to music. The available music for study was limited to classical works from the old masters due to the political isolation of the country during the war. Penderecki recalled that he first wrote music at the age of six, and for several years only studied classical forms and counterpoint. It was not until the late 1950s that he was exposed to avant-garde composers, which was a turning point for him. The war was a difficult time

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<sup>1</sup> Ray Robinson, *Krzysztof Penderecki: A Guide to His Works* (Princeton, NJ: Prestige Publications, 1983), 1-2.

<sup>2</sup> B. M. Maciejewski, *12 Polish Composers* (London, England: Allegro Press, 1976), 166.

for the composer. He saw terrible tragedies at a young age during the reign of Joseph Stalin. His family was religious, and their reliance on their faith was key to their perseverance during those times of struggle. Penderecki's mother was Catholic, while his father was born of German parents and was raised Protestant. Penderecki himself was raised Catholic, and considered himself so his entire life.

At Jagiellonian University in Krakow Penderecki also studied art, literature, and philosophy, but also attended the Krakow Conservatory to further his violin studies. In 1953 he began studying composition with Franciszek Skolyszewski, to whom Penderecki attributed the success of his career. Skolyszewski was the composition professor that discovered and developed Penderecki's compositional talent, and encouraged him to continue composing.<sup>3</sup> Furthermore, Skolyszewski was the professor who decided that Penderecki had significant talent for composition, and later asked Artur Malawski to take over teaching Penderecki.<sup>4</sup> This was a significant turning point for the young musician as he turned his focus from studying the violin to that of pursuing a career as a composer.

In a rare interview with Louisiana Channel in which he mostly discussed his first opera, *The Devils of Loudin*, Penderecki recalled his student years with other aspiring young composers. He said that they had reached a stage of rebellion and sought to make advancements to music rather than continue to produce and study older compositions. In the 1950s he began writing experimental music for Polish movies, which was a vehicle for him to advance his forward-thinking compositional style.

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<sup>3</sup> Robinson, *Krzysztof Penderecki*, 2.

<sup>4</sup> B. M. Maciejewski, *12 Polish Composers*, 166.

In the interview with Louisiana Channel he spoke of death's constant presence in his childhood during the war. His uncle and many of the young musicians and colleagues with whom he played were taken to Auschwitz and killed. The composer said that if it was not for those incidents of his childhood he would likely have never written music such as *Threnody for the Victims of Hiroshima* or *The Devils of Loudin*. He felt a need to share his experience with others through music, as pain through political and genocidal turmoil was something he knew too well.

## CHAPTER 3

### SONATA FOR VIOLIN AND PIANO #1 (1953)

Penderecki's Sonata for Violin and Piano No.1 is one of his earliest compositions. It is often unaccounted for in scholarship and early catalogues of his music. Writings of any nature on the work are sparse. This is in part due to the fact that the First Sonata was not published until thirty-seven years after it was composed.<sup>5</sup> Given his early history as a violinist and pianist it would make sense that, at the age of twenty, one of his first serious compositions would be for this particular instrumentation. The work was composed during his student years, which may account for why it was not published immediately after completion.

The Sonata for Violin and Piano No. 1 does not place significant technical challenges for either instrument. An advanced violinist could learn the violin part in a week of careful study. The piano writing is generally quite playable, but there are moments in which the pianist must achieve extreme leaps quickly, perhaps reflecting Penderecki's limited composition experience. The ensemble issues are minimal given that Penderecki writes rhythms that are regular and easy to associate with a consistent and predictable pulse. It is a relatively conservative composition with a clear-cut form.

#### Form

The first movement of Penderecki's First Sonata for Violin and Piano is in sonata form. Due to the nature of the melodic and harmonic content of the work however, the conventions of the form are not always clearly defined. For example, the end of the first theme in the exposition lacks a traditional cadential motion. The piano part sets up the

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<sup>5</sup> "Midori," <http://www.gotomidori.com/english/musicnote.html>.

expectation of a new section by a change in texture and rhythm stated by itself as introductory material to the new theme. The violin then enters capitalizing on the piano preparation and beginning the new theme. This can be seen in the first two bars of the piece as well, which are piano only and in a rhythm and mood that sets up an appropriate palette for the theme.

The first theme begins with the violin's entrance in measure 3. The introduction to the second theme begins in measure 16 and, like the beginning, is executed by the piano alone. The violin gives a clear start of the second theme on its entrance in measure 19. The overall texture of the second theme is of high contrast to the first with its continuously smooth phrasing and slur markings in the violin part. The development begins immediately after the second theme ends in measure 28. The piano part once again sets up the new section and character change with staccato triplets, which differentiates it from the second theme's legato texture. The development ends with familiar material in the piano, an exact repeat of the beginning two bars of the movement, only this time Penderecki has the violin join in a chromatic passage of sixteenth notes that lead to the A-flat that begins the recapitulation in measure 64. The recapitulation is almost identical to the exposition, with only subtle differences such as the different writing of the violin part in measure 66 in comparison to measure 5. Measure 68 is comparable to measure 7 in the exposition except for the recapitulation's use of double stops here. Penderecki begins the coda at measure 89 as he does each theme in the exposition, with a two-bar piano introduction.

The short second movement is in ternary form. The piano begins the movement alone with a shifting meter that moves from 5/8 to 4/8 to 3/8 before returning to 5/8 at the

violin's entrance. Penderecki then repeats this same metric scheme throughout the movement. The violin states the A section melody at its entrance over a repeating rhythmic pattern in the piano. In the B section of the movement, which begins at measure 12, the violin changes to double-stopped fifths for a short while before moving on to various double stops with underlying trills. In this section, the piano stops repeating its rhythmic pattern and begins a more lyrical line, comparable to the violin's entrance in the A theme. The return to the A section is marked by a restatement in the piano of the repeating rhythmic pattern after a two bar transition. The complete return to the A section is at measure 19.

The second movement segues directly into the third by way of an *accelerando*. This transition into the final movement contains motives from the piano's opening gestures, such as the same first five intervals, featured at the last measure, only now starting on E-flat. The third movement is in sonata form. Like the first movement, the exposition of the third movement features the violin as the primary melodic voice. However, here the two parts are more similar, trading off more melodic material than any other part of the work thus far. The piano carries the transition from the first theme into the second, allowing the violin to begin the statement of the second theme in measure 23. The development, which begins at measure 38, is fairly long in this movement and, unlike most sections of the piece, the piano dominates in the middle of the development as the violin rests for almost nine full bars. After a two bar interjection in which both players take on two busy measures in 6/8 time, a false entry of the opening material is heard for two bars in the wrong key in measure 80, occurring on an A natural in the violin when the original key was in A-flat.

Figure 1: False entry of the recapitulation in the wrong key at measure 80. Penderecki, Sonata for Violin and Piano #1, movement 3, measures 77-85.



Penderecki returns to A-flat after the false entry and the recapitulation officially starts at measure 82. The movement concludes with a coda beginning in measure 113 filled with sixteenth notes in the violin part and an *accelerando* that brings the sonata to an exciting end.

#### Treatment of Melodic Content

With regards to the melodic content of the work, there are numerous examples of motives which depend on the half step interval. This is interesting given that, in his later compositions, Penderecki focused much of his melodic material on the half step interval. The entry of the violin at the beginning of the piece begins with a repeated dotted rhythm that features a descending half step on the first beat. This then repeats on beat three. The next bar begins with a major 7<sup>th</sup> above the first note, an octave displacement of the half step motive. Within these same two bars, the piano writing features multiple half steps as well, with Penderecki incorporating the same octave displacement as the violin's example

in bar two of its entry. Another example in which the half step is dominant is in bar five of the movement where the violin has a double-stopped major second. Each of these two notes shift upwards a half step and return back to form the original major second before going a different route.

Figure 2: The opening of the first movement, the first theme in the violin. Penderecki, Sonata for Violin and Piano #1, first movement, Measures 1-5.

The image displays a musical score for the first five measures of the first movement of Penderecki's Sonata for Violin and Piano #1. The score is written for violin and piano. The tempo is marked 'Allegro'. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The violin part begins with a half rest in measure 1, followed by a melodic line in measures 2-5. The piano accompaniment starts with a piano (*p*) dynamic and a crescendo (*cresc.*) in measure 1, followed by a piano (*p*) dynamic in measure 2. The piano part features complex textures with many chords and moving lines in both hands. A measure number '5' is written above the first staff of the second system.

The second theme has a mixture of leaps and steps, and contrasts dramatically in character from the first theme with longer note durations, legato articulations within all voices, and an overall less active theme in the violin part.



Figure 3: The start of the second theme, displaying contrasting approach to melody from the first theme. Penderecki, Sonata for Violin and Piano #1, movement 1, measures 19-20.



The development returns more to the character of the first theme, but with increased chromaticism and agitation from the sixteenth-note passages.

Figure 4: Development material, displaying the chromatic writing that is more common in the development section than the other parts. Penderecki, Sonata for Violin and Piano #1, movement 1, measures 31-33.



The second movement's opening piano figure is a varied mixture of close-range skips and steps, with no greater leap than a tritone. The violin's melody is similar, with groupings of half steps often separated by slightly larger skips. The B section melodic content is similar in style, but a new idea is found in the left hand of the piano containing a passage of consistent half step intervals. As seen in this example, Penderecki often relies on chromatic writing as a way to modulate to new keys as well as transition to new sections. The intervals between notes increase near the end of the movement in both parts, expanding on the closed range of the tritone seen in the first section. The larger

intervals in the end are fitting for the next movement, which contain even greater intervals at its start.

The opening of the third movement features a repeating perfect fifth interval in the violin, unusual in Penderecki's writing style as it sounds tonally simple in comparison to his other chromatic melodic passages. The section at measure 9 clearly emphasizes the half step interval with its accents on the changed notes. The writing here is playful with the accents pointing out the half steps in double-stopped fashion for the violin.

Figure 5: Accents drawing attention to the half steps. Penderecki, Sonata for Violin and Piano #1, movement 3, measures 6-15.

The image displays two systems of musical notation. The first system covers measures 6 through 10, and the second system covers measures 11 through 15. Each system includes a violin staff and a piano staff. The violin part in both systems features a prominent perfect fifth interval that repeats. The piano part provides a chromatic accompaniment. Accents are placed on specific notes in the violin part to highlight half-step intervals. The key signature is one sharp (F#), and the time signature is 2/4.

The second theme is similar in melodic style to the second theme of the first movement. Penderecki's use of longer note values returns, and larger leaps can be found in this section interspersed with small steps. Also similar to the first movement is the busy development section. With very few exceptions, the development does not contain note lengths longer than quarter notes. The intervals in the development are particularly

large at times, especially considering the quick pace at which they are performed.

Measures 40 to 44 in the violin especially demonstrates the quick and constant use of large intervals of thirds and greater consecutively.

Figure 6: Consecutive large intervals in the violin. Penderecki, Sonata for Violin and Piano #1, movement 3, measures 40-47.



There are few steps within the passage to separate the leaps, and the violin demonstrates a rapid and large range of pitches in a short time. There is a notable decrease in the use of the half step interval in this section, surprising in the contrast to Penderecki's reliance on the interval in earlier material.

### Tonality

The piece is tonally centered and, despite much dissonance, demonstrates organization of key areas within its sections. The first movement opens with the piano right hand expanding over an octave G-pedal. This simple G then turns into increasingly chromatic clusters until the violin's entrance in bar three. The emphasis on the note G in the piano, as well as the entrance of the violin which is centered on G as well, gives the

impression that G is the tonal center. This is strengthened by the consequent phrase of the first theme, which is centered on D, the dominant of G. The D tonal center is heard in the D octaves in the left hand of the piano as well as the half step descent from E-flat to D in the melody of the violin.

Figure 7: The key of G is secured in measure 3 and the key of D in measure 7. Penderecki, Sonata for Violin and Piano #1, movement 1, measures 1-8.

The image displays a musical score for Penderecki's Sonata for Violin and Piano #1, movement 1, measures 1-8. The score is written for Violino and Piano. The tempo is marked 'Allegro'. The key signature is one flat (F major/D minor). The time signature is 4/4. The score shows the first eight measures of the piece. The violin part enters in measure 3 with a melodic line. The piano part provides harmonic support, including a split-root chord in measure 3 and an augmented seventh chord based on E-flat in measure 3. The piano part also features dynamics markings 'p cresc.' and 'p'.

The piece is tonally centered, and these relationships demonstrate the importance of key centers in the music. However, Penderecki obscures these key areas by extensive use of non-chord tones and added dissonances. For example, the first chord in measure three where the violin enters with the theme is a chord of compound qualities: a split-root, augmented G triad with an added E natural. Another split-root chord is found in the first beat of the third measure in the piano as well, an augmented seventh chord based on E-flat, with an added E natural.

Figure 8: Split-root chord on beat one, one of many examples in the first movement. Penderecki, Sonata for Violin and Piano #1, movement 1, measure 3.



Split-root quality chords are found throughout the movement. Another example is in the violin's chord in measure 6, a D natural against a D-flat. The added dissonances detract from the ease of key recognition. In addition to his use of split-root chords, Penderecki also employs frequent use of polychords, which are most common in the development section of the first movement. The development begins with a D major triad in the right hand of the piano while the left hand bears the frame of an A-flat triad, with missing C natural. The key is still challenging to identify, but demonstrates traditional form practices with regards to key changes and tonic/dominant relations at different sections.

In the second movement, the piano begins with a repeating rhythm and sequence of notes that outlines a descending chromatic line of A-G#-G natural-F#. Penderecki is still able to establish C as the tonal center however through specific repetition; the beginning of this gesture is always on the note C, and the gesture always outlines a C major or minor triad.

Figure 9: Opening repeated figure of the piano of movement 2, outlining C chords in measure 1, 3, and 5. Penderecki, Sonata for Violin and Piano #1, movement 2, measures 1-5.



However, with the entrance of the violin, there is a deliberate tonic avoidance in the violin line with its repeated B's clashing with the C's in the piano. In fact, the violin sounds a C only once in the entire first section, serving to destabilize the sense of C tonic in the piano.

The B section hints at the key of G (the dominant of C) but the chromatic and dissonant harmonic saturations prevent the music from arriving at a solid sense of key. Saturation in this case is the combining of notes with other notes that do not necessarily belong together, enhancing and obscuring the harmonic language. At the beginning of the B section, the piano features three half steps in octave displacement across three octaves, providing a dissonant tonal palette. The descent of the violin's melodic line reaches a sustained G at the end of the B section, which helps to assure the tonal center of the section as G. A chromatic ascending scale in measure 16 arrives on C, confirming the return to the A section and C tonic.

The last movement sounds clearly in A-flat with Penderecki's constant outlining of the A-flat and E-flat fifth in the outer sections. The only added dissonances that challenge this come from the addition of the lower neighbor tone to the fifth scale degree, D, in the left hand at the beginning. Penderecki uses passages of rising chromatic sixteenth notes to modulate from one key to another, such as the build in measure 6 towards the establishment of D in measure 9, as well as in measures 11 and 12 aiding in the modulation to A in bar 13.

Figure 10: Modulations through chromatic motion. Penderecki, Sonata for Violin and Piano #1, movement 3, measures 6-15.

The image displays two systems of musical notation. The first system, labeled with a measure number '6' at the beginning, consists of three staves: a single treble clef staff for the violin and two grand staff staves (treble and bass clefs) for the piano. The second system, labeled with a measure number '11' at the beginning, also consists of three staves: a single treble clef staff for the violin and two grand staff staves for the piano. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' (forte).

The violin line in the second theme, similar to the second movement, avoids the tonic for most of its span. It finishes with a D-sharp (the enharmonic equivalent of E-flat), however, before the piano takes over. The development section takes a complicated journey with regard to key. Again, we see some polychords in the development of the third movement, such as in measure 78 where the first beat is a C-sharp major triad over a D major triad. Also in the same bar on the fifth eighth-note beat is an A-flat major chord over an E major chord.



Figure 11: Polychords in the third movement. Penderecki, Sonata for Violin and Piano #1, movement 3, measures 78-80.



These saturations are most extreme in the movement during the development section. The recapitulation brings the tonal center back to A-flat, which lasts until the second theme is revisited. Here, the second theme exists in G-sharp, the enharmonic spelling for the first theme. The final two note groupings finish the piece with the tonal center of A, which makes the G-sharp of the second theme in the recapitulation seem to serve as a leading tone key center to the finish.

### Texture

Penderecki uses somewhat thin textures throughout his First Sonata. In much of the sonata, the piano part does not sound more than two or three notes at a time. There are occasional four and five-fingered chords to be played, but most of the writing in the piece has at most 2 or 3 notes sounding at any given time between the two hands. As much of the piano writing features unison octaves, it frequently acts as one voice alongside the violin. However, with the amount of musical dialogue and the rapid pace at which the notes move in the first and third movements, the thin texture still feels busy. In the first movement, there are very few rests for either instrument. In the development, the violin briefly plays alone, as does the piano. However, when the piano is alone in the



development the writing is more active, with a left hand ostinato accompanying a melodic chordal right hand. The coda of the first movement is active, with the right hand of the piano in steady sixteenth notes, the left hand bass line in octaves, and the violin recycling rhythmic gestures from the exposition with added double-stops.

For most of the A sections in the second movement, the piano part is very sparse, with each hand playing the same note in a different octave. This writing, paired with the slow-moving melody of the violin, makes for a strikingly thin texture. The B section is more active with double-stops and both hands of the piano performing separate tasks, but even here the piano is more often than not limited to only two notes sounding at a time.

In the third movement, Penderecki continues the same general spare texture. Worth noting is the appearance of more triadic chords in the piano part which result in richer harmonies. However, Penderecki continues to rely heavily on less harmonically enriching octave passages in the piano, as well as sounding only two voices together between the two instruments. In the first theme and recapitulation of the third movement, the two parts are most similar, as they share more frequent rhythms than in the other movements.

### Dynamics

Much of the work is written in dynamic extremes. There are only three points in the entire work which Penderecki indicates *mezzoforte*. In the first movement, the piano part begins in *piano* where it remains for much of the first theme of the exposition, only once rising briefly to a *forte* before returning to *piano* in the transition to the second theme. In contrast, the violin is generally marked *forte* which, along with possessing the melodic material of the exposition, further asserts the violin's dominant role. The violin

does not reach a softer dynamic until the second theme, in which both violin and piano are marked *piano*, (although the piano part is dropped to a *pianissimo* one measure after they begin). In the development, Penderecki writes both players at the upper end of the dynamic scale, with no indication other than *forte* until the end of the development where the second theme is recalled in *piano* for a few bars. The recapitulation is much like the exposition with disparate dynamics between the dominant violin and accompanimental piano. The piano finally reaches its highest dynamic of *fortissimo* at the end of the recapitulation for just one bar before switching to a subordinate role again, at the beginning of the coda in measure 89. This is also the first time Penderecki uses a *mezzoforte* dynamic in the piece.

The second movement favors the softer end of the dynamic range, moving almost entirely between *piano* and *pianissimo*. The only exception is a *fortissimo* in the last bar of the movement, which serves to create a division between the second and third movements. The beginning of the third movement however returns to *piano* in both voices. Here is the first time in the work where the two players share the same dynamics for an extended period of time. The dynamic range for the third movement is quite varied, moving from *piano* to *fortissimo*, and makes more use of intermediate level dynamics with the remaining two instances of *mezzoforte* seen in this movement.

### Rhythms

Penderecki's use of meter and rhythm in his First Sonata are largely conservative. Most beats are punctuated with strong landings from either, if not both, players. For example, the opening theme in the violin features a dotted eighth/sixteenth note rhythm throughout the first measure that then breaks into two eighth notes on beat one of the next

measure. The beat is easily identified, especially given that both hands of the piano are in rhythmic unison for a majority of the movement. Even in the transition to the second theme, where Penderecki incorporates a few changing meters (a 3/4 at m. 14 followed by a 2/4 meter at m. 17 and a 4/4 at measure 18), the beat is clear. At the second theme, both hands of the piano are in triplets while the violin again plays a rhythmically simple melody. The development features the most rhythmic complexity in the movement, including sixteenth-note quintuplets. The development also relies on the chromatic harmonies presented in the sixteenth notes to reflect the unstable harmonic language.

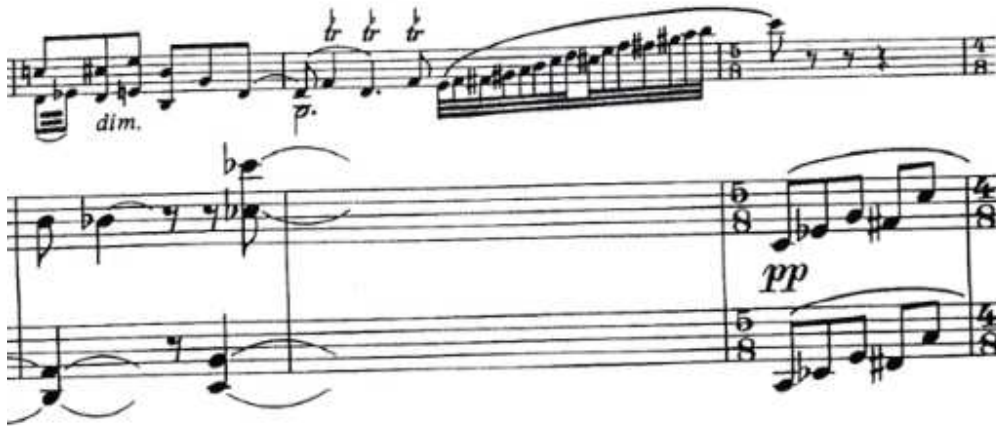
The second movement is more rhythmically complicated than the first, but still relatively conservative. The complexities are born out of changing meters which are irregular, moving from 5/8 to 4/8 to 3/8 before returning to 5/8 in the first 5 measures of the movement. The piano part moves in steady eighth notes in unison octaves with a few added sixteenth notes. The result is easy to follow, with the changing rhythmic patterns clearly defining the melodic shape and meter changes. The violin melody, beginning in m. 5 is created with longer rhythms, which is a 5/8 meter.

Figure 12: The beginning of movement 2, showing the repeated figure in the piano and the contrasting rhythm and melodic approach in the violin's theme. Penderecki, Sonata for Violin and Piano #1, movement 2, measures 1-10.

The image shows the musical score for the beginning of movement 2 of Penderecki's Sonata for Violin and Piano #1, measures 1-10. The score is in 6/8 time and marked 'Andante'. It features a piano part with a repeated eighth-note figure and a violin part with a contrasting melodic line. The piano part is marked 'pp' and the violin part is marked 'con sord.'.

The B section of the movement remains in 6/8. Here, the piano part breaks from unison octaves to more varied rhythms. The last full measure of the B section has an interesting rhythmic indication worth noting. The final chord of measure 15 in the piano is tied over the bar line but without any actual note heads or stems indicated in the new bar. This is because Penderecki wrote more material in the violin part in m. 16 than the meter allows for. The notation for this measure's inherent freedom is not indicated in the violin part but inferred based on the fact that there are more than six eighth note beats in the measure.

Figure 13: The end of the B section, a measure with an element of freedom. Penderecki, Sonata for Violin and Piano #1, movement 2, measures 15-17.



The third movement is the most rhythmically playful, incorporating faster note values with added syncopations. Like the first movement, the third movement feels more predictable and stable due to its consistent 2/4 meter. Syncopation defines the second theme, as there is a repeated emphasis on the second half of beat one. The eighth notes perpetuate the outer sections of the movement while in the development, sixteenth notes are the focus. The rhythm is more complex in the development, such as measure 47 in the piano where the right hand has triplet sixteenth notes through the entire bar over a pair of eighth notes followed by an eighth triplet set in the left hand.

Figure 14: Complex rhythm in the development at measure 47. Penderecki, Sonata for Violin and Piano #1, movement 3, measure 47.



These moments of rhythmic complexity soon resolve themselves as Penderecki tends to follow them with measures of straight sixteenth notes. Similarly, a measure of 5/16 meter

appears at measure 53 immediately followed by a measure of 2/4 with straight sixteenth notes.

### Articulations

Considering the metrically stable quality of the sonata's outer movements, Penderecki uses very little accents in notating articulations for the performers. The accents that do appear are most often in passages with half steps. Due to this placement, Penderecki seems to be indicating that the half step intervals in this movement bear more significance than the larger intervals. The use of staccato is more frequent and used to add articulation under the slurs of the violin's opening melody. The dotted eighth/sixteenth note motive in the violin's opening line is used in the piano lines without the staccato markings, instead using phrase markings in measures such as 9 and 10. The legato lines are surrounded by staccato eighth notes here, giving immediate contrast. The second theme of the movement is without staccato, incorporating slurs in all parts, which avoids broken and jagged articulations. The development combines the slurs and finger legato passages with the staccato ideas from the first theme, but does not introduce new material. One interesting feature is Penderecki's use of *tenuto* in the piano part, which is seen in measure 76.

Figure 15: Use of *tenuto* in the piano part. Penderecki, Sonata for Violin and Piano #1, movement 1, measure 76.



In this measure, the *tenuto* emphasizes the length of the two chords on which the marking is used. Given that this is the only time Penderecki uses this articulation in the movement, the performer should closely observe it.

Penderecki gives little specific information about articulation in the second movement. There are many slurred passages, as the movement is of a smooth texture. A few *tenutos* are found in the violin part. The marking separates gestures and musical ideas and is usually found at the end of a melodic line in the movement. The ending of the movement features *pizzicato* from the violin, setting up the next movement.

Figure 16: Use of *tenuto* in the violin part of the second movement, used to separate gestures and phrases. Penderecki, Sonata for Violin and Piano #1, movement 2, measures 5-10.



The third movement is very articulated with accents throughout. Penderecki's use of accents achieves several different effects in the movement. One such effect is to emphasize off-beats, such as in measures 5 and 6. Also, similar to many instances in the first movement, the accent is used to point out the chromatic writing, particularly when assigned to a half step interval as in measures 9 to 10 and 13 to 14. Accents are also used to enhance the syncopation in the movement, such as in bar 33 in the piano.

Figure 17: Accents often featured on off-beats, enhancing the half steps. Penderecki, Sonata for Violin and Piano #1, movement 3, measures 6-15.

The image displays two systems of musical notation for measures 6-15. The first system (measures 6-10) features a violin part on a single staff and a piano accompaniment on two staves. The piano part includes a complex texture with many sixteenth notes and rests, and several measures contain a 'z' marking, likely indicating staccato. The second system (measures 11-15) continues the piece, with a violin part on a single staff and a piano accompaniment on two staves. The piano part includes a 'f' dynamic marking and continues with complex rhythmic patterns. The key signature is one flat (B-flat major or D minor).

Staccato is used almost exclusively on eighth notes in the movement, with the exception of measures 104 and 105 where Penderecki uses a staccato marking to separate the dotted sixteenth note from the eighth note in the violin part.



## CHAPTER 4

### THE START OF HIS COMPOSING CAREER AND RISE TO PROMINENCE

In 1954, with the endorsement of his teacher, Franciszek Skolyszewski, Penderecki left the University of Krakow in order to focus on his composition studies at the more prestigious State Academy of Music in Krakow. At the State Academy, Penderecki began composition studies with Artur Malawski. Malawski was a forward-thinking composer who also honored traditional composition ideals. He was also the principal composition professor in the school, and had the greatest impact on Penderecki. In particular Malawski's compositional philosophy resonated with Penderecki:

“The general principles at the root of a work's musical style, the logic and economy of development, and the integrity of a musical experience embodied in the notes the composer is setting down on paper, never change. The idea of good music means today exactly what it meant always.”<sup>6</sup>

Unfortunately in 1957, after Penderecki had been studying with him for three years, Malawski died and Penderecki began studies with another Professor of Composition on faculty, Stanislaw Wiechowicz.

In B. M. Maciejewski's interview with him from 1961, Penderecki cited J.S. Bach, Hector Berlioz, and Pyotr Tchaikovsky as the primary composers from whom he drew inspiration. He later admitted to a phase in which he drew inspiration from Bela Bartok and Igor Stravinsky as well.<sup>7</sup> In examining the First Sonata for Violin and Piano, the influence of Tchaikovsky or Berlioz is not immediately obvious, but the writing and style of Bach, Bartok, and Stravinsky are more easily seen. Fugal passages and counterpoint reminiscent of Bach are found in the First Sonata, especially in the first and

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<sup>6</sup> Robinson, *Krzysztof Penderecki*, 2-3.

<sup>7</sup> Maciejewski, *12 Polish Composers*, 168.

third movements. The sonorities and neoclassical elements of Stravinsky are also evident in the sonata. The treatment of motivic cells within the fugal writing shares much in common with Bartok.

Penderecki's early music was difficult to categorize. Some musicians went so far as to state that his music could not be analyzed.<sup>8</sup> At the time that he wrote the First Sonata for violin and piano he had not achieved significant prominence, which may explain the limited research for this work. However, his earlier relative obscurity in the music world changed in the late 1950s due to two important events that would elevate his reputation as a composer. The first was the Warsaw Autumn International Festival of Contemporary Music (WAIFCM). Begun in 1956, the WAIFCM was an annual festival for Polish composers to have their music performed and reviewed. The second was the International Society of Contemporary Music (ISCM). The ISCM was reinstated in Poland as a consequential effect of escaping political lockdown after World War II, and provided another outlet for Polish composers at the time. Penderecki attended both festivals at the end of the decade and presented his most recent works. He gained immediate recognition with a notable achievement in April 1959 with his participation in the Young Composers Competition, which was part of the WAIFCM. Penderecki submitted three works, *Strophes* for soprano, speaker, and ten instruments, *Psalms of David* for mixed choir, strings, and percussion, and *Emanations* for two string orchestras, which were presented alongside works by other composers, all without attribution. He swept the competition, winning all three prizes with his compositions. His works were

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<sup>8</sup> Randolph Foy, "Textural Transformations: The Instrumental Music of Krzysztof Penderecki, 1960-1973" (DMA diss., Peabody Institute of the John Hopkins University, 1994).

more examples of *Farbenmusik* in that they avoided traditional phrasing and motive fragments and focused on unique sound qualities.<sup>9</sup>

At the time Penderecki composed his Sonata No 1 for Violin and Piano, the compositional movements favored by Poland's most prominent composers at the time likely influenced his work. This is due especially to the fact that Poland was separated from the rest of Western Europe after the war around 1949 to 1956 and Penderecki had virtually no interaction with composers outside his homeland. The major compositional trend in Poland in the 1950s and 1960s was sonorism, where composers sought to create new sound colors and effects to distinguish their works. Composers in this style focused less in creating cohesive musical lines and more on individual sonorities, which included exploring nonconventional ways of playing instruments to achieve new sonic potentials. Penderecki was considered one of the great sonic inventors with his earlier compositions due to the incorporation of nontraditional ways of playing instruments and serialist techniques. Another major compositional movement in Poland during this time was aleatorism, which is a style of writing that involves indeterminate elements that performers interpret. Penderecki did not write extensively with aleatoric techniques, but traces of the stylistic movement are found in a select few of his works. While expressionism and neoclassical works were also common, Penderecki seemed more enamored of the newer compositional trends in Poland and the isolation of the country allowed Penderecki to experiment with these trends and develop his own personal style. It was not until 1957 that he gained exposure to the music of contemporaries such as Schoenberg, Webern, Krenek, Boulez, and more through the visit of Luigi Nono from

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<sup>9</sup> Cynthia E. Bylander, *The Warsaw Autumn International Festival of Contemporary Music, 1956-1961: Its Goals, Structures, Programs, and People* (PhD diss., The Ohio State University, 1989).

Italy. Nono brought several scores from outside of Poland which Penderecki had opportunity to study and which allowed him to learn the current compositional techniques and trends of other countries.<sup>10</sup>

Noted Penderecki scholar Ray Robinson identifies four periods of composition in Penderecki's works. The first, from 1956 to 1962, was Penderecki's period of exploration. Although the First Sonata was written before this, it exemplifies the characteristics of Penderecki's style of writing in this period such as passage in the second movement with indeterminate elements and the harmonic language of the work as a whole. Robinson identifies the years 1962 to 1964 as Penderecki's period of stability. At this point, he had written numerous successful works, and seemed to have a clear idea of his compositional identity. Penderecki realized that he was reaching a limit as to how much he could experiment with and manipulate sound. During this period he said in an interview, "The solution to my dilemma was not to go forward and perhaps destroy the whole spirit of music as a result, but to gain inspiration from the past and to look back on my heritage." Robinson did not include a name accounting for the period of composition from 1964 to 1974. In this unnamed period, the composer wrote many vocal works, including his first opera in 1969, *The Devils of Loudin*. During this period, he also assumed several new positions, such as a lecturer from 1966 to 1968 at the Volkwang Hochschule für Musik in Essen, Germany, as well as a rector at the Krakow University in 1972. Penderecki's final period of composition that Robinson identified began in 1974. He called this period the expression period. In this period, Penderecki wrote works that abandoned indeterminate elements, and focused on melodic lines driven by

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<sup>10</sup> Robinson, *Krzysztof Penderecki*, 5.

chromaticism, influenced by Wagner and other late Romantic composers. His Concerto for Violin and Orchestra No. 1 in 1976 is an example of this time period and is a major work of melody and expression.<sup>11</sup>

Penderecki finished his Concerto for Violin and Orchestra No. 1 in 1976. It is this work that analysts identify as a compositional turning point in Penderecki's compositions, where he shifted from experimental techniques to a focus on melody. The Violin Concerto No. 1 is not the first example of Penderecki writing music that is melodically driven, but the melodic qualities of the piece are more present than with his previous works. With the writing of the concerto, he turned to a compositional style that had decisively Romantic overtones of Sibelius, Bruckner, and even Mahler. The composition of the concerto marked a new phase for Penderecki, in which he blended the expressive characteristics of the late Romantics with his own unique language developed from his previous style periods, as well as that of other composers from his lifetime.<sup>12</sup>

One aspect of Penderecki's life that may have influenced his turn to melodic music and abandonment of the avant-garde scene was his strong tie to religion. He was brought up in a Roman Catholic family, and in regards to his youth, he would say religion was much more important to him than music. Penderecki spoke of his early years, "Until I was fifteen I was perhaps overly devout. In our hometown the church was absolutely the center of life. People would kiss the shoulder of the priest as he walked by."<sup>13</sup> In 1974 he had finished a vocal work called *Magnificat* for bass, seven-part men's choir, and three

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<sup>11</sup> Robinson, *Krzysztof Penderecki*, 5-7.

<sup>12</sup> Paja-Stach, *Polish Music from Paderewski to Penderecki*, 295-296.

<sup>13</sup> Robinson, *Krzysztof Penderecki*, 1.

choirs of mixed gender and ages. In this work, he not only refers to Catholic liturgy, but also looks back at musical tradition, exploring the fugue form in the second movement, a passacaglia in the fifth movement, and exploring old polyphonic choral styles. The work featured micro-polyphony, which was the contrapuntal arrangement of melodic lines, and macro-polyphony, which was the simultaneous juxtaposition of sound layers. In this composition, Penderecki both reflected back on his heritage and older traditions of music writing while still honoring his own unique compositional voice. As such, the *Magnificat* marked a final turning point in his composition style.<sup>14</sup>

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<sup>14</sup> Paja-Stach, *Polish Music from Paderewski to Penderecki*, 293.

## CHAPTER 5

### SONATA FOR VIOLIN AND PIANO #2 (1999)

Written for Anne-Sophie Mutter, Penderecki completed his Second Sonata for violin and piano on the last day of December 1999. Penderecki had previously composed his Violin Concerto No. 2 with Mutter in mind, which she premiered in Leipzig in 1995. The composer expressed his thoughts regarding his interest in Anne-Sophie Mutter in an interview with MTV on April 29<sup>th</sup>, 2000: “I’m really just a frustrated violinist. I studied violin since I was a boy, and my dream was to be a violinist and to play. So I think that in Anne-Sophie I’ve found somebody who can play the way I dreamed of playing myself.” He goes on to state that she is a perfect violinist with no limits, always looking for new contemporary works to learn, and always able to perform them with true understanding. The violin writing in the Second Sonata is much more challenging than the First Sonata. Despite the fact that he learned both instruments, the writing is more idiomatic for the violin than the piano. The piano part in the First Sonata is challenging at times, such as the triplets in the second theme of the first movement and many fast and large leaps in the last movement. While the piano writing in the Second Sonata may seem more involved at first glance, it is quite idiomatic. In contrast, the violin writing in the Second Sonata is overtly virtuosic, while one would not use the word “virtuosic” to describe the violin writing of the First Sonata. The fast and chromatic passages in the violin part in the Second Sonata are very difficult to execute. Additionally, the double-stops, triple-stops, and other chords in the violin are more challenging to perform than those in the First Sonata. While the double-stopped passage in the B section of the First Sonata’s second movement looks and sounds challenging, it is quite idiomatic and not as difficult as it

may sound. In contrast, there are chords, especially the triple-stops in the second and fourth movements of the Second Sonata that are difficult due to the large span of the notes within each chord that the player must reach. To execute octaves is fairly simple, but to play unison pitches on two strings at once is much more difficult and requires a sizable stretch of hand frame. This particular double-stop appears in the piece in various places, again mostly within the second and fourth movements. Though artificial harmonics present little difficulty on their own, Penderecki uses them at the end of the second movement in a series of rising sixteenth notes, which is challenging, especially after the piece has just finished an aggressive section. Much can be said about the technical difficulties of playing the work, but the piece also presents substantial rhythmic and collaborative challenges which Penderecki himself admitted. All of the challenges of the Second Sonata will be discussed at length in the following analysis.

The work presents a balance of forward-thinking contemporary writing with more traditional features. Also in the interview with MTV, the composer commented, “At the end of the last century, many composers were looking back at everything that was important in the century and trying to put it together. I was trying to do the same, to write music that has the whole century in it.” The 20<sup>th</sup> century was a time for composers to experiment with tonality, form, textures, and more like never before with the birth of numerous experimental music movements such as 12-tone music, atonality, and sonorism. Though the Second Sonata does not appear to exhibit any serialist elements, Penderecki explored many experimental elements in small degrees. At the same time, a romantic undertone of the work persists and fulfills Penderecki’s description of a work with the “whole century in it.”



## Form

The form of the Second Sonata defies conventional analysis. The piece opens with a solo cadenza by the violin marked *senza misura*. In it, Penderecki presents the piece's most important thematic material. Improvisatory in nature, the cadenza sets the expectation for a loose and free movement. This is not the case however, as at the close of the opening cadenza Penderecki reinstates a time signature and regular metric pulse. The remainder of the first movement continues the thematic material from the violin cadenza, sharing the material between the piano and violin parts. Penderecki borrows from the opening motives to craft sprawling lines in fugal writing style. The movement has a free-form structure, unlike anything in the first violin sonata.

Penderecki composes the second movement in a sonata rondo form with the structure A-B-A-C-D-E-A-coda. The C-D-E portion functions as development material, combining motives from the first movement to deviate from the 2<sup>nd</sup> movement's melodic content. The A theme appears in the violin beginning at the end of measure 1 in G minor. The B section arrives in measure 12, in E minor. The piano has the notable melody here, although the violin has a variation of that same melody involving harmonics beginning in measure 15 of equal importance. The A section returns after a short transition, with the theme stated in the piano beginning at the end of measure 28. The violin assumes an accompanimental role here as the piano completes a short return before transitioning to the development material of the C area. Interestingly, the C section brings in the opening gesture from the first movement as development material here. The D section begins in measure 56 with a memorable melody in the violin featuring a chord with half steps surrounding it. This melody is then interrupted by appearances of motives *a* and *b* before

reappearing at measure 63. Section E begins at measure 71 with a repetitive figure in the violin that reoccurs in varying note groupings but with the same motivic idea. The A section returns in measure 89 with the piano stating the A theme as it did in the second iteration of the A section starting in measure 28. The coda begins at measure 100, and Penderecki teases the listener with brief appearances of the B and D section themes before letting the music evaporate in an ascending line of artificial harmonics in thirty-second notes along with a *diminuendo*.

The third movement is the only titled movement, "Notturmo." This movement, like the first, is free form. However, unlike the first, this third movement does have a sense of structure, of which there are numerous sections, many with unclear borders, throughout the movement. The violin presents a definite first theme in the opening. This becomes one of the main themes of the movement, and is new material that is not borrowed from thematic material earlier in the piece. Exchanges of motives and ideas interrupt occurrences of the main theme which lends a sense of improvisation to the movement. The second statement of the first theme is heard in the piano at measure 23, although in a modified version of the original. The second theme of the movement begins in measure 56 in the piano. A dark chorale figure, it is more stable rhythmically and tonally than the first theme area. The theme returns in measure 76, now stated in the violin. The trading off of the theme from piano to violin is later echoed in reverse, with the first theme from violin trading off to the piano later on. An interesting waltz section follows in measure 82 just after the second theme is stated again. The waltz takes motives from the first two movements and develops them further. Following the waltz, a coda

begins in measure 184, recalling the second theme of the movement in the piano where it was first heard.

Penderecki composed the fourth movement in sonata form. The first theme enters at measure 15, building on the rhythmical content stated in the introduction. The first theme trails off into a lengthy transition that slows the pace of the music down briefly. The second theme, a triplet figure recalling a third movement motive, begins in measure 59. The development begins after an unmeasured violin solo which provides closure to the exposition. The development, as in previous movements, combines motives from multiple movements, particularly the first and second. The movement includes a fairly long coda that explores motives from the first movement. This may be Penderecki's attempt to tie the piece together for the transition into the last movement, in which all of these motives serve to unify the work as a cohesive whole.

The final movement is reminiscent of the first movement in its free structure. Here, Penderecki brings back easily identifiable themes from each of the previous movements. The beginning of the movement returns to the first motive from the violin's solo in the first movement, only now in the piano line. The violin line goes from a sustained trilled D natural into triplets that recall the fourth movement's triplets. The violin then revisits its opening cadenza from the first movement. The opening melody from the third movement becomes dominant at the end of the movement, although the piano plays fragments of other motives, mostly identifiable from the first movement, at the same time.

Beyond looking into the form of each individual movement, the piece is also viewed as a five movement arch form. This has been suggested by violinist Midori Goto,

among others as well. The previous analysis of each movement supports this idea. A slow thirty bar movement, the first movement shares much in common with the fifth movement and its thirty-three measures. The second and fourth movements enliven the piece with their quicker tempos. The motives from the opening movement appear throughout the entire piece, both in fragments and in longer statements. The final movement begins with a significant restatement of the first movement material, helping tie them together. The last movement is also strongly tied to the third movement, ending with the first theme of the third movement. Penderecki sets this important third movement apart with silence surrounding its start and finish, whereas the first movement moves directly into the second and the fourth to the fifth without break.

#### Treatment of Melodic Content

Given the cyclic nature of the work, it is important to identify the main themes of the piece in order to recognize their return throughout. The process of a piece carrying over melodic ideas from one movement to another is not uncommon in classical music repertoire. Just within the violin/piano duo sonata repertoire, this compositional device can be seen in Robert Schumann's Sonata No.1, Claude Debussy's Sonata, Johannes Brahms's Sonata No.1 and Cesar Franck's Sonata, to name a few. Penderecki's Sonata No. 2 for Violin and Piano also incorporates a cyclic form, and it does so masterfully. The last movement of the sonata in particular brings together many of the sonata's themes to unify the work and achieve a satisfying conclusion.

The opening melody of the solo violin is of chromatic construction, with primarily half-step note connections. This melodic motive will be referred to as motive *a*.

Figure 18: Motive *a*, the opening gesture of the piece in the violin. Penderecki, Sonata for Violin and Piano #2, movement 1, measure 1.



Motive *a* receives some alteration in the following phrases, as it does not always begin with a rising half step, but rather in many cases a falling half step. Regardless of the direction of the first interval, the shape remains familiar, and the motive is further memorable due to its repeated dotted eighth to sixteenth note rhythm. The melodic material holding this motive together is less important as it is not featured as cyclical material later in the work, but does give a preview to the highly chromatic nature of the piece. By the end of the opening violin solo, the piano enters with a fully chromatic scale in 32<sup>nd</sup> notes in the left hand, almost completing two octaves, underneath the violin's alternating F and E 16<sup>th</sup> notes. The collision of both parts here escalates the intensity of the movement quickly as both parts join together in mixed complex rhythms, mostly comprised of half steps. Penderecki composed this section *senza misura*, or without bar lines. Penderecki reinstates the bar line when the second section begins, which he notates as measure 2. Here the piano plays motive *a* in the left hand. The motive occurs again, after a false entry in the right hand on the piano, in the violin at measure five. While other melodic ideas do appear, none are as vital to the development of the movement as motive *a*. There is only one additional motive of significant importance in this first movement, appearing in measure 19 in the violin. Motive *b* shows up in a variety of lengths and

directions. The general characterization of motive *b* is upwards motion of three or more half steps followed by a small leap down to another small set of ascending half steps.

Figure 19: Motive *b*, ascending half steps with downwards leaps. Penderecki, Sonata for Violin and Piano #2, movement 1, measure 19.



This collection of half steps followed by small leaps can be found in large stretches as well as small ones throughout various areas of the piece. Penderecki also uses Motive *b* to transition the violin line into the second movement.

The second movement features many motives of interest. Rather than continue naming the motives as they appear, only a few will be highlighted to draw relevant connections later in this observation of Penderecki's melodic content. The second movement motives have been compared to the likes of Shostakovich, Prokofiev, and Bartok by listeners and reviewers. The first theme in this movement is comprised of a large variety of rhythms and a generous range of pitch, despite the obvious emphasis on half steps. The way the melody teases the simple underlying harmonies with non-chord tones effortlessly points out the half steps. The antecedent in this theme features the next motive of interest, found in the top of the melody in the violin part as it descends from the high E. This will be motive *c*. Motive *c* is a set of sixteenth notes involving a falling

half step to a repetition of the second note followed by a falling third, which sounds as a 2<sup>nd</sup>, with a repetition of that note that then resolves one half step above Motive *c* appears repeatedly throughout the remainder of the work.

Figure 20: Motive *c* at the end of the first line in the violin part. Penderecki, Sonata for Violin and Piano #2, movement 2, measures 1-3.



The consequent portion of the theme is initially built on motive *b*, but is not as lengthy as its original placement in the first movement.

Figure 21: The antecedent at the end of bar 5 into 6 is built off of motive *b*. Penderecki, Sonata for Violin and Piano #2, movement 2, measures 4-7.



However, as the melody further develops, more examples of motive *b* appear. In measure 30, the piano leads in the first theme of the movement, which includes motive *c*, but not the second half which originally contained motive *b*. Penderecki does not completely phase out use of motive *b* here, but it disappears for a short while. Motive *c* becomes the main focus, made obvious by its several occurrences from measure 34 to 68. In these bars, the motive is found in all parts, and while the passage is exciting and sounds like

new material, the motive generally has the same shape each instance it occurs. Motive *b* emerges again in bar 58 in the violin in a more static form in which it does not rise or descend, but rather remains in place with the same repeating three pitches. Perhaps most interesting is Penderecki's reintroduction of motive *a* in this section. Motive *a* makes its return in the piano at the end of bar 33, although the second grouping in this motive is not a half step as it was in the beginning. Rhythmically, the motive is very identifiable, and while not all instances feature the consistency of half steps that the first movement featured, it is clearly motive *a*.

Figure 22: Motive *a* inserted into the piano at the end of measure 33. Penderecki, Sonata for Violin and Piano #2, movement 2, measures 33-35



This motive sees the largest variation of all the main motives so far. For example, in bar 73 motive *a* is shortened and melodically altered to only feature two pitches a half-step apart. The developmental nature of the section comes to an end as motive *b* appears in inversion at measure 82 before returning to the original theme of the movement in measure 89. Penderecki blends all three motives together again in the last several bars of the movement after the first theme of the movement finishes.

Motive *d*, which appears in the third movement, is formed by two half steps; the first ascending and the second descending from a fifth above the second note. While motive *d* is relatable to motive *a* due to its emphasis on the half steps, the motive here is



unique as it contains a perfect fifth leap in the middle. The set of triplets that follows the motive in m.2 are often attached to this motive throughout the movement.

Figure 23: Motive *d*, which is found in the first four notes of the violin part. Penderecki, Sonata for Violin and Piano #2, movement 3, measures 1-4.



The next important motive, motive *e*, is found in measure 8 beat 3 in the violin part. This motive is made up of triplets, beginning with an octave leap with the third note a half step lower than the first. The following triplet carries the first and third notes of the triplet further down by half steps, leaving the middle note the same.

Figure 24: Motive *e*, triplets moving in half steps with large leaps between the steps. Penderecki, Sonata for Violin and Piano #2, movement 3, measures 8-9.



Motive *e* is prominent in the work while motive *d* is used less frequently. However, Penderecki uses motive *d* to mark the major structural points in the movement.

Motive *d* and *e* both appear throughout the movement, either in their original intervals or modified as seen in the statement of motive *d* in the piano at measure 23

where both half steps are descending. As the third movement progresses, Penderecki states longer stretches of chromatic scales, clearly expanding upon ideas in previous movements. Although the first movement contains a number of chromatic scales, Penderecki relies on them in the third movement for melodic and developmental expansion for large areas of measures. A new theme begins in measure 56 in the piano, a simplistic but beautiful melody in C minor. This theme moves slowly and features four stepwise motions before a perfect fifth leap up, leading to three more steps down and another perfect fifth up.

Figure 25: The second theme of the third movement. Motive *d* is found in bar 57 with whole steps instead of half steps. Penderecki, Sonata for Violin and Piano #2, movement 3, measures 55-60.

This theme is related to motive *d* from the beginning of the movement in the stepwise motion before a perfect fifth leap, followed by another step. The main difference between the two motives rests in the stepwise motion: in the original motive the stepwise motion was in half steps and in the third movement Penderecki augments the stepwise motion to whole steps.

Penderecki includes a waltz section in the third movement which serves to change the pace and release the tension of the Adagio. This waltz is extremely chromatic but still features conventional harmonies in the piano, often simple triads and their inversions. Through this writing, it is clear that the melodic content is to be heard as tonal, but full of non-chord tones. Within this waltz is motive *f*, a chromatic triplet passages which is built of mostly half steps with a few larger steps mixed within.

Figure 26: Motive *f*, triplets of half steps and small skips. Penderecki, Sonata for Violin and Piano #2, movement 3, measures 106-108.



Some passages have displayed similar gestures, but motive *f* drives and unifies the progression of the waltz. The violin plays motive *f* in bar 95 as triplet sixteenth groupings. While most of the triplet groupings are comprised strictly of half step intervals, a few contain larger intervals. Motive *f* tends to move upwards here, and Penderecki uses the larger intervals to reset the passage to a low register in order to continue the rising motion. Later in the waltz, the emphasis on half steps is further reinforced as Penderecki shifts to a more traditional waltz accompaniment with the piano landing strongly on the downbeat in the bass with the right hand filling beats two and three in a decay. The chords on beat two descend by half step to beat three, and the bass

also begins to descend by half steps with each new bar, again pointing out the importance of chromatic motion in the work.

Motive *d* returns near the end of the movement, marking the end of the waltz. Much of the material from the opening receives a second appearance. A brief change to a 3/8 meter occurs in measure 164 after the return to the A section of the work, and the triplet motive *f* makes a return in the violin line. This brings the tempo and energy up for approximately 20 measures. Within this pseudo return to the waltz, motive *b* from movement 1 comes back in the violin at measure 176. Penderecki uses this motive to return the piece to tempo I and the simple theme described earlier, built of motive *d* and steps leading to a perfect fifth.

Figure 27: Use of motive *b* in the violin at the end of the third movement, showing the connectivity of the movements through motives. Penderecki, Sonata for Violin and Piano #2, movement 3, measures 176-182.

The image displays a musical score for measures 176-182. The top system shows the violin part, which includes a triplet motive 'f' and motive 'b'. The middle system shows the piano part, which includes a triplet motive 'f' and a 'rall.' marking. The bottom system shows the piano part, which includes a triplet motive 'f' and a 'rall.' marking. The score is written in 3/8 time and features a key signature of one flat.

The fourth movement begins with several familiar motives in the piano. The triplet motive *f* from the previous movement is dominant as it provides rhythmic contrast

to the violin's opening repeated D. Motive *b* from the first movement makes an extended and inverted return in bar 11. This motive is extended through extra half steps before leaping, but still maintains the same general shape. The first theme of the movement finally takes off in the violin at measure 15, combining short triplet motives with a chromatic scale which is found so often throughout the work. The mixed rhythms found within the movement, especially concerning the dotted eighth beamed with a single sixteenth note reflect back on motive *a*. This is achieved even through sections that do not contain rests between the gestures simply through the repetitive nature of the short to long note values used during half step interval passages. Motive *a* is again referenced after the conclusion of the short Adagio at measure 50, where the piano plays a half step up in octaves followed by a rest. The cyclic nature of the piece can be seen by the frequency by which Penderecki states the first motive of the piece as the final movement approaches. Motive *b* appears in increasing frequency in this movement as well, found again shortly after the previously mentioned motive. At measure 55, all three voices sound motive *b*, with the piano playing the inverted version while the violin plays the original direction. These occurrences of motive *b* frequently meet with interruptions by motive *a*. Motive *b* is found again at measure 87 in augmentation, here in eighth notes rather than the rapid sixteenth note statements earlier in the work.

Figure 28: Another example of motive *b* and its importance within the piece, now found in the fourth movement. Penderecki, Sonata for Violin and Piano #2, movement 4, measures 86-89.

The image shows a musical score for measures 86-89. The top staff is for the violin, and the bottom staff is for the piano. Measure 86 starts with a key signature of one flat and a 2/4 time signature. The violin line begins with a chromatic scale (motive b) starting on G4 and moving up to D5. The piano accompaniment is marked *f* and consists of a series of chords that support the violin line. The score ends at measure 89 with a double bar line and repeat dots.

Penderecki uses motive *f* to chromatically carry the violin line higher in order to transition to a passage dominated by a chromatically altered motive *e* from the third movement.

The rest of movement 4 follows these same patterns in how Penderecki blends motives together from previous movements.

There are a few other noteworthy examples of Penderecki's cyclic use of motives worth mentioning in movement 4. In measure 163, motive *b* appears, but is also the chromatic scale motive, so here Penderecki combines two motives in the same gesture with the notes in a continuously rising chromatic scale with octave displacements.

Figure 29: A unique blend of motives combining the shape of motive *b* with the chromatic scale motive that is found throughout the work. Also in the piano is motive *a*. Penderecki, Sonata for Violin and Piano #2, movement 4, measures 163-164.



After ascending to a high point at measure 193, motive *c* from the second movement makes a strong appearance in measure 195. It appears in a melody in the violin line that contains the basic structure and texture of the opening melody in the second movement. Augmentation of the triplet *g* motive occurs in measure 209, although it is difficult to detect. A static and rhythmically altered motive *b* is found in the 3/8 section beginning at measure 220. After even more collision of motives, motive *a* returns in a memorable fashion in which there is no half step or interval at all before the leap portion. Beginning at measure 237, Penderecki simply recalls the motive rhythmically with the correct shape but absent all the half steps.

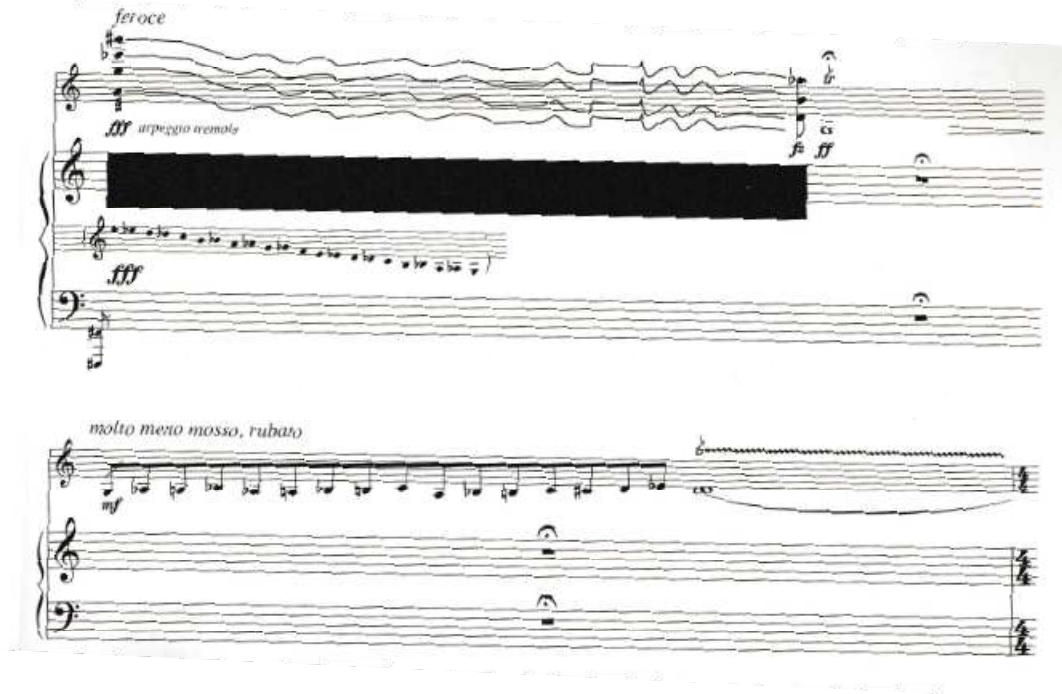
Figure 30: Motive *a* in the violin without intervallic change, but rather presence through rhythmic familiarity. The motive gains more consistent intervals in measure 242. Penderecki, Sonata for Violin and Piano #2, movement 4, measures 238-243.



Motive *c* returns in a passage almost completely borrowed from the second movement from measure 243 to 249. The ending of the movement is complete chaos. The chromatic scale dominates the climbing passage in the violin at measure 259 and eventually turns into quadruple stop chords, each note rising by the half step interval until reaching the apex in measure 262, where Penderecki gives the musicians permission to play whichever pitches possible within the frame of the passage in an unmeasured finish to the movement. The fourth movement concludes as the violin moves in half steps slowly and freely in a scale-like passage very similar to measures 19 through 22 in the first movement of the work, which prepares the listener for the final movement with its close association to the first.



Figure 31: Unique writing, showing the chaotic ending of the fourth movement, concluding with the violin walking up in a figure related to motive *b*. Penderecki, Sonata for Violin and Piano #2, movement 4, measure 262.



The fifth movement is largely a culmination of all motives previously discussed. The piano begins the final movement with an easily identifiable iteration of motive *a*. The violin reacts to the completion of this motive with the triplet motive *f*, which also contains motive *b* before moving into motive *e*, which is one of the less commonly heard motives throughout the work. The melodic material which did not receive specific motive assignment in this analysis, yet is found within the last movement, is mostly borrowed from portions of the first movement, and connects motives from all over the piece. The second theme from the middle of the third movement returns at measure 13 in almost exact restatement, eventually dissipating into more of the material from the first movement. Motive *d*, the first theme of the third movement, makes a two bar return at

measure 28 before giving way to chromatic passages which build up to the final iteration of motive *a*, now inverted and augmented. This motive concludes the piece.

Figure 32: Fifth movement, demonstrating a mixture of several motives. More notably, the chromatic scale in the piano's right hand part combined with a mostly chromatic scale going in the opposite direction in the left hand. Penderecki, Sonata for Violin and Piano #2, movement 5, measures 23-24.

### Tonality

One of the more obvious differences between the first and Second Sonatas is the stronger sense of tonality of the Second Sonata. Saturations like those in the First Sonata challenge the tonality in the Second Sonata, but not to such a high degree. It is difficult to attribute a key to the highly chromatic first movement, with much of its melodic content formed out of half step intervals. The opening melody in the violin solo occurs in fragments, at first beginning three times with the same first two notes, F natural to G flat. The first of these ends on a D natural, the second ends on a C natural, and the third on a B natural. Because of this continuous expansion and repeated chromatic gestures, a key cannot be placed.

After the opening *senza misura* first section of the movement, a sense of tonality asserts itself through the simple harmonic structures in the piano accompaniment. In contrast to the First Sonata, the chords here are often triadic, and without added

dissonances. To further support the notion that Penderecki is making greater use of the half step at this point in his compositional career, the passage in the first movement from the last beat of measure 16 through beat three of measure 22 features octave harmonies in the left hand that always move in half step motions. While the left hand plays these simple octave harmonies, the right hand plays mostly simple triads, sometimes inverted, with changing qualities through use of half steps. The harmonies begin to disappear as the movement comes to a close, and the violin exits the movement almost completely solo, the piano only entering to execute two pick-up note Gs before the two arrive together on a G minor landing in the second movement.

The key areas are discernible in most of the second movement. Root position triads frequently support the melodic motives, reinforcing the key areas. The first instance of this occurs in measure one where the violin and piano each highlight the G minor tonality, the violin with the melody and the piano with repeated thirds rooted on G. The consequent phrase to this theme begins in A minor, reinforced again through thirds continuing in the right hand of the piano. The next section, beginning at measure 12, shares a similar harmonic structure. Here, the key is E minor, with the root of the triad repeated in the right hand of the piano as well as featured in the left hand.

Figure 33: Root position chords at the start of a new section in the second movement giving away the key of the segment with ease. Penderecki, Sonata for Violin and Piano #2, movement 2, measure 12-13.



The Second Sonata's comparatively simple tonality is interrupted by moments of dissonance and instability. In a developmental passage in the second movement, the key of G minor is obscured at measure 36 by the increasingly chromatic nature of Penderecki's writing. The first chord in the section in measure 37 is a root position B-flat major triad with E naturals on the top. This chord is still a far cry from the dissonant chord structures of the First Sonata, but in measure 40 a more complicated chord, comprised of a cluster of important pitches rather than a tonal chord, is sounded. It can be seen as an E flat augmented triad with an additional diminished D triad without the F-natural. This cluster includes D, E-flat, G, and A-flat. Interestingly, this chord contains the notes in motive *a* sounded simultaneously, especially if the left hand's B natural stepping up to a C is considered as well. The added dissonances and sections of disturbed tonality in the Second Sonata generally serve an important motivic purpose, in contrast to Penderecki's earlier sonata. In the First Sonata, the use of dissonance was more an exploration of color and sound, often focused on chordal dissonances. In the Second Sonata, the dissonances are within the melodic motives and less chord-oriented. For the remainder of the second movement chords are triadic or appear in other common forms

such as octaves with a fifth or fourth in the middle. The only passages in which the sense of key is questionable are the ones in which the conventional chord formations disappear and the emphasis is placed on the chromatic scale motive that exists through much of the piece.

The third movement, like the previous ones, alternates chromatic scales and motives which blur the sense of key that the triadic harmonies, such as the root position E flat minor chords in measure 19 would otherwise establish. New sections often begin with low bass register notes in the left hand which immediately identify the key of the section. For example, in measure 22, the bass register of the piano highlights the G rather than obscuring it. In the section from measure 22 to 38, the key focus changes frequently, as seen in measures 38 where the music moves from root position A minor triads to root position C minor triads in the following measure. Though the keys shift frequently, the new key is always easily identifiable as there is minimal dissonance added to the harmony. In the more agitated sections such as measure 132 to 134 however, the clear sense of key is abandoned. Penderecki therefore uses harmony (or the lack thereof) as an expressive device throughout the Second Sonata.

Penderecki boldly displays the tonal center of the fourth movement with obsessively repetitive D naturals. The opening is similar to the first movement of the First Sonata which also introduces the opening tonal center in an exaggerated fashion by a repetition of pitch (in the case of the First Sonata of the note G). In the Second Sonata's fourth movement, Penderecki's reliance on chromatic scale passages continues but in most occurrences without altering the tonal center of the section. For example, in measure 32 the violin plays a descending chromatic scale over the piano statement of the

first theme in the bass with a tonal center of D. However, from measure 190 to 193, the chromatic writing is favored in both the violin and piano parts, therefore losing the sense of tonal center in an aggressive passage of rising double-stopped thirds in the violin and triplets in the piano. This kind of aggressive instability forms again at the end of the movement, but with complete freedom where the violin plays whatever notes are desired in tremolo and the piano notation is indicated as a large wall of sound across the same duration as the violin's free tremolo. The final movement retains the same approach to tonality as the previous movements. The majority of the movement hovers around C minor, which is the final key area of the third movement. Given that much of the third movement's thematic material and motivic development appears in the fifth movement, it is unsurprising that the relationship between these two movements results in the final movement's end in C minor.

#### Texture

At times Penderecki uses the violin and piano sparingly in the Second Sonata, while at others he utilizes the full force of their capabilities simultaneously. The first movement provides a good example of each of these contexts. The sonata opens with a single-voiced violin solo. When the piano joins, it is only in a single line played by the left hand and when the right hand enters, a third singular voice is added. The combination of the three different voices and their different rhythms and note passages occasionally causes the piece to burst with chaotic energy, such as the final moments before bar 2 begins in the first movement. The texture thins back out to two voices at the second bar. This becomes the primary texture for the remainder of the movement, as the piano line plays either a single melodic line or a simple chord progression while the violin continues

on with its single note melodies. The end of the movement returns to the beginning texture of the solo violin, only now played with the bow instead of *pizzicato*.

The second movement begins with chords in both hands of the piano marking beats with a melody above in the violin. This strong sense of rhythmic orientation soon becomes more complicated in measure 6 with the presence of different rhythms including syncopations. The majority of the movement is in three voices, which results in frequent and challenging polyphonic piano writing. An interesting example appears at measure 34. The passage is compositely a single line between the three voices (both hands of piano and the violin) that becomes two voices by the end of the bar. Another composite single line between the three voices occurs in measures 37 to 44.

Figure 34: Example of the composer using composite rhythms among all voices in the texture by carefully inputting notes in one voice where the other voices rest. Motive *a* dominates this section. Penderecki, Sonata for Violin and Piano #2, movement 2, measures 37-39.



This kind of spare and active texture dominates much of the middle of the movement, and is among the more interesting examples of musical dialogue and texture in the work. It is not until the violin drops out in the middle of measure 81 that Penderecki allows for rests to sound, and the gaps between the notes increase steadily until the return to the first theme. At the opposite end of the texture spectrum, a brief example of four-voiced texture

appears in measures 102 to 104. The composer shows this with two bass staves in addition to the treble staff, rather than notating the lower bass entrance in the same system.

The texture of the third movement is fairly thin, similar to that of the first movement. Instead of providing the violin with simple triadic chords as the piano part does in the first movement, much of the piano's two staves complement each other in creating a continuous singular line, reminiscent of Penderecki's writing in the second movement. Measures 8 to 9 show the two hands alternating similar motives instead of joining together in harmonic-based chordal writing. The two hands often overlap, disguising a sense of clear rhythm. Penderecki avoids writing chords in much of the movement, with the first triadic chord occurring in measure 19 but missing the root of the chord in the right hand. Despite Penderecki's avoidance of chords and larger textural figures, the number of different activities happening in the three voices gives it a thick texture at times. One example of this is seen in measures 30-32 with the eighth notes in the left hand of the piano playing thirds, the right hand playing the first theme of the movement, and the violin line playing a repeated dotted rhythm. In measure 33, Penderecki writes a passage of double stops for the violin, which is his first use of this technique in the sonata. The passage is clearly in D minor, reinforced by a perfect fifth built upon D in the piano left hand. Measures 48 to 51 contain one of the more difficult passages to coordinate between the three parts in the ensemble. In this section, the violin plays changing sets of thirty-second subdivisions, from sextuplets to nonuplets while the piano rhythm is a variety of held-over values mixed with tuplets and contrasting lines between its two staves.



Figure 35: Complicated texture of contrasting rhythms and motives among all voices. Penderecki, Sonata for Violin and Piano #2, movement 2, measures 45-52.



Once measure 56 arrives, the most simple of textures in the movement occurs, thanks to the presence of conventional harmonies in the piano and minimal use of tied-over rhythms. Although this only last for a few seconds, it is a moment of clarity and relief within the more complex texture. In the waltz section of the movement a more traditional texture dominates. Penderecki writes in the style of a typical waltz, with the piano left hand playing strongly on the beat. The two secondary beats receive lesser features, such as *pizzicato* double stops and chromatic moving lines in the right hand of the piano.

The fourth movement features a stylistic technique present in the whole work, as well as in the First Sonata, the use of unison parts in octaves. This reduces the opening of the piece to single voice sections embellished only with the octave. Despite the busy quality of measures like 11, it is a generally thin texture. The two voice texture expands to three as the violin joins the piano in measure 12. Much of the movement alternates between sections of two and three voiced texture, and although Penderecki tends to favor

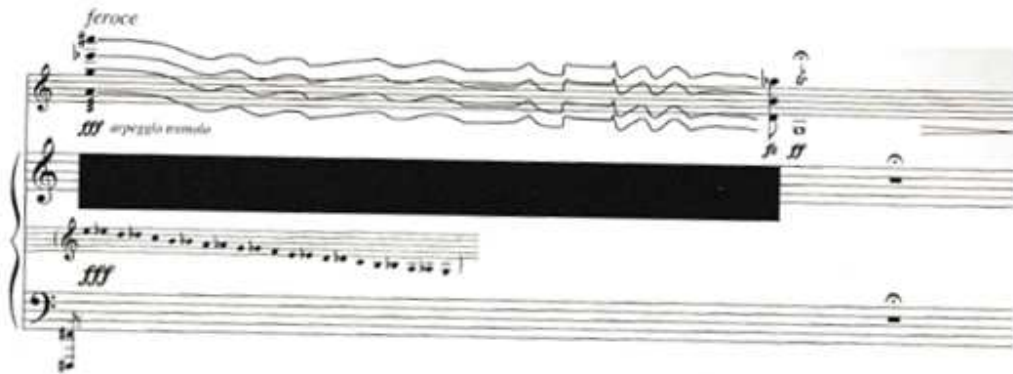
three voices, the movement features more unison through octaves than any other movement. The violin solo written in the *senza misura* bar at measure 118 is chordal, with the violin playing multiple voices in chords with eighth notes often connecting an embedded melodic line originating from within the chords.

Figure 36: Violin solo in a *senza misura* bar in the fourth movement. Penderecki, Sonata for Violin and Piano #2, movement 4, measure 118.



Despite some chords of three and four notes in total, it is primarily a two voice line. Immediately following the violin solo is more of the composite rhythms discussed in the second and third movements. This can be seen in measures 119 to 120 in the piano line, as well as 125 to 126 across all lines. The combination of tied notes in the violin line and the off-beat bass notes complicate the texture. The piece finally drops down to one voice through octave unisons again at measure 132, followed by more rhythmic saturations in measures 150 to 154. Very few moments of absolute silence exist within the work as a whole thus far. The same figure appears again in measures 201 to 202. This style of writing allows the different voices to engage in dialogues of similar motives without interruptions, mostly through the use of motive *a*. One of the more dense moments of the work comes at the end of the movement as a four-voiced chromatic build-up in the violin over two opposing lines in the piano, culminating in a big wall of sound from both instruments in measure 262.

Figure 37: Wall of sound, in measure 262 using graphic notation. Penderecki, Sonata for Violin and Piano #2, movement 4, measure 262.



This is similar to the moment at the end of the *senza misura* portion of the first movement before the second measure begins. The ending of the fourth movement brings back the thin texture of the first movement with its single solo chromatic line in the violin.

The opening texture of the last movement is familiar, as it nearly matches the section after the *senza misura* of the first movement. The last movement brings little that is new, as it is rather a culmination of everything that has already occurred in the piece. However, the chords in the piano are more full here than ever before. There are four-fingered chords in the right hand of the piano from measure 19 to 26, and even five-fingered chords in the right hand at measure 24 to 26. This is the only area of the piece in which the piano plays such fully realized harmonies. After this climax, the left hand goes back to octaves with the violin playing a single melodic line which carries the piece to its end.

### Dynamics

Penderecki was meticulous in his attention to dynamics in the Second Sonata, exploring the entire range from *pp* to *fff* and everything in between. In the opening violin

cadenza of the first movement, Penderecki notates clear phrase direction through the use of *piano*, *mezzoforte*, *forte*, and *crescendo* markings. Once the piano enters, the dynamics continue to increase, and the height of the section is marked triple *forte* in the piano part and *fortissimo* in the violin part. Following this climactic moment in the unmeasured intro, the dynamics retain a wide expressive range from *pp* to *f* but mostly lingering more in the quiet range of the spectrum. Through Penderecki's explicit and varied use of dynamics he creates a dramatic backdrop for his unique harmonic language.

As a violinist himself, the composer is clearly aware that pizzicato produces less sound than arco, indicated by the raised dynamic markings in these passages such as measure 4 of the second movement. The movement begins quietly and transitions to a higher dynamic range and faster tempo in the consequent phrase at measure 12. Large portions of this movement have no dynamic markings, differing greatly from the previous movement in which nearly every musical idea had a new indication. Here, the long passages are sequential in their use of dynamics. For example, measures 35 to 40 are marked *mezzoforte*, measures 40 to 56 labeled *forte*, and the music reaches *fortissimo* at measure 56. After this measure the sequence seemingly begins again, building up, but instead diminishes in dynamic rather than reaching *fortissimo*. Measure 81 displays the highest point of the dynamic spectrums, in which Penderecki writes a triple *forte* for the violin and a *fortissimo* for the piano, the reverse of the climax of the first movement.

Although the third movement is largely quiet, the outer sections build to climaxes rapidly. It climbs up rather quickly through a crescendo from measure 30 to a *forte* in 31 and two bars later *fortissimo*. This brief louder section anticipates what will come. The real build-up begins at *piano* in measure 38 moving to *mezzoforte* in measure 44, and

onwards to *forte* in measure 47, which lasts until the second theme of the movement in measure 55. From this moment, the piece returns to the quiet dynamics of the opening and does not rise to *forte* again until measure 122. In its dynamics, the third movement demonstrates restraint, only reaching *forte* when both players' parts are very busy and chromatic. The dynamic range of this movement matches the first; it has high peaks, but Penderecki uses the upper dynamics sparingly.

Perhaps the most dynamically exciting, the fourth movement opens boldly with a strong *forte* fading to *piano* by the end of bar two for a quiet, bubbling passage of triplets in the piano before returning to a repeated *forte* entrance in the violin. The movement as a whole favors a *forte* dynamic, but includes short sections of *piano* and *pianissimo* throughout. Similar to the second movement, long passages of music occur with only a single dynamic marking. One of the more notable examples occurs from measure 121 to 135, all marked *fortissimo* in the violin and *forte* in the piano. Quieter dynamic levels often appear in slower passages, such as the arrival at measure 136 marked *poco meno mosso*. Once the original tempo returns at measure 141 the dynamic also returns to *forte*. As in previous movements, the more aggressive and climatic moments of the fourth movement are generally the loudest, such as measures 192 to 193 and measures 234 to 262 which finally reach a triple *forte* in both parts. The ending of the movement is very heavy, marked *pesante* in measure 226, and *fortissimo* in both parts through most of the end.

Similar to the first movement, the dynamic markings in the final movement are immediately raised from the beginning. For example, Penderecki marks the first motive of the piece at *forte* in the opening of this movement. The contrasting motion in the left

hand of the piano exists alongside the head motive in *piano*. The violin is marked down throughout most of the movement, and only comes up to a higher dynamic range when sounding the first motive. The piano is also quiet by the sixth bar, and both parts experience a steady and powerful *crescendo* in measure 19 until arriving on *fortissimo* in measure 21. The movement ends *pianissimo*, in a dark mood comparable to that of the third movement.

### Rhythm

The rhythm of the Second Sonata is comparatively complex to the First Sonata. From the very opening, Penderecki composes a unique rhythmic language in an extremely detailed manner. For example, the opening *senza misura* violin solo displays very careful markings for how much resting is to occur between gestures, usually involving a dotted eighth rest, sometimes in combination with larger values. The rhythms used in this opening mostly stem from the first gesture, which contains a dotted eighth to sixteenth rhythm, as well as sixteenth notes and quarter notes. Each gesture in this opening begins after an incomplete beat of rest, giving each entrance the feeling of beginning in motion. The opening rhythmic motive appears throughout the piece, though often distorted from its original occurrence. When the piano enters midway through the *senza misura* section, it begins after a thirty-second rest with a chromatic scale in thirty-second notes, under the texture of the violin playing repeated sixteenth notes. The incredible variety of rhythms in which Penderecki composes creates significant ensemble challenges for the players. But because of the score's visual simplicity, passages such as where the violin plays eight notes against the right hand of the piano's nine notes and the

left hand's eleven notes near the end of the *senza misura* section in the first movement are clear.

Figure 38: Area of extremely dense and complicated rhythms near the end of bar 1 in the first movement. Penderecki, Sonata for Violin and Piano #2, movement 1, measure 1.

The measured remainder of the movement is much more straightforward. Though there are a number of meter changes, the rhythms are simpler and mostly related to the opening rhythm of the violin solo. When the measured portion of the movement does not incorporate rhythmic motives from the opening, the left hand of the piano plays chords on the beats. At times, while the piano plays simple triadic chords on the beat, the violin must play a large number of notes within a very small rhythmic unit. In these instances, the violin must perform the figures out of time, forcing the piano to wait until the gesture is complete. This again adds variance to each performance.

On the surface, the second movement sounds fairly straightforward due to its motivic structure centering on the beat. However, many subtle features, such as syncopations and tied notes of mixed duration, detract from this outward simplicity. Similar to the first movement, much of the melodic content features a pick-up note or

group of pick-up notes. The rhythmically specific writing presents performance challenges for both players. For example, writing such as in measure 16 challenges the piano to combine two different types of rhythms, the left hand playing syncopations and the right hand playing triplet sixteenth notes. These more difficult rhythms appear most often in the piano part, which remains true for most of the piece. The section beginning at measure 38 allows Penderecki's specific rhythm notations to create a continuous texture in which the violin and piano never play at the same time, yet no empty space exists as the two perform a variety of sixteenth and thirty-second notes and alternate rests. Writing such as in measure 40 contains very quick note values that do not work homogeneously between all three parts, making the actual performance of this figure challenging. The pianist has an especially difficult role in lining up its two disparate parts with an equally disparate violin part. In measures 49 to 51 the piano performs triplet sixteenths involving a tie across the third of every set of triplets, causing a unique syncopation, again combined with two other very different rhythms in the other parts. While these are all difficult rhythms to master, one voice typically retains a pulse with steady, smaller note values. One can see the meticulous attention to rhythmic detail in the area from measures 85 to 88, in which Penderecki reduces the piano's gestures into smaller ones until it becomes one note, separated by several small and mixed rest values. Despite some coordination challenges between the three voices, the rhythms are clearly notated and lined up in this movement.

The third movement presents a contrast to the relative clarity of the second. The players have very little to hold onto rhythmically in terms of lining up, therefore it may be advisable for both pianist and violinist to perform this movement from the full score.



The opening melody begins as four eighth notes with the last one tied into the next measure. The second measure begins as triplet sixteenth notes, again with the last note tied into the next and changing to yet another rhythm. Underneath this theme from the violin, octaves in the left hand of the piano appear sometimes on, but mostly off the beat. Once the right hand joins, the only instrument still giving any real sense of the beat is the violin, alternating between thirty-second notes and triplet sixteenths. The active nature of this material makes it difficult to perceive any beat at all. While the violin reaches a clear arrival point at the start of measure 7, the piano holds onto ties from the previous measure, further blurring the sense of pulse. Much of the movement continues in this way. The three voices, while tonally related, reside on different rhythmic planes. Moments of tonal clarity often signal a simultaneous rhythmic clarity, for example the downbeat of measure 15. This measure begins a series of rhythms that arrive on downbeats together more frequently, acting cooperatively more than merely coexisting. Like the first movement, the third movement is saturated with irregular note groupings such as quintuplets, sextuplets, and other various tuplets. Penderecki utilizes combinations of these tuplets to blur the sense of meter and pulse. One of the more memorable themes from the movement has a simpler and purer rhythmic scheme, which allows it to stand out in contrast to the rhythmic melee. The theme is characterized by eighth notes, with each main beat articulated, rather than including ties and syncopation. The remainder of the movement is crafted with more of these simpler rhythms. Overall, the third movement is the most rhythmically complex and unstable of the sonata.

Figure 39: One of the more challenging sections in the piece rhythmically, in the third movement. This is a portion that requires much careful rehearsal. Penderecki, Sonata for Violin and Piano #2, movement 3, measures 49-50.



The fourth movement begins with the violin playing a repeated rhythm of dotted eighth to sixteenth notes on D for two bars before resting for four bars, and entering again with the same rhythm. As discussed in the texture section, this rhythm is reminiscent of the opening of the first movement of the First Sonata. The piano plays triplets and sextuplets while the violin rests, and through these different roles, each player's line assumes a different personality. The opening rhythm's relationship to the opening gesture of the first movement, along with its presence at the beginning of this movement, highlight its importance. Though the movement is rhythmically complex, it is generally not as opaque as the third movement. The *Meno mosso* section at measure 39 however marks a new texture, one that matches the density of the third movement, and again challenges the listener and performers to feel the pulse. The combination of varying

length of ties and notes against the triplets of the violin in the new tempo presents a complex and thick texture. In this movement, the outer sections and the generally faster parts are rhythmically the most stable. Here Penderecki places emphasis on consistent rhythmic patterns rather than mixed ones. Beginning in measure 194, where the theme from the second movement makes a return, rhythmic themes and textures from that movement also recur. For example, the rhythm from the first motive in the first movement fills all the gaps alternating between the violin and the right hand of the keyboard in measure 196, as is also seen in the second movement. Although the fourth movement reaches a new section at measure 201, this continuous composite rhythm is seen here as well with larger note values and an added voice in the bass register of the piano. As in the third movement, simple rhythmic writing coincides with passages of tonal clarity such as measures 236 to 248.

The last movement shares much in common with the first and third movements in the rhythmic writing. This movement alternates between textures matching the measured portion of the first movement and the more the more opaque textures of the third movement. However, Penderecki merges content from all movements to create a texture and format that better matches the first movement, resulting in a rhythmically more approachable movement than the third.

#### Articulation

Articulation is one of the few elements in Penderecki's compositions that did not change much or evolve over time. The Second Sonata begins with the violin playing pizzicato, a technique that appears much more often in this sonata than in the first. Other articulations from the First Sonata are also present in this Sonata No. 2, such as staccato,

accents, slurs, and phrase markings in the piano. In the First Sonata, Penderecki's use of accents seems fairly sparse. However, in light of the movements from the Second Sonata it is clear that the accent is a figure Penderecki only utilizes sparingly in his writing. The staccato articulation receives similar treatment in the Second Sonata, with Penderecki utilizing it only at very specific moments. Penderecki's use of articulation in his violin and piano writing therefore remains relatively undeveloped from his earlier compositional period.

## CHAPTER 6

### COMPARING THE TWO SONATAS

#### Form

Penderecki treats the form of the two sonatas differently. The First Sonata is traditionally structured and follows the standard forms of a classical sonata. While Penderecki incorporates some traditional forms in the Second Sonata, the Sonata features three free-form improvisatory movements within a five movement structure. In regards to the large-scale structure of his compositions, Penderecki stated that in his works, the slow movements are generally the most important.<sup>15</sup> This appears to be the case in the Second Sonata due to both the slow third movement's size and introduction of several important motives, as well as the strong connection it holds with the last movement in its shared themes and texture. The third movement is also the only movement that is both preceded and followed by silence in the Second Sonata, furthering its position of importance. The importance Penderecki places on the slow movement is not evident in his early First Sonata however, as the slow movement is built out of an ostinato figure rather than important themes from the work. Additionally, the outer movements of the First Sonata outweigh the second movement in terms of thematic material and length.

#### Treatment of Melodic Content

There are both significant differences as well as distinct similarities when comparing the melodic treatment of the First and Second Sonatas. Tonal centers and their maintenance are among the larger differences between the two works. While the First Sonata undergoes very small sections dedicated to one specific tonal center at a time, the

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<sup>15</sup> "Krzysztof Penderecki Discusses New Violin Sonata," MTV, accessed January 28, 2016, <http://www.mtv.com/news/871370/krzysztof-penderecki-discusses-new-violin-sonata/>

Second Sonata establishes tonal centers and develops them more frequently than the First Sonata, thereby achieving a more traditional sense of tonality and key relations. The melodic content of both sonatas focus intensely on the development of the half step motive. Much of the First Sonata's themes rely on half step intervals, though it also features melodies that include larger intervals. While both sonatas feature intensely chromatic writing, the Second Sonata actually focuses on the transformation of true chromatic scales into expressive entities. It also relies heavily on the return of motives throughout the sonata, which creates a cohesive and unified work. The motives within the First Sonata only relate to their respective movement and it is therefore not a cyclic work. In this regard, one can see the development and maturation of Penderecki's expressivity and command of form between the two sonatas.

#### Tonality

In comparison to the First Sonata, the second takes a more straightforward tonal approach. The tonal center is almost always clear in the Second Sonata due to a much less saturated harmonic palette. Conversely, despite the simple chords and harmonies sounded in the piano writing, the First Sonata's tonal centers are generally obscured by polychords and chromatic melodies. Both works use simple harmonies, but in the Second Sonata the melodic content largely compliments the tonal center, while in the First sonata the melodic and harmonic content obscure it.

#### Texture

The texture of the First and Second Sonatas are similar, both featuring extensive unison in their respective piano parts. This detail appears to be unchanged in Penderecki's writing style. There are many passages of unison octaves and single-note

chromatic lines in both works. The main difference is that the First Sonata tends to favor a more chordal writing style in the piano. Penderecki does not write much in the way of double stops or chords in the violin. He uses such features sparingly and generally in extremes, such as the intimate moments in the B section of the First Sonata or the chaos at the end of the unmeasured portion of the first movement in the Second Sonata. Another difference between the two sonatas lies in the rhythmical approach to each sonata. The Second Sonata features a much more complex style, whereas the rhythms in the First Sonata are more basic, making it easier to hear all the parts and pulse clearly. Finally, in regards to the use of silence in both sonatas, Penderecki uses this texture sparingly and only at moments of extreme importance in both works. Neither of the works have many moments in which both instruments are completely silent; rather, Penderecki keeps the sound and music almost constant. Even the space between movements is limited in most cases. In the First Sonata, the second movement moves directly into the third, making the first movement the only self-encased movement in the sonata. In the Second Sonata, the third movement is the only self-encased movement, with *attacca* connecting the first and second movements as well as the fourth and fifth. This is another aspect of Penderecki's style that seemingly remained constant over time.

### Dynamics

Penderecki clearly became more exacting with his dynamic markings in this later period. The First Sonata does not feature nearly as specific a dynamic range. The slow movements of the Second Sonata experience much greater variety of dynamics than the slow movement of the First Sonata. Penderecki shows consistency in his treatment of

dynamics in that the slower movements and sections tend to have quiet dynamic markings, while the faster, more aggressive sections reach the heights of triple *forte*.

### Rhythm

Despite using several of the same rhythmic figures as in the First Sonata, the Second Sonata differs significantly in this sense. The layering of completely dissimilar rhythms often causes a complete loss of pulse in the Second Sonata. Comparing the two sonatas shows Penderecki's focus on tonally complex writing in the First Sonata and rhythmically complex writing in the second. The resulting sonatas sound very different, with the Second Sonata highlighting many different characters, in contrast to the more static character within the movements of the First Sonata. Despite the complexity of rhythmic writing in the Second Sonata, Penderecki actually incorporated a substantial number of similar rhythmic figures from the First Sonata but developed his manner of using them to create a new rhythmic texture. He used the dotted eighth to sixteenth note rhythm frequently in both works as well as chromatic passages of mechanical sixteenth notes and aggressive eighth note passages. Penderecki greatly expanded the rhythmic complexity however by including and layering multiple tuplets and triplet sixteenth notes in the Second Sonata.

### Articulation

Penderecki's use of articulations for both instruments, especially the violin, is quite similar in both sonatas. The use of accents, slurs, phrase markings, and staccato is familiar from the first to the latter work. The majority of the First Sonata features more of the sharper articulations than the second. As the slower movements outnumber the faster



ones in the Second Sonata, this allows for many areas of legato playing which is less common in the First Sonata.

## CHAPTER 7

### SUMMARY STATEMENT

The Second Sonata of 1999 is a significantly more mature work than the First Sonata of 1953. The Second Sonata is much greater in scope, intellectually deeper, and presents more complex technical, rhythmical and emotional language than the first work. It appears that Penderecki used the same general ideas and approach from Sonata No. 1 to produce the more complex and significant Sonata No. 2. The numerous correlations of the sonatas suggest that Penderecki reflected on the First Sonata prior to writing the second, and in doing so created a new work that is fundamentally similar to the earlier one. In the First Sonata, Penderecki's reliance on the half step as substantial motivic material is clearly seen in the later sonata as well. One can see motive *a* from the Second Sonata, reminiscent of much of the First Sonata's melodic material, stated almost verbatim in measure 74 of the first movement of Sonata No. 1. The use of composite 16<sup>th</sup> notes found through much of the Second Sonata can also be seen here as well. Despite the general observation of Krzysztof Penderecki's dramatic shift towards more tonality in his later period, his teacher Malawski's reference to immutable core musical language can be seen in the rhythmic and melodic gestures of these two sonatas.

In the 46 years that separate the writing of the two violin sonatas, Penderecki's most well-known compositions such as *Threnody for the Victims of Hiroshima* do not bear a strong resemblance to these two works. Looking more globally however, there are other works that share much in common with these two sonatas. His symphonies are composed with similar melodic language and rhythmical complexity of the Second Sonata. His Sextet for Violin, Viola, Cello, Piano, Clarinet, and French Horn shows

numerous parallels to the Second Sonata. Written in 2000, just a year after he completed the Second Sonata for Violin and Piano, Penderecki's Sextet contains many if not all of the motives from the sonata as well as numerous passages and events that are almost identical in construction. Motive *a* from the Second Sonata exists in several of his works, with its origin quite possibly in the First Sonata, which shows an affinity towards the half step. A quote from the composer that further accentuates one of the main foci of this document follows:

I have spent decades searching for and discovering new sounds. At the same time, I have closely studied the forms, styles and harmonies of past eras. I have continued to adhere to both principles ... my current creative output is a synthesis.<sup>16</sup>

That the Sonata for Violin and Piano No. 2 is a very different work from the former sonata is obvious, but at its core, it is familiar with his older composition and, like the former sonata, it looks both back to the past for inspiration and forward in a search for new aesthetics to form a unique work worthy of attention.

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<sup>16</sup> "Penderecki, Krzysztof," Intuition, accessed March 20, 2016, [http://www.intuition-music.com/shop/en\\_UK/artists/1/krzysztof-penderecki/](http://www.intuition-music.com/shop/en_UK/artists/1/krzysztof-penderecki/)

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