

Ex. 31 Third movement, bars 1-5.

2
4 Vivace J=130

Trombe
I
II

Xilofono

Violini div.
a2p.

Viote div.
a2p.

Violoncelli div.
a2p.

Contrabbassi

senza sord.
mf

crescendo leggero

non div.
f

cresc.

deciso
mf

arco

pizz.

allargando

crescendo leggero

ord.
mf

n

n

5.2.2. Articulation of Secondary Thematic Material.

Secondary melodic material is also distinct in timbre and articulation and hence functions as independent thematic material despite its secondary thematic nature. In example 31 page 54, the pizzicato chords on lower strings are set against the legato articulation on the violins. Pizzicato articulation of this secondary melodic material is retained throughout the section, affirming its character as independent and distinct timbral material. These pizzicato chords and the string glissando also articulate the phrase structure. (see 5.1.1, page 52).

5.3 Timbre as an Element of Thematic Transformation.

Timbral emphasis also plays a significant role in the transformation of thematic material. (see Rhythm 1.2.2.1, page 21). In this way secondary thematic material is given principal status.

In the first movement (bars 38-41 example 4, page 22), a timpani roll on D, with syncopated accents a minor 3rd below on B, gives dramatic emphasis to the climax phrase, but also extends it beyond the final fff chord by a 3-bar solo. This minor third tremolo on the timpani is therefore featured initially as a linking figure between sections A1 and A2, but it is also the germ cell from which the principal theme in section A2 is derived (see example 5, page 22).

Conclusion

The composer is therefore highly articulate in her scoring for the two principal groups of instruments, namely, the strings and the trumpets where idiomatic writing for these instruments is exploited to the full. Furthermore, timbre is used as a vital element in her structural manipulations, on both the macro- and micro-structural levels.

6. FORM

It is obvious from the previous analysis that the composer is highly individual, inventive and skilful in the manipulation of her melodic and rhythmic material. The secondary articulatory elements, namely harmony, texture and instrumentation, are also used successfully to underline contrast and variation, and as such play a vital role in articulating the macro- and micro-structure of the piece.

6.1 Macro-Structure: Sectional Structure

The energetic drive and vitality of this work is not only engendered by the rhythmic and melodic material, but also by the frequent sectional contrast of material.

Although it is only the third movement that is in a traditional sonata form, namely sonata-rondo form, the first and second movements also have structural elements that resemble the sonata form.

In both the first and second movements, the material in the A section is stated rather than developed. However, while the short linking sections, namely A1 and A2, and the B section may contain new material, most of the thematic material in these sections is derived from germ cells presented in the initial A1 section. (see Melody 2.3.2).

The linking sections, A2 in the first and last movements and the B sections in all three movements, therefore resemble the development section of the traditional sonata form. However, they do differ in the apparently arbitrary choice of material to be developed. Generally these central 'development' sections avoid the principal theme of the A section and focus upon a secondary accompanimental motive from the A section, or a motive in the linking sections. Such motives thus

gain the status of principal themes through extension by repetition, instrumentation and register-placing. (see Instrumentation 5.2.2, page 55 and Texture 4.1, page 48).

The final sections of the first and second movements are also interesting in their presentation of old and new material. In the first movement, the almost exact restatement of the A section resembles the recapitulation section of the traditional sonata scheme. However, the coda following this section, apart from restating previous material, also introduces entirely new material which in turn anticipates material in the final C section of the second movement.

This final C section is again distinctly contrasted to the previous sections within the movement. In fact it is only in the last three bars that fleeting reference is made to the opening material.

The sectional structure of the piece is thus essentially moulded according to the traditional sonata form, retaining the ternary structure in the first movement and the character of exposition and development sections in both first and second movements. The thematic content of the central sections and the final sections is however extended to include new thematic material. (see Rhythm 1.3.2, page 26 for an outline of the sectional structure of each movement).

6.3 Micro-Structure: Periodic and Phrase Structure

As stated earlier, the periodic and phrase structure is primarily created by the alternation or superimposition of two contrasting themes within each section.

The two principal themes are primarily distinguished by their intervallic content and contrasting rhythmic character. This contrast is further underlined by contrasting instrumentation and articulation. The two themes also generally outline different pitch groups. The resultant chordal changes in a concertato

passage created by the alternation of the two themes, serves to underline the phrase structure. In these sections the harmonic rhythm is more rapid, and there is a greater degree of contrast and general rate of change in all the stylistic elements. A high degree of tension is therefore sustained throughout these sections as opposed to a gradual build-up of tension in contrasting sections.

In those sections where themes are superimposed, the prevalent phrase structure is replaced by larger periods, articulated by the introduction of the second theme. There is often a systematic increase in tension towards the middle of such sections, where the second theme is superimposed on the first theme, which finally culminates in a climax phrase at the end of the section.

Conclusion

Adrian Thomas's statement aptly summarises the composer's authoritative structural manipulations:-

"Perhaps Bacewicz's greater strength lies in her extraordinary ability to take the listener along with her, whatever the apparent deviations. Our perception of the music's structure is constantly revalued, and it is this shifting perspective of the present and the immediate past that gives such a movement its persuasive power." ¹⁴

¹⁴ Thomas, Adrian. Grazyna Bacewicz. Chamber and Orchestral Music. Los Angeles, California: Friends of Polish Music, 1985. p. 90.

CHAPTER TWO

PENSIERI NOTTURNI (1961).

- 1. Timbre**
- 2. Rhythm**
- 3. Melody**
- 4. Harmony**
- 5. Texture**
- 6. Form**

1. TIMBRE

*"In the 1960s, Bacewicz began to abandon classical forms. Again, in the orchestral *Pensieri Notturmi* (1961), her imprint is unmistakable. More programmatic than is usual in her music, here she is poetic, evocative, and spacious in her texture, although the work is short and extremely succinct. Free-scale passages contrast with clustered sonorities; a mellifluous counterpoint contrasts with fragmented, dessicated punctuations, especially in dry xylophone tones and the metallic timbres of celesta and vibraphone, set against ensemble strings."¹⁵*

What strikes the listener first on hearing the piece is its kaleidoscopic series of colourful sound patterns and sound combinations, revolving around a relatively high-pitched solar plexus. The result is a soundscape that is both delicate and kaleidoscopic.

1.1 Instrumentation and Articulation

Pensieri Notturmi is scored for full orchestra:

Woodwinds:- Flute, oboe, three clarinets in Bb, alto saxophone in Eb, piccolo clarinet in Eb, bass clarinet in Bb and bassoon.

Brass:- Horn in F, trumpet in C and trombone.

Strings:- Violins I, II, III, IV and V; Violas I, II and III; Cellos I and II;

Double-bass.

Percussion:- Timpani, snare drum, sticks, guiro, xylophone, vibraphone, celesta and harp.

¹⁵ Zaimont, J. L. *The Musical Woman. An International Perspective*. 1983. Greenwood Press. 1984, p. 125.

Her scoring for these instruments never exceeds chamber orchestra proportions, illustrating the composer's concern with individual timbres and novel instrumental combinations.

1.1.1 Strings

Bacewicz's love of the string medium and her intimate knowledge of its timbral possibilities is fully explored in this work. This is apparent from her scoring for multiple string parts and the fact that the strings are featured throughout the piece.

The exploration of timbre, and especially the string timbre, is evident in the multiple layering and timbral juxtapositioning of individual string parts, each part often having a distinct timbre. These individual string parts display a wide palette of string bowing and articulation such as *sul ponticello*, *col legno saltando*, *barulage* bowing, use of harmonics, *pizzicato* and *tremolo*.

In section A, characterised by shorter sound events, the contrast and variety of string timbres is particularly pronounced. In the sound events where individual string parts make short independent timbral statements, these distinct timbres are never clouded.

In example 1 bars 14-18, page 62, this timbral lucidity is quite evident. In the first two bars of the example the sustained sound of the string tremolos and string harmonics is followed by a single unaccompanied pizzicato, punctuating the end of the sound event. The subsequent string harmonics and detached *col legno* bowing are unaccompanied, and their individual timbres are therefore distinctly perceived. This is structurally significant, as contrasting timbres and articulations are constantly superimposed and juxtaposed to create sound events that are characterised primarily by their timbral material.

1.1.2 Novel Instrumental Combinations

Superimposed and juxtaposed on the string sounds, are delicate timbres on woodwinds, single brass and percussion. Bacewicz's atmospheric use of timbre in her later works is particularly reminiscent of Bartok's "Night Music" sections in the slow movements of his string quartets.

The opening of Pensieri with its superimposition of a harp ostinato on string tremolos, is remarkably similar to a section in the first movement of Bartok's Music for Strings, Percussion and Celesta. In both passages the timbral synthesis of very soft and sustained string tremolos with filligree harp or celeste ostinati, is both lucid and complementary, creating an atmospheric and evocative soundscape.

Ex. 2 Pensieri Nottturni, bars 1-6.

3
4 **Larghetto** *♩ = 50* GRAŻYNA BACEWICZ

Vibrafono

Arpa

Viola

Fl.

Vbr.

Ar.

Vno I

Vla

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Although the lyrical and dramatic have always been present in Grazyna Bacewicz's music, she has never before been so explicitly poetic, even programmatic, as in this piece. Pensieri Notturni means meditations of the night, and its evocative title is atmospherically portrayed in the delicate timbres of the piece, hence the work's similarity to Bartok's "Night Music". In sections where the nature of the melodic and rhythmic material is particularly static, such as in previous example 2, page 66, attention is focussed particularly on the delicate, atmospheric and evocative use of timbre.

1.1.2.1 Klangfarbenmelodie

In an interview with her friend, music critic Stefan Kisielewski in 1960, she was asked to comment on the latest developments in serialism and electronic music. She stated that she was particularly drawn to the new sound colours and rhythms of electronic music.

The use of *klangfarbenmelodie* was perfected by Webern, but it was also much exploited by electronic composers. In using this technique, timbre is established as a structural force comparable to pitch and duration. Different tone colours are used to "compose" a theme, on a single sustained note or on different pitches.

Bacewicz's use of this technique occurs throughout the piece in her scoring for woodwind, brass and percussion. Superimposed on ensemble string sections are several passages in which a single pitch is transferred from one instrument to another, creating a very subtle, kaleidoscopic change in timbre. This technique is used to create background or foreground material.

A G pedal point is sustained throughout section A1, bars 8-44, by alternating strings and woodwinds. Its structural significance is underlined by its sustained duration throughout the section, but also by its degree of timbral emphasis (see 4.2. page 95).

There are several sound events in which a *klangfarbenmelodie* is created using different pitches.

"In these final works, her expressionist tendencies are dramatized by an increasing interest in percussive and fragmentary effects. Bacewicz cultivates a dispersal of densities through an iridescent pointillism in preference to accumulating and intensifying sound."¹⁶

Her use of the *klangfarbenmelodie* technique is most effective in these pointillist passages where individual timbres are further underlined by the detached articulation.

In the following example 4 page 68, a succession of single detached chords is heard on different combinations of woodwinds, brass and strings. The melodic chromatic ascent of the chords finds a timbral counterpart in the systematic shift from lighter to darker timbres. Glissandi on vibraphone and harp form an appropriate veiled backdrop.

¹⁶ Zaimont, J.L. The Musical Woman. An International Perspective. 1983, Greenwood Press 1984. p. 125.

mostly non-pitched instruments in this sound event is aptly culminated by a lengthy drum roll on snare drum.

Ex. 5 *Pensieri Notturni*, bars 167-175.

The image shows a musical score for the piece *Pensieri Notturni*, specifically bars 167-175. The score is divided into two systems. The first system includes parts for Corno, Tromba, Fagotto, Violini I, and Violini II. The second system includes parts for Contrabbasso, Cello, Fagotto, Tromba, Violini I, and Violini II. The music is written in a complex, experimental style with many accidentals and dynamic markings. The notation is dense and features a variety of rhythmic and melodic patterns.

1.2 Timbre as a Primary Structural Element

1.2.1 Micro-structure: Sound events

Pensieri Notturni was the first composition which illustrated Bacewicz's direct concern with timbre as a structural force and as such the work may be regarded as exploratory and experimental.

It is obvious that the composer is extremely resourceful in her varying combinations of timbres and articulation. Each sound event is thus articulated by its unique timbral character, generated by varying instrumental combinations and articulation and textural manipulation of thematic patterns. (see Texture page 97).

These contrasting sound events are similar to the phrases of her earlier pieces, especially in section A, where they are comparable in length to the standard 4 and 5-bar phrase structure and where they have an antecedent-consequent relationship. In section B they are considerably longer, but in all other respects they are still perceived as structural units similar to phrases.

However, whereas the phrase structure of her earlier pieces was articulated primarily by melodic and rhythmic material, the primary distinguishing feature of these "phrases" is their timbral content in the form of instrumentation, articulation and textural manipulation of these elements, i.e., the synthesis or juxtaposition of sound. The use of the term "sound event" is thus preferred in that it encapsulates the articulatory function of timbre.

1.2.1 Macro-structure: Sectional Structure

Pensieri's distinguishing feature is its timbral content, as is evident from the inherently static and non-developmental nature of thematic and rhythmic patterns.

The first half of the piece is particularly exploratory, with multiple timbral manipulation of material. At the same time individual timbres seem to undergo a subconscious process of selection. Apparently inconspicuous and background material in the first half of the piece is projected as foreground material in the second half of the piece. Section A, bars 1-77, is thus articulated by shorter sound-events and multiple presentation of material, while section B, bars 78-201,

is articulated by the extended focussing of previous material in longer sound-events. (see Form page 104).

Conclusion

The uniformity of the melodic and rhythmic patterning in the piece is broken through timbral and textural means. Individual patterns are always underlined by contrasting instrumentation and articulation. These individual lines, each having a distinct timbral character, are then constantly superimposed and juxtaposed to create different sound events that are particularly evocative in their kaleidoscopic combination of contrasting timbres.

2. RHYTHM

2.1 The Rhythmic Character of Thematic Patterns.

There is a predominance of inherently repetitive rhythmic patterning in this work. Most of the patterns are crotchet, quaver and semiquaver combinations that underline the beat. However, there is an attempt at creating a greater rhythmic fluidity by avoiding the beat at the initial entry of rhythmic patterns. In this way a great deal of the motoric, driving character of her rhythmic patterns are "softened". This is further underlined by skilful exploitation of softer and higher-pitched timbres.

Her use of ostinati, pedal points and repetitive-note figures in Pensieri Notturni is similar to their use in The Music for Strings Trumpets and Percussion, but here they often function as foreground material by virtue of their instrumentation. (see 1.1.2 page 63). These repetitive patterns are therefore "fleshed-out" and given an added dimension when scored for individual and distinct timbres. Her use of various timbral techniques and textural manipulations further compensates for the lack of any form of sustained rhythmic variation and ongoing rhythmic organic growth in the piece.

2.2 The Juxtaposition of Patterns.

Sound events within the piece are articulated by the continual juxtaposition of different rhythmic patterns. In section A, where these sound events are no more than 4 bars in length, there is a greater presentation and fluctuation of different rhythmic patterns.

Although there is no sustained process of rhythmic development or transformation within the piece, certain sound events in section A nevertheless use certain

rhythmic techniques to create a systematic increase in tension, culminating in final climax phrases.

In example 6 page 74, section A, a sense of direction and movement towards the final climax phrase is skilfully engineered by various rhythmic and textural means and underlined by tempo and dynamics.

The three successive entries of the melodic chromatic scale on strings are rhythmically diminished with each entry. There is a gradual increase in texture by the addition of tremolo strings as background material with the second and third entry of the scale. Each entry is further punctuated by single tutti chords that culminate in the final homorhythmic sound event of multiple strings. There is a gradual increase in dynamics but decrease in tempo at this final climax sound event, bars 39-44 (example 6 page 75 and 76).

Ex 6 Pensieri Notturni, bars 30-47.

ritenuto **6** *più mosso*
1.100

ritenuto *più mosso*
1.100

Fl. I
Fl. II
Cl.
Fag.
Vcl. I
Vcl. II
Vla.
Cel.
B.
Tr.

Fl. I
Fl. II
Cl.
Fag.
Vcl. I
Vcl. II
Vla.
Cel.
B.
Tr.

Ex. 6. continued

③
Sostenuto
♩ = 60
(molto espressivo)

Sostenuto
♩ = 60
(molto espressivo)
f cresc. più f. cresc.

Fl.
Cl.
B.
Ob.
Vn. I
Vn. II
Va.
Cl.
Cb.
Ar.
Vcl.
Cb.
Cb.

PPM-1100

Ex. 6. continued.

a tempo 2
(più mosso)
♩ = 100

8

Cl. I
in si₂

Tr.
in do

Xif.

ancora più
sostenuto

ff

a tempo 2
(più mosso)
♩ = 100

pp

pp

sul D

sul D

sul A

pp

mp

I
II
Vno III
IV
V
I
Vla II
III
I
Vc. II

In section B, where rhythmic patterns are less differentiated with each successive sound event, the use of certain melodic and textural techniques articulates sound events and creates a build-up of tension. This process is further underlined by tempo.

2.3 The Superimposition of Patterns

A greater rhythmic fluidity is further created by the skilful overlapping of rhythmic patterns. The individual patterns are never clouded when layered, and where sustained sounds are superimposed, these dove-tailed sounds create subtle timbral and rhythmic syntheses.

In section A these superimposed patterns are highly differentiated, with their individuality further underlined by their contrasting instrumentation and articulation. In these passages the composer creates a micro-collage of patterns that constantly undergo various timbral and textural shifts to create subtle, kaleidoscopic rhythmic and timbral changes with each successive sound event. Fluctuations in tempo are used to underline most sound events.

Section B is characterised by a macro-collage of rhythmic patterns that are very similar in construction and that are repeated for several bars. In these sound events a sense of direction and momentum is created by the systematic layering of similar rhythmic patterns, ending in multiple-layered textures. Despite the inherent staticity of these passages, a sense of rhythmic fluidity is nevertheless created by the dove-tailed layering of similar patterns. In this way the rigidity of the beat is avoided, despite the *perpetuum mobile* nature of the combined patterns. Constantly shifting a-metric accents are created by the irregular entries of patterns. This feeling of a-metricity is further enhanced by single, sustained and syncopated notes on vibraphone and harp. Appropriate tempo indications underline the sound event.

Ex. 7. Pensieri Notturmi, bars 111-119.

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2.4 Metre

Despite the fact that the composer attempts to create a feeling of greater rhythmic flexibility, her rhythmic vernacular is still firmly rooted in single 2/4, 3/4, 4/4 and 6/8 metres.

There are only occasional metric changes during the course of the piece. These clearly underline the sectional structure of the piece:

Sectional Structure

Metric changes

Section A1 (bars 1-44)	3/4
Section A2 (bars 45-77)	Mostly 6/8.
Section A3 (bars 78-88)	6/8
(bars 89-109)	2/4
Section B (bar 110-160)	Mostly 2/4 with single bars in 3/4.
Coda (bars 161-201)	2/4, 4/4 and 3/4.

2.5 Tempo

Tempo fluctuations occur frequently and they perform a vital function throughout the piece in articulating sound events. Most sound events start a tempo and end with a *ritenuto* or other appropriate tempo indication. These tempo indications clearly underline individual sound events in the piece.

Conclusion

Despite the inherently repetitive nature of the rhythmic material and the absence of ongoing processes of rhythmic transformation or organic growth of material, rhythmic patterns are nevertheless underlined by their contrasting timbral material and detached or sustained articulation. These patterns are superimposed and juxtaposed to create contrasting textures which in turn articulate the sectional structure of the piece and individual sound events.

3. MELODY

3.1 The Melodic Character of Thematic Patterns

The inherently repetitive nature of the rhythmic material has its counterpart in the melodic character of thematic patterns. Certain notes are repeated or sustained at length forming repetitive-note figures or pedal points. Intervals or intervallic patterns are repeated, forming ostinati and scalar figures. These melodic patterns are thus inherently repetitive, non-developmental and static in nature.

3.1.1 The Chromatic Scale Figure

This melodic figure is particularly characteristic of her music. It encapsulates her predilection for smaller intervals and the use of all twelve tones in a fully chromatic melodic style.

This figure appears in various guises throughout the piece, and its function is also variable, depending on its position in the sound event. It is almost always presented in contrary motion. Mirroring of patterns in this way occurs as a *gestalt* throughout the piece, and it has its counterpart in the harmonic and formal structure of the piece in the use of axis tones and in the length of sound events .

In the following example 8, bars 20-22 page 82, several strands of the chromatic scale radiate from the central G axis tone in a systematic superimposition of the chromatic pattern. In this sound event the melodic material consists almost exclusively of the chromatic scale.

Ex. 8. Pensieri Notturni, bars 19-22.

accelerando *ritenuto* *a tempo* ④

Fl. *mp* *p*

Ob. *mp* *p*

I *mp* *p*

Cl. in si₂ *mp* *p* *mute in Cl. b. in si₂*

III *mp* *p*

Cor in fa (con sord.) *mp* *pp*

Legno *mp* *pp*

Cel. *p*

accelerando *ritenuto* *a tempo*

I *col legno saltando* *p*

II *arco* *mp* *ord. I* *col legno saltando* *p*

Vno III *mp* *ord. I* *col legno saltando* *p*

IV *mp* *ord. I* *col legno saltando* *p*

V *mp* *ord. I* *col legno saltando* *p*

I *col legno saltando* *p*

Vla II *col legno saltando* *p*

III *col legno saltando* *p*

Vc. I *col legno saltando* *p*

II *col legno saltando* *p*

This scalar pattern is also frequently presented in crab-like motion of alternating minor and major seconds. In example 6 page 74, the use of this scale to systematically build tension towards the final climax phrase is effectively underlined by its rhythmic transformation with each successive entry.

At the end of section A, bars 94-99 (example 9 page 84), the function of this chromatic figure is reversed. It occurs as a phasing-out, linking figure at the end of sound events. This affirms the use of mirroring as a *gestalt* in the macro-structure of the piece.