

TRADITION AND MODERNITY: THE FORMAL AND SYNTHESIS ELEMENTS OF K. PENDERECKI'S FLUTE CONCERTO

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ABSTRACT

During the initial period of the 1990s, the majority of Penderecki's artistic creations were primarily focused on instrumental music, characterized by a noticeable tonal quality. The composer exhibited a keen inclination towards delving into the dramatic veracity of themes such as obscurity, mortality, trepidation, and malevolence in his previous compositions. During the time when the Concerto for Flute and Orchestra (1922) was composed, the composer's focus shifted from its somber character to a more general inclination towards brightness and softness. This concerto has a unique, heartfelt, and lyrical tone, and the form itself has special balance and classical proportions. This study investigates how the composer amalgamated diverse compositional methodologies from historical and contemporary periods, resulting in various frameworks in his composition of the flute concerto. The content of the study explores the musical principles that govern the assembly of discrete structural elements in the piece, including parameters such as form, scale structure, and texture as well as the hierarchical event structures. For the sake of comprehensibility, it is advisable for the reader to have the requisite musical score.

Keywords: Penderecki, flute concerto, contemporary, synthesis

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Introduction

Krzysztof Eugeniusz Penderecki (1933 - 2020) holds a significant position as a composer, not only in the realm of Polish music but also in the global context of the latter half of the 20th century. The composer's oeuvre encompasses a diverse range of compositions, including instrumental pieces, oratorios, and operas, that combine avant-garde and conventional modes of artistic expression.

During the initial stages of his career, Penderecki experienced complete artistic autonomy, and the avant-garde movement in Polish music subsequent to 1956 provided him with a conducive environment for expressing his musical liberty. The composer utilized a variety of techniques, including ultra-chromaticism, clusters, glissandi, and chance, to create a rich soundscape that effectively conveyed his artistic vision. Notably, his use of these techniques resulted in the production of unconventional sounds from the instruments, particularly the strings, as evidenced in works such as *Emanations* for two string orchestras and *Anaklasis* for percussion and strings (1959-60). This avant-garde approach represents a significant contribution to the landscape of Polish music (Karapınar 2021: 409).

Subsequently, the composer initiated a shift in focus away from the technical significance of the avant-garde and towards an exploration of the theoretical, temporal, and paradoxical dimensions inherent to this artistic movement. Penderecki's departure from the "sound mass" style of composition towards a musical vocabulary was revitalized with a renewed sense of tonality. (Dufallo 1989: 346). His *First Violin Concerto* (1977) served as a confirmation of his shift in focus from being a leading proponent of sonorism in Polish music to classic genres and musical idioms. In an attempt to elucidate the reasons behind this shift in style, he subsequently conceded that " We have come to a point when the most creative thing to do is to open the door behind our backs" (Penderecki 1997: 24).

Penderecki incorporated a heightened degree of chromatic harmony within his neo-Romantic sound realm. The composer made reference to the intricacy of the musical language utilized during the latter half of the 19th century. He did not possess any inclination towards minimizing the complexity of their language to mere harmonious arrangements. His subsequent orchestration is characterized by its richness and complexity, featuring polyphony and multidimensionality, and frequently utilizing substantial orchestration techniques, such as instrument doubling (Karapınar 2021: 411). This approach draws influence from the symphonies of Bruckner, Mahler, and Shostakovich.

The musical compositions created by Penderecki are unquestionably representative of the semiotic era. He challenges the conventional belief that art exists solely for its own sake, instead embracing aesthetic principles that modern music is inclined to discard. Penderecki's musical compositions are characterized by their expressive nature, as they effectively communicate and make appeals to the listener. As stated by Penderecki, he consistently composed his own musical pieces, developing a unique musical vocabulary that effectively communicated with his listeners by tapping into their cultural recollections. The *Concerto for Flute and Orchestra* (1922) incorporates conventional compositional techniques that provide an opportunity to explore the connection between the performer and the audience. The aforementioned statement illustrates Penderecki's characteristic amalgamation of multiple components, a hallmark of his later compositional period.

Penderecki's oeuvre features a notable emphasis on concertos. The composer's impact on the concerto of the 20th century is primarily focused on the recreation of the late Romantic ambiance of the concerto, which is regarded as a form of musical drama, rather than the development of novel formal structures. The flute concerto integrates various compositional techniques from both historical and contemporary periods, and may be characterized as eclectic, without any negative connotation, not only in terms of style but also in syntax.

Concerto for Flute and Orchestra

The concerto for flute and chamber orchestra composed by Penderecki is a notable addition to the flute repertoire of the 20th century, renowned for its lucid yet striking musical style. The composition has a duration of twenty-five minutes and is organized into a single movement, featuring multiple distinct segments that are readily distinguishable from one another. The piece exhibits exceptional rhythmic and dramatic elements, showcasing a high level of orchestral proficiency, and featuring melodies that demonstrate coherence, balance, and effective utilization of contrasting elements. Penderecki's musical style is characterized by a notable degree of tension in climactic moments, owing to his adept use of a strong lyrical impulse, frequent implementation of ostinato, and impressive rhythmic and percussive effects. The musical

composition exhibits a multitude of contrapuntal lines and non-functional harmonies, yet the degree of comprehension of the musical discourse is notably high.

The diverse range of harmonies and counterpoints present in Penderecki's works can be attributed to the influence of serial music. Additionally, Penderecki's compositions involve explorations of melody, harmony, rhythm, and timbre. The frequent modulation of the pitch range in both the soloist and the orchestral instruments results in an unconventional utilization of the tessitura.

The concerto is a composition that presents technical challenges and explores the complete range of virtuosity and expression of the flute. The focal point of this piece, much like many of Penderecki's orchestral works, is his compositional approach to converting motives and melodic concepts. The musical compositions of Penderecki in question are characterized by complex technical details that require a high level of proficiency from the performer. However, his remarkable musical content has a direct appeal to the audience.

Instrumentation:

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

The utilized instrumentation comprises a range of string instruments that are well-suited for contemporary compositions, alongside a collection of wind instruments from the classical era. The woodwind section comprises of four instruments, namely flute, oboe, clarinet, and bassoon. Additionally, the second parts of these instruments are played by flute piccolo, English horn, bass clarinet, and contrabassoon, respectively. The composer's sonorist period is highlighted by the extensive utilization of percussion, which serves to emphasize his exploration of timbre.

The primary significance of percussion must be underscored, as evidenced by numerous instances in the musical composition that highlight the prominence of Rototoms. These instruments are integrated into the melodic lines of the piece with specific heights, emphasizing their crucial role. The brass section, comprising of trumpets and horns, is notable for its use of mutes and the *delbouché* technique on the horn. It is worth noting the absence of trombones and tuba in this section. The musical composition utilizes a range of string techniques such as *pizzicato*, *spiccato*, *sul ponticello*, *tremolos*, harmonics, *divisi*, and the mute. All musical instruments present significant technical and interpretive difficulties.

The concerto is founded upon the utilization of melodic block motives that are closely spaced, which is a significant technique employed by Penderecki. The configuration of the flute segment exemplifies the concept of interval structuralism. The manner in which the clarinet structures its phrases is established through the utilization of interval cells that are repeated within the framework of harmonic chord-like entities. The utilization of the minor second and minor third, along with their inversions, is evident in the formulation of the instrument's musical phrases. The initial phrase is elaborated upon through a flute cadenza featured in the opening section of the concerto.

The second phrase, which is a derivative of the first, is made up of tones that are grouped into semiquaver triplets and fall chromatically in octaves. It also has a similar character to the first phrase. The establishment of lyrical phrases in the *Andante* and *Adagio* sections is supported by both motives. Two more phrases are then introduced as counterpoints: the third phrase is built around three notes that spiral up and down while moving chromatically in semiquaver triplets. The fourth phrase, characterized by a *scherzo* character, is constructed through the transposition of two motifs: one spanning a third, and the other exhibiting chromaticism.

The composition is organized as a synthesis of both regular and irregular rhythmic contrasts, consisting of chromatic and intervallic motifs and their respective variations. The dynamic nature of the material enables it to experience various tonal variations through a series of chromatic alterations. The trajectory of sound in musical instruments is determined by the movement of its pitch material, the distinct variations it undergoes,

and the systematic arrangement and interchanging of its constituent elements that form the foundation of the melodic lines. This results in a sequential, chain-like progression of sound (Janicka-Slysz 2003: 207).

Penderecki's musical compositions frequently incorporate pitch-forming strategies that are explicitly linked to the concept of imitative polyphony. This concerto involves the imitation of a multi-measure melody through various inversions, primarily utilizing strings and percussion, and subsequently integrating multiple voices simultaneously to generate a *stretto*.

Penderecki has incorporated the concept of concurrent musical actions and the recurrence of pitch structures, drawing inspiration from both baroque canonic and variational forms. The correlation between the duration of consecutive episodes is linked to the characteristics of the Classical form, which encompass features such as regularity and balance. Here, the contrasting moods formed between episodes create the symmetry in the classical form that is created by the succession of opposite movements. Penderecki states that:

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

Analysis

The musical composition follows a "concerto" format where the instruments play together in a typically unstructured manner, as opposed to a dichotomy between a soloist and the ensemble. The musical content exhibits a dialogic nature, wherein the flute engages in conversation with the clarinet, as well as with other instruments such as the oboe, trumpet, English and French horns, bass clarinet, and percussion ensemble. The concerto's color qualities are emphasized by the chamber-like instrumentation and the resulting "shading" texture. The composition amalgamates both homogeneous and heterogeneous tones. The former blend with each other to create a melodious entirety, whereas the latter produce a contrasting effect by clashing with each other in the instrumental voices.

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

Table: Formal structure of the Concerto for Flute and Chamber Orchestra.

There are three subsections in the first part of the *Andante*. The initial clarinet solo in the introduction determines fundamental motifs that function as the basis for the development of the concerto. The motivic material in question comprises of chromatic ascending and descending patterns, which are subsequently taken up and developed by the flute. In instances where the clarinet is not actively engaged in performance, the flute assumes the melodic responsibility and initiates a canonic structure that facilitates the seamless integration of their respective musical contributions, thereby minimizing any potential gaps in the overall musical texture. The aforementioned progression transforms into a complex, interwoven melodic motif, resulting in a richly layered musical texture.

The second section contains motivic cells from the opening phrase and starts with the addition of new instruments and a change in tempo. The chromatic walk, built from iterations of the motive, becomes a sentence that alludes to the classical and romantic eras of music. The section *Cadenza*, which comprises of symmetrical and chromatic intervals, sets, and scales, showcases virtuosity by exploring the limits of the instrument. The utilization of tempo and rhythm markings results in the emergence of a structured and consistent rhythmic pattern. The significance of the episode's rhythm is accentuated through the utilization of percussion. The interwoven tremolos produced by the flute and *piatte* demonstrate a quest for a particular tonal quality. Penderecki refrains from elaborating on the musical motif, allowing the flute to persist as a solitary instrument, characterized by chromatic symmetry and sudden shifts in pitch range. The final subsection within the initial section commences with phrases that adhere to the traditional structure by repeating two distinct themes. Upon the conclusion of the second motive, the entire orchestra assumes a dramatic tone through the accentuation of a solitary note (F sharp), thereby generating a sense of heightened tension. The flute transitions to its lower register while the second violins execute a chromatic line that ascends and descends, creating a contrapuntal texture as it overlaps with the flute.

The commencement of Section C *Piu Animato* is announced by the emergence of a trumpet solo, which exhibits a variation of the initial phrase. This section relates to a contrapuntal move comprising multiple layers predominantly executed by wind instruments. Intermittently, the flute disrupts the musical composition by executing rapid passages featuring chromatic intervals that ascend and descend. This brief musical segment bears resemblance to the Baroque era through its utilization of ostinatos on the strings. It serves to bring the second section to a close, while simultaneously reducing its complexity and decelerating the tempo through the incorporation of lower registers.

The tranquil and serene fourth section of the *Andante* features a modified rendition of the initial phrase during the beginning of the flute solo. The contrapuntal imitation between the flute and English horn generates a tense resonance. The subsequent segment of the composition exhibits a serene and evocative quality, characterized by a tendency towards the lower registers of the flute. The recently added subsection, *poco sostenuto*, incorporates elements of both harmony and melody from the neo-romantic era. Similarly, *poco piu mosso* features a gesture that functions as a form of punctuation, followed by a return to a state of tranquility. The creation of the drone layer can be attributed to the cello and double bass, while the section of other instruments playing in higher registers serves to establish a cadence point.

The E section *Allegro con brio* represents its climactic point, featuring two distinct sentences that follow one another in a direct and responsive manner. The quasi unison technique employed by all eight violins to play the same melody contributes to the enrichment of the material's timbre, resulting in the creation of dissonance. An intense chromaticity is present in both a harmonic and horizontal sense, as observed in the movements of the strings and winds. The *Adagio* is a musical composition that features a variation of the introductory phrase on clarinet solo, which is subsequently followed by a punctuated dissonance chord in a *piu mosso* tempo. The current episode exhibits a rapid escalation in anticipation of the subsequent episode, structured in a manner reminiscent of contrapuntal composition.

The subsection *poco meno mosso* commences with punctuational elements and a *cadenza*-esque solo performed on the flute. The musical piece advances through a sustained pedal on the note D, accompanied by an exploration of tonal colors in the flute and percussion sections. The opening of the latest episode features a shift in tempo, followed by the utilization of triads and octave doublings on string instruments, which evokes a neo-Romantic aesthetic. The commencement of the new section is linked by a diminutive *basso-ostinato* transition.

The *Vivace* section is distinguished by its utilization of dynamics, range, orchestration, speed, treatment of consonance, and tension. The articulations are distinctly defined with a consistent tempo and minimal to nonexistent cellular overlap. The rhythmic alternation of gestures is observed in staccato orchestrations of fast quarter notes, while the *tutti* chords serve as percussive elements. In musical contexts, the utilization of instruments such as tomtoms, cowbells, and marimba is employed to attain heightened levels of dynamics, concurrently introducing additional tonal complexity through the incorporation of noise. The incorporation of the soloist results in the introduction of chromaticism into the music, which lacks a distinct tonal center.

The *Coda* section begins with a triangular melodic shape that descends, gradually decreasing the range before reaching a high range that coincides with the orchestra's reintroduction. The section under consideration exhibits a persistent presence of chromaticism, characterized by sustained chromatic clusters and linear compositional techniques. The *Andante* segment reappears featuring a melodic duet between the flute and English horn, structured around cells. Subsequently, the duet evolves into a woodwind trio by incorporating the clarinet. The musical instruments of flute, strings, celesta, and tubular bells commence with

an ascending chromatic melody, interlocking eighth notes to form a prolonged cluster. The concerto concludes with an open fifth spread, spanning seven octaves and encompassing the double basses, winds, and artificial harmonics of the violins, following a breath mark.

Conclusion

The Flute Concerto encompasses elements of both traditional and contemporary concerto styles. In contrast to the conventional employment of the instrumental concerto genre, which involves a solitary solo instrument performing in conjunction with (or in opposition to) an orchestra, the utilization of instruments in this context typically entails unrestricted counterpoint between the soloist and the ensemble, rather than a dichotomous interplay between two opposing forces. Similar to the Penderecki's other concerto compositions, this piece exhibits a significant degree of eclecticism, showcasing a wide range of influences spanning from the Baroque era to contemporary times.

The concerto incorporates musical elements that are constructed using meticulously chosen intervals, often featuring dissonant intervals such as minor seconds. The aforementioned materials are reiterated and elaborated upon throughout the entirety of the composition, resulting in a comprehensive and intricate structure achieved through skillful implementation of counterpoint techniques. The ongoing modifications and advancements of the original substance generate impactful and theatrical conflicts.

The composer's adeptness in contrapuntal composition is evidenced by the polyphonic exchanges between individual instrumental ensembles, in conjunction with the dense and weighty orchestration that bears the influence of Romantic music. Penderecki's timbral imagination has been shaped by his experiences with sonoristic techniques. The deliberate highlighting or combination of the qualities of each instrument is aimed at supporting the timbre. The concerto exhibits a combination of contrasting and blended orchestral tone colors, which serve to highlight the textural unity of the composition. The diverse tonal palette of the flute is achieved through the utilization of diverse registers, a range of articulations, and varying dynamics. The solo flute is juxtaposed against a large orchestra in a chamber-like approach, resulting in predominantly transparent textures.

The analysis reveals that various characteristics harken back to the conventional style of the 19th century, such as chromatic harmonies, orchestration and instrumental doubling, and continual developing variation. The instrumentation and notation employed adhere to the standards of the late 19th century, lacking the utilization of advanced *tuplet* writing and extended techniques characteristic of the 20th century. The employed melodic cells' contents pertain to the expressionist free atonality that characterized the early 20th century. The Romantic Era was notably influenced by Beethoven, as evidenced by the blurring of articulation boundaries towards unity through cyclic motivic development. The dissonant counterpoint resulting from vertical alignments of cells can be attributed to the influence of Schoenberg and Hindemith.

As a conclusion, The Concerto for Flute and Orchestra is an exemplary manifestation of the composer's concept of "synthesis" (Karapınar 2021: 408). This concept involves a deliberate retreat from the extreme parametric and sonic tendencies of the preceding fifty years, in order to discover innovative pathways for artistic advancement.

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GELENEK VE MODERNİTE: K. PENDERECKİ FLÜT KONÇERTOSUNUN BİÇİM VE SENTEZ ÖĞELERİ

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ÖZ

1990'ların ilk döneminde, Penderecki'nin sanatsal yaratımlarının çoğu, belirgin bir ton kalitesiyle karakterize edilen enstrümantal müziğe odaklanmıştır. Besteci, önceki eserlerinde karanlık, ölümlülük ve korku gibi temaların dramatik doğruluğunu araştırmaya yönelik keskin bir eğilim sergilemektedir. Flüt konçertosunun (1922) da bestelendiği sonraki dönemde, bestecinin odak noktası kasvetli karakterinden daha genel bir parlaklık ve yumuşaklığa doğru kaymıştır. Bu konçertonun kendine özgü, içten ve lirik bir tona, formu ise özel bir denge ve klasik oranlara sahiptir. Bu araştırma, bestecinin flüt konçertosunda heterojen bir çerçeve oluşturmak için hem tarihsel hem de çağdaş dönemlerden farklı kompozisyon metodolojilerini nasıl bir araya getirdiğini incelemektedir. Çalışmanın içeriği, form, dizisel yapı ve doku gibi parametrelerin yanı sıra hiyerarşik olay yapıları da dâhil olmak üzere parçadaki ayrık yapısal öğelerin montajını yöneten müzikal ilkeleri araştırmaktadır. Makalenin daha anlaşılır olması açısından, okuyucunun eserin müzik notasına sahip olması tavsiye edilir.

Anahtar kelimeler: Penderecki, flüt konçertosu, çağdaş dönem, sentez