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**Piano works by Wawrzyniec Żuławski
from the performing point of view**

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ABSTRACT

The purpose of the artistic work is to record all of Wawrzyniec Żuławski's piano compositions. Some of the works are preserved only in manuscripts, so an important part of the work was the analysis and comparison of sources. The interpretation of the works is based on the author's research into the idiomatic features of the composer's musical language.

The purpose of the description of the artistic dissertation is to introduce the composer's creative silhouettes and examine their influence on the performer's artistic decisions.

In the **Introduction**, the author cites the most important events in Wawrzyniec Żuławski's life and gives reasons for choosing his work as the subject of this dissertation.

In **Chapter I**, the author attempts to outline the historical context, as well as other conditions affecting the formation of the composer's creative path. Also included is information on the analysis of available sources and copyright restrictions affecting the final picture of the dissertation.

Chapter II is devoted to a detailed performance analysis of all presented works.

In **Chapter III**, the author attempts to synthesize the most important performance problems that occur in an artistic work.

In the **Conclusion**, the author expresses the hope that his work is only the beginning of research into the works of Wawrzyniec Żuławski and that the composer's works will become a permanent part of pianists' repertoires.

INTRODUCTION

The life of Jerzy Wawrzyniec Żuławski, nicknamed "Wawa" by his friends, could provide material for scripts of many adventure films. Born in Zakopane, he came close to death in his teens while climbing in the Tatra Mountains. He was then rescued by his brother¹. Later, Wawrzyniec himself repeatedly, at the risk of his life, rescued other climbers and hikers who found themselves in danger in the mountains. His climbing talents allowed him to make spectacular ascents in the Tatras and the Alps and gain international fame. He also led the Polish mountaineering movement.

During World War II he saved lives in other ways - Jews had been hiding in his apartment, and Żuławski himself joined the ranks of the Home Army and took part in the Warsaw Uprising, where he used his mountaineering skills to pass on reports and orders using a rope spread over a street overrun by Germans. In recognition of his service, he and his mother were recognized as Righteous Among the Nations.

He wrote memoirs from his mountain expeditions, which he then arranged into several books². These books have become classics of mountain literature and are still known, published and read today. A special place in them is held by descriptions of rescue expeditions, which show passion, fear of the majesty of the mountains and... writing talent that indicates extraordinary artistic sensitivity.

Not surprisingly, Wawrzyniec Żuławski was a fully educated artist. He graduated with a degree in music composition in Warsaw, continued his studies in Paris, headed the Association of Polish Composers and ZAiKS, was a professor at the Higher School of Music in Warsaw and Łódź, and wrote articles in *Ruch Muzyczny* and other periodicals. Arguably, his high-mountain activities greatly limited the time he could devote to composing, but they also provided inspiration for writing music, in which the influence of the experience of the majesty of the mountains is unmistakable. Like Mieczysław Karłowicz before him, dividing his passion between the mountains and music, he wrote few works, but those he left behind exude a kind of special mountain color, difficult to capture but clearly delineated.

In 1957, during an expedition to the Mont Blanc massif in the Alps, Żuławski's team heard a cry for help. The composer-alpinist, true to his motto that a partner in the mountains should never be abandoned, set out with his companions to help. Unfortunately, conditions were very

¹ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatras, Alpine Wanderings, Rocky summer*, Nasza Księgarnia, W-wa 1985, pp. 304-307.

² *Blue Cross, Signals from the Rock Walls, Tatra Tragedies, Alpine Wanderings, Rocky Summer* (unfinished).

harsh and, like Karłowicz half a century earlier, Żuławski was buried in an avalanche and did not return from the mountains.

Some of his works were published and played at a memorial evening after the composer's death, but they slowly faded into oblivion and remained in the shadow of their creator's mountainous achievements. Maybe this is because there was a great breakthrough in the culture of the time and many avant-garde directions emerged. Perhaps amidst these changes and innovations, the works of the Tatarnik from Zakopane were forgotten? I would like to change this state of affairs because I believe that the person and work of Wawrzyniec Żuławski deserves it.

CHAPTER 1. GENERAL INFORMATION

1.1. HISTORICAL BACKGROUND

In this chapter I will give the voice to musicologists, because I think that reading their work will bring us closer to understanding the conditions that influenced the development of the creative attitude of Wawrzyniec Żuławski's generation. Zofia Helman writes as follows in her book *Between Romanticism and New Music 1900-1939*:

The period contained in the time frame 1900-1939 in the history of music is not stylistically uniform, as already indicated by the title of the book, which accentuates the importance of the transformations that took place in compositional thinking and the transition from established classical-romantic norms to new assumptions of compositional technique. The music historian, confronted with the multiplicity of musical events, intersecting aesthetic and ideological programs and various reception models, is faced with the necessity, on the one hand, to select the creators and works subjected to closer inquiry, and on the other hand, to define an "overarching system of reference" that allows one to explain the processes taking place in creativity [...].

Polish music was seen as a phenomenon separate from popular music and was also opposed to the so-called "cosmopolitan" current in Polish creativity on a "own-foreign" basis. From this point of view, "foreign influences" were treated as a betrayal of the national cause. After World War II, such historical options were gradually reconceptualized, including Mirosław Perz, who questioned the understanding of Polish music as "a separate category in the whole of European music" [...].

The history of Polish music of the first half of the twentieth century is therefore considered in connection with the currents of European music - late Romanticism, turn-of-the-century modernism, modern national schools and neoclassicism - in connection with their aesthetic background and with the means of compositional technique [...].

Even though the internal caesura of 1914 (the outbreak of World War I) marks significant changes in the musical life of Poland, from a musical-historical point of view it mainly concerns the development of Karol Szymanowski's individual style. It is in his work at that time that the late-Romantic sound world gives way to the search for new qualities in terms of harmony, tonality and color, although his aesthetic attitude rooted in modernism does not change. Also, the caesura of 1918, important for political reasons and also marking the end of the literary Young Poland, is mainly associated with the stylistic breakthrough in Szymanowski's music in 1919-1920, when the composer creates his program of a national style, exploratory and open to new phenomena of European culture [...].

An important caesura in the history of Polish music occurs at the end of the 1920s, when neoclassicism, which is taking shape in European music after World War I, becomes the subject of broader interest to the younger generation of composers.³

1.2.BIOGRAPHY

Wawrzyniec Żuławski was born in Zakopane in 1916, and perhaps simply this fact, without getting into complex psychological inquiries, can be considered not entirely indifferent in the search for the genesis of his association with the Tatras.⁴

It is easy to find information about the life and activities of "Wawa" as an alpine climber. We have at our disposal numerous articles in *Taternik*, Internet sources, moreover Żuławski's own books are mostly autobiographical. However, it is almost impossible to find in them direct references to the professional activities of the composer from Zakopane. There is a lack of sources to expand the fragmentary encyclopedic knowledge - composition studies with Professor Kazimierz Sikorski in Warsaw (at the time when Karol Szymanowski was the rector) supplemented in Paris with Nadia Boulanger. Accordingly, I contacted the Association of Polish Composers and ZAiKS, but they were unable to help me. I also made an attempt to contact Żuławski's family members - unfortunately, without results. However, I hope that the research in this area can be continued and will result in a missing item of literature showing Wawrzyniec Żuławski as a composer.

After all, two more interesting pieces of information are worth mentioning at this point: in the book *Music and the Tatra Mountains*, "Wawa" is the only one of the composers featured who was born in Zakopane. This had a significant impact on the way Żuławski referred to highland folklore in his music - more directly than other composers who came to Zakopane later in their lives.

Also important is the fact that "Wawa" came from a family of artists.

Wawrzyniec's father was an excellent writer, Jerzy Żuławski. Of his three sons, Marek became a painter, Juliusz a writer, and Wawrzyniec a musician. Perhaps this very general reflection explains a bit why, knowing Wawrzyniec, one had to say of him that he was an artist. He was an artist unquestionably to all who met him, even if they did not know his compositions. If I say "artist," I want

³ Zofia Helman *Between Romanticism and New Music 1900-1939, History of Polish Music edited by S. Sutkowski Volume 6*, W-wa 2013, eBook, pp. 16-25.

⁴ Maria Dziewulska *Recollection of Wawrzyniec Żuławski*, *Ruch Muzyczny* 1957 No. 12, p. 11-12.

to encapsulate in this word again not only artistic sensitivity, sensitivity to art and its manifestations, but a much deeper concept, a term of high inner measure.⁵

1.3.CHARACTERISTICS OF COMPOSITIONAL STYLE

It can be paradoxically said of Wawrzyniec Żuławski that he was greater than Karłowicz by Szymanowski, while he was greater than Szymanowski by Karłowicz...⁶

This is how Lidia Długołęcka and Maciej Pinkwart begin the chapter about "Wawa" in their book *Music and the Tatras*, one of the few items dealing somewhat more extensively with the figure of Wawrzyniec Żuławski the composer. The authors placed this chapter in the section devoted to Karłowicz's successors, although the connection between Żuławski and Szymanowski seems more obvious. After all, the very first piece by "Wawa" from Op. 1 is a Mazurka clearly inspired by the miniatures of "Karol of Atma," as are the later Four Mazurkas for piano. It's possible that the authors of *Music and the Tatra Mountains* wanted to draw attention to the less obvious but undoubtedly important connection between Żuławski and Karłowicz - a composer also associated with the Tatra Mountains, but not referring to highland folklore in such a direct way.

Wawrzyniec Żuławski's musical language has not lived to see a deep theoretical discussion (in the sources I found only a thorough analysis of the Piano Quintet, by Karol Bula⁷). Even though my work primarily touches on performance problems, it is impossible to deal with them without at least a cursory discussion of the composer's musical language.

His music was noble in genre and sincere. By sincerity here I mean the absence of any force for something against one's own conviction.⁸

In his music, Żuławski sought to express a fluidity and freedom that would be independent from traditional forms.⁹

In his numerically modest oeuvre, features of late-Romantic aesthetics (*Piano Quintet*) are legible alongside classicizing tendencies with the leading role of polyphonic means (*Aria con variazioni*) and archaization (*Spanish Suite*). The harmonic means of Żuławski's compositions evolve from the

⁵ Maria Dziewulska *Recollection of Wawrzyniec Żuławski*, *Ruch Muzyczny* 1957 No. 12, p. 12.

⁶ Lidia Długołęcka and Maciej Pinkwart *Music and the Tatra Mountains*, Wwa-Kr. 1992; Internet source.

⁷ It can be found in the *Muzyka* magazine No. 3, 1969.

⁸ Maria Dziewulska *Recollection of Wawrzyniec Żuławski*, *Ruch Muzyczny* 1957 No. 12, p. 12.

⁹ Zygmunt Mycielski *Żuławski's musical creativity*, *Taternik* 1959 no. 4.

extended tonality of the *Piano Quintet*, enriched by chromaticism and parallelisms, to the dissonant sound of the *Sonatina* and *Mazurkas*, which echo K. Szymanowski's mazurkas. Żuławski's fascination with Podhale found expression in his vocal and instrumental compositions (*Wierchowe nuty*, *Wiązanka góralska*)...¹⁰

The above quotations outline the basic features of the composer's musical language, which in one form or another also apply to piano works. In general, these will be: fluidity of form, interweaving elements of late-Romantic, classicizing and archaizing aesthetics, evolution of harmony from tonality to dissonant tones. The fascination with Podhale also plays an important role.

Żuławski's piano works are clearly divided into 3 periods (I purposely omit the early Piece for Piano, reasons I cite in section 1.4). The first period covers the years 1933-1938 and involves the following compositions: *Three Pieces for Piano*, Op. 1 (written in 1933-1934) and *Thema con variazioni in e*, Op. 2 (written in 1934-1935). In 1938 Żuławski wrote a second edition of the *Mazurka* from opus 1, so I have taken this year as the end date. The musical language of these pieces is the most difficult to describe, as each piece and almost every variation in the cycle is different. The composer explores different musical areas and worlds, and perhaps this is the distinguishing feature of this period. The variety concerns h a r m o n y (from "pure" major-minor in the *Theme* and the first eight *variations*, through the modal *Lullaby*, highland scales in the *Lullaby* and *Zbójnicki*, to the *Mazurka*, which is completely outside the tonal-functional system), m e l o r h y t h m i c s (from long phrases in the *Theme* and the first three *variations* and in the *Lullaby*, through various types of dance groupings in the *variations* and *Zbójnicki*, to broken motifs in the *Mazurka*), c o l o r (from soft tones in the *Theme* and in the *maggiore variation*, through the gloomy colors of the *Lullaby*, to bright colors in the *Mazurka* and the finale of the *variations*), t e x t u r e (from homophony in the *variations*, through polyphonization e.g. in the *Lullaby*, to the close *fugue* that constitutes the seventh variation; from chordal texture in the *maggiore variation*, through octave texture in *variation IV* to the leading of three plans in *variations I* and *II*), d y n a m i c s (frequent changes in the *Mazurka*), a r t i c u l a t i o n (simultaneous leading of legato and staccato voices in *variation IV*), and even n o t a t i o n (the *Mazurka* contains a great deal of performance markings, in which it somewhat resembles the compositions of Karol Szymanowski, while in the *Theme with Variations* only one dynamic term appears over the course of eight *variations*). It is worth remembering that when writing Op. 1 and 2 Żuławski was still a composition student,

¹⁰ Ewa Kowalska – Zajac PWM Music Encyclopedia.

and perhaps this variety and propensity for exploration comes from there. Nevertheless, I would not dare to put forward the thesis that these are merely compositional attempts. Doubtless many such attempts were created during his studies, but the opus numbers that appear indicate that the composer considered these works to be full-fledged works.¹¹

The second period of Wawrzyniec Żuławski's work falls during the years of World War II. The Partita was written for solo piano at that time, while it is worth mentioning that the Piano Quintet, which is probably the best known work of the composer from Zakopane, was composed at the same time. This is what Karol Bula wrote in his analysis:

The *Piano Quintet* is the work of a relatively young composer - Żuławski was 27 at the time of its completion - but fully mature emotionally and in terms of technique. The deep experiences provided in excess by the tragic reality left their mark on the emotional layer of the piece. Its priority in the quintet is unquestionable, it determines the way in which the individual musical elements are exposed, it also underlies the architectural solutions of the piece.¹²

This opinion can be almost unreservedly applied to Partita, which was created a bit earlier. I will cite a few more quotes from the same study:

The main carrier of musical expression in Żuławski's Quintet is undoubtedly melodic. Reduced to a few clearly outlined themes, it conditions the motifs of the individual movements of the piece and determines above all their expressive layer [...].

The harmonic means used in the quintet flow from the composer's general attitude towards the problem of tonality. Remaining on the ground of functional tonality in the broadest sense - this is confirmed by the way the work's melodic is constructed - Żuławski used a rich variety of harmonic means in the quintet, which either disrupt traditional runs or even clearly oppose them with their sonoristic content, in either case introducing moments of novelty and freshness into the work's sound [...].

In conclusion, it can be said that also in the field of harmony, the composer remained, in general, in the positions represented by late Romantic - post-Wagnerian music. At the same time, he equipped his work with harmonic means, partly referring to the achievements of impressionism, and partly providing evidence of a newer view of tonal-sound issues. The sonoristic vertical values undoubtedly enrich the piece in terms of overall expression. The expressive-tectonic role of the harmonic factor, and both considered separately and in combination with melodic, is therefore indisputable.¹³

¹¹ Żuławski's notebook contains many unfinished works.

¹² Karol Bula *Piano Quintet by Wawrzyniec Żuławski*, Music 1969 No. 3 pp. 87-88.

¹³ Karol Bula *Piano Quintet by Wawrzyniec Żuławski*, Music 1969 No. 3 pp. 88-95.

The above quotes also characterize the Partita well. However, unlike the Quintet, in the Partita we have dynamics from extreme areas (pp to fff) and there are often subito changes. Dynamics become the formative element of the work.

As for metrorhythmic issues, while in the Quintet they are subordinated to other elements of the musical work, in the Partita they show considerable autonomy. This is obviously due to the fact that the composition for solo piano is a collection of dances.

One can conclude that the second period of Wawrzyniec Żuławski's work is inspired more by the music of Mieczysław Karłowicz and less by that of Karol Szymanowski. This is evidenced by the expressive layer of the works and the "post-Wagnerian harmony," the overriding role of the melodic factor and the wide dynamic scale. This period is also the only one that lacks direct references to Tatra folklore.

The compositions of the third period were written in 1952-1954. Żuławski's studies with Nadia Boulanger in Paris provided the impetus for changes in creative style, which became easier to understand for the listener. The basic concepts that will define the musical language of this period are neoclassicism and folklorism.

Neoclassicism initially developed in the music of artists active in Paris (Aleksander Tansman), and a little later was accepted by young composition students coming to Paris to study (usually with Nadia Boulanger), who founded the Association of Young Polish Musicians in Paris there in late 1926. The same group of artists was later active during World War II and in the postwar period.¹⁴

In the Polish oeuvre of those years, three branches of neoclassicism can be distinguished: a) the archaizing current, which consists of a renewal of the traditions of early music, mostly Polish, from the Renaissance and early Baroque periods, and less frequently from the Middle Ages; b) the school of Nadia Boulanger, or neoclassicism proper. This trend includes the work of Szałowski, Spisak, Kisielewski, partly Bacewiczówna, Malawski and other composers, not necessarily students of Nadia Boulanger; this work is characterized by a peculiar stylistic and expressive "idiom" (rhythmic motorics, simplification of melodic and harmonics, size symmetry, transparent texture, brilliant instrumentation); c) "romanticizing" neoclassicism, or so-called "second neoromanticism. second neoromanticism. This trend, which can be called a Polish solution to the classicizing formula, began already in the years of occupation in the work of Palester (Symphony No. 2, String Quartet No. 3).

¹⁴ Zofia Helman *Between Romanticism and New Music 1900-1939, History of Polish Music* edited by S. Sutkowski Volume 6, W-wa 2013, eBook, pp. 26-27.

This oeuvre is characterized by greater individualization of melodic material, harmonic constructivism, expansion of formal means, deepened expression.¹⁵

The greatest significance in the interwar period, however, falls on the folk-nationalist direction, represented mainly by Szymanowski and his continuators, but also arousing interest among artists independent of him.¹⁶

Paradoxically, it can be said that during this period Żuławski "blends" into the spirit of the era and his work corresponds more with the works of other composers of the time.

1.4.JUSTIFICATION FOR THE CHOICE OF THE REPERTOIRE OF THE ARTISTIC WORK

The piano pieces I have selected are not all of Żuławski's works written for the instrument. The ones I left out fall into four categories:

- 1) Early composition "titled" *Piece for piano* in *Molto moderato* tempo.¹⁷ It was written when the composer was 14 years old. I have not addressed this work for three reasons:
 - a. The composer labeled the *Three Pieces for Piano*, written 3 years later, as Op. 1, which clearly suggests that *Molto moderato* was only a compositional attempt, from which Żuławski somehow dissociates himself.
 - b. *Molto moderato* completely departs from Żuławski's creative style. It is written in entirely functional harmony, in the major-minor system with little use of side degrees, and lacks alteration or chromaticism, not to mention the more complex measures characteristic of the composer's mature works.
 - c. The manuscript contains a rhythmic group, repeated several times, which is impossible to decipher. These are inscribed inside a thirty-second note tremolo, having the value of a half note, two eighth notes and a sort of eighth- or sixteenth-note triplet.

¹⁵ Zofia Helman *Between Romanticism and New Music 1900-1939, History of Polish Music* edited by S. Sutkowski Volume 6, W-wa 2013, eBook, pp. 2262-2264.

¹⁶ *Ibid.*, p. 26.

¹⁷ I give the tempo term because there are some inaccuracies in the catalogs of Żuławski's works, and for orientation it is good to know the agogic terms of works that have no other titles; I will discuss this matter in the chapter on sources.



Example 1. W. Żuławski, *Piece for Piano*, manuscript, fragment of the third page

If it is a sixteenth note triplet then the value of an eighth note is missing, if these notes are three “normal” sixteenth notes then another sixteenth note is missing, if it’s the eighth note triplet then it will constitute a separate voice and the value of a quarter note will be missing in the second voice. Moreover, even if one were to consider this figure as a far-reaching irregularity that does not need to be performed accurately, the question remains as to how this group can be written into an equal tremolo (because these notes are the lower tremolo notes). And if the tremolo in the right hand is to be disturbed, should it be the same in the left hand?

In my opinion, the *Piece for Piano*, although at first glance it appears completed, has a date and place of composition, was a kind of sketch. An analysis of Żuławski's manuscript notebook shows us an interesting feature of this composer - there are several works in the diary in their older versions, with information about the date and place of composition, to which the composer later returned, finished and published (e.g. *Mazurkas Nos. 1, 2 and 4, Sonatina*). But he did not return to all works. This is how *Molto moderato* was set aside.

- 2) *Four Polish Carols* were written by Żuławski for orchestra or piano for 4 hands. By design, the research material of my work includes only works for solo piano.
- 3) "Wawa" composed several mass songs (including the famous "*Rosną w miastach domy*"). Some of them he transcribed for piano, such as *Krakowiak - "Not like a flower"*, *Adventure after adventure*. In a similar style is maintained *Waltz in F major*. These works have nothing to do with Żuławski's compositional language and creative attitude, therefore I have not included them in my work.
- 4) There are four *Spanish Pieces* in the manuscripts of Wawrzyniec Żuławski, in which the composer notes the name and date of the late 15th and early 14th centuries. Therefore, it can be assumed that the above compositions are transcriptions of works by Spanish composers from the Renaissance, transcriptions

that are very "straightforward," with a simple texture devoid of typically pianistic means. This is an example of archaization, which we can read about:

[...] in the archaizing trend [...] there arise [...] the most varied elaborations, transcriptions, alterations, quite typical also at one time in European music (for example, in Italian music), among which it is sometimes difficult to carry out a classification on what constitutes an original work of stylization, and what is only a transcription of an old work [...] do not deviate beyond minor changes in instrumentation and minor corrections from the originals.¹⁸

It is possible that the *Spanish Pieces* were a kind of draft for the unfinished Spanish Suite, which is intended for orchestra. Consequently, I thought it appropriate not to include them in my work.



Example 2. W. Żuławski, *Spanish Works*, manuscript, opening fragment

It can be concluded that the artistic work and description cover all of Wawrzyniec Żuławski's compositions for solo piano, subject to the above points.

1.5.MANUSCRIPTS

Of the six items for solo piano, only three have been published¹⁹. The *Four Mazurkas for Piano* and the *Sonatina* were published by Polskie Wydawnictwo Muzyczne and require no additional discussion²⁰. The third piece is the *Partita*, published by Chester Publishing House. It is interesting to note that it was published in manuscript and not in print. This made it much

¹⁸ Zofia Helman *Between Romanticism and New Music 1900-1939, History of Polish Music* edited by S. Sutkowski Volume 6, W-wa 2013, eBook, pp. 2264.

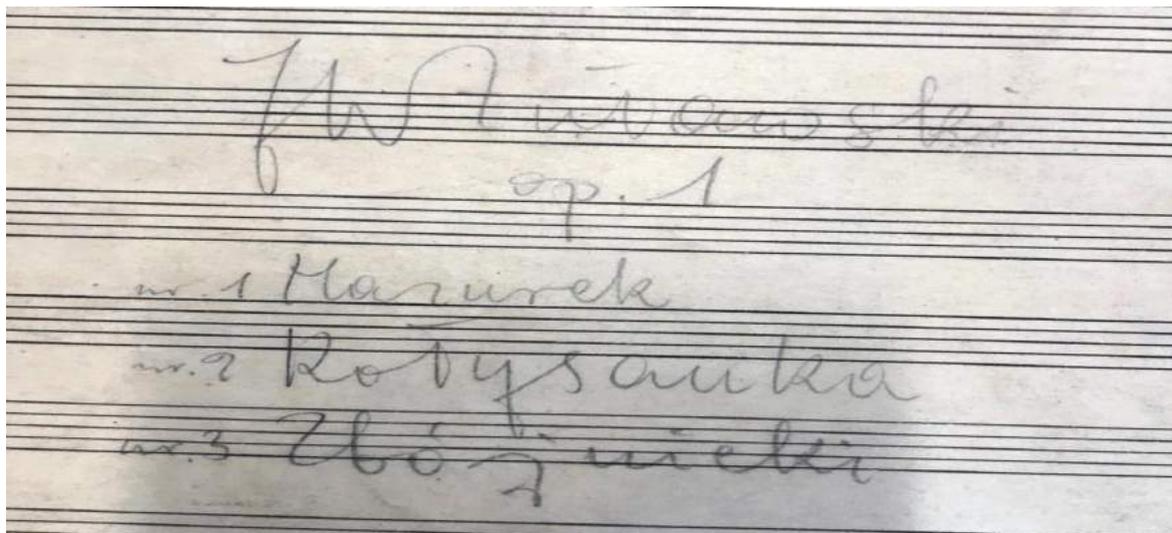
¹⁹ I discuss the matter of the edition of the *Mazurka* Op. 1 No. 1 in Chapter 1.6. Here, for simplicity, I do not include this edition.

²⁰ It can only be noted that earlier versions of *Mazurkas* Nos. 1, 2 and 4 and fragments of the *Sonatina* have survived in manuscript. They provide an interesting document of how the composer's creative thought evolved when writing these works.

more difficult for me to read the text, and furthermore, in the course of working on the piece, I became convinced that there were textual errors in the Chester edition, mainly concerning the absence of chromatic signs. Luckily, another manuscript of the *Partita* has survived, in which most of these errors are not present. The two *Partita* manuscripts present different handwriting, so I assume they were written by different people.

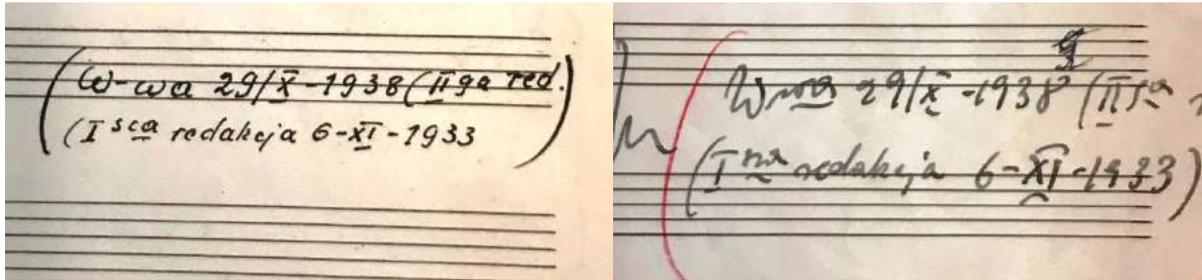
The rest of the works are preserved only in manuscripts. Since the composer did not sign his works, determining which manuscripts were written by Żuławski himself is beyond my ability. In a situation where a given work has only one complete manuscript (*Zbójnicki*, *Thema con variazioni* and *Etude*), for lack of other possibilities I considered this source reliable. This is evidenced by another fact: the composer annotated all his works with information on the date and place of composition. Not even the youthful *Molto moderato* is an exception, as I wrote about in section 1.4. Therefore, I accept the manuscripts of the above works without much reservation.

The most complicated situation is that of the *Three Pieces for Piano*, Op. 1. The manuscript of the first version of the cycle from 1933/34 has survived. This version includes: *Mazurka*, *Lullaby* and *Zbójnicki*. Numerous corrections and additions are visible, and the *Zbójnicki* itself has & symbols, passages added later, and looks more like a version from a notebook manuscript. Nevertheless, the manuscript is complete, inscribed "op. 1" and has the date and place of composition.



Example 3. W. Żuławski, *Three Pieces for Piano*, Op. 1 in the first version from 1933-34, recopy, title page

Two manuscripts of a second redaction of the *Mazurka* from 1938 have also survived, consisting primarily of a shortening of the piece (by dispensing with repetition of motifs). Both have information about the date of composition and that it is a second redaction, although they look as if they were not written by the same person. This raises the problem of determining which manuscript is authentic. I have tried to use both sources, take into account the corrections made later (as more reliable) and create the version most consistent with the composer's intentions.



Example 4. W. Żuławski, *Mazurka* Op. 1 No. 1 in the 1938 version, manuscripts, signatures

Two more manuscripts have survived: the manuscript of the *Mazurka* itself and the complete *Three Pieces for Piano*, offered to the National Library as a gift from the legacy of Witold Rowicki. The version of the first miniature is identical in both sources. In it, we see further changes in the direction of shortening the piece (the reprise part was kept to a minimum), the *Lullaby* was called *Intermezzo (Lullaby)*, and instead of *Zbójnicki* there is a *March*. There are several problems with this source. First of all, there is no information about the date and place of composition, while the *March* is identical to the finale of *Thema con variazioni in e*. Also in the catalogs there are inaccuracies related to the *Three Pieces for Piano*. The catalog of Żuławski's works, found at the end of the *Piano Quintet* edition, includes the items:

Zbójnicki 1933 (in manuscript),

3 pieces: *Mazurka, Intermezzo, March* 1950 (in manuscript).²¹

Also Maria Dziewulska writes:

Also in the postwar period, he wrote a *Trio for wind instruments, a sonata for violin and piano, 3 piano pieces, and songs*.²²

²¹ Wawrzyniec Żuławski *Piano Quintet*, PWM 1966.

²² Maria Dziewulska *Recollection of Wawrzyniec Żuławski*, *Ruch Muzyczny* 1957 No. 12, p. 12.

The *PWM Encyclopedia of Music* catalog also has 3 works: *Mazurka*, *Intermezzo*, *March* and does not include *Zbójnicki* at all.

It is likely that the authors of the above catalogs and studies had in mind the version of the *Three Pieces* offered as a gift after Witold Rowicki. They set the date of the triptych's composition as 1950, not having access to the pre-war manuscripts of Opus 1. In the artistic work I decided to include the earlier version, as I could be sure of its authenticity:

I performed the *Mazurka* in the second edition, as the last one authenticated by the composer with the date and place of composition. I used both manuscripts and the annotated notes.

I performed the *Lullaby* in the only existing version. The manuscripts differ only in the title, which I left in its original form.

I also made *Zbójnicki* in the only existing version. I write more about the work on this manuscript in the chapter on performance problems.

I performed the *March*, as originally intended, as the conclusion of *Thema con variazioni in e* op. 2.

It should be added that the *Mazurka* from the *Three Pieces for Piano* in the latter, shortest version was published as part of Ewa Wąsowska's work entitled *Mazurkas by Polish Composers for Piano; an anthology from the collections of the National Library in three volumes*. However, this item does not contain a source commentary and it is not known why this variant of the miniature was chosen.

1.6.SOURCES – DISCUSSION OF INACCURACIES

My work is aimed primarily at discussing performance problems arising in the music of Wawrzyniec Żuławski. However, I decided to write a short chapter, treating the sources of information about the composer, because of the inaccuracies I noticed.

The first such inaccuracy occurs in the book *Music and the Tatras* I mentioned above. Quote:

He began composing music while still in his pre-matriculation period, and the oldest surviving work (untitled, defined only by the tempo *molto moderato*) for piano dates from 1930. The second opus number is marked *Theme with variations* for piano, composed in 1934-35.²³

The above words suggest that the first opus number is marked *Molto moderato*. On the other hand, there is no doubt that the correct Op. 1 is *Three Pieces for Piano*²⁴. The authors of *Music and the Tatra* certainly knew this work, after all, it is listed in all catalogs, while they probably only knew the later manuscript of the *Mazurka, Intermezzo and March* (of unknown authorship, discussed by me in section 1.5). In my opinion, the important issue is to determine which work the composer claimed as his Opus 1, so I point out this inaccuracy.

Another important piece of information can be found in the catalog of Żuławski's works, which is included in the edition of the *Piano Quintet*. Among the piano works listed are:

6 mazurkas 1951-54 (four published by PWM 1945, two in manuscript).²⁵

Disregarding the obvious error in the date of publication, I only found 5 mazurkas. The cycle of four mazurkas is not in doubt. In addition to these, Wawrzyniec Żuławski composed a *Mazurka* as the first movement of *Three Pieces for Piano*, Op.1. There are other miniatures with the same title in the "Wawa's" drafts, but they all turn out to be sketches or versions of one of the five *Mazurkas* we already know.

An excerpt from the catalog of Żuławski's compositions in the *PWM Encyclopedia of Music* is as follows:

3 pieces (*Mazurka, Intermezzo, March*), Op. 1, 1933, revised 1938, *Mazurka*, published Wwa 1995;
Theme with variations in E minor, Op. 2, 1935;²⁶

An attentive reader will notice that there is no semicolon before the *Mazurka*, published in 1995, but a simple comma. So the information refers only to the fact that the *Mazurka* Op. 1 No. 1 was published, there is no mention of another work. This is indeed the case. The item in the catalog refers to an edition by Ewa Wąsowska titled *Mazurkas by Polish composers for*

²³ Lidia Długołęcka and Maciej Pinkwart *Music and the Tatra Mountains*, Wwa-Kr. 1992; Internet source.

²⁴ In addition to the manuscript (Example 3), the PWM Encyclopedia of Music also gives an entry for 3 works, Op. 1, but lists *Mazurka, Intermezzo, March*, not *Mazurka, Lullaby, Zbójnicki*

²⁵ Wawrzyniec Żuławski *Piano Quintet*, PWM 1966.

²⁶ Ewa Kowalska – Zajac *PWM Music Encyclopedia*.

piano; an anthology from the collection of the National Library in three volumes. However, there are other inaccuracies:

- There is no known manuscript of *Three Pieces for Piano* from either 1933 or 1938 that would contain such a collection of pieces (the pieces in question are the *Intermezzo* and the *March*).
- In the version with the *March* at the end, the manuscript of the cycle no longer has an opus number.
- The *Mazurka* Op. 1 No. 1 in the 1995 edition has, next to the composer's name, the dates of composition: 1933, 1938; while the musical text corresponds to the shortest, inauthentic version, which appears together with the *Intermezzo* and the *March* and which another catalog dates to 1950. I do not take this version into account, as I wrote about in Chapter 1.5.

At this point I would like to raise the issue of the availability of manuscripts and their comprehensiveness. Before deciding on the composition for my work, I wanted to access all the notes that Wawrzyniec Żuławski left behind. I was not able to contact the composer's family personally, but the Polish Composers' Union gave me information that all manuscripts were donated to the National Library after the composer's death. Currently, most of the items have been photographed and placed in an online library called "Academica" and, unless the copies are unreadable, it is impossible to see the originals. I was fortunate enough to see them before they were cataloged, and therefore I can conclude that there is no Sixth Mazurka among them. On the other hand, there are several editions of both *Mazurka* Op. 1 No. 1, and there are also older versions of the first, second and fourth miniatures from the *Four Mazurkas for piano*. Thus, we have two possibilities: either one of the above manuscripts was considered a separate work by the author of the catalog, or some of the notes left by Wawrzyniec Żuławski are missing from the National Library.

A similar situation exists with regard to the *Sonata for violin and piano*, preserved, according to sources, in manuscript. In all catalogs this work appears, in some even the date of composition is given²⁷. However, my search for this chamber work was unsuccessful. I was only able to find a draft of the opening pages of the untitled piece for violin and piano, but nothing more than that. The situation is complicated by the fact that the aforementioned draft

²⁷ The *PWM Music Encyclopedia* gives the date as 1947-52, the PWM edition of the *Piano Quintet* gives "1952?".

has a tempo designation of *Moderato*, and the catalogs list a separate *Moderato for violin and piano*, so perhaps the manuscript I found is a draft of this work, not the *Sonata*.

1.7.COPYRIGHT

Wawrzyniec Żuławski died in 1957, so copyright still applies, regarding his legacy. The rights to recordings of the works are in the hands of ZAiKS, which poses no obstacles to obtaining a license. Slightly more complicated is the issue of manuscript use. All of the composer's surviving manuscripts have been donated by his family to the National Library (the exception being the *Sonata for Violin and Piano*, if it actually exists, which I wrote about in section 1.6). The collection is made available for research purposes without any obstacles. On the other hand, permission from the heirs is needed for publication or commercial use.

In view of the above, I made an attempt to contact the family of Wawrzyniec Żuławski – unfortunately, without any success. After several months of efforts, even the Association of Polish Composers was surprised by the lack of response from the heirs, especially since two years earlier they had managed to organize an evening commemorating "Wawa" on the 100th anniversary of his birth. Photos from that event show many members of the Żuławski family. Unfortunately - I was not able to contact them. For this reason, my CD, at this time, cannot be published and distributed. I also can't include the entire manuscripts in my dissertation. I can, however, use excerpts from the manuscripts as illustrations for the issues described, so they appear in the course of this dissertation.

CHAPTER 2. PERFORMANCE ANALYSIS OF WORKS

2.1. *THREE PIECES FOR PIANO OP. 1*

The composer described an August night in 1933 as follows:

...there are always enough "musicians" in Kondratowa, and when the band plays, Józek - a dancer above dancers - puts all his passionate highlander soul into the wild rhythm of the "drobny" or "krzesany"(...) in the evening, when it is getting dark and the moon is shining over the black sawtooth peaks, he and his two sisters will stand together near the hut, embrace each other by the neck and then the song will strike the sky, lush and wild, like a choir of sonorous horns in an enchanted forest(...) On a starry mountain night in August she could listen to the rhythm of the Podhale world, which seemed to have come alive for a moment from ancient legends.

Such a night in a shepherd's pasture is not for me now, although I used to go to music and singing with the highlanders more than once in those days. Too fresh for me still was the loss of a friend who only a few days ago was brimming with life and youth - today the earth hid his corpse shattered against the rocks.²⁸

Two months later, Opus 1 - a highland triptych intended for piano - was completed. I think the events described above influenced the creation of this work. The summer spent on mountain expeditions, making music with highlanders and the tragic death of his friend Wiesław Stanisławski pushed the composer to write his first opus and influenced its character and color.

Mazurka

As mentioned in Section 1.5, the *Mazurka* has as many as five manuscripts, and determining the most reliable one is very difficult. The manuscripts are arranged in three basic versions:

The first from 1933 - the longest.

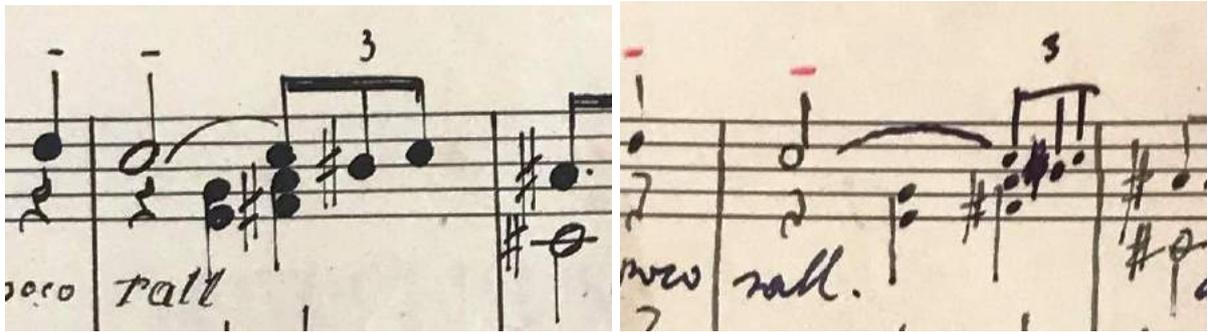
The second from 1938 - the shortened one. We have two manuscripts of this version.

The third of uncertain authenticity, perhaps from 1950 - the shortest. We also have two manuscripts of this version and an edition based on it.

I decided to choose the second version, as the latest authentic one. I use both manuscripts of this version, while I based the choice of the primary source among them on the following arguments:

²⁸ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 48.

There is an obvious error (triplet C^2 - B -sharp¹- C^2) in both manuscripts. I chose the source in which this error was corrected.



Example 5. W. Żuławski, *Mazurka* Op. 1 No. 1, bar 12, two manuscripts of the second edition

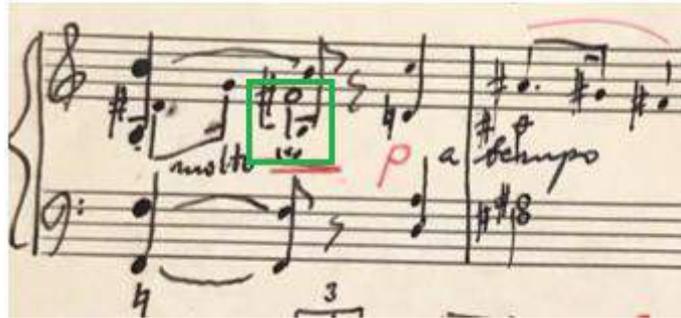
In the same manuscript where the error is crossed out there are many executive clues annotated in red and blue. Some of these are included in the second manuscript, and some are not.²⁹ Therefore, I chose this source, where there are more clues and it is possible to determine which notations were earlier (written in black ink) and which were added later.

The 1933 version has the tempo designation *Allegro moderato (tempo di mazourka)*. The 1938 edition has the indication *Molto rubato*, which is crossed out in red and corrected to *Allegretto poco rubato*. It is possible that the change from *molto* to *poco* was introduced due to the large number of agogic expressions appearing in the course of the piece. Thus, the tempo of the *Mazurka* should be moderately fast, in a character that is not motoric, but rather improvisational. This is confirmed by the fact that the composer returned to this very piece - the first piece from opus one - the most times and made the most changes - both to the note material, dynamics, agogics and phrasing.

The *Mazurka* begins with a six-bar energico introduction. Dynamics are not inscribed, but the character and dissonant tones strongly suggest playing forte. It is worth paying special attention to keep to the first half notes in bars 1 and 3. These are the longest unfilled values in the introduction and can tend to "run away," and besides, the resounding dissonances of G - G -sharp¹ and A - A -sharp¹ require "listening" and time. In bar 5 there is a *rallentando*, while in bar 6 there is a *molto* and a fermata on the half note of $fis1$ in the middle voice. In the other voices the pause is only in eighth notes, but undoubtedly Żuławski was concerned with the effect of leaving the $fis1$ sound alone for a while, so I thought it appropriate to use fermatas

²⁹ I think it would be fascinating almost detective work to determine the chronology of these records and emerge the final version, unfortunately I can not undertake it due to lack of research workshop.

for the pauses in the other voices. The effect of leaving one voice and muting the others will be repeated many times in the *Mazurka*, usually together with the slowing down of the musical action. Perhaps it is an allusion to the sense of loneliness caused by the events of a few months ago? Or perhaps a reference to the so-called "ozwodne notes"³⁰ that existed in highland music, which consisted of the dancer singing a solo before the dance and during the breaks. It is worth exposing this means of expression.



Example 6. W. Żuławski, *Mazurka Op. 1 No. 1*, manuscript from 1938, bars 6-7, in green bracket fermata on *f sharp*¹

In bar 7, with an upbeat, the actual theme of the *Mazurka* appears. The melody is based on a whole-tone scale, usually in the ambitus of an augmented fifth, while the harmony is made up of chords so far apart on the circle of fifths that there are no simple functional relationships between them. Among the many phenomena that make music of Podhale recognizable, perhaps the strongest is the presence of the so-called Lydian fifth. In a nutshell, the highland scale is obtained by raising the 4th and lowering the 7th degree in the major scale (in other words, by superimposing the Lydian and Mixolydian scales). Going further, a characteristic interval is formed between the 1st and 4th degree of the scale and this is an augmented fourth, just called the Lydian fourth. The sounds filling the Highland scale between the 1st and 4th degree are arranged in a whole-tone scale.³¹ When performing the *Mazurka*, it is worth highlighting this very phenomenon, that the melody consists of motives of the descending (in bars 7, 8, 11) or ascending (bar 9) of the Highland scale, with a special emphasis on the Lydian fourth between the first and last notes of the motive.

³⁰ Lidia Długołęcka and Maciej Pinkwart *Music and the Tatra Mountains*, Wwa-Kr. 1992; Internet source. The word "note" in Highlander nomenclature does not mean a single note, but a certain musical fragment held in one of the Podhale musical styles.

³¹ For a detailed discussion of the phenomena occurring in highland music, see Lidia Długołęcka and Maciej Pinkwart, *Music and the Tatra Mountains*, Wwa-Kr. 1992.

The theme phrase is 5 bars long. It begins in piano dynamics, in bar 10 we reach a small climax (mf), then a diminuendo sign is inscribed. In bar 12 the action is interrupted by another occurrence of the phenomenon of leaving only one voice, along with the phrase *poco rallentando*. Tenuto marks are written in red over the notes of the lone voice, further suggesting that this passage be played with special expression.

The second phrase (not counting the introduction) is already 7 bars long (13-19) and in the climax we come to forte dynamics. It is noteworthy that the climax is more about slowing down and maintaining values (*poco sostenuto*), rather than thickening and stretching. Again the entrance of a lone voice interrupts the flow of the music, this time the term *rallentando* is missing, while *a tempo* appears in the next bar, so this is probably an oversight, or the composer planned *poco sostenuto* up to this point. Immediately after *a tempo* comes another *rallentando molto e diminuendo*. The excerpt with such a carefully laid out *rubato* is extended to 4 bars this time. It is worth emphasizing the fifths in the left hand here.

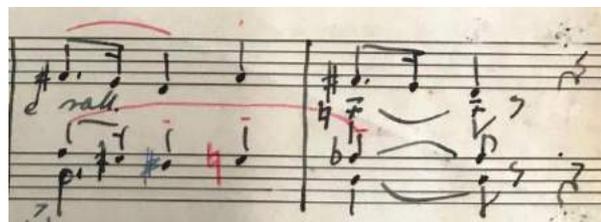
The third phrase is the longest (12 bars) and has the biggest climax - the center of the whole piece. As a result, the composer no longer conducts it in a single arc (to the climax, from the climax), but introduces a *rubato* effect. The manuscripts differ in their ideas about this passage. The earliest version has *piu lento* written here, which makes sense given the altered and more complicated harmony. The edit I make has a repeated twice *a tempo*, suggesting that harmonic changes do not take extra time. For example, in bar 26 there is a surprisingly pure B-flat major on the first measure in the bar. Intuition told me to emphasize this place, but the composer added the *pp* in red only two measures further on, rather emphasizing the echo effect on the next chord (this time in altered B-flat major). Wawrzyniec Żuławski was right, of course. The echo *pp* together with the *poco sostenuto* on the last triplet in bar 27 provide an opportunity to make a beautiful suspension before a tempo in bar 28, which already leads directly to the climax *deciso, vivo*.

This time the action is not interrupted by a lone voice. After the *ritenuto*, the five-bar thematic phrase returns immediately. And the tempo appears at the beginning and at the end of the second bar of this phrase. I assumed that in the process of making agogic changes, the composer came up with the idea that the first two bars of this da capo should not be kept in tempo. I use this idea, especially since it helps expose the "walking" fifths in the left hand, which were absent in the "exposition".

Also this time a single voice does not appear, or more precisely, it appears (the melody is the same), but with accompaniment. One can probably indulge in inspiring literary interpretations of this phenomenon - this time in solitude someone accompanies us...

At bar 44 the ending begins. Accurate articulation marks are added here, which are worth sticking to, although the dots on the third measures of the bars make the Lydian fourth somewhat difficult to hear. At bar 47, I found it worthwhile to strengthen the middle voice, which a bar later brings a harmonic change that leads directly to the suspension. On the second measure of bar 49, the notes in the chord have different lengths. The upper voice is a quarter note, the others are eighth notes. The difference in duration is not big, it is perhaps slightly magnified by the *rallentando*, but I wanted the *d'* to last long enough on its own to be the final association with the lone voice.

The concept of an ending clarified slowly in the composer's mind. In the bar 49 discussed here in the first version (there the bar number is larger due to the generally larger number of bars), all voices have the same value on the second measure. So we can be sure that the different lengths of the notes in the later edition are not a coincidence. Therefore, I think it is worth to highlight this effect.



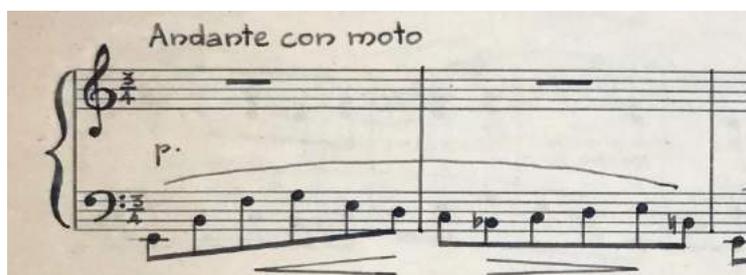
Example 7. W. Żuławski, *Mazurka* op.1 no.1, manuscript from 1938, bars 48-49

Two bars *forte*, *deciso* crown the piece. One must be careful to have good articulation, as the hand positions are not comfortable here.

Lullaby

Two manuscripts of *Lullaby* have survived, with almost no differences between them (the biggest difference is the title, as I wrote about in section 1.5). One can conclude that the composer was satisfied with his work and felt no need to improve it. Unlike the "jagged" *Mazurka*, *Lullaby* is a unified piece, played out over longer stretches, with clear phrase climaxes. The dominant mood is sinister and dark.

The harmonic layer of the piece is very interesting. Of the many harmonic phenomena, I will list those that I considered the most significant from the point of view of interpreting the work. At the same time, these are the elements through which we can have no doubt about the highland inspirations of the composer. The lullaby begins with the left hand "walking" in equal eighth notes along an interesting, modal-sounding, scale.



Example 8. W. Żuławski, *Lullaby Op.1 No.2*, manuscript donated to the National Library from the legacy of Witold Rowicki probably dated 1950, bars 1-2

Taking the bass *E* as a reference point, it is easiest to say that the composer has here superimposed the characteristic elements of the Phrygian (lowered 2nd degree) and Lydian scales (by enharmonically swapping *B-flat* for *A-sharp*, we get a Lydian fourth). The possible substitution of *B-flat* for *A-sharp* requires further discussion. On the one hand, there is a *B* sound in the same bar, so to avoid the so-called enharmonic semitones (they do not occur in any classical scale) we should treat the *B-flat* sound as *A-sharp*. Then the scale has the sounds *E F G A-sharp B C D*. On the other hand, however, the melodic march of *B-flat C D E* is perceived by the listener more as a sequence of major seconds than as diminished thirds and major seconds. The right hand, appearing in the fifth bar, harmonizes with this seconds march. It contains a procession of major seconds, forming parallel perfect fifths with the left hand. This arrangement of intervals in a sense "bursts" the scale, since the lowest note is *B-flat*, and the highest is already *B*.



Example 9. W. Żuławski, *Lullaby*, Op. 1 No. 2, manuscript donated to the National Library from the legacy of Witold Rowicki probably dated 1950, bars 5-6, in the frame a procession of parallel pure fifths

When interpreting the beginning of the piece, I tried above all to bring out those elements that help to maintain a mood that is seemingly calm, but inwardly serious and threatening, like a night spent alone in the Tatra³². I treat the two-bar crescendo and diminuendo as minor undulations and try to avoid excessive dynamic changes disrupting the flow of the long phrase. I do not treat the part of the left hand as an accompaniment, but try to bring out the characteristic harmony that occurs between the different components of the scale. A very important element is pedalling. Since the left hand "walks" on strongly dissonant intervals, it is not possible to hold a long pedal. Hence came the idea of using a *harmonic legato*, which consists in holding some notes with the fingers and releasing others - the dissonant ones. The ambitus of the melody of the left hand is tenth, and it was not possible to play all the notes smoothly while holding the bass *E*, so the *F* and *G* notes pick up to the right hand.

Żuławski builds the tension of the first phrase by adding voices. The lightly processed initial motif crescendoing appears higher and higher to reach forte dynamics in the 14 bar. This is a very short climax, still in the same bar the composer extinguishes it with a *dim molto* phrase and *piano* in the next bar. The second phrase begins analogously to the beginning of the piece in a downward shift of one second. Through a slight change in the interval structure, we have the impression at the beginning that we are in a major key. That's why I try to play this passage with a warmer tone to change the timbre and relieve the tension as much as possible.

After two bars, suggesting that we are in the key of D major, the right hand enters with a D minor chord. The left hand for the next two bars somehow "can't decide" which mode it is in. The composer adds the term *ma sonore*. This is indeed a very special place in this piece, which is worth paying a lot of attention to. I, above all, tried to bring out the characteristic tension between major and minor thirds, and to play the rest of the components so softly and evenly that as many overtones as possible appear. I also give the place a little more time, trying not to change the tempo of course.

In the right hand, the second phrase is not a continuation of the previous course, but brings in new material. Now the melody will not be conducted in polyphony, but in chords. The harmonic factor becomes even more prominent, and it is the thickening of the harmony that will build the climax of this phrase. This time, however, we do not reach a clear climax. On

³² I will write more on this subject when analyzing the related second *Mazurka* from the *Four Mazurkas for piano*.

the densest chord (six-note) there is a *poco dim* phrase and the phrase breaks down. We return to a mood of anxious anticipation.

The third phrase is a repetition of the first one, so we are dealing with the so-called small aba. The entire *Lullaby* has an ABA structure, and within the A there is a small aba (as well as in the B section). In this sense, the piece refers to classical traditions. I decided to introduce a slightly different timbre here and bring the lower voices rather to the foreground when adding voices. The third phrase does not lead to a climax like the first phrase, but breaks down similarly to the second phrase. *Dim molto, poco rit, pp, poco rall* prepare the transition to the middle section of the work.



Example 10. W. Żuławski, *Lullaby*, Op. 1, No. 2, manuscript donated to the National Library from the legacy of Witold Rowicki probably dated 1950, passage for part B

Part B is kept at a faster tempo, but the eighth-note movement is not continued here, the basis is quarter notes and half notes. Playing this passage just a little faster (as the composer writes) can create the opposite impression, that of slowing down the tempo. The issue of tempo poses a kind of separate problem in Żuławski's works. Such places can be interpreted as speeding up with or without a change in the basic metric value³³. In the absence of metronome markings, it is impossible to determine definitively what effect the creator wanted. I chose not to change the basic metric value, while making the tempo change large enough to preserve the impression of tempo acceleration.

For 6 bars of the middle section there are only chords. Often the first chord, which contains a Lydian fourth, returns. Thus, the passage has the character of a "mountain chorale," which should inspire adequate vision in our imagination. In bar seven, the equal movement of the left

³³ An example is the *Cello Sonata* by Szymon Laks, a composer contemporary of Żuławski. In the last movement there is a *presto* tempo, where the half-note with a dot is given a metronome marking of 104-108, and then there is a change to *prestissimo*, where the quarter-note with a dot got a marking of 152. So this is a de facto slowing down (in *presto* the quarter-note with a dot have a metronome marking of 208-216, in *prestissimo* - only 152), but due to the change in the basic metrical value the situation feels like an acceleration.

hand returns (this time a quarter note and in octaves), which alludes to the A section. It is worth noting that these "walking" octaves should be performed as legato as possible, in accordance with the bowing.

A change of character is brought by the mazurka-like middle section of the B movement. It is the only such animated moment in the piece. A punctuated rhythm appears, and there are tempo changes in a short section: *poco string, a tempo, poco accel, rall, a tempo*. My personal interpretation of this passage is that in the dream we recall the Mazurka we danced earlier. The return of the "mountain chorale" after nine bars ends this vision, only to fade out after a while as well, making room for a reprise of the dark A section.

Żuławski ends *Lullaby* in such a way that at the point where the "little a" returns for the last time, the procession of parallel fifths has a descending direction. The added term *rall. e dim. molto* prepares the appearance of a bright and clear E major chord with a third in the soprano.



Example 11. W. Żuławski, *Lullaby* Op. 1 No. 2, manuscript donated to the National Library from the legacy of Witold Rowicki probably dated 1950, ending

It is interesting to note that while in the *Mazurka* Op. 1 it would be difficult to identify a single tonal center, in the *Lullaby*, despite the heavily schromatic harmony, the ending chord alludes to the initial E pedal sound.

Zbójnicki

While *Mazurka* is a stylization of a dance with highland elements, *Zbójnicki* is a far more literal reference to the folk music of Podhale³⁴. The harmony and texture are simplified, especially at the beginning. In the further course of the piece, the whole-tone scale comes into play, the tonal center blurs, octaves and broad chords appear, but these elements do not disturb the sense of simplicity of the highland dance. Therefore, in my interpretation I try to

³⁴ *Zbójnicki* Op. 1 No. 3 is the only piano piece by Wawrzyniec Żuławski with a title directly referring to the Tatra Mountains.

preserve this simplicity and not introduce too many elements that are good ideas in themselves, but in the context of the whole could negatively affect the reception of the work.

Zbójnicki is preserved in a single manuscript. As I wrote in section 1.5, in a later manuscript of *Three Pieces for Piano* (of unknown authorship), the *March* from the *Theme with Variations*, Op. 2, appears as the third piece. Hence, presumably, in the catalog of Żuławski's works found in the edition of *Piano Quintet*³⁵, the item *Zbójnicki* (1933) is found separately from *Three Pieces*. I, however, have not found a source in which *Zbójnicki* appears alone. On the contrary - in the manuscript it begins on the same page where the *Lullaby* ends. Therefore, I had no doubt that the artistic work should include this version of *Three Pieces for Piano*, Op. 1, in which *Zbójnicki* is the last part of the cycle.



Example 12. W. Żuławski, *Lullaby* (ending) and *Zbójnicki* (beginning), manuscript dated 1933-34

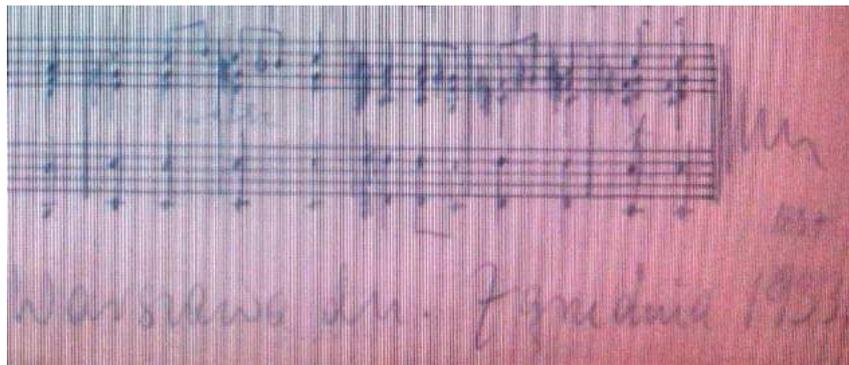
The preserved source of the work Op. 1 No. 3 contains the entire history of its creation. It contains many deletions, additions, and conveyances. Deciphering the manuscript turned out to be a complicated research process. I will briefly describe my findings.

On the portal "Academica" you can find the manuscript of the first version of *Three Pieces for Piano*, Op. 1. It constitutes a single document containing a dozen pages. *Zbójnicki* manuscript contains five pages. Here the first problem regarding this source arises, because the third page of the piece appears in this manuscript in the wrong place. A person who is unfamiliar with the work will get the impression that the entirety of the *Zbójnicki* consists of only four pages. The fourth page contains information about the date and place of the composition. This was also the case for me. After an initial reading of the work, I got the

³⁵ Wawrzyniec Żuławski *Piano Quintet*, PWM 1966.

impression that it was unfinished (the missing third page is in fact the last, which I will write about in the next section). On the other hand, I was uncomfortable with the thought that the composer's work would be interrupted abruptly, in the middle of a recital and at the end of a page³⁶. So I went back to the source and found that there were two more pages that had not previously caught my attention. One is just the original sketch of the *Andante sostenuto* fragment, while the other is the missing entire page of the *Zbójnicki*. I am unable to figure out whether it was the composer himself who left the manuscript out of order (this is possible when one considers the working versions of the *Four Mazurkas* or the *Sonatina*), or whether an error crept in during digitizing the sources at the National Library.

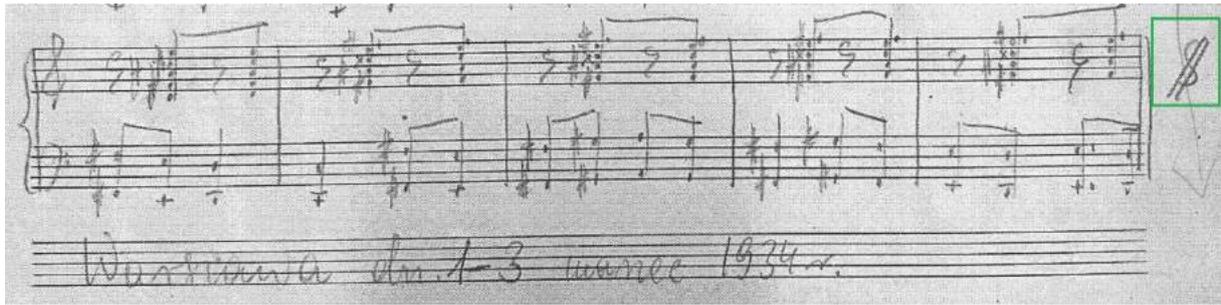
The second issue concerns the order of the fragments. At the end of the third page (considering the already completed, five-page version of the manuscript) there is the typical Żuławski signature "Warsaw, December 7, 1933." Page 4 begins with the inscription "to Zbójnicki" and at the end of page 5 is another signature "Warsaw, March 1-3, 1934"³⁷



Example 13. W. Żuławski, *Zbójnicki* op. 1 no. 3, manuscript from 1933-34, signature on page 3

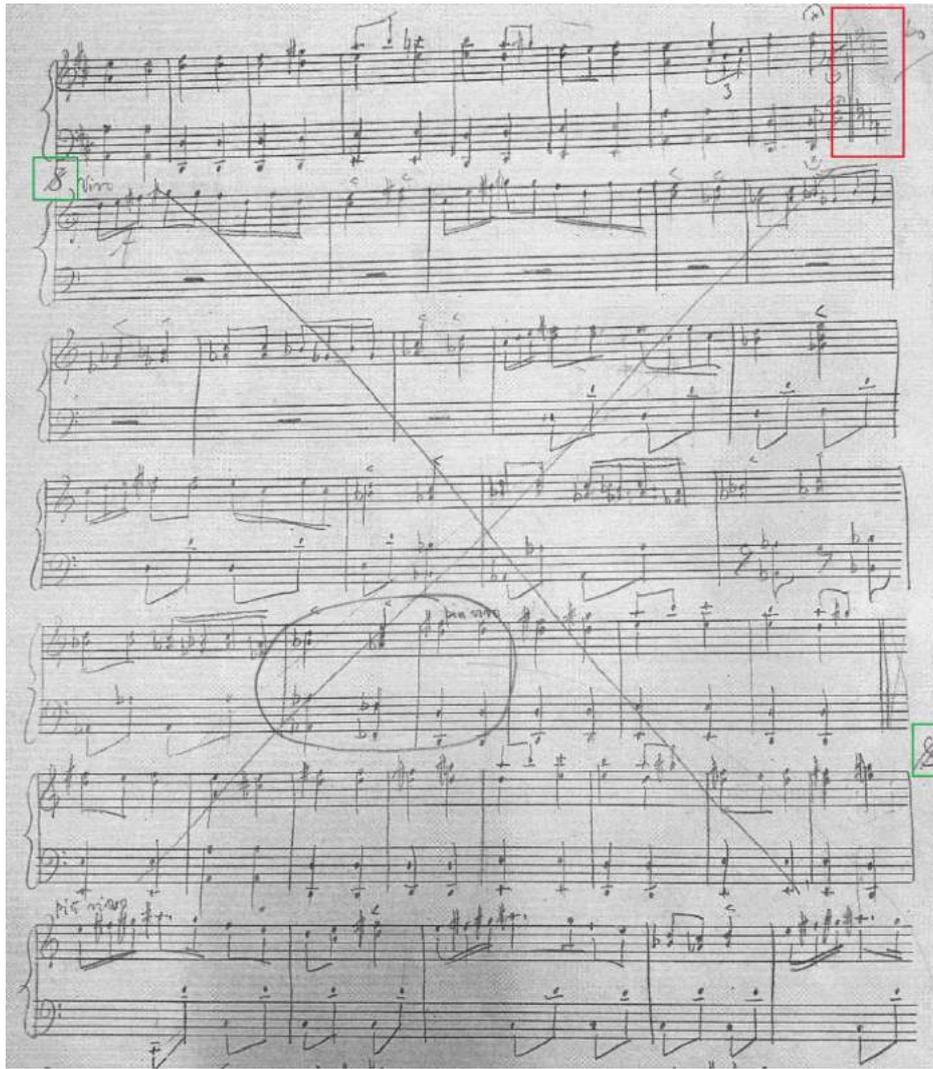
³⁶ Due to the use of various types of conveyors, the correct order of the passages is not immediately apparent, so on first reading you may not notice this "break" of the work.

³⁷ Taking the above into account, however, the date of *Zbójnicki's* creation should be set at 1934, and not 1933, as in the catalog.

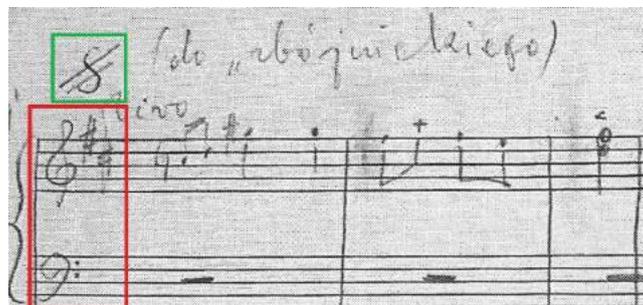


Example 14. W. Żułowski, Zbójnicki op. 1 no. 3, manuscript from 1933-34, signature on page 5, green buckle on mark ⌘ added by me

The added pages 4 and 5 should be placed "inside" page two, as evidenced by both the symbols ⌘, as well as the change in tone at the end of the first line of page two. It is clear (example 15) that the author replaced the deleted passage with the one composed 3 months later. Although the marks ⌘ do not have descriptions clarifying which mark moves to which place, a careful analysis of the meaning of each passage leaves no doubt about the correct interpretation of the markings. For ease of orientation, in examples 14, 15 and 16 I have marked the signs ⌘ with green brackets, while with a red bracket - the place of polytonality, which clearly determines the correct order of the sections.



Example 15. W. Żułowski, Zbójnicki op. 1 no. 3, recapitulation from 1933-34, excerpt from page 2, the green brackets contain marks §, while the red one indicates the location of the characteristic polytonality



Example 16. in Żułowski, Zbójnicki op. 1 no. 3, manuscript from 1933-34, beginning of page 4, in green bracket mark §, in red polytonality

In terms of the order of the fragments, it is worth mentioning one more thread. In the manuscript, between *Lullaby* and *Zbójnicki*, there are suggestions about the form of the composition (example 12). It is not clear whether they refer to the previous piece or the next one. This is puzzling because *Zbójnicki* ends in a very unexpected way, and its form is essentially serial³⁸. In a place where we would expect a reprise, a new motif appears, which, after several repetitions, breaks off abruptly. There is a possibility that the notes between *Lullaby* and *Zbójnicki* were added later as ideas for further work on the piece, which was never undertaken.

The construction of *Zbójnicki* is serial, if we consider the melodic material of the work. However, from the point of view of the piece's agogics, its form is as follows: ABABCA. The A movements have the terms *Tempo di marcia; Marciale; Tempo I*. I have given the B parts in a somewhat simplified form, since each consists of several sections, while their common feature is a continuous increase in tempo by means of repeated terms *piu vivo*. Part C is a slow movement, completely different from the rest of the piece. It would seem to have the characteristics of a middle movement³⁹, but it occurs near the end of the composition.

While working on my interpretation of the miniature, I reached for video recordings of dance groups from Podhale. When performing the brigand dance, the dancers walk in a circle and every now and then perform more or less complicated arrangements of jumps, squats, blows with a shepherd's axe and other elements. Parts A should therefore be played rhythmically and marchingly, but with a certain characteristic "boost" of each quarter note. It is worth mentioning at this point that Wawrzyniec Żuławski's piece is a literal reference to the original and has few stylization features. Therefore, I was not looking for much nuanced color and sound, which is lacking in highland bands that accompany dancers.

The fundamental performance problem of the B section is the tempo. While the first time we have only two *piu vivo* episodes and there is no danger of the tempo being too fast halfway through, the second time *piu vivo* occurs as many as 5 times, and there is still the term *poco a poco accelerando* at the end. On the other hand, all the time the musical material requires a clear display of melodic motifs, nowhere do they become figurations. Therefore, I have

³⁸ We know that Żuławski did not originally plan a serial form, because in the deleted passage on page 2, the return of the initial theme appears.

³⁹ This is another argument to look for other possibilities to end the piece, because intuition tells us that there should still be a reprise part here.

adopted the concept in which the two B passages end at a similar tempo, while the *piu vivo* terms the second time result in a smaller change of tempo than the first. This interpretation is also supported by the fact that both B movements end with the same melodic motif. It is worth noting that, except for the endings of the B movement, the earlier melodic motifs do not recur anywhere in the *Zbójnicki*.

Part C of the *Andante sostenuto* refers to a completely different tradition of highland music, namely the *wierchowe* or *ozwodne* notes⁴⁰. The *ozwodne* notes were free, sung solo by the dancer before or during a break in the dance⁴¹. This is how part C is positioned. The *wierchowe* notes, on the other hand, the so-called "ciagnione", free and ametrical were intended to be sung in the mountains using echoes⁴². Part C has variable meter, fermata, as well as phrase repetition with decreasing dynamics. Despite the beginning of the *ff*, it is therefore worthwhile to take care of the singing and deep type of sound, keeping in mind that this is a sung, not danced, fragment, as well as the legato articulation, even though it is not marked here by the composer.

The unexpected ending of the piece can, in my opinion, be played in two ways. The first would be to use means to make the ending of the piece palpable. In this concept, it would be possible to slow down slightly, appropriate tensions during the final crescendo, accentuate finer values. The second way would be to reject such means and completely surprise the listener. In my interpretation, I referred to observations of real highland dances. Namely, the form of these dances is open, that is, the musicians play until the dancers finish dancing. When one closes one's eyes and only listens, one gets the impression that the ending cadence appears at a random point, independent of the preceding passages. Therefore, I tried to create the impression that the music would follow, and only in the last two bars did I introduce elements characteristic of the ending. My concept, therefore, falls between the two ideas described for the *Zbójnicki* ending.

⁴⁰ See footnote 38 on page 19.

⁴¹ Lidia Długolecka and Maciej Pinkwart *Music and the Tatra Mountains*, Wwa-Kr. 1992; Internet source.

⁴² *Ibidem*

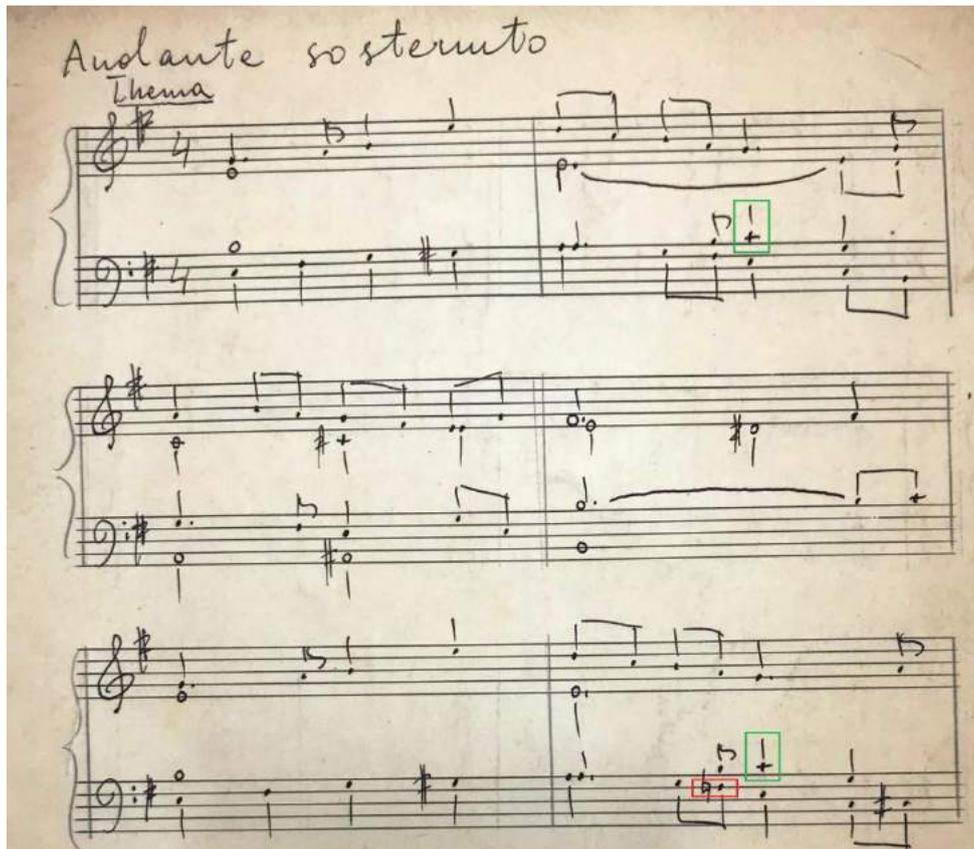
2.2. THEMA CON VARIAZIONI IN E OP. 2

Wawrzyniec Żuławski's second work is a diametrically opposed composition to *Three Pieces for Piano*, Op. 1, although it was written only a year later. It belongs to the archaizing trend. The most obvious references are to the Baroque, at times in a somewhat romanticized style. The theme, which gives expression to the entire composition, is maintained in a focused and prayerful character. Only the final *Tempo di marcia* alludes with its melodic and harmonic material to the *Mazurka* from the *Three Pieces*, tying together, as it were, Opuses 1 and 2⁴³. with a buckle. Accordingly, the performance means to be used when performing *Thema con variazioni* will belong to the arsenal familiar to us primarily from Baroque, Classical and Romantic music.

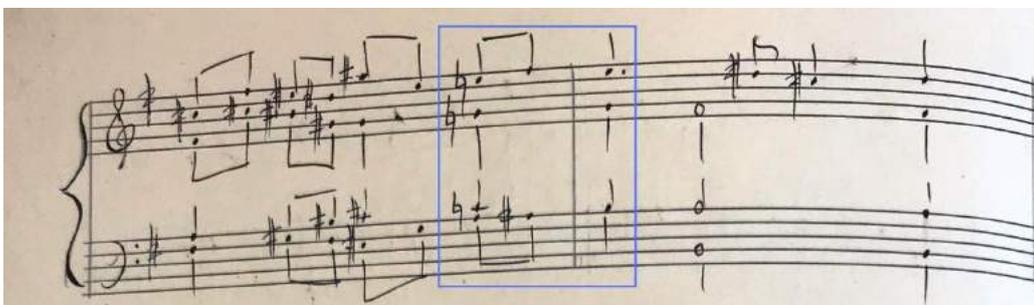
Opus 2 has a single manuscript. It is a pure manuscript, devoid of corrections, exceptionally readable and clear. After all, it is not without mysteries, the biggest of which is probably this one: why, over the course of the theme and eight variations, does only one dynamic term appear? There are few more articulatory terms, while it is much easier to guess the composer's intentions in this area. In the few places where Żuławski intended some particular articulatory effect (simultaneous legato and staccato, phrasing in a fugue), it is marked. However, there is no shortage of agogic periodization. While working on my interpretation of *Thema con variazioni in e* in terms of dynamics and articulation, I was inspired by the common features that link Op. 2 with other piano cycles by Wawrzyniec Żuławski.

As I mentioned before, the theme is kept in a focused character, reminiscent of Baroque arias. I would not, of course, dare to compare Wawrzyniec Żuławski's work with the *Goldberg Variations*, but a certain character association at the beginning of the piece may occur. The texture is four-voice, homophonic, suggesting that the soprano should be prominently featured. I chose to emphasize the bass voice in addition to the soprano, as it is interestingly conducted, more like a counterpoint, not just a harmonic base. Legato articulation and piano dynamics (albeit deep and singing) seemed most appropriate to me. The harmony of the piece is kept in strict major-minor, while there is no shortage of interesting solutions. I also tried to emphasize these unusual harmonic phrases in my interpretation.

⁴³ Perhaps for this reason, the idea of *March* being the third link of Opus 1 came up, as I wrote about in section 1.5.



Example 17. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, beginning, in brackets the places of the more interesting harmonic phrases that I tried to emphasize in the performance



Example 18. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, beginning, in brackets the places of the more interesting harmonic phrases, which I have tried to emphasize in performance

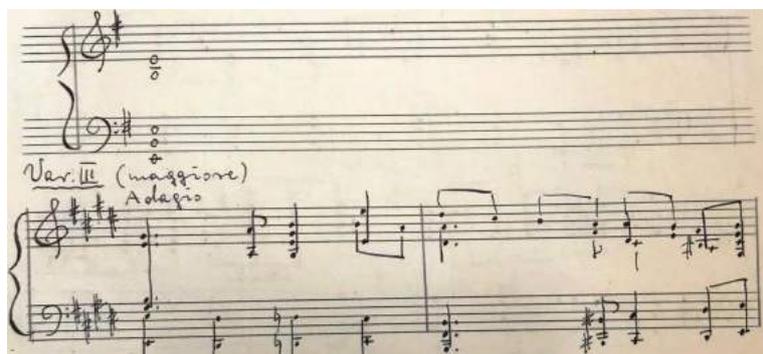
I was inspired by the term *sostenuto*, placed next to the piece's tempo cue, and played the theme slower than the usual *andante*, giving myself room for the acceleration that appears in subsequent variations. I wanted the *piu vivo* to be a clear agogic change, otherwise it could sound like an unintentional inconsistency in maintaining the tempo.

The last bar of the *thema* is incomplete. Only one half note occurs in it, although the meter has not been changed and 4/4 should still apply. I perform an even, calm half note and the first variation "cuts in" as if half a bar too early.

Variation I *Piu vivo* involves fragmenting the values in the lower voices, while in the middle section the theme appears in the middle voice. On the one hand, I tried to play the leading voice clearly, since we had only heard the theme once and it might not yet have solidified in the memory. On the other hand, I did not give up on the contrapuntal leading of the bass line. I perform the triole polyrhythmia on the duole in full sound, the effect I imagined was to increase the number of playing instruments in the orchestra.

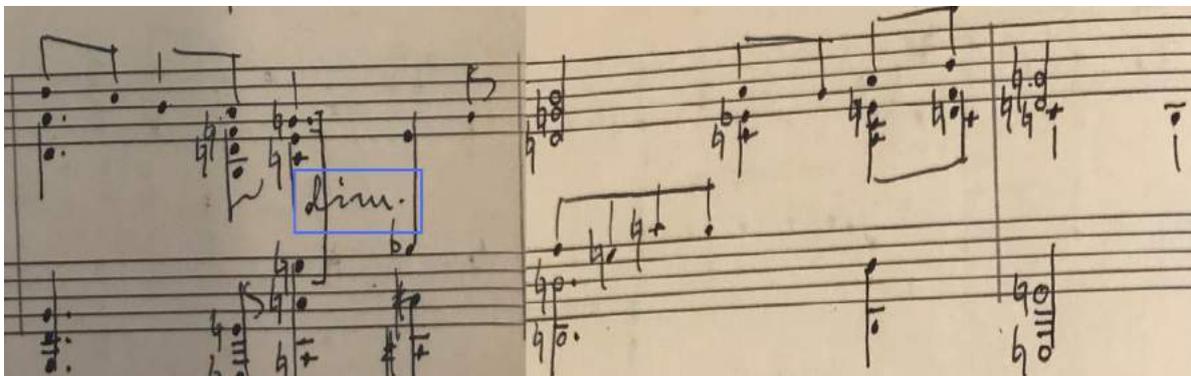
Variation II *Piu animato* contains further fragmentation of rhythmic values. On the contrary to Variation I, the theme at the beginning is in the middle voice and in the middle part in the upper voice. The sixteenth-note movement takes the form of a figuration wrapping around the theme. I didn't want the figuration to sound motoric, so I kept variation II at the upper limits of the moderate tempo.

The theme and the first two variations form a whole, continually rising to the climax, which is the chord ending variation II. This consonance lacks a third, which prepares the space for the mode change. When the tension subsides, an E major chord appears, beginning the chorale-like Variation III *Adagio*. The notation of this passage in the manuscript is interesting: the last chord of Variation II takes up an entire line, but there is no bar dash to close the entire variation. Such notation inspires listening to the sound of the chord without internal counting. As the intensity of the sound drops to the intended level, softly begin the *Adagio*.



Example 19. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, end of variation II and beginning of variation III

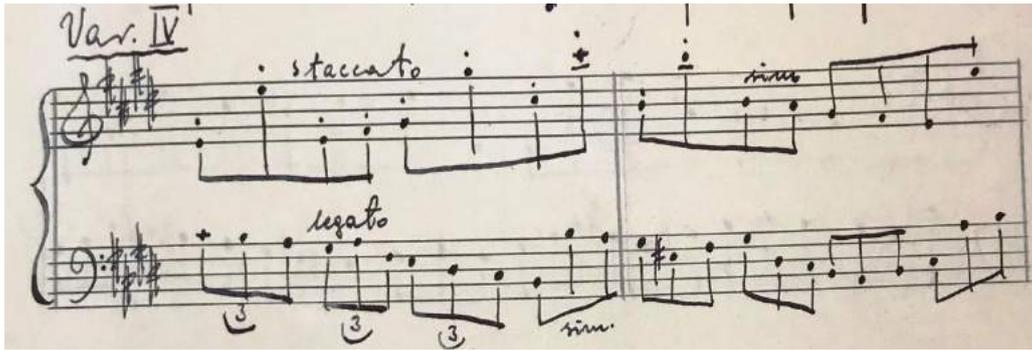
With the change in mode, there should be a change in timbre to a warmer and deeper tone, which I tried to achieve by going deeper into the keyboard and placing the joint lower. I kept the dynamics of the maggiore variation in piano, pianissimo. There is an interesting moment when, at the repetition of the theme, the harmony changes and there is a pronounced modulation through C major to G major. This is where the only pre-Variation IX dynamic term *dim* appears. Indeed - without it, this modulation could have been played to a *crescendo* and the tension to the climax could have already begun to build here. Żuławski instead offers us a descent into softer and subtler regions, which I tried to do by playing the G-major chord even more softly and making sure that each component of the harmony occurs in the right proportion.



Example 20. W. Żuławski, *Thema con variazioni in e* op. 2, manuscript from 1935, dynamic term when modulating from E major to G major in variation III

At the end of Variation III, on a chordal *accelerando*, I increase the dynamics to make the last demonstration of the theme sound more triumphant.

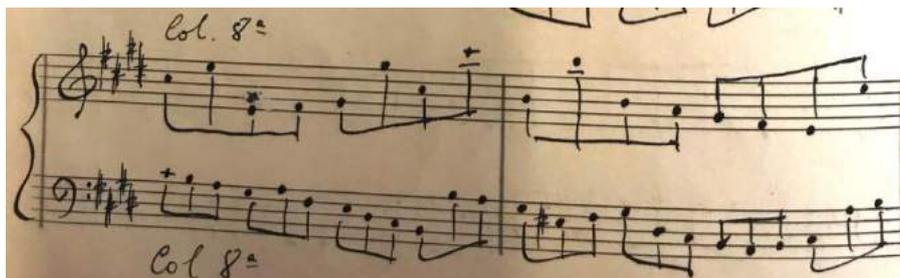
Variation IV is the most mysterious passage of the Op. 2 piece, and at this point I would like to take the liberty of a personal reflection. I associate this fragment with a time machine between the earlier romanticized variations and the baroque suite that follows. Barring minor exceptions, there is a monotonous rhythm and articulation from beginning to end: the right hand has staccato eighth notes, the left hand has legato eighth note triplets. This time I decided to keep this uniformity and perhaps even a certain mechanicality also in the character of the part by keeping the dynamics and tempo constant. Despite the fact that there is a theme in the right hand, I don't treat this voice in the foreground. The *staccato/legato* effect is paramount for me.



Example 21. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, beginning of variation IV

Variation IV is the only one without a tempo statement, so I have assumed that it does not change.

At the return of the theme, the composer added col 8 in both hands. So we are playing in octaves here, which brings with it a number of performance problems. Leaving aside the leaps that have now appeared in both hands, the biggest problem is trying to maintain consistent articulation. It is not possible to play fingered *legato* in the left hand, especially with larger leaps. On the other hand, the use of the pedal must be very limited, so as not to disturb the right hand *staccato* progression. Of the many possible solutions, I chose to play a frequently changed shallow pedal. However, this needs to be checked each time, as a different implementation may be needed in a different room and on a different piano.



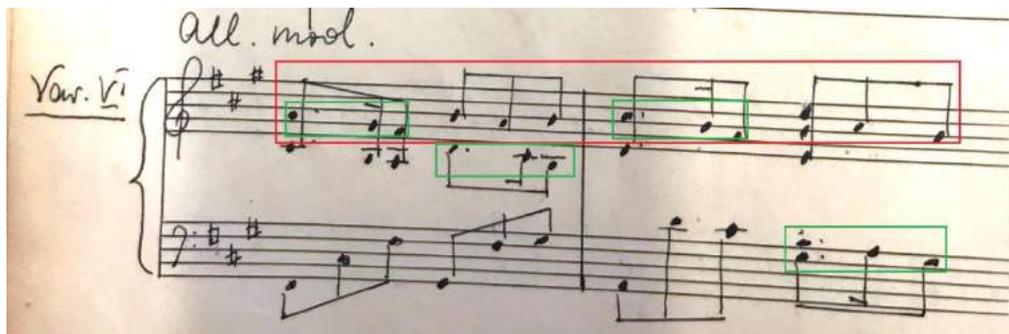
Example 22. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, return of theme in variation IV

Variation V begins an extended dance movement, which is itself a kind of suite. *Tempo di minuetto* is a baroque minuet. Żuławski used a very unusual key ordering for variations. After beginning in E minor and part in E major, there will be a gradual reduction in the number of sharps at the key. After reaching the key of C major, we return to the initial E minor. Variation V is thus kept in the key of A major.

I very much regret that the composer did not write any articulation mark in the *Minuet*, which would have helped to understand his intentions regarding phrasing. On the other hand, according to Baroque tradition, the performer has freedom. The only limitation here is knowledge of the style. I also think that when performing repetitions we should change the articulation details.

In variation VI *All. mod.* (F sharp minor) the meter and rhythmic groups refer to the gigue. Therefore, in my interpretation of this particle, I tried to maintain the tension and restlessness characteristic of the English dance.

The texture of the variation is polyphonic. At the first appearance of the main motif, I focus on showing the melody in the soprano, while at the repetition I try more to bring out the imitations of the rhythmic group of dotted eighth - sixteenth – eighth.



Example 23. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, beginning of variation VI, in red bracket upper voice, in green imitations of the opening motif

Variation VII *Moderato (fugue)* is in the key of D major, so we have another step on the way of reducing the number of crosses at the key. This movement is a fugue in the strict Baroque sense. The only thing that distinguishes it from pieces written in the 18th century is the form. Here, the structure is not evolved in its entirety, but we are dealing with a distinct ABA. The tempo suggests a rather dignified and serious character. Uniquely, the composer inscribed articulation in the theme and several other places. In simple terms, it is based on a scheme: sixteenth under the bow, eighths with dots. I chose not to play the staccato too briefly, I would even say that I implement it *non legato*, because the abruptness of these eighth notes would be at odds with the stately character of the *fugue*. In addition, an impression of accent could be created, which would further introduce an undesirable danceability.



Example 24. W. Żuławski, *Thema con variazioni in e* op. 2, manuscript from 1935, beginning of variation VII

Variation VIII consists of two movements. The first is a *Gavotte* in the key of G major, the second a *Musette* in the key of C major. In an analogous situation, the *da capo* of the first dance, the *gavotte*⁴⁴, would appear in a Baroque suite. Here *da capo* is not inscribed. Since I'm trying to present the composer's vision that is most faithful to the note text left, I'm not performing a repeat of the *gavotte*, although I think it's acceptable as a possible variant.

Variation VIII brings relaxation after the restless *gigue* and serious *fugue* and before the final *march*. The arching is characteristic of a Baroque *gavotte*. So I tried to reflect the serene and courtly mood as closely as possible, and emphasize the dance elements. In particular, the bowing - a bow between the first two quarter notes in a bar - requires a special approach and a sort of later playing. *Musette* I play a little faster. I think that the change of tempo in the analogous situation in the *Partita* can be considered a sufficient suggestion that also in Op. 2 *musette* should be faster than *gavotte*.

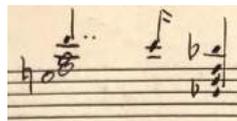
Variation IX *Tempo di marcia* is another puzzle At first glance, it simply "doesn't fit" with the rest of the piece. What we have here is a huge change in harmonic language, notation (lots of dynamic and articulatory periodization) and overall character. The *Thema* and the eight variations alluded to earlier eras, the *Marcia* in character and harmony is somewhat reminiscent of the march in honor of Stalin from Shostakovich's *Fifth Symphony*. It is not

⁴⁴ Such a situation occurs, for example, in Johann Sebastian Bach's *English Suites*. Also in the *Partita* of Wawrzyniec Żuławski there is such an order of movements: *Gavotte, Musette, Gavotte da capo*.

surprising, therefore, that there was an idea (of unknown authorship) to make Variation IX the third piece in Op. 1, instead of the unfinished *Zbójnicki*. On the other hand, however, the melodic material is clearly taken from the *Thema*, so there is no doubt that this is what the finale of Op. 2 was intended to be.

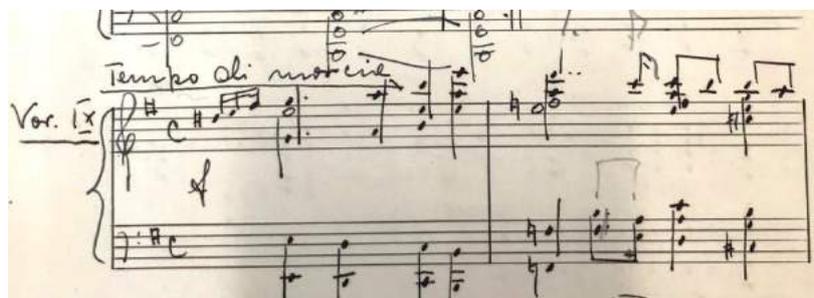
In the manuscript of *Three Pieces for Piano*, Op. 1, the *March* has a two-bar introduction, which is missing from the main text of the *Thema con variazioni*. This introduction is added after the end of Op. 2, so I took it to be authentic.

The addition of the introduction is not the only change in the composer's concept. In bar two (or four, counting with the introduction) you can see above the main note text a marked change in rhythmic structure. A quarter note with two dots and a sixteenth can be seen above a quarter note with a dot and an eighth note. This change is confirmed by the manuscript of *Three Pieces for Piano* (of unknown authorship). I apply this change, therefore, regretting that 4 bars further down Żuławski did not introduce a similar one, as it left an awkward jump from c^3 to broad B-flat major.



Example 25. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, difficult jump in variation IX

The march is based on two themes: the first is the theme of the entire *Thema con variazioni*, subjected, of course, to a succession of transformations, and the second is a five-chord motif in which the upper notes are arranged in a melody of *e,d,c,d,e* (or later *f sharp,e,d,e,f sharp*). Along with the second motif, the left hand has descending semitones of parallel fifths in a punctuated rhythm.



Example 26. W. Żuławski, *Thema con variazioni in e op. 2*, manuscript from 1935, beginning of the first theme of variation IX



Example 27. W. Żuławski, *Thema con variazioni in e* op. 2, manuscript from 1935, beginning of the second theme of variation IX

The first theme generally occurs in *forte* dynamics. Important here is the strong and simultaneous grip of the chords and rhythmic resilience in punctuated rhythms. The second theme brings a retreat to piano, from which a crescendo is built. Here I focused on the right proportion of the components so that, despite the accents on each, the melodic motif in the highest voice is clearly audible.

The march has two more places worth discussing. The first is in bar nineteen. The very grasp of the *E G-sharp A-sharp B E* chord with the right hand is not natural through the large distance between the fourth and fifth finger. On the other hand, the composer tells us to play this chord legato after the sixteenth-note progression, which further makes the whole figure very uncomfortable, while it should sound like a natural leading with four sixteenths to the half note.



Example 28. W. Żuławski, *Thema con variazioni in e* op. 2, manuscript donated to the National Library from the legacy of Witold Rowicki probably dated 1950, variation IX - a manually difficult place⁴⁵

The second place is the ending. The march has a nine-bar *Coda*, which should be accelerated (*accelerando*) all the time. In this context, the last two bars are already played fast and the

⁴⁵ The 1935 manuscript lacks the *e*¹ and *b*¹ erasers in the chord, so in the example I used the second available source of *Variation XI*, which in this manuscript is a separate piece titled *March*. I wrote about this in more detail in section 1.5.

piece is more of a break than an ending. Admittedly, the last sounding chord is E major, but it sounds so short and in such a harmonic context that it basically doesn't give the impression of a Tonic at all. The situation here is similar to that in the *Zbójnicki*, and so may be the means of performance, focusing generally on two ideas - to surprise the listener or to prepare him. In the *Thema con variazioni* I opted for the first interpretive concept, because it is closer to a close reading of the score text.

2.3.PARTITA

At first glance, many features unite the *Partita* and *Thema con variazioni in e*, such as the occurrence of the same dances, and some of them even feature similar sound material (identical left hand in both *Musette*). On the other hand, they are completely different works in terms of the musical language and expression used. Two types of mood predominate in the *Partita*: the first I would describe as "gloomy" and very long phrases of the work are kept in this expression, the second I would call "restless" or even "ragged" in places, and such are the faster passages of the work. Both of these mood types belong perhaps more to the musical language of Expressionism than Romanticism, which is why I have assigned *Partita* to a different period of Wawrzyniec Żuławski's oeuvre, although it can be assumed that its first sketches were written as early as 2 years after the completion of *Thema con variazioni in e*⁴⁶.

Partita is the first piano piece by Żuławski to be published (J. & W. Chester in London). This is a surprising edition for a modern musician, as a recopy was issued, not a print edition, and the entire 3 systems were crossed out on the tenth page. There are also undoubted errors, which I will try to describe and justify in detail. In the library "Academica" there is a second manuscript of the *Partita* (of unknown authorship), which clarifies several textual ambiguities of the published version.

I. Sinfonia

The first movement of the work is the *Sinfonia*, maintained in ABA form. In the A section, an association with the fate motif found in the compositions of Mieczysław Karłowicz⁴⁷ is imposed on me. From the beginning almost to the end, the bass voice repeats the octave *A-a*

⁴⁶ In the second manuscript of the *Partita*, a date of 1937 is written next to the *Gavotte*, and indeed, the *Gavotte* along with the *Musette* least fit my description of the *Partita* style. Next in order of dates is the *Giga* (1938), but it was undoubtedly rewritten after the *Sinfonia* (1941) was written, which is obvious, since the heavily processed "fate motif" we know from the *Sinfonia* returns at the end of the *Giga*.

⁴⁷ I have already discussed the reference to Karłowicz's legacy in this period of Żuławski's work in section 1.3.

in an unchanging quarter note-eighth note rhythm. This gives the impression of inexorably passing time, which, despite the happening "action" in the other voices, continues to flow and measure the seconds. I tried not to hide this voice as a mere accompaniment, but to emphasize this inexorable relentlessness. My understanding of tempo *molto sostenuto* implies playing every value at the last moment, when it is not yet too late and unrhythmic.

Against such a background, the right hand plays an unusually long phrase, which with a huge *crescendo*, with only one inflection, brings us to the climax at the end of the A section. Despite the lack of articulation markings, I play all the voices in the right hand (usually 3 voices) *legatissimo*, because I believe that in this way it is possible to build an uninterrupted phrase over such a long section. The entire A section thus gives the impression of growing horror.

Already on the first page there is textual doubt (example 29). At the beginning of the bar there is a sharp at the *F* sound, which, according to the rules of notation, should be valid until the end of the bar, and thus also for the *F sharp-G* dyad. On the other hand, the only *appliqué* is marked on this two-note - the second should be played together with the first finger of the right hand. This is very convenient for the *F-G* dyad. Trying to play the *F-sharp-G* second in this way is a doomed, unnecessary complication. I have assumed that there is a greater chance that a character is missing than that it is written unnecessarily. I play a dyad *F-G* at this point. It is exactly the same in the second manuscript, so here it is not helpful.



Example 29. by W. Żuławski, *Partita, I. Sinfonia*, edition by J. & W. Chester, bar 3, I have highlighted the textual uncertainty in red

In terms of expression, the B movement (*Allegro fugato*) is restless, "jagged." The first theme consists of 4 bars. Thematic sounds appear as syncopes on the weaker measures of the bar. The *fugato* form is not as strict as the *fugue* from Op. 2 (which is understandable given the name), so I will also use the word "theme" more freely.

After three occurrences of the first theme comes the second theme, also four bars long, in bass voice. It consists of longer values (a distant reference to the practice of the *cantus firmus*), although by the second bar the syncopated character returns.

It is important for the performer to analyze the form of the *fugato* well because it is crucial for interpretation. In Example 30, I have marked the most important occurrences of the themes, as well as the important parts of the themes. In my interpretation, I have adopted the principle that in the foreground is always the theme, which occurs in its four-bar form, while in the background are possible abbreviated versions.

Superimposed on the overall form is an extremely important dynamic plan. Roughly speaking, it consists of an unprepared dynamic change every 4 bars. The impression is created of a form put together from 4-bar "blocks", rather than the evolutionary construction characteristic of a fugue.

The image shows a handwritten musical score for a piece titled "Allegro fugato". The score is written on five systems of two staves each (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked "Allegro fugato".

Key annotations and markings include:

- Red brackets:** Highlighting the first system's treble staff and a two-bar phrase in the second system's treble staff.
- Orange brackets:** Highlighting a two-bar phrase in the first system's bass staff and another in the second system's treble staff.
- Dark green brackets:** Highlighting the full version of a theme in the third system's bass staff.
- Light green brackets:** Highlighting an abbreviated version of a theme in the fourth system's bass staff.
- Open brackets:** Highlighting abbreviated versions of themes in the first system's treble staff and the fifth system's bass staff.
- Handwritten notes:** "p", "pp", "p sub", "cresc.", "dim.", "cantabile", "f marcato", and "P. 1." are scattered throughout the score.
- Fingering:** Numbers 1-5 are written above notes in several places.
- Other markings:** A red box around a note in the first system's treble staff, a red box around a note in the second system's treble staff, and a red box around a note in the second system's bass staff.

Example 30. W. Żuławski, *Partita, I. Sinfonia*, edition by J. & W. Chester, page 2, red brackets - theme I in full version, orange - theme I in two-bar version, dark green - theme II in full version, light green - theme II in two-bar version, open brackets - abbreviated versions

3

The image shows a handwritten musical score for piano, page 3. It consists of five systems of music, each with a treble and bass clef staff. The score is annotated with various performance instructions and color-coded markings:

- System 1:** Starts with *sub p dolce*. A bracket above the staff is labeled *poco piu mosso (stretto)*. There are yellow and green brackets and lines highlighting specific passages.
- System 2:** Continues the piece with yellow and green brackets highlighting musical phrases.
- System 3:** Includes the instruction *a tempo* and *cresc.* (crescendo). A dark blue bracket is added above the staff.
- System 4:** Features *meno mosso* and *poco allarg.* (poco allargando). It includes dynamic markings *dim.* (diminuendo) and *mp tranquillo*. A dark blue bracket is added above the staff.
- System 5:** Includes *rall.* (rallentando), *Sostenuto*, and *piu mosso*. It features dynamic markings *cresc. molto* and *ff* (fortissimo). A dark blue bracket is added above the staff.

P. 1.

Example 31. W. Żuławski, *Partita, I. Sinfonia*, edition by J. & W. Chester, page 3, colors as in example 30, dark blue bracket - bar added (repeated) in theme II

On the third page there is another doubt arising from imprecise notation. I marked the place with a question mark in example 31 (third system, third bar). In the previous and this bar, the lower and middle voices have equal thirds. However, at this point there are neutrals in the right hand, while the left hand does not. I reasoned that if the composer had wanted to achieve such an unexpectedly dissonant sound with a procession that had hitherto been parallel, he would have written it down explicitly. It is also argued that in this edition there are "unnecessary" chromatic signs written in analogous places (e.g., in the fifth bar on this page there is a deletion at "one", in the second system in the third bar the right hand has a neutral on A^1 , which deletes a flat on the A in the other hand's part), and that there are places of obvious error, which is evident from the analysis of the second manuscript.

The agogic issue of this place is characteristic of Żuławski's work - the beginning of the B section could be played faster, but the density of the texture in the further course of the piece determines the choice of a more moderate tempo. The composer himself suggests this by marking the meter as C, rather than \mathbb{C} .

Allegro fugato leads to a *fortissimo* climax, after which it cascades down to the lowest piano note, from which a texturally enriched "fate motif" emerges. The whole ends with a multiplied A-E consonance, which on the one hand has a harsh and perhaps somewhat "steel"⁴⁸ timbre, while on the other leaves room for a possible major solution.

II. Sarabande

Part II does not appear by way of contrast, but continues the dark and mysterious mood. Only the juxtaposition of tonalities is unexpected - *Sarabande* begins with a chord in F minor with a seventh (or D flat major with a septet), which are distant from *a* ending the first part of the cycle. The question of agogics needs to be discussed, since the tempo given suggests a decidedly faster pulsation than in the *Sinfonia*, but it should be remembered that in the first movement the basic measure was an eighth, while in the *Sarabande* it is a quarter note⁴⁹. Consequently, the impression of tempo in the second movement of the *Partita* may not be so different from that in the first. The important thing is to maintain a character that even remotely alludes to danceability. I tried to achieve this by playing *staccato* quarter notes under the bow on the pedal, but with a bounce.

⁴⁸ Frederic Chopin ended his *Prelude in F minor*, Op. 28, No. 18 in a similar way.

⁴⁹ A similar problem is found in the middle section of *Lullaby* Op. 1 No. 2.

The essential motif of the *Sarabande* is half notes with a dot in the highest voice occurring simultaneously with a quarter-note-eighth-quarter-note rhythm in the middle voice and repeated quarter notes in the lowest voice. The middle voice is therefore an extremely important filler, since it is in the middle voice that the characteristic dance rhythm appears. The melodic material of the middle voice is a downward movement of one second on the eighth note and back up again on the last quarter note. In Chester's rendition, there is a textual error as early as the first bar. At the return of the theme in the middle voice there is a movement by a major second, while in the first bar there is a movement by a minor second (no bemolo on the *b*). Fortunately, this error is corrected in the second manuscript of the *Partita*.



Example 32. W. Żuławski, *Partita, II. Sarabande*, edition by J. & W. Chester, bars 1-4, missing bemolus in red



Example 33. W. Żuławski, *Partita, II. Sarabande*, J. & W. Chester edition, return of the beginning, in the red circle the bemoaning that is missing from the first four-touch

The extended E major chord at the end of *Sarabande* prepares the entrance of the next link of the cycle in the fundamental key of A minor.

III. Gavotta

The *Gavotta*, together with the *Musette*, are the most danceable parts of the *Partita*. Therefore, it is necessary to change the way of entering the keyboard: while previously soft playing with

fingers glued to the keyboard dominated, here the use of elastic articulation should be increased.

The articulation of this movement again raises the assumption that the composer's intention was not properly written down. The essential rhythmic group of a gavotte should consist of playing two staccato quarter notes in the pre-touch, then playing the first group *legato* in full bar (or holding a half note). In *Partita* Part III, there are dots under the bow in the pre-touch, while at the return of the motif there is only the bow. At the end of the dance we have another change - there are *tenuto* dashes. This completely changes the dance character of this music, so I dared not use the articulation marks strictly, but more as suggestions of phrasing.



Example 34: W. Żuławski, *Partita, III. Gavotta*, edition by J. & W. Chester, three articulated versions of the main motif (the middle and right examples are pieced together from the end and beginning of the following system, hence the graphic ambiguities)

The *Gavotta* has two versions of the ending - one aiming for a C major chord, the other for A minor. It might seem that the first volta introduces the key of *Musette* (C major), but the repetition mark is clearly visible. Thus, the interpretation of playing *Gavotta* with the first ending, then *Musette* followed by *Gavotta da capo* with the second ending is inconsistent with the text.



Example 35: W. Żuławski, *Partita, III. Gavotta*, edition by J. & W. Chester, two versions of the ending, with a repetition mark in the red bracket

IV. *Musette*

The very tempo statement *un poco piu vivo, ma tranquillo* proves that *Musette* is not an independent link of the cycle, but only the middle section of *Gavotte*. Despite the richly

described articulation, the dynamics are kept within the limits of *pp* - *poco meno piano*. Consequently, in interpreting this passage I tried to achieve an association not with the dance in itself, but with the memory of the dance.

The part of the left hand is identical to that in the *Musette* from *Thema con variazioni in e*. It delineates a kind of architectural riser, filled in by the part of the right hand. The latter is conducted in two voices in both dances, but while in Op. 2 its performance does not pose a great challenge, in the *Partita* the pianist must overcome a number of difficulties. The most important is the correct *appliqué*. I chose such fingering so that the upper voice can be performed *legato*, while in the lower voice, consecutive notes are often played with the first finger. Of course, when possible, in the lower voice I also looked for an *appliqué* that allows *legato* performance. Thus, one must additionally practice playing with the first finger very close, but actively. The second problem is playing complex and fast runs in low dynamics.

At the end of the *Musette* there is another texturally precarious spot. I am convinced that the C^1 sound in the middle of the bar is missing a deletion, otherwise a *C-G-C sharp* chord would occur at the end of the movement, which is completely inconsistent with the style of this period of Wawrzyniec Żuławski's work.



Example 36: W. Żuławski, *Partita, IV. Musette*, edition by J. & W. Chester, ending, no natural

In *Gavotta da capo*, one should skip the first volta and play the ending in A minor without repetition. This is evidenced by a different ending. This time it heads to the A minor chord, the essential tonal center of the *Partita*, from which the final link of the cycle also begins.

V. Giga

The *Giga* is divided into 4 parts. The first and the beginning of the second are a direct reference to the Baroque form of this dance. There is a *fugato*, in the second part the theme in inversion, the beginning of the theme in longer values, and then the predominant role of eighth notes. On the other hand, two demonstrations of the theme in inversion in the second movement are followed by a passage that is completely unexpected, with great expression and complex texture. I have not reached the unfinished drafts of the piece. I assume that it is at

this point that the *Giga* fragment written in 1938 ends, and begins the part that the composer wrote having already planned the entire *Partita*, that is, around 1941. This is evidenced by the return to a "jagged" character, expressive to the extreme, matching the style of wartime compositions. The third part of the *Giga* is a polyphonic *stretto*, which leads to the final movement - a powerful "fate motif", in an even richer textural style. For the sake of simplicity, I will adopt the nomenclature of the ABCD movements, although for obvious reasons Parts A, B and C have the same thematic material.

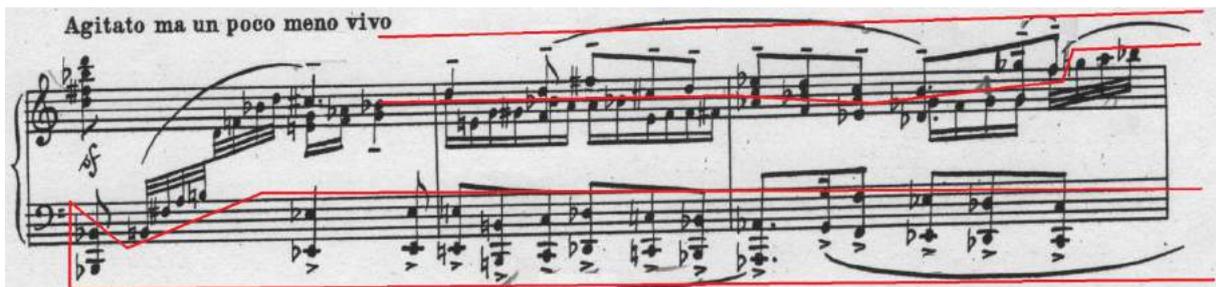
In part A, we think back to the *fugato* from *Sinfonia*. The theme material is admittedly different, the form is less free, but the four-bar structure, familiar from the *fugato*, with frequent changes of *subito p* and *subito f*, comes to the fore. The *forte* passages are energetic, rhythmically buoyant, played with strong fingerings, where even the *legato* should be rhythmic rather than singing. *Piano e tranquillo* passages are written more chordally and sonorically (chords generally have no functional context). Soft tones dominate, and *legato*, even led by parallel thirds, should sound like melismas. The choice of tempo is important. The *allegro* written by the composer could inspire us to play the *Giga* at a similar tempo to the end of Johann Sebastian Bach's Suites. Such a tempo would be spot on in the A movement, but note that from the middle of the B movement the texture changes dramatically, while the tempo changes slightly. So I play the A movement at a brisk tempo, with slows in the *tranquillo* passages, but not as fast as Bach's.

After the repetition of the A movement, the theme appears in reverse, and the B movement begins. At the repetition of the theme there is another textual error in this piece, this time corrected in the second manuscript. There is a missing cross at the *g* sound, without which we would have a G-sharp minor chord in the right hand and a *G* in the left hand, and despite the sometimes harsh, non-functional and expressionistic harmonics, it seems that the composer's intention was to make the harmony less shocking in such key places as the beginnings and ends of passages.



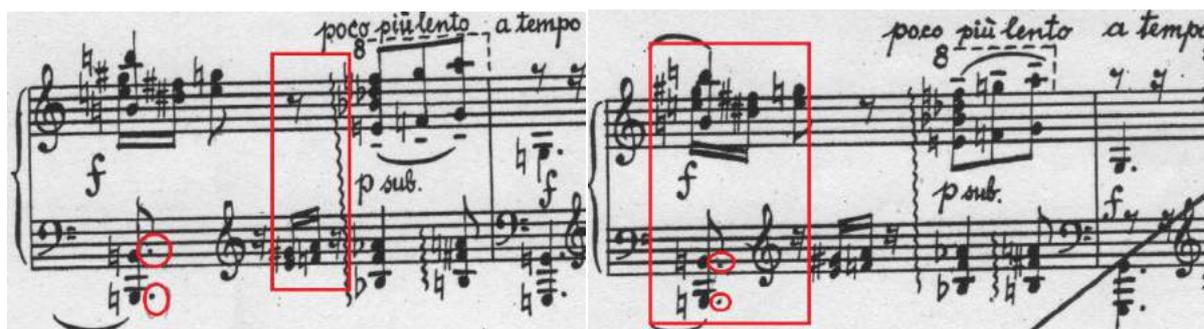
Example 37. W. Żuławski, *Partita, V. Giga*, edition by J. & W. Chester, a fragment of the theme in reverse with the cross missing

After eight bars of the B section, the passage labeled *Agitato ma un poco meno vivo* begins. The texture becomes dramatically thickened, there is a stretto of the theme in octaves, in chords and with a sixteenth-note fill. The tempo, on the other hand, should only be *poco meno vivo*. In principle, it is almost impossible to follow this remark, while I decided to create the impression of a continuation rather than a new place through the following means: in the preceding bar I make a greater release (it is written only *poco rall*) and continue the consistent running of the themes, without a clear caesura.



Example 38. W. Żuławski, *Partita, V. Giga*, edition by J. & W. Chester, excerpt from part B, in brackets the theme in stretto

The excerpt ends with another accelerando cascade fall in *Partita*. After playing it, we turn the page and, to our amazement, see the same passage *agitato ma un poco meno vivo* written again. It's crossed out, but it's good that it's here, because it explains another textual inaccuracy in this piece. In example 38, you can see that there is one sixteenth note too many in the left hand, and it's unclear how this passage should be synchronized with the part of the right hand. In the deleted passage, it is still one sixteenth too long, but the risers with the right hand make it clear that the dots at the first eight are miswritten.



Example 39. W. Żuławski, *Partita, V. Giga*, edition by J. & W. Chester, fragment inscribed twice (crossed out the second time), brackets indicate places miswritten in terms of rhythm and verticals between hands

The example given shows another feature of this edition, namely the inconsistency of the chromatic signs. The right-hand version has a neutral mark on the G^3 in the right-hand part, which is absent in the left-hand version, which in turn has neutral marks on the octaves \underline{G} - G - G at the beginning of the next bar, which are absent on the right-hand side. None of these marks are necessary, but the mere fact that we can see so many differences on such a short section should reduce our confidence in the publisher and prompt us to seek out other text sources for comparison.

Part C has another term *Un poco meno mosso*, although it begins "innocently" - in unison. It's worth slowing down again, however, because the four-bar theme occurs here in a stretch in which successive entrances of the theme occur every one bar. The buildup therefore occurs very quickly. After four bars (twice the theme occurred in its basic form, twice in inversion), we are basically dealing with a polyphonic chordal texture. In places like this, the performer has to decide what to treat as the foreground - whether the entrances of the themes or the longer thematic passages. I tried to show all the entrances of the themes, but not to treat them in one-bar, but at least in two-bar. In this way, I showed only two voices in the foreground all the time, rather than all four. When the texture becomes more chordal it is worth consistently leading the theme voices, here already in full four-bar, because fewer voices play the theme at the same time.

The *crescendo* leads to a *forte* in the sixth bar. It's not written, but in bars 7 and 8 I pull the dynamics back a bit, taking advantage of the fact that the bass voice here only has chords on the first measures in bars, and the musical action happens in the higher registers. In bar 9 I primarily show the entrance of the theme in the bass voice, return to *forte* dynamics and play *poco avvivando* according to the notation to reach *Tempo I* two bars later. Here, once again, we learn that the beginning of the *Giga* should not be played too fast, because *Tempo I* has a

chordal texture and is uncomfortable to perform. After four bars *molto rallentando* prepares the return of another *Tempo I - Adagio molto sostenuto*.

Part D - CODA is the return of the "fate motif" in forte dynamics and in a texture expanded to its limits. The values are proportionally increased, which, with the *Tempo I* designation, could mean that one should play 2 times slower⁵⁰. I did not adopt this interpretation, because the "fate motif" played in augmentation could, with such a rich texture, go unnoticed.

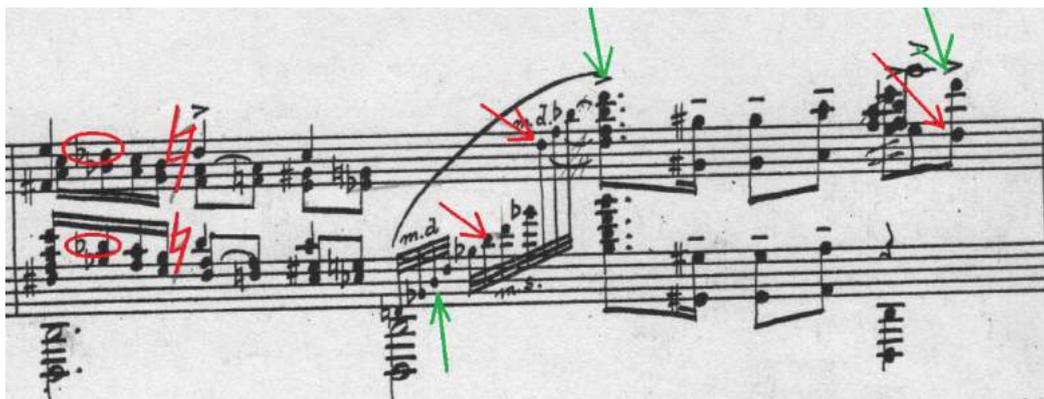
There are further inconsistencies of a textual nature. Already in the first bar there is a *C-sharp*², which in my opinion should be deleted on the last octave, otherwise we get a *C-sharp*²-*C*³ consonance on the octave in the theme voice.



Example 40. W. Żuławski, *Partita, V. Giga, CODA*, J. & W. Chester edition, in red I have marked the *C-sharp*² and *C*² tones, which should, in my opinion, have an eraser (annotated in green), in the blue circle the sound of the theme without octave doubling

The case is similar 6 bars away - it is also obvious that the neutral is missing, otherwise the interference with the subject material would be too much.

⁵⁰ There was a similar problem in *Lullaby* Op.1 and at the beginning of *Sarabande*.



Example 41. W. Żuławski, *Partita, V. Giga, CODA*, J. & W. Chester edition, in red I've marked the bemoles and the notes that these bemoles would apply to, in green other d notes in the bar that prove that the lack of a deleter makes no musical sense. I deliberately omit the bass octaves of D-D

CODA's basic performance problem is to pick out the "fate theme" from the dense texture and play it in a way that is audible to the listener. Generally, the main theme has an octave doubling, which makes the task easier, but in the second bar the doubling is missing and, together with the dense chord, the leading voice is represented by a single sound (Example 39). This place requires a special chord grasp, so that despite the high register the theme sound is in the foreground.

In the penultimate bar, the "fate theme" moves to the middle voice. This place should be given special attention in view of the fact that all voices are filled with rich content.

It would seem that for the third time, the "fate motif" will end in an empty A-E fifth. But in the CODA, the composer adds another chord in the higher register, clarifying the key mode issue. Full of darkness and anxiety, the *Partita* ends with a ray of hope in the form of a triumphant A major chord.

2.4.FOUR MAZURKAS FOR PIANO

Zygmunt Mycielski wrote thus:

[...] "Mazurkas," with which the story was so typical of Wawrzyniec. Seeing the manuscript of this work, we did not realize how personal and musically mature it was, how full of expression, independent of the expression of Szymanowski's mazurkas, which had been clamping down on this form in Polish music since "Karol from Atma" published this cycle of miniatures [...]. Żuławski was an artist and mountaineer, in love with what high mountains give to man as the deepest experience. In this sense, he was connected to the mountains in a practical way, so to speak, and realized what

Szymanowski experienced as an , "artistic attitude" only. The point of contact between Żuławski and Szymanowski was thus in a sphere much higher than that which linked Szymanowski to the generation of young musicians of the decade. This inner attitude of Żuławski, it was a matter of disinterestedness in art that was so close to Szymanowski's [...]. Perhaps this gave us the impression of some kind of winged life, as if unreal, which was one of Wawrzyniec's greatest charms.⁵¹

And indeed, it is hard not to agree that the *Mazurkas*, completed in 1952, are a personal and musically mature work. Let me cite a few quotes that will bring us closer to the composer's emotions about mountain themes.

[...] just approaching the mountains always puts me in a state of some kind of joyful excitement.⁵²

What could be done better than to go to some sunny, wild Tatra valley, sit in it alone, relax, loosen up, throw off, evaporate all the remnants of urban life, everything that is stuck in us from the petty, unimportant affairs of the lowlands?⁵³

[...] the rhythm of the Podhale world, which seems to have come alive for a moment from ancient legends.⁵⁴

Tomorrow I will move again for long weeks deep into the mountains. Tomorrow, in the silence of the Tatra valleys, in the glow of the fire burning in front of the cradle - I will continue to weave my rocky summer.⁵⁵

[...] and the Tatras stand as before unmoved, silent, friendly, and only at night, when the moon climbs the ridge, the streams and waterfalls chatter with each other, sometimes a cap whistles or a marmot plucked from sleep, and the ponds gently splash against the rocks.⁵⁶

For the time being, however, I consoled myself that here I am once again in the mountains, that once more I see the sunset from so high up, the valleys plunging into darkness, the peaks and ridge tops craning out of it like islands, that I see the world for hundreds of kilometers around, that once more I breathe in the sharp and frosty air of the highlands, that once more, the last time, before I depart for the valleys for a long time - I soak up the mood of an alpine chalet lost in the rocks.

How much more romance wanders in such chalets [...]⁵⁷

⁵¹ Quoted after Lidia Długolecka and Maciej Pinkwart *Music and the Tatra Mountains*, Wwa-Kr. 1992; Internet source.

⁵² Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 293.

⁵³ Ibidem

⁵⁴ Ibid., p. 48. A larger excerpt from this quotation is found next to the description of the *Mazurka*, Op. 1, No. 1.

⁵⁵ Ibid., p. 63.

⁵⁶ Ibid., p. 102.

And the last quote, which in the emotional sphere explains somewhat the huge expressive leap that separates *Partita*, written during the war, and *Four Mazurkas*, written 10 years later:

Again, after long years, I look at familiar peaks, walls and gullies, friendly silent, unchanged. I greet them, as one greets old friends, with whom we were separated for a long time by the fate of war. With almost every place I am connected by some memory, sometimes weighty, sometimes trivial - always dear, kept carefully through the grim times of occupation like a precious jewel.⁵⁸

As for musical maturity, it was undoubtedly influenced by Żuławski's contact with Nadia Boulanger. *Mazurkas* are characterized by clarity of musical message never lost in dense texture, melodic and rhythmic clarity. For this reason, I assigned the miniatures to the Neoclassical period⁵⁹. But there is a "romance" wandering through the *Mazurkas*, if I may take the liberty of using a quote from the composer himself, and some intangible, individual trait that, in an unusual, indescribable way, matches the cited personal experiences of "Wawa".

The Four Mazurkas for piano were published by PWM, and have no textual uncertainties.

Mazurka I

The first *Mazurka* is energetic, but not extremely fast. For 16 bars it is clearly divided into four bars (but juxtaposed not as contrastingly as it was in the *Partita*). Two thematic groups are clearly outlined: the first *deciso ma leggero*, the second *piu dolce*. Both groups have the articulation accurately notated at the first occurrence. Unless otherwise noted, I used it at repetitions, where it is noted less consistently.



Example 42. W. Żuławski, *Mazurka I*, first thematic group

⁵⁷ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 241.

⁵⁸ *Ibid.*, p. 257.

⁵⁹ I have written more on this subject in Section 1.3.



Example 43. W. Żuławski, *Mazurka I*, second thematic group with marked articulation



Example 44. W. Żuławski, *Mazurka I*, processed second thematic group, with arrows I marked the lack of dots I realize, with circles - change of articulation

In bar 17 begins, based on the rhythm of the second theme group, a huge *crescendo*, leading to an extended highland-dance climax. A not inconsiderable problem in this passage is the jumps, both in the right hand (jumps to bass over the left hand) and in the left hand jumps to bass fifths in the climax. It will work well here to practice and play the so-called preparatory technique, which involves preparing the grip a fraction of a second before playing. This is a technique recommended in this type of venue (especially jumps in *piano* dynamics, which is also what we are dealing with here) by Professor Bronisława Kawalla - also a graduate of Nadia Boulanger.

The climax is followed by the third movement of the *Mazurka* - *poco piu mosso*. At once there is *sf*, followed by *subito piano*. As you know, the term *sf* is relative and depends on the dynamics of the place. The first time the *sf* appears in the dynamics of the climax (the composer did not write the specific dynamic level to which the *crescendo* leads, but it is difficult to imagine the climactic passage played in any other dynamics than *forte* or *fortissimo*). For the second and third time, *piano* dynamics apply. I, however, decided that exceptionally at this point I would not make a difference in the intensity of *sf*, since I am convinced that the composer wanted the effect of repeating the same passage three times.

A hemiola occurs in bars 44-45. The motif of four eighth notes from the previous bar is repeated several times with the omission of a quarter note. It is necessary to pay attention to the appliqué at this point, because the fingers are "missing". I chose such a solution, in which it is not necessary to change the position of the hand inside the four-note group, but only between groups. Hemiola and the associated expressive *stretto* is the last accent of the climactic passage. It is followed by a calming of the mood. It's as if the dance is interrupted for a moment and a wide space appears in the repeated chords and bass fifths. Against such a background, the first theme of the piece returns in the middle voice. Although the *Tempo I* is not entered, I decided to return to the initial tempo, in view of the clearly reprise nature of this passage and the large *accelerando* still to come.

The theme is shaped more evolutionarily this time. The four-bar structure is broken. Polyphonization of texture appears. Particularly important is the demonstration of imitation in bars 60-61. The aforementioned measures cause a natural increase in tension until the place marked *ritmico*, after which *accelerando e crescendo molto* leads to the coda of the *Mazurka*.

Compared to the polyphonizing previous place, this *coda piu mosso* brings a simplification of compositional means. Against a backdrop of minor chords, an interval of a tritone (Lydian fourth?) apart, the right hand plays the second theme of the *Mazurka* in octaves. It is worth noting the dynamics here. The *coda* begins with *mf*, followed by the following notations: *piu f*, *f*, *piu f*, *piu f*, *piu f*, *piu f*, *piu f*, *piu f*, *piu mosso e cresc.*, *cresc.molto* and all this brings us just to *ff*. I think that to some extent in such "folk" places it is possible to play the piano with a slightly sharper and harder sound, but strict implementation of the composer's markings could lead to exaggeration in this regard. That's why I used the following solution: instead of *mf* I roll back the dynamics to a lower level, *forte* I play later than it is written, and start the last *crescendo molto* (after *sf*) again with lower dynamics. In this way, the impression of a continuous dynamic build-up is maintained without forcing the sound.

Mazurka II

When the fire is no longer burning, the mountains take possession of the "evil powers" lurking for the poor barbarian, sleeping under the hatch of the cradle(...). In the noise of the waterfall I hear(...) a protracted, moaning cry, a monotonous wail(...).⁶⁰

⁶⁰ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 300.

In his book *Rocky Summer*, Wawrzyniec Żuławski describes a night spent alone in the Tatra Mountains. I couldn't help thinking that *Mazurka II* alludes to this experience. The mood is helped by playing *legatissimo* with a slow but deep entry into each note, and equally deep and soft playing of bass fifths and chords not as a hidden accompaniment, but as an equally important second voice as the melody.

The form of *Mazurka II* is the same 12-bar "story" told 3 times, but in a different way each time. As I understand it, these 12 bars are divided according to the 2 + 2 + 8 scheme, that is, first we have two two-bar phrases, and then for eight bars the phrase should not be interrupted anywhere. The dynamics is undulating, leading to small climaxes followed by small relaxations.

The second "twelve-bar" contains distant transformations of the sound material. Voices are swapped places, the harmony is different. With these changes, the third repetition of the "story" gives the impression of a return of the beginning. However, this return occurs in an even more unusual color scheme, basically already sonoristic⁶¹. Against the background of the *Mazurka's* simple melody, chords appear in the high register that are devoid of any functional references, but bring extraordinary color and mood.



Example 45 W. Żuławski, *Mazurka II*, beginning of the



Example 46. in Żuławski, *Mazurka II*, return of the beginning (third performance)

⁶¹ According to the definition, "in sonorism the distinctive and formative element was the sound itself" (pl.wikipedia.org). I use the term only to describe the special role of original color. Krzysztof Penderecki's "Threnody - To the Victims of Hiroshima," written only eight years later than Wawrzyniec Żuławski's *Four Mazurkas for Piano*, is considered the first sonoristic work.

It is worth studying this place with special attention, because it is extremely difficult to remember.

The ending of *Mazurka II* reminds me of the ending of Mieczysław Karłowicz's *Lithuanian Rhapsody*. Similar melodic material seems to dissolve into long-lasting chords.

Mazurka III

Daylight chases away all fears and anxieties, especially when the morning is sunny, warm and fresh.

The cheerful, carefree mood returns(...).⁶²

Mazurka III begins with an E^1 half note in the pre-touch. This is a bit of a surprise, since the characteristic "bounce" in this dance should be a quarter note. I think the composer's intention was to use this sound as a link between the two links of the cycle (the highest sound in the last chord of the previous *Mazurka* is also E^1). That's why I play this sound a little out of time (I use the term *poco rubato*). I want to create the impression that while improvising, a decision is made on the ongoing sound, which way the music will go. In this case - toward a sunny morning.

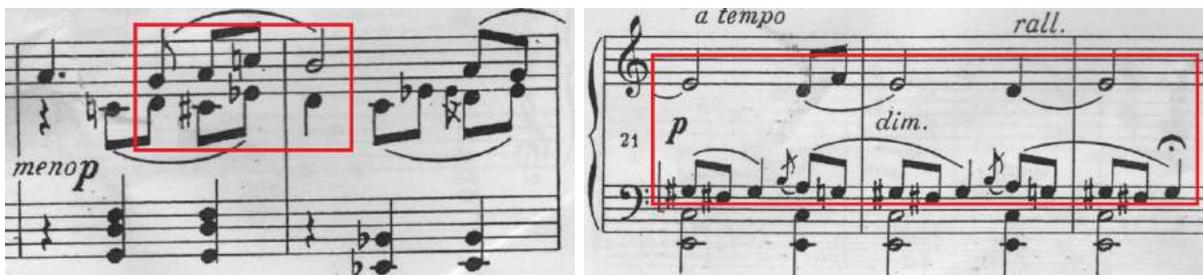
Mazurka III is based on a single motif, which undergoes various transformations that arrange themselves into two characters - singing and serene, and more energetic and rhythmic. The beginning is undoubtedly serene and bright. On the other hand, it contains a hidden performance problem familiar to all who have encountered Szymanowski's *Mazurkas*. Namely, the melody, which must be played sempre *molto cantabile*, occurs with the middle voice in the same hand and the intervals to be reached exceed an octave. What's more - the upper voice should be played *legato*, that is, more from the grasp of the fingers, rather than "from above", so the latter cannot be facilitated by reaching wide positions. Therefore, this *Mazurka* requires a special exercise, consisting of playing *legatissimo* with fingers 3, 4, 5 with a wide position and the first finger "tethered" on a sound an octave away from the melody.

⁶² Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 302.



Example 47. W. Żuławski, *Mazurka III*, wide places in singing passages, I have marked the positions that are widest and most difficult to play cantabile in the upper glottis

In the more rhythmic part there is also the problem of wide positions, but in a slightly different way, namely, the composer requires the flexibility of wide and narrow positions between fingers 2-5. Two examples:



Example 48. W. Żuławski, *Mazurka III*, places wide in rhythmic passages, playing legato according to notation is particularly awkward in passages marked with brackets

Serene places occur twice, alternating with vigorous ones, followed by a *molto tranquillo* ending. It is worth paying attention to because of the brilliant harmony, in my opinion. Imitatively carried out, the descending motif taken from the second bar of the theme is worth playing as appearing, successive notes of harmony. It will sensitize us to the scales on which we are moving and keep us from dropping our fingers too quickly on the descending motif.

Mazurka IV

It's impossible not to associate *Mazurka IV* with the quote already cited about the wild rhythm of “*Krzesany*”⁶³. That's exactly what this piece is - wild, rhythmic, mountainous. There is not much room for nuanced playing. There are, as it were, two big waves leading to longer *forte* passages and a *fortissimo* with a crazy cascade at the end.

Performance difficulties are not lacking in this piece, which lasts less than a minute. The first is the pre-note in the opening *pianissimo* played from a pitch in the left hand. Originally I

⁶³ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 48. The quote appeared in chapter 2.1.

even thought to move them to the right hand for ease. From the fifth bar on, such a solution is not possible due to the appearance of the theme in thirds in the upper voice. On the other hand, the dynamics in the fifth bar is no longer so low and it is easier to make the jump. In the end, I decided not to move any notes, instead, in order to maintain good articulation of the pre-note after the jump, I practiced the "preparatory technique" to jump immediately to the whole position, not just the first note.

In the eleventh bar, a second musical idea appears in the *mf* dynamics (for simplicity I'll call it the second theme). This place brings some performance relaxation, which is worth taking advantage of. A *sempre crescendo* leads to a *forte* passage. The first theme is led in the upper voice in octaves, while the left hand has both pitches and forewords. It is interesting that the left hand part introduces the suggestion of bipartite meter (hemiola), which creates an "emotional stretto" effect. It's easy in such a situation to accelerate the tempo, which might not be incompatible with the style (on the next page we even have an inscribed *avivando*), but one must be careful not to exceed the limit beyond which the precision of performance will be unattainable.

The image shows two systems of musical notation for a piano piece. The first system, measures 17-21, has a green bracket under measures 19-21 and red brackets under the left hand in measures 19-21. The second system, measures 22-26, has a green bracket under measures 24-26 and red brackets under the left hand in measures 24-26. Dynamics include 'forte' and 'poco sf'. There are also markings for '8' and '3' in both systems.

Example 49. W. Żuławski, *Mazurka IV*, the climax of the first wave I described (inside the green bracket), in red I have marked the grouping of the left hand suggesting a change of metre to bipartite

In the next excerpt, the second theme returns, and we can again gather strength before the finale. The music quiets down again, but the anxiety is palpable throughout. To the listener's surprise, a *crescendo* brings us to a *subito piano*, with echoes of the color scheme of

Stravinsky's *The Rite of Spring*. Here we can look for interesting colors. The expressive performance of *staccato* notes in bars 36 and 42 is also a good idea.

Avivando, crescendo molto, fortissimo, brillante – this is how we arrive at the finale of the second wave, the entire Mazurka IV and the entire cycle. Octaves in the right hand (the first theme) on increasingly dense values, leaps in the left hand also increasingly further and more frequent. The piece is very demanding, but all these measures are not empty virtuosity, but harmonize with the intended purpose of a wild, even vitalistic dance. I practiced fast motives with preparation of the position for the next chord, as well as the confidence and calmness of the position of both hands in all places where the left hand has fifths in the bass.

Four bars before the end, the second theme returns in a final shout, after which everything collapses with a cascading passage. It is covered by a bow in both hands, but I think that with this tempo and dynamics, looking for legato fingering would be a disadvantage. In my performance, the passage consists of three positions, between which I quickly move my hand, and treat the arch as a phrase. The composer undoubtedly wanted the performer to avoid playing accents on each of the first eight of the triads, and the triplets were combined into a unified march. Thus, the cascade and the rhythm punctuated after it make an electrifying impression at the end of the work. And one would like to add:

(...) the muffled rumble of the basses and the stomping of the dancers rang through me for a long time.

A loud song echoed from the rows(...) and carried after me into the forest void.⁶⁴

2.5.ETUDE

It's easy to overlook this manuscript among Wawrzyniec Żuławski's sketches. At first glance, there are a few deletions and conveyances that indicate changes in the composer's concept, but the piece was completed, while the manuscript contains information about the date and place of composition (Warsaw, 22 II 1953). Only a few bemols were left by the composer himself with a question mark.

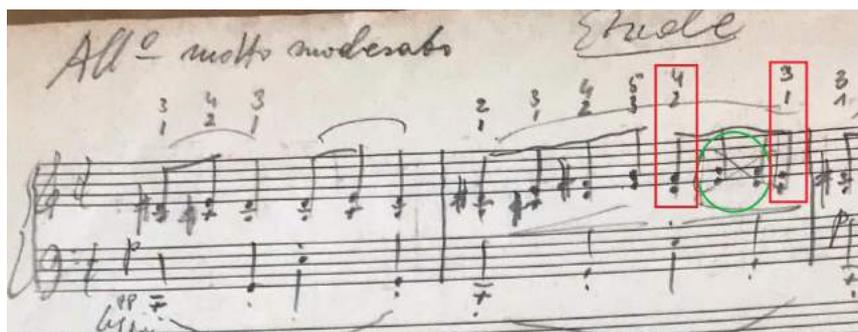
The main performance problems of the piece are thirds and octaves with thirds in the middle. However, it is not a motoric etude, and the tempo is not fast either (*allegro molto moderato*), so it is closer to the concept of etude-pictures than technical studies. On the other hand, the

⁶⁴ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatra Mountains, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 48.

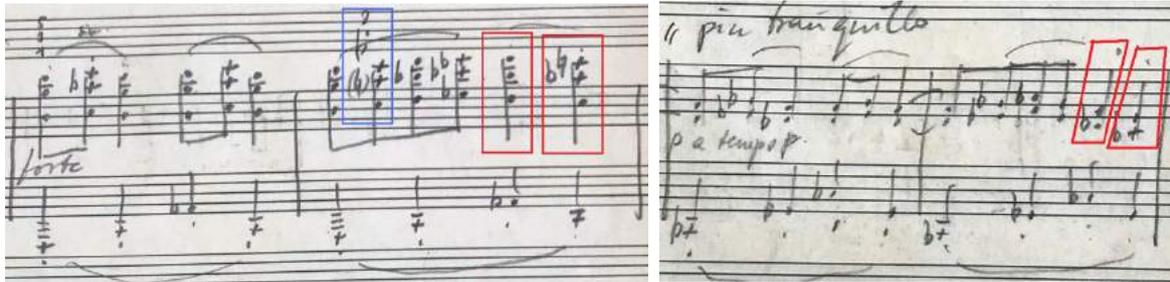
texture is much more uniform than Rachmaninoff's, while the manuscript is exceptionally richly tanned, indicating that issues of piano technique were an important part of the composer's work.

Even if Żuławski thought of his piece in terms of an etude-picture, no specific extra-musical content to which he would have referred is known. We must therefore rely only on the score text left behind and our own imagination. The beginning of the work could be considered impressionistic, were it not for the fact that this aesthetic was rather alien to Żuławski. Yet here we have polytonality, which in the *piano* (right hand) and *pianissimo* (left hand) dynamics creates the impression of overlapping two patches of different colors. I, in my interpretation, tried not to overdo the "muscling" of the keyboard, but, on the contrary, to catch up enough with each sound so that all the dissonant harmonies could be heard.

The main motif of the etude is two eighth notes and a quarter note under the bow; the melody is a second up and down. There is no articulation written on the quarter note, which caused me to hold this sound a little longer, as much as possible, so that the whole thing doesn't sound heavy and clumsy. In the second bar there is a bit of a problem in reading the manuscript, as the composer deleted two thirds, but it is not clear in what rhythm they should be played left. Taking advantage of the fact that the theme returns twice more (although in altered texture, harmony and character, but always in the same rhythm), I play the values in the second bar the same as in the analogous places.



Example 50. W. Żuławski, *Etude*, manuscript, bars 1-2, in green I have marked the deleted notes, in red those that remain with the appliqué



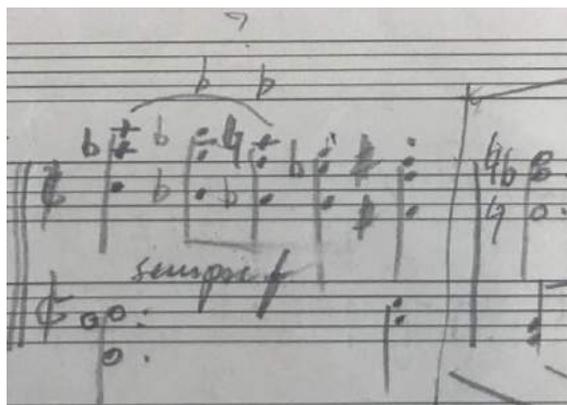
Example 51. W. Żuławski, *Etude*, manuscript, returns of the opening motif, in red I have marked the analogous sounds as in example 50, in blue the question mark bemole left by the composer

An interesting color placement (again, associations with the movement's color scheme in Debussy's later works come to mind) leads to the return of the opening motif in octaves and forte dynamics (example 50, left side). Interestingly - here the composer did not specify fingering, except for the first chord. It is not advantageous to play all chords with the same fingers, because the hand layout on the keyboard changes. I played alternately fingers 1,2,4 and 1,3,5.

At the end of the second page of the manuscript, just after the climax, there are four bars crossed out by the composer, which lead to the return of the "theme." Żuławski decided to lengthen the climax and the descent of tension more than twice (to 10 bars). The opening motif reappears in *piano* and quiets down until the end. It is noteworthy that at the beginning of the piece two tonalities separated by a semitone (C major/B major, A major/A-flat major) were juxtaposed, while by the end a whole tone (C-flat major/D-flat major, B-flat major/C major). The result is a softening of the timbre, which is also worth applying to the sound type.

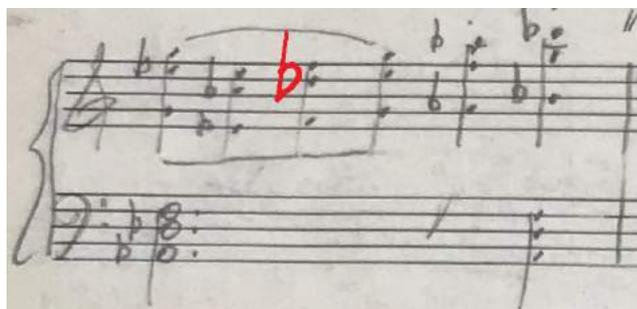
There are several textual uncertainties in the passage after the climax:

- 1) In the climactic bar in the main text, there are neutrals at the second chord, and erasers at the third chord. Above the notes are written neutrals and a question mark. In my opinion, 3 variations are possible: Both chords with neutrals (because both are written above the notes), both chords without neutrals (because there is a question mark above the neutrals), the first chord with neutrals, the second without (because it is so in the main text). I chose the second variant, because a march played this way can be a distant association with a highland scale. In addition, you can see from the example that in the first version there were neutrals next to the chords, one of which has been corrected to a clef, so the variant without neutrals is later.



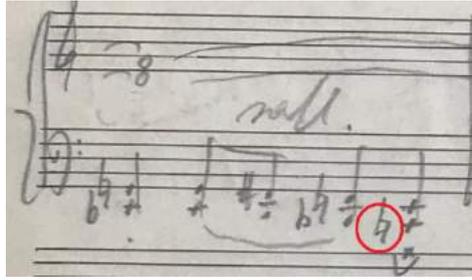
Example 52. W. Żuławski, *Etude*, manuscript, bar 26, inscribed bemoles with a question mark over the bar in the climax, the example also shows a bracket inside which are bars crossed out by the composerty

- 2) In the next bar, the one inscribed instead of the deleted space, in my opinion the bemole is missing at the *D-flat*² sound in the right hand. There is a D-flat major chord in the left hand (more precisely, an A with a sixth and a fourth), and in the deleted bar, too, you can see that there was supposed to be a bemolo on *D-flat*² in the right hand (example 51). Nevertheless, at this point I do not change the notation and am faithful to the left note text. I play the *D*².



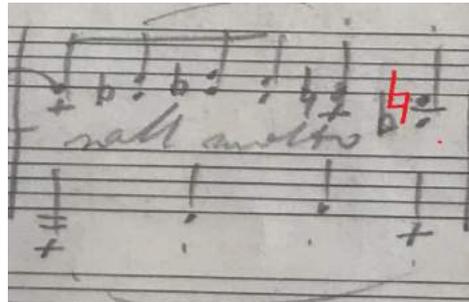
Example 53. W. Żuławski, *Etude*, manuscript, bar 27, in red the missing, in my opinion, bemole

- 3) In the last bar before the return of the opening piano motif, the eraser is on the *C* sound. In my opinion, it should be on *E*, since there is no chromatic *C* beforehand over the space of several bars, and in the absence of the eraser on *E*, the march of major thirds would suddenly be disrupted by one minor third.



Example 54. W. Żuławski, *Etude*, manuscript, bar 35, misplaced, in my opinion, neutral mark

- 4) A similar example of parallel major thirds is found in the fifth bar from the end. In addition to the parallelism of the march, the argument for playing the d^1 sound is that the bemolo was supposedly in the lower voice, and the d occurs in the upper voice. However, in this case there is no misplaced deletion and, in accordance with the text, I decided to play the minor third $b\text{-flat}-d^1\text{flat}$ at the end of the bar.



Example 55. W. Żuławski, *Etude*, manuscript, bar 43, missing, in my opinion, neutral mark

These minor inconsistencies of a textual nature do not affect the overall expression of the piece. The *etude* is a graceful miniature definitely worthy of interest on the part of pianists.

2.6.SONATINA PER PIANOFORTE

Wawrzyniec Żuławski's last piano work blends almost perfectly into the description of the neoclassical style of the second stream, which I wrote about in Chapter 1.3.

This work is characterized by a peculiar stylistic and expressive "idiom" (rhythmic motorics, simplification of melodies and harmonics, size symmetry, transparent texture, brilliant instrumentation)⁶⁵.

⁶⁵ Zofia Helman *Between Romanticism and New Music 1900-1939, History of Polish Music* edited by S. Sutkowski Volume 6, W-wa 2013, eBook, pp. 2263.

Indirectly related to the above is the huge role of articulation in shaping the expressive space. The score text contains many articulatory markings, as well as dynamic and expressive markings. The work was published by PWM, which cites 1954 as the date of composition.

Allegro moderato

The first movement of the *Sonatina* is an interesting combination of periodic and evolutionary form. The movement corresponding to the classical exposition is clearly divided into contrasting octaves, each of which corresponds to a successive section of the sonata form: 1st subject, link, 2nd subject, epilogue. On the other hand, within the eight-bar wholes, the musical material is formed evolutionarily rather than periodically, and the tendency to polyphonize the texture is also clearly visible.

The I theme should be played *mf giocoso*. I suggest that the legato sixteenths be performed in an articulate rather than singing manner. The *staccato* eighths require special attention, as they can have a tendency to "run away." I believe they should be performed with some restraint, as should the *tenuto* following them.

The *piano leggero* link is dominated by a motor-rhythmic element. The basis is a motif of repetitive *staccato* sixteenths. The edition suggests performing these repetitions with alternating fingers, which is what I use, although my *appliqué* is slightly different than in the score text.

The character of the 2nd theme is described as *poco cantabile*. In addition to bringing out the upper singing voice, the harmony is worth noting. It may bring to mind the works of the French Impressionists, in this case more Ravel than Debussy. (This reference will be clearer in the *Sonatina* Part II.) In view of the above, I suggest playing the chords and double notes softly, but not hiding them too much under the top voice, but catching up and listening to the colors.

The image shows three measures of musical notation for a piano piece. The first measure is marked *mf giocoso* and features a melodic line with a slur over a group of notes and a *tenuto* marking. The second measure is marked *poco sf p leggiero* and *sim.*, showing a rhythmic pattern of sixteenth notes with fingerings (2, 1, 2, 1, 1, 4) and a *legato* marking. The third measure is marked *p poco cantabile* and shows a melodic line with a slur and a *legato* marking. The bottom staff of each measure shows chordal accompaniment with fingerings (3, 1, 5; 2, 3, 1, 4, 1, 3; 2, 5, 2, 4).

Example 56. W. Żulawski, *Sonatina*, part I, excerpt from Theme I, link, theme II

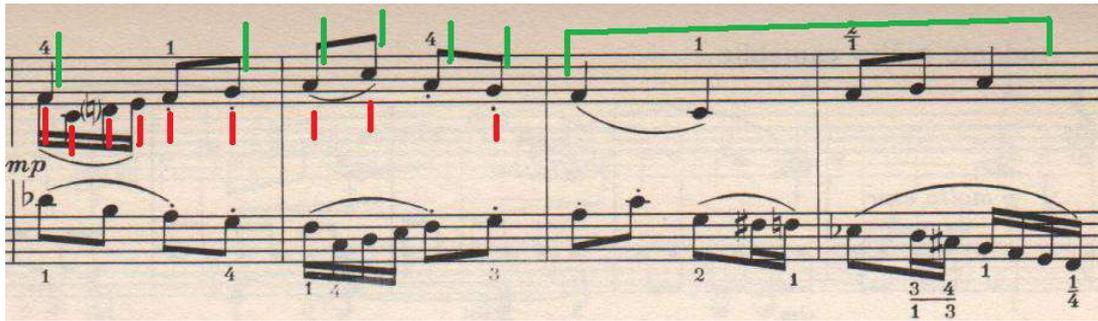
The epilogue already contains elements of transformation. Short motifs taken from the themes and the linker appear in transformation in a polyphonizing texture. Therefore, despite the term *piano energico, leggero* I think that the highest voice, in which there are long values as reminiscences of the 2nd theme, should be played sung. A character in line with the description is found in the other voices, especially on the "running up" sixteenths from theme I. A *crescendo* at the end of the epilogue prepares the entrance of the middle section...

...in *subito piano*. This passage corresponds to the development in sonata form, but introduces a completely new musical idea. After a four-bar reminder of the I theme, there is a thirty-bar passage in which the dominant element is constancy, long-form, duration. Although motifs taken from the exposition appear all the time, they are secondary against the background of monotonous sixteenth notes. The dynamics of the passage oscillates between *piano, piu piano, poco crescendo, meno piano*.

The development contains a number of performance problems. The first is the playing of fast double notes in *piano* and repetitions in the same dynamics. Practicing very small but precise finger movements and sensitizing the fingertips will be helpful here. The second problem is to show the thematic motifs in such a way that they immediately evoke an association with the original, but on the other hand are quiet and subdued.

In bar 67 begins a passage that corresponds to a reprise. However, this is not a repetition of the exposition, the themes are still superimposed, processed, and appear in a polyphonizing texture. The fact that this is a new passage is evidenced by the fact that the fixed sixteenth-note movement ended here, and the 1st theme appeared in expressive form. This is also where the *crescendo* begins, which continues until the very end.

The structure of the reprise movement is polyphonically complex, although there are seemingly only two voices. The upper voice, despite the lack of double notes, contains both the I and II themes. The lower voice imitates the thematic material.



Example 57. W. Żuławski, *Sonatina*, Part I, reprise section, I have marked the sounds of the 1st theme in red and the 2nd theme in green

We can adopt several interpretive concepts. One of them would be to bring to the forefront the II theme, which did not appear in its four-bar form in the development. We would interrupt the play with short sections for a moment in favor of a longer phrase. In another conception, there would be imitations of the I theme in the foreground. I propose such an interpretation, so that in the right hand two bars would be played vigorously (those corresponding to the entire theme I), while the next two bars would be sung, since only the theme II theme is present. I also do not forget about imitations in the second voice.

A long, polyphonic *crescendo* turns into a homophonic *molto crescendo*. Ascending *staccato* chords against descending sixteenth notes lead to a monophonic finale. At this point, I allow myself a slight *stretto* and a breath before the final return of the 1st theme.

Andante molto cantabile

My personal association leads me to the 2nd movement of Ravel's *Piano Concerto in G Major* in this link. I am unable to cite any specific harmony or phrase taken from the French composer, but nevertheless the general mood of these slow movements is similar.

Against a background of repeated eighth notes in the left hand, the right hand plays a melody in long values. The whole is colored with chords, whose harmony is treated impressionistically rather than functionally. Performance problems will revolve around several issues:

- 1) Choosing the right tempo, slow enough so that repeated eighth notes can be played quietly, but also smooth enough so that the melody can be combined into long phrases.
- 2) Pedaling - eighth notes in the left hand have the term *poco staccato*, so the pedal should not be held for entire bars, although on the other hand, without the pedal it is impossible to combine some chords. The ones that can, with the pedal are more

colorful and sounding. I, looking for a balance between these contradictions, decided that it was better to gravitate toward the chordal goodness without blurring the repeated eighth notes, however.

- 3) Legato in the right hand, or maintaining the tension of an extremely long phrase at a slow tempo. It's worth practicing every connection between the two notes to get a good feel for the keyboard in each hand position. I also practiced chord combinations in the same way, as they tend to break out and interrupt the phrase.

Allegretto mosso

The third movement of the cycle is the characterological equivalent of a scherzo, although it is written in 2/2 meter. The whimsical nature and simple texture at first could lead us to choose a fast tempo. Deeper reflection, however, brings us to associate this link of the cycle with the gavotte. The rhythm refers to this dance: two quarter notes in the pre-touch and a half note in the next bar. That's why I chose a tempo for this movement that is admittedly faster than that of the *Gavotte* from *Thema con variazioni in e* or from the *Partita*, but still within the limits of allegretto. This line of interpretation has a number of consequences. In a fast tempo, phrasing would be different, details would be less important. When playing at a moderate tempo, one should think through the meaning of each *staccato*, bow, dynamic change.

An important issue for the gavotte is the arrangement of the first motive two quarter notes in the pre-touch and a half note. Quarter notes have a tendency to "run away," and meanwhile in a gavotte they should be restrained. In this spirit, I tried to keep the whole "exposition" of this movement.

The *Allegretto* form can be described as ABA with elements of a loosely treated sonata rondo. In the A movement, which I have called "exposition"⁶⁶, there are two thematic groups, intertwined with each other. Although they are based on the same rhythm, I have tried to differentiate them in terms of character. This is not obvious from the text, but with this implementation it is easier to understand the form of this part.

⁶⁶ The quotation marks are meant to indicate the not entirely appropriate use of the term from a formal analysis point of view.



Example 58. W. Żuławski, *Sonatina*, part III, motifs belonging to the first thematic group



Example 59. W. Żuławski, *Sonatina*, part III, motifs belonging to the second thematic group

In the pre-tempo to bar 45, the B section begins, completely unrelated motivically to the rest of the piece. The passage is interesting in that it brings an association with the highland current in Żuławski's work in a way that is difficult to pin down. It's not enough to write that there are "rumbling" fifths sounding in the bass throughout, that there is a simple, sort of folk-like melody in the tenor register, while the upper voice "describes" all this with a "winding" part of equal eighth notes. There is still something intangible in this passage, which I perceive as a Tatra idiom.



Example 60. W. Żuławski, *Sonatina*, part III, beginning of part B

Part B has, written in parentheses, the term *quasi un poco meno mosso*. In my opinion, it is not about slowing down, but about catching up, embedding each sound. The eighth notes in the right hand need a lot of work on proper apposition, as this is another place in the composer's oeuvre written not quite in harmony with the natural position of the hand on the keyboard. I used the suggestion included in the PWM edition, of course, but not strictly. On the other hand, I took a completely different approach to tanning the left hand part. The melodic voice, except for one place, has articulation marked with dots under the arch. In addition, it is written *espressivo ben marcato*. Consequently, I play the entire part of this

voice with the first finger of my left hand. This allows me to hold almost all the long fifths in the bass with my fingers, while the melody is played with an even tone and the same articulation all the time. I can also afford to change the pedal more often. The exceptions are where the melody transitions to the bass and the *legato* place, but in both of these situations the fingering is obvious.

After the middle section ends on a low and deep B-flat minor, there is a connecting passage in which thoughts from the A section and the B section are interwoven. In bar 74, the "reprise" begins. Unlike the "exposition," it does not contain a patchwork of thematic groups, but first theme I appears, then theme II, then the conclusion. A new element is the passage of carrying out the theme I *subito f* in a denser chordal texture and with thirds in the left hand part. The two-bar ending is also kept in this dynamic. It is worth noting that throughout the *Sonatina* the full forte occurs only three times: in the ending of the first movement and these two terms here. I think that since this is the highest dynamic level of the piece and occurs here for the last time, this place can be played in a higher forte range for greater contrast with the next movement.

Allegro

In a thoroughly neoclassical piece like the *Sonatina*, fragments from other musical worlds have already appeared. It was as if the composer was looking in different directions from his neoclassical position. There was a movement alluding in its color to Ravel's music (perhaps as a recollection of a stay in Paris and a trip to the Alps from there), there was a highland fragment (transporting us with our thoughts to *Three Pieces for Piano* and *Mazurkas*). The last section of the cycle draws directly from Baroque achievements (recalling the *Thema con variazioni* and *Partita*). Instead of a bravura, flashy finale, Żuławski opted for a kind of two-note invention. The theme has the characteristics of a gigue. The whole piece lasts about a minute and is kept from beginning to end in the dynamic of *sempre piano e leggero, poco meno piano, piu piano*. I would divide the performance difficulties into several issues:

- 1) Playing all demonstrations of thematic motifs in an expressive manner, but maintaining the applicable dynamics.
- 2) Aligning the sound of all notes despite alternating between easy and uncomfortable positions.
- 3) Guiding the listener through the delicately outlined form of the piece without losing the "objective" character for even a moment.

The piece begins with a two-bar main theme, from which almost the entire finale is derived.⁶⁷ Interestingly - the articulation marking is missing at the beginning. At each successive demonstration of the theme, the articulation is the same, so the lack of markings at the beginning should be considered an oversight rather than an arbitrary interpretation.



Example 61. W. Żuławski, *Sonatina*, part IV, conducting the first theme

When the main theme has already been shown several times and in different forms (inversion and changes of scales on which it moves), a three-bar side theme is carried out. It begins with a characteristic motif of repetitive sounds, which is worth showing quite clearly so that the listener notices the entrance of a new musical thought.



Example 62. W. Żuławski, *Sonatina*, part IV, carrying out a side theme

⁶⁷ In a sense, it can also be considered that the theme has three bars. It is not necessary to resolve this question, since (with the exception of the *fugue* in *Thema con variazioni*) the composer did not strictly treat the question of form. The simplest way would be to say that the theme consists of three bars, while its subsequent occurrences enter after two or three bars of the previous occurrence. I don't write this in the main text, because just at the beginning the answer enters after two bars of the theme, and this is heard as the beginning of the fugue.

After a side theme occurs three times, the main theme returns, leading to a "climax" - *poco meno piano*, after which no more theme appears. Only excerpted motifs in a strange tangle, which is also quickly finished. It's a quick farewell, without pathos or effusiveness.

The finale of the *Sonatina*, if the performer pays enough attention to it, can leave an unusual impression of some undefined, hidden sadness. Recalling other references found in the work, it is hard not to get the impression that the composer summed up his piano work in this work, as if he was never to return to it again.

CHAPTER 3. SUMMARY

In summary, I would like to point out some common features found throughout the piano works of Wawrzyniec Żuławski. The first such point is the composer's piano education. *From the age of 5, he studied piano.*⁶⁸ During the German occupation *he also played piano in café bands and was involved in organizing cultural life in the underground.*⁶⁹ However, nowhere do we find any mention at what stage "Wawa's" education has ended; he did not complete his piano studies. The composer undoubtedly moves quite proficiently in the field of piano, but nevertheless not like a trained and concerted virtuoso. This translates into the way he writes piano pieces. There are few typically virtuosic places, the texture is relatively clear, while there are passages that are awkward and unnatural from a pianistic point of view. Characteristic performance problems can be divided into several categories:

- 1) Very wide arrangements of hands on the keyboard. This is especially true of works inspired by the works of Karol Szymanowski, i.e. all five *Mazurkas*, but also the *Partita* and the "Tatra place" in the third movement of the *Sonatina*. Each of these places requires the selection of individual performance means, since each pianist has a slightly different hand structure. It is also not always possible to break chords.



Example 63. wide places respectively in *Mazurka I* (two excerpts), *Sinfonia* from the *Partita*, and in the third movement of the *Sonatina*; Especially in the second excerpt, where the tempo is very fast, it is not possible to break chords

⁶⁸ Lidia Długołęcka and Maciej Pinkwart *Music and the Tatra Mountains*, Wwa-Kr. 1992; Internet source.

⁶⁹ Ibidem

- 2) Inconvenient chord combinations. I have discussed in more detail two passages of *Variations IX* from Opus 2, here I give a few more examples. A characteristic feature of this type of excerpts is the frequent arches between chords. So, we should not play every chord in advance, but look for means to get a *legato* impression. The wrist should be very relaxed and flexible and I would recommend placing the fingers a little flatter on the keyboard.



Example 64. Inconvenient chord combinations in *Mazurka Op. 1 No. 1, Etude, Lullaby Op. 1 No. 2, Mazurka II, Partita (Giga)*

- 3) The few places with virtuosic flair almost always contain fast octave progressions. However, even in these passages, melodic value should be in the foreground, not percussive-rhythmic. Consequently, I use finger changes between octaves even in these places.



Example 65. virtuosic octave progressions in the *Zbójnicki* Op. 1 No. 3 and in the *Mazurka IV*

- 4) Bringing the melodies of the middle and lower voices to the fore. I practiced in these places such a technique, in which the finger does not fall from above the key, but softly brings out, as if "pulling the sound" from the keyboard.



Example 66. Extracting the middle voice in *Thema con variazioni in e* op. 2 - Variation I

- 5) *Pianissimo* dynamics in places that present a different type of difficulty. Such passages are found, for example, in *Thema con variazioni in e* op. 2 - Variation IV, in the *Sarabande* from the *Partita*, in the finale of the *Sonatina*.

An important issue of interpretation is the matter of tempo. In the available sources (both published and manuscripts) there is not a single metronome marking. There are only verbal terms, and these, as is well known, are very relative. It is noticeable, however, that the composer avoids extremes. The terms *moderato*, *molto moderato* (as independent tempos or added to *allegro*, for example), *non troppo* appear frequently.

An important issue that may be the key to a proper interpretation is Żuławski's approach to the issue of musical form and shaping the drama of the works. I noticed a certain regularity in the construction of the cycles, which is a clear reference to the construction of the classical sonata. Of the six compositions for piano, as many as five are cycles. According to the assumptions of the classical sonata, a cycle should be in four movements, exceptionally in three movements. Op. 1 is *Three Pieces for Piano*, the other cyclic works are in four movements.

Thema con variazioni in e seems to break out of this pattern, but only seemingly. The variations are arranged in certain “thematic groups”:

- 1) *Thema* to *Variation II* is a presentation of the theme.
- 2) *Variation III* and *IV* are the slow movement.
- 3) *Variations V-VIII* is a dance movement with a fugue trio in the middle.
- 4) *Variation IX* is the finale.

I treat the *Gavotte*, *Musette* and *Gavotte da capo* in the *Partita* as one movement.

Although the first movements of the cycles are not maintained in sonata form (the 1st movement of the *Sonatina* is an exception), they are a kind of presentation of the theme. They are all dynamically varied, expressive, in medium-fast tempos (even if this tempo is not present from the beginning).

The second movements of the cycles are slow and oscillate between piano - pianissimo with possible short climaxes in higher dynamics.

Third movements, if they occur, are dance-like and moderate in expression.

Finals are strong and rather fast. The exception is the *Sonatina*, the ending of which is fast, but the whole maintained in piano dynamics. Here I would like to point out an interesting feature of as many as four of the five finals discussed (the coda of the *Partita* is the exception). Wawrzyniec Żuławski says goodbye to his listeners in his characteristic way, as if cutting the piece off. He could not have known this when composing his works, but his last book, the writing of which was interrupted by his sudden death, will end in the same way.

CONCLUSION

To create much, to perfect his craft, to develop his own mature language, to devote time to his technique at all - for all this Wawrzyniec had very little time. He devoted this time mostly to general affairs and his colleagues. He [...] always considered his own affairs less important than someone else's, common ones.⁷⁰

Despite his lack of time, Wawrzyniec Żuławski left six extremely interesting and valuable piano works. He touched on most of his contemporaries' musical styles, enriching them with his own personal idiom. From archaism and neo-baroque, through expressionism and folklorism, to neo-classicism. He drew profusely from the Polish tradition and modeled himself on the great masters: Karłowicz and Szymanowski. He did not seek new paths, but wanted to enrich and refresh the already existing ones. Perhaps in this fact can be seen the reasons why his work fell into oblivion. After all, these were the times of the search for novelty, and novelty was a value in itself. Three years after the death of the composer from Zakopane, Krzysztof Penderecki wrote *Threnody - To the Victims of Hiroshima*, considered the first sonoristic work, and the Polish school of composition went in this direction. Today, in retrospect, we can look at the work of "Wawa" from a distance. It is undoubtedly worth knowing and exploring further so that it takes its rightful place in the history of Polish music.

Wawrzyniec Żuławski was a mountaineer - a pioneer. This is how he described his reflections:

In the years 1931, 1932, as well as 1936 and 1937, Polish mountaineers were paying in the Alps for their inexperience, learning everything from the beginning [...]. In 1938 we had the alpine alphabet completely mastered [...]. The road to the highest mountains in the world was opened. The future will show whether this road will lead to world-class mountaineering achievements⁷¹.

It did lead there. "Wawa" is mentioned in his book by Leszek Cichy - the first conqueror of Everest in winter. The activities of the composer from Zakopane contributed to the success, which is forever inscribed in the history of world Himalayan mountaineering.

I hope that my work will also be the first step on the road to getting to know the person of Wawrzyniec Żuławski - the composer.

⁷⁰ Maria Dziewulska *Recollection of Wawrzyniec Żuławski*, Ruch Muzyczny 1957 No. 12, p. 12.

⁷¹ Wawrzyniec Żuławski *Signals from the rock walls, Tragedies of the Tatras, Alpine Wanderings, Rocky summer* Nasza Księgarnia, W-wa 1985, p. 286.

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