

**The Krzysztof Penderecki
Academy of Music
in Krakow**

Adrian Nowak

*Chamber music for harp, flute and string trio inspired by
the history of the Quintette Instrumental de Paris.
Forgotten works.*

Description of the artistic doctoral dissertation in the proceedings
for the awarding of a doctoral degree
in the field of arts, in the artistic discipline: musical arts

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Assistant Supervisor: dr Krzysztof Cyran

Krakow 2023

ARTISTIC WORK

REPERTOIRE

Jean Absil (1893-1974)

Concert à cinq, Op. 38 (1939)

- *Introduction et Allegro*

- *Andante*

- *Final*

Jacques Pillois (1877-1935)

5 Haïkai, Epigrammes lyriques du Japon (1926)

- *Prière d'orphelin*

- *Jour de l'An japonais*

- *Chagrin d'amour*

- *Solitude (Aubade à la lune)*

- *Rêves de guerriers morts*

Aleksander Tansman (1897-1986)

Sonatina da camera (1952)

- *Introduction et Allegro*

- *Notturmo*

- *Finale (Scherzo)*

Jean-Yves Daniel-Lesur (1908-2002)

Suite médiévale (1945)

- *Monodie*

- *L'Ange au sourire*

- *Symphonie*

- *Complainte*

- *Danse*

Performers:

Cracow Harp Quintet

Harp – Adrian Nowak

Co-performers:

Flute – Amelia Lewandowska-Wojtuch

Violin – Maria Garstecka

Viola – Jan Czyżewski

Cello – Paweł Czarakczew

Recording direction, editing, mastering:

Marcin Domżał

The recording was made in the Performance Hall of the Archdiocesan
Catholic House "ROMA" in Przemyśl (Poland)
on 23-26 August 2021

Acknowledgements

I would like to thank my thesis supervisor, dr hab. Irena Czubek-Davidson, for her immense support, motivation and openness to the search for my own musical path, at the same time accompanying me in setting the direction of my artistic and scientific search.

I would like to thank my assistant thesis supervisor, dr Krzysztof Cyran, for his substantive assistance in preparing my thesis.

I would like to thank the co-performers of my artistic work - the members of the Cracow Harp Quintet: flutist Amelia Lewandowska-Wojtuch, violinist Maria Garstecka, violist Jan Czyżewski and cellist Paweł Czarakcziew for their great inspiration, enormous work and invaluable support.

I would also like to thank Mireille Tansman Zanuttini and Marianne Tansman Martinozzi - Aleksander Tansman's daughters and founders of the *Association Les amis d'Alexandre Tansman* - for allowing access and reproduction of the manuscript for the *Sonatina da camera* piece held in the Bibliothèque Nationale de France.

I would like to thank Rita Costanzi for her big help with finding the score materials and biographical texts and for her great support in preparing the CD album.

I thank prof. Zdzisław Łapiński for preparing the ensemble for the recording of the artistic work.

I would also like to thank Marcin Domżał for realising and directing the recordings and for the artistic inspiration of the band and great motivation during the recording of the album.

I would like to thank in a special way my nearest and dearest - especially my Parents, whom I thank for their great support from the very beginning of my musical education - for their great trust and their presence at every moment.

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INTRODUCTION

Music is the art of organising sound structures in time. This time can be understood in the present mode - the moment in which a musical work is performed or listened to - as well as the notion of its occurrence in history. The '*memorability*' of composers' works is determined by many factors, such as content, subject matter, instrumental composition, trend and many others. However, it is often difficult to understand the ephemeral nature of an oeuvre, which almost disappears without the presence of those whose activities seek to maintain its splendour. My interest in chamber music for harp started as I began my musical education. Exploring this rich repertoire in various instrumental configurations throughout my studies and in my artistic activities has significantly influenced my passion for this subject from a performance and academic perspective.

This work aims not only to re-establish the presence of a forgotten repertoire, but also to provide a glimpse of the background and history that play an important role in accurately understanding the phenomenon of this music. This plan is important because, after all, any artistic practice does not exist in a vacuum, but is a derivative and one of the manifestations of the context in which it is created. When examining the history of music written for the harp with the accompaniment of other instruments, mention should be made of composers such as Louis Spohr (duets with violin) or E.T.A Hoffmann (*Quintet AV24* with string quartet), among others - but the real flowering of this genre can be observed in 20th-century France. The repertoire for harp, flute and string trio combines three groups of instruments – plucked strings, bowed strings and woodwinds. One of the first combinations of this type was presented in Claude Debussy's *Sonata for flute, viola and harp* (1915), the signature first of this type of chamber work, although he was preceded by Théodore Dubois composing *Terzettino* in 1905 (dedicated to harpist and composer Henriette Renié). The premiere of Debussy's piece and the ensuing conversation prompted the musicians to expand their group with an additional cello and violin, creating an ensemble whose history has inspired composers for nearly 40 years. By analysing the history of the Quintette Instrumental de Paris, the activities of each of the musicians, the composers they befriended and their private and official correspondence, I had the opportunity not only to learn about each composer's biography, but also to discover a vast repertoire forgotten to us, most of which has not survived to the present day.

In my dissertation, I present four works by composers associated with the *Quintette Instrumental de Paris* and their activities. The carefully selected repertoire that makes up the artistic work is intended to present a scientific and artistic multifaceted nature. The pieces have been selected both from a musical point of view - attempting to show the whole sound spectrum for this instrumental composition - and also from a historical point of view - showing pieces not only dedicated to the Parisian ensemble. The object of my research was also to capture the effects of their artistic activity - showing works that were created in later years after their activity had ended.

The first part of the work contains the history of the creation and activities of the *Quintette Instrumental de Paris* and its harpist Pierre Jamet. The second part presents all the pieces that are the artistic work and their detailed description in terms of meaning. In addition to the presentation of the historical background of the specific pieces, the final part of this work also presents the guidance of performance practice of Aleksander Tansman's work.

Structured in this way, this work is intended both to introduce the figures of all the composers and to offer concrete solutions for future performers of the *Sonatina da Camera*, in order to make the work more accessible and, in the long term, to achieve greater popularity among harpists and chamber musicians reaching for less well-known and obvious repertoire - especially by Polish composers.

I. *QUINTETTE INSTRUMENTAL DE PARIS.* HISTORICAL BACKGROUND

Pierre Jamet (21 April 1893 - 17 June 1991) began his musical education at the age of 10, studying harp and piano with his mother; in 1906 he entered the Paris Conservatoire, where he studied harp with Marie Tassu-Spencer. During his studies, he changed instrument from a chromatic harp (Pleyel) to a pedal harp (Erard) and studied with Alphonse Hasselmann; besides the conflict between the two types of harps (Jamet was dissatisfied with the technical possibilities of the chromatic harp), the reason for his change was the personality and superior discipline of his teacher.¹



Illustration no. 1. *Pierre Jamet, 1990*

Jamet was active internationally as a soloist and chamber musician, and was harp soloist at the Paris Opera from 1936 to 1959. He was professor of harp at the Conservatoire National Supérieur de Musique in Paris and in 1962 founded the International Harp Society, of which he was director general. Thanks to his passion for harp education and the international reputation of the French Harp School, he organised permanent events, festivals and competitions such as

¹ C. Michel, *Pierre Jamet*, [online] <http://aiharpe.org/Textes/Asso/Pierre2.html>, [access: 01.06.2019].

the Summer School, the Gargiles Festival (held annually since 1968) and the International Harp Competition, founded in 1977 and held every three years until his death.

After first meeting with Claude Debussy in 1917, Pierre Jamet developed a plan to explore the previously unknown sound possibilities of the harp and its consonances with other instruments, arousing the curiosity and interest of many composers. The repertoire of chamber music for harp has expanded considerably since the creation of the *Quintette Instrumental de Paris* (Paris Instrumental Quintet) in 1922. The sound of flute, viola and harp in Debussy's famous *Sonata* was, according to the composer himself and the performers, so successful that René Leroy, after a concert with Pierre Grout and Marcel Grandjany (the first harpist of this ensemble), came up with the idea of adding violin and cello to this trio. For more than 35 years, the Paris Quintet has enjoyed a reputation for the constant creation of new repertoire and the colourful and varied works written especially for them.

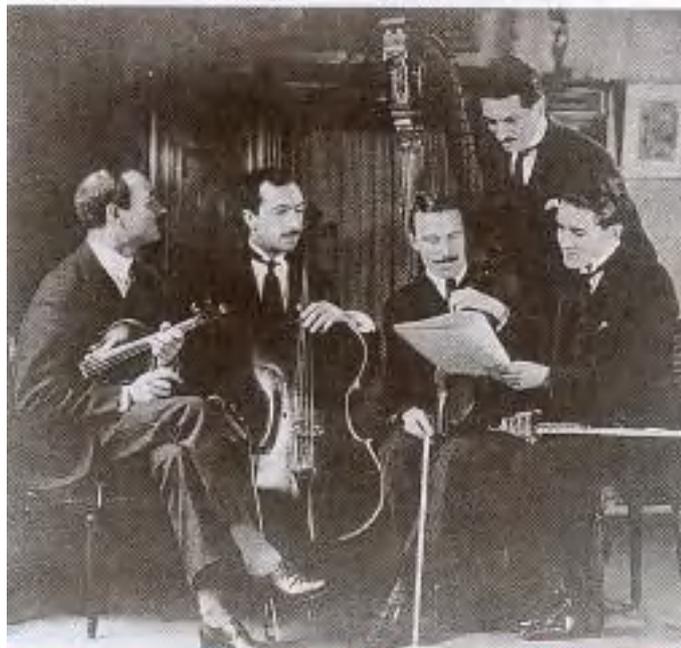


Illustration no. 2. *Quintette Instrumental de Paris*, 1923

The quintet initially consisted of René Leroy (flute), René Bass (violin), Pierre Grout (viola), Roger Bourmet (cello) and Marcel Grandjany (harp). After several ensemble rehearsals, M. Grandjany moved to the USA, where he spent most of his life, and was replaced in 1924 by Pierre Jamet, already a well-known harpist in Paris. Unfortunately, the Second World War brought about changes in the ensemble: between 1940 and 1944, Marcel Frécheville replaced

Roger Bourmet, who was killed in the war, Etienne Ginot replaced Pierre Grout, and Gaston Cournel replaced René Le Roy. After the war, in 1945, the musicians decided to resume their concert activities and called themselves '*Quintette Instrumental Pierre Jamet*'. This new ensemble, made up of instrumentalists familiar to French audiences such as Gaston Cournelle (flute), René Bass (violin), Georges Blancpain (viola) and Robert Klavansky (cello), enjoyed success until 1958. The violinist and harpist were at the center of the ensemble from the very beginning, while each of the subsequent flutists played an important and often decisive role in the musical evolution of the quintet. Their dynamism and reputation have brought the quintet numerous recordings, some of which have been released on CD albums.

The quintet's original repertoire included works composed for the specific instrumentation described above. According to Florent Schmitt's article on the ensemble, the musicians, who were passionate about chamber music and wanted to bring many works to life, also performed string quartets, works with flute, string trios, sonatas without violin and cello (Debussy) and even duets such as M. Ravel's magnificent *Sonata for Violin and Cello*. The repertoire spanned centuries of music history, including F. Couperin, J. P. Rameau and F. Petrini, but the quintet's first major success was the *Sonata for flute, viola and harp* by C. Debussy.

II. ARTISTIC WORK

1. JACQUES PILLOIS – 5 *HAÏKAI*, *EPIGRAMMES LYRIQUES DU JAPON*

The work of French composers in the first half of the 20th century is closely linked to the identity of France at the time. Despite political instability, deep divisions in society or colonialism, the country remained one of the most important centers of world artistic and cultural life and this position produced numerous masterpieces as well as civilisational achievements. The phenomenon of great exhibitions and world's fairs at which the cultural achievements of the colonial expeditions were "exhibited" led many artists from the Seine to focus strongly on the culture of the Far East². This fascination can be seen not only in the work of pioneering impressionists such as Maurice Ravel and Claude Debussy, but also among composers whose work has not survived to the present day.

Born in Paris in 1887, Jacques Pillois studied the humanities at École Monge, harmony with Louis Vierne and composition with Charles-Marie Widor. His work, often described as 'delicate', was noted by critics for, among other things, *L'Anémone et la Rose*, a lyric poem for soloists, female chorus and orchestra. After the outbreak of the First World War, he was appointed infantry liaison officer, but the war effort did not stand in the composer's creative way. During his travels to Douaumont-Vaux, among other places, Jacques composed a cycle of seven songs *Feuillets de guerre chantés*. His works survived in small numbers and the compositions that remain today are mainly chamber music pieces, of which Pillois composed the most. Despite his strong association with the Paris Conservatoire and the Fontainebleau Conservatoire, he emigrated to the United States in 1927, where he taught composition at Smith College in Northampton (Massachusetts). Towards the end of his life he also taught in New York, where he died in 1935.

² A.C.T. Geppert, J. Coffey, T. Lau, *International Exhibitions, Expositions Universelles and World's Fairs, 1851-1951: A Bibliography*, Freie Universität Berlin, California State University Fresno, 2000



Illustration no. 3. *Jacques Pillois – portrait*

Japonism, which flourished in the second half of the 19th century, directly referred to the inspiration of eastern culture, being a non-literal reference to the forms of painting or composition. The work of painters such as Claude Monet and Vincent van Gogh often depicted cherry blossoms, ornate kimonos or Mount Fuji. Closely linked to painting was also literature, which was often incorporated into paintings or provided inspiration for artists. One of the most recognisable Japanese poetic forms is the *haiku*.

Haikai - short for *haikai no renga* 俳諧の連歌 literally translated means "playfully bound song". The creator and precursor of this literary construction is Matsuo Bashō (1644-1694), who created his first compositions during social gatherings by noting them in his diary. He initially treated his haikai as a form of entertainment - recording his impressions of conversations and everyday situations. This structure refers to a longer work consisting of several or even a dozen poems, in which the initial phrase determined its character and subject matter. Haiku originated in the process of isolating the first verse, which became a distinct literary form. Composing was reserved exclusively for educated people. A group social game was started by the most respected person in the company and subsequent verses were composed by successive players, which were successively written down as they were created.

The new literary form, which represented the Edo period, quickly became very popular. Bashō calligraphies, often written in a hurry, were full of colloquialism and comedy aspects, which increasingly disturbed the precursor of this form. Humour and vulgar content in Matsuo's work were replaced by contemplation, impression and the recording of found nature or the author's emotions. It was these qualities that were reflected in French impressionism, which adopted the Japanese minimalist literary form as a source of inspiration.

The structure of a haiku composition consists of 17 syllables, which are divided into three lines of 5, 7 and 5 syllables each. Japanese compositions were written in the form of calligraphy in one continuous line and verse division was only used when transliterating the poem. These poems lost their syllabic form in later times (e.g., in the works of Czesław Miłosz) - the authors, however, tried to maintain the main characteristics of haiku. The strictly defined phonetic structure constituted a kind of metre that defined their form. The literary concept and aesthetics provided inspiration for composers, which were presented in minimalist musical pieces with a specific rhythm and phrase depending on the creator's impressions.

One of the many examples of French adaptations of Japanese literature is Jacques Pillois' *5 Haïkai, Epigrammes lyriques du Japon* composed in 1926. The five short, pictorial musical forms were inspired by specific poems, which the composer placed next to each miniature.

I

Prière d'orphelin

*Sur la tombe des Ancêtres,
on a placé le vase d'eau pure,
symbole d'amour.*

*Et c'est la prière naïve du
petit orphelin.*

(P. L. C.)

Ne gèle pas,
-Maman n'a plus de dents
Petit bol d'eau!

Chiyo poétesse
1708-1775

Illustration no. 4. *J. Pillois - 5 Haïkai, mov. I*

Translation:

Prayer of an Orphan

On the grave of our Ancestors,
we placed a vase of pure water,
a symbol of love.
This is the naive prayer of a little orphan.

(Paul-Louis Couchaud)

Don't freeze,
Mummy has no teeth left
A little bowl of water!
(Chiyo)

II

Jour de l'An japonais

Le jour de l'An!
Un ciel clair et les moineaux
qui babillent.

Ransetsu

Illustration no. 5. *J. Pillois - 5 Haïkai, mov. II*

Translation:

Japanese New Year

New Year!
Clear skies and sparrows,
Which are chirping.
(Hattori Ransetsu)

III

Chagrin d'amour

"C'est l'été qui m'a fait maigrir"
Mais en disant cela,
Elle éclate en sanglots...

Kikin

Illustration no. 6. *J. Pillois - 5 Haïkai, mov. III*

Translation:

Heartache

"It was a summer that made me lose weight".

But in saying this
She bursts into tears....

(Kikin)

IV

Solitude

(Aubade à la lune)

Sans compagnon
Tout seul comme je suis
La lune pour amie!

Busan

Illustration no. 7. *J. Pillois - 5 Haïkai, mov. IV*

Translation:

Solitude

(Morning Song of the Moon)

Without a companion,
Completely alone,
The moon is my friend!

(Buson Yosa)

v

Rêves de guerriers morts

La mort, toute prochaine
Rien de l'annonce
Dans les chants de la cigale.
Les herbes de l'été!
De tous ces guerriers morts
Voilà ce qui reste de leurs rêves!...

Bashō
1644-1694

Ilustracja 8. *J. Pillois - 5 Haikai, mov. V*

Translation:

Dreams of dead soldiers

Death, very quick
Completely unannounced
In the songs of the cicadas.
Summer grasses!
Of all those dead soldiers
Here is what is left of their dreams!....

(Bashō Matsuo)

Translations: Adrian Nowak

The immediate inspiration for the composition came from a publication by the French philosopher Paul-Louis Couchoud called *Le Haïkai - Les Épigrammes lyriques du Japon*, which was a translation of Japanese haiku into French by the most famous authors of the 17th and 18th centuries. *5 Haïkai* is characterised by the brevity of its literary pattern - the longest section lasts less than four minutes and the shortest barely a minute and a half. The following titles describing the celebration of the New Year, emotional states (loneliness) or prayers and dreams are alien to traditional haiku. Pillois juxtaposes the miniatures to create a varied suite in which he captures the character of the literary structure in the colours and sounds of the instruments, which often imitate traditional Japanese instruments such as the *koto* or *shakuchachi*.

Très lent. Battre les 6 croches très long Quasi una cadenza

Cédez

Sol ♭, Si ♭, Ré ♭, Fa ♭

Excerpt no. 1. J. Pillois - *5 Haïkai*, mov. II, b. 19-21

The cadential flute part in the movement entitled *Japanese New Year* in the middle fragment evokes the character of the Japanese bamboo flute through its ornaments and pentatonic scale. The composer's notated articulation and performance terms such as *plaintif* or *con fantasia* suggest an imitation of instruments from the Far East. Similar treatments are also used in the harp part, which is assigned very specific roles in this composition. The long, single bass notes characteristic of the *koto* also play a timbral harmonic role reminiscent of the double bass (movements I and III). The term used in movement II - *Carillon* - refers to a sound reminiscent of *Chappa*-type bells. In the same movement, there is *près de la table* notation - a technique in which notated sounds are played by the soundboard, resulting in a darker, harder sound reminiscent of Japanese *yamatogoto* or *kugo*. This technique is also used in glissando.

Vif et joyeux. ♩ = 138 env.

FLÛTE

VIOLON

ALTO

VIOLONCELLE

HARPE

ff

ff

ff

pizz.

f *senza*
sans Sourdines

Carillon

à 2 mains

ff laissez vibrer

Excerpt no. 2. J. Pillois - 5 Haïkai, mov. II, b. 1-2

Lent, quasi adagio. ♩ = 63 env.

FLÛTE

VIOLON

ALTO

VIOLONCELLE

HARPE

sostenuto

p *pp*

p

Solo

molto espr

8^a Bassa

8^a B.

doubler l'8^{ve}
ad libit.

p laissez vibrer

lo stesso

Excerpt no. 3. J. Pillois - 5 Haïkai, mov. III, b. 1-2

1^o Tempo
très simplement mais en dehors

F. *p dolciss.*

Vn. *pp* *espr.*

A. *pp* *posit. Ordin.* *p*

Vc. *sf pp* *p*

H. *laissez vibrer* *laissez vibrer*
sans arpéger *p* *Io stesso* *étouffez*

Excerpt no. 4. J. Pillois - 5 Haïkai, mov. I, b. 10-15

senza rigore

a Tempo, plus lent

F. *mf* *f* *p*

Vn. *sf* *p*

A. *sf* *p*

Vc. *sf f* *pizz.* *p*

H. *sf* *près de la table*

[Mi] [Do]

[La] [Ré] Sol

Excerpt no. 5. J. Pillois - 5 Haïkai, mov. II, b. 25-26

2. JEAN ABSIL – *CONCERT À CINQ, OP. 38*

Jean Nicolas Joseph Absil was born on 23 October 1893 in Péruwelz (Belgium), a village that lies directly on the border with France. His father was a sacristan at the Basilica of Bonsecours, where Jean sat at the organ bench from his early childhood and where he also became a pupil of Alphonse Oeyen, who gave him music lessons. In 1913, he was admitted to the Royal Conservatory in Brussels, where he studied organ and composition. Despite a difficult period during the war, when he was forced to support himself financially, Absil won first prizes in organ and harmony in 1916, and prizes in counterpoint and fugue in the following years. His first cantata *La guerre* won the second Prix de Rome (1921), which opened the door to his professional career and his position as director of the Etterbeek Music Academy, which today bears his name. In 1930, Absil was asked to teach harmony at the Royal Conservatory in Brussels.

The main task he focused on was pedagogy. Richard de Guide, who was his composition student for many years, wrote a monograph on the composer (*Jean Absil - vie et œuvre*) in 1965, where he described him as a teacher: “*Absil does not fit the romantic image of the sentimental artist, but reveals a refined sensitivity, absolute uncompromisingness with regard to the theoretical conditions of writing and [great honesty].*”³

In addition to teaching, Absil closely followed the development of contemporary music, collaborating with Paul Collaer and *Quator Pro Arte*, among others. After winning the Rubens Prize in 1934, he went to Paris, where he met many composers with whom he formed long-term friendships that resulted in many joint projects and dedications of his own compositions. During his stay in France, he met Florent Schmitt, Jacques Ibert, Darius Millhaud and Aleksander Tansman. Working closely with the string quartet gave him the opportunity to become acquainted with many compositions by Paul Hindemith, Béla Bartók, Igor Stravinsky and Charles Koechlin. These acquaintances later also resulted in a work for harp quintet - which was proposed to him by Florent Schmitt himself after he had written *Suite en Rocaille, Op. 84*.

³ R. de Guide, *Jean Absil - vie et oeuvre*, Casterman, 1965 p. 34



Illustration no. 9. *Portrait of the composer Jean Absil, with dedication to Canon Abel Delzenne (as part of the 'Mornings' at the Ecole Saint-Grégoire), 1952*

Absil read and analysed the music of his composer contemporaries and gradually created his own musical language. He used both polytonality and tonality in his works. Through his encounter with the music of Arnold Schönberg, among others, his work was freed from the influence of the academic yoke of scholasticism and his work became more original. He eschewed orchestral "opulence" in order to give himself over to the demanding writing of chamber music, of which he was particularly fond. The independence of his individual language can be found in his works, which are characterised by the simplicity of their themes, generally linked by counterpoint. His music betrays a great deal of rhythmic invention. The frequent metrical changes and polyrhythmics do not give the impression of arrhythmia, as they fit perfectly into the contours of the melodic phrasing. This particular metric can be found for example in the popular music, from which Absil draws inspiration. In addition to his interest in non-classical music, he has incorporated many features from the traditions of Romanian, Bulgarian, Brazilian or Chinese music into his compositions. The rhythmic variety achieved through the juxtaposition of even and odd bars creates a visible contrast in his music.

Structurally, Absil remained 'classical', but often turned to pre-sonata forms that were less suited to his preferred contrapuntal style and melodic motifs. His work gives the impression of sobriety, intellectualism without forced celebration, rigour of writing, excellent knowledge

of modernist currents and use of dodecaphonic material, but his composing is more, as he liked to claim, libertarian classicism.⁴

Concert a cinq, op. 38, a work from 1939, was dedicated to Henri Le Beouf, the Belgian banker and patron of the arts, who founded and established the Palais des Beaux-Arts, in Brussels⁵ (a multifunctional arts facility, which is home to the Belgian National Orchestra) and Germaine Schellinx, violinist of the *Groupe Instrumental de Bruxelles* (Herbin van Boterdael - flute, Gaston Jacobs - viola, Marcel Rassart - cello, Juliette Craps - harp). The Belgian composer's work became a permanent part of the instrumental group's main repertoire, which they performed in combination with Guy Ropartz's *Prélude, Marine et Chanson*, Gabriel Pierné's *Variations libres et final* or Marcel Tournier's *Suite op. 34*.



Illustration no. 10. *Jean Absil*, bust by Fernand Debonnaires, Péruwelz, Belgium, 1968

Absil absorbed many influences and at times his work can seem filled with echoes of the work of other composers. Behind all the names already mentioned, there was also one most important one. *"If there is a master whose influence on his work cannot be denied, it is certainly*

⁴ C. Ballman, [entry:] *Jean Absil*, [in:] *Nouvelle Biographie Nationale*, tom 9, Académie Royale des Sciences, des Lettres et des Beaux-Arts De Belgique, Liège, 2007

⁵ G. Kurgan-van Hentenryk, [entry:] *Le Bœuf, Henry*, [in:] *Dictionnaire des patrons en Belgique*, Brussels, 1996, p. 418

*Maurice Ravel.*⁶ Although some of these various influences can be heard in his *Concert à cinq*, they certainly do not overwhelm the composer's own voice. The opening *Introduction et Allegro* (which alludes, albeit indirectly, to Ravel's work) makes use of clearly organised repetitions in what might be called a 'neo-classical' manner, although there are also harmonic subtleties and richnesses that are irresistibly reminiscent of the Impressionist's work.

Absil's three-movement composition evokes the *sinfonia concertante* form, which is particularly evident in the first movement of the piece. The narrative constructed by the composer allows each instrument to bring out the main theme, which is conveyed to each instrument in counterpoint. The harp, however, is assigned a motoric and timbral role that unites all the layers through numerous arpeggios, glissandos and staggered chords. The short, cadential flute interludes that initiate and close the *Andante* movement become the formal glue of its regular structure. The steady and measured harp part provides a balanced background for the theme, which is developed mainly in flute and viola. This movement, in contrast to the others, is calm and maintained in a quiet dynamic. In the closing *Finale* there is a revival of the narrative, which is often reminiscent of the motoric finales of neo-classical works written in the first decades of the 20th century.

⁶ A. V. Linden, B. S. Brook, *Belgium from 1914 to 1964*, [from:] *The Musical Quarterly*, Oxford University Press, 1965, p. 92-96, p. 24

3. JEAN-YVES DANIEL-LESUR – *SUITE MÉDIÉVALE*

Twentieth century music is often described as "divisive and disruptive"⁷. Worldwide revolutions, rapid technical development, two great wars and completely new views on almost every area of life also had a huge impact on the development of music. Romantic composers had a completely different approach to creation than their Classical predecessors - even though they stuck to the forms of the Classical period. The growing need for expression was responsible for the slow disintegration of traditional musical forms and genres, and created space for unprecedented harmony or fluid tonality. The development of Impressionism aroused the desire of artists to escape the rigid framework of the previous era, which had given them the freedom to express themselves. This trend also had its opponents who, in opposition to the prevailing trends, decided to restore the value of art. In 1936, the group *La Jeune France* was founded with the main idea of reclaiming the less abstract form of composition. The group is formed by four composers: Yves Baudrier, André Jolivet, Olivier Messiaen and Jean-Yves Daniel-Lesur.⁸

⁷ T.D. Leeuw, *Music of the Twentieth Century – A Study of Its Elements and Structure*, Amsterdam University Press, Amsterdam, 2005, p. 11

⁸ N. Simeone, *La Spirale and La Jeune France: Group Identities*, [from:] *The Musical Times*, vol 143, nr 1880, Musical Times Publications Ltd., London, 2002, p. 10-36



Illustration no. 11. *Le groupe de la Jeune France, Paris, 1936*

Daniel Jean-Yves Lesur (proper form of his name) was born on 19 November 1908 in Paris and died there on 2 July 2002. He attended the Paris Conservatoire, where he studied harmony and fugue, piano, organ and composition. He was organist of the Basilica of Saint Clotilde in Paris for 10 years and organist at the Benedictine Abbey for six years⁹. In addition to his artistic activities, he was a lecturer in counterpoint and director at the private conservatory Schola Cantorum in Paris, an employee of the music department of French radio and held the position of inspector of music of the French Ministry of Culture.

He is one of the few contemporary composers writing for this instrumental group whose composition remains closely connected to tradition. His work draws on Gregorian chant, folk music and the works of French classical composers of the 17th and 18th centuries.¹⁰ Often

⁹ T. Baker, *Biographical Dictionary of Musicians*, vol. 2, Schirmer Books, New York, 2001, p. 787-788

¹⁰ E. Dziębowska, *Encyklopedia Muzyczna PWM*, vol. 2, Polskie Wydawnictwo Muzyczne, Kraków, 1984, p. 337-338

referred to as the "Parisian Athenian"¹¹ was fascinated by monody and the modal system, which can be confidently regarded as giving unity to his work. Aspects of this musical foundation can be heard in his best-known work *Le Cantique des cantiques du roi Salomon* for 12 voices a capella, as well as in *Suite Médiévale*.

In 1945, the *Quintette Instrumental de Paris* group changed its name to *Quintette Instrumental Pierre Jamet* to focus its main attention on the role of the harp and the harpist himself. Exactly in the same year Daniel-Lesur composes his suite, which he dedicates to the group. The suite is made up of 5 movements, in which the composer draws on medieval and Renaissance forms and genres. He also enriches it with an illustrative second movement, which is distinguished from the others by its character and structure, but also by its duration.

The first movement - *Monodie* - shows the composer's main interests from the very beginning. The unified melodic line and accompaniment clearly emphasize that harmony is more important in this piece than the line - in contrast to the third movement. In the score, the composer omits the flute, giving space for the vertical harmonic patch of the string trio, which is joined by the harp in the middle of the movement. The melody performed by the violin and cello mainly based on chordal notes is only minimally enriched with additional notes, which resemble an ornament of smoothly passing harmony.

L'Ange au Sourire (The Smiling Angel, also known as the Smile of Reims) gets its name from a statue that was carved around 1240.¹² The statue stands to the left of the north portal on the west facade of Reims Cathedral. The statue became famous during World War I, when it was damaged during a bombardment of the city and pictures of it before and after the defacement were widely circulated making it one of the most famous masterpieces of the French Middle Ages.

¹¹ A. Thomson, *Daniel-Lesur: the Athenian of Paris*, [from:] *The Musical Times*, vol 132, nr 1781, Musical Times Publications Ltd., London, 1991, p. 333-336

¹² F. Delouche, J. Aldebert, *Histoire de l'Europe*, De Boeck Université, Paris, 1997, p. 150

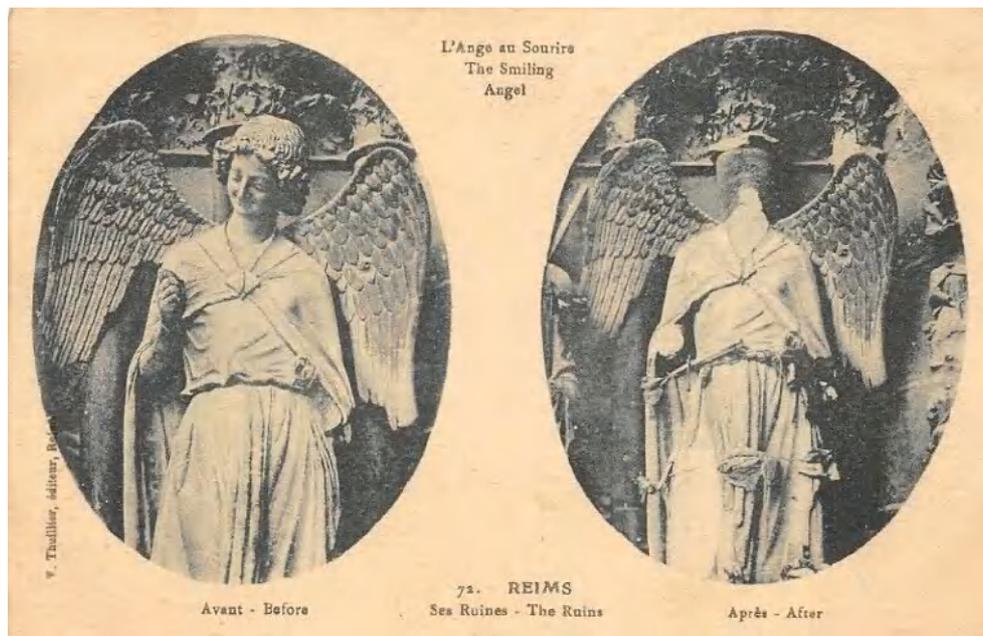


Illustration no. 12. *Reims - L'ange au sourire - Ses Ruines - Avant et Après, postcard*

The second part of the suite stands out not only in terms of its length (approximately 6 minutes) but also in its structure and character. The composer maintains harmonic simplicity; however, one can observe greater diversity in the form. Dazzling solo passages of the flute, arpeggios and glissandos of the harp, flageolet glissandos in the string trio, and the dance-like nature of the central section correspond more to the creative tendencies of the time in which the composer lived. These purely coloristic techniques, often used in impressionism, serve as a reminder that the trend in which Daniel-Lesur composed did not reject contemporary compositional techniques, but rather adhered to conservative traditions.

Symphonie fully illustrates the Greek meaning of the word - συμφωνία (*symphōnía*), which means "agreement or conformity of sound"¹³. It is also the climax of the piece, where the entire movement is kept in forte dynamics. The symphony has always been cultivated with extraordinary intensity (especially in the 18th century)¹⁴. This intensity can be exceptionally observed in this very movement - not only through dynamics, but also expressive terms in the flute, among others, which has a notation of "*quasi Tromba*" at the beginning of its part, which defines the quality of sound the composer envisioned in this part of the piece.

¹³ H.G. Liddell. R.Scott. *A Greek-English Lexicon*, Clarendon Press, Oxford, 1940

¹⁴ W. LaRue, M.E. Bonds, S. Walsh, C. Wilson, [entry:] *symphony*, [in:] *The New Grove Dictionary of Music and Musicians*, second edition, Oxford University Press, London, 2001

The next movement of *Suite Médiévale - Complainte* is derived from the medieval literary genre of French and Provençal poetry.¹⁵ The theme explored in this genre is the subjective experience of misfortune. In free translation, "lament" can tell about the defeat of war, the collapse of morality, but also personal experiences - such as unrequited love.¹⁶

The closing movement of the entire suite is *Danse* - which becomes a summation of all its previous paragraphs. The danceability strictly attributed to the suite's form, monody and harmonic simplicity capture the full character not only of the piece itself, but of the composer's entire legacy. Reminiscent of medieval dance, Daniel-Lesur evokes not only the form, but also his love of absolute music, which was at the heart of an artistic output that did not require extra-musical exaltation for interpretation, combining pre-classical, romantic and impressionistic elements, characterized by typically French lyricism and restraint.



Illustration no. 13. *Musique Classique - Francaix, Daniel-Lesur & Damase: Œuvres pour flûte, harpe et trio à cordes, Quintette Instrumental de Paris, National Library of France, BnF Collection, album cover*

¹⁵ J. Peter: *Complaint and Satire in Early English Literature*, Clarendon Press, Oxford, 1956

¹⁶ F. Godefroy, *Dictionnaire de l'ancienne langue française et de tous ses dialectes du IX^e au XV^e siècle (1881)*, vol 2, Librairie-Édition, Paris, 1883

Thanks to the activities of the Sound, Video and Multimedia Department of the National Library of France in cooperation with the phonotheque, vinyl records are gradually being digitized, which are available to interested parties in the digital library and streaming services. One of them is the *Quintette Instrumental de Paris* album, containing works by J. Francaix, J.M. Damase and J.Y. Daniel-Lesur. *The Quintette Instrumental de Paris* evolved into the *Quintette Instrumental Pierre Jamet*, which, prompted by the departure of its harpist, ended its activities in 1958. After Jamet's resignation, his long-time pupil and assistant Bernard Galais (1921-2009) joined the group, but the ensemble only engaged in single concerts commemorating their careers and promoting repertoire written for them.

One of the projects after Pierre's departure was the recording of three suites dedicated to the ensemble. The 1962 recording of *Suite Médiévale* illustrates the individual interpretive qualities of the Parisian instrumental ensemble, as well as performance methods and techniques that were appropriate to the time of the composition and the realization of the recording. Comparing the recording that is the result of my research work with the aforementioned vinyl recording, one can get the impression that the interpretation of the piece runs along two completely different paths. Together with my quintet, when preparing a piece entitled "medieval," we wanted - in addition to a literal reproduction of the chorale melody and monody present in the piece - to use performance techniques that are appropriate to the nature of works from that time.

Listening to the recording by the *Quintette Instrumental de Paris*, one gets the impression that their concept of interpreting a medieval suite is decidedly more impressionistic and expressive. In the performance one can hear freedom of phrasing and smooth rhythmicity, high intensity of vibrato in string trio and flute - also in monodic passages. In the interpretation of the *Cracow Harp Quintet* - the ensemble with which I made the recording - we tried to include the simplicity of the score also through the way the piece was performed: without exaggerated vibrato, free melodic leading giving space to the lamenting idea of melodeclamation.

4. ALEKSANDER TANSMAN – *SONATINA DA CAMERA*

Aleksander Tansman was born on June 11, 1897 in Lodz, and died on November 15, 1986 in Paris. From 1908 to 1914 he studied piano at the Lodz Conservatory with Wojciech Gawronski; from 1915 he also studied law at Warsaw University, from which he graduated in 1918. At the same time, he took counterpoint lessons with Piotr Littell and composition lessons with Henryk Melcer-Szczawinski. Despite receiving several composition awards (including *Romance for violin and piano* and *Prelude in B major* for piano), his work was not positively received by music critics in Poland.

In 1919 Tansman settled permanently in Paris, where he made his recital debut, performing his own compositions for piano. During his stay in the French capital, he met many famous composers, including Maurice Ravel, Albert Roussel, Arthur Honegger, Darius Milhaud, Andrés Segovia and Igor Stravinsky. He also became an honorary member of the Association of Young Polish Musicians in Paris. In 1929, an article appears by Alejo Carpentier *Alexandre Tansman y su obra luminosa*¹⁷ in the journal *Social* describing the composer's current works. In 1931, the American-born musicologist Irving Schwerke, who lives permanently in Paris, publishes a detailed monograph on Tansman, which is a thorough analysis of his work from 1920-1930.¹⁸ These two works bring him fame not only among composers and music critics, but also among instrumentalists who want to learn more about his works.

¹⁷ A. Carpentier, *Alexandre Tansman y su obra luminosa*, *Social*, 1929, no. XIX/9

¹⁸ I. Schwerke, *Alexandre Tansman, Compositeur polonais*, Editions Max Eschig, Paris, 1931



Illustration no. 14. *Aleksander Tansman, portrait, 1932*

In the 1930s, a new music definition was created - the "Paris School," which was initiated by the well-known Belgian musicologist José Bruyr.¹⁹ The group of composers who were called by this term included some artists who came from Eastern Europe and lived permanently in the French capital. In addition to Aleksander Tansman, they included: Bohuslav Martinů, Tibor Harsanyi and Marcel Mihalovici. Adepts of this group were characterized by a kind of language "*in which the folklore of the native country was present in a more figurative than original form.*"²⁰

As a composer and pianist, Tansman traveled to various countries in Europe, South America, the Far East and the United States - where he toured in 1927 and 1929. In America, he not only gained great fame, but also met Charlie Chaplin and George Gershwin - who in 1941 helped him to settle in Los Angeles. During his stay in the California capital of entertainment and film, he focused mainly on composing film music. In the United States, Tansman had the opportunity to meet many other composers from Europe, including Darius Milhaud, Béla Bartók and Arnold Schönberg.

¹⁹ F. Lazzaro - *Ecoles de Paris en musique 1920-1950: Identités, nationalisme, cosmopolitisme*, Librairie Philosophique Vrin, 2018

²⁰ M. Tansman-Martinozzi, *Aleksander Tansman – Między dwoma ojczyznami*, [in:] *W hołdzie Aleksandrowi Tansmanowi (1897-1986)*, ed. A. Granat-Janki, Karol Lipinski Academy of Music in Wrocław, Faculty of Composition, Conducting, Music Theory and Music Therapy, Department of Music Theory and History of Silesian Musical Culture, Wrocław 2018, p. 75

In 1936, during semester examinations at the Paris Conservatory, Aleksander Tansman takes a seat as a member of the jury, where he meets Colette Cras - the daughter of composer and admiral Jean Cras, whom he later marries in 1937. The work of his wife's father undoubtedly inspires the composer - he is also the author of the 1928 work for harp quintet *Quintette pour harpe, flute, violon, alto et violoncelle*. In 1938 Tansman accepted French citizenship. A long career that allowed the composer to travel extensively with concert tours is interrupted in 1951 by the sudden illness of Colette. In order to be able to cope with his wife's costly treatment, thanks to the help of his friends and colleagues, Tansman wrote many compositions for the Ministry of Culture or French National Radio, which he wrote in constant concern that his wife's life is in danger. It was exactly at this time, in 1952, that he wrote *Sonatina da camera* for flute (and piccolo), violin, viola, cello and harp - written between two great works, the oratorio for mixed chorus and orchestra *Isaïe, le prophète* (1950) and the one-act opera *Le Serment* (1953).

Sonatina da camera is the second commission for the French Radio that Tansman completed that year. It was dedicated to the *Quintette Instrumental de l'Orchestre National* belonging to *Radioffusion Française* and its premiere took place on November 17, 1954 in the Channel city of Cherbourg (flute - Robert Rochut, violin - Henri Bronchwak, viola - André Focheux, cello - Jacques Neilz, harp - Edith Cariven-Martel).²¹ The work belongs to the late period of Tansman's oeuvre often described as "mature," which began in 1944 with his *Symphony No. 6*. It focused on "a concentration of expressive means and an individual technique for constructing energetic rhythmic textures and static, meditative, middle movements focused on sonority."²²

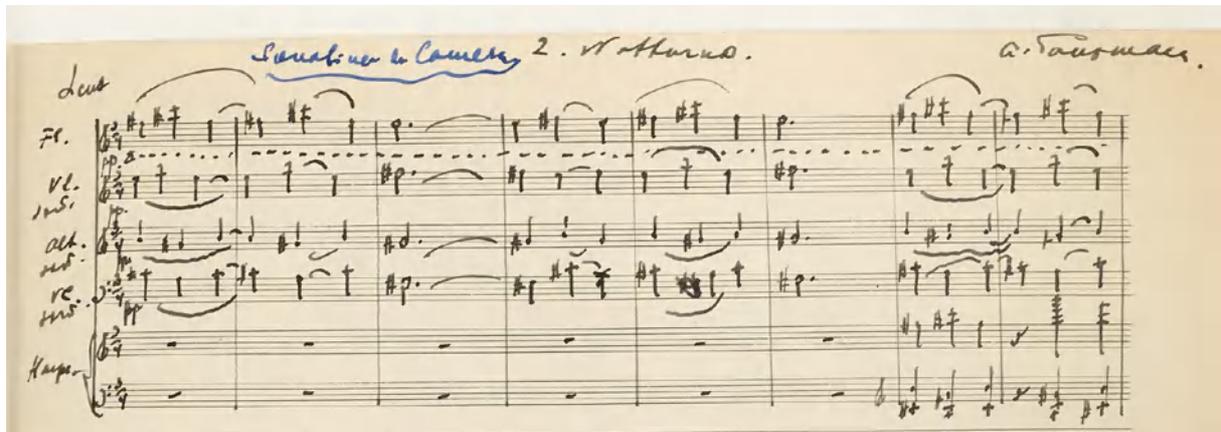
The three-movement form that Tansman adopted to write this piece can be seen very often in his previous works, including *Sérénade for violin, cello and piano* (1928), *String Quartet No. 4* (1935) and *Tombeau de Chopin* for string quartet (1949). The piece begins with a quiet *lento cantabile* introduction, in which a string trio with mutes plays alternating two undecime chords that resemble a medieval, lamenting monody. The following *Allegro giocoso*, which is kept at the same tempo, shows an unusual, almost mosaic-like way of presenting, deconstructing and returning the theme. The second movement - *Notturmo* - in contrast to the

²¹ R.C. Simon, L.V. Wood, *Modern Music, A collection of manuscripts and first & early editions, 20th century part I*, J&J Lubrano Music Antiquarians LLC, cat. no. 90, Syosset, USA, 2022

²² G. Hugon, tr. J. Drake, *Alexandre Tansman – Sonatina da camera, Chamber Music Series* (full score), Éditions Max Eschig, Paris, 2005, p. 5

first movement is static and tension combined with vivacity are exchanged for mystery, poeticism and moodiness. In it, the composer presents two musical ideas: the first, based on homorhythmic chords, and the second, which includes a minimalist flute melody with harp accompaniment. The last movement - *Finale* - is a scherzo, a form he had already used in his cyclical works. Tansman presents three themes, which are taken over by each instrument and punctuated by short interludes of several bars, in which he uses a metamorphosis of the theme in a Mixolydian scale, reminiscent of the mood of the oneiric Nocturne. The entire movement is characterized by a clear autonomy of the individual instruments, themes and accompaniments, which often simultaneously serve as counterpoint to the guided melody.

5. SONATINA DA CAMERA – MANUSCRIPT VERSUS PUBLICATION, PERFORMANCE PRACTICE



Excerpt no. 6. Aleksander Tansman – *Sonatina da camera, manuscript with sketches, mov. II*
– *Notturmo, b.1-8, p. 1*

In the resources of the National Library of France one can find two items marked with the title of the work. Both of them are manuscripts - one is an exact record of the entire form of the composition, the other is a sketchbook with ideas in which the composer sought specific melodies and harmonies. The notebook with sketches begins uniquely - with the second movement, which may mean that the idea for this piece was born precisely from its middle section. Tansman's fascination with nocturnal atmosphere often appears in his scores. Entire movements marked with this term, or sequences of them, appear in *Sérénade No. 3* (1943), *Ricercari* (1941-1949) and *Capriccio* (1954), among others. In these fragments, he pairs complex harmony with extreme dynamics and refined instrumental timbre.

The manuscript with sketches slightly differs from the final version of the piece - the entire movement is written in closed form and varies only in single, small changes. The first of these is the string trio part in bars 29-30, which does not appear in this section in the final version and its beginning starts in bar 31.

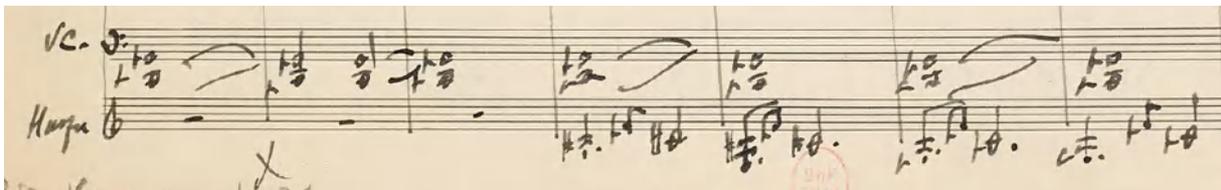


Excerpt no. 7. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. II – *Notturmo*, b.25-30, p. 1



Excerpt no. 8. Aleksander Tansman – *Sonatina da camera*, mov. II – *Notturmo*, b. 25-30, ed. Eschig, p. 31

In the sketch notation in bars 32-37 in the harp section, the lower staff is missing, which is later added in the manuscript of the composition as an additional system, along with the missing notes compared to the edition (fifth with the cello and doubled part in octaves).



Excerpt no. 9. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. II – *Notturmo*, b.31-37, p. 1

Excerpt no. 11. Aleksander Tansman – *Sonatina da camera, mov. II – Notturmo*, b. 31-35, ed. Eschig, p. 31

Another fragment containing differences between the manuscript and the edition is found in measures 42-43, where the sketch notation lacks the flute part in unison with the added harp in the published version.

Excerpt no. 11. Aleksander Tansman – *Sonatina da camera, manuscript with sketches, mov. II – Notturmo*, b.40-43, p. 2

Excerpt no. 12. Aleksander Tansman – *Sonatina da camera, mov. II – Notturmo*, b. 41-43, ed. Eschig, p. 32

The final fragment in the second movement of the composition consists of differences in harp harmonics. In the sketch notation, the sounds in the right hand written in the treble clef do not have harmonic indications, which appear in the manuscript of the composition and in the printed version.



Excerpt no. 13. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. II – *Notturmo*, b.60-65, p. 2

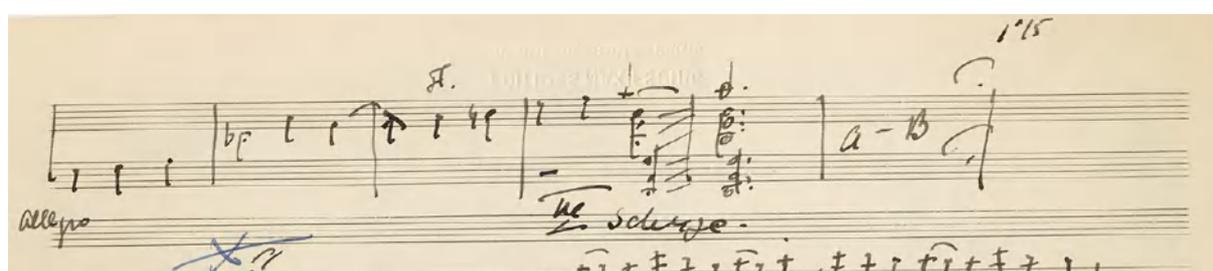


Excerpt no. 14. Aleksander Tansman – *Sonatina da camera*, mov. II – *Notturmo*, harp, b. 41-43, ed. Eschig, p. 34

The following pages of the sketchbook contain a short notation of the first part described exclusively as *Introduction*, in which the composer records the previously mentioned undecime chords on two staves that resemble a notation suitable for piano or harp - this fragment is marked with the letter A. In the following measures, Tansman writes the cello and flute parts in the same staves, which simultaneously form the middle section B, after which there will be a return to material of section A, concluded with a fermata. *Allegro* appears only in a small notation of the designation itself, however, musical notation is not continued.

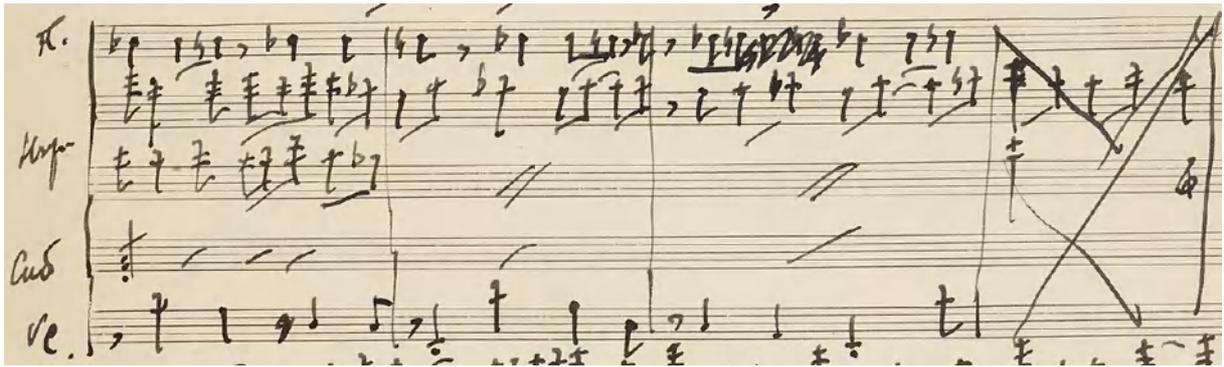


Excerpt no. 15. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. I – Introduction, b.1-15, p. 2



Excerpt no. 16. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. I – Introduction, b.16-20, p. 3

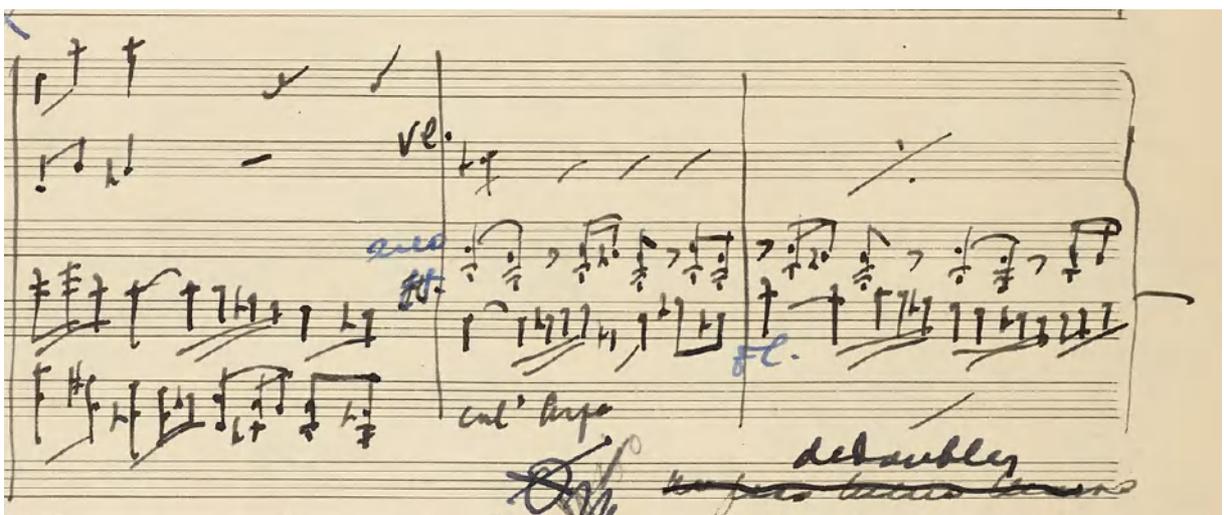
After writing the introduction of the first part, Tansman proceeds directly to the *scherzo* - which in its original form was the main title of the third part of the composition, with the term *Finale* being its second component. Similar to the draft of the *Notturmo*, Tansman writes it in almost complete form, showing its sections and his idea for its structure. In his notes, he uses revision symbols C, D, M, N, and O, omitting the remaining missing letters. Analysing the composer's notation, it can be noticed that the concept of the composition was more constructive rather than based on existing musical material from the beginning. Comparing it to the first part, here the notes resemble more of a quick registration of ideas - themes and their counterpoints are often written in the same staff, and in some places, a specific instrument is assigned to continue a particular theme. The differences between the manuscript and the published scores are greater than in the previous part, but these are mainly discrepancies in missing octaves, dynamic markings, missing harp parts, or the duration of specific fragments. Strikethroughs appear between specific sections with ideas that were not later used or those that are similar, suggesting the composer's explorations.



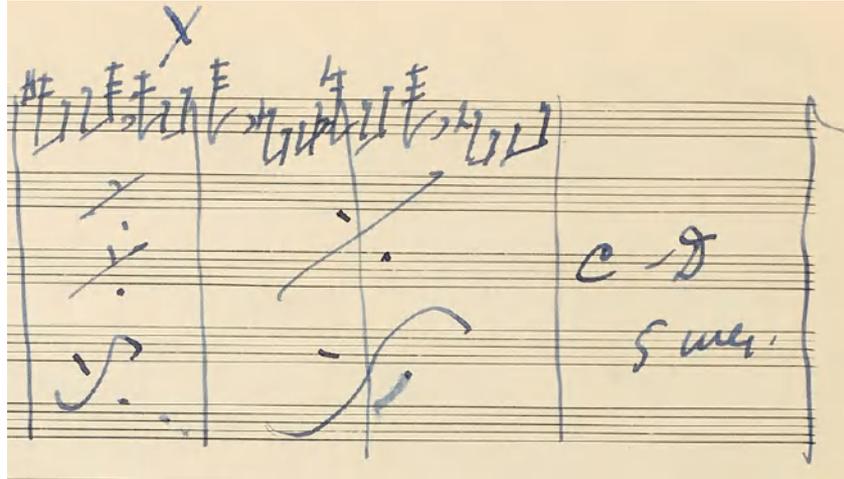
Excerpt no. 17. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. III – Scherzo, b.13-15, p. 3



Excerpt no. 18. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. III – Scherzo, notes, p. 3



Excerpt no. 19. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. III – Scherzo, b. 31-33, p. 4



Excerpt no. 20. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. III – Scherzo, rehearsal marks, p. 6

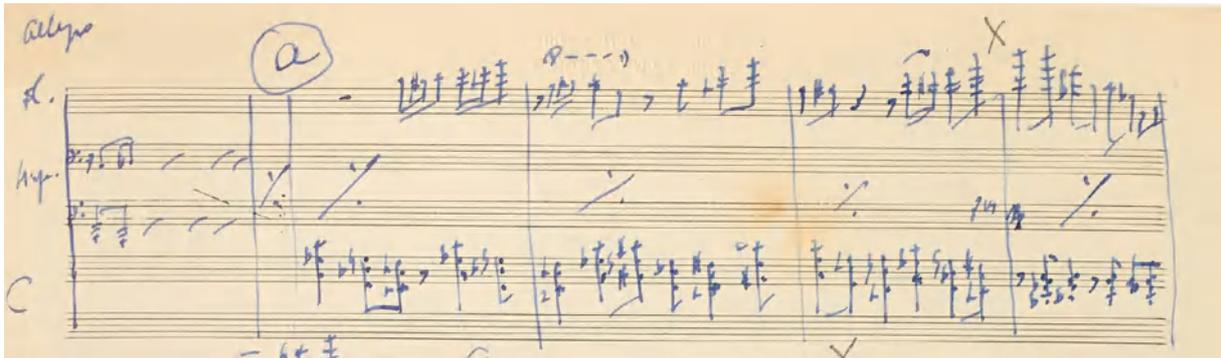
In the last fragment of the sketch manuscript, the composer returns to the first section. Analysis of the notes shows that the most effort was put into this part. The notes are more chaotic, with a previously unused pencil notation appearing and many fragments that are not used in the composition. The effect is also heightened by the way this part is written in the manuscript, which includes cancellations in the notation. The only fragment similar to the published version of the piece is written on the last page of the sketchbook and includes the section from *Allegro* (without the *giocoso* notation) to the *segno* sign (measures 33-60).



Excerpt no. 21. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. I, notes, p. 6



Excerpt no. 22. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. I, notes, p. 7



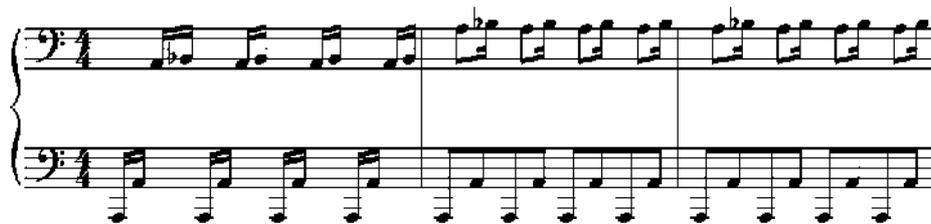
Excerpt no. 23. Aleksander Tansman – *Sonatina da camera*, manuscript with sketches, mov. I, notes, p. 8

The harp part in the *Sonatina da Camera* presents the performer with many musical and technical challenges. Complex and fast passages, frequent octave jumps, unison notation in a close register, intricate chromatics, and the range span itself require a high level of technical control. Many of these difficulties arise not only from the multi-faceted nature of the part but also from the notation, which could be made clearer and more accessible through skilful editing (e.g., through enharmonic notation or exchanging notation between the right and left hand). Certain sections of the composition (such as in the second movement) could be transcribed enharmonically from the sharp key to the flat key, taking into account the instrument's sound as well as consistent intonation of specific tones across the wide range of the harp quintet.

The first part of the piece begins with an introduction that engages all instruments except for the harp. Its part begins only with the opening of the second segment - *Allegro giocoso*, in which its motoric structure indicates the tempo of this fragment. The motif written on two staves, based on the minor second in bars 38-40, is enriched with an additional octave. Due to the fast tempo, these bars can be performed by omitting the lower note in the right hand octave.



Excerpt no. 24. Aleksander Tansman – *Sonatina da camera*, mov. I, harp, b. 39-40



Excerpt no. 25. Aleksander Tansman – *Sonatina da camera*, mov. I, harp, b. 37-39,
performance proposal

In bars 41-48, short notes are accumulated, which are also doubled in the octave. The fast tempo prevents the execution of added passages - performing bars 41 by omitting the lower octave allows for maintaining the tempo and written dynamics. In this fragment, all *E* notes should be executed enharmonically (*Fes*). Transferring specific notes from the right to the left hand is also helpful in this fragment.



Excerpt no. 26. Aleksander Tansman – *Sonatina da camera*, mov. I, harp, b. 41-43

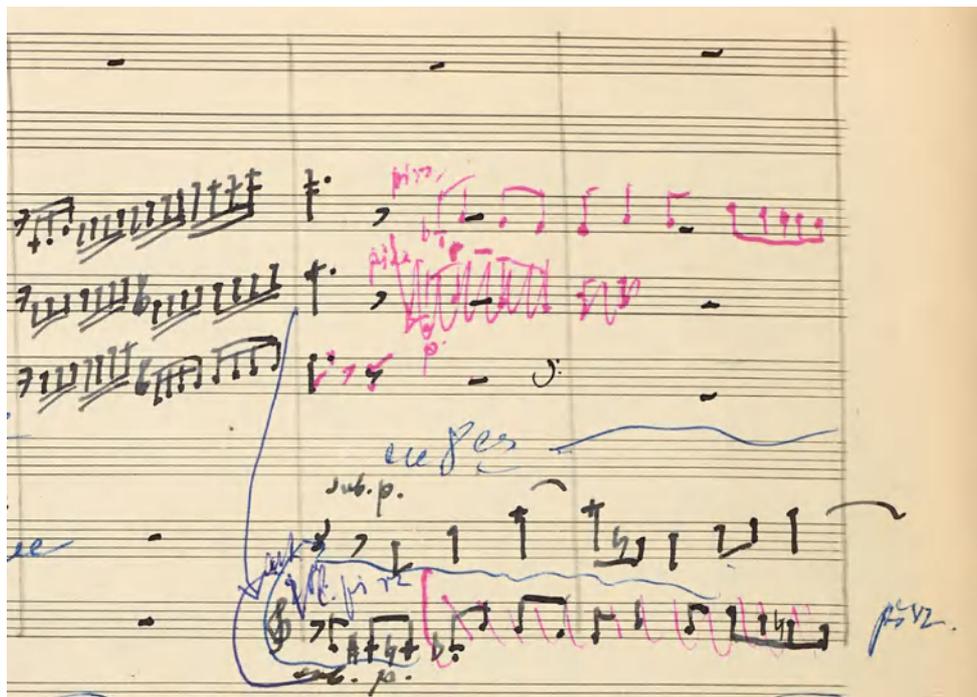
Excerpt no. 27. Aleksander Tansman – *Sonatina da camera, mov. I, harp, b. 41-48, performance proposal*

The scale starting in bar 65, lasting for 3 measures, ends with the sound *A4*, which is beyond the range of the instrument. Performing this fragment requires giving up the last, highest sound or playing this part exclusively in a lower octave.

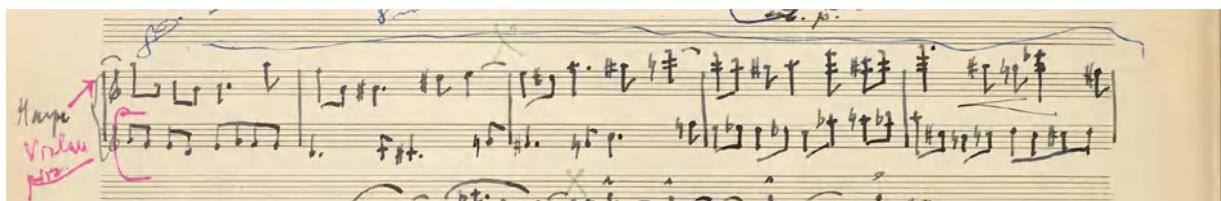
Excerpt no. 28. Aleksander Tansman – *Sonatina da camera, mov. I, harp, b. 65-67*

Continued by the string trio, the scale ends by opening the middle part of the composition, where the solo harp takes over the main theme together with its counterpoint. This

is a place with a high accumulation of chromatic changes, which in this case are practically impossible to perform. This claim can be supported by the composer's notation in the manuscript, where he divides the part into the upper part for the harp and the lower part for the violin, which performs it using pizzicato technique. This notation is written in a different colour, suggesting a change at a later time after completing the manuscript.



Excerpt no. 29. Aleksander Tansman – *Sonatina da camera*, manuscript, mov. I, b. 68-70



Excerpt no. 30. Aleksander Tansman – *Sonatina da camera*, manuscript, mov. I, b. 71-75

In the case of this fragment, spreading the parts between two instruments, taking into account pedal changes, allows for performing the upper melodic part while maintaining the written phrasing without pedal noises, which occur when playing both systems simultaneously.

Due to the fast tempo, the harmonics in bars 90-92 can be performed by playing the notes an octave higher, articulating them closer to the soundboard, and with a smaller dynamic level by a degree down (in this case, from *mp* to *pp*).



Excerpt no. 32. Aleksander Tansman – *Sonatina da camera*, mov. I, harp, b. 90-91

The repetitive melodic-rhythmic pattern in bars 123-125 requires changing the sound *B* to *A* under the slur while performing legato. At this point, the chromatic transition can be made only by changing the pedal without repeating the string (pedal glissando).



Excerpt no. 33. Aleksander Tansman – *Sonatina da camera*, mov. I, harp, b. 123-125

Notturmo is characterized by a large contrast in colour, tempo, and mood compared to the other movements of *Sonatina da camera*. The large register span, harmonics, and C-sharp minor tonality incline towards playing the harp part enharmonically. Due to harmony, this change also allows for adjusting the intonation to the other instruments. Only in bars 7-13, the

performance style of the part in chromatic cross notation can depend on the individual preferences of the performer and the instrumental ensemble. The transcribed harp part notation is attached in the annex of this dissertation.

In the finale of the composition, the left hand part in bars 45-49 contains harmonics written in sections with simultaneous notation of the same sounds an octave higher for the right hand. Due to the span, sextuple harmonics are not possible to perform. Comparing this notation with the manuscript, it can be noticed that the articulations for the left hand sounds are crossed out. A similar line separates or crosses out the lower sounds in the dyads of the right hand, which may indicate that only the upper sound should be played or they should be played separately. Probable later corrections made by the composer directly before publication could have influenced the printed notation, in which the harmonics are written below the staff. In this case, the lower sounds should be performed using the harmonics technique, and the remaining three sounds should be performed with the right hand.



Excerpt no. 34. Aleksander Tansman – *Sonatina da camera*, manuscript, mov. III, b. 45-50



Excerpt no. 35. Aleksander Tansman – *Sonatina da camera*, mov. III, harp, b. 38-49

CONCLUSION

The research work on the history of the *Quintette Instrumental de Paris* and the search for additional scores written for this instrumental ensemble was incredibly interesting and engaging. I believe that a thorough investigation of this subject will contribute to a broader understanding of this repertoire, not only among harpists but also among other instrumentalists and musicologists. Examining the composers' relationships (in terms of creating a piece specifically for this ensemble) highlights the performance and artistic characteristics that outline the collaboration between the creator and the performer.

I trust that my work will contribute to increasing awareness of the aspects of creating chamber music for the harp - its history and the figures encountered in today's times. In my opinion, the phenomenon of pieces written for the harp, flute, and string trio encompasses not only tonal aspects but also the history of the creation of a vast repertoire that is still performed in minuscule quantities and has been forgotten. The four composers I have described in this research work were connected not only by geographical proximity but also by the purpose that guided each of them: expressing themselves through compositions dedicated to this extraordinary instrumental ensemble. I hope that this work will not only be an attempt to document history but also an inspiration for its continuation.

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ANNEX I

List of works for harp, flute and string trio

1. Absil, Jean - *Concert à cinq pour flûte, violon, alto, violoncelle et harpe* (1938)
2. Albert, Adrienne - *Between the dark and daylight, for flute violin, viola, cello, and harp* (2007)
3. Ansink, Caroline - *Stylish struggle* (1985)
4. Aragón, Tomás Marco - *Quinteto filarmónico, for flute, harp, violin, viola, and cello* (1984)
5. Badings, Henk - *Kwintet no. 3 (Capriccio), fluit, viool, altviool, violoncello, harp,* (1936)
6. Ballard, Sarah - *Meditation for alto flute, harp, violin, viola and cello* (2015)
7. Blomenkamp, Thomas - *Penta für Flöte, Violine, Violoncello und Harfe* (1996)
8. Bondon, Jacques - *Sonate à cinq: pour flûte, harpe, violon, alto, violoncell* (1996)
9. Bourgeois, Derek - *Quintet for harp, flute, violin, viola, cello op.90* (2004)
10. Boyle, Rory - *Serenata piccola - for flute/alto flute/piccolo, harp, violin, viola and cello* (1983)
11. Casadesus, Robert - *Quintette op. 10* (1927)
12. Castèrède, Jacques - *Musique pour flûte, harpe et trio à cordes* (1960)
13. Cervo, Dimitri - *Charmosinha op. 29* (2008)
14. Combier, Jérôme - *Tears flow again: transcrire, ré-écrire John Dowland pour voix, flûte, harpe, violon, alto et violoncelle* (2019)
15. Corbett, Sidney - *The longings, for flute, harp, violin, viola and violoncello* (2005)
16. Cras, Jean - *Quintette pour harpe, flûte, violon, alto et violoncelle* (1928)
17. d'Indy, Vincent - *Suite en parties, pour flûte obligée, violon, alto, violoncelle et harpe* (1927)
18. Daiken, Melanie - *Firenze for flute, violin, viola, cello and harp* (1994)
19. Damase, Jean-Michelle - *Quintette pour flute, harpe, violon, alto et violoncelle op.2* (1948)
20. Daniel-Lesur, Jean-Yves - *Suite médiévale* (1945)
21. Davis, Andrew - *Sing sweetly, run swiftly for flute, violin, viola, cello and harp* (2016)

22. Decoust, Michel - *Le Pas du Temps pour Flûte soprano, Violon, Alto, Violoncelle, Harpe* (1997)
23. Delvaux, Albert - *Adagio-Scherzo - quintette divers - violon, flûte, alto, violoncelle et harpe / violin, flute, viola, cello and harp / viool, fluit, altviool, cello en harp* (1982)
24. Derungs, Gion Antoni - *Quintett N.º 2 (Harfenquintett) für Flöte, Violine, Bratsche, Violoncello und Harfe* (2003)
25. Devreese, Frédéric - *4 Short Waltzes for flute, harp and string trio* (2010)
26. Erbi, Maurizio – *Julo for harp, flute and string trio* (2012)
27. Feld, Jindřich - *Quintetto capriccioso, pour flûte, violon, alto, violoncelle et harpe* (1995)
28. Flothuis, Marius - *Quintette pour flûte, violon, alto, violoncelle et harpe op. 97* (1994)
29. Fontyn, Jacqueline - *Sul cuor della terra pour flûte, violon, alto - ou clarinette, violoncelle et harpe – ou piano* (1993)
30. Ford, Ron - *Josquin for flute, violin, viola, violoncello and harp* (1995)
31. Françaix, Jean - *Quintette No. 1 pour flûte, trio à cordes et harpe* (1934)
32. Françaix, Jean - *Quintette No. 2 pour flûte, trio à cordes et harpe* (1989)
33. Furrer, Beat - *... cold and calm and moving for flute, harp, violin, viola and violoncello* (1992)
34. Gernot, Wolfgang - *Silences : for flute, harp, violin, viola and violoncello* (2006)
35. Grant Still, William – *Summerland* (1935)
36. Hedstrøm, Åse - *Grata for flute, violin, viola, cello, harp, piano* (1986)
37. Hekster, Walter - *Landscapes for flute, violin, viola, cello, and harp* (1971)
38. Helman, Albert – *Regen voor ensemble* (1933)
39. Hübler, Klaus Karl - *Riflessi per cinque strumenti - Altflöte in G, Violine, Viola, V'cello und Harfe* (1979)
40. Jolivet, André - *Chant de Linos* (1944)
41. Jongen, Joseph - *Concert à cinq op. 71* (1923)
42. Josephs, Wilfred - *Arcadian Rhapsody, Op. 132* (1984)
43. Koechlin, Charles - *Quintette no. 1 „Primavera”* (1936)
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45. Kondor, Ādám - *Joyance for Saint Julius Hydrophilos for piccolo/flute, harp and string trio* (2005)

46. Lajtha, László - *Les marionnettes, suite de quatre pièces pour flûte, violon, violoncelle et harpe, op. 26* (1937)
47. Lajtha, László - *Quintette no. 2* (1948)
48. Lange, Hans - *Quintett für Harfe, Flöte und Streichtrio, Op. 42* (1938)
49. Lauber, Joseph - *Fantasia, quintette pour flûte, violon, alto, violoncelle et harpe* (1937)
50. Levering, Arthur - *Roulade, for flute harp violin viola and cello* (1991)
51. Locheur, Raymond – *Quatre Pièces en quintette pour harpe, flûte, violon, alto et violoncelle* (1953)
52. Malipiero, Gian Francesco - *Sonata a cinque, flute, strings & harp* (1936)
53. Manen, Christian - *Quintette pour violon, alto, violoncelle, flute et harpe op. 33* (1970)
54. Martelli, Henri - *1er Quintette pour flûte, harpe et trio à cordes op. 73* (1950)
55. Martelli, Henri - *2ème Quintette pour flûte, harpe et trio à cordes op. 80* (1952)
56. Martines, Odaline de la - *Litanies for flute (doubling bass flute) string trio and harp* (1981)
57. Maziarly, Marcelle de - *Quintette pour flûte, violon, alto, violoncelle, harpe* (1934)
58. Menut, Benoît - *Alba, pour flûte, trio à cordes & harpe* (2019)
59. Muno, Alexander - *Ein Wind die Orangengerüche - an Platen, Quintett für Flöte, Streichtrio und Harfe* (2017)
60. de Murashkin, Benjamin - *Episodes in chiaroscuro, for flute, string trio and harp* (2016)
61. Oosten, Roel van - *Prière Impromptue* (1994)
62. Pelemans, Willem - *Harpkwintet - harp, fluit, viool, altviool en cello* (1962)
63. Pierné, Gabriel - *Variations libres et finale pour flûte, violon, alto, violoncelle et harpe, op. 51* (1932)
64. Pierné, Gabriel - *Voyage au pays du Tendre* (1935)
65. Pierné, Paul - *Variations sur Au clair de la lune* (1942)
66. Pillois, Jacques - *5 Haïkai - Epigrammes lyriques du Japon* (1926)
67. Raftery, Kevin - *Quintet for Flute, Harp, Violin, Viola & Cello "Friedhof"* (2009)
68. Rands, Bernard - *„... in the receding mist...”, for flute, harp, violin, viola and cello* (2013)
69. Ropartz, Guy-Joseph - *Prélude, Marine et Chansons* (1928)
70. Rosseau, Norbert - *Sérénade à Syrinx pour flûte, violon, alto, violoncelle et harpe* (1959)

71. Roussel, Albert - *Sérénade pour flûte, violon, alto, violoncelle et harpe* (1925)
72. Salter, Thomas - *Aquatints for flute, harp violin, viola and cello* (2012)
73. Samson, René - *Sporen for flute, string trio and harp* (2010)
74. Sawyer, David - *Good night for alto flute (piccolo), harp, violin, viola and cello* (1989)
75. Schmitt, Florent - *Suite en rocaille, op. 84* (1934)
76. Scott, Cyril - *Quintet for flute, harp, violin, viola and cello* (1926)
77. Spelman, Timothy Mather - *Poème "Le pavillon sur l'eau" d'après Théophile Gautier pour cinq instruments (violon, alto, violoncelle, flûte et harpe)* (1925)
78. Smit, Leo - *Quintet voor fluit, viool, altviool, cello en harp* (1928)
79. Tansman, Aleksander - *Sonatina da camera* (1952)
80. Tsoupaki, Calliope - *Ethra for violin, flute, viola, violoncello and harp* (1995)
81. Vacchi, Fabio - *Luoghi immaginari* (1993)
82. Villa-Lobos, Heitor - *Quinteto instrumental, W538* (1957)
83. Wallach, Joelle - *Suffrage signatures for flute, harp and strings* (2019)
84. Westerlinck, Wilfried - *Landschappen, no. 4* (1994)
85. Wolfgang, Gernot - *Silences* (1991)
86. Wójcik, Raymond - *Vanishing lands, for flute, violin, viola, cello and harp* (2002)
87. Zagwijn, Henri – *Quintette for flute, harp, violin, viola, and cello* (1937)

ANNEX II

List of arrangements and transcriptions of works for harp, flute and string trio

1. Albeniz, Isaac (ar. Adrian Nowak) - *El Albaicin, Iberia* (1905-08)
2. Albrechtsberger, Johann Georg (ar. Adrian Nowak) – *Concertino Es-dur* (1771)
3. Andersen, Joachim (ar. Markus Riehl) - *Au Bord de la Mer, Op.9* (1884)
4. Boehm, Theobald (ar. Markus Riehl) - *Elegy, op.47* (1881)
5. Briccialdi, Giulio (ar. Markus Riehl) - *Lo Spirito Vagante, Op.139* (1877)
6. Broustet, Édouard (ar. Markus Riehl) - *Badinerie* (1899)
7. Czajkowski, Piotr (ar. Bob Litterell) – *4 Dances from Swan Lake* (1876)
8. Falla, Manuel de (ar. Markus Riehl) - *Piezas Españolas* (1904)
9. Gaubert, Philippe (ar. Markus Riehl) - *Nocturne et allegro scherzando* (1906)
10. Holst, Gustav (ar. Bob Litterell) - *Hymns from the Rig Veda* (1908-12)
11. Inghelbrecht, Désiré Émile (ar. Markus Riehl) - *Prélude et saltarelle* (1907)
12. Jongen, Joseph (ar. Markus Riehl) - *2 Pieces, Op.33* (1908)
13. Khachaturian, Aram (ar. Bob Litterell) - *Adagio from Spartacus* (1956)
14. Mozart, Wolfgang Amadeus (ar. Derek Smith) – *Serenade no. 8, K.286 for harp flute, violin, viola and cello* (1777)
15. Ollone, Max d' (ar. Markus Riehl) - *Andante et Allegro en style ancien* (1926)
16. Ravel, Maurice (ar. Adrian Nowak) - *Le tombeau de Couperin* (1914-17)
17. Ravel, Maurice (ar. Adrian Nowak) - *Ma mère l'Oye suite* (1908)
18. Ravel, Maurice (ar. Adrian Nowak) - *Pavane pour une infante défunte* (1899)
19. Rota, Nino (ar. Adrian Nowak) – *Quintetto* (1935)
20. Saint-Saëns, Camille (ar. Adrian Nowak) - *Danse macabre, Op. 40* (1874)
21. Scarlatti, Domenico (ar. Jean Françaix) - *5 Sonatas for Flute, Violin, Viola, Cello, and Harp*
22. Schmitt, Florent (ar. Markus Riehl) - *Scherzo-pastorale, op. 17* (1912)
23. Schubert, Franz (ar. Jean Françaix) - *6 impromptus et momens musicals, instrumentés pour flûte, violon, alto, violoncelle et harpe*
24. Taffanel, Paul (ar. Markus Riehl) - *Andante pastoral et Scherzettino* (1907)
25. Tournier, Marcel (ar. Adrian Nowak) – *Féerie, Prélude et Danse* (1912)
26. Turina, Joaquin (ar. Markus Riehl) - *3 Danzas Andaluzas, Op.8* (1912)

ANNEX III

The harp part in the work *Sonatina da camera* by Aleksander Tansman in enharmonic notation

Score

Notturmo

Sonatina da camera Aleksander Tansman
opr. Adrian Nowak

Lento (♩ = 72-76)

Harfa

6

pp lontano, sempre legato simile

Hf.

12

1

pp

Hf.

19

5

pp legato

Hf.

28

2

34

Hf. *pp*

40

Hf.

45

Hf. *p*

51

Hf.

60

Hf.