

**THE KRZYSZTOF PENDERECKI ACADEMY
OF MUSIC IN KRAKÓW**

Anna Boczar

**Piano Duets by Roman Maciejewski. Performance and expression
aspects of selected works against the tradition of the genre**

**The description of an artistic doctoral dissertation submitted towards obtaining the
doctoral degree in Art, the artistic discipline: musical arts**

Thesis Supervisor: Prof. Jerzy Tosik Warszawiak

Thesis co-Supervisor (co-advisor): Iwona Sowińska-Fruhtrunk

Kraków 2022

Representation of Thesis Supervisor

I hereby represent that this dissertation was written under my supervision and furthermore confirm that it satisfies the terms and requirements for its presentation within the procedure of awarding the Doctor in Fine Arts degree.

Date Signature of Thesis Supervisor

Statement of the Thesis Author

Being aware of legal liability, I hereby declare that this doctoral dissertation was written by me independently under the supervision of Thesis Supervisor and does not contain any content obtained in breach of the prevailing laws and regulations.

Furthermore, I also declare that the presented dissertation has not been previously the subject of procedures linked with the obtaining of the Doctor of Fine Arts degree.

I furthermore declare that this version of the dissertation is consistent with the attached electronic version as recorded on a CD.

Date Author's signature

CONTENTS

PREFACE.....	7
CHAPTER I. Calendar of the life and artistic creation of Roman Maciejewski	9
CHAPTER II. Analysis. Roman Maciejewski's works for two pianos against the tradition of the genre	19
2.1. Analysis	19
1.1 Origins of the works	19
1.2 An expressive – performance analysis	21
2.2 Folk Elements	72
2.2 Stylistic aspects	73
CONCLUSION.....	75
BIBLIOGRAPHY	777
DISCOGRAPHY	799

ABSTRACT

Piano duets by Roman Maciejewski. Performance and Expression aspects of selected works against the tradition of the genre

The subject of the thesis are selected piano duets by Roman Maciejewski – a composer, pianist and philosopher. The doctoral dissertation consists of two parts:

1. A recording of the musical work
2. A description and analysis of the musical work

The musical work includes selected Roman Maciejewski's piano duets being the original and arranged compositions:

Oberek

Negro Spirituals: Listen to the lambs, Deep River, I want to be ready, Sometimes I feel like a motherless child

Mazurek [Mazurka]

Kołysanka [A Lullaby]

Tarantela [Tarantella]

Tańce szwedzkie [Swedish Dances]

The description of the musical work consists of two chapters. The first chapter presents the key facts and events in the life of the composer against the musical and historical context. Chapter two presents the circumstances in which selected pieces were written. This chapter also includes an expressive-performance and interpretation analysis of the recorded musical pieces and presents the place of the compositions within the history of the genre. The performance analysis is intended to define the technical, musical as well as interpretation issues and is followed by the performance suggestions.

PREFACE

The commencement of cooperation with Bartłomiej Kominek in a piano duet sparked my curiosity and interest in pursuing Polish, little-known, or completely forgotten pieces for four hands and two pianos. To this end, I visited several libraries and archives in Poland as well as abroad. My discoveries were interesting and I present the compositions discovered during those queries with great pleasure during my lectures. I also recommend them to music schools, academies as well as professional piano duets. Promotion of Polish duet music is, in my opinion, of paramount importance for a number of reasons. Piano duets have been far too long at the side of musical activities. Unappreciated and downplayed for decades, they are undergoing a peculiar revival now that more and more pianists, students and pupils want to practice this type of chamber music. One of the major arguments seems to be the context of rather modest number of domestic piano duet specimens.

An invitation to participate in the concert dedicated to the musical output of Roman Maciejewski held at Muzeum Powstania Warszawskiego [The Warsaw Rising Museum] in the Pod Liberatorem [Under the Liberator] room marked the beginning of my fascination with the composer and his intriguing compositions. This enchantment contributed to my choice of the final subject of the doctoral thesis. Meeting the brother of Roman Maciejewski, i.e. Wojciech, who attended the concert, created an opportunity of a very interesting conversation on the piano duets and attitude of the composer towards this type of chamber music. It was then, i.e. in 2016, that the idea of recording all works for two pianos by Roman Maciejewski was conceived. By that time, only a few of the compositions performed by the author together with Jerzy Lefeld were recorded. The recording mentioned in the previous sentence included: *Mazurek* [Mazurka], *Kołysanka* [Lullaby], *Oberek*, *Tarantela* [Tarantella], *Deep River* and *Sometimes I feel like a motherless child*. My duet partner and I selected the material for the first album. The compositions for the piano duet include original works, arranged works and transposed works.¹ The original works include barely six pieces, i.e. *Kołysanka* (1938), *Tarantella* (1938), *Oberek* (1943), *Mazurek* (1951) and two concert works: *A concert for two pianos*, i.e. *Pianoduo Concertante* composed in Paris in 1936 and *Allegro Concertante for two pianos* from 1945. The arranged compositions include two sets of musical miniatures:

¹ Anna Nowak, *Duety fortepianowe Romana Maciejewskiego. Konteksty – gatunki – znaczenia* [Piano Duets by Roman Maciejewski. Contexts – Genres – Importance], "Teoria Muzyki. Studia, Interpretacje, Dokumentacje" [Theory of Music. Studies, Interpretations, Documentation], 13/2018, pp. 52-53.

Negro Spirituals and *Tańce Szwedzkie* [Swedish Dances]. The remaining 23 positions are transcriptions of well-known works of prominent composers. We decided to concentrate on miniatures and miniature collections as well as original and arranged works – hence, the recording contains the following:

Oberek

Negro Spirituals: Listen to the lambs, Deep River, I want to be ready, Sometimes I feel like a motherless child.

Mazurek [Mazurka]

Kołysanka [Lullaby]

Tarantela [Tarantella]

Tańce szwedzkie [Swedish Dances]

The recording sessions were held from 29 September to 1 October and from 24 to 25 November 2020 at Europejskie Centrum Muzyki Krzysztofa Pendereckiego [The Krzysztof Penderecki European Centre for Music] in Luśławice. The recording engineer was Małgorzata Polańska from DUX Recording Producers. The album was produced by Związek Kompozytorów Polskich [Polish Composers' Union]. The first piano parts was performed by Bartłomiej Kominek; I played the second piano part.

CHAPTER I. Calendar of the life and artistic creation of Roman Maciejewski

Dates	Facts from life	Artistic output	Musical context	Historical and cultural context
1910	28 February, Berlin –Roman Maciejewski, the first of the four children of Bronisława and Józef Maciejewski, is born.		13 January, Kraków - Feliks Nowowiejski composes the melody to the poem entitled <i>Rota</i> by Maria Konopnicka. Alexander von Zemlinsky: <i>Kleider machen Leute</i> (premiere) Igor Stravinski: <i>Ognisty ptak</i> [Firebird]	The beginning of Expressionism in literature. 3 March – the first issue of the magazine: <i>Der Sturm</i> devoted to the art of expressionism is published.
1911	Jadwiga, Maciejewski's sister (1911-2006), is born		Richard Strauss: <i>Der Rosenkavalier</i> (premiere) Igor Stravinski <i>Petrushka</i> (premiere) Maurice Ravel <i>L'heure espagnole</i> (premiere) Arnold Schönberg moves house to Berlin. Gustav Mahler dies.	The beginning of <i>Der Blaue Reiter</i> (Munich) Maurice Maeterlinck is awarded the Nobel Prize in literature
1914	The birth of Maciejewski's brother - Zygmunt (1914-1999)			28 June – the assassination in Sarajevo, World War I breaks out Franz Kafka <i>Der Process</i>
1915 - 1918	Piano and violin lessons with the mother			1915 - Alexander Scriabin dies

1916 - 1919	Education at Königliche Vorschule		Enrique Granados: <i>Goyescas</i> (premiere)	The beginning of the Dada movement in Switzerland.
1918	Commencement of studies at the German Stern's Conservatory, the piano class of Maria Goldenweiser		The formation of Les Six in Paris. Claude Debussy dies.	The Regency Council transfers its military authority and power over the Polish Army to Józef Piłsudski. Germany signs the armistice on the same day thus ending the 1 st World War. Poland regains independence after over 120 years.
1919	The Maciejewski family return to Poland			The Treaty of Versailles First Austrian Republic is created. The Weimar Republic is formed. Peter Altenberg dies. 14 February 1919 – first clashes between the Polish Army and the Red Army mark the beginning of the Polish-Bolshevik war.
1919 - 1925	Maciejewski starts education at Jan Komeński State Male Middle School in Leszno			
1920	Joining in scouts – the function of the scout boys' choir conductor		Igor Stravinski: <i>Pulcinella</i>	Beginning of expressionism in cinematography .

1923	Wojciech, Maciejewski's brother (1923 - 2018), is born			Beginning of expressionism in architecture.
1924 - 1931	Maciejewski is granted a scholarship funded by Count Krzysztof Mielżyński; Maciejewski begins studies at Poznan Conservatory in the piano class of prof. Bohdan Zaleski (harmony and counterpoint in the class of prof. Kazimierz Sikorski, solfege in the class of prof. Stanisław Wiechowicz). Maciejewski received the diploma with very good result.		1924: Richard Strauss: <i>Intermezzo</i> (premiere) George Gershwin: <i>Rhapsody in Blue</i> Giacomo Puccini dies. Ferruccio Busoni dies.	1924: Surrealist Manifesto (André Breton). Thomas Mann <i>Der Zauberberg</i> Vladimir Lenin dies.
1925 - 1927	Maciejewski attends St. Jan Kanty State Middle School in Poznań		1925: Ferruccio Busoni <i>Doktor Faust</i> (premiere)	1925: Adolf Hitler: <i>Mein Kampf</i> Charlie Chaplin: <i>The Gold Rush</i>
1926	Maciejewski assumes the position of the conductor of the Poznań Polish Singers' Circle.	<i>Sonata</i> for the piano (probably the first official work by Maciejewski, survived in fragments)	Karol Szymanowski: <i>Król Roger</i> [<i>King Roger</i>]	
1928	Matriculation certificate	<i>Variations</i> for the piano (survive in fragments)	Igor Stravinski: <i>Oedipus Rex</i> (premiere) George Gershwin: <i>An American in Paris</i> Maurice Ravel: <i>Boléro</i>	
1928	Maciejewski becomes a student of musicology and philosophy at the Humanities Faculty of Poznan University			

1929	Maciejewski begins his career as a concert pianist	<i>Kołysanka</i> [Lullaby] dedicated: <i>To My Mother</i> .		Beginning of the surrealist trend in cinematography. 24 October – Black Thursday on Wall Street; the Great Depression begins. Louis Buñuel: <i>Un Chien andalou</i>
1930 - 1931	Maciejewski assumes the position of the art director of Stanisław Moniuszko Choir in Poznań	Four <i>Mazurki młodzieńcze</i> [Adolescent Mazurkas] dedicated to Sikorski, <i>Pieśni kurpiowskie</i> [Kurpie Songs] (the works are probably written at that time)	Arnold Schönberg <i>Von heute auf morgen</i> (premiere)	Thomas Mann: <i>Mario und der Zauberer</i>
1931	Maciejewski continues studies at Wyższa Szkoła Państwowego Konserwatorium Muzycznego [Higher School of the National Conservatory] in Warsaw in the composition class of prof. Kazimierz Sikorski	<i>Mazurkas</i> for the piano, <i>Tryptyk</i> [A Triptich] for the piano, <i>Zbójnicki</i> [Zbójnicki Dance] (lost) and <i>Krzesany</i> [Krzesany Dance] for the piano <i>Pieśni Bilitis</i> for the soprano and the piano (incomplete manuscript)	Maciejewski's fellow students include Grażyna Bacewicz, Roman Palester, Ilza Niekraszowa, Władysław Walentynowicz, Stefan Kisielewski, Antoni Szałowski. The rector of the music school is Karol Szymanowski with whom Maciejewski has a cordial relationship.	
1931 - 1933	Maciejewski assumes the position of an accompanist at Janina Mieczysława School of Eurythmic and Arts	Music for choreographies for: <i>"Bajka"</i> [A Tale] – a ballet for children, <i>"Hasło"</i> [A Codeword] – dance music (lost)		

1932	Maciejewski is expelled from the University for organising the student strike to bring Karol Szymanowski back as the rector of the Conservatory.	<i>Sonata</i> for the piano, <i>Etudes and Preludes</i> for the piano, <i>Violin Quartet</i> (lost)	The atmosphere at the Warsaw school is full of tension and very emotional. Karol Szymanowski is an innovator promoting progressive actions which annoys the conservative teachers. Eventually, Szymanowski is forced to resign from the position of the rector.	
1933	A concert tour of Bulgaria, Yugoslavia and Hungary promoting Maciejewski's artistic creation. Maciejewski's triumphant performance of <i>Mazurkas, Sonata, Variations and Preludes</i> .		On 23 November Krzysztof Penderecki is born in Dębica. On 6 December, Henryk Mikołaj Górecki is born in Czernica near Rybnik.	15 March – The Third Reich is created; Adolf Hitler gains power.
1934 - 1937	Maciejewski is awarded a state scholarship and goes to Paris to study. Composition lessons with Nadia Boulanger. During the stay in Paris, Maciejewski meets many prominent people including Igor Stravinski, Alfred Casella, Darius Milhaud, Maurice Ravel, Francis Poulenc and makes friends with Artur Rubinstein.	<i>Concert</i> for two pianos.	Karol Szymanowski performs <i>Mazurkas</i> op. 62 in London.	

1936	The first performance of the <i>Concert</i> for two pianos at Comtesse Jean Pastré's, duet with his friend - Kazimierz Kranc.			Front Morges is formed in Morges, Switzerland, at Paderewski's villa; the goal of the group is to remove the reformers – <i>Sanacja</i> – from power in Poland; besides Paderewski, participating in the meeting are gen. Józef Haller, gen. Władysław Sikorski and Wincenty Witos.
1938 - 1939	A concert in London allows Maciejewski to make acquaintance with a renowned choreographer and a ballet master Kurt Jooss who offers him cooperation. Maciejewski starts to write compositions for the ballets of Joossem.	<i>Lullaby</i> for two pianos, <i>Tarantella</i> for two pianos. <i>Sonata</i> for violin and piano. <i>Concert</i> for 11 instruments (lost)		
1938	Marriage with Elvi Gallén – a Swedish dancer.			
1939	Maciejewski leaves for Göteborg			World War II begins

1940 - 1943	Deterioration of health becomes an incentive to change the lifestyle to a more ascetic one based on the philosophy of life rooted in the Far Eastern culture, Maciejewski switches to a vegetarian diet, and practices yoga. He recovers due to the lifestyle changes.			
1943 - 1945	Maciejewski commences work on <i>Requiem</i> devoted to the victims of World War II. Unofficially, it was meant to be an expression of gratitude and thankfulness for composer's recovery. The work on the composition continues for approx. 15 years.	<i>Requiem, Allegro Concertante</i> for piano and orchestra		
The 1940s	Maciejewski continues his career as a pianist in the piano duet with Alex Portnoff and Martin Penny. Maciejewski continues his career as a professional pianist - accompanist and composer of music for theatre performances	<i>Negro Spirituals, Swedish Dances, Oberek</i> , numerous transcriptions of classical music, <i>Sonata</i> for violin solo, <i>Mazurkas</i> for piano, numerous piano miniatures, <i>Caligula, Macbeth, Palabras Divinas</i> - music for theatre plays directed by Ingmar Bergman		
1948	Divorce with the wife - Elvi.			

1951	<p>Maciejewski leaves for the USA</p> <p>The first recital in the USA takes place in Oshkosh. Maciejewski performs in the piano duet with Kazimierz Kranc playing his compositions for two pianos.</p> <p>Maciejewski is offered the position of Music Director at Metro Goldwyn Mayer; however, he soon resigned from the position.</p>	<p><i>Mazurka</i> – dedicated to: <i>Mr. Arthur</i></p> <p>Maciejewski continues of work on <i>Requiem</i>.</p>	<p>Artur Rubinstein helps the composer to go through formalities and invites him to his house in California where he provides Maciejewski with adequate conditions for creative work. Rubinstein includes Maciejewski <i>Mazurkas</i> and <i>Mazur</i> received as a gift from the composer in his concert repertoire. Among other things, Rubinstein performed them during the concert in Paris in 1950.</p>	
1952 - 1953	<p>Maciejewski receives a scholarship from the Huntington Hartford Foundation and moves to the artist colony in Santa Monica.</p>	<p>Maciejewski continues the work on <i>Requiem</i>.</p> <p><i>Suita Hiszpańska</i> [<i>Spanish Suite</i>] for two guitars, <i>Notturmo</i> for flute, guitar and celesta, <i>Fandango</i> for piano, <i>Kołysanka</i> [<i>Lullaby</i>] for string trio, flute, two guitars and celesta.</p>		
1954 - 1958	<p>Maciejewski finishes work on <i>Requiem</i>.</p> <p>Maciejewski assumes the position of the church choir music director and organist at a parish church in Los Angeles.</p>	<p><i>Msza Pasterska</i> [<i>Pastoral Mass</i>] for female choir with the accompaniment of organs.</p>		

1959	A visit in Poland; the main objective is to present <i>Requiem</i> .		20 September 1960 – Maciejewski participates in IV Międzynarodowy Festiwal Muzyki Współczesnej <i>Warszawska Jesień</i> [4 th International Festival of Contemporary Music <i>Warsaw Autumn</i>] and presents <i>Requiem</i> performed by Chór i Orkiestra Polskiego Radia [Polish Radio Choir and Orchestra] in Kraków and the soloists: H. Łukomska - soprano, K. Szostak - Radkowa - alto, K. Pustelak - tenor, E. Pawlak – bass conducted by Roman Maciejewski.	There is a real threat that the first performance of <i>Requiem</i> in Poland might not take place; Wydział Kultury Komitetu Centralnego PZPR [Department of Culture of the Central Committee of the Polish United Workers' Party] did not give consent to the presentation of the religious in nature work. However, in fear of international scandal, the permit for the performance of the piece is granted.
1961	Maciejewski returns to the USA. He continues his career as an organist and choirmaster at Matka Boska Jasnogórska [Our Lady of Jasna Góra] Church, Our Lady of Guadalupe, and Nativity Church of Torrance. Soon, Maciejewski founds his own choir – <i>The Roman Choir</i> which becomes very popular.	<i>Msza ku czci św. Cecylii</i> [A Mass to Honour St. Cecily], <i>Missa brevis</i> with organs, <i>Missa brevis</i> a capella, <i>Msza Zmartwychwstania</i> [Resurrection Mass] - composed after Maciejewski's father death, <i>The Kennedy Song</i> – lost <i>Kwintet instrumental dętych</i> [Quintet for Wind Instruments], film music		

1975	<p>American premiere of <i>Requiem</i> on 1 November at the Music Centre w Hollywood.</p> <p>The first performance of <i>Allegro Concertanto</i> and <i>Kołysanki</i> [Lullaby] for two pianos arranged for the orchestra version</p> <p>With the participation of Maciejewski and <i>The Penninsula Symphony Orchestra</i>.</p> <p>Maciejewski leaves the USA.</p>			<p>28 October – Krystian Zimerman is awarded the first prize at IX Międzynarodowy Konkurs Chopinowski [9th International Chopin Piano Competition] in Warsaw.</p>
1977	<p>Maciejewski settles in Porto Santo and lives in a tent on the beach to stay as close as possible to nature. Later, Maciejewski moves to live on La Gracioza island.</p>			
1978	<p>After numerous journeys, Maciejewski returns to Sweden and settles in Göteborg where he stays until the end of his life.</p>			
1982	<p>Relationship with Elsie Thoreson who remains Maciejewski's partner until the end of his life.</p>	<i>Mazurki</i> [Mazurkasi].		
1991	<p>Maciejewski receives an award of Związek Kompozytorów Polskich [Polish Composers Union].</p>			

1992	A biographical film about Maciejewski directed by Stefan Szlachtycz – entitled: <i>Outsider</i> is released. The film entitled: <i>Requiem</i> is nominated for an award at <i>Konkurs Muzyki Wizualnej</i> [Visual Music Competition] at MIDEM, Cannes.			
1998	The composer dies on 30 April.			

CHAPTER II. Analysis. Roman Maciejewski's works for two pianos against the tradition of the genre

2.1. Analysis

1.1 Origins of the works

Roman Maciejewski is a composer who slips any categorisation attempts; therefore, a schematic analysis of his work seems almost impossible.

His career (the use of the word in the case of Maciejewski appears to be an exaggeration) and its extremely unusual course were closely related with composer's personality and transformation of the way of thinking and worldview.

The origins of the compositions for piano duets seems to be closely linked with the concert activity of the artist after his departure from Poland in 1934. Maciejewski's friendship with the pianist - Kazimierz Kranc, lasted many years and culminated in the piano duet performances. Other duet partners included: Sixten Eckerberg from Sweden, Martin Penny from England and Alex Portnoff from Russia.

The creation of the first duet miniatures, i.e. *Kołysanka [Lullaby]* and *Tarantella* coincided with Maciejewski's cooperation with the Kurt Jooss' ballet in Great Britain in 1938. The composer's works were performed as entr'actes during the performances.

Siedem tańców szwedzkich [Seven Swedish Dances], *Negro Spirituals* and *Oberek* were composed in 1943 during the composer's stay in Göteborg. Obviously, those pieces were composed with the clear purpose of being performed during the concerts by his own piano duet.

The last work for two pianos from chronological perspective is *Mazurka* composed in 1951. Altogether, Maciejewski wrote approximately 40 mazurkas for the piano. He continued to write them all his life and they were, as he himself emphasised, a true testimony to his being Polish and, at the same time, a manifestation of his longing for the country. The former was inspired by the creation of Karol Szymanowski, who was not only an authority in the field of composition for Maciejewski but also an example of a man to be followed. With time, Roman Maciejewski began to lose his attachment to the musical reality which surrounded him and resisted the dominating fashions and trends. He preserved his own style in the most natural way and wrote compositions in line with his own taste and musical needs disregarding the critics and any expectations from the external world.

Piano duets of Maciejewski can be classified into three categories: original works, arranged works and transcriptions. The original compositions of Maciejewski include *Piano Duo Concertante* (1936), *Allegro Concertante* (1936), *Kołysanka [Lullaby]* and *Tarantella* (1938), *Oberek* (1943), *Mazurek [Mazurka]* (1951). The arranged works, i.e. compositions based on

well-known melodies enriched with the creative invention of the composer to such an extent that they can be regarded as original compositions include: *Tańce Szwedzkie* [Swedish Dances] (1940-42) and *Negro Spirituals* (1943). The transposed pieces include 23 compositions representing different styles and genres.²

1.2 An expressive – performance analysis

Negro spirituals consist of four miniatures. They include: *Listen to the Lambs*, *Deep River*, *Sometimes I Feel Like a Motherless Child* and *I Want to be Ready*.

Tańce szwedzkie [Swedish Dances] include 7 miniatures: *Klappdansen*, *Schottis I*, *Vingåkerdansen*, *Snurrebocken*, *Oxdansen*, *Schottis II*, and *Träskodansen*.

The two collections inspired by folk art can be regarded as arranged works. *Negro Spirituals* include four transcriptions of popular religious songs of African Americans. Basing on the motive, or the main theme, they were enriched harmonically as well as texturally by the composer which sometimes allowed to achieve a new and original sound. Owing to the applied variation technique, the works are multi-threaded and elaborate. From the stylistic perspective, the work can be categorized as neoclassic. The dominating elements are functional tonality coupled with typical jazz harmony elements. The rhythm is often irregular and perfectly emphasises the character of the music of Black Americans.

I was lucky to have met the brother of Roman Maciejewski – Wojciech personally. As a piano duet, we had an opportunity of performing the set of *Negro Spirituals* while he was present in the audience. Mr. Wojciech Maciejewski revealed then that it was his brother's wish to approach the interpretation of the gospel set in a creative and unrestricted way. From his perspective, any agogic and dynamic ideas derived from the harmony and some improvised elements were desirable. The *Negro Spirituals* collection is a perfect example of the Maciejewski's composition craft manifesting through co-harmony between the two pianos, rich, thick and sublime harmony, building tension and dramatic effect through natural narration and virtuosity.

There is no doubt that those works offer a lot more possibilities of free interpretation in comparison with the *Tańce Szwedzkie* [Swedish Dances], which differ from the *Negro* in the

² A. Nowak, Ibidem, pp. 52-53.

approach to the form in favour of simplicity; also, the harmony and recurring rhythms are quite simple. The composer plays with the relations between the two pianos while remaining close to the original sounds of the dances.

Negro Spirituals

Sometimes I feel like a motherless child

A poignant piece depicting the suffering of African Americans as slaves and their yearning for home and loved ones. Often enough, human suffering and melancholy were the source of motivation for Maciejewski to create a particular work; a very good example here is *Requiem* composed to honour the victims of World War II.

The song: *Sometimes I feel like a motherless child* became extremely popular and was performed by many highly-valued and well-known performers – not only singers and not only those specializing in gospel music. Among others, it was part of the repertoire of such prominent singers as Bessie Griffin, Mahalia Jackson, Louis Armstrong, Wynton Marsalis, Grant Green, Prince and many more.

Maciejewski introduces the listener into a reflective mood with a 7-tact introduction – the leitmotif anchored in his original musical concept – a contemporary listener may associate with the main motive written by Monty Norman for *James Bond*.

Example 1. Roman Maciejewski, *Negro Spirituals: Sometimes I feel like a motherless child*, PWM 2013, t. 1-7

It is a very disturbing melody driven by the quarter notes of the top voice of the right hand in semitones. It will reoccur throughout the piece constituting its secondary foundation side by side with the original motive of the song. In this fragment, the first piano seems to be a subtle complement remaining, however, in a discreet opposition to the gloomy background of the second piano. A clear sound is moderated (matted) by little dynamics. Eventually, it culminates in the introduction of the theme in tact 8 - initially in a simple system as individual sounds only to be followed by multiple multi-sound configurations.



Example 2. Roman Maciejewski, *Negro Spirituals: Sometimes I feel like a motherless child*, PWM 2013, t. 11-18

In the part of the second piano, the motive of the melody accompanies the theme in seconds, in many options and variations up to the change of plans in tact 26. The right hand of the first piano was entrusted with sixteenth figurations while the left hand continues the second motive.

The image displays a musical score for a piano piece. It is organized into three systems, each containing two staves (treble and bass clef). The first system begins with a common time signature 'C' and the tempo marking 'a tempo'. The first staff of the first system starts with a piano (pp) dynamic. The second system begins with a mezzo-forte (mf) dynamic and includes a triplet of eighth notes in the right hand. The third system also features a triplet of eighth notes in the right hand. The score is written in a key with one sharp (F#) and a common time signature.

Example 3. Roman Maciejewski, *Negro Spirituals: Sometimes I feel like a motherless child*, PWM 2013, t. 26-31

In tact 38, the first piano returns to the original melody of the song in the very dense chord progression while the second piano takes over the melody of the introduction in the sixteenth measure. |From here, the composer leads the listener until culmination in tacts 46 and 47.

D *a tempo*

The musical score is written for piano in D major (three sharps) and 4/4 time. It consists of two systems of staves. The first system contains measures 38, 39, and 40. The second system contains measures 41, 42, 43, 44, and 45. The right hand (treble clef) plays chords and melodic fragments, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) in measures 39, 40, and 42. Measure numbers 38, 41, and 44 are indicated at the start of their respective staves. A circled 'D' and the tempo marking 'a tempo' are at the top left.

The image displays a musical score for piano II, spanning measures 43 to 49. The score is written for a grand piano with three staves: two for the right hand and one for the left hand. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes various musical elements such as triplets, eighth notes, and dynamic markings.

- Measures 43-44:** The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *cresc. poco a poco* and *p cresc.*
- Measure 45:** A circled 'E' is placed above the right-hand staff. The left hand continues with eighth notes, marked *mp cresc.* and *mf*.
- Measures 47-49:** The right hand has a more complex melodic line with some rests. The left hand continues with eighth notes, marked *mp dim.*

Example 4. Roman Maciejewski, *Negro Spirituals: Sometimes I feel like a motherless child*, PWM 2013, t. 38-49

An interesting concept in these tacts is a virtuoso approach to the part of piano II. Despite lack of dynamic descriptions in the musical notation suggestive of the culmination, the harmony

and the dense chords of piano I as well as impressive octave jumps of piano II provoke performers to intensify measures towards a dynamic evolution. The juxtaposition of these two musical threads, i.e. the melody of African Americans' gospel song with the 'recurring motive' written by Maciejewski in the variated transposition is a unique and original idea which, despite apparent simplicity, catches the attention of the audience evoking emotions. The harmonic abundance and numerous chord systems, melodious phrase and romantic character of the piece require frequent yet carefully thought of use of pedals. The composer puts together both piano parts in a very refined manner allowing them to co-play and complement each other at one place and to remain in opposition, creating a tension and sparkling the audience interest in the other.

Listen to the lambs

In opposition to the true to the original *Sometimes I feel like a motherless child*, in the next work, i.e. *Listen to the lambs*, Maciejewski presents a freer approach to the traditional African American melody which expresses a wish to go to paradise after death. As in all other parts of the collection, the pace remains unspecified by the composer, who relies on creative interpretation of the performers and their knowledge of the selected gospel literature. We decided to develop the 10-tact introduction at a faster pace which involved a considerable performance challenged.

Effective trio passages of *accelerando* over a short section lead to difficulties linked with the synchronization of vertical elements.

The musical score is for two pianos, labeled I and II. It begins with a section labeled 'Pianoforti'. The score is written in common time (C) and features a key signature of one flat (B-flat major or D minor). The first system shows measures 1 through 7, with dynamic markings *sf*, *p*, and *mf*. A section labeled 'A' begins at measure 8, marked with a circled 'A' and a dashed line. This section includes triplets and sixteenth notes, with dynamic markings *p* and *pp*. A section labeled 'B' begins at measure 9, marked with a circled 'B' and a dashed line. This section also includes triplets and sixteenth notes, with a dynamic marking of *p*. The score includes various musical notations such as slurs, ties, and accidentals.

Example 5. Roman Maciejewski, *Negro Spirituals: Listen to the lambs*, PWM 2013, t. 1-12

This acceleration leads to a 9-tact prelude in a jazz style introducing the main pace. As the performers, we were tempted by the rhythm of the piece to hear this miniature at a much faster pace in comparison with the original version of this negro spiritual piece.



Example 6. Roman Maciejewski, *Negro Spirituals: Listen to the lambs*, PWM 2013, t. 13-20

Once the target pace has been reached against the background of the syncopated musical motive, in the piano I part, there appears a theme which is the refrain of the original song. Subsequently, in tact 28, this thread is taken over by the higher register of the other piano in a doubled octave thus making it even more manifest.

Example 7. Roman Maciejewski, *Negro Spirituals: Listen to the lambs*, PWM 2013, t. 26-37

It frequently recurs throughout the piece and it is the main (if not the only) connection with the original. In tacts 37 and 54, the narration loses its dynamic and rhythmic character in favour of the nostalgic melody provoking the suspension of the pace and rubato. In this fragment, the composer came closer to the original character of the piece and a careful listener will notice delicate allusions to the stanzas of the song.



Example 8. Roman Maciejewski, *Negro Spirituals: Listen to the lambs*, PWM 2013, t. 54-61

Those multiple agogic variations in such a short form required considerable workload in order to achieve such precise verticality between the pianos.

Deep River

The original song under this title is a prayer for help in crossing the deep river and the wish to return home - the “promised land” - and life in peace. The best-known performance of this song is in the 1990 interpretation of Jessye Norman at Carnegie Hall during the “Spirituals in concert”. Maciejewski’s arrangement is close to the character and nature of the original version. In *Deep River*, there are sounds of various registers and the theme moves from one voice to another sometimes with doubled octaves and sometimes as a single-line melody.

The 12 – tact improvisational in nature prelude leads tact 13 including the theme continued by the first piano in the left hand with the evenly measured by the quarter note accompaniment of the right hand in the part of piano II.



Example 9. Roman Maciejewski, *Negro Spirituals: Deep River*, PWM 2013, t. 11-20

Those chord passages are a challenge for a piano duet. It is difficult to play them precisely while simultaneously leading the melodious tune encouraging rubato. The latter are present throughout the entire work. Agogic changes starting with the prelude continuing all the way up to the end reoccur literally every few tacts. The theme is led by the left hand of the first piano and appears in the rich sound full of chords of the second piano part.



Example 10. Roman Maciejewski, *Negro Spirituals: Deep River*, PWM 2013, t. 21-28

In tacts 29-37, Maciejewski slips in a connector which has little to do with the original composition. The connector leads us to the reoccurrence of the leading theme. As in other miniatures, the theme reappears many times in both piano parts and culminates in tact 49 where the second piano leads it through the chords with the first piano complementing this melody with the sixteenth's passages.

12 **C** *più mosso* *8* *8* *allarg.*

29 *mf* *p*

34 *f* *p* *più mosso* *rall.* **D** *Tempo I* *p* *f marcato*

p *p*

15

E *più mosso*

p

più mosso

8

mp

47

8

8

8

50

mf

8

rit.

rit.

54

Example 11. Roman Maciejewski, *Negro Spirituals: Deep River*, PWM 2013, t. 29-56

Following the culmination, the connector as well as the theme return however with a moderated dynamics heading for the 3-tact final.

I want to be ready

This original song is a dream of a symbolic journey to Jerusalem. Maciejewski's arrangement oozes with energy and vitality. It requires considerable performance precision and interplay between two pianos. The composer plays with the texture in a virtuosic manner, interweaving chords with figurations and passages which makes the piece incredibly attractive to the audience. The refrain of the song appears at the very beginning of the first piano part and is intertwined with the impressive trio passages to *crescendo* – in the part of the first piano the passages are descending with two-note tones; the second piano part features ascending chromatic passages.

The musical score is for a piece titled "I want to be ready" by Roman Maciejewski. It is written for two pianos, labeled I and II. The time signature is 4/4. The key signature has one sharp (F#). The score is divided into four systems. Piano I (labeled "I" and "Pianoforti") plays a melodic line with dynamics *mf*, *mp*, and *p*. Piano II (labeled "II") provides harmonic support with arpeggiated chords and dynamics *mp* and *p*. The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings, and articulation marks like accents and slurs. The first system shows Piano I starting with a *mf* dynamic and Piano II with a *mp* dynamic. The second system continues the melodic and harmonic development. The third system introduces a *p* dynamic for Piano I. The fourth system concludes the piece with a *p* dynamic for both pianos.

Example 12. Roman Maciejewski, *Negro Spirituals: I want to be ready*, PWM 2013, t. 1-9

The rhythmic impetus is decelerated twice by the lyrical and nostalgic melody of the first piano against the background of ethereal *arpeggio chords* of the second piano.

The musical score is presented in three systems, each with a grand staff (treble and bass clef). Measure numbers 21, 24, and 27 are indicated at the start of their respective systems.

- System 1 (Measures 21-23):** Measure 21 begins with a forte (*f*) dynamic. Measure 22 transitions to piano (*p*). Measure 23 is marked *cantabile*. A circled 'C' is placed above the staff in measure 23.
- System 2 (Measures 24-26):** Measure 24 starts with a forte (*f*) dynamic. Measure 25 continues with *f*. Measure 26 transitions to piano (*p*).
- System 3 (Measures 27-29):** Measure 27 is marked *cantabile*. Measure 28 begins with a forte (*f*) dynamic. Measure 29 continues with *f*. A *pp* (pianissimo) marking is present in the bass staff at the beginning of measure 27.

Example 13. Roman Maciejewski, *Negro Spirituals: I want to be ready*, PWM 2013, t. 21-29

The finale is a condensation of virtuosic motives using the *forte* dynamics. Starting from tact 97, semiquaver figurations in both piano parts in several tacts are lead simultaneously which allows to achieve an extremely impressive ending.

The musical score is presented in three systems, each with a piano (P) and violin (V) part. The key signature has one sharp (F#) and the time signature is 3/4.

- System 1 (Tacts 97-100):**
 - Tact 97:** Piano part begins with a semiquaver figure. Violin part has a sustained note.
 - Tact 98:** Similar semiquaver figures in both parts.
 - Tact 99:** Piano part continues the semiquaver figure. Violin part has a sustained note.
 - Tact 100:** Piano part has a semiquaver figure. Violin part has a sustained note.
- System 2 (Tacts 101-104):**
 - Tact 101:** Both parts have semiquaver figures. Dynamics are *f* for piano and *mf* for violin.
 - Tact 102:** Both parts have semiquaver figures. Dynamics are *f* for piano and *mf* for violin.
 - Tact 103:** Both parts have semiquaver figures. Dynamics are *f* for piano and *mf* for violin.
 - Tact 104:** Both parts have semiquaver figures. Dynamics are *f* for piano and *mf* for violin.

Tańce szwedzkie [Swedish Dances]

Roman Maciejewski includes exact quotes of well-known folk melodies and perfectly mimics the character of the presented dances. The manuscripts do not contain any author's suggestions with respect to dynamics or pace (with the exception of one dance). The composer distributes the “catchy” themes between the two pianos and often plays with them by leading the tune from one piano to the other; he occasionally makes the texture dense by introducing a figuration accompaniment. In our interpretation, the pace and character are consistent with the original dances; however, we indulged in certain dynamic freedom, which sometimes becomes agogic, to make those simple, if not trivial in terms of texture and harmony, pieces more colourful. Humour, dancing swiftness and simplicity are the features which determined our choice of carefully balanced dynamics, selective articulation and modest pedal work.

1. *Klappdansen*

Klappdansen is a popular folk melody in double time, The dancers perform a jumping dance in pairs within a circle. A characteristic feature of the dance is clapping hands and stamping feet at a specific moment of the dance. Roman Maciejewski provided such fragments with a performance comment: *any percussion effect*.³

³ Roman Maciejewski, *Tańce szwedzkie na dwa fortepiany [Swedish Dances for two pianos]*, Wydawnictwo Eufonium, Gdynia 2011.



Example 15. Roman Maciejewski, *Tańce szwedzkie [Swedish Dances]: Klappdansen*, Eufonium 2011, t. 23-37

This effect is present in the “*uni sono*” form in both piano parts. My partner stamped his feet and I decided to use a tambourine to emphasise and obtain a more expressive sound and accentuation of the eights. A different configuration appears at the end of the dance: two eighths of the tambourine and one eighth of the stamping.

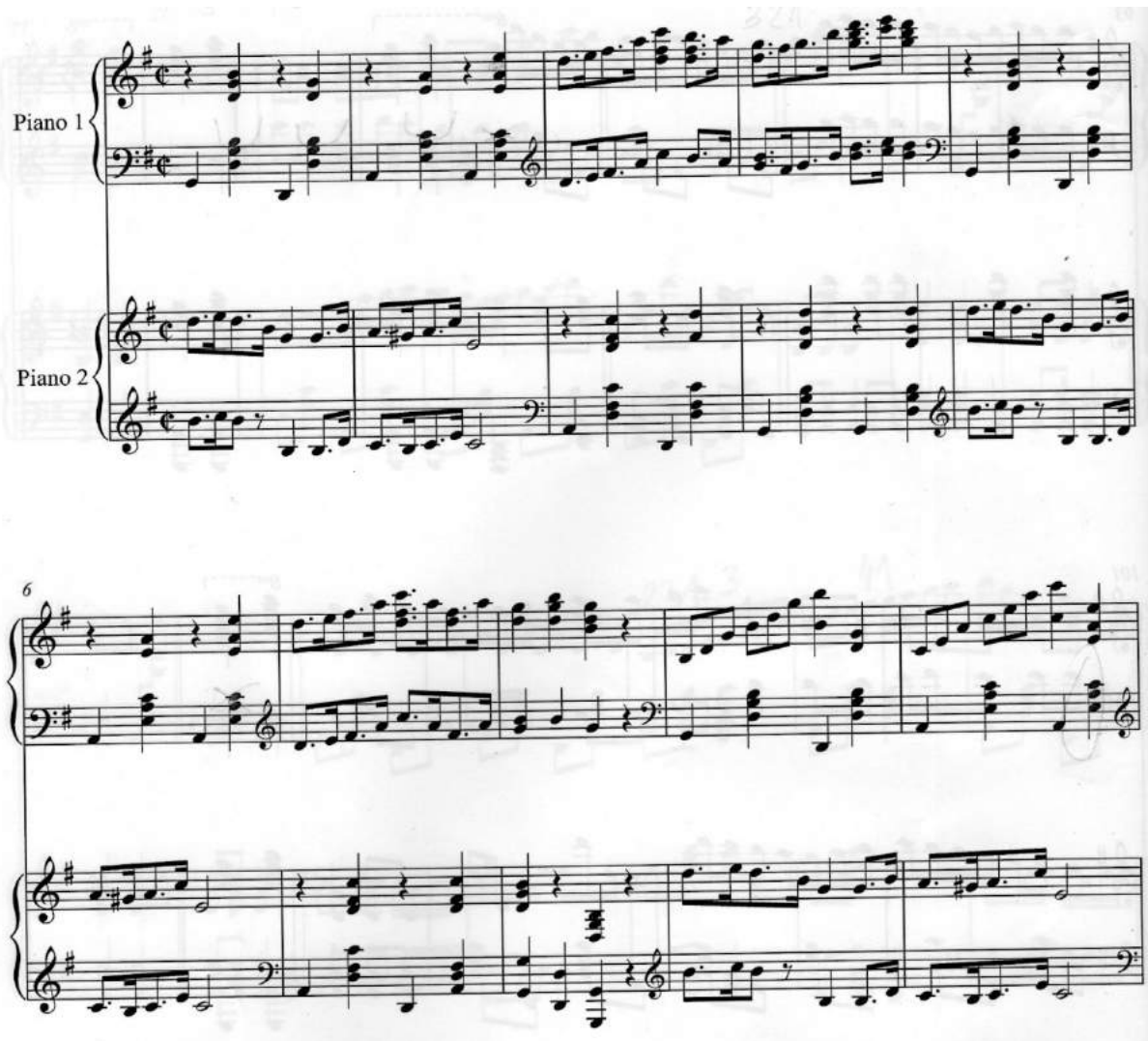


Example 16. Roman Maciejewski, *Tańce szwedzkie: Klappdansen*, Eufonium 2011, t. 93-100

Schottis I

Schottische is a ballroom dance clearly originating from Czech (Bohemia). It was popular in the ballrooms of the Victorian era as part of the Bohemian folk dance craze leaving its imprint on the folk music of such countries as Argentine (*chotis and chamamé*), Finland (*jenkka*), France, Italy, Norway (*reinlender*), Portugal and Brazil (*xote, chotiça*), Spain (*chotis*), Sweden, Denmark (*schottis*), Mexico (*Norteño* music) and the USA. Schottische is defined in *The Oxford Companion to Music* as a type of a slow polka with the continental Europe pedigree. The basic step of Schottische involves two steps to the left and right followed by a turnaround in four steps. In some countries, passing by and turnaround are replaced by the Strathspey jumping steps.⁴

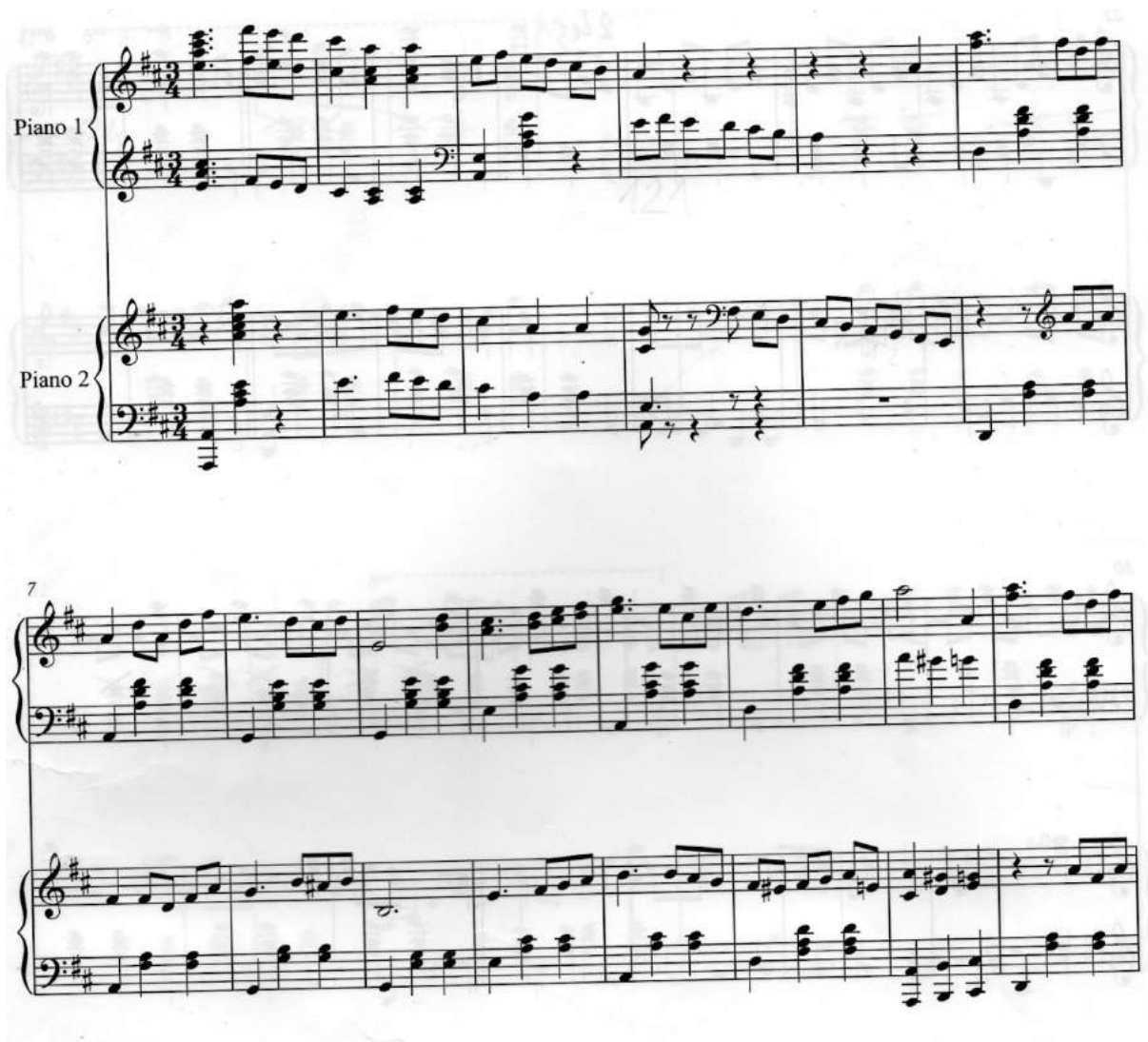
⁴ Jarosław Adamczuk, "Portal dziennikarstwa społeczno-kulturalnego" [„Social-cultural Journalism Portal”] *Schottis – tradycyjny taniec ze Szwecji* [*Schottis – A traditional dance from Sweden*], <http://www.jakto.co/do-pobrania/schottish-tradycyjny-taniec-ze-szwecji/> [accessed on: 20.10.2021].



Example 17. Roman Maciejewski, *Tańce szwedzkie [Swedish Dances]: Schottis I*, Eufonium 2011, t. 1-10

Vingåkerdansen

It is a quiet dance in triple time. It takes its name after the town of Vingåker situated in the western part of a historical province situated by the River Vingåkersån. The dance is performed by a man and two women rivalling for the men's favour. The $\frac{3}{4}$ time signature, elegant dancing quality and musical justification of the delicate support of one beat tact remind the audience of a waltz and our interpretation was headed in this direction.



Example 18. Roman Maciejewski, *Tańce szwedzkie [Swedish Dances]: Vingåkerdansen*, Eufonium 2011, t. 1-14

Snurrebocken

It is a ballroom dance in the triple time mainly based on turnaround (*snurre* – to spin in Swedish). It is the only dance in the collection with the composer's suggestions as to the pace: *tempo di hambo*. *Hambo* is a traditional dance which was created in Sweden at the turn of the 19th and 20th centuries. It is a partner dance whose pace varies from slow to fast. Interestingly, *hambo* is derived from another dance called: *polska*. According to Natalia Kołaczek:

“That’s right - polska, not to be mistaken with polka, which is also popular in Scandinavia, yet has different origin and time signature. You probably associate its name is with Poland – and quite justifiably. Poland is in fact an adjective which means "polski" [Polish]; here: "a Polish dance". The steps and rhythm from Poland became popular in Sweden in the 16th and 17th centuries. Initially, they were danced at courts and later they were transposed into the rural culture. Polska evolved into multiple varieties depending on the particular region or town; hence, such names as *polska från Älvdalen*, *polska från Södra Dalarna*, or *polska från Rättvik*. There is also a figure *slängpolska* and swirling *rundpolska*. Today, "polski" are some of the most popular Traditional Swedish dances.”⁵

⁵ Natalia Kołaczek, *Szwedzkie tańce* [Swedish Dances], Szwecjoblog, <http://szwecjoblog.blogspot.com/2017/04/szwedzkie-tance.html> [accessed on: 12.11.2021].

Tempo di hambo

Piano 1

Piano 2

Tempo di hambo

9

17

8va 7

8va

Example 19. Roman Maciejewski, *Tańce szwedzkie [Swedish Dances]: Snurrebocken*, Eufonium 2011, t. 1-22

Oxandansen, or Ox Dance.

It is a dance of two enemy men. Initially, they provoke each other and with time the conflict aggravates and a fight ensues. The choreography is humorous and all the grips and pushovers are warmly applauded and reacted to by the audience. The music illustrates this comic demonstration of power in a very picturesque way. A very popular melody and dance is often performed during various ceremonies and festivities. Despite lack of any agogic suggestions from the composer, we introduced distinct differences in the timing which we heard in the folk original illustrating the dance. There are 8 tacts with a slower pace which remind us of noiseless creeping and mutual provoking and 8 tacts of energetic and quick re-enactment of a fight.

The image shows a musical score for two pianos, Piano 1 and Piano 2, in 2/4 time with a key signature of one sharp (F#). The score is written on a grand staff. Piano 1 has a treble and bass clef, while Piano 2 has a treble and bass clef. The music is in a 2/4 time signature. The key signature has one sharp (F#). The score includes a piano introduction and a main melody. The main melody is marked with a '8va' (octave) marking, indicating it should be played an octave higher. The score is divided into two sections: a slower section (8 tacts) and a faster section (8 tacts). The slower section is marked with a '8va' and a '8va' marking, indicating it should be played an octave higher. The faster section is marked with a '8va' and a '8va' marking, indicating it should be played an octave higher. The score is written in a clear, legible font.



Example 20. Roman Maciejewski, *Tańce szwedzkie* [Swedish Dances]: Oxdansen, Eufonium 2011, t. 1-18

Schottis II

A similarity to *Schottis I* is evident from the first tacts. The piece has double timing and the melody in punctuated rhythms. Due to its interval and even triad theme, the other dance has encouraged us to use the *portato* articulation; the melody of the first *Schottis* was more linear, homophonic and provoked melodic *legato*.

The image shows a musical score for two pianos, Piano 1 and Piano 2. The score is written in 2/4 time with a key signature of two sharps (F# and C#). Piano 1 has a treble and bass staff. Piano 2 has a treble and bass staff. The music features a mix of chords and moving lines. Measure 6 is marked with a '6' and measure 8 with an '8'.

Example 21. Roman Maciejewski, *Tańce szwedzkie: Schottis II*, Eufonium 2011, t. 1-10

Tråskodansen or Clogg Dance

It is a double-timed polka folk dance, very quick and common in a number of countries. It is the most virtuosic of all miniatures and it draws the audience into an extremely energetic and joyful dance. Octave passages, figurations, passages and a very quick pace disillusion us about composer's intention, i.e. to crown the collection with an impressive finale.

Musical score for Piano 1 and Piano 2, measures 1-7. The key signature is one sharp (F#) and the time signature is 2/4. Piano 1 (top system) features a melodic line with eighth and sixteenth notes, including a trill in measure 7. Piano 2 (bottom system) provides a harmonic accompaniment with chords and moving bass lines.

Musical score for Piano 1 and Piano 2, measures 8-14. Measure 8 is marked with a first ending bracket and a repeat sign. The music continues with complex rhythmic patterns and chordal textures in both staves.

Musical score for Piano 1 and Piano 2, measures 15-21. Measure 15 is marked with a first ending bracket and a repeat sign. The score concludes with a final cadence in measure 21.

Example 22. Roman Maciejewski, *Tańce szwedzkie: Träskodansen*, Eufonium 2011, t. 1-20

Mazurek [Mazurka]

Mazurek has a classical three-part ABA' form with a coda. The version for two pianos was created on the basis of a mazurka for the piano solo and more precisely on the basis of two versions of the same mazurka, i.e. no. 21 and no. 21 bis. In effect, there are three similar mazurkas which have different parts.⁶ The mazurka for two pianos is a miniature which apparently seems very simple in notation and character. However, the structure and manner of narration, relations between the two piano parts which interchangeably lead the melody, accompany, counterpoint and carry out a dialogue pose a serious challenge for the performers. In contrast to the two versions for the piano solo, in *Mazurka* for two pianos, there appears a four-tact prelude of the second piano. I ventured to mingle the smooth and “soft” yet characteristic rhythm of the mazurka with a “warm” tone and using the legato articulation. The theme in the first piano is much more joyful, emphasised by the staccato articulation with a typical for the dance “hopping”, which however remains in a sad and melancholic mood.

⁶ A. Nowak, *op. cit.*, pp. 53-54.

The image shows a musical score for Roman Maciejewski's *Mazurek*, measures 1-10. The score is for two pianos (I and II) and includes a piano part. The tempo is marked [Allegretto]*. The key signature has two flats (B-flat and E-flat). The first piano part (I) starts with a mezzo-forte (mf) dynamic. The second piano part (II) also starts with mf and includes a 'sim.' (sforzando) marking. The piano part begins at measure 6.

Example 23. Roman Maciejewski, *Mazurek*, PWM 2015, t. 1-10

In contrast to the soprano introduction of the theme by the first piano, in tact 8 in the part of the second piano, there appears a quarrelsome ‘reply’ of the bass subsequently continued by the first piano.

This is a duplicate of the musical score shown in the first image, showing measures 1-10 for two pianos and a piano part.



Example 24. Roman Maciejewski, *Mazurek* [Mazurka], PWM 2015, t. 6-15

The dialogue continues and the motives move between both instruments up to the introduction of the second *cantabile* theme in tact 31.



Example 25. Roman Maciejewski, *Mazurek* [Mazurka], PWM 2015, t. 30-46

Although, the suggested *cantabile* was included by Maciejewski as late as tact 37, it can be regarded as an omission as it is a continuation of the same topic. The theme is led by the second piano and the first one completes it harmonically. The narration heads for the first minor culmination which appears as a result of *accelerando*, *crescendo* and a rising melody.



Example 26. Roman Maciejewski, *Mazurek*, PWM 2015, t. 51-60

The culmination provoked us to use fermata at the pauses before another, wondering and sad motive based on the second theme. This mood of peacefulness and melancholy does not last long though as the *Mazurka* has its spectacular culmination in tacts 71 - 82.

The image displays a musical score for a piece titled "Mazurek" by Roman Maciejewski, specifically measures 72 through 87. The score is written for piano, using a grand staff with treble and bass clefs. The first system (measures 72-76) is marked "agitato" and "cresc. e accel.". The second system (measures 77-81) is also marked "cresc. e accel.". The third system (measures 82-87) is marked "rit." and "Tempo I", with a "mf" dynamic marking at measure 85. The score includes various musical notations such as notes, rests, and accidentals.

Example 27. Roman Maciejewski, *Mazurek*, PWM 2015, t. 72-87

The above-given culmination is followed by part A1, and then the narration is driven towards cadenza suspension in tacts 120 and 121 and a 3-tact coda.



Example 28. Roman Maciejewski, *Mazurek*, PWM 2015, t. 120-125

In our interpretation, we attempted to emphasise the punctuated rhythmic and dancing qualities characteristic of mazurka. A varied harmony and melodic and rhythmic correspondence between the two piano parts, lack of dynamic instructions constituted the starting point for multiple interpreting discussions and search for adequate means of musical and artistic expression.

Kołysanka [Lullaby] and Tarantelle [Tarantella]

During his stay in England, Maciejewski made friends and established cooperation with a well-known choreographer - Kurt Joosse. The two pieces were created as intermission pieces played during theatre performances. Later, the composer included them in his repertoire as independent works.⁷

As the title indicates, *Kołysanka* is a peaceful and very melodic work. After two tacts of introduction initiated by the second piano, played practically without any movement, in concentration and calmly, in the first piano part, there appears a beautiful and very nostalgic melody. The composer's suggestion to play it *cantabile espressivo* is merely an emphasis of what musical intuition suggests.

⁷ Marlena Wieczorek, A commentary to the edition: Roman Maciejewski *Mazurek, Tarantela, Kołysanka* [Mazurka, Lullaby, Tarantella]. PWM, Kraków 2015, p. 35.

Andante ♩ = 66 *cantabile espressivo*

I *mp*

Pianoforti

II Andante ♩ = 66 *p*

p legato *mp*

4

p legato *mp* A

7

Example 29. Roman Maciejewski, *Kołysanka*, PWM 2015, t. 1-9

My partner emphasised the phrases being part of the narration in a very clear and natural manner. From the beginning until the end, the “swaying” melody accompanies us. An interesting motive are the eighths repeated several times in both piano parts with a grace note which can be associated with the subtle tone of bells heard from afar.

Example 30. Roman Maciejewski, *Kołysanka* [Lullaby], PWM 2015, t. 16-22

Example 30. Roman Maciejewski, *Kołysanka* [Lullaby], PWM 2015, t. 16-22

With time, the texture becomes denser resulting in the fragmentation of the rhythmic values to the sixteenths and sixteenth triplets in tact 32.

F *a tempo marc.*

mp il canto
p le altre

a tempo

32 *p*

34

8

1

Example 31. Roman Maciejewski, *Kolysanka* [Lullaby], PWM 2015, t. 32-40

The musical score is for a lullaby in G major, 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a circled 'G' and a fermata, followed by a series of notes. The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern. The score is divided into three systems, each with a measure number (36, 38, 39) and a key signature change to D major at the end.

System 1 (Measures 36-37):

- Vocal: *pp dolce* (pianissimo, dolce). Notes: G4, A4, B4, A4, G4, F#4, E4, D4.
- Piano: Right hand (RH) has chords: G4-B4, A4-B4, G4-A4, F#4-G4, E4-F#4, D4-E4. Left hand (LH) has a rhythmic pattern: quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F

Against this rich background, the pianos assume alternately the *il canto* change – the melody which is the theme or the seed of the theme. The texture becoming denser offers an attractive colour effect. In this dense texture, maintaining such low dynamics – as the author wished it – is not easy. It oscillates within the pp – mp range. The dynamic situation (pp-mp) manifests itself in the same way in the consecutive tacts where there also appear broad chords and three-note passages with the harmony modelling and even provoking the performers to increase the sound volume.

The image shows two systems of musical notation for a piano piece. The first system covers measures 47-49, and the second system covers measures 50-51. The music is written for piano, with a key signature of one sharp (F#) and a 3/4 time signature. The dynamics are marked as *pp* (pianissimo) and *p* (piano). The tempo markings include *dim. e rit.* (diminuendo and ritardando), *allarg.* (allargando), and *a tempo*. A first ending bracket is indicated by a circled 'I' above the staff in measure 49. The texture is dense, featuring many chords and triplets.

Example 32. Roman Maciejewski, *Kołysanka* [Lullaby], PWM 2015, t. 47-51

Despite the static dynamics, *Kołysanka* enchants us with the abundance and richness of the sound - in other words, the sonorous values of this miniature require the pianists to be alert and sensitive to the colour shades. Starting with tact 51, everything calms down and “fades”. The well-known to the audience melody reappears. The theme returns to its original form and

encourages us to rest. The 9-tact coda becomes a peculiar summary, a subtle and clear dialogue made up of individual sounds from the texture perspective.

The image shows a musical score for a piece titled 'Kolysanka' by Roman Maciejewski. The score is written for two pianos (pp) and is in 6/8 time. It consists of two systems of music. The first system begins with a key signature of three flats and a common time signature. It features a piano (pp) dynamic and a 9-measure coda marked with a 'K' in a circle. The second system continues the piece, also marked with a piano (pp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. Below the first system, there are some markings that appear to be 'Ped. * Ped.' and '* Ped. * Ped.'.

Example 33. Roman Maciejewski, *Kolysanka*, PWM 2015, t. 64-72

Tarantella is a combination of Energy and lightness. This time, Roman Maciejewski suggests both the dynamics and rhythm in a very concrete/specific manner. The 6/8-time signature alludes to Neapolitan dance. The miniature takes the form of a rondo – the theme travels between the two pianos. The character of the musical piece is clearly that of a dance; it is imposed by the quick pace and rhythm of the fragmented eighths values. Despite the figuration in the second movement, the composer finds the time to expand the sound *ambitus* accomplishing it for example by applying double octaves. In its interpretation, we attempted to markedly emphasise multiple accents and *subito forte* which may be associated with the percussion instruments frequently used in this dance, i.e. castanets, tambourine, or tammorra.

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system (measures 86-95) begins with a circled 'J' above the first measure. It includes dynamics such as *p*, *mp*, and *f subito*. The second system (measures 91-95) continues the piece with similar dynamic markings. The third system (measures 182-185) shows further development of the musical themes. Pedal markings (*Ped.*) and asterisks (*) are placed below the staves to indicate specific performance techniques. The bottom left corner of the page contains the text 'PWM 11 598 / pftie II'.

Example 34. Roman Maciejewski, *Tarantella*, PWM 2015, t. 86-95, 182-185

Obtaining a uniform sound of the piano parts required focusing on the pedal work necessary to obtain smoothness which is very careful, though, due to vivid dance motives. Some fragments of the work required the *secco technique*. The melo-rhythmic dialogue between the two parts of the pianos appears to be quite demanding and requiring precision in the mutual penetration of the voices. The performance difficulty lies in combining virtuosity and lightness with the performance precision of the vertical elements between the two pianos and maintaining a very quick pace across the entire piece.

Oberek

Maciejewski composed *Oberek* in full consistency with the folk original. Despite the lack of pace marks and the swirling course, there are no doubts as to the necessity to perform it at a quick pace. The formal structure is subordinated to multi-thread transformation of the motives corresponding with each other throughout the space of the work. *Oberek* is the longest miniature of Roman Maciejewski. Anna Brożek referred to it as a musical poem.⁸

The introduction is a mysterious harbinger of a dance foretold by the arches in tact 3 and 4 of the first piano part emphasising the three-beat rhythm and mazurka character.



Example 35. Roman Maciejewski, *Oberek*, PWM 2017, t. 1-7

Ending the arch with a short staccato and the necessity to be very precise in this articulation are extremely important throughout the entire work. Staccato counted on three becomes a

⁸ Anna Brożek, *Obraz duszy polskiej w mazurkach Romana Maciejewskiego* [Depiction of the Polish Spirit in Mazurkas of Roman Maciejewski], Warsaw – Lublin 2014, p. 344.

peculiar emphasis of accentuation which we satisfied with the clear move of the wrist upwards in order to obtain the effect of “stamping”. Many times, has the composer emphasised the importance of such an accentuation characteristic of mazurkas by violent crescendos or crescendos and accentuation on three (third note accentuation).



Example 36. Roman Maciejewski, *Oberek*, PWM 2017, t. 135-136, 19-20

The transformed motives, often of figurative nature, abound in short culminations unmarked dynamically which quickly pass into subsequent interweaving of the motives.

The image shows a musical score for Roman Maciejewski's *Oberek*, measures 66-78. The score is written for two staves, likely piano and bass. The first system (measures 66-71) shows a multi-tact culmination with a predominance of chord texture. The second system (measures 72-78) continues the piece. The score includes dynamic markings such as *cresc.*, *mp*, *p*, and *mf*. A section marked 'D' begins at measure 72. The notation includes various musical symbols like notes, rests, and accidentals.

Example 37. Roman Maciejewski, *Oberek*, PWM 2017, t. 66-78

A multi-tact culmination with the predominance of chord texture appears as a tool to release the previous musical anxiety and tension.

Example 38. Roman Maciejewski, *Oberek*, PWM 2017, t. 168-192

An interesting fragment are tacts 489-502 with brighter colours mainly thanks to the use of F sharp major key against abundant, long pedal work in the charming/atmospheric *pp dolce* of the second piano.



Example 39. Roman Maciejewski, *Oberek*, PWM 2017, t. 486-503

I started this contrasting fragment after a longer pause than that resulting from the metro-rhythmic calculations. I decided that a longer “breath” will magnify the contrast of the new musical narration, the new mood which will dominate the latter part of the work. Subsequently, there occurs a light-hearted folk motive in both pianos. The motive reoccurs several times in different transpositions. Starting with this fragment, the character of the work changes into a brighter one sometimes almost playful and humorous. Everything heads towards the virtuosic exaltation in the finale. The beginning of the final part of the work is preceded by the effective glissando strengthen by *crescendo* in the part of the second piano. From this moment, there appears a variation transformation of all the important motives of the

miniature. Figurations are interwoven with the chords and double octaves bringing back the key musical themes.

During the work on *Oberek*, we often had an impression that the two piano parts were inconsistent. These parts are in an absolutely equal, sublime and complex dialogue and therefore the work on maintaining the proportion and verticalization, selecting the key tones, was a very ambitious task for the duet. It is surprising that in the final phase and on the recording, the “struggle” of the two pianos does not create an impression of chaos and separateness. While listening to *Oberek*, it is hard to resist an impression that both instruments combine into a single organism. One more time, Roman Maciejewski presented his craftsmanship and art. As a musical composer for two pianos. The contrasts based on other elements of the work are extremely important: figurations intertwine with chords, the homophonic tones are balanced with the quasi – polyphonic fragments and the dense texture is balanced with the clear texture of other moments.⁹ It all takes place at a quick pace with two short moments of rest, or more precisely – deceleration of the pace.

Performance comment

Listening to the recordings of the musical pieces by Roman Maciejewski prepared by me and my duet partner, one may have an impression that the programme of the album is varied with regard to performance and interpretation difficulties. Indeed, the time devoted to the preparation of individual positions varied; two extreme examples of the differences include *Oberek* (which is rather demanding with regard to technique and harmony) and *Tańce szwedzkie* (which are simple in terms of texture and harmony). However, each miniature recorded by us was the source of pretexts for intensive duet practice and work. Maciejewski – the pianist appearing in the piano duet, was perfectly aware how to confront two pianos in order to achieve the intended effect of sound abundance and texture richness. First and foremost, he clearly emphasised the parallelism of both parts, the alternate leading of the themes and important motives. A clear characteristic feature of the relationships between the instruments is also the imitation technique. Such an approach requires the duet “interaction” to be preceded by extensive practice and interpretation compromises. A very important thing

⁹ Marlena Wiczorek, Komentarz do wydania [A Comment to the Edition]: Roman Maciejewski, *Oberek*, PWM 2017, p. 36

is similar hearing of the melody and harmony, precise articulation and uniform sense of pedal work.

2.2 Folk Elements

The folk-national current is one of the most important musical currents of the inter-war period. It seems that the situations derived not only from ideological issues embedded in the context of historic transformation but also from the need to pursue a new order and purpose in the musical exploits of the modernistic composers. A great advocate of the search was Karol Szymanowski who actively encouraged young creators to explore the own style and individual language for their musical expression. Not all composers were enthusiastic about this idea; some of them remained faithful to the 19th century tradition distancing themselves from the need of exploring composition craft in favour of cultivating and preserving the separate and distinct nature of the Polish national music.¹⁰ Roman Maciejewski commented this situation in the following way:

When it comes to contemporary and the most up-to-date Polish music which sometimes, we are lucky enough to hear on the radio, I have an impression that certain four notes of the mountaineer music have become a common, patented and legally justified Polish nature of our composers. I sometimes feel tired of listening to those “epigones” of Szymanowski. Much more modest in shuffling the four mountaineer tones is a special group whose member is, among others, Roman Palester [...] ¹¹

The above quote allows to draw a conclusion that Maciejewski was an artist aspiring to his self-development and pursuing a comprehensive and at the same time original language of composition which, in his case, was in a way a natural process bearing in mind his personality and individuality. This impression accompanies the audience when listening to *Mazurka* and *Oberek* for two pianos. Despite clear associations with the folk music such as allusion to modal scales, pedalling notes reminiscent of long bourdons, trill in the form of triplets (associated with the ornaments performed on string instruments), staccato articulation being the manifestation of dance jumps and accentuation on “three” yielding the impression of feet stamping – it is all too clear a manifestation of Maciejewski’s individual approach to the

¹⁰ Marlena Wiczorek, *Roman Maciejewski kompozytor pokolenia zagubionego* [Composer of the Lost Generation], PTPN, Poznań 2008, pp. 163-164.

¹¹ Letter of Roman Maciejewski to Zygmunt Maciejewski, no date, or envelope, likely date: 16.12.1947, Avidingsgatan 6, Göteborg.

formal structure. Traditional elements are enriched with harmony characteristic of the 20th century. A key asset are rich colours which aspect is also of great importance for the compositions of the 20th century.¹²

Maciejewski's inspiration with the Polish folklore is extremely important in his creation as it constitutes its core; however, he also occasionally alluded to foreign folk traditions. From among the pieces for the piano duet discussed by me in the thesis, the collection of *Negro Spirituals*, *Tańce szwedzkie* [Swedish Dances] and *Tarantela* should be mentioned in this context. Fascination with the American religious folklore and Swedish music can be explained by a long-term stay of the composer in the United States and Sweden. The *Negro Spirituals* collection shows enormous creativity of the composer which while maintaining the key melodic lines of the original songs introduced at the same time some threads bringing to mind the improvisation which is often present in the negro spirituals and which also contributes to the piano virtuosity. Furthermore, *Tańce szwedzkie* are an example of literal use of simple folk melodies and capturing their dance use in the playful notation of the parties between the two pianos. Maciejewski's writing them only confirms his interest in the issue of interaction between motion and music.¹³

Tarantela raises no doubts as to its close links with the folk dance from Naples. The form of a rondo, a melo-rhythmic element in combination with a quicker pace alludes to the title of the piece and affects its dance-like quality. And here again, we sense composer's fascination with the motion in the rhythm of music and his desire to transfer this artistic phenomenon into the sphere of the sounds.

2.2 Stylistic aspects

In parallel with Roman Maciejewski's interest in the Polish and foreign folklore, influence of the neoclassical trend can be observed in his artistic creation. It cannot be excluded that he may have encountered this style during his studies at Poznań Conservatory in the class of

¹² Marlena Wieczorek, a comment to the editions: Roman Maciejewski, *Oberek*, PWM, Kraków 2017, p. 35; Roman Maciejewski - *Mazurek, Tarantela, Kołysanka* [Mazurka, Tarantella, Lullaby], PWM, Kraków 2015, pp. 35-36.

¹³ See: Małgorzata Komorowska, *Roman Maciejewski i balet* [Roman Maciejewski and Ballet], materials collected during a research project: *Między muzyką a sceną - polski balet w XX wieku* [Between Music and Scene – Polish Ballet in the 20th Century], MKiDN, typescript, [foll.:] Roman Maciejewski *Oberek*, PWM, Kraków 2017, a commentary by Marlena Wieczorek, p. 35.

professor Stanisław Wiechowicz, who supported Maciejewski in his first composition attempts.

Among the compositions which I chose for the recording, the neoclassical trend is represented by: *Kołysanka* [Lullaby], *Tarantela*, *Negro Spirituals*, and *Tańce szwedzkie* [Swedish Dances]. What distinguishes the style of Roman Maciejewski in the above-mentioned compositions is his diligence in accomplishing legibility of the texture, transparency of the form and, most importantly, a clear, precise shape and the flow of melody. Links between music and the past are multiple and allude to many styles. Using them, the artist expands his own stylistic idiom while shaping them in a very unique and separate contour. The characteristic features of baroque manifest through the imitation technique, polyphony in the type of musical pulsing, or prioritizing the individual fragments. Neoclassic elements may be observed in the homophonic type of texture, or in the reprise form of the pieces. Models of the romantic music manifest in the perfect use of colour and sound of the instruments, in the illustrative and dance form of the works as well as the predilection towards virtuosity. Unquestionably, one of the key analogies is the allusion to the national trend through the fascination with the folk music and reference to other cultures. Composer's presences in the 20th century determines his more frequent departure from the major-minor system towards frequent diatonics, poly-tonal elements, triadic and multi-sound colouring intervals; it is the harmonic space where we can hear the new trends.¹⁴ I agree with Marlena Wiczorek, who wrote in her work: *Roman Maciejewski kompozytor pokolenia zgubionego* [Roman Maciejewski – Composer of the Lost Generation] that Maciejewski's music lacks novel solutions. I believe that Roman Maciejewski and his philosophy of life and the way of understanding art as an absolute is a justification of the need to search for innovation. The essence of composing was personal expression and artistic qualities of the work.

¹⁴ M. Wiczorek, *op. cit.*, pp. 138-139

CONCLUSION

Roman Maciejewski is not only an interesting composer, particularly famous for his highly appreciated and memorable *Requiem*. Maciejewski is not only a prominent solo artist but also an excellent performer of piano concerts in duets. First and foremost, Maciejewski has a unique and charismatic personality, extremely clear views and is rigorously consistent in pursuing the truth about his own humanity. This aspiration measurably converted into his unusual career. He was not a composer whose primary objective was to promote his own artistic creation. He drew satisfaction from the creative process as such and even a single performance and joy of the audience were the source of great satisfaction for him. The majority of works which were published can be owed to his hard work and consistency of his brother Wojciech, whose task was not easy. When Wojciech wanted to obtain manuscripts, he would often hear: “My dear, I have already played it”¹⁵ in reply. Roman Maciejewski rejected many offers which would ensure his financial stability, well-being, or high-rank position. The most important thing for him was to remain true to his values and beliefs. Those values and uncommon consistency in cherishing them were his definition of happiness. Wojciech Maciejewski so reminisces:

He was radiant with joy – he instilled it in other people. He was the only man of whom I can say with absolute certainty that he was a truly happy man – even though he was neither rich, nor very successful in his career, or on prominent positions which would give him power.¹⁶

¹⁵ Based on the conversation between Marlena Wiczorek and Wojciech Maciejewski, Warszawa, 15.06.2002. Marlena Wiczorek, *Roman Maciejewski kompozytor pokolenia zgubionego* [Roman Maciejewski – Composer of the Lost Generation].

¹⁶ Fragment of a statement by Wojciecha Maciejewski, 2010 [in:] Anna Brożek, *Obraz duszy polskiej w mazurkach Romana Maciejewskiego* [Depiction of the Polish spirit in Roman Maciejewski's Mazurkas], Pracownia Metodologii Humanistyki UW, Wydawnictwo Muzyczne Polihymnia, Warsaw–Lublin 2014, -. 118.

BIBLIOGRAPHY

Adamska-Osada Aleksandra, *Roman Maciejewski. Biografia. Postawa Twórczość. Duchowość*. [Roman Maciejewski. A Biography. Attitude, Artistic Creation, Spirituality] UMFC, Warsaw 2013.

Brożek Anna, *Obraz duszy polskiej w mazurkach Romana Maciejewskiego*. [Depiction of the Polish Spirit in Mazurkas of Roman Maciejewski] Pracownia Metodologii Humanistyki UW, Wydawnictwo Muzyczne Polihymnia, Warsaw–Lublin 2014.

Chomiński Józef, Wilkowska-Chomińska Krystyna, *Formy muzyczne* [Musical Forms], PWM, Cracow 1984.

Dahlig Piotr, *Tradycje muzyczne a ich przemiany. Między kulturą ludową, popularną*. [Musical Traditions and Changes. Between the Folk and Popular Culture] Wydawnictwo Szkolne i Pedagogiczne, Warsaw 1987.

Inspiracje w muzyce XX wieku: filozoficzno-literackie, religijne, folklorem [Philosophical, Literary and Religious Inspirations with Folklore in the Music of the 20th Century], materials of the Ogólnopolska Konferencja Muzykologiczna [National Musicological Conference] held from 1 to 3 October 1993, Muzeum im. Anny i Jarosława Iwaszkiewiczów [Anna and Jarosław Iwaszkiewicz Museum] in Stawisko, Podkowa Leśna, ed. A. Matracka-Kościelny, Związek Kompozytorów Polskich, Warsaw 1993.

Lissa Zofia, Chomiński Józef Michał, *Zagadnienie folkloru w twórczości współczesnych kompozytorów polskich* [The Question of Folklore in the Artistic Works of Polish Composers], “Ruch Muzyczny” no. 5–6, 1951.

Mielcarek-Krzyżanowska Barbara, *Folklor muzyczny w twórczości kompozytorów polskich XX wieku (na wybranych przykładach)* [Musical Folklore in the Artistic Works of Polish Composers of the 20th Century (Using Selected Examples)], unpublished Ph.D. dissertation, Uniwersytet im. Adama Mickiewicza, 2015.

Nowak Anna, *Duety fortepianowe Romana Maciejewskiego. Konteksty – gatunki – znaczenia* [*Roman Maciejewski Piano Duets. Contexts – Genres – Importance*], “Teoria Muzyki. Studia, Interpretacje, Dokumentacje” [“Theory of Music. Studies, Interpretations, Documentation”], 13/2018.

Nowak Anna, *Mazurek fortepianowy w muzyce polskiej XX wieku* [*Piano Mazurkas in the Polish Music of the 20th Century*], Wydawnictwo Uczelniane Akademii Muzycznej im. Feliksa Nowowiejskiego w Bydgoszczy, Bydgoszcz 2013.

Nowak Anna, *Konteksty ideowo – artystyczne i biograficzne „Mazurków” Romana Maciejewskiego* [*Ideological - Artistic and Contexts of Roman Maciejewski “Mazurkas”*]: [in:] *Dzieło muzyczne i jego konteksty* [*Musical Work and Its Contexts*], ed. A. Nowak, Akademia Muzyczna w Bydgoszczy, Bydgoszcz 2009.

Rajs Katarzyna, *Chopinowski idiom mazurkowy w fortepianowych mazurkach Romana Maciejewskiego: wybrane aspekty poetyki muzycznej* [*Chopin’s Mazurka Idiomacity in the Piano Mazurkas of Roman Maciejewski*]. Wydawnictwo Uczelniane Akademii Muzycznej im. F. Nowowiejskiego, Bydgoszcz 2011.

Szerszenowicz Jacek, *Folklorizm – w stronę postmodernizmu* [*Folklorism – Towards Post-Modernism*], in: *Wokół kategorii narodowości, wielokulturowości i uniwersalizmu w muzyce polskiej* [*Issues Related to Nationality, Multi-cultural Character and Universalism of Polish Music*]. Proceedings of the 31st National Musicological Conference of Polish Composers, ed. A. Matracka-Kościelny, Związek Kompozytorów Polskich, Warszawa 2002.

Kondracki Michał, *Muzyka ludowa jako materiał dla twórczości muzycznej* [*Folk Music as Material for Musical Creation*], “Kwartalnik Muzyczny” no. 12/13, 1931.

Tomaszewski Mieczysław, *Odczytywanie dzieła muzycznego. Od kategorii elementarnych do fundamentalnych i transcendentnych* [*Understanding Musical Work. From Elementary to Fundament and Transcendent Categories*], “Teoria Muzyki. Studia, Interpretacje, Dokumentacje”, Cracow 2012.

Wieczorek Marlena, *Roman Maciejewski - kompozytor pokolenia zgubionego* [*Roman Maciejewski - Composer of the Lost Generation*] PTPN, Poznań 2008.

DISCOGRAPHY

Roman Maciejewski – kompozytor i pianista [*Roman Maciejewski – Composer and Pianist*], performed by: Roman Maciejewski / Jerzy Lefeld, archival recordings of Polskie Radio, 1961.

Roman Maciejewski na dwa fortepiany [*Roman Maciejewski for Two Pianos*], performed by: Chopin Piano Duo: Anna Boczar / Bartłomiej Kominek, produced by: ZKP, 2020.