

**DOCTORAL
DISSERTATION**

KINGA ROLKA

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



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**Intermedia in Dalcroze method of movement interpretation on an example of
*Recomposed By Max Richter: Vivaldi The Four Seasons***

Supervisor:
Magdalena Stępień, PhD (habil.), professor of AMKP

Kraków 2022

My Mom

PART ONE

ARTISTIC DOCTOR DISSERTATION

Recomposed By Max Richter: Vivaldi The Four Seasons

— **Spring, Summer, Autumn, Winter** —

movement interpretation: **mgr Kinga Rolka**

supervisor: **Magdalena Stępień, PhD (habil.), professor of AMKP**

performers:

students and lecturers rhythmic specialty

of the Krzysztof Penderecki Academy of Music in Cracow

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year II: Aleksandra Gorgoń, Róża Madej, Oliwia Makuła, Róża Piękoś,
Zofia Prytuła, Agata Styczyńska, Aleksandra Szaron, Izabela Vinent-Abreu

year III: Ewelina Maciejewska

year IV: Gabriela Łasak, Aleksandra Sobczak

lecturers: Stefania Kupiec and Kinga Rolka

scenography and lighting director: Krzysztof Małachowski

lighting technician: Katarzyna Smożewska

visualizations: Wojciech Kapela, Kinga Rolka

concert conducting: Dariusz Stańczuk

sound system technician: Mateusz Wachtarczyk

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The recording was made on May, 21st 2022 in the Krystyna Moszumańska-Nazar Concert Hall
of the Krzysztof Penderecki Academy of Music in Cracow

PART TWO

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

———— THE KRZYSZTOF
———— PENDERECKI
———— ACADEMY
———— OF MUSIC
———— IN KRAKOW

KINGA ROLKA

**Intermedia in Dalcroze method of movement interpretation on an example of
*Recomposed By Max Richter: Vivaldi The Four Seasons***

Description of artistic doctor thesis
as a part of the procedure for awarding the doctoral degree
in the field of art
In the artistic discipline: musical arts

Supervisor:
Magdalena Stępień, PhD (habil.), professor of AMKP

Kraków 2022

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INTRODUCTION

Recomposed by Max Richter: Vivaldi The Four Seasons has a special place in my record library of the classical genre. The very first contact with this piece had touched me deeply. With each successive phrase, the music drew me in more and more, as if it was flowing through my entire body, which was breaking out until the emotions evoked by it were manifested. Hypnotized, I replayed the *Four Seasons* again and again. Whole images of spatial drawings for individual parts were created in my head. It was 2016 and I already promised myself that I would have to deal with his piece someday, I had to let it express itself through a method — very close to me — movement interpretation. I just waited for the right opportunity. This happened at the time of the decision to create a doctoral dissertation.

„Immediately after translating musical rhythms into movement (...) attempts will be made to modify the obtained effects in such a way that their form appears and has a greater visual impact on the audience. Experiences taken from the rhythm change their character. This transformation consists in giving all actions both aesthetic and social features”¹. Properly selected movement to music is in itself a great value, both for the performer and the recipient. The aesthetics we read about in Dalcroze’s words quoted above, in my opinion, does not only apply to movement. During many artistic events I attended — concerts, festivals theater plays — I saw a breathtaking picture. A completely different world, where all the elements — movement, music, costume, stage design, light — complemented each other, despite their individuality, formed one whole piece. This synergy causes my perception to expand, I begin to „see music, hear movement and here light”. Then I return to normality and imagine how enriching, moving effect could be a combination of musical, artistic movement with these elements. It was this thought and the promise to interpret the *Four Seasons* that motivated me to choose this, and not another, topic for my doctoral dissertation.

The main goal of the dissertation is an attempt to draw attention to the relationships that movement interpretation enters in the process of creation with other media, creating an intermedia work together. The main area of my interests focuses primarily on the role of light, scenery, multimedia projections and their impact on the image of the work and

¹ E. Jaques-Dalcroze, *Pisma wybrane*. tłum. M. Bogdan, B. Wakar, Warszawa 1992: WSiP, s. 64.

the viewer's perception. The work shows the way from looking for inspiration, gaining and using knowledge throughout the analysis of a musical work and description of its movement interpretation, to the final confrontation with the audience.

Working on the expression of movement and finding oneself in a new space created by light, animation and scenery was of great importance. In the approach to working with light and scenography, one can find inspiration by tenebrism, in which, through the use of chiaroscuro, the body is emphasized against a dark background, harmonizing with the entire concept of the work.

The description of the artistic work consists of four chapters. The first chapter — contextual — concerns the issues of movement interpretation in the Dalcroze method, its essence and diversity in the approach to its implementation. The second chapter deals with the issue of the visualization of a musical work. Explains the concept of interpretation. It explains the concept of intermedia in movement interpretation. It distinguishes and describes those media that had a direct impact on the final image of an artistic work. The third chapter presents the silhouette and compositional style of Max Richter. A significant part of this chapter is devoted to formal analysis of the work *Recomposed by Max Richter: Vivaldi The Four Seasons — Spring, Summer, Autumn, Winter*. The musical analysis was carried out using the verbal description method. For the sake of readability of the text, it has been supplemented with musical examples and tabular views. The last, fourth chapter is the main part of this work. It is initiated by a short description of the state of preparation for the PORUSZENIA concert, during which the recordings of the discussed artistic doctoral dissertation were made. This chapter also includes the specification of the technical facilities necessary for the implementation of the project. The next part describes the movement interpretations presented during the concert, taking into account their intermedia aspect. The result of confronting the work with the audience are the afterthought on the reception of the live concert. The description of each interpretation has been enriched with photos, which are images of the final effect on the stage.

Chapter I

MOVEMENT INTERPRETATION IN EMILE JAQUES-DALCROZE METHOD

*The body is the medium for communicating our inner existence.
As soon as it starts to move, we will see how energy and duration
reunite and come to life, how hitherto soundless space becomes a complement
and time organizes this team action. But what is the beauty
of harmonious bodily postures worth if they do not express the harmony of the spirit?*
Emile Jaques-Dalcroze

What is movement interpretation? - the question was tried to be answered by many specialists of Emile Jaques-Dalcroze method. Movement interpretation is inherent element of the method, its artistic essence. In general sense, it is designed to show music through body language. To understand its core and meaning better, an attempt to characterize the most important features of music work, we should undoubtedly begin with a closer look at the whole Emile Jaques-Dalcroze method.

I.1 Introduction to the method

MOVEMENT — it became the origin of inspiration to the Swiss pedagogue and composer Emile Jaques-Dalcroze to create the new method of teaching. Dalcroze, being a professor in Geneva Conservatorium, noticed that the level of rhythmic sensation of his students is very weak which is why he decided to make them aware and awaken a rhythmic metric sense in them by experiencing rhythm with the movement of the whole body. According to Dalcroze, all rhythmic elements result initially from the rhythms of the human body. The main assumption of the method is to precede theory with practice. The student is to first perform the exercise and then delve into its problems and flick knowledge out. The Jaques-Dalcroze method takes into account integral education that involves both mind and body. It includes the education of movement aesthetic, foresight skills, reflex, education

of musical and spacial imagination, sensitivity to musical element, the ability to conduct thought in several layers, training of memorizing longer phrases with simultaneous embracing the thought and imagination of entire works. The way of such education creates not only new opportunities for general development but also facilitates the understanding of the musical work in its general form, in its entirety, both intellectually and physically. It gives the opportunity to express the emotions contained in musical work, their course, development, narration through movement and it stimulates creative invention.

Dalcroze's musical education system is based on three pillars: eurhythmics — solfeggio — improvisation. These elements penetrate each other, complement each other, forming a single, inseparable whole. „These three factors, developed independently of each other but taking into account each other, can create a clear picture of the inner hearing of sounds”². For rhythmic exercises elements of improvisation (movement improvisation), ear training are used. In improvisation eurhythmics and knowledge of solfeggio are necessary, while in learning solfeggio skills related to eurhythmics or improvisation are required. The quintessence of the experience gained in the process of education is the artistic version of the method — the movement interpretation of a musical work³.

² F. Ryling, *Kształcenie słuchu metodą Jaques-Dalcroze'a w świetle doświadczeń*, information and discussion materials COPSA, Warszawa 1865, p. 87.

³ A. Galikowska-Gajewska, *Interpretacje ruchowe muzyki w metodzie Rytmiki Emila Jaques-Dalcroze'a. Accelerando: Belgrade Journal of Music and Dance* 4:5, <https://accelerandobjmd.weebly.com/issue4/interpretation-of-motorial-music-in-the-rhythmic-method-of-emil-jaques-dalcroze>, [access date: December 12 2021].

I.1.1 Three pillars: eurhythmics – solfeggio – improvisation

Eurhythmics is one of the basic parts of the method. Its actions are aimed at elicitation of harmony between the music and the listener by expressing what we hear with the movement of our body⁴. Dalcroze wanted above all the development of the sense of rhythm and movement to be based on movement as natural as possible. Working with rhythm is aimed at one's general development, development of their personality, sensitivity, intelligence and temperament. According to Dalcroze: „... eurhythmics is called to unite all human life forces in the distant future through the experience resulting from the formation of close relations between cerebral and nervous zones”⁵.

Ear training is the next element of the method, it aims to develop a sense of pitch and relations between pitches. During the *solfeggio* exercises we get acquainted with the pitch, its duration, the timbre of the sounds and the strength. Dalcroze's solfeggio was based on the absolute method and on the study of scales sung within the middle octave. The exercises aim to acquire: the ability to recognize sounds, hitting the right intervals, ability and proficiency to read notes and the exclusion of automatic singing through the development of dynamic and conscious musical thinking⁶.

The third pillar of the method is improvisation which is a synthesis of the other two. It is a form of creative summary of skills acquired during eurhythmics and solfeggio classes. It allows to develop creativity and gives an opportunity to express one's emotions. Improvisation can be free or performed according to certain rules. We can improvise with voice, movement or on an instrument. The Dalcroze method largely focuses on piano improvisation which is crucial in the work of an eurhythmics teacher. The improviser should have a proper technical workshop expressed not only in proficiency of moving on the keyboard but above all in diversity of musical thought: changes in tempo, dynamics, articulation, texture, awareness, phrase, breath⁷.

⁴ E. Jaques-Dalcroze on his method. From the preface to II tom Rytmiki (translation A. Ludwikiewiczowa), Information and discussion materials COPSA, Warszawa 1963, p. 71.

⁵ E. Jaques-Dalcroze, *Pisma wybrane*. translation M. Bogdan, B. Wakar, Warszawa 1992: WSiP, p. 41.

⁶ *Ibidem*, p. 50-57.

⁷ *Ibidem*, p. 57-60.

I.1.2 *Plastique animée*

Animated plastic - *plastique animée* - this term introduced by Dalcroze himself is the artistic essence of the method. Nowadays, we can more often come across terms of „art of movement” or „expression of movement” which refer to spontaneous actions of music expression. Well-thought-out, planned out projects resulting from a throughout analysis of a musical work are referred to as „movement interpretation of a musical work” or „space-movement composition of music”.

Dalcroze intended movement to be instinctive and aesthetic, while at the same time in keeping with the music. Inspired by the art of ancient Greece - gestures, proportions - he created a set of „twenty gestures”. „His dream was to return to the Greek ideal of choreia where movement is (...) is closely united with music.”⁸

The essence of *plastique animée* is to experience various musical emotions through movement improvisation, understanding them and then translating them into a musical and movement image⁹. As Dalcroze himself writes:

„The purpose of eurhythmics is to express the meanings contained in music with the body movements and and through the forms of searching appropriate to it, it seeks to unite in us the necessary elements for expressing these feeling. It is nothing more than a spontaneous manifestation of inner attitudes, dictated by the same emotions that animate music.”¹⁰

It can said that the animated plastic is a specific type of dance. Nevertheless, while he dancer treats music as a „background” for the presentation of their technical performances, the person dealing with eurhythmics almost completely conforms to it, merges it, „paints” with emotions contained in music.

The relationship between he various elements common to music and movement, Dalcroze puts it as follows¹¹:

⁸ M. Stępień, *Muzyka, ruch, forma*, Uniwersytet Muzyczny Fryderyka Chopina Publishing, Warszawa 2008, p. 73.

⁹ A. Pasternak, *W labiryncie interpretacji — plastique animée w kontekście dzieła otwartego*, in: *Konteksty kształcenia muzycznego* t.5, nr 1 (8), 2018, p. 78-79.

¹⁰ E. Jaques-Dalcroze, *Pisma wybrane...*, p.63.

¹¹ *Ibidem*, p. 66.

Music	Plastique animée
pitch	location and orientation of gestures in space
intensity of the sound	muscle dynamics
colour	diversity of body shapes (gender)
duration	duration
time signature	time signature
rhythm	rhythm
pause	stopping the movement
melody	continuity of movements
counterpoint	opposing of movements
chords	performing linked gestured (or group gestures)
harmony	combined movements (or group movements)
phrasing	phrasing
construction (form)	movement planning in space and time
orchestra (look colour)	opposing and combining various bodily shapes (gender)

On the role of music in its expression with movement, Dalcroze says:

„In fact, music, as the only art based directly on dynamics and rhythm is able to give stye to the movements of the body, not limiting itself to saturating them with emotion, liberating itself from music and inspiring it. When the human body is musicalized and imbued with rhythms, susceptible to all sorts of nuances, then animated art will become an independent art of higher order”¹².

Movement education in the Dalcroze method takes place mainly on a natural, expressive movement. During their studies, people working with eurhythmics have an opportunity to commune with different techniques, including Rozalia Chladek or Rudolf Laban movement technique, modern, folk or classical dance. It gives them an opportunity to develop motor resources, body awareness, its efficiency and space orientation, used later in movement improvisation to music.

¹² *Ibidem*, p.81-82.

I.2 The role of movement interpretation

Movement interpretation of musical work is an inherent element of Dalcroze eurhythmics, it's one of the ways of visualizing the musical work¹³. It allows to understand the content and essence of music, teaches the perception of a musical work. When attempting to interpret a piece of music, one should analyze the interpreted work on all of its levels: acoustic — which is collection of acoustic symbols, semantic — concerning the content conveyed by music and aesthetic — responsible for feeling and emotions evoked by music¹⁴. Following the words of Barbara Ostrowska, this analysis „causes the created movement image sensitizes us to the formation of individual elements of a musical work in accordance with each other and the form of work.”¹⁵.

Each of the specialists of the Dalcroze method, despite the common elements, understands and reads the meaning of the movement interpretation differently. Monika Skazińska in her article on „*The meaning of movement interpretation of musical works in the education of eurhythmics teachers*” writes:

„Movement interpretation of a musical work in spatial composition is a way of explain the piece by means of movement. Its mission is to translate basic music material, „the language of sounds” to „language of movements” ... The quality of the movement interpretation of a musical work is evidenced by the degree of approximation or even unity of „sound shape” and „visual shape”¹⁶.

Skazińska's words are the most accurate. It should be borne in mind, however, that in movement interpretation, the transfer to movement of such elements like: rhythm, time signature, duration, direction of the melodic line, dynamics, phrasing, counterpoints, the form, timbre - this is not everything. What remains is the aesthetic sphere, expressing emotions and

¹³ M. Stępień, *Analiza utworów muzycznych dla potrzeb interpretacji ruchowej wg zasad Dalcroze'a*, Materiały z V i VI Ogólnopolskiej Sesji Naukowej Rytmika w kształceniu muzyków, aktorów, tancerzy i w rehabilitacji, wydawnictwo Akademii Muzycznej im. G. i K. Bacewiczów w Łodzi, Łódź 2002, p. 23.

¹⁴ B. Ostrowska, *Interpretacja ruchowa dzieła muzycznego w metodzie Emila Jaques - Dalcroze'a*, z Materiały z V i VI Ogólnopolskiej Sesji Naukowej Rytmika w kształceniu muzyków, aktorów, tancerzy i w rehabilitacji, wydawnictwo Akademii Muzycznej im. G. i K. Bacewiczów w Łodzi, Łódź 2002, p. 18-22.

¹⁵ *Ibidem*, p. 19.

¹⁶ M. Skazińska: *Znaczenie interpretacji ruchowych utworów muzycznych w kształceniu nauczycieli rytmiki*. Zeszyty Naukowe AM w Łodzi, materiały z 12 sesji, nr XVIII, 1989, p. 215-216.

feelings that the composer included „between the sounds”. This is how Barbara Ostrowska approaches the movement interpretation. According to her:

„...movement interpretation in E. Jaques-Dalcroze method reflects the expressive content of a musical work in motion through a composition of gestures resulting from emotional experience, aimed at externalizing these experiences”¹⁷.

For Anna Galikowska-Gajewska however:

„Movement interpretations are the fullest and the most perfect way of reflecting music by means of space and movement. They are a synthesis of music and movement, which allows or a deeper experience of music shaped in the movement of the human body”¹⁸.

About the essence of movement interpretation, Dalcroze himself writes as follows:

„It is also important that *plastique animée* provides society with an opportunity to manifest aesthetic desires and the innate need for beauty through transformation and diverse juxtaposition of gestures, steps and postures that might become a real artistic, musical and rhythmic feast”¹⁹.

¹⁷ B. Ostrowska, *Op. cit.*, p. 19-20.

¹⁸ A. Galikowska-Gajewska, *Op. cit.*

¹⁹ E. Jaques-Dalcroze, *Pisma wybrane...*, p. 82.

I.3 Diversity and multi-stage of work

The process of making of a movement interpretation of a musical work is extremely complicated and multi-stage. The musical work is its foundation. Its auditory analysis becomes the inspiration for work for the author of the interpretation²⁰. Magdalena Stępień rightly points out the fact that „the created spatial work is, in a way an interpretation of a musical interpretation”²¹. The final shape of a musical work depends on a large extent of the performer: an instrumentalist or a conductor²². The performer, relying on their knowledge of the style of each era and their own technique, having only the sheet music in front of them, tries to read not only the text but also the composer’s message, expressing their own emotions and feelings. As Mieczysław Tomaszewski says „an interpretation deprived of the interpreter’s personal „inscription” in the work itself - can be dead, artistically indifferent”²³.

The subject of creative work for the author of the movement interpretation is usually a sound record of the interpreted work. Repeated returning to a given performance gives an opportunity to obtain a full motor and musical synthesis, whilst working with „live” music, we can only really rely on interpretative assumptions. The score plays a supplementary role in formal analysis of the work. A throughout analysis of a piece is crucial in the process of creating the movement interpretation. There are many analytical concepts that focus on different aspects of a piece. Magdalena Stępień lists a few of them²⁴:

- Heinrich Schenker concept — that focuses on the general sense of the work as a whole
- Hugo Riemann concept — studies the dependencies and relations between the various elements of the piece
- Ernest Kurth concept — draws attention to the element of movement in music and intuitive feeling of unity of movement development
- Hans Mersmann concept — interprets a piece of music as a system of opposites

²⁰ M. Stępień, *Muzyka, ruch...*, p. 80.

²¹ *Ibidem*, p. 80.

²² E. Wojtyga, *Koncert, płyta czy partytura? Refleksje nad interpretacją ruchową utworu muzycznego*, Materiały z Ogólnopolskiej Sesji Naukowej Rytmika w kształceniu muzyków, aktorów, tancerzy i w rehabilitacji, wydawnictwo Akademii Muzycznej im. G. i K. Bacewiczów w Łodzi, Łódź 2010, p. 23.

²³ M. Tomaszewski, *Interpretacja integralna dzieła muzycznego*. Rekonesans, Akademia Muzyczna w Krakowie 2000, p. 44.

²⁴ M. Stępień, *Muzyka, ruch...*, p. 81.

Both the concepts of Kurth and Mersmann read the musical form as an energetic process, thus, departing from the mechanical division of the work into motifs, phrases or sentences²⁵.

Mieczysław Tomaszewski writes:

„Each method reveals and brings us closer to some aspect of the work, some side of it, some moment of its existence in musical life and culture. However, when there is a desire to see a work in its fullness to get closer to what is the most important in it or to read its message, the difficulties begin. The existing methods, even the most perfect ones, reveal to us only a selected aspect of the work. In relation to the others, it acts reducing and insulating; they are in in some sense one-sided or fragmentary, insufficient”²⁶.

Following the words of Mieczysław Tomaszewski, it seems that the most appropriate analysis for the needs of movement interpretation is the analysis integrating various methods focusing on all aspects of the work.

In Monika Skazińska's view, working on a interpretation of a musical work has three stages²⁷:

- Stage I — fascination with the piece, movement improvisation aimed at finding the most consistent movement with music
- Stage II — intellectual reflection, movement selection, conscious work on the performance, formal analysis of the work - planning the movement in space
- Stage III — controlled movement expression underpinned by work on the movement technique and awareness of the form of the work

²⁵ M. Stępień, *Analiza utworów...*, p. 24.

²⁶ Mieczysław Tomaszewski, *W stronę interpretacji integralnej dzieła muzycznego*, w: *Interpretacja integralna dzieła muzycznego. Rekonesans*. Akademia Muzyczna w Krakowie, Kraków, 2000, p. 49.

²⁷ M. Skazińska, *Op. cit.*, p. 218-220.

Ewa Wojtyga instead, focuses on choosing a working method. She distinguishes three basic methods²⁸:

- The wholistic method — visualization of the whole work in author's imagination, specifying the spatial drawing, planning gestures and steps of the main motifs, musical thoughts, themes; verification of movement ideas, corrections
- The successive method — working in stages; well-defined gestures and steps, lines on which the performers move crystallize gradually
- The task method — movement interpretation expressing emotions, based on the assumptions of the author of the interpretation

When creating a movement interpretation, the author should keep the division into parts and the duration of the work. The factors related to the organization of time and energy, such as: rhythm, tempo, agogics and dynamics of movement. The organization of the sound material is highlighted by the principles of organization of the movement material. The articulation of music is reflected in the way the movement is performed. The development of the movement space shows the texture - the way of managing the sound field²⁹.

Barbara Ostrowska shows in detail the relationships concerning elements of music and body movement³⁰:

MOVEMENT RYTHM: — MUSICAL RYTHM

— time signature

— articulation

— melody

²⁸ E. Wojtyga, *Od pomysłu do realizacji - proces powstawania interpretacji ruchowych utworów muzycznych na przykładzie wybranych kompozycji*, Akademia Muzyczna im. G. i K. Bacewiczów w Łodzi, 2005, s. 24.

²⁹ M. Stępień, *Muzyka, ruch...*, p. 83.

³⁰ B. Ostrowska, *Muzyka jako czynnik ewokujący ruch ciała*, Zeszyt naukowy XVIII, Materiały z XII sesji, Akademia Muzyczna im. G. i K. Bacewiczów w Łodzi, 1989, p. 122-126.

MOVEMENT TEMPO: — MUSICAL TEMPO

- dynamics
- rhythm
- time signature

MOVEMENT — MUSICAL DYNAMICS

DYNAMICS: — harmony

- tempo
- rhythm

MOVEMENT — MUSICAL HARMONY

HARMONY: — musical colours

- dynamics
- rhythm

MOVEMENT FORM: — MUSICAL FORM

- harmony
- rhythm and time signature
- melody
- dynamics
- tempo

On the influence of the form of the work on the movement interpretation, Barbara Ostrowska writes:

„The form of the musical work piece imposes on the motor system the implementation assumptions, the performance concept and determines the overall movement composition. The form is also related to style and style determines the nature of the movement. The form of the movement system is the result of many elements”³¹.

³¹ *Ibidem*, p.125.

Despite the many connections between the form of the music work and the form of the movement interpretation, it should be remembered that it is not intended to „copy” the score for gesture and movement. It is, however, a reflection of it. A visualization resulting from understanding the piece and emotional experience³².



ph. 1 *Eurhythmics in the open air*; in: E. Jaques-Dalcroze, *Pisma wybrane*, p. 75

³² B. Ostrowska, *Interpretacja ruchowa ...*, p. 19.

Chapter II

VISUALIZATION OF A MUSICAL PIECE

*When music reaches the most precious force,
it becomes a shape in space.*

Friedrich Schiller

Visualization — according to all encyclopaedic definitions — is the presentation of an idea with the help of an image, both real and seen through eyes of the imagination³³. It is used in many areas. It is used, inter alia, in computer science, medicine, chemistry and technical discipline, it is extremely helpful in scientific research and didactics. It is also understood as a means of artistic expression. So what is music visualization and what is its function? Music notation seems to be its basic form. However, if you consider it more deeply, a visualization can be defined as a set of gestures, movements, images, consistent with music, reflecting its character, idea and emotions.

Undoubtedly, the movement interpretation discussed in the previous chapter is one of the forms of visualization of music. However, there are many more of those. Computer technology, mass media, animation, stage and light installations also found their application in the art of music and gave a great field for its visualization.

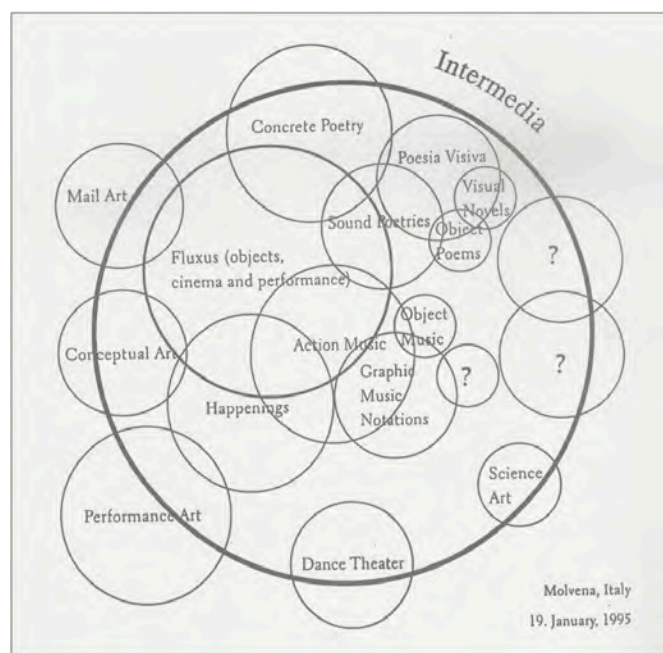
This chapter is based on a personal research for the possibility of implementing a movement interpretation of a musical work with the use of various media which, when synthesized together, become intermedia art.

³³ *Wizualizacja*, in: Encyklopedia powszechna PWN, 2006, <http://encyklopedia.pwn.pl/szukaj/wizualizacja.html>, [access date: march 3 2022].

II.1 Intermedia

Intermedia is a concept that has found many terms. There are a number of definitions and concepts that try to explain them. The word „intermedia” was disseminated by Dick Higgins in *Something Else Newsletter* described it as: „...a combination of at least two different artistic media (which, apart from being in an intermedia association, also continued to function in parallel as independent media)”³⁴. He also applied this phrase to happenings, musical experiments, spatial images, visual poetry, performances by John Cage, Allan Kaprow, Robert Rauschenberg and Merce Cunningham. Higgins wrote:

„ ... happening became an intermedium, an unmarked area between a collage, music and theatre. It is not governed by any rules, each work defines its own means of expression and form according to its needs. (...) the use of intermedia becomes more or less universal in all areas of the arts”³⁵.



ph. 2 Dick Higgins, Intermedia chart (1995) ,
in: K. Chmielecki, *Estetyka intermedialności*, p. 30

³⁴ R. W. Kluszczyński, *Estetyka Nowych Mediów*; Międzyuczelniana specjalność multimedialna, UMFC Warszawa, p. 8.

³⁵ Quote: D. Higgins, *Intermedia*, in: *Nowoczesność od czasu postmodernizmu oraz inne eseje*, Wybór, opracowanie i posłowie Piotr Rypson, Słowo/ Obraz terytoria, Gdańsk 2000, p. 123.

A new definition of intermedia was created by Ryszard Kluszczyński, who understands it as an artistic fields that connects and initiates relations between various media of art, where we look at one medium through the prism of the other, revealing its content and form³⁶. In an article by Konrad Chmielecki „Intermedia as a phenomenon of postmodern culture”, one can read:

„Intermedia viewed in an aesthetic context can also assume the dimension of a social phenomenon. (...) It applies to every concept with the prefix „inter-”, that is also to intertextuality, interactivity, interconnectivity and interface. (...) the same concepts present both the well-established relationally in the processes of communication between the artifact and the work of art, of the recipient and the artifact, and function in the social system, thus defining a new sphere of mutual interactions in which there is an exchange between media messages”³⁷.

Marta Rzepczyńska in her lecture on: „*From the analysis and interpretation of a musical work to intermedia art. „Idea arbor”*”, quotes words of Marcin Siewko, who defined intermedia art as one of them:

„ ... in uses multiple medias simultaneously. It is not enough to combine the sound with the picture not the computer screen. But the juxtaposition of the film, music and dance theater performance displayed on the wall comes close to this pattern”³⁸.

Based on the definitions brought up above, it can be concluded that intermedia is a synthesis of several different media or fields of art, such as, for example, music, animation, movement, light, set design, operating within one performance. Thanks to the use of many media at the same time, it is possible to convey a given content in a more transparent way than by using only one of them.

³⁶ R. W. Kluszczyński, *Film, wideo, multimedia. Sztuka ruchomego obrazu w erze elektronicznej*, Instytut Kultury, Warszawa 1999, p. 76.

³⁷ K. Chmielecki, *Intermedialność jako fenomen ponowoczesnej kultury*, w: „Kultura współczesna” 2007 no 2 (52), p. 118-137.

³⁸ Quote: M. Rzepczyńska, *Od analizy i interpretacji dzieła muzycznego do sztuki intermedialnej. „Idea arbor”*, Materiały z Ogólnopolskiej Sesji Naukowej Rytmika w kształceniu muzyków, aktorów, tancerzy i w rehabilitacji, wydawnictwo Akademii Muzycznej im. G. i K. Bacwiczów w Łodzi, Łódź 2010, p. 32.

II.2 Intermedia in a movement interpretation

At this point, it is worth asking how intermedia art fits into Dalcroze's idea of movement interpretation. Does it even have any *raison d'être*? What can be achieved by combining an artistic movement subjected to music with other media?

First of all, one should remember the superior function of interpretation, which is expressing music and emotions contained in it through body movement. Dalcroze himself did not rule out the coexistence of these means of expression. This is evidenced by the fact of cooperation with Adolphe Appia, faithful to his ideas. One can learn about their joint projects and many years of friendship from Appia's „*Work of Living Art and Other Works*”.

Adolphe Appia (1862-1928) was a Swiss set designer and musician. He played an extremely important role in the reform of the broadly understood theater. He was the first of the outstanding theater innovators to express ideas in treatises and manifestos, but rarely put them into practice. Jan Kosiński called his „Casimir the Great of scenery” — who found it paint and left it built.³⁹ Fascinated by the Wagner's drama, Appia published in 1895 the treatise „*The Staging of the Wagnerian Drama*”. He made it aware of the need to co-organize and establish a hierarchy of elements appearing on stage. In his opinion, the staging should be a work of harmony of word, movement, composition, space and in all of this, the most important role is played by music. He pointed to music's special ability to tell time, describing it as follows:

„Music not only lends expression to the drama, but also determines its final duration; it can therefore be argued that from the point of view of representation, music is time (...). Thus, it determines the dimensions: first of all, the choreographic proportions, from the movements of the crown to individual gestures, and then, with more or less emphasis, the proportions of the inanimate image”⁴⁰.

³⁹ A. Appia — *Dzieło sztuki żywej i inne prace*, Wyd. Artystyczne i Filmowe, Warszawa 1974, p. 5.

⁴⁰ *Ibidem*, p. 24.

According to him, music also awakens different feelings in the listener:

„As long as music lasts, its creator makes us feel and measure the time of our own feelings: it places us in real time, because it is really lasting, and yet functional. Thanks to this, the aesthetic reality of music is greater than that of other arts; only music is the spontaneous and immediate work of the soul”⁴¹.

At the center of his efforts to obtain a uniform form of „living” stage work, Appia placed an actor. His living presence is the basic condition. However, in order to obtain the full expression of a moving body, appropriate conditions must be created for it. He pointed to the need to change the approach to lighting artists and the space in which they move, and the need to eliminate illusionist painting from the scenes, exposing the imperfections of wrinkled canvases in modern stage lighting conditions. Appia, in his rebellion against illusionism, looked for the possibility of a stylistic arrangement of the media coexisting on the scene. According to him, flat painted plans meant that the artist, moving in three-dimensional space, disappeared. He repeatedly emphasized that the light should be directional and not „alt, ramp”. The use of a concentrated beam of electric light revealed a new contrasting space for action, between light and shaded parts of the scene. Appia, trying to make the character expressive, surrounded it with landings and stairs, while the light was supposed to bring out „sculptural - chiaroscuro effects” from the human body. All these elements were to serve the actor. The latter, in turn, subjected to music, should have moved according to its indications⁴².

„This area was supposed to emphasize the actor’s movement, create meaning and theme for him. It was supposed to be homogeneous with the actor: to show him as a moving body among immobile bodies in a common light and shade. At the same time, it was supposed to oppose it, resist it with hardness and cubist geometry of shapes. The light was supposed to cover it all with color and shifting and changing light and shade”⁴³.

⁴¹ *Ibidem*, p. 93.

⁴² *Ibidem*, p. 6-8.

⁴³ *Ibidem*, p. 7.

The shadow and the principle of „painting with light” are among the basic achievements of Appia that he brought to the stage. He tried to deduce all the set design tasks related to the spatial composition, lighting, and performers’ movement, similarly to the process of creating a movement interpretation of a musical word in Dalcroze’s method, from the score. These activities relate to the period in the Wagner’s work. The time of cooperation with Dalcroze abounded in abstract, geometrical areas, suitable for expressing rhythm, dedicated to choreographic exercises and projects for specific musical works. Appia resigns from curtains and stage frames, limiting itself only to lights. He even decided to move his activities into the open air. In these projects, he focused mainly on „the music-induced movement of human figures and the changeability of light. (...) He only needs space and time”⁴⁴. By making music an ordering and unifying force for all the stage elements, Appia established the following hierarchy of the symbiosis of arts in „the work of living theater”:

„Music imposes its successive duration on the movements of the body; the body in the other hand communicates them to the proportions of space; and inanimate shapes, contrasting the body with their rigidity, affirm their own existence - which, in the absence of the resistance, they could not so clearly reveal”⁴⁵.

This is where we come to the tangent point of Dalcroze and Appia’s ideas. We observe how the body touched by music enlivens both space and time, and the work itself finally becomes the embodiment of „living art”, vivid plastic based on the interaction of its individual components.

The information presented above can be considered as an answer to the questions posed at the beginning of this subsection. Undoubtedly, the activities of Appia in the service of Dalcroze’s idea, and thus also the movement interpretation of a musical word, can be described as intermedia. The combination of various media makes it possible to obtain a fully expressive, real, moving work.

⁴⁴ *Ibidem*, p. 10.

⁴⁵ *Ibidem*, p. 106.

Intermedia creates new possibilities of creative work for the author of movement interpretation, enhancing the expression of the stage statement. To meet the expectations of a contemporary viewer, who is more and more demanding, the message consisting in combining various media seems to be an attractive proposition for him. Its use in movement interpretation may contribute to raising the importance of rhythmic stage performances. The synergy of music, body movement and other media makes it possible to bring out interesting forms of exhibition.

Contemporary intermedia space offers a huge range of syntheses of various media with movement interpretation. Starting from the stage surface and its architecture, through „painting” with light, ending with techniques understood as multimedia, which can visualize music, such as:

- animation
- keying — a method of superimposing an image, including the moving one, on another image, where, by extracting a given color, one coherent image is created
- 3D mapping — a technique of displaying projections on various objects in order to „enliven” them
- special effect — images with sophisticated graphics software that suddenly impress the viewer
- hologram
- Kinect controller — a device for capturing and transmitting movement to digital form
- image distortion — quality improvement, narrowing, expansion, adding computer graphics
- apps used for making visualization of music: Euphony, 3D Audio Visualization, Sound Visualizer
- digital image montage

Later, the author focuses on those media which, in a mutual synthesis, created an intermedia work.

II.3 Lighting

It accompanies us in everyday life, surrounds us from almost every side. Its very presence is not analyzed on a daily basis, it simply exists or is absent. Light itself is invisible but its impact influences the process of seeing that would be impossible without it. Rays emitted by a light source, falling on an object, reflect from it, penetrate each other, absorb and refract. The reality we see is shown before us by two types of light source: natural or artificial. Most natural phenomena, such as the Sun's rays falling into a room or streaks of light emerging through cloud gaps, spiritually understood as „God's light” can be obtained with the help of artificial light. However, nothing can replace the mood of a warm candle flame or a mesmerizing dance of fire flames. The aesthetics of light is undoubtedly a very interesting and important issue that requires more detailed analysis. However, such an extensive search goes beyond the scope of this work. Therefore, let us focus on the role that light plays on the stage and on what conditions must be met so that it is not only a tool for emerging performers from the darkness but becomes an important medium co-creating the work.

The extremely important role of light in the stage space was emphasized by the aforementioned Adolphe Appia. He wrote about it as follows: „light is to space what sound is to time” a perfect expression of life⁴⁶. However, in order to gain such importance, light should be used consciously. This awareness should be expressed in the appropriate orientation of it, the use of appropriate equipment and color. Well-directed light, or rather light and its opposite - shadow, plasticizes the body moving in space, enhances expression, manipulates the viewer's perception and can have its own dramaturgy. It also affects the formation of the geometry of space. It helps to bring out details that draw the viewer's attention and memorable, which, in the absence of awareness in the use of light, may only be the result of a coincidence. The colors and temperature of the light can control the mood and emotions of the viewer. Color, its color palette and unlimited number of lighting strategies have the ability to evoke almost any time of the day or season of the year⁴⁷.

⁴⁶ *Ibidem*, p. 107.

⁴⁷ *Znaczenie światel i iluminacji na scenie*, <https://altprogroup.pl/znaczenie-swiatel-i-iluminacji-na-scenie/>, [access date: April 26 2022].

In order for the light to fully fulfill its function, appropriate conditions must be created for it. The presence of a person with reliable knowledge on how to shine, where to shine, what to shine on and what space will be the best for it, is essential. It would seem that the contents are banal and this is where most of the creators fall into a trap, downplaying its issue. Creating lighting for a given event requires experience, but also, and perhaps even above all, a sense of aesthetics, creativity, boldness for extraordinary solutions, sensitivity to emphasizing emotions and expressing ideas through the medium of light. The ideal situation is when the action creator, set designer and lighting director are one and the same person. However, if it is otherwise, it should be ensured that cooperation with experts in these fields is undertaken as early as possible. When creating a work, in this case a movement interpretation, it is important to think about space, light and the possibilities resulting from their very beginning. The person designing the lighting must be aware of what will happen on the stage, what lighting equipment will be dealt with, in what space everything will take place and vice versa, when designing the scenery, one must bear in mind the light and its affect on the scenery. Practical activities with light, however, appear at the very end of the creative work, when the set design is ready and the performers in appropriate costumes, with full awareness of the stage movement, move on the stage. Here comes the person responsible for the lighting. It is worth mentioning, perhaps obviously, that light becomes a fully-fledged element of an artistic work only when it is properly thought out and directed. Currently, specialized consoles are most often used for this, thanks to which the producer has full control over the lighting. Work on the projection of lighting is multi-stage. Assuming that we find an already prepared lighting park, at the initial stage, light is constructed with scenes, then these scenes are combined into sequences, The outline of the whole allows you to make detailed changes to the color of light, its intensity and the transition to next scenes. Adjustments to lighting often appear until the last moment before the premiere. However it must be borne in mind that all scenes are programmed sequentially and each change disturbs this order⁴⁸.

⁴⁸ The entire paragraph is based on the theoretical lecture given by the set designer and light director Krzysztof Małachowski, as part of the "Light on stage" Workshop, AMKP in Krakow, 12.04.2022r and observations from the process of creating a light projection for the concert of movement interpretations, PORUSZENIA, 21.05.2022r.

The result on the stage seen by the viewer depends on the lighting equipment used: technology, updating of the back-end devices for the lighting of events on a smaller and larger scale and the work of the lighting engineer. Most theater scenes have a so-called lighting park, more or less extensive. In the event that the lighting facilities are insufficient for a given event, and there is a possibility of its expansion, you should choose the devices that will reflect the concepts of a given project. The lighting industry offers a huge number of lamps and accessories for various applications and technical parameters. More and more often we can observe the light projections of the animation on the stage, matching the discussed subject matter, They are displayed by spacial projectors with appropriate specifics.

Max Keller — one of the world's leading light designers, in his publication „*Light Fantastic. The Art and Design of Stage Lighting*” emphasized the value of Appia's methodology. From this book, one will learn about the history of lighting on stage. The author discusses scientific, technical, technological and organizational issues as well as the metaphysics and philosophy of light. He draws attention to its artistic aspect, impact on the emotions of the viewer and space⁴⁹. The author of this work mentions this item as extremely valuable and necessary if you want to explore the basics of the lighting implementation.

To sum up the considerations on light, it is worth presenting the basic elements that may be helpful in creative work on movement interpretations of musical pieces:

- color temperature — measured in Kelvin (K). The temperature of light is not only an aesthetic issue, but also affects the human nervous system. One should be aware that cold light has a stimulating effect, while warm light calms you down, introduced an atmosphere of relaxation, and helps falling asleep.

⁴⁹ M. Keller, *Fascynujące światło. Oświetlenie w teatrze i na estradzie*, wyd: Ltt Sp. Z O.O., 2013.



ph. 3 *Temperatura barwowa wyrażona w Kelwinach,*
<https://max-light.com.pl/temperatura-barwowa/>

- the directions and width of the spots of light⁵⁰ — an aspect which Appia attached special value to modeling the actor's body, merging and enlivening the space. In addition to operating the angles of incidence of light, they can also be „cut out”, thus obtaining geometric spaces contrasting with the shadow. Each direction and width of the light beam creates a different impression.

The following examples show the effect of using individual light, in relation to the numbering from the ph. 4 The example number corresponds to the number of the floodlight.



ph . 4 Arrangement of lights



ph. 5 Use of mixed lights

⁵⁰ Based on: M. Keller - *Light Fantastic. The Art and Design of Stage Lighting*, p. 219-225.

Example 1

- front lighting, 90°

Example 2

- front lighting, 45° from the bottom

Example 3

- front lighting, 45° from the top

Example 4

- side lighting from the left

Example 5

- side lighting from the top

Example 6

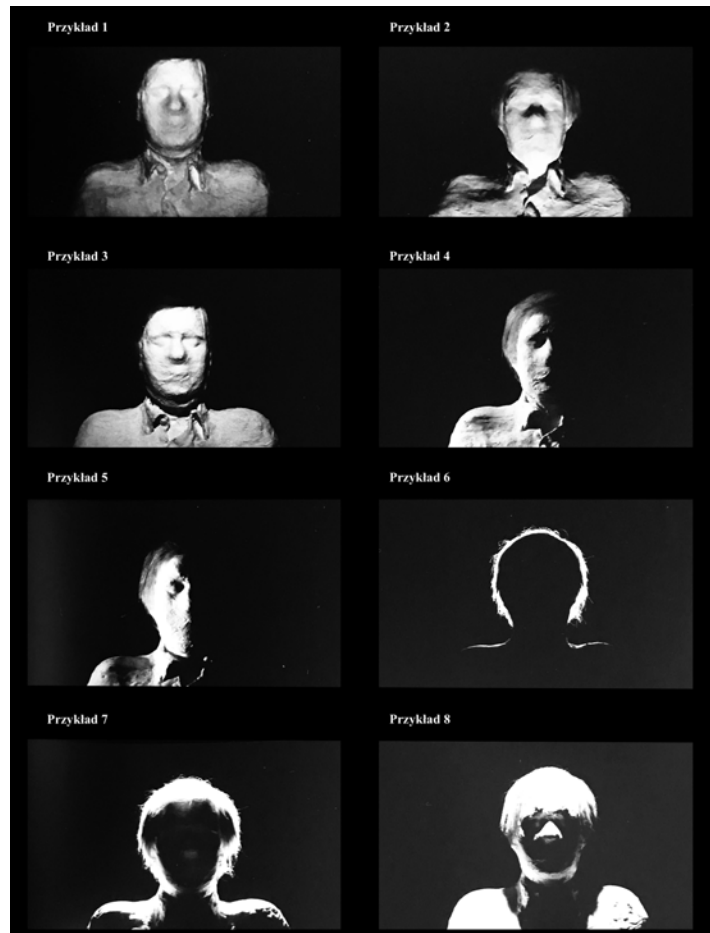
- backlight, 90°

Example 7

- backlight, 45° from the top

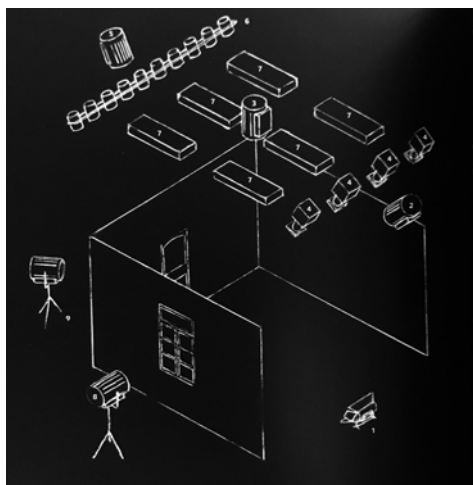
Example 8

- overhead lighting



ph. 6. Effects of using different lighting directions

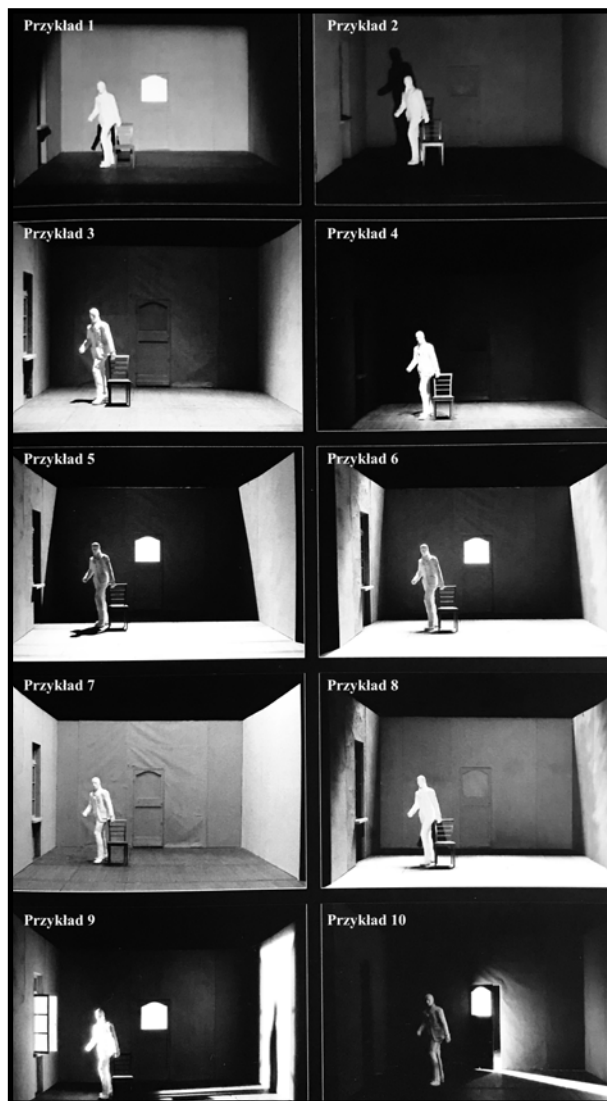
It is necessary to present the gifting effects from different directions of the stage space and the character within it.



ph . 7 Arrangement of lights



ph. 8 Use of mixed light



Example 1

- front lighting, from the top,
light position no 1

Example 2

- floor lighting,
light position no 2

Example 3

- overhead lighting with a Fresnel
reflector, light position no 3

Example 4

- overhead lighting from several
spotlights, light position no 4

Example 5

- backlight with a Fresnel reflector, light
position no 5

Example 6

- backlight from several spotlights, light
position no 6

ph. 9 Effects of different directions of light in space

Example 7 - overhead lighting with fluorescent lamps, light position no 7

Example 8 - backlight and front lighting, light position no 2 and 6

Example 9 - side window lighting and door backlight, light position no 8 and 9

Example 10 - side door backlight, light position no 9

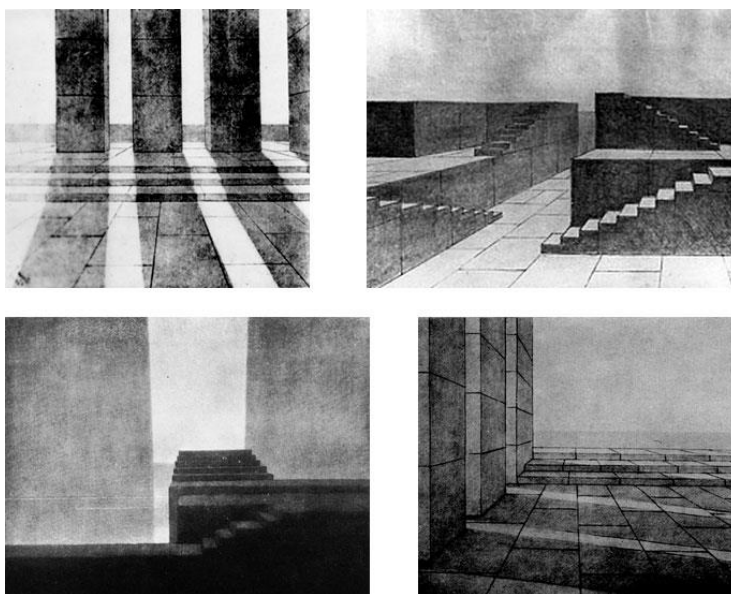
• basic types of lighting devices:

- floodlight
- spotlight with a parabolic reflector
- spotlight with a flat-convex lens (PC)
- PAR lamp (aluminized parabolic reflector)
- Fresnel reflector
- profile spotlights
- automated multifunction headlamps

II.4 Scenography

Scenography — as we read in the PWN Encyclopedia, is „the art of shaping the space of the theater stage and the artistic setting of the performance”⁵¹. Its elements include decorations, props and costumes⁵². Light, along with its ability to plasticize and create the architecture of space, also fits into the generally understood scenography. The topic on which the author focuses in this subsection will concern the space of stage activities.

Over the centuries, the approach to the set design has changed significantly. Exaggerated naturalism, which tried to force the presentation of reality, was abandoned in favor of minimalism and the use of details or individual symbols. All this to shift the viewer’s focus to the performer. Adolphe Appia had a huge impact on the stage design reform. He tried to make the scene design three-dimensional, to interact with the actor, to be alive. „Space must oppose the living body if it is to receive from it its due share in life (...) the opposition of the body enlivens the shapes of space”⁵³. In his highly geometric designs, one can find numerous applications for landings and stairs. He wanted the actor to play in the scenery, not against its background⁵⁴.



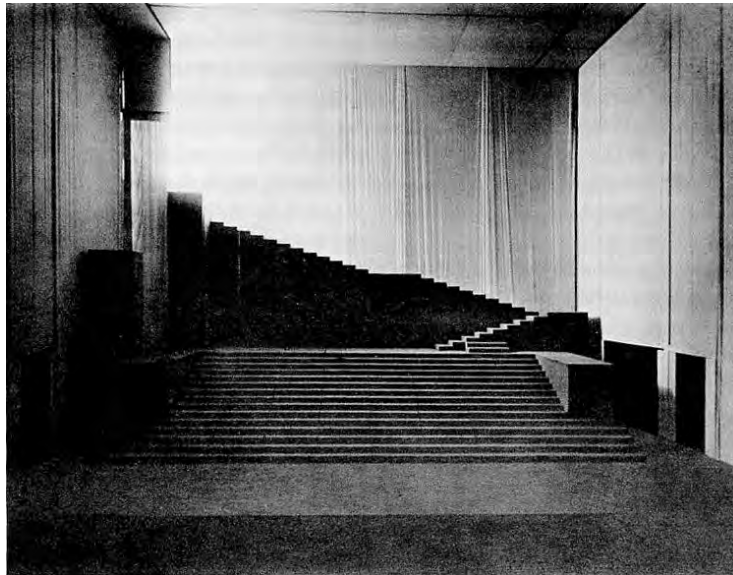
ph. 10 Adolphe Appia, sketches from the series *Przestrzeń rytmiczna*

⁵¹ *Scenografia*, in: Encyklopedia powszechna PWN, <https://encyklopedia.pwn.pl/haslo/scenografia;3972876.html>, [access date: March 28 2022].

⁵² *Scenografia*, in: Słownik terminologiczny Sztuk Pięknych, PWN, Warszawa 1969, p. 374.

⁵³ A. Appia, *Op. cit.*, p.103.

⁵⁴ *Ibidem*, p. 8.



ph. 11 Adolphe Appia, scenography to *Orpheo and Euridice* by Ch.W.Gluck (Hades).
Dir. E. Jaques-Dalcroze. Jaques-Dalcroze Institute, Hellerau, 1912

Contemporary stage design solutions are able to fulfill almost any vision. It all depends, of course, on the size of the stage, the technical capabilities of the venue and the budget. Most of the theater auditoriums are dark spaces with black walls and no natural light. If a set designer meets these conditions, hold the battle is behind them. The worse situation is when whilst creating a given project, one can find themselves in a room with a stage unstable for theatrical or movement activities, which would be accompanied by professional lighting. One has to bear in mind that light „loves” black, a lot of black, preferably black only. It is the most accommodating, grateful and cooperative. It can create the illusion of the depth of the stage. It is similar with white, although you have to be more vigilant here. All other color phenomena imposed from above, limit the possibilities of light and give the impression of „dirt”. When creating a set design, you need to take into account the concept of the whole event, what will happen on the stage, what light will accompany it and how it will affect it⁵⁵.

Set design as a medium has a huge impact on the shape of movement interpretation of a musical work. It supports the overtone of the work, mobilizes the performers to work on the expression and technique of movement⁵⁶.

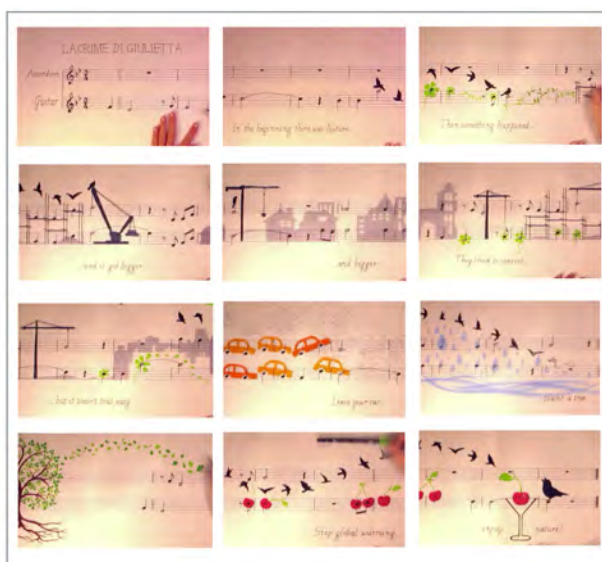
⁵⁵ Based on a theoretical lecture by Krzysztof Małachowski, as a part of the workshop „Światło na scenie”, AMKP in Kraków, 12.04.2022.

⁵⁶ Autor nieznany, *Wpływ scenografii na kształtowanie ruchu w teatralnych interpretacjach muzyki*, Teatr Rytmu KATALOG, w: <https://www.teatrkatolog.pl/gallery>, [access date: March 28 2022].

II.5 Animation

An incredibly attractive form of imagining music is animation, i.e. bringing dead shapes to life by combining individual images⁵⁷. Animation, due to the variety of its techniques, gives great opportunities to visualize music, It can, for example, be faithful reflection of it, only illustrate individual elements of a musical work or emphasize the mood. It is worth pointing out a few possibilities of visualizing music through various animation techniques:

- Matteo Negrin — *Lacrime di Giulietta*, a piece from the „Glocal Sound” album



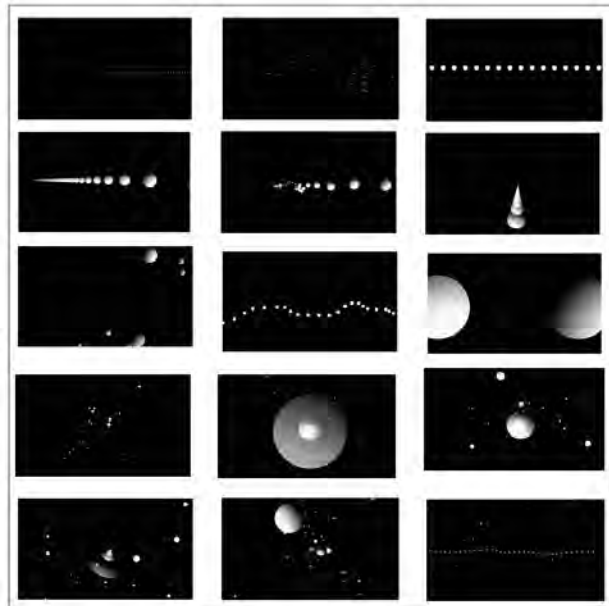
ph. 12 Selected frames of animation for *Lacrime di Giulietta*

Drawing animation by Luca Cattaneo and Alice Ninni (Torino 2010) — the acceleration effect gives the impression that the image was created in real musical time⁵⁸. The authors of the animation talk about the problem of global warming. Drawing are made directly on the staff, which underlines the clear connection with the music score.

⁵⁷ *Animacja*, in: Słownik języka polskiego PWN, 2007, <http://sjp.pwn.pl/szukaj/animacja.html>, [access date: April 20 2021].

⁵⁸ *MUSIC PAINTING — Glocal Sound - Matteo Negrin*, <https://vimeo.com/17951191>, [access date: 10 kwietnia 2022].

- Paweł Szymański — *Dwie etiudy na fortepian*, performance: Szabolcs Esztényi



ph. 13 selected frames from the animation for *Dwie etiudy na fortepian*

The 2D computer animation (unknown author) — presents a vision of a cosmic, galactic „disorder”⁵⁹. This is due to the structure of the work, which, as Tomasz Cyz writes, is „horizontal, chord-like; breaks the adopted pattern (harmonic or rhythmic) from one beat to the next, all-encompassing, spinning faster and faster around the cycle of fifths, plunging into the affect of apparent echo, more and more dark”⁶⁰.

- Modest Mussorgsky — *Pictures at an Exhibition*



ph. 14 Piotr Markowski



ph. 15 Piotr Markowski

⁵⁹ P. Szymański — *Dwie etiudy na fortepian*, https://www.youtube.com/watch?v=_z7DBSBXsd4, [access date: April 15 2022].

⁶⁰ Quote: T. Cyz, *Wszyscy jesteśmy równi*, „Dwutygodnik — strona kultury” 2010, no 39, <http://www.dwutygodnik.com/artukul/1472-wszyscy-jestesmy-rowni.html>, [access date: April 15 2022].

Sand animations by Paulina Zięblińska, shown during the 21st edition of the Ludwig van Beethoven Easter Festival, present live sand pictures, referring to the painting inspirations of the Mussorgsky etude cycle, synchronized in the video projection with music using the latest techniques⁶¹. Photographs had been taken during the concert *Sinfonietta – Pictures from the Exhibition painted with sand*.

- Wolfgang Amadeus Mozart — *Requiem d-moll - Dies Irae*



ph. 16 J.Jasińska-Koronkiewicz, selected frames of the animation for *Dies Irae*

Film impression by Joanna Jasińska-Koronkiewicz was created in the technique of painting animation made directly under the camera. The visualization was inspired by the content of the Apocalypse of St. John of the New Testament. Musical tensions are illustrated through an impressionistic story around the vision of the four horses and riders of the Apocalypse⁶².

When talking about the visualization of music through animation, one cannot ignore its flagship example, which is Walter Disney's *Fantasia*, from 1940, showing masterpieces of classical music. The image here is almost completely compatible with the elements of the musical word, it reflects the mood of the composition.

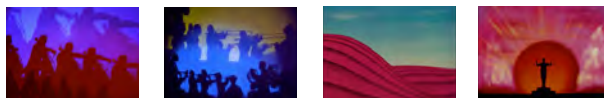
*Fantasia (1940)*⁶³ presents eight animations to the music of artists from different eras. It is not only an example of the great craftsmanship of Walt Disney's animators, but also an extremely valuable educational material. The works presented in the form of colorful visualizations allow the subconsciousness to delve into the form of a musical work and its elements in an accessible way.

⁶¹ A. Jedynek, „Obrazki z wystawy” piaskiem malowane: *Sinfonietta na Wielkanocnym Festiwalu Ludwiga van Beethovena*, <http://www.kulturatka.pl/2017/03/15/obrazki-z-wystawy-piaskiem-malowane-sinfonietta-na-wielkanocnym-festiwalu-ludwiga-van-beethovena/>, [access date: May 10 2017].

⁶² *Dies Irae*, TV Studio Filmów Animowanych Sp. z o.o., Poznań, <http://tvsfa.com/746-dies-irae/>, [access date: April 10 2022].

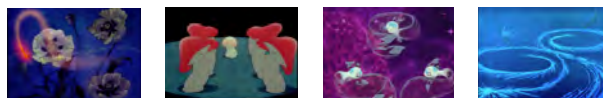
⁶³ All based on the film *Fantasia*, Walt Disney Pictures, USA, 1940.

- Johann Sebastian Bach — *Toccata and Fugue in d minor*



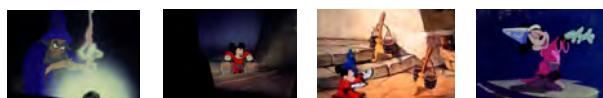
ph. 17 W. Disney, *Fantasia*, selected frames of the animation

- Pyotr Tchaikovsky — *Nutcracker*



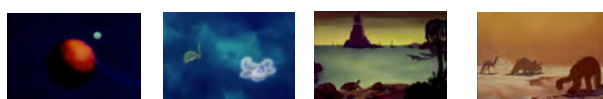
ph. 18 W. Disney, *Fantasia*, selected frames of the animation

- Paul Dukas — *The Sorcerer's Apprentice*



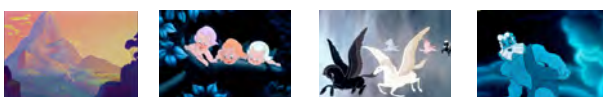
ph. 19 W. Disney, *Fantasia*, selected frames of the animation

- Igor Strawiński — *The Rite of Spring*



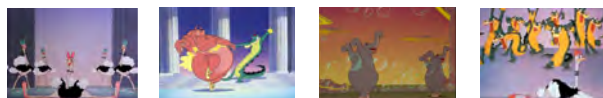
ph. 20 W. Disney, *Fantasia*, selected frames of the animation

- Ludwig van Beethoven — *Pastoral Symphony*



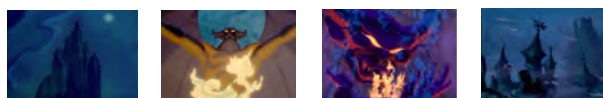
ph. 21 W. Disney, *Fantasia*, selected frames of the animation

- Amilcare Ponchielli — *Dance of the hours* from the opera *Gioconda*



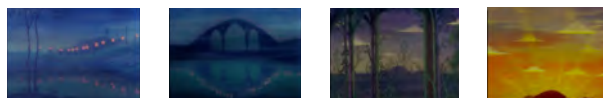
ph. 22 W. Disney, *Fantasia*, selected frames of the animation

- Modest Mussorgsky — *Night on Bald Mountain*



ph. 23 W. Disney, *Fantasia*, selected frames of the animation

- Franz Schubert — *Ave Maria*



ph. 24 W. Disney, *Fantasia*, selected frames of the animation

Dalcroze himself, aware of the changes caused by the passage of time, commented on the *Fantasia* as follows: „I firmly believe that one day „*Fantasia*” will be considered an inspirational work, paving the way for a new artistic style”⁶⁴. Contemporary artistic activities leave no doubt that this is what happened.

⁶⁴ E. Jaques-Dalcroze, *Pisma wybrane...*, p. 149.

Chapter III

MAX RICHTER'S MUSICAL IDENTITY

*No contemporary composer
expresses the same complexity of emotion on screen as Max Richter,
whose work pervades modern culture,
from film to television to dance to theater.*
- THE ATLANTIC

III.1 Max Richter — silhouette and musical style

Max Richter⁶⁵ — German-British composer, born on March 22, 1966 in Hameln, West Germany (now Germany). As a young boy, he moved to the United Kingdom. From an early age, he took piano lessons. He studied at the University of Edinburgh and the Royal Academy of Music where he finished the composition and piano classes. He also studied composition in Florence in Luciano Berio's class. His work was greatly influenced not only by classical music surrounding him from everywhere, including the work of composers of the early 60s, maintained in a minimalist aesthetic but also by punk rock and ambient, electric sounds invented by Brian Eno. Richter himself writes about what influences his style as follows:

„I had a very classical musical education but I was totally into what was going on around me at the time in the UK in the early 1980s - and that was electronic and punk. The first gigs I went to were The Clash and Kraftwerk when I was 14. I loved the primitive energy of punk but at the same time I was studying classical music academically and using soldering irons to build analogue synthesizers in my bedroom. For me those things have always flowed together.”

⁶⁵ Based on a multimedia application: *Vivaldi's FOUR SEASONS*, Published by Classical Apps and Deutsche Grammophon, 2018.

His career began at Piano Circus of which he was the founder, This group specialized in performances of contemporary classical music by composers such as Steve Reich, Arvo Pärt, Philip Glass and Brian Eno. Already at that time, Richter began his experiments with adding electronics to classical music. He composes solo, orchestral, film, ballet and opera music. Some of his works were awarded.

Inspired by various musical genres, from Bach to punk and electronic music, makes Richter's music combine the beauty of baroque sounds in a minimalist edition, adding classical orchestration and synthesizers to it. As a result of this combination, an extremely interesting and unique style appears in front of us.

III.2 *Recomposed By Max Richter: Vivaldi The Four Seasons* — form analysis

At the request of Deutsche Grammophon, Richter attempted to recompose the famous work of *Four Seasons* by Antonio Vivaldi. Deconstructing the work of the Italian composer, he chose individual fragments of the score, leaving in his version only 1/4 of the original. He modified those extracts, he looped them, using contemporary compositional techniques and referring the aesthetic of post-minimalism while maintaining Vivaldi's Baroque thought. All of this is complemented sometimes by delicate electronic sounds. The whole *Four Seasons* retains the original shape of the layout and length of Vivaldi's four violin concertos. Richter's proposal gives the work a new space and breath while hypnotizing and moving the contemporary listener to the depths of a piece.

III.2.1 *Spring I*

The form of this part was constructed from eight sections of which the first, the longest can be described as introductory and the last, shorter - closing and leading directly to the next part of the cycle. The middle sections are of the same, eight bar construction.

An important and clear structural element is the division of the sound material into two contrasting and complementary layers at the same time. The first one is a violin part that implements the characteristic melodic-rhythmic motifs separate from the identical part of Vivaldi's „Spring”. They are repeated, not only in the line of one part but also are used interchangeably between instrument on the basis of imitation. The motives implemented in the successive violin parts overlap and complement each other which results in a feeling of motor and constant movement. The narrative runs smoothly and freely, over the boundaries of the bar line. The texture and instrumentation technique used by the composer Labo gives the impression of an echo and aural spatiality.

The second layer is composed of harpsichord, viola, cello and double bass. They implement shifted parallels in the low register, kept at long rhythmic values. Each of these chords is constructed of two notes in the tenth interval. In tonal terms, most of them are felt as major or minor chords arranged in an extensive pattern, placed at the root and without a fifth component. The exception is the chord with the „g sharp” note in the bass base, as it can also be interpreted as the leading note and the third of the E major triad, which then resolves to the root of „a”. The tonality of the described double-notes determines the harmonic course of each segment. For six of them (2-7) it is constant and unchanging. Therefore, the formal arrangement of this part is determined precisely by the harmonic element.

The aforementioned contrast of the two layers from which this part was structured manifests itself on several levels. One can observe contrasting types of texture - melodic-imitative and chordal, homophonic, two types of rhythmic - mobile, motor and static, using long values as well as the generally understood position between what is variable and constant.

R

fis gis / E A cis H A

Sample 1— *Spring I* — contrasting types of texture

Form	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Episode 8
Bar no	1-13	14-21	22-29	30-37	38-45	46-53	54-61	62-65
Performance indication	<i>Dolce</i>							
Texture	Two constant instrumental plans: violins – melodic and imitating texture → mobility harp, violas, cellos, double basses – chord texture, homophonic → static							
Key / tonal centre	Melodic plan – maintained in E major key Chord plan – sense of the A major tonal centre							
Dynamics	pp - ff → Constant dynamic development throughout the part							
The course of tensions								

Table 1 — *Spring I* — analytic table

III.2.2 *Spring II*

The slow-paced *Spring II* is constructed of two episodes (A and A¹) preceded by an introduction and ended with an epilogue. A short prologue foreshadows a melancholic, wistful expressive violin solo part. The musical material appearing here later becomes the background accompanying the solo violin. In episode A, the main melodic theme is shown, which in the following parts is modified.

In the episode A, the main melodic theme is shown and in the following fragments of this part is a subject to minor modifications. The basis for composing the four-bar theme is the melody created by Vivaldi. The two main motifs in the first two bars of the theme were directly taken from the original. The first one is a falling, decomposed minor triad. After returning to the original note, the second motif follows, which is a downward deflection of a major second. In the next two bars, the composer departs from the original and continues the three-note melodic arrangement. A theme shaped that way is repeated four times in episode A¹ is moved up an octave. The epilogue brings sight changes to the leading melody and gradual descent to a lower register.



Sample 2 — *Spring II* — the solo part motif

The way of treating the rhythmic element is the factor that decides to a large extent about the specificity of the accompaniment. The violas and violins from the *tutti* group follow a constant, ostinato pattern of dotted rhythm, which in effect gives the impression of a humming, slightly flickering background. This mobility was opposed to the cello and harpsichord parts with a static motif evoking the beating of the heart. This motif also appears as an echo in the harp and violin parts in episode A¹.



Sample 3 — *Spring II* — ostinato dotted rhythm scheme



Sample 4 — *Spring II* — the cello and harpsichord solo part

In terms of harmonics, a significant complement to the viola parts are the more static lines of the other instrument, headed by a bass pillar, supported by the voice of the double bass and harpsichord. In the chorus progression there are major and minor chord, varied with dissonances of the seventh of the components of fourth and sixth.


Form	Introduction	Episode A	Episode A ¹	Epilogue
Bar no	1-8	9-28	29-44	45-55
Dynamics	<i>pp</i>	<i>p</i>	<i>pp</i>	<i>f / mf -> mp -> p</i>
Tempo / performance indication	<i>Largo e pianissimo sempre</i>			
Key	c sharp minor			
The course of tensions				

Table 2 — *Spring II* — analytic table

III.2.3 *Spring III*

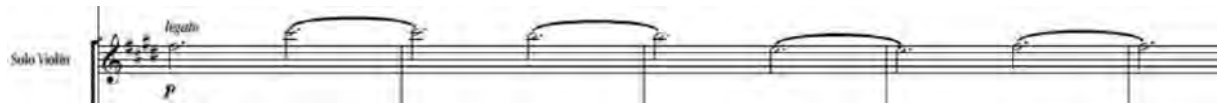
The third part of „Spring” shows a symmetrical six-episode structure, where each of them is composed of 14 bars. This formal division of the discussed movement is determined by the type of melody used in the leading concerto part of violin.

In each episode, the solo line follows a certain chosen melodic and rhythmic pattern. In the A sections it consists in introducing two motifs based on a quaver and semi-quaver rhythmic pattern - downward deflections from the original note by intervals of fourths, fifths or thirds and a short run in the ascending direction.



Sample 5 — *Spring III* — melodic and rhythmic pattern of the violin part

In the B sections, a lyrical cantilena stretches over over the busy background in long values tied though the bar, built from alternating ascending and descending intervals of fifth (quarters once) and seconds.



Sample 6 — *Spring III* — cantilena solo theme

Episode C brings the form back to life in the form of semi-quaver figurations on extended, empty chords assembled of fourth and fifth intervals.



Sample 7 — *Spring III* — episode C figuration

The bass voice is characterized by a constant diatonic movement of second intervals. The seven notes from „a” to „b” act as the basis of the harmonic layer, the components of which complement the other instruments. The chords appearing in the accompaniment assisting the soloist are major and minor tetrads with added sixth or seventh, carried out progressively in a chord texture. From the beginning to the end of this part, it is expanded and compacted, which brings the effect of a gradual increase in tonal mass and dynamic growth.

Form	Episode A	Episode B	Episode A ¹	Episode B ¹	Episode A ²	Episode C
Bar no	1-14	15-28	29-42	43-56	57-70	71-84
Dynamics	<i>pp</i>	<i>p / pp</i>	<i>p</i>	<i>mf / mp</i>	<i>f / mf</i>	
Tempo	<i>Allegro</i>					
Key	E major					
The course of tensions						

Table 3 — *Spring III* — analytic table

III.2.4 *Summer I*

The way in which the formal part of *Summer I* is laid out allows for a clear division into two symbolic worlds — Vivaldi and Richter. It has been composed in two segments, showing internal division into two smaller sections. The first segment is a quote from the first part of *Summer*, while in the second, Richter presents his compositional vision. Bars 49-51 can be described as the binder, thanks to which there is a smooth transition between the two main links of this part.

The composer used the sound material of the cadence crowning the segment as the basis for deriving the entire musical content of the second segment.

The image displays a musical score for measures 49, 50, and 51 of the piece *Summer I*. The score is arranged in a system with seven staves. From top to bottom, the instruments are: Harpsichord, Harp, Solo Violin, Violin I, Violin II, Viola, and Cello/Double Bass. The Harpsichord and Harp parts are mostly rests. The Solo Violin part features a prominent melodic line with a semi-quaver pulse. The Violin I and II parts play a repetitive rhythmic motif. The Viola and Cello/Double Bass parts provide harmonic support with similar rhythmic patterns. The score includes dynamic markings such as *mf* and *con. fu.* (con fortissimo). Measure numbers 49, 50, and 51 are clearly indicated below the Solo Violin staff.

Sample 8 — *Summer I* — melodic and rhythmic motif of the II segment

The semi-quaver pulse and repetitive melody introduced here are retained up to the last measure. Fast pace and uninterrupted movement are essential elements that determine the dynamic and turbulent nature of this segment. Compared to the previous one, the texture is also denser and the narrative includes previously „silent” instruments. The creation of the parts of individual string sections is characterized by the interchangeability, which enhances the impression that the motor element permeates between them.

Episode C¹ features a cantilena melody of a solo violin that contrasts with the lively sequences of the string ensemble. The melodic line is made up of the six steps of G minor scale (*G - e flat*) that resolves constantly around the same notes..

The harmonic plan of the segment II is based on a 12-bar scheme repeated six times with one chord per bar distributed between the parts of individual instruments. These chords are characterized by free structure, frequent enrichment with dissonances of the seventh and ninth intervals or a component of the fourth.

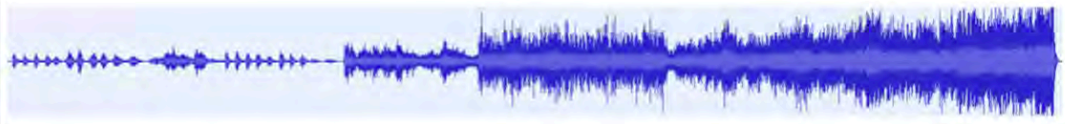
Form	Segment I		Segment II	
	Episode A	Episode B	Episode C	Episode C ¹
Bar no	1-30	31-48	49-72	73-120
Dynamics	<i>pp</i>	<i>p</i>	<i>mf</i>	<i>P → f → mf → f → ff → f → ff</i>
Tempo	<i>Allegro non molto</i>		<i>Allegro non troppo</i>	
Key	g minor			
The course of tensions				

Table 4 — *Summer I* — analytic table

III.2.5 *Summer II*

The form of *Summer II* includes 6 episodes, the first of which the composer have the character of an introduction and the last — a fading epilogue. A clear compositional idea of shaping this part is manifested in the distribution of the sound material between the three main depths, each has also been given a separate and unchanging role.

1. Color level — already introduced in the introduction, places in the *tutti* violin part, performing alternately and above the bar line of chords made of harmonics. The small volume and filigree texture contribute to the delicate type of sound obtained. It should be noted that, for the first time in the entire cycle, the pure color factor was so important.

- The rhythmic-harmonic level — appearing as the second, composed in the viola part and supplemented with a harmonic base in a falling, four-note bass line. The indicated instrumental group performs an ostinato dotted rhythm (referring to the original by Vivaldi) and repeated two- and three-note chords. This pattern, constantly repeated, has been framed by four bars.

The image shows a musical score for 'Adagio' from 'Summer II'. The score is for multiple instruments: Harpsichord, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabassi. The score is divided into measures 1 through 8. A red box highlights the Violin I and II parts from measure 1 to 8. A dark blue box highlights the Viola and Violoncello parts from measure 5 to 8. A light blue box highlights the Harp part from measure 5 to 8. A box labeled 'A' is above measure 4. The tempo is marked 'Adagio'. The score includes dynamic markings such as *ppp*, *pp*, and *p*, and performance instructions like *piu a piu cresc.* and *dim.*

Sample 9 — *Summer II* — red – color plane,
dark blue – harmonic and rhythmic + light blue – bass base

- Melodic level — introduced last and situated in the line of the violin and then the solo cello. The 8-bar theme was derived from one motif from an identical fragment of Summer, based on the characteristic and expressive leap of the seventh downwards. When the theme is taken over by the cello, it first is presented on its own. Then the violin starts the dialogue with the theme, assuming the function of a counterpoint, the melody of which has been constructed from alternating jumps of the fifths upwards and falling sixths, in accordance with the diatonic order.

Sample 10 — *Summer II* — dialogue of solo parts

Form	Introduction	Episode 1	Episode 2	Episode 3	Episode 4	Epilogue
Bar no	1-4	5-12	13-20	21-28	29-36	37-44
Constructi on plan	Color plan	Color plan	Color plan	Color plan	Color plan	Color plan
		+ rhythm and melodic plan	Rhythm and melodic plan	Rhythm and melodic plan	Rhythm and melodic plan	Rhythm and melodic plan
Dynamics	<i>ppp</i>	<i>p / pp</i>	<i>mp / p</i>	<i>mp / pp</i>	<i>mf / p</i>	
Tempo	<i>Adagio</i>					
Key	g minor					
The course of tensions						

Table 5 — *Summer II* — analytic table

III.2.6 *Summer III*

The concept of *Summer III* consists in distinguishing fragments from the third part of Vivaldi's *Summer* and treating them in two ways — recomposing and subjecting to various kinds of transformations or literally recalling them. On this principle, a form of juxtaposed blocks of various lengths, combines in various configurations was created. The composer chose two moments to be transformed — the initial, tremolo one, opening the part in the original and separated from the passage part of the cadence.

The development of the opening motif is based primarily on a time signature and rhythmic change. The main 3/4 time signature is superimposed not the 6/8 pulse, which is reflected in the harpsichord and harp parts, simultaneously performing the quarter notes and dotted quarter notes. Moreover, in the rhythmic course of the violins and the violas there is an accent emphasizing by four consecutive bars (added to the first for, borrowed from the original), which also causes a harmonic modification and the appearance of distributed tetrads with sevenths or ninths.

The image displays a musical score for 'Sample 11 — Summer III'. The score is written for multiple instruments: Harpsichord, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is marked 'Presto'. The score is divided into eight measures, numbered 1 through 8. Blue vertical bars highlight the rhythmic motif in the violin and viola parts, while red horizontal bars highlight the harmonic structure in the harpsichord, harp, and contrabasso parts. The Solo Violin part is marked 'Tutti' and 'f'. The Violoncello part is marked 'f' and 'dnc'. The Contrabasso part is marked 'f'.

Sample 11 — *Summer III* — the opening metric and rhythmic motif

The second chosen motif was developed by using the evolutionary technique. From the two-bar cadence turn, the composer derived a further figurative course in the texture of distributed chords, again diversifying the harmonic course with major and minor chords with added seventh and ninth dissonances.

Sample 12 — *Summer III* — passage theme and harmonic course of episode E

In the final, climatic episode of B2, above the passage figurations, a solo, ailing violin melody appears in a high register, built of a repeated, three-note motif with a narrow ambitus of a minor third.

Sample 13 — *Summer III* — the violin solo from episode B²

Form	Episode A	Episode B	Episode C	Episode D	Episode A ¹	Episode E	Episode A ²	Episode F	Episode	Episode B ¹	Episode B ²
The type of episode	Tremolo theme	Passage theme	Quote	Quote	Tremolo theme (shortened)	Quote	Tremolo theme	Quote	Tremolo theme	Passage theme	Passage theme
Bar no	1-16	17-24	25-38	39-53	54-57	58-68	69-80	81-94	95-110	111-134	135-166
Dynamics	<i>f</i>	<i>mf</i>	<i>p</i> → <i>mp</i>	<i>f</i> → <i>mf</i> → <i>mp</i> → <i>p</i> → <i>f</i>		<i>f</i>			<i>ff</i>	<i>p</i> → <i>mp</i> → <i>mf</i>	<i>mp</i> / <i>p</i> → <i>mp</i> → <i>mf</i> → <i>f</i>
Tempo	<i>Presto</i>										
Key	g minor										
The course of tensions											

Table 6 — *Summer III* — analytic table

At the end of this movement, which is not included in the score, Richter introduced the clearest purely electronic fragment of the whole *Four Seasons*. It is maintained in a dissonant, ambient, pulsating sound, created using processed orchestra recordings.

III.2.7 Autumn I

Whilst planning the formal arrangement of *Autumn I*, Richter retained Vivaldi's idea. In addition, he added the last complementary episode, which is an externalization of his compositional style. The construction of this part consists in the alternating occurrence of tutti episodes with the character of a recurring quasi-chorus and spectacular solo episodes.

The sound material of the *tutti* fragments has been preserved, according to the musical source material. The modifications, on the other hand, concern the rhythmic layer - the composer used time signature change every one or two bars, both dyadic and trinary, regular and irregular. Virtuoso solo parts did not change their form compared to Vivaldi's original.

Sample 14 — *Autumn I* — rhythmic layer

In the episode D, a nostalgic melody comes up with the mail theme already known from *Summer II*. On its basis, a further melodic drawing was outlined, conducted on the principle of progression constructed from the first five sound of the f minor scale, structured into alternating jumps of the major sixth up and the sevenths downwards.

Sample 15 — *Autumn I* — a nostalgic melody of the episode D referring to *Summer II*

The final episode of D¹ enriches the musical narrative with a complementary harmonic factor maintained in a specific and recognizable style for Richter. The foundation bass notes travel through the heights proper to the natural f minor scale. Above those, stretched chords with characteristic delays are located in the viola part. Composer also gradually builds a second, coloring layer of the background, which is shaped form a gradually increasing cluster of a second interval.


Form	Episode A	Episode B	Episode A1	Episode C	Episode A ²	Episode D	Episode D1
Nr taktów	1-31	32-56	57-66	67-76	77-88	89-93	94-119
Time signature	4/4 - 3/4 - 4/4 - 5/8 - 4/4 - 7/8 - 4/4 - 3/8 - 3/4 - 7/8 - 5/4 - 7/8 - 4/4 - 3/4 - 4/4 - 7/8 - 3/4 - 4/4 - 7/8 - 4/4 - 2/4 - 7/8 - 6/8 - 4/4 - 2/4 - 4/4 - 5/4 - 6/8 - 5/4	4/4 - 2/4	7/8 - 3/4 - 4/4 - 6/8 - 4/4 - 5/4 - 7/8 - 4/4	4/4	7/8 - 4/4	4/4	
Dynamics	Alternately <i>f</i> → <i>p</i>	<i>f</i> → <i>p</i> → <i>f</i>	<i>p</i> → <i>f</i> → <i>p</i>	<i>p</i>	<i>f</i> → <i>p</i>	<i>p</i>	<i>p</i> → <i>mp</i> → <i>mf</i> / <i>pp</i> → <i>mp</i> → <i>p</i>
Tempo	<i>Allegro</i>					<i>Larghetto</i>	
Key	F major					f minor	
The course of tensions							

Table 7 — *Autumn I* — analytic table

III.2.8 *Autumn II*

Of all the parts of the cycle, *Autumn II* is the only one that is entirely a replica of the Baroque original. Richter wrote a harpsichord solo the melody of which is largely formed from extended chords, it took the shape of a regularly rising and falling wave. String instruments appear here in the role of a tonal, quiet background in the articulation of a sordino. In addition, they also serve as an extension of the short, harpsichord sounds. The harmonic plan abounds in chromatics and interjected dominant sequences, often taking the form of a ninth chord without the first.

Adagio molto

A

Przykład 16 — *Autumn II* — fragment

Form	No formal dismemberment
Amount of bars	45
Tempo	<i>Adagio molto</i>
Dynamics	<i>sempre p</i> -> <i>pp</i>
Key	d minor
Przebieg napięć	

Tabela 8 — *Autumn II* — tabela analityczna

III.2.9 *Autumn III*

The construction of *Autumn III* is delineated by two opposing and contrasting planes that exist in this part, The first of them is continuous and occurs constantly, while the second one appears twice and then coexists with the first. The moments in which the second plan appears determine the transition from episodes A to B.

The main difference between the two of them is the used textile. The detailed characteristics are as follows:

1. The first plan — created in the violin parts divided into eight divisi, maintained in an „openwork” lecture, evoking associations with the hoquet technique with a specific articulation style, consisting in a diverse arrangement of accents and thus picking out

irregularly prominent points. This plan is characterized by mobility, repetitiveness and a kind of flickering sound.

- The second plan — located in the part of the harpsichord, hair, viola, cello and double basses, composed in a homophonic texture of parallelly shifted chords. These chords are represented by a repetitive, symmetrical, 12 bar harmonic diagram: d - B-flat - F - B-flat. In addition, this plan is characterized by static, kept long, tied values in a low and dark, in terms of color, register.

Sample 17 — *Autumn III* — texture plans

Form	Introduction	Episode A	Episode B	Episode A	Episode	Episode A
Bar no	1-8	9-16	17-32	33-40	41-56	57-72
Texture	Chord	Quasi-hoquet	Quasi-hoquet + chord	Quasi-hoquet	Quasi-hoquet + chord	Quasi-hoquet
Dynamics	<i>pm / pf</i>	<i>f</i>	<i>f / pf</i>	<i>f</i>	<i>f / pf</i>	<i>f</i>
Tempo	<i>Allegro</i>					
Key	F-dur					
The course of tensions						

Table 9 — *Autumn III* — analytic table

III.2.10 *Winter I*

The composer's idea for the construction of this part corresponds to the segmental nature of *Summer III* and the time signature variability of *Autumn I*. The form is strongly fragmented into sections within which smaller cells, even containing only one bar, can be separated.

Winter I starts with a strict reference to Vivaldi's first copy. Modifications take place in subsequent episodes, in which there are alternating references to the two main thematic groups taken from the first part of „Winter“. Due to the amount of instruments playing and the character of the part, it has been referred to as the tutti theme and the solo theme. The smallest structural unit is the interlude which is an excerpt from the soloist's signature part written in the original. The whole thing ends up with a short, energetic coda.

The distinguishing feature of the *tutti* theme signature it has been composed in - 7/16. Due to its irregularity, specific accents have been emphasized in the low-voice instruments. The melody borrowed from Vivaldi that has been shown in a new rhythmic variant in episode B retains its general drawing and interval relationships. On the other hand, in episode C, it undergoes transformations, based on the transfer to a higher register by adding in the soloist's part another line above the one already existing in the used mixtures.

The image shows a musical score for the tutti theme of Winter I, measures 47 through 54. The score is written for a full orchestra and includes parts for Flauto I, Flauto II, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The key signature is one flat (B-flat major or D minor) and the time signature is 7/16. The music is marked with a forte (ff) dynamic. A large '7/16' time signature is prominently displayed at the beginning of the score. The measures are numbered 47, 48, 49, 50, 51, 52, 53, and 54. The score shows a complex rhythmic pattern with many sixteenth notes and some rests.

Sample 18 — *Winter I* — tutti theme

The basic building block of the solo theme is the downward motif made up from second intervals. Larger melodic groups were formed out of it and were kept in a constant demisemiquaver pulse. They are a subject to a smooth shifting in the ascending direction, creating the impression of spinning and looping. The solo theme, when presented in its entirety, coexists with the *tutti* theme, which then takes in the role of accompaniment.

Sample 19 — *Winter I* - red — violin solo, blue — *tutti* theme

Form	Odcinek A	Episode B				Episode C				Coda
	Quote from the original	<i>Tutti</i> theme	Intermedium based on the <i>solo</i> theme	<i>Tutti</i> theme	Intermedium based on the <i>solo</i> theme	<i>Tutti</i> theme	<i>Tutti</i> theme + <i>solo</i> theme	<i>Tutti</i> theme	<i>Tutti</i> theme + <i>solo</i> theme	
Bar no	1-22	23-37	38	39-45	46	47-62	63-70	71-78	79-86	87-90
Time signature	4/4	7/16	4/4	7/16	4/4	7/16				
Dynamics	Alternating from <i>pp</i> to <i>f</i>	Between <i>mf</i> and <i>ff</i>							Descent from <i>ff</i> to <i>p</i>	
Tempo	<i>Allegro non molto</i>									
Key	f minor									
The course of tensions										

Table 10 — *Winter I* — analytic table

III.2.11 *Winter II*

Winter II, despite its small size, shows the internal division of the form into two parts. It is determined by the tonal flow of the main melody, which modulates between the two centers — E-flat major and B-flat major. These keys define the boundaries of the first and the second episode.

The composer leaves the melody from *Winter II* unchanged in terms of pitch. However, it introduces some agogic variety in the form of *molto rubato ad libitum*. By allowing the freedom and fluidity of the tempo of the solo, the violin gains a slightly improvisational character, and the departure from a specific pulse evokes a sense of the lack of time signature, and thus a kind of suspension in time.

The melody spreads over the background, woven from the harmony of violins and violas. The background created in this way is a sonorous, colorful element and the color of the sound achieved is bright, luminous and — due to the height of the sound obtained — quite penetrating.

The image displays a musical score for a fragment of *Winter II*, marked *Largo - Molto Rubato*. The score is arranged in a system with seven staves. From top to bottom, the staves are: Harpichord, Harp, Solo Violin, Violin I, Violin II, Viola, and Violoncello. The Solo Violin part begins with a melodic line marked *Solo - molto rubato ad libitum*, *pp espress*, and *stagger bowing*. The string parts (Violin I, Violin II, Viola, and Violoncello) provide a harmonic background with sustained notes and *stagger bowing*. The score is divided into seven measures, numbered 1 through 7. The Solo Violin part features a melodic line with various ornaments and dynamics, while the string parts provide a rich, textured accompaniment.

Sample 20 — *Winter II* — fragment


Form	Episode A	Episode A'
Bar no	1-10	11-20
Key	E-flat major → B-flat major	B-flat major → E-flat major
Texture	Two permanent instrument plans: - violin <i>solo</i> — linear texture (melody) Violins, violas, cellos — color-chord texture (multi-note chords, made of harmonics)	
Dynamics	<i>p</i>	
Tempo	<i>Largo - Molto Rubato</i>	
Course of tensions		

Table 11 — *Winter II* — analytic table

III.2.12 *Winter III*

Richter built the final part of the cycle based on the idea of using gradually added layers, the implementation of which was permanently assigned to specific groups of instruments. These layers vary in terms of melody, rhythm, texture and expression. Their extensive arrangement between the registers results in a great ambitus in the vertical perspective, as well as a side filling of the musical space. Based on the process of adding or subtracting individual layers, it is possible to identify six sections from which *Winter III* was constructed.

The ground that appears first has been planned in a polyphonic texture. The repetitive viola melody, formed from the notes of the falling f minor scale, is duplicated two bars later in third canon in the first viola part. The composer entrusted the third imitation performance with an instrumental group separated strict canon, as the ending of the melodic procession has been modified in relation to its first performance. Such a solution can be interpreted as the result of the harmonic concept.

Sample 21 — *Winter III* — imitation layer

The thematic grouping performed by the solo violin consists of 16 bars, 10 of which are a quotation from a selected melodic procession from *Winter III* and another 6 were composed by Richter. The main construction unit of the theme is a six-note diagram, created successively deflection and the return by the leap of a third onto the original note. This pattern is repeated from consecutive pitches, creating a line with a general shape resembling an arc.

Sample 22 — *Winter III* — violin solo

In the second and the third episodes, this fragment of the melody, which goes in a descending direction, appears into two variants - in accordance with the harmonic or natural variation of the f minor scale (in the fifth and sixths episode only the second variant was used). The following table shows the order of their occurrence:

Show no	1	2	3	4	5	6	7	8
Bar no	49-64	65-80	81-96	97-112	113-128	129-144	145-160	161-176
Type of the melodic material	Harmonic f minor scale	Natural f minor scale	Natural f minor scale	Harmonic f minor scale	Harmonic f minor scale	Natural f minor scale	Harmonic f minor scale	Harmonic f minor scale

Table 12 — *Winter III* — the melodic material appearing in the 2nd and 3rd episode

The last layer is located in the low register and is built of double stop with the double octave components. Conducted in long, tied values, bass complements to the whole.

An additional coloration of the three textural layers is the voice of the second violin oscillating around a few high notes, which appears at the beginning of the movement and fades out only at its ends.


Form	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6
Bar no	1-48	49-112	113-176	177-240	241-304	305-328
Texture	imitation layer	imitation layer	imitation layer linear layer	imitation layer	imitation layer + linear layer	imitation layer
		+ linear layer (<i>solo</i>)	+ homophonic layer (dyads with duplicate components)	homophonic layer	homophonic layer	homophonic layer
Dynamics	<i>pp</i>		<i>mf</i> → <i>piú f</i> → <i>mp</i> → <i>mf</i>	<i>pp</i> → <i>p</i> → <i>mp</i> → <i>mf</i>	<i>f</i> → <i>ff</i>	<i>mp</i> → <i>p</i> → <i>pp</i>
Tempo	<i>Allegro ma leggiero</i>					
Key	f minor					
The course of tensions						

Table 13 — *Winter III* — analytic table

Chapter IV

MOVEMENT INTERPRETATION PERFORMANCE — PORUSZENIA

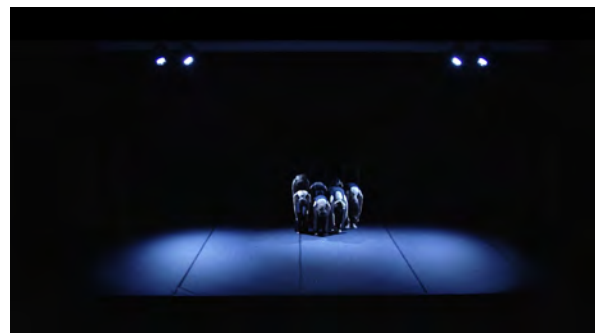
*It is hard to put into words a phenomenon as ephemeral as movement,
it is something that comes, happens and passes,
leaving no permanent traces.*

Irena Turska

In undertaking the creation of the movement interpretation for *Recomposed By Max Richter: Vivaldi The Four Seasons*⁶⁶, the author decided, fully consciously, to use a variety of media. Following the figur of Adolphe Appia, she tried — through the metamorphosis of the state space, appropriate selection of lights and visualization — to give the body subjected to music the best conditions to express feelings and emotions. Cooperation with the set designer and light director, Krzysztof Małachowski resulted in taking steps to transform the scene, at first glance, completely unsuitable for intermedia activities, into a space similar to that found in professional theaters. The scope of the stage design modifications included the installation of a ballet floor, black drapes on the sides and at the back of the stage and the appropriate location of black valves that acted as a backstage for the performers.



ph. 25 Sample shots of the scene before the modifications



ph. 26 Sample shots of the scene after the modifications

⁶⁶ The recording of *Recomposed by Max Richter: Vivaldi The Four seasons*, performed by the Konzerthaus Kammerorchester Berlin musicians conducted by André de Ridder where the solo part was performed by Daniel Hope, published by Deutsche Grammophon in 2014

Another important aspect was the expansion of the lighting and technical facilities with devices suitable for the implementation of the author's concept. For this purpose, courtesy of the KTO Theater in Kraków, the following equipment has been borrowed:

- profile spotlight ETC Source4 LED 25-50 degrees + iris diaphragm + Manfrotto 126BSU stands— six profile spotlights, positioned in three lines along the width of the stage, narrow, left to right, right to left, overlapped with darkness, forming light stripes — the so-called crossing or overshoot
- LED PAR either FlatPar18 — four counter hung-up intelligent devices placed on the upper beam flush with the edge of the state, at equal distances from each other on the left and right side
- Martin Mac Encore Performance CLD moving head — four frontal intelligent devices placed on the paper beam flush with the edge of the stage, at equal distances from each other
- Chamsys MQ80 console — operated by lighting engineer — Katarzyna Smożewska
- Epson EB-L1755U projector with a lens — enabling image projection against a black background, placed centrally on the balcony

In the field of visualization, a great help has been provided by Wojciech Kapela - a lecturer at the Academy of Fine Arts in Kraków, who runs the Intermedia and Graphic Design studio and provided his own animations and gave advice on their installation and projection. Three of the seven animations used for the interpretation are by Wojciech Kapela (Spring II, Summer III, Winter I), the rest was obtained by the author from the free, public pixabay.com internet library. At the stage of preparations for the concert, the above-mentioned animations were edited by the author and adjusted to the music. They were assembled with Adobe Premiere Pro app, while the projection in the mov format was carried out with the Resolume Avenue & Arena 6 program.

As the performers of the concert did not have many opportunities to deal with stage light on a daily basis, the author of this work, out of concern for their psychological comfort during the concert and sensitizing them to the awareness of working with light on stage, organized workshops on this subject. They were led by the aforementioned Krzysztof Małachowski.

IV.1 Spring

*Festive Spring has arrived,
The birds salter it with their happy song.
And the brooks, caressed by little Zephyrs,
Flow with a sweet murmur.*

*The sky is covered with a black mantle,
And thunder, and lightning, announce a storm.
When they are silent, the birds
Return to sing their lovely song.*

*And in the meadow, rich with flowers,
To the sweet murmur of leaves and plants,
The goatherd sleeps, with his faithful dog at his side.*

*To the festive sound of pastoral bagpipes,
Dance nymphs and shepherds,
At Spring's brilliant appearance⁶⁷.*

All of the parts of *Spring* connect to each other as they move smoothly one after the other. The rotation of the cast for individual parts has been thought out to maintain the continuity of the stage dramaturgy. The common denominator is the hairstyle, the same in all parts, with the rest as in most interpretations. We also notice consistency in the color of the costumes. Both pants and skirts were designed by the author. The color for the parties understood as leading is green, symbolizing life, joy and peace. Black was reserved for the other performers.

⁶⁷ In the original notation, each concert is preceded by a sonnet, describing the character and mood accompanying a given season of the year. Probably, Vivaldi himself is the author of those sonnets. These ones, translated to Polish by Krzysztof Lipka, which constitute a bridge between the new and the past, were read by Dariusz Stańczuk before each season of the year. The appearance of the spoken word strengthened the intermediality of movement interpretations.

IV.1.1 *Spring I*

The whole of the discussed, artistic doctoral dissertation opens with the movement interpretation of *Spring I*. In this part there are clearly contrasting and at the same time complementary two plans. One of them is the violin part performed by a group of six performers, dressed in black tops and and green skirts, the second one, kept in a low register, is performed by eight students in black costumes — black tops and black ties trousers (designed by the author of the interpretation).



ph. 27 Robert Rogucki

The performers get on the stage on the so-called „dirty blackout” — white black diagonal light, visibility of the movement is dimmed to the minimum. That gives the opportunity to rotate the performers and they are visible to the audience only in outline.

One of the performers of the violin part is standing in the center of the stage. The performers of the second plan lie around her. Everyone of the left side, facing the viewer with the head placed on the outstretched hand facing the backstage. The other performers of the violin part are positioned in a semi-circle on the edge of the stage. The first sounds of the violin „enliven” the central figure, looking around with delight and curiosity. The front and back light gradually brighten, giving the impression of spring coming to life. The violin successive entrances stimulate the movement of the other performers, which, along with the development of the first episode, they twist, jump, take small steps and gradually fill almost

the entire stage. The movement of the violin part gives the impression of continuous movement and the melodic and rhythmic motifs passing from instrument to instrument on the basis of imitation dictated the author a freedom with the treatment of this part. The individual sound themes are implemented by specific movement themes. For example, repetitions are looking from side to side, „broken” body movements or small steps. Sounds with grace notes — jumps, downward scale progression — rotation with the extension of the hands along the arc line. A nearly audible imitation of bird singing is expressed by the pulsating movement of crossed hands, imitating a flying bird. The author creates various configurations of spatial drawing and settings, taking symmetry into account. This symmetry was also used in work with light to evenly illuminate the space of movement. The performers act individually or in pairs, other times they form groups of three, echoing, then separate again. The closer to the climax, the more tutti action. Numerous runs, exchanges of places, jumps, turns, interactions, free character as well as lightness and expression of the movement of the „violin” performers, introduces an atmosphere of children’s joy, elusiveness, delight and willingness to get to know the world. The light emphasizes the dynamism and flickering of the movement. Visibility in backlight turns into frontal visibility, depending on the position of the performers on the stage. At times you can get the impression that the light is almost audible.



ph. 28 Robert Rogucki



ph. 29 Robert Rogucki

In opposition to the mobility of the violin part, the part of the lower register instruments is static , kept in long values. The performers of this part, evenly drenches with bright light, lie as if in. The low-lying morning mist. Their homogeneous exposure does not attract as much attention as the necessity to constantly follow the changes in the visual arts in the violin part. Throughout the first thirteen harmonic changes of the low register, there isa gradual stimulation of movement based on a common breath. From bar 18 on, a permanent eight-row sequence is established, evoking the style of Martha Graham’s movement. It is

carried out synchronously by all the performers of this party. With each successive sequence, by applying a different kind of symmetry — linear or point-like — the position of the performers on the stage changes. The expression and dynamics of the movements performed increase. These changes relate to the current spatial drawing of the movement realization of the violin part. The performers of the low register instruments part create geometric shapes from their bodies, in relation to which the ones form the violin part move. This geometry becomes clearer with each repetition. One can get the impression that the performers of the low register, gradually, more and more with each sequence, demanded the attention of the violin part.

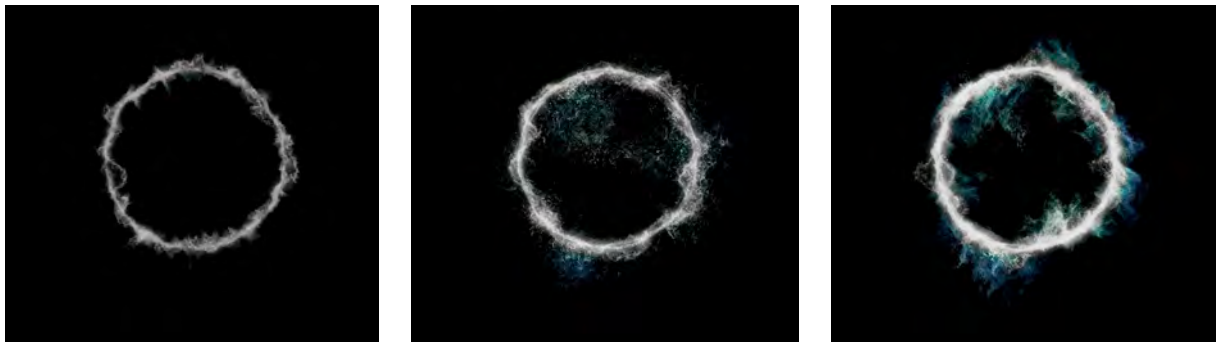
The climax of this part introduces a kind of a clamp in relation to the beginning of the piece. The movement of the violin performers, still disruptive, is gradually disappearing backstage. People carrying the low register part break the pattern, in the maximum of their expression, stand up, stretching their hands to the sky. In the center there is one violin performer who, although she tried to „fly away”, was locked in a cage of human bodies.



ph. 30 Robert Rogucki

IV.1.2 *Spring II*

The initial picture of *Spring II*'s movement interpretation is a continuation of the climax of the previous part. The performers in black costumes, standing in a circle, take over the part of the static ostinato performed by cello and the harpsichord. Even before the first sound, their arms slowly collapse. The violin solo will be performed by a girl in a green skirt lying in the middle of the stage. *Spring II* is one of the seven interpretations in which the light projection of the animation is used. It is displayed in the center of the back wall of the stage. Its aim is to show the „humming, slightly flickering background” of the ostinato rhythm of the dotted viola and second violin part. The symbolism of the circle appearing many times in various parts is constantly present in the animation, the author leaves to each spectator their own way to interpret it. Despite the video projection, during which the light often has to give way, the lighting installation created beforehand, allowed the audience, thanks to its plasticity, to experience the depth of the stage and the body moving inside it, contrasting with the two-dimensionality of the animation.



ph. 31 Chosen pictures of the animation

During the eight-bar introduction, a group of girls dressed in all black moves forward in a trailing-additive step, unchanging until the very end of the part. The performers, like hypnotized with an absent expression on their faces, circle around the girl lying on the floor. The entire image, through the use of the back diagonal light, is kept on the threshold of darkness, thanks to which the chiaroscuro delicately outlines the contour of the figure. Thanks to this procedure, the animation draws attention to itself. By „anchoring” to the viewers’ subconsciousness, they stay with it until the very end of the piece.



ph. 32 Robert Rogucki

Along with episode A comes the solo theme of the violin part. The performer of this part, awakened from a deep sleep, slowly rises. The entrance of her part is emphasized by brightening the center of the stage. At the same time, the performers of the *tutti* group change positions, going out in different directions. Each of them, facing a different way, follows a square line, turning every two steps. Together, they form a kind of labyrinth. The nostalgic solo is based on showing the emotions that accompany the performer. In the subtle, repetitive movements of the hands and body, we find numerous elongations and drawings of circles. The movement — like the melody of the theme — was based on constant assumptions, modifies depending on changes in tension of the melody line. The realization of the solo part, although based on certain movement foundation, takes into account the performer's improvisation. In the last four bars of the episode A, the soloist tries to call the other performers to her side. They form a circle for a moment but soon retreat.

Along the A¹ episode, more characters in black costumes emerge from the backstage, joining the rest. They all move along horizontal and vertical lines. The melody of the theme, repeated in a higher register and with a greater emotional charge, is also strengthened in the movement layer by increasing the range of the performer's movement and expanding the space in which she moves. In the media layer, however, it increases the power of the front lighting and its width. The soloist, feeling even more lonely and desperate, tries to et in tough with other performers. Moving between them, she turns toward them, stretches out her hands in a silent plea for interaction. In response to these requests, the individual performers of the

tutti part, once a bar, turns towards her with outstretched hands, thus performing the parts of the harp and violin. The sight introduces a feeling that weaves between hope and doubt. Eight of the performers in black costumes gradually go deeper into the stage, stopping in one line, blending into the background while the rest disappears into the backstage. The ones standing at the back send a final gesture toward the soloist, who turns back from the stage



ph. 33 Robert Rogucki



ph. 34 Robert Rogucki

IV.1.3 *Spring III*

The solo violino part of *Spring III* is assigned to two student dressed in green trousers made out of slightly translucent material that gave the impression of lightness and airy movement. They implement their theme against the background of the performers of the *tutti* group standing at the back of the stage, who remained on the stage after *Spring II*. The backlights, front light and so-called out-of-the-way lights are gradually lit, subtly dosing the development of the dynamics of movement. In episodes A i A¹ the soloists alternately perform the semi- and semidemiquaver motif. While making a jump on one leg, making an arc with the opposite leg, they stop in fixed poses. They move in section A along the arc line, in section A¹, each in their own circle following the setting of the initial theme, occurring in sections B and B¹. The performers standing at the back of the stage act as a background, throughout episode A, they perform seven fixed gestures, imitated by subsequent people. Thanks to the black trim, they almost completely blend with the scenery. Only their exposed body is visible, shining in the back diagonal light.



ph. 35 Bartosz Kowalik



ph. 36 Robert Rogucki

The lyrical cantilena of the violin melody in section B and B¹ is performed synchronously by both soloists. The author focused here on the aesthetics of the work of the hands, suspending and letting go of the tension by being in a common breath. The performers implement the mentioned theme in various settings, with respect to various axes of symmetry, developing its dynamics and increasing the range of motion with each repetition. This image brings to mind a fully awakened nature, the beauty of spring, maturity. The background accompanying the solo part now moves in a line in which the performers, one after the other, fill the free stage space with measured steps, making it begin to „breathe”.



ph. 37 Robert Rogucki

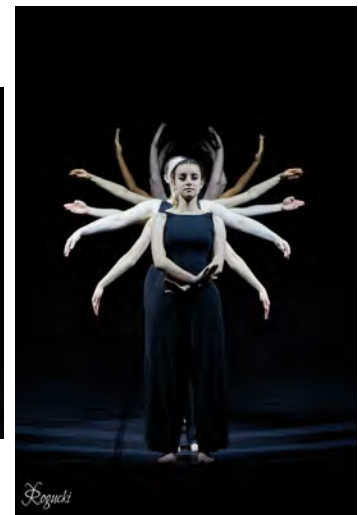
Concluding the last show of the main violin theme, the soloists run off the stage. The background performers, in episode C, stand in a vertical line. The front lights are concentrated along the axis of the stage while extinguishing the gaps and the back diagonal lights. As in episode A, they perform duplicated movements, adding more elements to the movement image. These movements are intentional and not identical. Their style brings to mind the image of Indian dances, but the author associated it with a fern flower. It gradually blooms against a black background and focuses all the attention on itself. The shadow falling on the around shows the appearing movements from a different perspective, enriching constantly changing shapes.



ph. 38 Robert Rogucki



ph. 39 Bartosz Kowalik



ph. 40 Robert Rogucki

IV.2 Summer

*Under the heat of the burning summer sun,
Languish man and flock; the pine is parched.
The cuckoo finds its voice, and suddenly,
The turtledove and goldfinch sing.*

*A gentle breeze blows,
But suddenly, the norm wind appears.
The shepherd weeps because, overheard,
Lies the fierce storm, and his destiny.*

*His tired limbs are deprived of rest
By his fear of lightning and fierce thunder,
And by furious swarms of flies and hornets.*

*Alas, how just are his fears,
Thunder and lightening fill the Heavens, and the hail
Slices the tops of the corn and other grain.*

The movement interpretation of *Summer* consists of three separate images, between which there is a complete change of the executive cast on a „dirty blackout“. A common element can be found in individual elements of movement sequences and expression of performance. The costumes are black, except for the individual solo parts. In those, red appears — expressing the greatest range of human feelings — from love, through dignity, to fall and loss⁶⁸.

⁶⁸ M. Keller, *Op. cit.*, p. 58.

IV.2.1 *Summer I*

The interpretation of *Summer I* is casual. It takes into account two plans, not only in the cast, but also in the implementation of lighting. Four students dressed in black, perform the *tutti* part in darkened parts of the stage, being the background of the soloist. The latter, on the other hand, navigates between the heavily lit and darkened space, balancing on the threshold of warm light of space and darkness. The twilight effect of the space in which the *tutti* part moves was obtained by using extreme back diagonal light of a cool color, at its maximum power.



ph. 41 Robert Rogucki

The piece opens with the image of four performers who implement movement in the form of dialogue. The soloist stands in the back light, between the pairs at the back of the stage, with her back to the audience, waiting for her part. The four performers slowly and successively rise from the ground and finish the phrase with a graceful bow. On the initiative of one, all of them take turns to the front of the stage with an opening movement of their hands and repeating the sequence to form a line. Standing in the twilight, they perform sequences based on the work of arms and hands, as well as bows, characteristic of baroque dances. The second time they end up facing their pair.

Along the episode B, the piece's cantilena character changes, and the solos „wakes up”, starting her lively solo. She begins to maneuver between the *tutti* performers working in pairs, at the same time trying to „catch” the light. The part of the soloist is full of numerous accented poses, quick turns, runs, jumps and hand movements covering a wide range of spaces. There are movements inspired by those that have already appeared in earlier interpretations and those that are yet to be released.



ph. 42 Bartosz Kowalik



ph. 43 Robert Rogucki

The dynamic and turbulent nature of section C is illustrated by a sequence of six movements performed jointly by all the performers, repeated alternately on the right and left side. The soloist is the only one who is clearly lit, which emphasizes the importance of her part against the background of the *tutti* part. After repeating the sequence four times, the soloist separates from the rest and slowly steps back across the floor. The four performers continue the sequences in pairs in mirror image.



ph. 44 Bartosz Kowalik



ph. 45 Robert Rogucki

As the music in episode C¹ changes, the performers in black costumes, turning alternately in and out of the stage, head towards the ground. With the movement of the arms and tilted body, they rise and fall according to the tension present in the *tutti* part. A tense solo begins. Its performer gets up from the ground, like in frenzy, she moves along the seated performers, who reach out for her with their hands to catch her „into a snare”. When they fail, they repeat the sequence in fury, in which they turn upwards with their arms outstretched, catch their heads, huddling in a gesture of helplessness, open their hands to the side, to finally make a movement reminiscent of aggressive catching of the skin. The soloist continues her part in the middle, using the space between the performers, who stand on one one and reach for her with a predatory hand gestures. At the climax of *Summer I*, the student performs the solo part gets to her knees and suddenly tilts her back along with the rest with the rest of the performers. They all freeze.

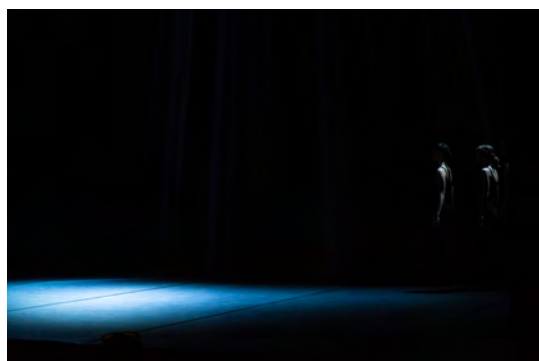


ph. 46 Robert Rogucki

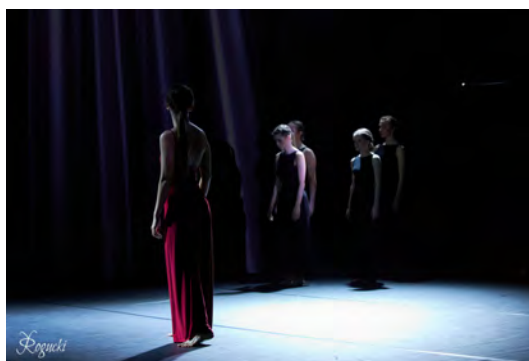
IV.2.2 *Summer II*

The movement interpretation for *Summer II* is another one in which the author used the projection of an animation. The action on stage shows a certain extra-music content, referring to the individual verses of the Summer sonnet. The work consists of six episodes in which the solo parts are presented against the background of tutti. Interpretation is performed by six people, two of whom, dressed in red perform the part of solo instruments, and the others, dressed in black costumes, the tutti part — the scored viola ostinato and the downward melody of the bass.

Delicate, bright streaks emerge in the stage space, which are a kind of connection between heaven and earth. They reflect the harmonies of the violet parts of the violin lasting until the very end. Against their background, we see the outline of four motionless figures, gently lit by the back diagonal light. As the ostinato dotted groups of semidemi-quavers viola part begins, the character move sequentially. The single-stroke ostinato movement, unchanging until the very end, is based on lowering and lifting the torso, with loosely topping arms and head. In the pulse of semiquaver notes, for the first part of the bar, the performers successively lower the torso lower and lower three times, then in the second part, they raise it in the same way, returning to the upright position. This movement is initiated by impulses from the center of the body. In the further part of the interpretation, to this sequence a step is added to the first measure of the measure by which the performers move in different directions on the stage. It is a movement representation of the cellos, double basses and harp parts. In simple, vertical, impulsive, „mechanical” movements and steps, we notice the image of tired, indifferent, inaccessible, hopeless, hypnotized figure. Both the projections and the figures dressed in black are as if from the „unreal world”, like a daydream.



ph. 47 Bartosz Kowalik



ph. 48 Robert Rogucki

Even before the first sounds of the solo part, its performers appear on the stage. When they enter, a white front light appears. Firstly, the first soloist — the violin (performed by the author of this work), and the second part — the cello, move around the stage with a natural step. They observe the surroundings. Dazed by what they see, they feel lost, they look for support and hope, contact with „unreal” characters and with each other. The simple movement sequences of the soloists hide a huge range of emotions. These sequences are basen on the elements of Martha Graham’s dance — *contraction-release*, dynamics of the body’s plasticity and continuity of movement. The motor dialogue of the soloists is endowed with the greatest emotional charge, after which they stop for a moment, look at the other performers one last time as if leading the past behind, and then leave the stage. The front light fades out gradually and the tutti performers find themselves in the twilight again.



ph. 49 Robert Rogucki

IV.2.3 *Summer III*

The final picture of this season opens with individual eight-part sequences, *tutti* performed by the entire nine-person cast in this part. Expressive movements on the stage plunged in twilight, when the body comes into contact with the light of the exposures, they flash like lightning in the dark sky.



ph. 50 Bartosz Kowalik



ph. 51 Bartosz Kowalik

With the beginning of episode B, the soloist performing the violin part breaks out of the group, and the mood-changing back diagonal light. In a combination of pirouettes and turns based on the technique of classical and modern dance, taking into account the change of levels, she moves closer to the group again. The rest of the cast, in contrast to the soloist's movements, with the effect of a sudden slowdown, performs one movement over eight bars. This movement ends up facing away from the audience. Pulsating hand gestures imitate a heartbeat. The figurative part of the violin is briefly taken over by two performers, who take their turns to the front of the stage where they meet and spin together, holding each other at the waist.



ph. 52 Robert Rogucki

The performers run across the stage to begin the sequence of eight *tutti* moves, a fragment of which can be found in *Summer I*, with the sequel episode D. The front light is turned on, illuminating the entire scene evenly. The aforementioned sequence includes elements of contemporary dance — swings, *contraction-release*, numerous suspensions, as well as the conscious use of the body weight that „pulls” to make the next move. The connector preceding the solo part of E section is a wave motion that ends in a downward-tilted position. A momentary return to the initial theme is picked up by the performers who, with firm, fluid movements, perform four poses with an accentuated stop.



ph. 53 Robert Rogucki



ph. 54 Bartosz Kowalik

The soloist begins her part, which is a combination of turns, jumps, extensions of legs and arms and hangings on relevé. In the meantime, the celli and harpsichord parts are performed by students in pairs. There is an interaction between the „dancing” couples. The movements are inspired by dances in the baroque style, which is especially visible in the work of the hands. The performers divide into two groups, diagonal. The soloist, finishing her part, joins the rest. The entire cast follows the same elements in a four-voice canon, that gives the effect of constant movement. In circular movements of their arms, all together, they rise and run to the center of the stage, forming a line perpendicular to the audience, They alternately run backwards, arms wide open. A V-shaped drawing is formed, heading by the soloist. With three decisive steps he leads the group forward. In the musical later, segment A³ appears, and along with it, a *tutti* sequence of smooth movements with and accentuated stop, based on the repetition of the movement segments occurring in the earlier fragments of the movement.



ph. 55 Robert Rogucki

The aura changes by extinguishing the front lights and shots to zero. The performers, still in a drawing of a letter „V”, make the hand movements initiated from the inside or outside of the drawing with a delay and there are lit by back diagonal light. This image produces the effect as if all of them were a one organism. The soloist, not wanting to co-create this „piece”, moves back into the depths of the stage. The performers turn to her, wanting to stop her, but she leans back, facing up, wanting to get away from them as much as possible. With the last of her strength, she climbs on her toes with her arms directed upward, pushing the performers against her with an invisible force. She reaches out to gain power and energy from above, then loses her strength. The performers circle the stationary soloist and lock her in there center of the circle. When she wakes up with the wailing melody of the violin in the high register, they don't let her leave the circle. She tries hard to get away from them, changing her position every now and then, but taking every possible escape way too late. Finally, she manages to escape and rushed to the front of the stage, where she wants to express the emotions of liberation through the expression of a sequence of movements. The rest of the performers divide into two groups when looking for her. The free soloist runs up to them, hoping that she will help them break free as well, takes them and they all run to the front of the stage, where they abruptly stop with their head turned upwards.



ph. 56 Robert Rogucki



ph. 57 Robert Rogucki

The projection behind them shows an animation showing a fragment of purely electronic, ambient⁶⁹, processed orchestra sounds. The back diagonal light is slowly extinguished, giving way to the displayed animation. This image can evoke various associations. It reminds the author of the growing vines. The performers slowly turn towards them, falling very slowly to the ground, on which they roll with slow movements towards the image that „draws them in”.



ph. 58 Robert Rogucki



ph. 59 Robert Rogucki

⁶⁹ Ambient music — a genre of electronic music, based on compositions created through electronically processed sounds of various recordings.

IV.3 Autumn

*The peasants celebrate with dance and song,
The joy of a rich harvest.
And, full of Bacchus's liquor,
They finish their celebration with sleep.*

*Each peasant ceases his dance and song.
The mild air gives pleasure,
And the season invites many
To enjoy a sweet slumber.*

*The hunters, at the break of dawn, go to the hunt.
With horns, guns, and dogs they are off,
The beast flees, and they follow its trail.*

*Already fearful and exhausted by the great noise,
Of guns and dogs, and wounded,
The exhausted beast tries to flee, but dies.*

As in *Spring*, the transitions between parts in *Autumn* were treated as *attacca*, which required the author to plan smooth changes in the cast of subsequent interpretations. In addition to the black costumes that are constant for all seasons, *Autumn I* features light, airy orange-red skirts (designed by the author). The autumn colors are also reflected in the light, which gradually changes its temperature

IV.3.1 *Autumn I*

The interpretation of *Autumn I* shows an acting scene with elements of comedy, where two sisters show off by competing for the favor of their friends. Getting the impression of sisterly competition between the performers was so much easier because of the fact that they are sisters. All the performers are dressed in orange and red skirts. In this part, one can distinguish two depths here: *tutti* sections, which are quasi-refrains (sections A) and spectacular solo parts of solo violins — sisters. The whole part is kept in warm, autumn colors of the front and back diagonal light, changing their intensity along with the musical course, symbolizing the changeability of nature colors of this season.

Episode A begins with the appearance of two groups on the stage. There is also a noticeable internal division in these groups. Firstly, three figures emerge from the backstage. Two on the left backstage move with a graceful and gentle step. The first sister is walking towards them. In her lively, dancing movements we notice carelessness. All three performers meet in a joint trade. The situation repeats itself in the second presentation of the theme, on the occasion of the entry of the second group, this time of two people, which was dictated by the change in dynamics from *f* to *p*. The sister who is the older one comes out from the left backstage, while her companion comes out of the right. The older sister's movements are characterized by maturity and self-confidence. The checkerboard arrangement clarifies, the sisters at the front, their companions behind them. A common sequence of *quasi-baroque* transitions, bows, steps and handwork begins. At some point, in reaction to the violin solo, the sisters separate from the group and begin their performances one by one. The rest of the girls are watching each of them with interest. They try to get the sisters to order. These is a common scene in the set up again, where the two group evade each other.



ph. 60 Bartosz Kowalik



ph. 61 Robert Rogucki

The little sister remains in the middle. With the beginning of episode B, she begins her solo part based on numerous turns and transitions on a line of an arc. The other performers watch this with amazement. The younger sister tries to conduct everyone, as a result of which the others start to rotate one by one. The characters accompanying the sisters form one group. Jealous because of the lack of attention, her older sister tries to get attention by performing a series of pirouettes. The younger definitely does not like it, she repeats the movement of the older one, also catching the eye of the three-person group. The situation repeats itself several times. The younger changes tactics, pretending to be an aggrieved woman. Fooled by this, the companions approach her, trying to comfort her. The outraged, older sister performs the same maneuver, immediately being comforted. The sisters approach each other with angry faces. The company, irritated by these „games”, leaves disgusted, expressing it with a hand gesture. Driven by guilt, the sisters want to prove that they can cooperate. They delay in a sequence of mechanical, „broken” movements of hands and body. The others are watching all of this.



ph. 62 Robert Rogucki



ph. 63 Bartosz Kowalik

Along the modification of the episode A return, the *tutti* performers are surrounded by the sisters. Whirling around them, they clutch their heads and in a gesture of pleading they send their hands to heaven, hoping for an improvement in the behavior of the sisters, who now humbly turn their backs to each other inside. The *quasi-baroque* „dance” takes place again, performed jointly along the line of two circles, a larger and a smaller one in its center.



ph. 64 Robert Rogucki

The drawing is changed, heralding the arrival of episode C. Against the background of five pulsating movements, with the torso tilted, imitating curses, performed by companions and younger sister, the older one begins her solo. Willing to express remorse about her earlier behavior, she gently moves to approach each companion in a moment of an apology. Those accepting the apology rise up, throwing their hands towards her. Immediately, however, the little sister starts her antics again. She tries to accost the other performers — her older sister does not allow of it. The younger starts to run away, while the older one chases her. Eventually, the older sister manages to invite everyone to play in the circle.



ph. 65 Robert Rogucki



ph. 66 Robert Rogucki

The sequences of gestures and steps from episode a return, followed by a series of jumps in different directions, with hands raised and lowered. Next performers break out of the circle, stopping in different poses, while the remaining ones follow them with their eyes, jumping in opposite directions. The entire fragment from the beginning of this part, up to this point, thanks to the temperature of the light, gave the impression of a warm September day.

Episode D introduces a sudden change of the character, The light gradually changes its colors, it turns brown and it gets cooler. Against the background of the violin part repetition, a nostalgic melody, already known from *Summer II*, appears. Repetitions are moved by subsequent performers. They fall to the ground, hand over heart, in an impulsive movement, as if they are out of breath. The older sister performs the solo part motif, after which she joins the performers who are already lying on the floor. In addition to music, during the older sister's part, a character in a black costume enters the stage. With the appearance of long values in the low registers, the reclining figures begin to perform a three-times repeating movement sequence basen on elements of contemporary dance. With her last move, they get up and more figures in skirts walk away. This image may symbolize may symbolize departing birds. The performer in the black costumes repeats the part previously performed by her older sister, also falls to the ground, blending in with the drawing, and joins the low register sequence. In the meantime, more performers in black costumes gradually arrive on the stage. They follow a melodic theme from *Summer II* and then fall to the floor like leaves. On the third repetition of the low register sequence, all the characters dressed in black, rise from the floor along with the last departing performer in a skirt. They line up for the start drawing of *Autumn II*.



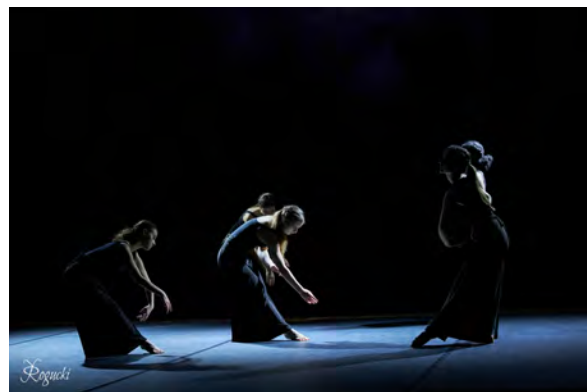
ph. 67 Robert Rogucki

IV.3.2 *Autumn II*

The cast of *Autumn II* follows directly from the previous part. The media in this interpretation are designed to create an atmosphere of shorter and shorter days, where the sun, being low above the horizon, gives more and more shade. In the background, there is a visualization evoking the depth of the ocean, with clouds or fog — regardless of the interpretation, it is intended to depict a part of string instruments maintained in *sordino* articulation. Against its background, there are six performers in black costumes. Each of the individual sounds of the harpsichord has been assigned. In this interpretation, the author refers to minimalism, using the repetition of emerging movement ideas. The movement initiated by one of the performers contrasts strongly with the surrounding space in the light. The overlapping of successive elements creates undulating, three-dimensional figures. The author uses elements of various dance techniques, using elements of modern dance — *contraction-release*, tilting and extending the torso, classical dance — basic hand positions and lyrical work with them. The use of transitions that causes changes to the drawing is intended to guide the contractors to the final setting, which is also the initial setting of the next part. With the last descent of the harpsichord part in a major key, two students enter the stage. With the last sound, they join the drawing. The light falling on the performers also allowed for a symbolic representation of the image of nature „sleeping” and passing away. The view of one performer from the back, in the diagonal light and the other one in the front, seen in the frontal light, together with the lifting of the bodies of the rest of the group, thanks to the uneven, different lighting of each person, creates a sequence symbolizing the transition of nature into a state of winter rest.



ph. 68 Robert Rogucki



ph. 69 Robert Rogucki

IV.3.3 *Autumn III*

Interpretation of this part has a free character, it is not based on the strict realization of the movement of the musical part by a specific person. The whole thing is kept in cool colors of back diagonal lights, heralding the approaching winter with the first frosts. Eight performers sit in the *Autumn II* ending — an apparent „chessboard” pattern. The first plan in the violin part, realized by all the performers at different times. The mobility and flicker of this plan was increased by the use of an equally flickering, irregularly moving animation. The movement layer is based on irregularly moving animation. The movement layer is based on a sequence, the first element of which „awakens” the next performer. The overlapping movements give the impression of an apparent canon.

The second plan, appearing twice in this part, is situated in long values of the harpsichord, harp, viola, cello and double bass. The first time this plan is performed by two students sitting on the sides at the back of the stage. It is carried out by movement from the center of the body — the torso rises imitated by an impulse from the chest, elongated closures, openings and descents.

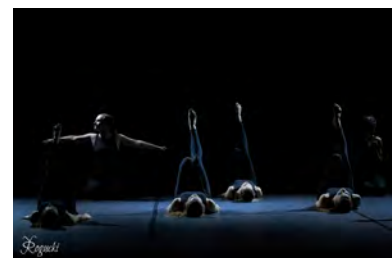
The characteristic accentuation of section A, in its second show, is reflected in the sweeping movement of the legs into the lying position with bent knees. This movement is initiated by two performers closest to the center of the stage. The style of the movement refers to its earlier show. The implementation of the last episode A, assumes the use of the movement of hands thrown in different directions, along with the exchange of batches in pairs.



ph. 70 Bartosz Kowalik



ph. 71 Robert Rogucki



IV.4 Winter

*Frozen and trembling in the icy snow,
In the severe blast of the horrible wind,
As we run, we constantly stamp our feet,
And our teeth chatter in the cold.*

*To spend happy and quiet days in the fire,
While, outside, the rain soaks hundreds.
We walk on the ice with slow steps,
And tread carefully, for fear of falling.*

*Symphony, If we go quickly;
we slip and fall to the ground.
Again we run on the ice; Until it cracks and opens*

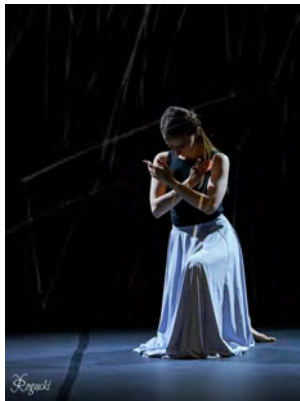
*We hear, from closed doors,
Sirocco, Boreas, and all the winds in battle.
This is winter, but it brings joy.*

The last three interpretations, which are the motion image of *Winter* were treated individually. Each part has a different performance cast, from a chamber, three-person cast in *Winter I*, through a solo part in the second piece, to the largest of all *Recomposed By Max Richter: Vivaldi The Four Seasons* interpretations, with as many as sixteen performers, in the final *Winter III*. The individual parts differ in character and emotional load. The colors appearing in full — lights, costumes — as befits winter, are kept in cool, light and blue shades. Except for *Winter III*, where warm streaks of light are used to plasticize the moving bodies.

IV.4.1 *Winter I*

Winter I is opened by the image of three diagonally positioned figures” one student and two lecturers. All bent down, they kneel on one knee. Hands are crossed at the level of the heart. Their long, light-blue skirts illuminated with a bluish back diagonal light give the impression of frozen figures that come to life one by one with the music. Loosely pinned hair, in motion, enhance its expression. The interpretation is free — each of the performers perform both solo and *tutti* part.

Episode A, which is a quote from Vivaldi’s original, in the pulsating movement of the hand, illustrating the musical layer that „moves” the next performer each time bar. The first measure of the bar, is marked by the twists of the head. The tension in music is growing, the performers with a wider and wider range of implementation of the pulsating hand movements. The spontaneous theme of the violin, repeated three times, lifts the figures in a whirling motion. They stay in one place for a while, continuing the rhythmic plastron of their hands, and after a while, along with the increase in tension, additionally intensified by the *accelerando* heard in the musical layer, they spread out along the line of a circle, spreading their hands in a sweeping, wide gesture. The performers change the setting leading to the episode.



ph. 72 Robert Rogucki



ph. 73 Bartosz Kowalik

The first demonstration of the *tutti* theme, preceded by a joint revolution, is performed in line. Its specific accentuation is marked by the sweeping movement of the skirt of individual performers, referring to *flamenco* dance elements. In subsequent transitions, suspension of movement that harmonize with the accents. The accents are also visible in the expressive work of closing and opening hands.

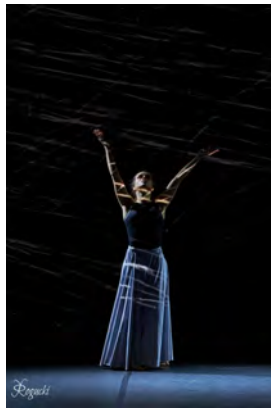


ph. 74 Bartosz Kowalik



ph. 75 Bartosz Kowalik

The changes of the drawings open up space for solo shows. A one-bar interlude followed by a solo is a presentation of each of the performers in turn. The rotary movement, with the arms reaching up in its final phase, is dictated by the swirling, ascending direction of the melody line. Solo presentations are performed against the background of the *tutti* realizing long values with hand gestures. In the solo theme in episode C, the *tutti* movement ideas appearing in the entire part. The final solo theme is presented interchangeably by the entire cast. With steps and turns, with the first measure of the bar is clearly marked with the movement of the skirt, the performers spin around the stage.



ph. 76 Robert Rogucki

Coda shows the fading out of the movement of next performers, in the initial setting, with the difference that now they do not kneel, but only slightly bend over.

The image of the animation entwining alike the space, the body and the clothes of the performers is closely related to the musical layer. The projection emphasizes the dynamism of spinning snowflakes. Costumes and movement reflect the vastness of the white landscape.



ph. 77 Robert Rogucki



ph. 78 Robert Rogucki



ph. 79 Bartosz Kowalik

IV.4.2 *Winter II*

This part is the only interpretation in which there is only one performer. The soloist with slightly pinned up hair, wearing a blue dress, performs the violin part, which in sound is very similar to the original by Vivaldi. This part uses the lightest color of the *Four Seasons*' highest intensity. The blue color of the front light harmonizes with the soloist's outfit and the visualization of blue flashes, realizing the violins and violas. The interpretation begins with the performer's extramural input from behind the scenes, in the cool white color of the back crossings. Reaching the center of the stage, as if on the surface of an ice-covered lake, in the middle of the forest, in the moonlight, the soloist begins her solo. Its movements are inspired by elements of contemporary dance — work with the torso, descents to the ground and work with the body on it. The hands that pull the soloist to numerous suspensions play a special role in the interpretation, they wave, smoothly leading to the next movements. The main assumption of the interpretation, apart from expressing the soloist's emotions, was her relationship and playing with light. Searching for it and exposing the qualities of movements, shows viewers a luminous, sometimes surprising in its colors spectacle. With the last notes of this part, the soloist moves toward the light of the backstage gap where she disappears.



ph. 80 Robert Rogucki

IV.4.3 Winter III

The author, similarly to Richter's composition, built a spatial image of this part based on gradually added layers. In Richter's work, the implementation of individual layers has been permanently assigned to specific groups of instruments but in the movement interpretation there is no strict connection between the instrumental part and specific performers. Movement envelopes with the synthesis of individual layers and with emotional tension. All of the performers of *Four Seasons* perform in this part, gradually appearing on the stage.

The interpretation of *Winter III* begins with nine students standing in a tight group at the back of the stage, which is dimmed by cold back diagonal light. Along with the first sounds, they lift their bodies upwards one by one, starting from the back. They turn their heads in different directions, adding accentuated arm movements after a while. Together, they perform a short movement sequence — approaching forward, climbing on toes with the arms up, swinging, lunging backward or to the side, and then withdrawing to the starting position with a gradual lifting of the arms upwards. The performer at the front of the group begins to lower her arms bent at the elbows in a repetitive movement, followed by the rest of the students. Without interrupting the repetitive motion, they come to two lines, creating a „chessboard” and taking two different fronts — the first line in facing the audience of the point, the second is facing to the left backstage.



ph. 81 Robert Rogucki

With the advent of the solo violin part in episode 2, the performers begin a common 32 bar movement sequence consists of steps on bent knees, suspensions up that pull the weight of the body in a given direction, swings, stretched of arms and legs. Another show begins on other fronts. Along with the first presentation of the sequence, the other performers enter the stage from both sides, performing with long steps, kept in a low register, parts of the double bass, harp and cello. The front of the stage is illuminated to expose the appearing characters. After reaching the two lines that now become first and second, the three performers standing in the first line loose the movements of the episode 1 sequence — head and arm movements, wings, uplifts, repetitive hand movements.



ph. 82 Robert Rogucki



ph. 83 Robert Rogucki

As the episode 3 begins, the first line performers begin the solo sequence in episode 2. The second line continues with the low register, collectively marking each pitch change with contrasting motions flowing from one another. At the same time, another movement layers appears, resulting from extra-musical thought. Two performers standing in the third line break out of the grope, with a sharp throw of their hands up, they start a new sequence of 16-bar sequence, which will be taken over by other parole in the canon. After reaching new places, the performers going the current move in the sequence from episode 2, except for the people from the first two lines, who, after running, continue the execution of the low register part.



ph. 84 Robert Rogucki



ph. 85 Robert Rogucki

Throughout the entire episode 4, all the performers, facing the viewer, move in a square, synchronously performing distant-additive steps interspersed with sharp and then gentle movements of their hands at the level of the face. After returning to the place, the performers perform „broken” movements with an impulse from the center, turning into a balance, the range of which they gradually expand, adding sharp accents in their hands. Trying to continue the Smoot balancing movement, at some point they jam as if an invisible force has formed a blockage — they gather their hands together, tilting their head in confusion and frustration.



ph. 86 Robert Rogucki



ph. 87 Robert Rogucki

In the episode 5, we distinguish two movement plans. First one — the violin solo, the second one — long falling notes of cellos. The implementation of these plans flows smoothly from group to group. Compared to episodes 2 and 3, the picture and the length of the solo part sequence change. This change was dictated by the increase in the dynamics of the burden and the motive of the second plan. Emotional performers throw their hands to one side and smother, following them along with the body. In panic, they touch the body with decisive

movements, their palms up, and then, with a sweeping, nervous movement, rub the chest with the face upwards. They aggressively hold their head, face and chin and look at their hands with madness in their eyes. They huddle in helplessness, pulling their hands together to repeat the sequences with even more energy with a new bar. The second plan stands in opposition to this image. The part of the group realizing long falling notes of the cellos performs a new sequence, contrasted in terms of the articulation of the movement, character and scope of the space in which it is performed. Its announcement can be seen in the movements of the second line from episode 3.



ph. 88 Robert Rogucki



ph. 89 Bartosz Kowalik

With the advent of episode 6, all the performers in a common breath, as if they were a one organism, move closer to each other. Individuals individually implement selective movements of the violin solo, which are the climax of their insanity. The group sinks heavily to the ground, stunned and anxious to rest.

The monochromatic nature of this part reflects nature's full dormancy, silence and emptiness.



ph. 90 Robert Rogucki

AFTERTHOUGHTS

**Afterthought on the concert „PORUSZENIA”
in the Krzysztof Penderecki Academy of Music in Cracow
On May 21 2022**

In the second segment of the concert the movement interpretation of Antonio Vivaldi's „Four Seasons” - Spring, Summer, Autumn and Winter - was presented. The beautiful piece was reread by the contemporary English composer of German origin, Max Richter. His compositional interpretation is kept in a language completely foreign from the Baroque period, yet extremely appealing to the imagination and feelings of the listener and viewer. It comes to my mind that this kind of recomposition should be called an interpretation, which, made with the use of the most modern means, is enthusiastically accepted by the audience. Moreover, it makes a great impression, in the most positive sense. One should like to listen and watch again and again many times. It can be said that these are three views: the first, baroque by Vivaldi, the second one by the contemporary Richter, the third is the look and movement creation of Kinga Rolka, her original vision, consistent in every detail with the method and premises of Dalcroze. This work was patronized, with great success, by dr hab. Magdalena Stępień. Among the performers were students and teachers of the entire specialty of Eurhythmics whose names appear in the concert's program. In fact, everything concerns the four seasons and our human perception of natural phenomena, which is always delightful, embracing the beauty of the world with their delight and gives creative inspiration. These three views: Vivaldi, Richter and Rolka, makes you reflect on the existence of the beauty of nature and its phenomena. It fills you with a feeling of wonder. The set design creator, Krzysztof Małachowski, the lighting engineer, Katarzyna Smożewska, as well as the creators of the visualizations, Wojciech Kapela and the most important creator - Kinga Rolka, cannot be ignored. The interpretation presented at the concert reminds me of a reconstruction of the interpretation of another work by Dalcroze himself, which I saw in performance by students of the acting department of the Łódź Film School, under the supervision of the outstanding professor Barbara Ostrowska. Then I was overwhelmed by delight, as well as at Kinga Rolka's concert. Her interpretation fascinates and provokes reflection, it is innovative, it awakens many new thoughts, gives new inspirations and takes you to a different, better

world of feelings. Shortly speaking, it is beautiful, sincere, truly moving and it stays in your memory for a long time. It would be a good idea to show the audience such a concert more than once. It should be added that the performance beauty owes also the beautiful movement of the student performing in the concert. It was a great interpretation in every way, a feast for the eyes and ears. The only thing left for me is to congratulate warmly and wish further equally wonderful, creative successes.

Bogusława Opolska Targosz

MOVEMENT OF THE IMAGINATION AND EMOTIONS
— about the movement interpretations concert on May 21 2022
in the Krzysztof Penderecki Academy of Music in Cracow

It is interesting how at the beginning of the third decade of the 21st century, the trend from the turn of the millennium continues, which swelled with a wave of intertext, polystylism or surconventionalism and became the basis for a turn of content and aesthetic, in the center of which the paradigm of novelty was replaced by the paradigm of borrowings, often justified by the fashion for retro. The consequence of this turn was another, or parallel — performative turn. Artists — performers, composers, conceptualists, dancers — first of all, began to boldly reach for classical monuments of culture in order to creatively reinterpret them, or even — after a specific deconstruction of the pattern — to recontextualize; secondly, they were not afraid of bold interdisciplinary mixtures, updating the old masters with the attributes of the present times. The perfect composer for — let's call it — creative continuations in music literature is the master of Italian Baroque, the famous *Il Prete Rosso* — Antonio Vivaldi. After all, the greatness of his works was appreciated by his German counterpart, Johann Sebastian Bach, in the cycle of transcriptions for the organ of the collection of violin concertos, *L'Estro Armonico* by the Italian. But the time of transmedialization of works, also both giants mentioned above, began in the 20th century with the invention of synthesizers or instrumental electroacoustic hybrids. The cosmic versions of the classics, reinterpreted, for example, on the Moog synthesizer, by Wendy Carlos or Isao Tomita still sound in our ears... Such — one could say — revitalization is a part of the project by the British composer, Max Richter, who, at the request of the

famous record label Deutsche Grammophon, dared to reach for the hit — not only philharmonic but also heavily exploited in pop culture — the famous *Four Seasons* by the aforementioned Antonio Vivaldi. For a conscious listener, this act of courage may at first be associated with the trivialization of a masterpiece, another attempt to play with associations and habits, with - so to speak - fear for the end result. Nothing could be further from the truth! Richter — as one can read in the project reviews — actually puts the Italian's music „into his own bloodstream”, deconstructs the master's work, making conscious choices of emblematic motifs while rejecting most (sic!) original notes. He complements the stylistic baroque phrases, stimulating the imagination with a minimalist acoustic and synthetic counterpoint, creating a narrative not only of the *imitazione della natura* genre, but also filling the space-time with perceptual emotions and agitations. No wonder then that this new reading — this specific recomposition — of the violin concertos of all times, became the basis for the eurhythmic and choreographic work of Kinga Rolka — an artist of the young generation, associated with the lecturers of the *Artistic Education in the Field of Musical Arts* faculty of the Krzysztof Penderecki Academy of Music in Kraków. It is within the walls of this University, in its Krystyna Moszumańska-Nazar Concert Hall, that the unique transmedialization of Vivaldi-Richter's work was presented. *The Four Seasons* were given a movement-visual-semantic layer, bringing to the fore completely new contexts and new stories. It is difficult to recall here specific threads of stories told on the stage, which probably came to mind of every audience member, influenced by the extremely coherent and consistent images created by the eurhythmics students on the stage. However, it is worth emphasizing the emotionality of the gesture in space, which must have delighted, making a great impression primarily in the perception of the live performance! A kind of „electricity”, or more generally energy, released by the dancing ensemble, was almost tangible in direct reception. What Kinga Rolka managed to achieve in her concept — apart from a delightful, professional choreography and team cooperation, possible only through hours of hard work — was above all the magic of conveying emotions — extreme, touching deep layers of feelings in the recipient — from sadness to euphoria. The plasticity of gestures, the shape of the Vivaldi-Richter score suspended in the three-dimensional space of the room and appropriately selected projections — without bling but thought-provoking — will remain for a long time not only in the imagination, but above all in the emotional zone of each recipient.

Agnieszka Draus

CONCLUSION

Recomposed By Max Richter: Vivaldi The Four Seasons — a work which spatial image has been sprouting in my head for a long time. The emotions that accompanied me every time I listened to it, finally found a vent, being a kind of a *catharsis*. Basing on elements of various dance techniques, and at the same time movement that is as natural as possible for the performers, I tried to show feelings and spatial visions evoked by music. An important aspect was maneuvering the intensity, width and color of the light, bringing out details, plasticity and expression of a moving body thanks to it. The light was supposed to harmonize with the music and performers, introduce the right atmosphere, emphasize emotional states, build tension and give meaning to the three-dimensional space. The animations used, played the role of the performer of individual instrumental parts, and at the same time subtly introduced the viewer to the mood of the presented interpretation.

The main assumption was to create a synthetic intermedia work in which the media complement each other. I wanted to enrich the perceptions of the movement interpretations created by me, through conscious thinking about the role and possibilities of: light, scenery and animation projects. I was wondering how media such as: music, movement, scenography, light and animation projections influence each other and how they can influence the audience. I hope, the descriptive part of this work will prove to be helpful for other artists in the process of creating their stage activities.

In this dissertation, which is a supplement to the DVD with the recording of artistic my doctoral dissertation, I focused on the issue of the intermediality of movement interpretations of a musical work. I have presented the general assumptions of the Dalcroze method method, with particular emphasis on the tasks of movement interpretation. Based on the statements of specialists in the field of eurhythmics, I have shown various methods of work in the process of its creation. Later, I introduced the concept of intermediality in the context of the visualization of a musical work. Following the aesthetic proposed by Adolphe Appia and Max Keller as a model, I described the media that influenced the final shape of the artistic work. Afterwards, I undertook a formal analysis of the interpreted work, focusing on those elements that were necessary to create the artistic work. I presented the

shape of preparation for the concert, including the technical background. Finally, I tried to put an image of movement interpretation on paper taking into account the relationships between the media used — music, movement, light, animation and set design. The work is supplemented by reflections on the live reception of the concert *PORUSZENIA*, during which the discussed interpretations were presented. One of the afterthoughts belongs to Bogusława Opolska Targosz — a long-time teacher of eurhythmics, Janina Mieczysłowska's alumnus, the other one, from the perspective of a music theorist, a graduate of eurhythmics — Agnieszka Draus — Dean of Composition, Interpretation and Music Education Faculty of the Krzysztof Penderecki Academy of Music in Cracow.

The implementation of this artistic doctoral dissertation and its description, a live contact with musical work enriched my experience. It also deepened the reflection on the very creation of movement interpretation and its intermediality, on the strategies of action that are not easy to describe, especially when these actions, at many times, are dictated by an internal imperative. The final result encouraged me to continue my interpretative search.

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