

# Krzysztof Penderecki: an Interview and an Analysis of *Stabat Mater*

---



by Ray Robinson

The John F. Kennedy Center for the Performing Arts will be the scene on November 23, 1983, of an important musical event: the fiftieth birthday celebration of the Polish composer Krzysztof Penderecki. On this occasion the Washington National Symphony and its conductor Mstislav Rostropovitch will devote an entire evening to the works of Penderecki. The concert will include the a cappella choral piece *Stabat Mater* (1962), the American premiere of the *Concerto for Violoncello and Orchestra* (1982), and excerpts from the "Polish" Requiem, commissioned by the orchestra for this event. The composer will conduct the first half of the program, and Maestro Rostropovitch will lead the orchestra and the Washington Choral Arts Society in the Requiem.

Of special interest to choral musicians will be the opportunity to hear two Penderecki choral works of contrasting style. *Stabat Mater* is one of the composer's most important choral compositions; it is the piece in which he discovered the style that led him to the *St. Luke Passion* (1965-66). The Requiem, in contrast, is representative of Penderecki's most recent compositional output.

Once called the *enfant terrible* of the Polish avant-garde movement of the early 1960s, Penderecki has settled down in the last decade to emerge as a composer whose contribution to the music of our time falls clearly within the neo-romantic aesthetic. Gone are the experiments of the early years (1958-62); missing are the indeterminate *Farbmusik* sound events of the late 1960s. In their place is a dramatic

---

Ray Robinson is Professor of Music and President of Westminster Choir College in Princeton, New Jersey.

and passionate idiom which owes much to the influence of post-Wagnerian chromaticism with its expressive melodic lines, its lyrical outpouring, and its dramatic highlights. In the words of the German critic Wolfram Schwinger, "the composer has moved from the realm of tonal planes to the realm of melody." It is thus not inconceivable that those who venture to the nation's capital to attend Penderecki's fiftieth birthday celebration may be surprised by the sounds they hear.

Who is this composer who has emerged from an Eastern-bloc country to become one of the most important composers of our time? Why has he written so many works on religious and social themes? What are his plans for the future? These are among the questions this writer asked Penderecki on July 22, 1983, at the Plaza Hotel in New York, when the composer was in the United States to make final preparations for the concerts which will take place in Washington, D.C., in November.

RR: Krzysztof, when your career as a composer is viewed from the years 1958-1983, there is a tendency to identify three style periods in your music. Is this a correct analysis or would you describe the evolution of your compositional style in other terms?

KP: *I rather think now that there are two style periods in my career as a composer. I do not count the very beginning pieces like Strophes, which were written before I really started to develop my own language as a composer. The first period, I would say, was from Threnody and Anaklasis, which were the first pieces which I could call my music, until maybe the Awakening of Jacob; I would say the Magnificat was the last piece in that style.*

RR: Of the old style?

KP: *Yes, and in that piece I came to the*

*place where I really could not go any further because of the musical language; all the complex polyphony became so complicated. After the triple fugue in Magnificat, I did not think that I could repeat the same things and write more complicated music; I did not have an interest in doing so. I think that is writing music which is only technique, and composing with so much technique involved does not interest me. My music has always been very personal, so if it becomes too technical, I have to stop.*

RR: Then pieces like the *Psalms of David*, *Miniatures for Clarinet*, *Miniatures for Violin*, and *Emanations* would be considered experimental works. Would you call these student pieces?

KP: *Oh yes, I was a student at the time I wrote those early pieces. I was studying composition and writing in different styles. Each piece was designed to solve a specific compositional problem. For example, Miniatures for Clarinet shows the influence of Bartok, the Psalms of David, the influence of Stravinsky.*

RR: With a little bit of serialism thrown in.

KP: *Oh yes, of course, which I developed in the slow movement of the Psalms of David. In the St. Luke Passion you will find the same thing. I discovered the style of St. Luke in the Psalms.*

RR: So, as you survey your development as a composer you would say that your first style period began with *Anaklasis* and continued through *Magnificat* (1974).

KP: *Yes, through Magnificat; the Awakening of Jacob (1974) opened the second period. It has elements of both, of course.*

RR: I find in *Ecloga VIII* the minor third, which appears as a sort of melodic interval for the first time in your music; I don't see that happening earlier.

KP: *But you have this also in Magnificat; the minor third is substantive in the second subject in the fugue and in the last movement.*

RR: Beginning with the *Awakening of Jacob*, there unfold a number of works which make up this new style: the *Violin Concerto*, the opera *Paradise Lost*, *Symphony No. 2*, and then . . .

KP: *Te Deum*

RR: *Te Deum*, *Lacrimosa*, and now more recently the *Cello Concerto*, which you wrote for Mstislav Rostropovitch and the Berlin Philharmonic. So you would say at this point that there are two rather than three style

periods, the first beginning with *Anaklasis* and *Threnody* and running through *Magnificat*; the second beginning with the *Awakening of Jacob*.

KP: *Correct!*

RR: Who were some of your early compositional influences? How did they relate to the development of your style?

KP: *Well, in the beginning while still a student, I discovered composers for myself, Bartok and Stravinsky (for he was a very strong influence on all Polish music at that time), and then in 1957 I heard for the first time the music of Schoenberg and Webern.*

RR: What were those pieces? The first Webern Piece?

KP: *The Webern String Quartet.*

RR: The first Schoenberg piece? Was it late or early Schoenberg?

KP: *It was the later Schoenberg. A Survivor from Warsaw was, I think, the first piece I heard. Then his chamber music, his early chamber music. And the Modern Psalm of Schoenberg.*

RR: *De profundis?*

KP: *Yes! This music influenced me very much. I started to write serial music as a result of hearing and studying these pieces. I wrote Emanations and Threnody then, especially the middle part of Threnody which is more serial.*

RR: That brings up an interesting point.

What caused you to develop the original musical language which we find in *Threnody*? This is really your language, your music; you didn't copy that style from anyone. This is your original contribution to twentieth-century composition.

KP: *Well, first of all, I was a string player. I was at that time still playing and working in a recording studio, experimenting with the violin and electronic instruments. I wanted to develop a new musical language. It was not my intention to destroy everything that had been written before me. I only wanted to write my own music, so I was experimenting; I think the electronic studio helped me at that time in experimenting with all those clusters.*

RR: Where did you compose your electronic works?

KP: *In Warsaw.*

RR: Was your experimentation with strings something you had heard in electronic music and were trying to duplicate in stringed instruments, the dense quarter-tone clusters, for example?

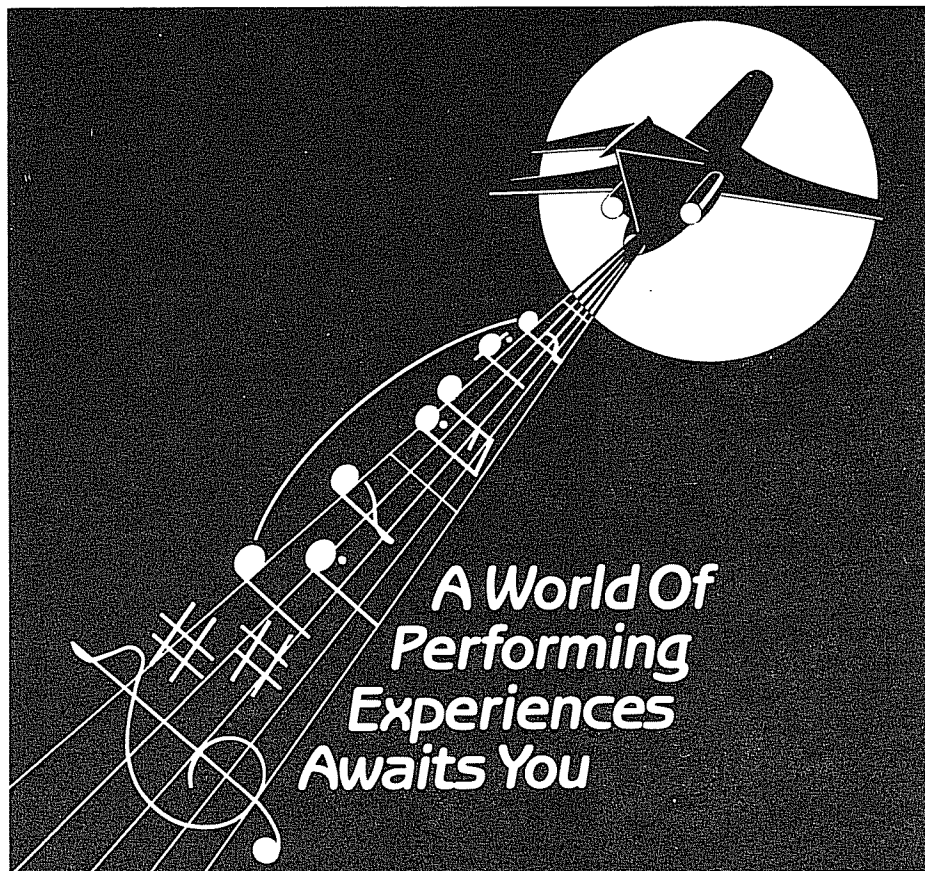
KP: *No, I would say it was more the result of experimenting with the instrument itself, the search for new sounds with stringed instruments. But, of course, I think that pure electronic music also influenced me at the time.*

RR: Why was it that after working in an electronic studio for a while you rejected electronic music as your main musical medium, or idiom?

KP: *I lost interest, I would say. I was very enthusiastic about it at first. But after I saw the way this music came out, I could not do more. The technique was always over me, overwhelming me.*

RR: The limitations of the technique?

KP: *Yes, and the studio was very*



Subsidized, All-Inclusive Concert Tours To

AUSTRIA • BULGARIA • CHINA • ENGLAND • GREECE •  
HUNGARY • INDIA • IRELAND • POLAND • ROMANIA •  
SCOTLAND • SPAIN • SOVIET UNION • WALES • PORTUGAL  
America's Largest Private Cultural Exchange Organization

The stage is set for your musical adventure. Contact:



FRIENDSHIP  
AMBASSADORS  
FOUNDATION

273 Upper Mountain Avenue  
Upper Montclair, New Jersey 07043  
Outside NJ call toll-free (800) 526-2908  
In NJ (201) 744-0410

Friendship Ambassadors is a non-profit, tax exempt foundation.

primitive at that time. I still think I can do more by using the human voice or orchestral instruments than by producing sounds electronically.

RR: You have said that your experimentation with instruments had reached a dead end with *Fluorescences*. Where does the vocal music reach its extreme in terms of the experimental search for new sonorities?

KP: I think in the two pieces which I wrote in 1973 and 1974, *Magnificat* and the *Canticum canticorum*. I think it is almost impossible to do these pieces properly with all the quarter tones that I wrote. In the two works I reached the point where I could not go forward and continue the same style.

RR: You have been called by writers "A modern composer with a social conscience." Is this label correct?

KP: Yes, I was in my younger years as a composer; especially because I was living in Poland at that time, the kind of music with which I was surrounded made an impression on me. Examples are the piece for the victims of Hiroshima (*Threnody*) and then *Dies irae*, the piece for Auschwitz. At that time I thought this was a necessity, that a composer had to do something for society; I was very engaged, not politically, but socially engaged, in what I was doing. I believed that music had a very important role; I do not think so now.

RR: You've changed your opinion on that.

KP: Oh, yes, for me music is more abstract now; I'm writing primarily to please myself. Today I do not think that music is so important as a social force.

RR: Do you feel that writing for a program or for reasons of social conscience inhibits the art of composition?

KP: No. I believed at that time in what I was doing. But I do not believe now that music can have any direct political influence on the people, so I stopped doing it.

RR: That leads me to a question about the religious texts, the many religious topics that have served as the focus of so many of your choral works; at least one orchestral piece (*Awakening of Jacob*) and one of your operas (*Paradise Lost*) either employ or are inspired, too, by sacred texts. Why do you compose so many works on religious subjects?

KP: First of all, I was raised in a very religious family, and this influenced my life in living with the Bible, which was for me the most important book at that time. Then living in Poland where the religious was forbidden, of course, I wanted to do something for religion. I was raised as a Catholic, I wanted to fight against the regime, to make religion important. I became more and more interested in religion after so many years where it was forbidden. I couldn't do without it.

RR: I know that you admire the Pope very much. When did you first meet Pope John Paul II?

KP: I met him when he came to my concerts in Krakow. He was a Cardinal in Krakow, and he used to come as a Cardinal, and as a Bishop before that, to my concerts. I met him at that time, and I wrote *Te Deum* in '78 after he was elected the first Polish Pope.

RR: You wrote *Te Deum* for him, and you were going to perform it for him in Rome, but his attempted assassination disrupted these plans. Has he ever heard *Te Deum*?

KP: I sent him a tape, a videotape, which we did in Berlin with the Berlin

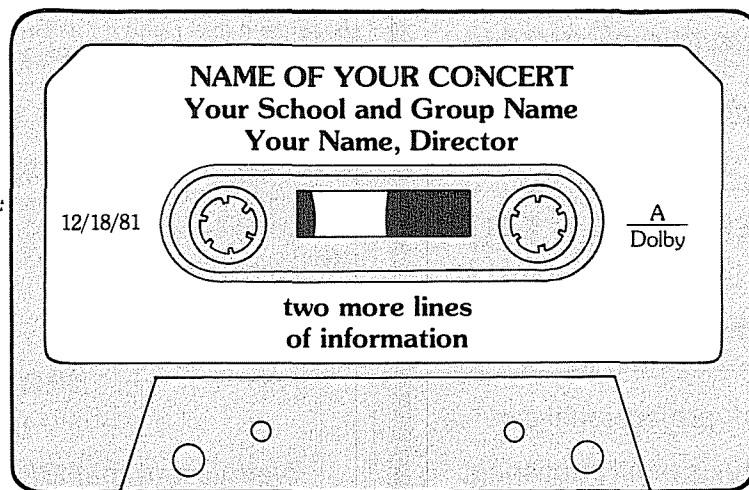
Radio Orchestra. I was supposed to perform it for him three or four times, and every time something happened and it was cancelled. He could not come to Assisi for the premiere. I still plan to perform it for him.

RR: Why do you write so many large works? In your earlier period you composed more chamber music—the string quartet, the *Miniatures for Violin*, the *Miniatures for Clarinet*, and *Strophes*—but for most of your creative life, you've written big pieces. Do they especially appeal to you?

KP: Oh yes, I like big forms. I like to live with a piece longer, to create it, to control it. I do not like to write short pieces. I need a large form; I need the big form to express myself.

RR: Let's go back to a question that has to do with the development of your compositional technique. There are a number of ways in which you have made what I would call an original contribution to contemporary compositional technique. One of these ways is in the area of notation. And, of course, your notational innovations have been very influential. Would you comment on how some of your innovations in

## Join the Switch!



**Only Alpha Offers You . . . . .**

- Highest Fidelity
- Designer Packaging
- Money Back Guarantee

**Our Maximum Price . . . . . \$4.49 (per cassette)**



**NO ADDITIONAL CHARGES**

**Call toll free for details and other prices  
1-800-922-2812**

Alpha Recording Service / 122 South Lamar Ave. / Oxford, MS 38655

—FOR CHANGE OF ADDRESS—  
Be sure to notify the Editor at:  
P.O. Box 6310, Lawton, OK 73506

notation came about; in other words, how did you arrive at your notational system?

KP: Yes, I had to do it when writing pieces like *Anaklasis* and *Threnody*. Otherwise I couldn't write them because they employed new techniques; playing behind the bridge, playing on the bridge, a special kind of wide vibrato, notations of clusters, the highest possible pitch, the lowest possible pitch; I had to invent signs for all these new sounds.

RR: You were the first to do that in all those cases?

KP: Yes, because I had to find it. It was something like musical short-writing.

RR: Shorthand?

KP: Yes, excuse me, shorthand to make sketches. I did it and then I decided there is a right way to do it.

RR: Let me just give a couple of examples: let's take the time graph which appears in *Anaklasis*. How did you think of that?

KP: Just for tempo.

RR: Just for tempo, and there was no traditional system of tempo control that would . . .

KP: No, because of the frequent tempo changes from bar to bar, you would have to put in each bar the metronome marking which is very complicated. You

could never do it really, so what I have done is very easy: three lines indicate the three different metronome markings and another line indicates tempo change, or *accelerando*, or *ritardando*. This works very well.

RR: What about that wonderful fifty-two-note cluster at the end of *Threnody* which lasts for thirty seconds? For thirty seconds you have this broad line that covers the entire staff, which has fifty-two strings playing quarter tones. How did you evolve that? How did you think of that?

KP: It is also a kind of shorthand really because I needed fifty-two different staves to do it. This way I was able to do the same thing with only two lines.

RR: You've composed a considerable number of instrumental works but only two symphonies. Your *First Symphony* dates from 1973, I believe, and your *Second Symphony* from . . .

KP: 1980.

RR: Why did you wait so long to write a symphony? What do you think about that form today?

KP: Oh, I like the form of the symphony, and in the future I have some plans to continue writing in this form. I think a composer has to wait until he is forty or so to write a symphony. I did not believe in writing symphonies, so I waited twenty-five years. I think it's easier to write a big form with a text because a text helps a lot. But in a symphony it is pure music so only experience can help you.

RR: I find it curious that there are no keyboard works among your compositions. Is there a special reason for this?

KP: I was a violin player, and I don't like the piano as an instrument. I hate it with

an orchestra because it's always out of tune.

RR: The tempered tuning sounds out of tune to you?

KP: I can't even stand to listen to performances for violin and piano or cello and piano. I wrote only one piece for keyboard, a harpsichord piece, but it sounds different, because it's not the piano. I do not like the piano sound.

RR: And the organ?

KP: I like the organ very much, but I don't know why I didn't write for organ.

RR: You have an organ part in *St. Luke*.

KP: Yes, but it is very, very small and not important.

RR: So we will not expect to have a piano concerto from Penderecki in the future?

KP: No, I don't think so.

RR: What about your musical language today? We talked earlier about the two style periods which you feel that you've written in. Have you found that your new lyrical style of today is a synthesis between what you attempted to accomplish, say, in your experimental period, and then maybe the period that concludes with the *Magnificat*? Or do you think it's something completely new and not a synthesis?

KP: Well for me it's new because it's a new experience for me. It's something which maybe goes a little back in time, but it goes back (in order) to go forward because I'm at a moment which not only I but a lot of composers are. With all the complications of the new discoveries in music, we had to stop our lives and to think about history, to think about tradition, which is very important. I was always talking about the importance of tradition. Without tradition, I couldn't write *St. Luke* or the other large pieces,

**20% Discount**  
on most music

Additional savings on  
stock orders

**CALL TOLL FREE**  
**1-800-858-3000**  
(in Pa. 1-800-372-7000)

Fast, professional service

Music of all publishers

Charge accounts invited

**UNIVERSITY  
MUSIC  
SERVICE**

P.O. Box 354  
Hershey, Pa. 17033

**BROUDE BROTHERS LIMITED**  
170 Varick Street / New York, NY 10013



***New Issues and Old Favorites for Christmas***

<b>Raffaella Aleotti:</b> Angelus ad pastores ait. SSATB. Lat-Eng.	.50
<b>Raffaella Aleotti:</b> Facta est cum Angelo. SAATB. Lat-Eng.	.65
<b>Seth Calvisius:</b> Joseph, lieber Joseph mein. SSATTB. Ger/Lat-Eng.	.85
<b>Eustache Du Caurroy:</b> Noël! Sors de ton lit. SATB. Fr-Eng.	.70
<b>Eustache Du Caurroy:</b> Noël! Un enfant du Ciel. SATB. Fr-Eng.	.85
<b>Luzzasco Luzzaschi:</b> Hodie nobis caelorum rex. SATTB. Lat-Eng.	.80
<b>Jan Pieterszoon Sweelinck:</b> Ecce virgo concipiet. SSATB, organ. Lat-Eng.	.70
<b>Johann Wanning:</b> Vox clamantis in deserto. SATTB. Lat-Eng.	.65

Complimentary reference copies will be sent upon request.

and I think, since I'm older, tradition is more important to me now. I would like to continue the big forms, continue the music which was cast at the beginning of the century: the tradition of writing symphonies; Sibelius, Bruckner, Shostakovich, and Prokofiev were the last composers of my era writing the big forms, the big symphonies. Then the tradition disappeared because of Stravinsky, who hated this kind of music and who was already going in another direction. Bartok and other composers, Schoenberg and the Darmstadt School, no one was interested in picking up and continuing this tradition. I say this continuation is something very important to me, and all I'm doing now is trying to carry on a tradition.

RR: How do you react to the terms "neo-romanticism" or "post-Wagnerian chromaticism" when they are used to describe this recent music of yours?

KP: I don't know. This is something that musicologists will have to decide. When I was a young composer twenty-four years old, composing in romantic style was something like incest; but now not only I but other composers are doing it. They called me a romantic composer after the St. Luke Passion and it's true.

it's true. It was the first romantic piece written after maybe 30-40 years.

RR: But with a Baroque form.

KP: Yes, but from the standpoint of feeling, St. Luke is a romantic piece.

RR: I was surprised, stunned almost, upon sitting in your livingroom in Krakow in 1977 and hearing the tape of the Violin Concerto for the first time. I believe it was premiered by Isaac Stern in the spring of 1977 in Basel.

KP: Yes.

RR: And it was performed and recorded for the first time in the United States in 1978 by Isaac Stern and the New York Philharmonic: but I remember so clearly how you remarked at that time that the Violin Concerto was an extension of Brahms or Sibelius.

KP: No, no. I was joking.

RR: You were only kidding?

KP: Yes, because for some people at that time, it was a shock for Penderecki to write something like this, but I tried to explain to you that this kind of romanticism started very early with me. In the St. Luke Passion, for example, you will find the same type of writing, and in my operas, too. So there's nothing really new. What is new in the last period of my music is the kind of orchestration

which goes back to the very heavy late-romantic or post-romantic orchestration, the doubling of the instruments which I avoided before, of course. You will not find any doubling of the instruments in St. Luke. It is a different kind of music, using only groups of instruments.

RR: Do you conceive of your orchestration today in the late nineteenth-century sense, where you write for a choir of strings, a choir of winds, and a choir of brass?

KP: Yes, of course. Here I went back to good fundamental orchestration.

RR: Right out of Rimsky-Korsakov?

KP: Of course, Korsakov and Berlioz; I think it works.

RR: Do you feel that you're reaching your audience today, or is that important to you?

KP: Yes, I think so, but not because I try to reach them. I have changed my style in the last few years because even the early pieces have a very large orchestra, even Threnody. It was completely new in style at that time. I think I'm writing for me, to please myself, but if others like my music, I'm pleased, too.

RR: This is interesting because I was

**MADE IN U.S.A.**

BAUER AUDIO

## BAUER AUDIO CLIENTS

*include*

<ol style="list-style-type: none"> <li>1. Colleges &amp; Universities</li> <li>2. Hollywood Recording Studios</li> <li>3. Film Music Composers</li> <li>4. Television Producers</li> </ol>	<ol style="list-style-type: none"> <li>5. H.S. Choirs &amp; Bands</li> <li>6. Church Music Depts.</li> <li>7. Community Orchestras and Choruses</li> </ol>
--	--

100      50      0

**SIDE**

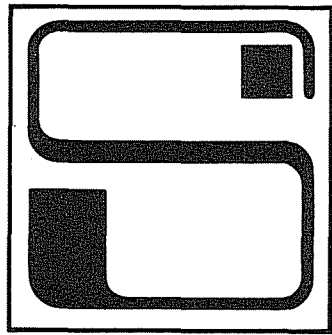
|

Chrome  
70µs EQ

People from across the nation who need **quality cassette duplication,**  
**insist on Bauer Audio.**

Send for a sample cassette and see why!

BAUER AUDIO 10735 Burbank Blvd., North Hollywood, CA 91601 (213) 763-8606  
(Visitors by appointment only.)



Should

twentieth-century  
music students  
seek nineteenth-century  
training

They should always seek the best available teachers. But the attitude that the solo and symphonic repertoires ended 100 years ago—or that musical education begins and ends in the practice room—is a bit outdated. In fact, the performer, composer, scholar, and teacher do



best under one roof, if they're learning from one another. And they do best by studying music's past and present with an eye to music's future—as well as to their own.

After all, it's almost the twenty-first century.

**Discover Eastman's choral program.**

The Eastman voice faculty: Marcia Baldwin, Jan DeGaetani, Seth McCoy, John Maloy, Thomas Paul, Masako Toribara. Director of choral activities: Donald Neuen. Degree programs for voice and conducting majors: BM, MM, DMA in vocal performance and literature; MM in choral conducting; DMA in conducting. Vocal performance ensembles: Eastman Chorale, Chorus, Chamber Singers, Opera Theatre. Recent choral performances: works by Adler, Britten, Stravinsky, Barber, Mennin, Hanson, Hindemith, Des Prez, Willaert, Palestrina, Bach, Handel, Haydn, Mozart, Schubert, Brahms, Borodin, Debussy.

The Eastman School of Music of the University of Rochester provides equal opportunity in admissions and student aid regardless of sex, race, handicap, color, and national or ethnic origin.

Please send:  Eastman Bulletin  
 application materials  
 other \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

I will be applying to begin study in 19\_\_\_\_.

**Return to:** Admissions Office, Dept. AA,  
Eastman School of Music,  
26 Gibbs St., Rochester, N.Y. 14604.

about to remind you of something you told me in 1977, "that you only write music to please yourself, not the audience." Do you still feel that way in 1983 as you compose in your fiftieth year?

KP: *Oh, yes.*

RR: Finally, what can you tell us about the future? What works are in process? Where are you going as a composer?

KP: *Well, this is maybe the reason for the change in my music, because of the most recent piece I have written. The Cello Concerto, which I wrote for Mstislav Rostropovich and the Berlin Philharmonic, is in the same style as the Violin Concerto, even more.*

RR: More what?

KP: *That's a good question. I don't know. I cannot give you an answer right now.*

RR: More lyrical, more dramatic, more romantic; what did you have in mind when you said more?

KP: *Maybe I am going back to my experience of the early years, from the 60s. I think I'm going a little bit in this direction, but not losing this romanticism which I like now. The next opera I write is going to be an opera buffa.*

RR: An opera buffa?

KP: *Yes, and with a text I'll have to check myself, because in writing opera buffa I cannot use the same musical language from the Cello Concerto or the Violin Concerto or, especially, the Second Symphony. It's something which I have to think about, maybe to go back to the 60s, or to develop a new language, of course.*

RR: Will it be opera buffa in the sense that it will be comical?

KP: *Oh yes, of course, it will be a very funny piece, enjoyable. I would like very much to write something that will be enjoyable for people.*

RR: It seems that your instrumental music from time to time has been that way, like the *Capriccio for Violin*, for example.

KP: *Oh yes, and the Capriccio for Cello.*

RR: Generally speaking, your vocal music has been much more serious.

KP: *Using almost entirely religious texts, how can I be enjoyable?*

RR: So there's the *Cello Concerto* and the opera buffa, which will be called *Ubu Roi* (King Ubu). The Jarry text?

KP: *Yes. I have another commission to write an opera for the Salzburg Festival in 1986. And I would like to compose a lieder cycle for mezzo-soprano. I have started already; I have written two of the songs.*

RR: It will be your first song cycle?

KP: *Yes.*

RR: Do you have a commission or are you just doing it?

KP: *There is no commission at present.*

RR: So it will be for mezzo-soprano and orchestra?

KP: *Yes, mezzo-soprano and orchestra. Then I have an idea again to return to religious music, and the religious tradition in my music. A Mass for a cappella choir.*

RR: Is there anybody for whom you are writing the Mass?

KP: *No, No, No! It was just an idea which has grown in me for many, many*

*years, because I think it's necessary to write for a cappella choir. I have never written a big piece for a cappella choir. I've written only two short pieces for a cappella choir.*

RR: *Stabat Mater and Agnus Dei.*

KP: *And another piece which is in process is a "Polish" Requiem, for which I have already finished the *Lacrimosa* and the *Agnus Dei*, which the Washington National Symphony will perform in November.*

RR: How many movements will the Requiem have?

KP: *Oh, it's a full-evening piece; an hour and a half. We will only perform excerpts from the Requiem in Washington.*

RR: Does it take the text of the liturgical Mass for the Dead?

KP: *Yes.*

RR: Now you have a career as a conductor as well as that of a composer. How can you balance these two responsibilities and keep composing while traveling around the world conducting? Is it a problem, or do you enjoy conducting?

KP: *No, it is a great problem for me because I am conducting too much and*

## AUGUSTANA COLLEGE CHOIR

Rock Island, Illinois

Donald Morrison,  
conductor

\* \* \* \*

Newest Double Album  
Now Available

\$12.00 & \$2.00 postage

Contact:  
Office of Cultural Events  
Augustana College  
Rock Island, IL 61201



## BUILDING THE VOICE AS AN INSTRUMENT

with a  
STUDIO REFERENCE HANDBOOK  
by Pearl Shinn Wormhoudt

A book for vocal pedagogy classes, singers and teachers. The instrument and its logical development, combining science and tradition. Vowel acoustics, first lessons, registers, repertoire, voice care, psychology. The Handbook gives vocalises, IPA, diction, resources and addresses, bibliography.

Reproduced typescript  
193 pp. illus., \$8.95 postpaid

Write for brochure or order from Wormhoudt, William Penn College,  
Oskaloosa, Iowa 52577

taking too many performances that maybe I shouldn't take. But the first reason why I'm doing it is because I am presenting my music to the audience, and the audience, if the composer is conducting, thinks maybe it is the right way to hear it. It's not always so, and always the composer is in jeopardy because the perception is very limited. It is only my way of doing it, and there could be other ways to do the same piece differently and also well.

RR: Would you ever take an orchestra and become its principal conductor?

KP: No, I'm not interested. I'm interested just to do as much as I can for my music, and sometimes I am conducting some pieces which I like such as Shostakovitch or Sibelius or Bruckner.

RR: What would you like to do for Poland? You're a native of Poland, you have a home in Krakow, you also have a home in the country where you're putting on a chamber music festival on an annual basis. What would you like to do for your country?

KP: Now, I think there is very little to do because the situation happened to us so suddenly, and we were not prepared;

we had no idea it could happen so soon and could end like it did. Maybe I can only continue writing this Requiem which is, as you know, dedicated to Solidarity and commissioned by (Lech) Walesa. I wrote the Agnus Dei last year for the death of Cardinal Wyszyński, who was a very political figure. I think this work is going to be a "Polish" Requiem, because each part, or movement, of this piece is dedicated to some event in recent Polish history. I am not a politician, I am not involved in the politics at all, but what I can do is write music.

RR: The critic and author, Wolfram Schwinger, says about this latter period (that includes the *Violin Concerto*, the opera *Paradise Lost*, the *Symphony No. 2*, the choral work *Te Deum*) that as a composer you have "moved from the realm of tonal planes to the realm of melody." Do you think that's a fair assessment of where you are today?

KP: Sure. I don't think that there is a tonality in my last music. There are some elements of tonality—some chords—but it's not something which you can call tonality because there is no

relation between the chords I am using and a tonal style. I used it all the time; even St. Luke ends with a major chord. And I used it in other pieces. Maybe the recent music sounds tonal because harmonically it's clearer now, but it's not tonality, of course. But melody, why not? We, the composers for the last thirty years, have had to avoid any chords which sound pleasant and any melody, because then we were called traitors. I feel free, I don't feel I have to do something which the people will expect from me or the critics will expect from me. Sometimes music has to stop and relax a little bit to find the other sources (with which) to continue. Sometimes it's good to look back and to learn from the past.

RR: Isn't this tension and release something that goes all the way back to classical Greece? I mean, you have the classical, and then you have the romantic throughout the history of music.

KP: Yes, But there always has to be balance in a musical composition. You cannot write a piece which exists only from dense clusters and dense unpleasant chords because it's not making any sense. After two or three minutes you

## NEW Choral MUSIC FROM BOURNE

**SANCTUS** from *Mass No. 2* by Antonio Lotti (1667-1740), edited and arranged by Norman Greyson, SATB a cappella.

**BENEDICTUS** from *Mass No. 2* by Antonio Lotti (1667-1740), edited and arranged by Norman Greyson, SATB a cappella.

**O SLEEP, FOND FANCY** by John Bennet, edited and arranged by Norman Greyson, SATB a cappella.

**WELCOME TO SPRING** by Orlando di Lasso (1532-1594), edited and arranged by Norman Greyson, SATB a cappella.

**I DON'T CARE TO STAY HERE LONG** by L. P. Breedlove, text by William Hunter, arranged by Floyd E. Werle, SATB a cappella.

**O FOR A THOUSAND TONGUES** by Charles Wesley Jr., arranged by Floyd E. Werle, SATB a cappella.

**AT THE NAME OF JESUS** by Floyd E. Werle, text by Carloline M. Noel (1870), SATB with Piano or Organ. Also available for SAB with Piano or Organ.

**CHILDREN OF THE KING** by John E. Watson, SATB and Piano.

**SING SWEET PRAISES** by Thornton Cline, Unison Choir and Piano.

**CHRISTMAS FANFARE** by Ross Hastings, SATB, Organ and 2 opt. Trumpets. Also available for SA, Organ and 2 opt. trumpets.

**WE THANK THEE** by Ross Hastings, text by Norris L. Tibbets, SATB a cappella.

**PRAYER FOR THE CHOIR** by Ross Hastings, words by Harvey E. Van Sciver, SATB a cappella.

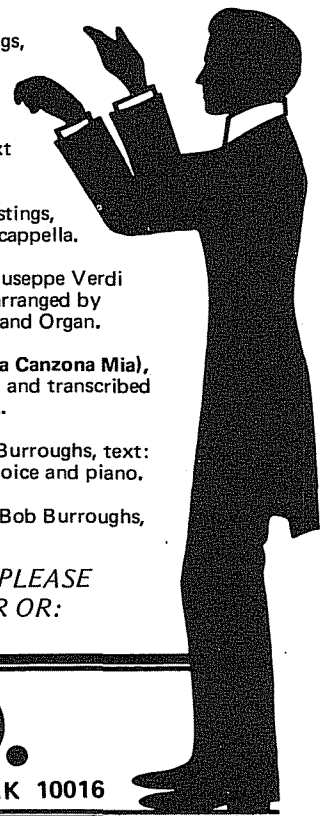
**BE THOU MY JUDGE, OH LORD** by Giuseppe Verdi (1813-1901), words by Alan E. Adams, arranged by Ross Hastings, SATB with Soprano Solo and Organ.

**NOW SING MY LOVELY SONG (Hor Va Canzona Mia)**, by Hans Leo Hassler (1564-1612), edited and transcribed by Bruce R. Purrington, SATB a cappella.

**THIS IS MY COMMANDMENT** by Bob Burroughs, text: John: 9-10, 12, Unison Chorus or Solo Voice and piano.

**GOD OF MERCY, GOD OF GRACE** by Bob Burroughs, text by Henry F. Lyte, SAB and Piano.

FOR FURTHER INFORMATION, PLEASE CONTACT YOUR MUSIC DEALER OR:



# BOURNE CO.

BOURNE MUSIC PUBLISHERS

437 FIFTH AVENUE NEW YORK, NEW YORK 10016

are bored. There is only cacophony. I think music is something which has to be joyful also, not only tense.

RR: You have now reached age fifty. You are a musician at the peak of your career, with a worldwide reputation as both conductor and composer. Do you have any regrets?

KP: I wish I would have more time because it is not only music which interests me. I would like to have time to read more, to be at home, to work in my garden. Looking back, maybe I should have written more, but I don't think so. I think I have done as much as I could. I was working very hard in all my last thirty years, and now I am composing a little more slowly. I don't think I have to write a ninth symphony.

RR: Will there be a choral symphony?

KP: Yes.

RR: There will be a choral symphony.

KP: Maybe not the third one, but the fourth one, yes.

RR: So we'll have a Requiem and a choral symphony.

KP: Yes, these are coming.

### An Analysis of *Stabat Mater*

*Stabat Mater*, completed in 1962 and dedicated "to the choir of the Krakow Philharmonic," was composed in the same year as two of Penderecki's most experimental pieces, *Fluorescences* and *Kanon*. But there is no question that the composer looked to an earlier period for his inspiration in this work. "My models in *Stabat Mater*," stated the composer, "were the early Netherlands school of Ockeghem, Obrecht and Josquin."<sup>11</sup> Written for three mixed choruses and based on the traditional liturgical "Stabat Mater dolorosa" text, the first performance of this work was given on November 27, 1962, by the Warsaw Philharmonic Chorus under Anton Szalinski at a concert organized by the Polish Publishing House (PWM) in Warsaw.

The work falls into a clear five-part form, with the first, middle, and last sections showing some relation to each other by virtue of the chantlike cantus-firmus theme (Ex. 1) which appears in

Ex. 1, *Stabat Mater*, m. 1

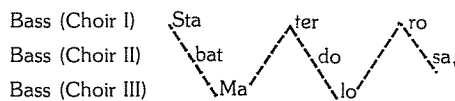


Copyright © 1963 by Deshon Music Inc., and PWM Editions. Used with permission. All rights reserved.

some form in each section. It is stated in the A section by the tenor, in the C section by the alto, and in motive form by the soprano in the E section. According to the composer, the text—not the musical structure—serves as the guiding principle of the work, which was conceived without a specific form in mind.<sup>2</sup> This is consistent with the actual structure of *Stabat Mater* in that each sentence of the liturgical text introduces new musical material.

One of the more interesting aspects of the text setting is the manner in which the different syllables of the opening statement are spread around the three choirs. By this device, which we will call "distributed text," the individual syllables of the words "Stabat Mater dolorosa" are presented in the proper temporal succession but are distributed among the bass parts of the three choirs (Ex. 2). As in all of his choral works, the text is an extremely important element

Ex. 2, *Stabat Mater*, mm. 2-14



Copyright © 1963 by Deshon Music Inc., and PWM Editions. Used with permission. All rights reserved.

to Penderecki, a fact that led the critic Claus-Henning Bachmann to write: "In *Stabat Mater*, the compositional unity of language and melos becomes a field of

expression; composition and expression are one, to an extent hardly ever found in post-romantic music."<sup>3</sup>

After the intonation of the chantlike theme motive and the statement of the text on the unison pitch, there is the characteristic fanning out of the voices by half-step, both up and down, by the basses, while the alto part in each choir and the basses in Choir I continue the statement of the text on the pitch A. The tenors and basses support the alto-bass ostinato with an harmonic texture consisting of perfect fourths in the tenor parts and the bass of Choir III and perfect fifths in the bass part of Choir II.

The text "Quis est homo," which begins with a cessation of activity in the lower three voices and the introduction of the sopranos on a unison<sup>2</sup>, introduces the B section. The other voices join the sopranos, chanting in falsetto, on specific pitches with a texture of quasi-speech and whispering. This type of activity, which is punctuated by different dynamic levels in each of the parts, continues for the remainder of the section.

The influence of Renaissance polyphony is most evident in the next section (C) where the composer employs the compositional devices of sixteenth-century counterpoint, including the use of canon, inversion, imitation, and augmentation. Each entrance of the cantus-firmus motive is accompanied by a counter phrase in contrary motion (Ex. 3). To highlight the

# PSCE

offers a graduate program in Church Music and Christian Education

For those with a bachelor's degree in music, the Presbyterian School of Christian Education offers a dual competency Master of Arts program for those seeking to combine a ministry in music with a ministry of Christian education in the local congregation. The offerings of this two-year course include: Biblical Studies • Historical-Theological Studies • Theory for Education in Religion • Teaching Skills, Group Process • Choral Literature and Performance • Conducting • Choral Arranging Hymnology • Worship Renewal • Choir

For more information write:  
Dr. David W. McCormick, Director of Music Program  
**Presbyterian School of Christian Education**  
1205 Palmyra Avenue • Richmond, Virginia 23227

purity of the contrapuntal writing, the composer places the tenor and bass lines in the upper tessitura of the voice, thus bringing the tone color closer to that of the women's voices. The density of the section builds from a single line at

Ex. 3, *Stabat Mater*, mm. 57-61



Copyright © 1963 by Deshon Music Inc., and PWM Editions. Used with permission. All rights reserved.

measure 57 to twelve individual lines at measure 84. The last sonority at measure 86 is a forty-eight-voice half-tone cluster built of superimposed quartal chords.

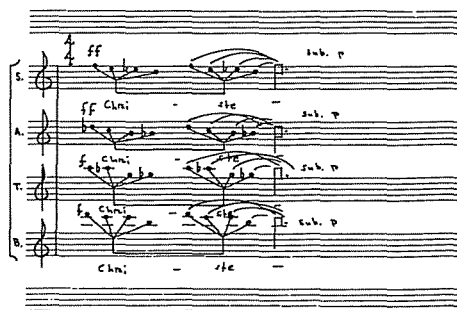
The fourth section (D) consists of three short events. A *quasi-una-litania* chant, spoken simultaneously in all three choirs, is heard first *subito pianissimo*. The choirs then sing three cluster-chords in imitation on the word "Christe," once in each choir. This is an early example of the composer's use of the cluster technique for voices (Ex. 4). Another spoken section chant follows,

**The Choral Journal  
is available in microform.**

**University Microfilms International**

300 North Zeeb Road Dept. PR Ann Arbor, Mi. 48106 U.S.A.

Ex. 4, *Stabat Mater*, m. 88



Copyright © 1963 by Deshon Music Inc., and PWM Editions. Used with permission. All rights reserved.

this time in canonic imitation.

The musical material of the opening section returns at measure 90 with imitative entries of a half-step motive which becomes sustained, forming the trichord *a, b flat and e*. The altos then follow with a pedal tone in half notes on the pitch *d<sup>1</sup>*, a pattern which continues until the end of the work. The other voices of Choir I join with sustained notes on the half-step motive. Choir II enters with similar musical material but with the pedal tone in the bass, but this time the entrance is on the second beat instead of the first so that the bass line is rhythmically displaced from that of the altos in Choir I. Choir II enters with the sopranos picking up the pedal point in quarter notes beginning on the second half of beat three, thereby speeding up the motion leading to the resolution of the building harmonic tension and tonal density on a powerful D major chord. This surprising ending for a composer of

the avant garde provided just the right touch and prompted the critic of the *London Daily Telegraph* to write: "The uniquely affirmative power of tonality in the final 'Gloria' served to render meaningful and to legitimize the anguished note clusters that pervade much of this powerful liturgical piece."<sup>4</sup>

*Stabat Mater* marked an important change in style for Penderecki and paved the way for the monumental *St. Luke Passion* into which it was incorporated in its entirety three years later. The search for a personal expression between the years 1958 and 1962 had reached an extreme with the orchestral works *Fluorescences* and *Kanon*. Here he took a more meaningful relationship with traditional compositional elements of melody, counterpoint, and form. Speaking of the crossroad he faced in 1962, Penderecki gave tradition some credit for the path he took: "The solution to my dilemma was not to go forward and perhaps destroy the whole spirit of music as a result, but to gain inspiration from the past and to look back on my heritage."<sup>5</sup>

FOOTNOTES

<sup>1</sup>Antes Orga, "Krzysztof Penderecki," *Music and Musicians* 22, October 1973, 38-41.

<sup>2</sup>Interview with the composer, New Haven, Connecticut, February 25, 1978.

<sup>3</sup>Claus-Henning Bachmann, "Albach, Venice, Warsaw," *The World of Music* XI(1), 1969, 55.

<sup>4</sup>*Daily Telegraph* (London), February 27, 1965.

<sup>5</sup>Orga, "Penderecki," 39.

**NEWS BRIEFS . . .**

**International Competition  
in Rome, Italy**

Coro Franco Maria Saraceni degli Universitari di Roma is extending an invitation to any university choral group to be a part of the International University Competition of Vocal Polyphony. Deadline for entry is January 30, 1984.

For further information and application, write to:

Universita degli Studi di Roma  
Associazione Musicale  
Coro Franco Maria Saraceni  
degli Universitari di Roma  
Via Clitunno  
24F - 00188 Roma

Attn: Prof. Aldo Panegrossi

**UCLA  
MUSIC**

**Undergraduate Degree**

**BACHELOR OF ARTS**

with a Specialization in

- Composition
- Ethnomusicology
- History and Literature
- Music Education
- Performance
- Systematic Musicology

**Graduate Degrees**

**MASTER OF ARTS**

with a Specialization in

- Composition
- Ethnomusicology
- Historical Musicology
- Music Education
- Systematic Musicology

**MASTER OF FINE ARTS**

with a Specialization in  
Performance in all  
Instruments, Voice, Opera  
and Conducting

Faculty includes members of the  
Los Angeles Philharmonic, and  
Los Angeles Chamber Orchestra

**DOCTOR OF PHILOSOPHY**

in the fields of

- Composition
- Ethnomusicology
- Historical Musicology
- Music Education
- Systematic Musicology

**CREDENTIALS**

Courses available to fulfill  
the requirements for California  
Elementary, Secondary and  
Community College Teaching  
Credentials

**SCHOLARSHIPS,  
ASSISTANTSHIPS AND  
FELLOWSHIPS**

Undergraduate Scholarships  
Graduate Assistantships and  
Fellowships

UCLA is presently accepting  
applications. For further  
information, call or write:

University of California,  
Los Angeles  
Department of Music  
Student Services Office,  
Room 2539 D  
405 Hilgard Avenue  
Los Angeles, California 90024  
(213) 825-4761

**UCLA  
MUSIC**