

Małgorzata Janicka-Słysz (Kraków)

The Idea of Dramaturgy in Instrumental Concertos of Krzysztof Penderecki

Let me start with Krzysztof Penderecki's famous words: "There is no artistic creation without that vocation, without internal necessity. Form must result from the crystallization of inwardly felt contents."¹ Penderecki's music leaves one with the auditory impression that traditional standards of genre are for the composer but models for inspiration to create new qualities. For the author of *Threnody* and the Sextet is more interested in a materialization and an energized shaping of the musical work rather than in a replication and an implementation of a set and time-proven architectural form. Penderecki is above all a musical dramatist, also in his purely sonoristic pieces, oriented at an interplay of texture and tone categories. This is evident even in both of his dramatic string quartets, born of a sonoristic spirit yet with expressive traits.

I shall quote yet another statement by the composer. "For me," says Krzysztof Penderecki, "what matters most is the quest for form."² According to Hans Heinrich Eggebrecht: "Form and formation, seen in their broadest meaning, carry the sense of music. No music can exist without it."³ Carl Dahlhaus completes this idea: "Sense is a result of interaction between an era's basic structures of harmony and rhythm, and the peculiar formal idea of a given work, regulating the relationship between its details and its foundations in a more extensive system."⁴

¹Krzysztof Penderecki, *Labyrinth of Time: Five Addresses for the End of the Millennium*, ed. by Ray Robinson, translated by William Brand, Hinshaw Music, Chapel Hill 1998, p. 32.

²Krzysztof Penderecki, Interview with the author (MJS), *Drzewa zostają* ["Trees are Becoming"], in: *Studio*, No. 12 (1998), p. 8.

³Carl Dahlhaus/Hans Heinrich Eggebrecht, *Co to jest muzyka?* [original title: *Was ist Musik?*], translated by Dorota Lachowska, Warszawa 1992, p. 126.

⁴*Ibid.*, p. 127.

Let us ponder for a while the concept of dramaturgy itself, which obviously sends us back to its ancient Greek roots. To return all the way to Aristotle, “Every Tragedy, therefore, must have six parts, which parts determine its quality – namely, Plot (mýthos), Character (éthe), Diction (léksis), Thought (diánoia), Spectacle (ópsisi), Song (melopoía).”⁵ Greek drama has been built around the three constitutive moments of exposition, climax (a change of fate) and resolution.

A dictionary of literary terms defines dramaturgy – understood as a set of qualities of composition of a dramatic work – using terms such as “coherence, clarity, logic of construction and rate of action flow.”⁶ Some scholars revert to etymology and treat musical dramaturgy in terms of the repertoire of extra-technical means used to construct a work according to principles of dramaturgy. This specific poetics of musical dramaturgy is dominated by concepts of dramatic provenience such as conflict or resolution.

Finally, types of dramaturgy are associated with the three literary genres by, among others, Ivan Sollertinski, to define three types of musical dramaturgy: epic, lyrical, and dramatic.⁷ The first of these is characteristic in the action-like and quasi-descriptive features of the musical course, the second – in its monologue character, while the third bears features of a dialogue.

The concept of musical dramaturgy has emerged and thrived in Polish and Russian (Soviet) musicology, mainly in studies by Boleslav Javorski (on musical speech and problems of intonation)⁸ and Boris

⁵Aristotle, *Poetics*, translated by Samuel Henry Butcher, *The Internet Classics Archive*, 2000, <<http://classics.mit.edu/Aristotle/poetics.mb.txt>> (1^{rst} October 2003).

⁶*Słownik terminów literackich*, ed. by Janusz Sławiński, Wrocław 2000, p. 111.

⁷Cf. Ivan Sollertinski, *Istoricheskiye tipi simfonicheskoy dramaturgii* [“Historical Types of Symphonic Dramaturgy”], in: id., *Izbranniye statii o muzike*, Leningrad 1946 (German translation: Iwan Sollertinski, *Historische Typen der sinfonischen Dramaturgie*, in: id., *Von Mozart bis Schostakowitsch. Essays, Kritiken, Aufzeichnungen*, ed. by Michail Druskin, translated by Christof Rüger, Leipzig 1979, pp. 267-280).

⁸Boleslav Javorski, *Stroyeniye muzikalnoy rechi* [“The Structure of Musical Speech”], 3 vols., Moskva 1908, also in: *Intonatsiya* [“Intonation”] (manuscript) 1924. Cf. Tatiana Baranova, *Dzielo muzyczne w ujęciu Bolesława Javorskiego*

Asafyev (including his famous study *The Musical Form as a Process and Symphonic Etudes*).⁹ According to Javorski, form is not a structurally “soundless” framework; on the contrary, it is a process of organizing musical material, based on a system of relationships: permanence – impermanence, arsis – thesis.¹⁰ Asafyev combines the idea of dramaturgy with that of symphonism, understood in terms of a targeted and constant flow of sound, dialectic in character, leading from one centre to the next, from one achievement to the next, to its very end.¹¹ In this reasoning, musical dramaturgy defines development on all levels of the musical work, in its content and its form – to cite some statements by Javorski and Asafyev that became part of the vocabulary of musical dramaturgy. A “holistic” definition of the concept has been proposed by Tatiana Chernova: “Dramaturgy is a total and finite process of development and interaction of specific musical images within an entire work or its greater and sufficiently independent part. This process, characterized by tension and intensity, is driven by conflict.”¹²

In Polish humanities, a definition of dramaturgy has been put forward by Mieczysław Tomaszewski: “Drama – or the inner structure of a work – first fills its architectural framework, and then begins to define its very shape.”¹³ According to Tomaszewski, musical dramaturgy, contained, in the Enlightenment, within the work’s architecture, started to determine the development of form as Romantic composers abandoned ready-made a priori models. Tomaszewski goes on to say:

[“The Musical Work in the Conception of B.J.”], in: *Analiza i interpretacja dzieła muzycznego. Wybór metod*, ed. by Teresa Malecka, Kraków 1990, pp. 215-228.

⁹Boris Asafyev, *Muzikalnaya forma kak process* [“The Musical Form as a Process”], Leningrad 1963, also in: *Simfonicheskiye etiudy* [“The Symphonic Etudes”], Leningrad 1970.

¹⁰Cf. Baranova, *Dzieło muzyczne*, p. 224.

¹¹Ibid., p. 225.

¹²Tatiana Chernova, *Dramaturngiya w intrumentalnoy muzyke* [“Dramaturgy in Instrumental Music”], Moskva 1984, p. 13.

¹³Mieczysław Tomaszewski, *Chopin. Człowiek-Dzieło-Rezonans* [“The Man – the Work – the Reception”], Poznań 1998, p. 326.

“Their function has been taken over by ‘liberated’ principles of form-creation subservient only to the realm of imagination and expression. Tripartite form is replaced by free recapitulation, bipartite by free complementation, variation by free modification, rondo by free refrain, sonata allegro by free antithesis and recapitulation, etc. It seems, too, that the greater a work’s expression, the stronger the underlying opposition of the a priori formula against the new form.”¹⁴

All in all, musical dramaturgy manifests itself in instrumental music when it is the composer’s chief strategy to shape the course of music by process and phase – when the creation of form has been placed at the service of expression. To quote Tomaszewski again,

“Penderecki is afraid neither of ‘expressivity’ nor, at times, of poster-like effects. [...] This does not mean that Penderecki’s is music of expression in the sense of the Romantics: Penderecki’s starting point has been closer to that of the Baroque; not music of the author’s own expression but, rather, a sort of theatre of expression.”¹⁵

What is then the way in which the idea of musical dramaturgy manifests itself in Krzysztof Penderecki’s instrumental music? In my reconnaissance into the question I shall deal with the concerto genre, “discursive” in its basis, with three, in my opinion, representative and significant examples: the Concerto for Flute and Chamber Orchestra (1992), the Violin Concerto No. 2 (1995) and the Concerto grosso (completed in 2001).

1. The Concerto for Flute and Chamber Orchestra: The Idea of Teleological Dramaturgy

The Flute Concerto, completed on 10th December 1992 and dedicated to Jean-Pierre Rampal, ushers in a fusion of two models of the genre: the solo concerto oriented at a display of virtuosity and the chamber concerto derived from concerto symphony. The composer stressed the fact that, in this piece, he used “not a single flageolet, not a single

¹⁴Ibid., p. 325.

¹⁵Mieczysław Tomaszewski, *Krzysztof Penderecki and His Music. Four Essays*, Kraków 2003, p. 37 and 39.

double note,” adding significantly that “whenever I write for a given instrument, I do so ‘beyond it’ at the same time.”¹⁶ Of some interest is the organic context of the Flute Concerto. Penderecki reveals that

“[...] at the end of the score, I noted the fact that I have finished the piece at a time of a total lunar eclipse. I have no idea if this was of any significance for the music, but I have been always stimulated by such phenomena. I love storms! Nature has always been of great help in my work. And that lyrical ending of the concerto was so important that I have changed the entire piece.”¹⁷

The musical narration of the Flute Concerto is first undertaken by the solo clarinet; it then provokes the flute to become its chief guide, “das zentrale Ich.” The course of the music is “concert” of the instruments, their usually free counterpoint rather than the opposition of two powers, the soloist and the ensemble. The musical course is of a dialogic character: the flute is drawn to converse, apart from the clarinet, with the oboe, the trumpet, the English and the French horns, the bass clarinet and the percussion group (represented by the tam-tam, the tom-tom, the rutorom, the glockenspiel, the marimba, the xylophone and the cow-bells). The chamber-like instrumentation and the resulting “shading” texture emphasize the colour qualities of the concerto. It brings together tones both homogeneous and heterogeneous; the former complement each other into a euphonic whole while the latter clash in interacting instrumental voices to heighten the contrast.

The shaping of the flute part is a manifestation of interval structuralism: the method of structuring the instrument’s phrases, based on a replication of interval cells contained within the framework of harmonic chords-like entities, is presented by the clarinet at the very onset. Visible in the structure of the instrument’s phrases are the minor second and the minor third, with their inversions, the major seventh and the major sixth, the tritone often functioning as the axis. The musical material uses the entire 12-tone spectrum, with a majority of incomplete combinations: 6, 8,

¹⁶Krzysztof Penderecki, Interview with the author (MJS), *W poszukiwaniu siebie* [“On the Quest for One-Self”], in: *Studio*, No. 8 (1993), p. 18.

¹⁷*Ibid.*, p. 15.

9, 10 or 11 tones. Those “absent” in a given fragment (i.e. those missing from the 12-tone pitch set) “surface” in the consequent fragment, while those present now then become “deleted.” The course of sound, constructed in a chain-like manner, is characteristic both in the movement of its pitch material, its particular varieties and in the logical sequence and alternation of its components, the building blocks of the instruments’ melodic lines. The dramaturgic structure of the Flute Concerto, with its sinusoid of tension, contains seven major development phases (see Table No. 1).

- I. *Andante* – the initial phase, with a relative stability of energy, presents the material and serves as the exposition of the musical plot;
- II. *Più animato* – the phase of rising tension and intensified mobility, with counterpoint effects between the instruments and with the rhythm as form-shaping entity;
- III. *Andante* – the phase of the ebb and the quietening of narration, with the first expressive climax (*poco più animato*);
- IV. *Allegro con brio* – the phase of re-intensified movement and the return to growth of tension, playful and scherzo-like (N.B., from the point of view of “music on music” and intertextuality, the motives of this phase are clearly related to those of *Ubu Rex*);
- V. *Adagio* – the next phase of “diminuendo,” and the second expressive climax;
- VI. *Vivo - Vivace* – yet another phase of intensified movement and energetic climax;
- VII. *Allegro molto. Andante recitativo* – the final phase with a textural “decrescendo” effect and, at the same time, intensified musical expression, crowned with a perfect fifth (*g-d*) in the final climax.

The dramaturgy is born in the first theme, presented at the onset of the piece by the clarinet, which can be interpreted as a projection of main motive cells; they are developed in a flute cadenza in the first phase of the concerto. The second theme is generated from the first; it is of similar character, constructed of tones descending chromatically in octaves, formed into groups of semiquaver triplets. Both themes become the basis for the development of lyrical and meditative phases (*Andante* and *Adagio*).

Two subsequent themes are introduced as their counterpoints: the third theme, built on three notes progressing chromatically in semi-quaver triplets, spiralling up and down, almost like a murmur, and the

Table No. 1: Penderecki, Concerto for Flute and Chamber Orchestra: The idea of teleological dramaturgy

(I) initial phase: exposition of musical plot		
<i>andante</i>	<i>p</i>	6: <u>D</u> -F-F \sharp - <u>G</u> -B \flat -B
<i>poco sostenuto</i>	$\rightarrow f$	
<i>più mosso</i>	<i>p</i>	
<i>cadenza</i>		11: C-C \sharp - <u>D</u> -E-F-F \sharp -G-A \flat -A-B \flat
<i>tempo I</i>	<i>f</i>	
<i>poco meno mosso</i>	<i>p</i>	10: C \sharp - <u>D</u> -E \flat -E-F-F \sharp -G-A-B \flat -B
(II) phase of rising tension and intensified mobility		
<i>più animato</i>	<i>mf</i> \leftrightarrow <i>f</i> \rightarrow <i>ff</i>	D \downarrow B A \downarrow F \sharp
<i>poco meno mosso</i>	<i>mf</i> \leftrightarrow <i>f</i>	
(III) phase of the ebb and the quietening of narration		
<i>andante</i>		12: <u>G</u>
(<i>poco più animato</i>)	<i>p</i> \leftrightarrow <i>pp</i> \rightarrow <i>mf</i>	<i>espressivo</i>
<i>poco più animato</i>	<i>pp</i> \rightarrow <i>fp</i> \rightarrow <i>mf</i> \rightarrow <i>pp</i>	<u>G</u> \rightarrow <u>A</u>
<i>poco sostenuto</i>	<i>p</i> \leftrightarrow <i>ppp</i>	E-E \flat - <u>D</u> -D \flat -C <u>A</u>
<i>poco più mosso</i>	<i>f</i> \leftrightarrow <i>p</i>	<u>D</u> \rightarrow <u>A</u>
(IV) phase of re-intensified movement: "scherzando"		
<i>allegro con brio</i>	<i>mf</i> \rightarrow <i>fp</i> \rightarrow <i>f</i> \leftrightarrow <i>pp</i>	E \flat - <u>D</u> -D \flat -C-B
(V) phase of diminution		
<i>adagio</i>	<i>f</i> \rightarrow <i>pp</i>	B \uparrow D G \downarrow E
<i>poco meno mosso</i>	<i>f</i> \rightarrow <i>pp</i>	12: <u>D</u>
(VI) phase of intensified movement and energetic climax		
<i>vivo</i>	<i>pp</i> \rightarrow <i>f</i>	D \flat \downarrow B \flat F \downarrow D
<i>vivace</i>	<i>f</i> \leftrightarrow <i>mf</i> \rightarrow <i>ff</i>	D \flat -C-B F \downarrow <u>D</u>
(VII) final phase: "aiming at"		
<i>allegro molto</i>	<i>fff</i>	12: <u>G</u> -G \sharp -A-B \flat -B-C-C \sharp - <u>D</u> -E \flat -E-F-F \sharp
<i>andante recitativo</i>	<i>p</i>	
<i>allegro molto</i>	<i>ff</i>	12: <u>A</u> -B \flat -B-C-C \sharp - <u>D</u> -E \flat -E-F-F \sharp - <u>G</u> -A \flat
<i>andante recitativo</i>	<i>p</i>	
<i>allegro molto</i>	<i>ff</i>	10: <u>E</u> \flat -E-F-F \sharp - <u>G</u> -G \sharp -A-B \flat -B-C
<i>andante recitativo</i>	<i>p</i> \rightarrow <i>pp</i>	+ C \sharp - <u>D</u> \rightarrow <u>A</u> -F-C
<i>poco meno mosso</i>	<i>pp</i> \rightarrow <i>ppp</i>	A \rightarrow <u>G</u> <u>G</u> - <u>D</u>

internally-contrasted fourth theme, with a scherzo character, based on fantasy-like register “transpositions” of two motives: one of a third, the other – chromatic. New dramaturgic contexts appear thanks to variants of themes and derived motives, to their reappearance in “stretto” and counterpoint, to the “through-imitation” technique, in a process of superimposition and reduction of melodic planes. The composer confessed once:

“I have my own method of composing. I do not put elements together. I think of the whole. First, I draw a work, I note significant details and themes, which must be counterpointed by other themes from the very start. I do not think vertically; my harmony is a simple result of polyphony. Coming back to the ‘picture’ of the work: if proportions are all right on such a one-page sketch of the main ideas, this is later true of the entire music.”¹⁸

2. The Concerto for Violin and Orchestra No. 2: Dramaturgy at the Service of Dramatized Lyricism

The different varieties of the instrumental concerto genre are obviously brought together by the very idea of concerto – the idea of play, manifesting itself in the dialogue and the antagonism of two bodies of sound, solo and tutti, in their rivalry for the leading position; it is equally visible in their symphonic inter-play, their reciprocal complementation to a greater symphonic quality. Penderecki’s Violin Concerto No. 2, completed in 1995 and dedicated to Anne-Sophie Mutter, brings about the realization of an integrated cyclical form of the symphonic concerto rooted in the 19th Century. Penderecki thus describes its origins: “The idea kept on changing [...]. My own title was ‘Metamorphoses’; I started it as Violin Concerto No. 2, but then I lost all interest in it as a typical concerto.”¹⁹

Five development phases can be found in the dramatic structure of the Concerto. Their respective beginnings and sections are delineated by changes in tempo and transformations of the thematic material in terms of expression. This facilitates and clarifies the division of the musical course. The phases are (see Table No. 2):

¹⁸Penderecki, *Drzewa zostaną*, p. 9.

¹⁹Penderecki, *W poszukiwaniu siebie*, p. 18.

- I. *Allegro ma non troppo* → exposition;
- II. *Allegro vivace* → evolution;
- III. *tempo primo* – *Allegro vivace* – *Andante* → intensification of expression;
- IV. *Vivace* → intensification of movement and energetic climax with the soloist's cadenza;
- V. *Andante con moto* → recapitulation of the main strands and “diminution” of narration.

The exposition phase, *Allegro ma non troppo*, presents two opposing motives (a & b) that become the origin of all dramatic processes. Motive a is an insistent quadruple repetition of the tone *a*, the point of reference of the pitch order. Motive b is a chromatic progression from the tone *a*: *a-b flat-b-c* (within the major third, which is privileged, together with the minor second and the tritone, in Penderecki's interval repertoire), arching back to the starting note (the full motive: *a-b flat-b-c→a*). These two simple motives are responsible for the onset of tension: the former derives its energy from its rudimentary repetitiveness, the latter is connected with an opening gesture, the intent and the will of movement. The soloist's melodic line, drawn into this polarized space, is built of eleven notes of the dodecaphonic scale. The missing “link,” *d*, will be raised to the position of the centre of opposition of the pitch order. This note will also become the focus of the musical matter in the conclusion of the concerto.

In the phase of evolution, *Allegro vivace*, the initial motive (*b flat-b-c-a*) breeds, first in the violas, the first theme (*b flat-b-c-g flat-f-e*), based on a second/tritone structure. This, in turn, leads to the second theme in the solo part, derived from the initial rotational minor second motive (*c-d flat-c-d flat-c*) and partaking in the process of transformation and extension of the initial cell through virtuoso means and heightened agogics and dynamics. The contrast is ushered here by the new note, *c*, lyrical in character, manifest in the violin part and construed by a descending triplet movement of broken octaves (*b flat-a-a flat-g-g flat-f*); its development is then associated with an intensification of movement, an increase in dynamics and in the density of tone. Similarly to the Flute Concerto, then, the development of the musical course relies on sharply delineated themes made of equally discernible motives. It should be noted that Krzysztof

Table No. 2: Penderecki, Concerto for Violin and Orchestra No. 2: Dramaturgy at the service of dramatized lyricism

(I) exposition			
<i>allegro ma non troppo</i>	$f \leftrightarrow mf \rightarrow$	$p \leftrightarrow ff \rightarrow p$	<u>A</u> A-B \flat -B-C
(II) evolution			
<i>allegro vivace</i>	$ff p \rightarrow f$		\rightarrow F
<i>poco sostenuto</i>	$p \leftrightarrow mf f$		
<i>allegro vivace</i>	$f \leftrightarrow mf$		C-D \flat -C
<i>a tempo</i>	$mf \rightarrow f$		
<i>meno mosso</i>	$ff \leftrightarrow p$		\rightarrow D
<i>tranquillo</i>	pp		
<i>poco animato e rubato</i>	$pp \rightarrow ff mf f$		\rightarrow G
(III) intensification of expression			
<i>tempo primo</i>	$f mf$		\rightarrow A
<i>tranquillo</i>	pp	<i>espressivo</i>	D \flat \uparrow F
<i>allegretto</i>	$p f p$	<i>scherzando</i>	D \flat -C-B
<i>allegro vivace</i>	mf		B \flat \downarrow G
<i>molto meno mosso</i>	ff		\rightarrow C
<i>andante</i>	$p pp ppp$	<i>espressivo</i>	\rightarrow D
(IV) intensification of movement			
<i>vivace</i>	$pp mf p f$	<i>capriccioso</i>	\rightarrow E
<i>allegro vivace - vivace</i>	$mf ff p mf f ff$		\rightarrow D
<i>vivacissimo</i>	ff	<i>feroce</i>	E-E \flat -D
cadenza			
(V) recapitulation \rightarrow conclusion			
<i>andante con moto</i>	$mf pp p$		E \flat -D-F-D
<i>tempo primo</i>	$f pp ppp$		A \rightarrow G \rightarrow D
<i>più animato</i>	$p f ff$		\rightarrow D
<i>quasi da lontano</i>	$p \rightarrow pp$		<u>D-A</u>

Penderecki's music – and this is not limited to the genre of the instrumental concerto alone – has its own catalogue of musical gestures and motives, of characters and symbols, each of them with clear connotations of expression. This “vocabulary” contains both a repertoire of traditional rhetoric figures and

new formulae, existing in this composer's music as "neorhetoric." Such a strategy of composing confirms Penderecki's understanding of musical language in terms of conveyance of expressive meaning.

To return to the issue of dramaturgy in Violin Concerto No. 2: the transition to the next development phase is connected with a reduction of planes, and, in turn, with eliminating some instruments from the musical narration and transferring the themes to other voices of the tutti. As a rule, the soloist joins the musical discourse as late as after about a dozen bars, seemingly "provoked" by the instruments of the orchestra to develop a motivic thread they have introduced. The ascendancy of the leader is emphasized by saturating the violin part with thematic material, by structuring "the never-ending phrase" through varying the basis motives – also in terms of expression – and by enhancing the melodic and the virtuoso qualities of the instrument. In phases of intensified movement and accelerated development of dramaturgy, it is the clearly structured rhythm, pulsating with repeated movement formulae, that becomes the chief element of form creation. The musical course acquires choreotechnical features.

The concept of integrated dramaturgy, built on motives introduced at an initial phase and themselves serving as the origin of themes – compact yet developing entities endowed with expressive meaning – is to certain extent a continuation of the dramaturgic idea realized in the romantic Violin Concerto No. 1, immersed "in the darkness of tragedy and pain, in a stifling sphere of semitones, tritones and minor thirds," as interpreted by Joanna Wnuk-Nazarowa in her exegesis.²⁰ In Violin Concerto No. 2, after all, the game between the soloist and the orchestra is about the power of their singing.

²⁰Cf. Joanna Wnuk-Nazarowa, *O Koncercie skrzypcowym Pendereckiego* ["On P.s Violin Concerto"], in: *Księga Jubileuszowa Mieczysława Tomaszewskiego*, ed. by Teresa Malecka, Kraków 1984, p. 78.

3. The Concerto grosso for Three Cellos and Orchestra: The Dramaturgy of Dialectical Play

In his Concerto grosso, completed in 2001, Penderecki reinterprets the model of the genre, both “arguing” against the Baroque pattern (mostly that of J. S. Bach) and entering into a polemic with the post-Romantic tradition of the symphonic concerto. The Baroque formal standard is visible in the way of building the course of music from segments of contrasting classes of tempo and dynamics, from the type of expression; the three cellos connote with the Baroque trio instrumentation of a “concertino.” The obvious difference lies in the idea of the whole: it is governed not so much by the paradigm of serialized segments according to the order of a suite, as it triggers the imperative to create several discrete phases of dramaturgy, characteristic in their themes and their expressive lucidity. It can be said that, above all, the narration of the Concerto grosso depends on musical expression.

The dramatic structure of the work can be divided into eight main phases of development; these can be further split into sub-phases (see Table No. 3). The division runs as follows:

- *Andante sostenuto* → initial phase, ending with a quasi-cadenza of the three cellos;
- *Adagio – Allegro – Adagio* → expository phase;
- *Allegretto giocoso – Andante* (starting with no. 25) → phase of evolution I;
- *Adagio. Notturmo – meno animato e pesante – Adagio* (starting with *meno mosso*, no. 37) → phase of intensification of expression;
- *Allegro con brio* (starting with no. 45) → phase of evolution II;
- *Allegro con brio* (starting with no. 57) → phase of intensification of movement (“gradatio”);
- *Molto largamente – Allegro* (starting with no. 66) → phase of climax, with a cadenza of the three cellos;
- *Tranquillo* (starting with no. 71) → final phase (“reminiscentia” and “conclusio”).

The dramaturgy of the Concerto grosso has been based on the interaction of two expressive modes: lyrical and epic. The principle of the former, lyrical mode is to present and represent states, such as emo-

Table No. 3: Penderecki, Concerto grosso for three cellos and orchestra:
The dramaturgy of dialectical play

(I) introduction*andante sostenuto* *mf p pp* $G\flat-F-E\flat-E-C\sharp-D-B \rightarrow \underline{C}$ *quasi-cadenza* *f mf p agitato* $\rightarrow \underline{C}$ **(II) exposition***adagio* *p pp mf f* *espressivo* $F-E-E\flat-D-C\sharp-C-B-B\flat \rightarrow \underline{A}$ *poco avvivando* *p**adagio* *p pp* *tranquillo**allegro con brio* *ff mf f ff f* $C-D\flat-C-E\flat \rightarrow F-C-E\flat-F\sharp-\underline{A}$ *adagio* $\rightarrow p$ (\rightarrow ob solo)**(III) evolution (I)***allegretto giocoso* *ff f mf p* \leftrightarrow *f capriccioso* $F\sharp-G-A\flat E\flat-C\sharp-D \rightarrow \underline{B\flat}$ *poco animato* *mf* *espressivo* $\underline{A} B\flat-F$ *più mosso* *f* $\rightarrow \underline{D} \rightarrow \underline{F}$ *andante con moto* *p pp* $\rightarrow \underline{E}$ *più animato* *f**andante* *f* $E\flat-G\flat$ **(IV) Notturmo: intensification of expression: *culminatio****adagio* *pp* *espr. e molto tranq.* $B-B\flat-A-G-F\sharp-\underline{F}$ *meno animato e**pesante* *mf* *passionato* $\rightarrow B$ *adagio* *pp* *molto tranquillo* $C-B-B\flat-E \rightarrow \underline{A}$ *più mosso* *f ff***(V) evolution (II)***allegro con brio* *f ff* $\underline{C} C\sharp-D-E\flat-F\sharp-G$ *meno mosso* *p* \rightarrow *pp* $D-C\sharp E-B\flat-A-G-\underline{F}$ **(VI) intensification of movement: *gradatio****allegro con brio* *p f* $C-F \rightarrow \underline{D} G-A\flat-B\flat-G$ **(VII) climax***molto largamente* *f ff* $\underline{C} \rightarrow F\sharp \rightarrow C\sharp$ *allegro* *mf f* $\rightarrow \underline{D}$ *cadenza* *ff f*

Continuation of Table No. 3

(VIII)	final phase: <i>conclusio e reminiscensio</i>		
<i>accelerando</i>	<i>ff</i>	<i>feroce</i>	→ <i>E^b</i>
<i>adagio</i>	<i>pp</i>	<i>espressivo</i>	<i>F[♯]-F-E-D[♯]-D-C[♯]-C-B</i>
<i>poco animato</i>	<i>f</i> → <i>pp</i>	<i>morendo</i>	<i>F-A^b</i>
	<i>f</i>	<i>passionato</i>	→ <u><i>D</i></u>
	<i>p</i>	<i>molto tranquillo</i>	<i>G</i> → <u><i>C-G</i></u>

tions or situations; it appears above all in *Adagio* phases. The latter, epic mode, the function of which is to enhance the narration of the music – its particular narratology – comes to light in *Allegro* phases. Both can be traced back to Mahler's poetics: the colourfully narrative episodes produce collages of "low-brow" marching music with elements of "high music." And once again, just as in Violin Concerto No. 2, the instruments' singing voices appear in the reflexive moments of lyricism.

* * *

To conclude, let me return to statements by Penderecki that define his views: "I believe in neither the postmodernist 'death of the author' nor in the 'twilight of the great forms.' I reject the currently fashionable effacement and disintegration of the structure of a work of art."²¹ The three instrumental concertos chosen from his oeuvre of the last decade, confirm the composer's status as a musical dramatist. The phase construction of the course of music gives ample evidence of that; this course is dependent on expressive categories and governed by Paul Ricoeur's principle "one because of another"²² rather than by "one after another." The idea of teleological dramaturgy is also realized at the level of pitch organization.

Penderecki's leading dramaturgic strategy is to combine events or states necessary or possible in terms either of implication or of cause-

²¹Penderecki, *Labyrinth of Time*, p. 25.

²²Cf. Paul Ricoeur, *Time and Narrative*, Chicago 1984–88, quoted in Karol Berger, *Narracja i liryka*, in: *Interdisciplinary Studies in Musicology*, vol. I, ed. by Jan Sęszewski and Maciej Jabłoński, Poznań 1993, p. 46.

and-effect logic. The imperative of coherence triumphs over the danger of incoherence or “difficult whole,” to quote Wolfgang Iser, the author of *Unsere postmoderne Moderne*.²³

Johann Wolfgang Goethe wrote: “There are three truly natural forms of poetry. One tells a story, another is enthusiastic excitement, yet another acts directly: epic, lyric, and drama. They can coexist or work independently.”²⁴ The music of the three instrumental concertos presents these poetic forms within a significant structure of dramaturgy.

²³Wolfgang Iser, *Nasza postmodernistyczna moderna*, translated by R. Kubicki and A. Zeidler-Janiszewska, Warszawa 1998, pp. 170-172.

²⁴Johann Wolfgang Goethe, *Noten und Abhandlungen zu besserem Verständnis des West-östlichen Divans*, in: *Goethes Werke*, vol. 2, Berlin 1952, p. 94.