**Ewa Siemdaj (Kraków)**

**Types of Climaxes in Krzysztof Penderecki’s Symphonic Works**

“In full awareness of the difficulty of the task, I have turned to the form of the symphony in order to absorb and process the experience of our century,”\(^1\) said Krzysztof Penderecki in a lecture given in Munich in 1996. This statement is a very lucid description of Penderecki’s aesthetic orientation as an artist venturing into symphony. They place him among the traditional symphonists, for whom the symphony was “a particularly significant record of the world-view” as well as “a particularly significant genre.”\(^2\)

So far Penderecki’s œuvre includes five works defined as symphonies. The moment of the appearance of the first of these speaks volumes in the context of the initial quotation. Symphony No. 1, written in 1973, was a closure of his avant-garde period. “It was the summa of what I could say as an avant-garde artist,”\(^3\) the composer confessed. Then forty years old, he had already completed such orchestral works as *Emanations* (1958), *Fluorescences* (1962), *De natura sonoris* I and II (1966, 1971); also, he had already got some experience in the field of great vocal-instrumental forms: the *St. Luke Passion* (1966), the two *Utrengas* (1970, 1971), or the opera *The Devils of Loudun* (1969). In the words of the composer, the main idea of his Symphony No. 1 was “a desire to rebuild the world from scratch,” “the desire for a new cosmogony.”\(^4\)

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\(^3\)Penderecki, *Labyrinth of Time*, p. 60.

\(^4\)Ibid.
Written seven years later, in 1980, Symphony No. 2 (*Christmas*) was a manifestation of a new and surprising style foreshadowed in the first Violin Concerto (1976) and *Paradise Lost* (1978) – a style re-activating the idea of post-Romantic symphonism of the turn of the 19th and 20th Centuries. Comparing his first two symphonies, the composer remarked: “The earlier intention of refounding the world gives way to the need for internalization and for describing the drama of existence. I could say, in Mahler’s words, that my music refers to ‘the whole man’, to the ‘feeling, thinking, breathing, suffering man.’”

This statement remains valid in terms of the next three symphonies: No. 4 (1989), No. 5 (1992), and No. 3 (1995) which took him the longest time to complete. All these works continue the idea of symphonism best described by the composer himself: “As the years went by and I passed over successive thresholds, the retrospective imperative grew increasingly strong.” This significant statement gives evidence of the composer’s consciousness of both the idea and the importance of the genre. For Penderecki, composing a symphony is thus tantamount to that accurate description by Gustav Mahler: “constructing the world with all means of extant techniques.”

My aim has been to present the composer’s quest undertaken in his symphonies on the basis of their musical form. I do so by describing his noticeable composing strategy concerning the general climax. The initial assumption was to discuss the symphonies in terms of musical dramaturgy as the constitutive feature of both the genre itself and the composer’s creative poetics. I understand dramaturgy as a way of shaping the continuum of sound in order to create an impression of a continual, logical and, as a result, processual sequence of musical events. Thus a dramaturgic utterance consists in a narrative whole with a precisely planned layout of events, organized around a system of tensions, climaxes and resolutions. In this context, the general climax may be seen as that particular moment of dramaturgy, in which the goal of the entire musical process is reached. Penderecki’s symphonies are all of such a teleological character. Hence, while discussing the placement and the construction of the general climax,
it would be of some interest to try and describe the evolution of certain form characteristics of the composer’s musical language.

* * *

All symphonies by Penderecki contain the genre’s constitutive idea of processual development with an observable dramatic action. Irina Nikolska has rightly remarked that it is in his first Symphony that the composer turned completely to a processual way of thinking.\textsuperscript{7} Symphony No. 1 has been composed of four symmetrical parts, with titles of Ancient semantics: \textit{Arche 1 – Dynamis 1 – Dynamis 2 – Arche 2}. The smooth transitions between the movements have reduced the four-part order of the cycle to a single-part form (see Scheme No. 1).

The first movement presents the musical material of the work; it is then a sort of exposition. The idea of “archê” as the ultimate origin of the work is born with seven strikes of a frusta instrument. These strikes function as the pre-substance, from which the basic elements of the symphony emerge. The elements are combined as complementary oppositions – a possible attempt at a transposition of the idea of thematic conflict.\textsuperscript{8} Of particular interest is the opposition between sharp repetitions of the \textit{contra C} note, keeping regular time, and the mild and continuous tone \textit{a} of indeterminate time. The processual development of this specific thematic material has been combined with spatial-dynamic and colouring qualities characteristic of sonorism.


\textsuperscript{8}For Teresa Malecka, the idea of the sonata form has entered Penderecki’s composing with his Symphony No. 1. Cf. Teresa Malecka, \textit{I Symfonia Krzysztofa Pendereckiego}, in: \textit{Współczesność i tradycja w muzyce Krzysztofa Pendereckiego}, Kraków 1983, pp. 178, and Concert Notes to the Krzysztof Penderecki Festival, Kraków 1998.
Symphony No. 1
(1973; duration: ~31’)

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
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<tbody>
<tr>
<td>Archè</td>
<td>Dynamis 1</td>
<td>Dynamis 2</td>
<td>Archè 2</td>
<td></td>
</tr>
<tr>
<td>~5’</td>
<td>~14’</td>
<td>~9’</td>
<td>~3’</td>
<td></td>
</tr>
</tbody>
</table>

General climax

rising tension

CULMINATION POINT falling tension

Scheme No. 1: Penderecki, Symphony No. 1: Dramaturgy
The two middle movements, both called *Dynamis* – force and action in the literal sense of the word – submit the musical material of the exposition to a process of evolution. In comparison to the opening and closing parts, they are more developed in terms of time. The musical course of the work leads to a general climax achieved at the end of the third movement. The final movement (*Arché 2*) is a sort of recapitulation of the musical material, returning to *Arché 1* yet enhanced by the events of the middle parts. The whole work ends in a seven-fold repetition of the tone A in double basses, connoting the seven strikes of the frusta at the beginning of the Symphony.

Although Symphony No. 1 has been written in a musical language of avant-garde provenience, different from that of the other four, it displays certain composing strategies continued in Penderecki’s later œuvre. The idea of “arché” as primary principle, as origin and point of reference of all that follows, is present in all of his symphonies. As has already been said, it is realized in Symphony No. 1 by the seven initial strikes of the frusta, later transformed into repetitions of low-register notes in the contra octave and functioning as a quasi-tonal centre. The musical course of the other symphonies always begins with notes in the contra octave, which create an impression of sonorous depth and bear the function of a tonal centre. As in Symphony No. 1, the musical action of No. 2 and No. 4 also closes with a return of low-register notes from each work’s beginning. In all of his symphonies, the composer maintains a sharp character of main theme ideas. He also expands evolutionary-developmental fragments which occupy the greatest stretch of time in the dramaturgy of the works. In three symphonies: No. 2, No. 4 and No. 5, we find a continuation of recapitulative dramaturgy and a one-part formal model.

A significant composing strategy also concerns the climax. The tempestuous general climax of Symphony No. 1 is preceded by several local climaxes and appears at the end of the piece (No. 21 in the score).\(^9\) It has the outline of a dynamic and textural asymmetric arch. The preparation lasts long, its release is short. The culmination point is lengthened: the musical action is stopped several times and restarted after some rests, thus checking the rise of tension. The musi-

The cal narration of Symphony No. 1 is characteristic in its reiteration, in the series of local climaxes, of previously-used technical procedures. This narration results in a specific dialogue of climactic moments. The dialogue itself is a logical series, finding its fulfilment in the general climax. Thus the general climax becomes the focal point of the evolutionary process, further confirmed by the return of the idea of the ultimate origin (the seven strikes of the frusta) that has initiated the whole course of music. The presence of many local climaxes and their dialogue, the location of the general climax towards the end of the work and a lengthened culmination point can all be observed in the later symphonies as well.

Starting with his Symphony No. 2, Penderecki consciously revived the model of sonata form. This return to tradition was connected with the adoption of the principle of constant emergence of the initial idea and its steady evolution – a fundamental rule in post-Romantic symphony. This had its consequence in a visible “thematization” of the musical material and in the use of heightened and clearly polarized expression. Moments explosive or full of dramatic tension trail lyrical ones in the musical narration. Genre categories now include playful, grotesque or demonic scherzos, elevated adagios, aggressive or funeral marches. Dramaturgy has begun to develop by phases. The entire musical form has been permeated with the idea of “through-composition.”

The initial idea of Christmas Symphony – equivalent with the main thematic idea – is built on two “gesture-motives” of contrasting expression (see Music Example No. 1a). They constitute the almost entire musical material of the work. This results in a remarkable coherence in terms of substance. The second theme group (Allegretto, No. 9 in the score), made more individual by its scherzo idiom, is derived from the first theme. Two motives, both associated with the symbolic message of the work’s nickname, are particularly marked in the dramaturgy of a piece of such a high degree of material uniformity. The first of these is a quotation of the first four notes of the Christmas carol Silent Night (bar 48 in the score), the second – a minor

\[\text{\textsuperscript{10}}\text{Krzysztof Penderecki, Symphony No. 2, Mainz: Schott 1980.}\]
Music Examples No. 1a–1d: Penderecki, Symphonies No. 2–5: Motivic Structures
third motive, described as “Polish” by critics due to its intonations of
Polish highland music (bar 250) (see Scheme No. 2).\textsuperscript{11}

The formal plan of the symphony, based on its three main compo-
nents: exposition, development (beginning with No. 19 in the score),
and recapitulation (beginning with No. 36), has been enlarged by a
final epilogue (beginning with No. 56). Since developmental elements
are also present in the exposition and the recapitulation, recurrences
of the thematic material in its original form become particularly
significant, defining both the development and the recapitulation.
The extended development ends with a sort of false recapitulation
(No. 34), yet it is only in the true recapitulation that the first theme
group returns to the original pitch position.

The turbulent dramaturgy of the piece introduces many climactic
points. This is why a clear-cut general climax, the ultimate goal of
the composer, requires special means of expression, verging on hyper-
trophy (it should be added that the general climax lasts for more than
four minutes). It is situated in a final fragment of the recapitulation
and passes over to the beginning of the epilogue. Its construction
maintains the model of the asymmetric arch of Symphony No. 1.
The general climax of Symphony No. 2 is of a particular, amplified
type; it is built of four phase-fragments of radically differentiated ex-
pression. Each of these fragments joins the musical narration at the
moment of greatest tension of its immediate predecessor. The first
two fragments are an extended version of the climax of the exposition.
They develop on the basis of the motivic material of the theme
of the \textit{Allegretto}. A drastic change of musical expression takes place
between them as the idiom of a demonic scherzo becomes that of an
aggressive march. In contrast, the third fragment, taking its material
from the climax of the development, ushers in a tone of apotheosis
and solemnity. It is this fragment, with its triple repetition of the
“Polish” motive, where the climax of the whole work reaches its cul-
mination point. Highlighting the motive derived from the symbolic
message seems to distort the emotional balance of the symphony. In
order to restore it, the first theme and its associated categories of ex-

\textsuperscript{11} Joanna Wnuk-Nazarowa, \textit{II Symfonia ‘Wigiliyna’}, in: Program Notes to the
Symphony No. 2 “Christmas”
(1980; duration: ~34’)

EXPOSITION
Moderato

104

DEVELOPMENT (Reap)
Tempo I

19
232
293
375
36
592
447

RECAPITULATION
Tempo I

Allegretto

469 - 600
General climax

ALLOGUE
Tempo I

56
591
622

Scheme No. 2: Penderecki, Symphony No. 2: Dramaturgy
expression appear in the final fragment of the climax. The appearance of this emotional distortion also explains the need for a final epilogue in the dramaturgy of the work.

In his Symphony No. 4 (*Adagio*), Penderecki began with the adagio idiom and transformed it to symphonic dimensions. The work was completed nine years after his second Symphony. During those nine years, a change of accents took place in the composer’s œuvre. The *Adagio*-Symphony reflects the process of Penderecki’s overcoming of the post-Romantic idiom. This process is manifest in his leaving behind “tutti” textures in favour of those of solo episodes, concertinos and chamber textures. The principle of through-composition, ever-present in Symphony No. 2, blends and then recedes before the laws of counterpoint in *Adagio* (see Scheme No. 3).

In terms of form and dramaturgy, Symphony No. 4 generally continues the rules evident in Symphony No. 2. Once again, the tripartite formal plan of exposition, development (beginning with No. 18 in the score) and recapitulation (beginning with No. 37) is complemented by a final epilogue (beginning with No. 59).\(^{12}\) Again there occurs the phenomenon of false recapitulation (No. 36) and a lucid discreteness of the particular components of the form, emphasized by a return of the initial theme. This theme is born of two opposing “gesture-motives” (see Music Example No. 1b). Its expression is dominated by solemnity and gravity, two fundamental categories of the adagio idiom. Again, just as in Symphony No. 2, the second (scherzo) theme and all secondary musical ideas are derived from the initial musical material.

The general climax (No. 59) opens the epilogue; it is also the final climax in the piece, preceded by local culminations, particularly powerful at the end of the exposition and in the recapitulation. The dialogue of climactic textures, typical for the early symphonies, is absent here; each climax brings its own texture. The general climax is the final appearance of the symphony’s main theme. Its basic linear version is simultaneously counterpointed by single motives of the theme. As an individual feature of the structure of this climax, the musical narration begins immediately with the culmination point,

Symphony No. 4 “Adagio”
(1989; duration: ~34’)

Scheme No. 3: Penderecki, Symphony No. 4: Dramaturgy
Types of Climaxes in Krzysztof Penderecki's Symphonic Works

avoiding an emotional preparation; the maximum level of energy is maintained for some time. The absence of the preparation has been made possible by a strong three-phase climax closing the development of the scherzo theme (from No. 51 to the first bar of No. 58). It is in this local climax that the preparation takes place. Both climaxes are separated from each other by a short section of partly diminished tension. Thus the entry of the general climax at its culmination point is partially prepared. Although the previously ruling model of the arch is preserved in a way, its tripartite structure is extended and clearly divided.

Symphony No. 5 fully rejects the post-Romantic idiom. It reverts to atonality and sonorism, enriched by neotonal elements. The musical language is now well on the way to new synthesis. Thematic thinking recedes before that of texture: the function of theme is taken over by motives or single intervals, of various emotional attributes within the course of the work. It now focuses on the essentials. At the same time, the idiom of the genre – scherzo, march, adagio – is preserved and enhanced. The dramaturgy becomes a kaleidoscope of emotional changes. As contrapuntal thinking acquires a dominating status, the idiom of passacaglia appears. The whole work is governed by evolution and material uniformity (see Scheme No. 4).

The single-part structure of the symphony is a blend of two forms: that of a sonata and that of a cycle. The formal plan of the whole is based on four components: exposition, two developments (Nos. 26 and 60), recapitulation (No. 56) and epilogue (No. 83). Passacaglia sections appear four-time: in the exposition (No. 22), the recapitulation (No. 58), the second development (No. 80) and the epilogue (No. 89). The first development (No. 26) is a scherzo, the second (No. 60) begins with a return of the motivic material of the first scherzo. The plan of Symphony No. 5 is thus a transformation of the existing model of symphony. Similarly to the first Symphony, the whole begins with an elementary original state – a repetition of long notes. Two opposing motives appear over this background (see Music Example No. 1c); they are the motivic source of the ensuing fragments of the musical narration.

**Symphony No. 5 “Korean”**
(1992; duration: ~38')

<table>
<thead>
<tr>
<th>EXPOSITION</th>
<th>DEVELOPMENT I</th>
<th>Recapitulation</th>
<th>DEVELOPMENT II</th>
<th>Epilogue</th>
</tr>
</thead>
<tbody>
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<td><strong>3</strong></td>
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<td><strong>3</strong></td>
<td><strong>3</strong></td>
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<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Andante</td>
<td>Vivace</td>
<td>Passacaglia</td>
<td>Vivace</td>
<td>Andante</td>
</tr>
<tr>
<td>f</td>
<td>f</td>
<td>(d)</td>
<td>(d)</td>
<td>f</td>
</tr>
<tr>
<td>83</td>
<td>262</td>
<td>310</td>
<td>410</td>
<td>542</td>
</tr>
<tr>
<td>200-256</td>
<td>395-411</td>
<td>489-507</td>
<td>605-633</td>
<td>701-830</td>
</tr>
</tbody>
</table>

Scheme No. 4: Penderecki, Symphony No. 5: Dramaturgy
Analogously to the other symphonies, No. 5 contains numerous local climaxes. Their textures again participate in a dialogue phenomenon, enhanced this time by the two formal orders present in the piece. The blending of the two orders results in a different placement of the general climax: it is moved to the very end of the work (No. 89). As in Symphony No. 4, the general climax displays a very high level of tension at its starting point. Three phase-fragments of different texture can be seen. In the first of them, the passacaglia motive is counterpointed by the initial motives. This polyphonic texture has been taken over from the final fragment of a multi-phase amplified climax situated in the second development (from Nos. 62 to 78). The extended time framework of this climax and its structure based on changes between different categories of expression reminds us of the principles governing the general climax in Symphony No. 2. The high drama of the amplified climax of the second development raises it to a rank almost equal to that of the general climax. The general climax properly takes over the final texture of the amplified climax and thus becomes its extension and continuation. This also explains the high energy level at the very beginning of the general climax and the absence of its preparation phase. In the second fragment of the climax, the rasping chord repetitions, imported from the final climax of the exposition, are accompanied by only one of the initial motives. In the last fragment, single repetitions of chords, strongly complemented by percussion, give way to repetitions of a single sound doubled over three octaves. Thus the essence of this texture seems to lie in the clash between the three basic textures of music: polyphony, homophony and monody.

Symphony No. 3, despite its lower ordinal, has been completed after Symphony No. 5. In terms of musical language, it is a continuation and a creative development of its predecessor – yet Symphony No. 3 occupies a peculiar place in Penderecki’s evolution. It marks the rejection of the single-part paradigm; the tendency to use multiple movements, already visible in Symphony No. 5, has brought about the emergence of a cycle. The symphony is divided into five discrete movements of different expression (see Scheme No. 5).\footnote{The last two movements of the symphony, Passacaglia and Vivace, were the first elements of the cycle composed 7 years before the final completion of the work.}
**Symphony No. 3**  
(1988-95; duration: ~46')

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
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<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Andante con moto</strong></td>
<td><strong>Allegro con brio</strong></td>
<td><strong>Adagio</strong></td>
<td><strong>Passacaglia Allegro moderato</strong></td>
<td><strong>Vivace</strong></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
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<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>8</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>~4'</td>
<td>~11'</td>
<td>~13'</td>
<td>~11'</td>
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<table>
<thead>
<tr>
<th>1</th>
<th>58</th>
<th>317</th>
<th>147</th>
<th>120</th>
<th>50</th>
</tr>
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</table>

Scheme No. 5: Penderecki, Symphony No. 3: Dramaturgy
The first movement (Andante con moto) functions as an extensive introduction. The second movement (Allegro assai) is a scherzo. It should be remembered that the scherzo idiom marked all second themes in the earlier symphonies; in the fifth Symphony, it did so also with the entire first development of the work. The third movement (Adagio) takes on a broad idiom of a contemplative, elegiac adagio, although march episodes also appear. The forth movement (Allegro moderato) is a passacaglia. The fifth movement (Vivace) reverts to scherzo features. The layout of this part shows that the restitution of the cycle is realized by Penderecki through a creative use of tradition, but without forgetting the formal experiments of his earlier symphonies. All movements are akin in motives and textures. As in the previous pieces, the initial motivic material becomes the basis of the symphony’s musical tissue (see Music Example No. 1d). The dramaturgy of the cycle is equally focused on the finale, since the final movement combines all important strands and gestures of the previous parts. The fifth movement also takes over the function of the general climax; it is the only part in the work to end in “tutti.” It finds its expressive balance in the euphonic and neotonal adagio situated in the middle of the entire cycle. The musical narration of the symphony makes use of all strategies developed by Penderecki, yet it is a synthesis in terms of the cycle itself rather than of language.

Since the function of the general climax has been imparted to an entire movement, Symphony No. 3 brings no new ways of constructing a climax. The dialogue principle of the climax texture is used only within a given movement, and that only in parts two and five – the tempestuous scherzos of recapitulative structure function as the most dynamic parts. Their musical narration displays many strong local climaxes and a drive towards a single general climax. The general climaxes of both movements occur at the end of the work, but the entire process of musical narration is ended by a general climax in the final movement alone.

By contrast, in the remaining parts of the cycle – No. 1, 3 and 4 – all local climaxes are gone. Instead, each of the three has a single climax and, as a result, receives a sharper formal structure. And

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**Symphony No. 1**

<table>
<thead>
<tr>
<th></th>
<th>I Archè 1</th>
<th>II Dynamis 1</th>
<th>III Dynamis 2</th>
<th>IV Archè 2</th>
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<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>~5’</td>
<td>~14’</td>
<td>~9’</td>
<td>~3’</td>
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**Symphony No. 2 “Christmas”**

<table>
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<tr>
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<th>Exposition</th>
<th>Development (Recap)</th>
<th>Recapitulation</th>
<th>Epilogue</th>
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<tr>
<td>4/4</td>
<td>Moderato</td>
<td>Allegretto Tempo I</td>
<td>Allegretto Tempo I</td>
<td>Allegretto Tempo I</td>
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</tr>
<tr>
<td></td>
<td>~5’</td>
<td>~15’</td>
<td>~5’</td>
<td>~5’~8’30’ General climax</td>
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**Symphony No. 4 “Adagio”**

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<th>Exposition</th>
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<th>Recapitulation</th>
<th>Epilogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>Adagio</td>
<td>Tempo I</td>
<td>Tempo I</td>
<td>Tempo I</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>~5’</td>
<td>~15’</td>
<td>~5’</td>
<td>~5’~8’30’ General climax</td>
</tr>
</tbody>
</table>

Scheme No. 6: Penderecki, Symphonies No. 1–5: Overall View on Dramaturgies
### Symphony No. 5 “Korean”

<table>
<thead>
<tr>
<th>EXPOSITION</th>
<th>DEVELOPMENT I</th>
<th>Recapitulation</th>
<th>DEVELOPMENT II</th>
<th>EPILOGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 4</td>
<td>3 4 4 4</td>
<td>3 2 3 4 4</td>
<td>3 3 4 4</td>
<td>5 6 3 4 5 2</td>
</tr>
<tr>
<td>Andante (Adagio)</td>
<td>Passacaglia Scherzo</td>
<td>Vive</td>
<td>Andante (Adagio)</td>
<td>Allegro</td>
</tr>
<tr>
<td>Vivace</td>
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### Symphony No. 3

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<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
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<tbody>
<tr>
<td>Andante con moto</td>
<td>Allegro con brio</td>
<td>Adagio</td>
<td>Passacaglia Allegro moderato</td>
<td>Vivace</td>
</tr>
<tr>
<td>3 4</td>
<td>2 3 1 5 4 4 8</td>
<td>3 8</td>
<td>3 2 5 3 8 4 8 4</td>
<td>3 2 8 4</td>
</tr>
<tr>
<td></td>
<td>General climax</td>
<td></td>
<td>General climax</td>
<td></td>
</tr>
</tbody>
</table>
so, in the first movement (Andante con moto), the climax is placed in the middle of the musical narration, turning the form into a sort of dynamic and expressive arch. In the Adagio (third movement), the climax occurs in an initial fragment, beginning that part’s development. The construction of the Passacaglia (forth movement) has been based on an outline of a dynamic and textural crescendo. Its climax ends the process of constantly rising tension and comes at the end, just before the coda. All this shows that the general climax has a constructive function in this movement.

* * *

The following conclusions come to mind:

1. The evolution of musical form in Krzysztof Penderecki’s symphonies is continuous and logical in character. Certain strategies appearing in his Symphony No. 1 are taken up and developed in the later works. The role of the general climax in his symphonies changes and mirrors this evolution that leads from a single movement to the cycle (see Scheme No. 6). The composer’s initial model, the asymmetric arch with a long preparation and a prolonged culmination point determined the structure of climaxes in the first two symphonies. Symphony No. 2 contains an amplified climax, based on the clash of different expressive categories. In Symphonies No. 4 and 5, the composer introduces a type of general climax beginning at a maximum and long-lasting level of energy. These two symphonies include more significant local climaxes immediately preceding the general one. This is a result of a split in the original arch model: the culmination point has been separated from the preparation phase. Such a proximity of two powerful climaxes is a symptom of the extension of form. The merging of the cycle in Symphony No. 3 diminishes the role of the general climax; in the dramaturgy of the work, its function is taken over by the final movement of the piece. At the same time, the general climaxes of its individual movements play a structural role.
2. The general climaxes reveal changes in the musical language of the composer. Leonard B. Meyer has introduced the differentiation between the syntactic climax, always situated at the point where relationships pass from instability to stability, and the statistical climax, based on secondary parameters such as time-signature, texture, or dynamics.\textsuperscript{16} In terms of this system, the general climaxes in the first four Penderecki symphonies should be described as syntactic. They always contain the main thematic idea or, as in Symphonies No. 2 and 5, the initial idea of the piece. From the point of view of changes in texture and sound, the climaxes could be divided into the following types: syntactic-sonoristic in the first, syntactic-homophonic in the second, syntactic-polyphonic in the third and syntactic-polyphonic-homophonic in the fourth Symphonies.

3. The phenomenon of texture dialogue is the composing strategy for constructing the musical material of the climax; it consists in the importation of earlier fragments into the main climax. The dialogue’s function is to consolidate the musical form.

Krzysztof Penderecki’s five symphonies construe a specific world against the background of the entirety of his œuvre. Its development is governed by the logic of tradition and synthesis. The composer relates to the genotype of the symphonic form, yet, at the same time, he creates a new form on its basis; he transforms inspiration in his quest for his own road. This has been best worded by Penderecki himself: “the emergence of a great work is always the result of synthesis. Obviously, synthesis concerns all but one’s own creation – it is an absorption of all that has been.”\textsuperscript{17}
