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**THE PERFORMANCE AND INTERPRETATION ASPECTS
OF SELECTED WORKS FOR TWO PIANOS
COMPOSED BY ROMAN MACIEJEWSKI BASED ON ANALYSIS
OF MANUSCRIPTS AND PUBLISHED COMPOSER'S WORKS.**

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SUMMARY

*Quod scimus, gutta est, ignoramus mare*¹.

Works for two pianos by Roman Maciejewski remain unknown in Poland. Showing the unexploited works of this eminent Polish composer of the 20th century is extremely important, not only because of the artistic qualities that his compositions stand out, but also because of their use by two instrumentalists in a unique chamber formation, which is a piano duo.

The Greek philosopher Socrates used the phrase "oida ouden eidos"² – also known as the Latin phrase "scio me nihil sire" or "scio me nescire". He thus declared that he is a lover of wisdom and a seeker of truth. The way to know wisdom is to be aware of your ignorance, but also to seek to know the truth. Socratic "oida ouden eidos" favours the attitude of the researcher – fully open to the truth, autocratic, reflective, conscious of its assumptions. The main purpose of this dissertation was to describe the performance and interpretation aspects of works for two pianos by Roman Maciejewski: "Pianoduo concertante" and "Negro spirituals", as well as showing the dependencies between exemplification and artistic performance based on the analysis of manuscripts and published works of the composer. For the instrumentalist, an in-depth knowledge of the work – by returning to its source – should be a priority. The research plan included the philosophical assumptions of the composer's worldview and the research strategy based on the chosen comparative method, thanks to which the theoretical approach determined the way in which the work was implemented in practice.

The first chapter presented the composer and pianist with an extremely creative, lively temperament. It presented biographical information, description of music education and professional activity, details of the artistic life of the musician, which in a unique way outline the character of Roman Maciejewski, as a man going beyond the contemporary schemes. The composer emanated inner joy; on the other hand, he sought moments of respite and tranquillity from the hustle and bustle of the material world. A peculiar lifestyle combined with the musical space remained the most important refuge for him, thanks

¹Latin sentence: *What we know is a drop, and what we do not know is a sea*. Own translation.

²Latin sentence: *I know I don't know anything*. Socrates. Translation from encyklopedia.pwn.pl, access: 10th of September, 2019.

to which he created his greatest works. Cite in the chapter of reviews, statements of his contemporaries leave no doubt, that he belonged to the group of outstanding pianists and composers of his time, distinguishing himself with virtuosic command of the instrument and unflagging inspiration in the compositions he wrote.

The second chapter presents the issue of mutual relations between two instrumentalists in the piano duet from an intellectual and affective perspective. Understanding the topic of partnership in music was used in later considerations in the subsequent parts of the dissertation. The second chapter outlined the specificity of playing the two pianos and raised the problem of co-responsibility for the artistic final effect of the performed work.

In the next chapter, the process of explication was subjected to the work "Pianoduo concertante" – in the context of the affirmation of tradition and new means with preliminary analysis as a starting point for understanding the work. Next, the history of the Negro spirituals genre was discussed and the miniatures of Roman Maciejewski's "Negro spirituals" were outlined in relation to the genesis and characteristics of the form. The third chapter confirmed that selected works for two pianos clearly show the composer's original musical style, distinguished by the transparency of form, reference to the music of bygone eras, moderation, and traditional treatment of the instrument. In the same time, distinctive features of twentieth-century music have been highlighted, among others: dense chromaticity, extension of major-minor tonality and alterations.

The fourth chapter contains a description of the effects of research on the manuscripts of "Pianoduo concertante" and "Negro spirituals" in comparison with the musical editions by means of which the artistic works were recorded: "Pianoduo concertante" (PWM, Kraków 1989), "Negro spirituals" (PWM, Kraków 2013). In the case of transcription of "Negro spirituals", fragments of the composer's sketches were also used for the analysis. Manuscripts of Roman Maciejewski showing works for two pianos "Pianoduo concertante" and "Negro spirituals" have hitherto been unknown to instrumentalists. In publications presenting the composer's life and work, no mention was made of them. Performing musical works, instrumentalists are obliged to comprehensively read their message and to be diligent in implementation of interpretative details. This is the most important challenge in processing of musical notation of works into actual performance of works. The first editions of "Pianoduo concertante" and "Negro spirituals" fulfilled their role of showing the composer's works as printed material and in some fragments showed useful solutions for performers. However, an analysis of performance details on five levels (notation of musical text, agogic issues, articulation variants, dynamics, pedalling) proved that in some fragments

of the published works the composer's directions were interpreted in a different way. Therefore, the composer's suggestions and expectations towards the performer included in the manuscripts play an extremely important role. As a result of a comparative analysis of manuscripts and editions – supplemented by the performance of works in relation to two pianos – the controversial issues concerning the performance and technical aspects have been resolved. The conclusions obtained on the basis of studies of manuscripts and published works resulted in the overall performance and interpretation of selected compositions for two pianos.

The fifth chapter discusses the executive and interpretation aspects related to the piano duet playing on the example of "Pianoduo concertante" and "Negro spirituals". Selected work was considered in technical and aesthetic terms. The problem of creative interpretation of the musical work has been described in the following areas: sound creation, leading and supporting matter, using the activity of supporting elements, phrasing, articulation, pedaling and fingering.

The recording of the artistic work is included on two CDs. They show the artistic achievements of the piano duo and present forgotten Polish music, which should be a special musical heritage of our country. The first CD presents works for two pianos "Pianoduo concertante" and "Negro spirituals" by Roman Maciejewski, which were described in the doctoral dissertation. The second album presents works by Zygmunt Noskowski made on one instrument for four hands. The compositions of Roman Maciejewski and Zygmunt Noskowski are diverse in terms of style and music form. The selected works of chamber music in the piano duet present an interesting range of sound, showing the original inspirations of Polish composers. These compositions, however, are not performed sporadically or at all in concert programs. In 1961, Polskie Radio (Polish Radio) made a recording that presents Roman Maciejewski's compositions for two pianos, including "Pianoduo concertante"³. It's worth pointing out, that the recording was made before the last corrections of the composer in 1984. This work was not recorded again.⁴ In case of composition for four hands of Zygmunt Noskowski: "Polish Suite" op. 28 and "Highlander's Fantasies" op. 17 there will be the first recording of these works using the grandpiano by Zygmunt Noskowski, dating from the 19th

³An archive recording of the Polish Radio from 1961 performed by Roman Maciejewski and Jerzy Lefeld was released in 2007 by Polskie Radio Dwójka, edited by Jan Popis.

⁴According to the digital library "NAXOS Music Library".

century⁵ – currently in the Andrzej Szwalbe Collection of Historic Pianos in the Palace of Ostromecko⁶.

The quintessence of the considerations undertaken in this dissertation is the motto of Professor Witalis Raczkiewicz: "Through all the signs the composer writes, introduce life into this music". In the context of the subject of the dissertation, it becomes ambiguous. This message is something other than just interpretation – it is the spiritual and intellectual content of music. In the first aspect formulated by the prism of the personal sensitivity of the performer and the ability to reflect on music, and in the second – from the perspective of the work and conditions necessary to obtain a faithful artistic image written in manuscripts from the composer. An analysis and differences noticed in the works "Pianoduo concertante" and "Negro spirituals" will be valuable and significant for future research on the composer and these works: *years and centuries pass, along with them all their surroundings, and work remains [...] lonely, naked and vulnerable*⁷.

The effects of research show compositions in authentic, original records, taking into account various previously unpredicted performative and interpretative details coming directly from the composer. The recording of the compositions "Pianoduo concertante" and "Negro spirituals" and the presentation of their technical and aesthetic aspects will contribute to popularizing the works of Roman Maciejewski and reducing the gap regarding the 20th-century Polish music. In history, only works that are convincing remain: *[...] history eliminates works with insincere, distorted message or not experienced by the composer, taken only from convention or fashion*⁸.



⁵On the piano cover inlaid with brass, the inscription: KRALL & SEIDLER; on the lock: No. 5281; on the lid of the chest from the inside, a brass, engraved, rectangular plaque: ZYGMUNTOWI NOSKOWSKIEM / on the 25th anniversary of his compositional activity / 1865-1890 / RODACY.

⁶The collection was created in 1978 on the initiative of the director of the Pomeranian Philharmonic in Bydgoszcz, Andrzej Szwalbe in response to the appeal of the Center for Documentation of Monuments of the Ministry of Culture and Art for the rescue of historic pianos.

⁷Jan Trzynadlowski, *Author, Work, Publisher*, ed. A. Kawecka-Gryczowa, Zakład Narodowy im. Ossolińskich, Wrocław, 1979, p. 41.

⁸Małgorzata Dziewulska, "An artistic work is not only a gift, but also a task", conversation with Michał Bristiger, source: Dwutygodnik.com. Culture website, quoted in: Michał Bristiger, "Transcriptions", ed. Słowo / Obraz / Terytoria, 2010, access: 9th of July 2019.