

Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku

Stanisław Moniuszko Academy of Music in Gdańsk

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DOCTORAL DISSERTATION

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Supervisor:

Prof. dr. hab. Elżbieta Rosińska

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Artistic work

1. Owen Middleton – <i>Variations on a nursery rhyme for guitar and piano</i>	17:33
2. Owen Middleton – <i>Variations On A Polish Folk Song – „Zalotny” Silesian Dance</i>	10:25
Marek Pasieczny – <i>Eight Miniatures for piano and guitar (based and inspired by Polish Folk Music in form of Suite)</i>	
3. <i>Polonaise</i> , based on melody „Umarł, Maciek umarł” (<i>Died, Maciek has died</i>).....	00:53
4. <i>Scherzo</i> , based on melody „Jadą goście jadą” (<i>The guests are coming, they’re coming</i>).....	00:31
5. <i>Ballade</i> , based on melody „Czerwone jabłuszko” (<i>The red apple</i>).....	01:54
6. <i>Zbójnicki (The Bandit dance)</i> , based on melody and dance „W murowanej piwnicy” (<i>In the brick basement</i>).....	00:50
7. <i>Silesian Dance</i> , based on „Gaik” (<i>The grove</i>).....	00:38
8. <i>Nocturne</i> , based on melody „Cichy zapada zmrok” (<i>The dusk falls silently</i>).....	01:58
9. <i>Folk Song on ‘5’</i> , inspired by melody „Hej, od Krakowa jadę” (<i>Hey, I come from Cracow</i>).....	00:53
10. <i>Hey! (Finale)</i> , original melody.....	00:55
Gerald Schwertberger – <i>Zwei Fragen und eine Antwort</i>	
11. <i>Moderato</i>	02:49
12. <i>Sehr mäßiges Walzertempo</i>	03:23
13. <i>Jazz-Walzer</i>	03:23
Gerald Schwertberger – <i>Cuatro piezas para dos</i>	
14. <i>Moderato</i>	01:43
15. <i>Lento</i>	01:42
16. <i>Tango tempo</i>	02:00
17. <i>Vivo</i>	02:20

Performers: Maciej Ziemiński – guitar, Jolanta Ziemska – piano.

Production: Dr.-Ing. Krzysztof Sztekmler.

Łódź, 6–7 May 2022

ANALYSIS OF THE ARTISTIC WORK

The guitar-piano chamber ensemble in the works of twentieth and twenty-first century composers. An analysis of performance problems on the basis of selected works

Table of Contents

Introduction	173
Chapter 1. Historical sketch of the guitar-piano chamber ensemble	
1.1 Historical outline of the repertoire for the guitar-piano chamber ensemble.....	175
1.2 Contemporary literature for guitar and piano.....	180
1.3 Professional ensembles.....	186
Chapter 2. Presentation of the works included in the artistic work	
2.1 Composer profile – Owen Middleton.....	200
2.2 General characteristics of <i>Variations on a Nursery Rhyme for guitar and piano</i> and <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i>	202
2.3 Composer profile – Marek Pasieczny.....	225
2.4 General characteristics of <i>Eight Miniatures for piano and guitar</i>	229
2.5 Composer profile – Gerald Schwertberger.....	241
2.6 General characteristics of <i>Zwei Fragen und eine Antwort</i> and <i>Cuatro piezas para dos</i> ..	244
Chapter 3. Analysis of performance problems of a chamber ensemble of guitar and piano on the basis of selected works	
3.1 Specifics of chamber ensemble work.....	259
3.2 Owen Middleton – <i>Variations on a Nursery Rhyme for guitar and piano</i>	263
3.3 Owen Middleton – <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i>	277
3.4 Marek Pasieczny – <i>Eight Miniatures for piano and guitar</i>	290
3.5 Gerald Schwertberger – <i>Zwei Fragen und eine Antwort</i>	300
3.6 Gerald Schwertberger – <i>Cuatro piezas para dos</i>	309
Conclusion	318
Bibliography	321
Table of figures	324
Table of examples	325

Introduction

Choice of topic and purpose of the paper

This work is devoted to the chamber ensemble guitar-piano, which is still a rarity on stages. However, as the author's personal experience proves, it can be a source of original sound, which in turn inspires unusual repertoire choices or new compositions. For over 20 years, DuoKlavitarre¹ performs and popularizes music for guitar and piano worldwide through lectures, contacts with composers, conducting master classes and organizing international festivals. The aim of this paper is to share the experiences of a chamber guitarist in duo with piano on the example of works by Owen Middleton, Gerald Schwertberger and Marek Pasieczny. Two of them, *Variations on a Polish Folk Song "Zalotny"* – *Silesian Dance* by Middleton and *Zwei Fragen und eine Antwort* by Schwertberger are dedicated to DuoKlavitarre.

Methods

While collecting materials for the work, the author conducted a number of conversations and interviews, primarily with the composers Owen Middleton and Marek Pasieczny. In presenting the compositions and profile of the late Gerald Schwertberger, sources of information included the correspondence the author had with the composer over many years, as well as interviews with his widow Heidrun and son Klemens, both living in Vienna. Material for the subsection on professional duets and the literature created for them was gathered from correspondences with the following composers and performers: Anna Pietrzak, Lucianna Bigazzi, Maurizio Colonna, José Manuel Cuenca Morales, Débora Halász, Aleksandra Walicka-Popiołek, Masami Yada, Eduardo Morales Caso, Marcin Grabosz, Kamil Pawłowski, Aleksandra Chmielewska, Anna Maria Huszcza, Szymon Gołabek, Robert Kurdybacha, Roman Czura, Nikita Koshkin, William Bland, and, a few weeks before his death, with Angelo Gilardino. An invaluable source of information concerning Owen Middleton's works was the author's contact with the American guitarist and educator, Gregory Paul Newton.

¹ Maciej Ziemiński – guitar, Jolanta Ziemska – piano.

Literary criticism (current state of research)

Familiarizing oneself with, among others, three highly reputed books treating chamber music through the ages, *Intimate Music: A History of the idea of Chamber Music* by John Herschel Baron,² *Twentieth-Century Chamber Music* by James McCalla,³ and *Kammermusik der Gegenwart* by Frank Hilberg and Harry Vogt,⁴ the author found no mention of guitar-piano chamber composition. Despite a very detailed analysis of the development, trends and finally experiments in chamber music, these authors do not mention a single word about the existence of such a duo.

The only work directly dealing with the duo in question is Sam Desmet's dissertation, defended in 2014 at Florida State University.⁵ While it contains many interesting and pertinent insights and historical information, it is only a very cursory, certainly not exhaustive, source of information.

Structure of the paper

Chapter 1 presents a historical overview of the development of the original repertoire and the most prominent ensembles performing professionally in this genre. Duos which perform, for example, guitar concertos with a piano part constituting an orchestral excerpt, or those which practice this kind of performance sporadically, performing mainly with other instrumental ensembles, are deliberately excluded. Chapter 2 presents the works that make up the artistic work in the form of an electronic recording. Due to the fact that the composers are mostly little known outside the guitar community, their short biographical notes are presented which also indicate the importance of guitar and piano works in their artistic output. Chapter 3 describes performance problems of the compositions from the point of view of a guitarist and chamber musician and gives the author's solutions to more difficult problems. Special emphasis is put on the ways of sound production and sound colors in the combination of guitar and piano. Other aspects of playing in the described ensemble are also analyzed, i.e., articulation difficulties as well as those connected with searching for an appropriate performance style.

² John Herschel Baron, *Intimate Music: A History of the idea of Chamber Music*, Pendragon Press, 1998.

³ James McCalla, *Twentieth-Century Chamber Music*, Routledge Edition, 2003.

⁴ Frank Hilberg, Harry Vogt, *Kammermusik der Gegenwart*, Wolke-Verlag, 2018.

⁵ Sam Desmet, *A practical guide for composing and performing guitar-piano chamber music*, dissertation, Florida State University, 2014.

Chapter 1. Historical sketch of the guitar-piano chamber ensemble

1.1 Historical outline of the repertoire for the guitar-piano chamber ensemble

Due to the fact that the piano was not invented until the beginning of the eighteenth century, we will discuss compositions that were written starting from the end of the eighteenth century. The Italian Bartolomeo Cristofori,⁶ who lived between 1655 and 1731, wanted to construct an instrument that could be played with variable dynamics and introduced hammer mechanics that were innovative for those times, creating an instrument that is considered the prototype of the modern piano.



Fig. 1. The piano by Bartolomeo Cristofori⁷

Other builders, including Johann Andreas Stein⁸ (1728–1792), made a significant contribution to the development of piano construction by placing the hammers on the key lever. Stein's changes clearly increased the instrument's popularity. In turn, the Dutchman Americus Backers⁹ (ca. 1740–1778), referred to as the father of the English grand piano, also introduced

⁶ The Metropolitan Museum of Art, <https://www.squarepianos.com/backers.html>, and <https://www.mgg-online.com>, [accessed 16.11.2021].

⁷ <https://www.metmuseum.org/de/art/collection/search/501788>, [accessed 12.11.2021].

⁸ <http://www.greifenberger-institut.de/dt/wissenswertes/besaitete-tasteninstrumente/fortepiano-bis-1800/stein.php>, [accessed 19.11.2021].

⁹ <https://www.greifenberger-institut.de/en/instrumente-und-kontext/besaitete-tasteninstrumente/fortepiano-bis-1800/hammerfluegel-england.php>, [accessed 19.11.2021].

hammer mechanics into his designs.¹⁰ Backers' achievements were later used by two instrument makers, John Broadwood (1732–1812) and Robert Stodart (1748–1831).

Major changes also occurred in the construction and functionality of the guitar itself. At the turn of the nineteenth century a six-string guitar appeared, which gave composers and performers much greater technical and sonic possibilities. Despite its smaller dimensions compared to the guitar we know today, it had a very strong, carrying, and at the same time warm and intimate sound. Its sound – mainly in the middle registers – allowed it to successfully coexist with the piano, which at that time was characterized by a relatively delicate sound.

Probably, their similar volume influenced such a great interest of composers in creating for these two polyphonic instruments. Violin-making was also experiencing its golden age. Excellent instruments were created in many European centers. Some of the most appreciated builders were: Jean Nicolas Grobert¹¹ (1794–1869), Louis Panormo¹² (1784–1862), Johann Georg Stauffer¹³ (1778–1853), Gennaro Fabricatore¹⁴ (1750–1812) or René François Lacôte¹⁵ (1785–1868).



Fig. 2. Six-string guitar by Gennaro Fabricatore, 1795



Fig. 3. Six-string guitar by Jean-Nicolas Grobert, ca. 1830

¹⁰ <https://www.squarepianos.com/backers.html> i <https://www.mgg-online.com>, [accessed 26.11.2021].

¹¹ <https://biedermeiergitarre.jimdofree.com/instrument/>, [accessed 29.09.2021].

¹² <https://www.earlyromanticguitar.com/erg/builders.htm>, [accessed 28.09.2021].

¹³ Ibidem.

¹⁴ <https://biedermeiergitarre.jimdofree.com/instrument/>, [accessed 29.09.2021].

¹⁵ <https://www.earlyromanticguitar.com/erg/builders.htm>, [accessed 28.09.2021].

Further development of the guitar construction, including the achievements of the Spanish luthier Antonio de Torres Juado (1817–1892), widely regarded as the father of modern guitar, are also of considerable importance. The instrument, gaining an even stronger and more carrying sound, already had the features of an independent concert instrument. The development of chamber music in the late Classical period also favored the development of repertoire for this duo, certainly in comparison with other instrumental ensembles, but treated rather marginally. And so it was at the turn of the nineteenth century, and particularly during the nineteenth century, that works written in the most important musical centers such as Paris and Vienna came into being. An important and most comprehensive source of information about the repertoire being created in Europe at the time is the online catalog prepared by Donald Sauter, available at the Library of Congress.¹⁶ The list of composers and works is impressive. Certainly not all of the works represent a similar compositional technique. They differ primarily in the complexity of their harmonies, as well as their degree of technical difficulty. This is largely related to the circumstances or purpose of the compositions. In many cases, they were written to order, having to meet the not always ambitious expectations of the commissioning party, but in the end bringing the expected gratification to the composer.

Relying primarily on Sauter's catalogue,¹⁷ but also studying the repertoire of the period in question in music, one can observe that the most valued composers writing works for guitar and piano that are still popular today are primarily two Italian guitarists: Ferdinando Carulli (1770–1841), who lived most of his life in Paris, and Mauro Giuliani (1781–1829), who travelled extensively throughout Europe.¹⁸ Two other composers, incidentally touring with Giuliani, also made great contributions to the duet literature: Johann Nepomuk Hummel (1778–1837) and Ignaz Isaak Moscheles (1794–1870).¹⁹ Other composers of merit for the development of the duo's literature in the period under discussion certainly include: Matteo Carcassi (1796–1853), Anton Diabelli (1781–1858), Carl Maria Friedrich Ernst von Weber (1786–1826), Leonhard von Call (1767–1815), Francesco Molino (1768–1847), Wilhelm Neuland (1806–1889), Johann Kaspar Mertz (1806–1856), who, himself a guitarist, often performed with his pianist wife Josephine Plantin, Johann Andreas Amon (1763–1825), Pierre Francois Olivier Aubert (1763–1830), Prudent Louis Aubery (1796–1870), Zahr Myron

¹⁶ <http://www.donaldsauter.com/guitar-and-piano-music-fs.htm>, [accessed 18.11.2021].

¹⁷ Ibidem.

¹⁸ Sam Desmet, *A practical guide...*, p. 13.

¹⁹ Ibidem, p. 22.

Bickford (?), Marziano Bruni (?), Gustavo Carulli (1801–1876), (son of the famous Ferdinando), Luigi Castellacci (1797–1845), Francois de Fossa (1775–1849), Philippe Gragnani (1768–1820), Henry Köhler (1765–1838), Conradin Kreutzer (1780–1849), Joseph Küffner (1886–1856), Louis Marin (?), Jean Antoine Meissonnier (1783–1857), Franciszek Mirecki (1791–1862), Ferdinand Pelzer (1801–1860), Johann Abraham Nüske (1796–1865) or Louis Wolf (1775–1819).

Some of the pieces written in this period are based on folk motifs from a given region or are arrangements/transcriptions of melodies known at the time,²⁰ where the guitar, leading the melody, is accompanied by a piano part. In many cases these compositions also have an important educational meaning. These features can be found, for example, in the following works: Johann Kaspar Mertz – *Einsiedlers Waldglocklein, Wasserfahrht am Traunsee*, Wilhelm Neuland – *Air Tyrolien, Air National Allemand, Popular German Air*, Ferdinando Carulli – *Trois Valzes Op. 32*, Mauro Giuliani – *Variations et Polonaise*, Anton Diabelli – *Valses Melodieuses, Differentes*.²¹ Another group are works based on or referring to highly popular motifs from operas and ballets admired by audiences of the time. Examples include: Matteo Carcassi – *Deux Airs de Ballets de l'Opera Moise*, Ferdinando Carulli – *Choix de Douze Overtures de La Composition de Rossini, Deux Duo sur les Themes de Rossini*, Louis Wolf – *Six Pot-Pourris tires de differentes Operas et Ballets*, Jean Antoine Meissonnier – *Ouverture de Lodoiska de Kreutzer*, Anton Diabelli – *Favorites Pieces de l'Opera Aschenbrodel*, Johann Kaspar Mertz – *Divertissement über Motive de Oper: Rigoletto von G. Verdi*, Wilhelm Neuland – *Non piu mesta*.²²

Among the compositions written during this period, there is no shortage of works containing ambitious virtuoso parts for both instruments. In this group we find works which are still eagerly taken up by instrumentalists today, e.g: Mauro Giuliani – *Quatre Rondeaux op 94, Variations on Nel cor più non mi sento Paisiello and Polonaise Op. 113 (65)*, *Grand Pot- Pourri National Op. 93*, *Deux Rondeaux Op. 68*, Zahr Myron – *Bickforda Concerto Romantico*, Leonard von Call – *Sonate Op. 74, Sonate Op. 105*, Anton Diabelli – *Sonate Op. 71*, Franciszek Mirecki – *Duo Op. 17*, Joseph Kuffner – *Rondo Op. 46, Sonata Op. 42*, Ferdinando Carulli – *Gran duo Concertante Op. 65*, Ignaz Moscheles – *Grand Duo Concertant Op. 20*, Carl Maria

²⁰ Ibidem, p. 22.

²¹ Aleksandra Popiołek-Walicki, *Przegląd repertuaru na duet gitarowo-fortepianowy w ujęciu historycznym od XVIII do XXI wieku*, "Edukacja Muzyczna" 2021, nr 16, p. 82.

²² Ibidem, p. 83.

Weber – *Divertimento Assai Facile per la Chitarra ed il Pianoforte*, Op. 38, François de Fossa – *arrangements based on Rossini's Il Barbiere di Siviglia*, Francesco Molino – *Nocturne*, Op. 26.²³

The turbulent development of the repertoire for guitar and piano in the nineteenth century unfortunately does not find continuation in the following decades. The repertoire for solo guitar increases dynamically, to a large extent thanks to the development of violin-making, but above all thanks to the activity of Andreas Segovia (1893–1987) (full name, Andrés Segovia Torres, Marqués de Salobreña), who successfully encouraged many composers to write for the instrument. The guitar becomes a full-fledged concert instrument. In addition, it can be assumed that a significant increase in the volume of the piano sound and the lack of possibilities to amplify the guitar at the beginning of the twentieth century contributed to a decrease in composers' interest in the discussed chamber ensemble. Nevertheless, over the course of several decades, some works for guitar-piano duo were composed. The following list includes compositions written up to the 1970s: Joseph Achron (1886–1943) – *Two pieces* Op. 65, Bruno Canino (1935) – *Duo*, Jose Duarte Costa (1921–2004) – *Chagada*, Josef Dichler (1912–1993) – *Suite per chit. e fortepiano*, Radamés Gnattali (1906–1988) – *Sonatina No. 2*, Mario Castelnuovo Tedesco (1895–1968) – *Fantasia* Op. 145, Guido Santorsola (1904–1994) – *Sonata a Duo No. 3*, Ferdinand Rebay (1880–1953) – *Variationen über Kinderwiegenlied*, Hans Haug (1900–1967) – *Fantasia*, Franc Constant (1910–1996) – *Estampe* Op. 81, *Serenité* Op. 80, *Danse* Op. 82, Franco Margoli (1908–1992) – *Fantasia*, James Hiscott (1948) – *Waterwheel*, Kurt Anton Hukber (1928–2008) – *Monteverdiana in d*, Reginald Brindle Smith (1917–2003) – *Three Pieces*, Wolfgang Wijdeveld (1910–1985) – *Snarenspeel*. Of the compositions listed, the following are most readily available to performers: Mario Castelnuovo Tedesco – *Fantasia* Op. 145, a piece dedicated to the composer's close friend Andrés Segovia and his wife Paquita,²⁴ Hans Haug – *Fantasia*, a piece by a Swiss composer written in 1957 for the Viennese guitarist Louise Walker,²⁵ Guido Santorsola – *Sonata a Duo No. 3*, a piece by the Italian-born, South American composer, written in 1971 for the famous guitarist Monina Raitzin de Tavora,²⁶ and Radamés Gnattali – *Sonatina No. 2*, a three-movement piece by the

²³ Ibidem, p. 84.

²⁴ Sam Desmet, *A practical...*, p. 25.

²⁵ Ibidem, p. 26.

²⁶ Ibidem, p. 26.

Brazilian composer dedicated to the guitarist Dilermando Reis.²⁷ By the end of the twentieth century, several compositions for guitar-piano composition are being written, including the works that are the subject of this study: Gerald Schwertberger (1941–2014) – *Cuatro piezas para dos*, Owen Middleton (1941) – *Variations on a Nursery Rhyme*. In addition, the musical literature of this period includes works by other composers: Barnaby Priest (1954) – *The King of Spain's Daughter*, a piece created in the mid-1980s as a tribute to the American composer Morton Feldman,²⁸ Chiara Benati (1956) – *Di Lievi rinocchi*, Enzo Borlenghi (1908–1995) – *Fantasia*, Karl Heinz Füssl (1924–1992) – *Ragtime*, Mario Garuti (1957) – *Axe*, Adriano Lincetto (1936–1996) – *Divertimento*, Carlos Malcom (1945) – *Somes de Guerra*, Carlo Mosso (1931–1995) – *Fantasia*, Ivan Shekov (1942) – *Fantasia*, Hirokazu Sato (1966–2016) – *Vision fugitive for guitar and piano*, *Tarantella* and 4 other unpublished compositions,²⁹ Giorgio Spriano (1964) – *Ludo VI*, Peter Pindar Stearns (1931) – *Sonata*, Giulio Viozzi (1912–1984) – *Fantasia II*, Corrado Vitale (1953) – *Altrove* and *Altrove 2*, Daniel Zimbaldo (1955) – *La incertidumbre*, Leon Zuckert (1904–1992) – *A patio in Sevilla*.³⁰

The above list of compositions written in the twentieth century confirms the thesis that this was a period when the chamber composition guitar-piano was treated rather marginally, despite the creation of many valuable works. The list probably does not include all the works which could have been composed for the described duo in that period, but it certainly includes those which were published, performed or mentioned in the professional literature.

1.2 Contemporary literature for guitar and piano

Since the beginning of the twenty-first century, there has been a growing interest among composers as well as performers in the chamber ensemble of guitar and piano.

Of no small importance is the activity of several ensembles that effectively inspired, encouraged, or even urged composers to create for this duet. The following list presents the works to which the author was able to access during his research. These are works that are widely available or even already published: in score form or as recordings on discs or online platforms. In many cases, the authors of the compositions are titled authors with rich artistic

²⁷ Ibidem, p. 26.

²⁸ Information obtained from author's correspondence with composer Barnaby Priest, [29.11.2021].

²⁹ Information obtained from author's correspondence with guitarist Masami Yada, [30.11.2021].

³⁰ Sam Desmet, *A practical guide...*, pp. 86–89.

achievements. Despite many efforts, the description of individual compositions will not always contain an exhaustive amount of information giving a full and satisfying picture of the discussed topic.

In the twenty-first century, three works that are also the subject of this paper are being written, among others: Gerald Schwertberger – *Zwei Fragen und eine Antwort*, Owen Middleton – *Variations on a Polish Folk Song “Zalotny” Silesian Dance* and Marek Pasieczny (1980) – *Eight Miniatures for piano and guitar*. Apart from the mentioned works, these composers wrote other pieces for guitar and piano: Schwertberger’s *Happy Hour Sandwich* originally written for cello and piano³¹ lived to see a version for guitar and piano dedicated to Satta Guarnieri Duo³², and *Tres Caminitos con Coco Loco* – four short compositions inspired by Spanish folk music.³³ Marek Pasieczny is the author of *La Casa Donde Vive Miedo – Homenaje a Joaquín Rodrigo*. The work was originally written for violin and guitar. After a few years, a version for guitar with harpsichord was created, while in 2020 for guitar and piano composition, dedicated to Anna Pietrzak and Carl Petersson. However, only *The Go-Dai Concerto, Toru Takemitsu in Memoriam* (movements: I. *Earth the beginning of life*, II. *Spirit of fire*, III. *Whispers of droplets*) is a work directly written by him for the duo in question.³⁴ Although it has a prototype for guitar with orchestra, the composer intended the piano part not as an extract, but as a full-fledged dialogic duet voice, with a fresh and idiomatic approach.³⁵ As Guy Traviss writes in a note accompanying the edition of the work:

The Go-Dai concerto is not only a triumph for the guitar technically; it marks a turning point in the instrument’s repertoire for the concerto medium [...]. At this time the Go Dai Concerto is new music being introduced to the world. I am certain that its significance will lie in its future status as a milestone for the guitar canon.³⁶

Three more pieces were written for the duo Pietrzak and Petersson: *Easy Going Variations* by Lars Aksel Bisgaard (1947), a lecturer at The Royal Academy of Music in Copenhagen,³⁷ inspired by Danish folklore, *Bachiana Mexicana No.7* by Mexican composer Venus del Rey (1969), and *Invisible Words, Fantasy for Guitar and Piano* by Eduardo Morales Caso (1969).³⁸

³¹ <https://www.stretta-music.de/schwertberger-happy-hour-sandwich-nr-214412.html>, [accessed 19.11.2021].

³² http://schwert.heimat.eu/Gitarre_GKM.html, [accessed 11.11.2021].

³³ Ibidem.

³⁴ Information obtained from author’s interviews with composer Marek Pasieczny, [Feb. 2021 – Mar. 2022].

³⁵ Ibidem.

³⁶ n/a

³⁷ <https://publishing.naxos.com/pages/lars-aksel-bisgaard-biography>, [dostęp 12.12.2021].

³⁸ Information obtained from author’s correspondence with guitarist Anna Pietrzak, [July 2021 – Feb. 2022].

The 2019 premiere, however, was given not by Pietrzak and Petersson but by the Cuban musicians Zuleida Suárez, guitar, and Marita Rodríguez, piano, during the 32nd Havana International Festival of Contemporary Music. According to the composer himself,³⁹ the piano and guitar have two completely different natures, so it was quite a challenge to integrate them into one discourse. The equivalence of the two parts in this piece is very carefully considered so that the whole piece represents an integration of the two instruments. In *Invisible Words*, the piano takes over the color function, developed through a subtle procedure in which its resonances support the intimate and poetic nature of the guitar. More extensively described in subsection 1.3, the Spanish ensemble Cuenca Duo, the duo of Francisco Cuenca and José Manuel Cuenca Morales, is dedicated to numerous works by contemporary composers:⁴⁰ Delfin Colomé (1946) – *Semioesferas*, Erik Marchelie (1957) – *Les Nuits Andalouses*, Berceuse Pour Oliver, *Nazca*, *Prejudicio Antojadizo*, *Linares*, *Dialogue*, Luis Bédmar – *Sonata para guitarra y piano*, Primitivo, José Buendía Picó (1968) – *Taconeo y duende fleamenco*, *Milagros la Gitanilla*, *Carmen la patanera*, *Tanguillo*. The ensemble's guitarist, Francisco Cuenca, is also a composer. He wrote the following compositions for the duo:⁴¹ *Damasco* and *Taranta* – the pieces use rhythms typical of Andalusia, tinged with Arabic melodies. The piece *Abyla*, filled with elements of Sephardic and Indian music, is the result of the composer's fascination with the landscape of the North African city of Ceuta, while *Kamakura* and *Anzur* are in turn a tribute to great Spanish composers, such as Francisco Tárrega or Isaac Albéniz. For Italian guitarist Antonio Fruscella and Lebanese pianist Rania Debs, there is a two-part composition entitled *Beirut*, which evokes the beauty of the Lebanese capital. Francisco dedicated the piece *Sueño en Granada* to his brother José Manuel. In the composition, filled with lamenting guitar sounds against the background of a virtuoso piano part, one can clearly discern the influence of flamenco music and elements of Arabic music. A very active Italian duo consists of pianist Luciana Bigazzi and guitarist Maurizio Colonna, who are not only virtuosos of their instruments, but also prolific composers. Their best-known works for guitar and piano, published by Bèrben and Carisch –Machiavelli Music Publishing, include:⁴² *Prelude pour un enfant for guitar and piano*, *Cézanne*, *Formentera*, *Annecy*, *Christmas Dreams*, *Prayer*, *Magical Places*, *Tundra* – *Omaggio a Sergio Albano*. Luciana Bigazzi is also the author of the

³⁹ Information obtained from author's correspondence with composer Eduardo Morales Caso, [06.12.2021].

⁴⁰ Information obtained from author's correspondence with pianist José Manuel Cuenca Morales, [07.11.2021].

⁴¹ Maria Gracia Cuenca de la Rosa, *Los hermanos Cuenca y su aporte al patrimonio musical Andaluz*, *Master oficial en Patrimonio Musical*, Universidad Internacional de Andalucía, pp. 73–74.

⁴² Information obtained from author's correspondence with pianist/composer Luciana Bigazzi, [22.10.2021].

following compositions for guitar and piano: *Work in Progress*, *My sweet Stewart*, *La Promenade de Chagall*, *Homenaje a Paco de Lucia*, *Galaverna a Szrenica*, *A Torre de Belém – Homenagem à Portugal*, while Maurizio wrote two compositions for the duo: *The old road*, and *The colours of solitude*.⁴³ The Polish group Walicki-Popiołek Duo is very active. It was for these still very young artists, Aleksandra Walicka-Popiołek and Jakub Walicki, that several pieces were written, most of which were included on their album *Made in Poland*, which contains exclusively Polish compositions. Marcin Grabosz (1978) in *Rhythms of Poland* consciously avoids the use of atonal elements.⁴⁴ With clear references to the music of Chopin and Tansman, the three-part piece transports the listener into the world of Polish folk music. In the first part one can hear a mazurka, then a *Kujawiak*, and in the finale a virtuoso oberek.⁴⁵ Kamil Pawłowski's *Krakowiak* (1986) is an original, witty take on a Polish folk dance. The use of harmonic patches contrasts with the typical rhythmic and melodic character of a *krakowiak*.⁴⁶ In the piano part, the composer's inclinations towards jazz music can also be clearly discerned.⁴⁷ Aleksandra Chmielewska (1993) composed for the duo *Strumienie*. The author was inspired by Warmian folklore, which is manifested by the use of a fragment of the song *Z tamty stróny jeziora* [From the other side of the lake]. The song's incipit opens the piece, appearing in the guitar part, and is later repeated several times, forming a kind of refrain. In the course of the piece one can clearly hear the fascination with impressionism as well as Bach's polyphony, which seems to be an intuitive patent for tackling the problem of combining piano and guitar texture. The inspiration of Bach's music can also be heard in the piece's harmony, which remains largely tonal.⁴⁸ The musical image of lakes sparkling in the sun is interrupted by a motoric fragment that sends the listener into the mysterious and charming corners of north-eastern Poland.⁴⁹ Very interesting is the composition by Anna Maria Huszcza (1987), *Uleciela Dusza z Tiela* (a song about dying). The title song, which can still sometimes be heard during funeral ceremonies in Podlasie, and the song *Święta Barbaro* constitute the sound material of the whole composition, sometimes coming to the foreground, and in other places only their

⁴³ Ibidem.

⁴⁴ Information obtained from author's correspondence with composer Marcin Grabosz, [30.11.2021].

⁴⁵ Aleksandra Popiołek-Walicki, *Made in Poland (booklet)*, CD, AJ02, Katowice-Warszawa 2020.

⁴⁶ Ibidem.

⁴⁷ Information obtained from author's correspondence with composer Kamil Pawłowski, [28.11.2021].

⁴⁸ Information obtained from author's correspondence with composer Aleksandra Chmielewska, [06.12.2021].

⁴⁹ Aleksandra Popiołek-Walicki, *Made in Poland (booklet)*, CD, AJ02, Katowice-Warszawa 2020.

echoes can be heard.⁵⁰ The work is divided in two movements: *Vivace con vigore* imitates the rush and spark of life, *Largo* brings to mind a lamenting funeral procession.⁵¹

Szymon Gołąbek's composition *Impresja ludowa* (1986), on the other hand, is based on two motifs: the first, very stormy, with characteristic unexpected rhythmic changes, and the second is the incipit of the song *Czerwone Jabłuszko* [The red apple]. The piece is maintained in a jazz style, which together with the folk references gives it an unusual character.⁵² *Impresja ludowa* is the first part of a cycle of miniatures for guitar and piano. The subsequent ones, which are still in the making, are based on the following songs: part II, *Umarł Maciek, umarł*, and part III *Drybek*.⁵³ On the other hand, individual parts of Ewa Fabiańska-Jelińska's *Mozaika Ludowa* (1989) – *Kujawiak*, *Chmielowy*, *Wiwat*, *Zbójnicki* can be performed by musicians in any order, which contributes to the originality of each performance.⁵⁴ Robert Kurdybacha's *Lecioly Zórazie* (1971) is a two-part composition that pays tribute to Witold Lutosławski and Karol Szymanowski. The first part is a sonoristic play with rhythmic figures, the second – a new version of Szymanowski's song *Lecioly Zórazie*.⁵⁵ It bridges the gap between folk music and folk music. It bridges the gap between folk music, its emanation in Karol Szymanowski's composition of the same title, and the author's vision of the theme. The work was created over several months in the first half of 2020. It was created in a narrative way, which means a way of writing that resembles telling a story that has a beginning, development and conclusion. Many passages are freely written *a piacere e improvvisando ma poco regolarmente*, opening a good deal of space for the musicians to make their own interpretative decisions. Nevertheless, they are defined by certain frameworks, being a nod to Lutosławski's work ("controlled aleatorism").⁵⁶ Adrian Robak (1979) in his work *Bies* in three parts presents folk beliefs about witchcraft. On the one hand, the titular *Bies* is portrayed by means of dissonances and rapid changes of register, as a terrifying figure, on the other, as a sad and unhappy creature, longing for the indefinable.⁵⁷ The musical language used in the piece clearly evokes the characteristic harmony of Henryk Mikołaj Górecki's works. *Motywy (Wisła, Ptasi obertas)* by Jan

⁵⁰ Information obtained from author's correspondence with composer Anna Maria Huszcza, [01.12.2021].

⁵¹ Aleksandra Popiołek-Walicki, *Made in Poland (booklet)*, CD, AJ02, Katowice-Warszawa 2020.

⁵² Ibidem.

⁵³ Information obtained from author's correspondence with composer Szymon Gołąbki, [06.12.2021].

⁵⁴ Aleksandra Popiołek-Walicki, *Made in Poland (booklet)*, CD, AJ02, Katowice-Warszawa 2020.

⁵⁵ Ibidem.

⁵⁶ Information obtained from authors's correspondence with composer Robert Kurdybacha, [02.12.2021].

⁵⁷ Aleksandra Popiołek-Walicki, *Made in Poland (booklet)*, CD, AJ02, Katowice-Warszawa 2020.

Oleszkowicz (1947) are an imitation of Polish nature. The first part presents the full color of the longest Polish river, the Vistula, through the use of romantic rubato, while the second part, *Ptasi obertas*, is an onomatopoeic attempt to imitate the singing of birds waking up in spring.⁵⁸ Apart from the above-mentioned pieces on the *Made in Poland* recording, which contribute to the Polish and world literature of chamber music for guitar and piano, other works were composed for the Walicki-Popiołek Duo. Jan Oleszkiewicz wrote a piece entitled *Panamerica* where the listener can discern clear influences of South American folklore, Kamil Kruk – *Senza Replica, Dances of Sonoristic Figures*, Serge Di Mosole – *Esperanza, Cordilleros de Los Andes*, Roman Czura (1989) – *Mazurki Wody i Ognia Op. 45* (parts *Aquatica* and *Volcanica*). The mazurkas presented here are rather mazurkas-poems, mazurkas-fantasias. Avoiding typical bass/harmonic solutions, the composer uses scordatura (d, a, cis...) in the guitar part.⁵⁹

The literature for guitar and piano duet has also been enriched in the early twenty-first century by the works of other composers. The Russian composer Nikita Koshkin (1956), well known to guitarists thanks to works for solo instrument such as *Usher-Waltz*, *The Prince's Toys* or *The Fall of Birds*, wrote a four-movement *Sonata* for guitar and piano dedicated to Edinov Karamazov, a native of Bosnia and Herzegovina.⁶⁰ Angelo Gilardino (1941–2022), an Italian composer, guitarist and musicologist, wrote *Del Rosato Albeggiare* in 2010. The four-movement suite with distinctly polymodal harmonics was written at the request of guitarist Francesco Diodovich. It was premiered in 2013 by students of the Manhattan School of Music in New York. The composer's idea was to create a work that, using an unusual musical language, does not force the guitarist to constantly push the sound in juxtaposition with the piano part.⁶¹

William Bland (1947) – American pianist and composer wrote 6 *Sonatas* for guitar and piano, of which only sonatas No. 3 and No. 4 have been published so far.⁶² Dedicated to the composer's friend David Starobin, they have an essentially classical structure, however, giving the performer great interpretative freedom regarding all musical elements. The sonatas' musical language refers to the music of Haydn, Tchaikovsky, Sibelius and Ives, and even Bach. In the melodic-harmonic runs one can also detect the compositional style of the American composer

⁵⁸ Ibidem.

⁵⁹ Information obtained from author's correspondence with composer Roman Czura, [01.12.2021].

⁶⁰ Information obtained from author's correspondence with composer Nikita Koshkin, [05.12.2021].

⁶¹ Information obtained from author's correspondence with composer Angelo Gilardino, [27.11.2021].

⁶² Les Productions d'Oz, Quebec, <https://productionsdoz.com/catalogue/all/all/all/?search=william%20bland>, [accessed 26.11.2021].

George Henry Crumb.⁶³ Apart from the sonatas mentioned above, Bland also wrote Variations on a theme by Carls Nielsen.⁶⁴

Observing the growing interest of the composer community in this ensemble over the last years, one can hope that soon the guitar-piano duo will enter the canon of chamber ensembles.

1.3 Professional ensembles

The list compiled by the author concerns duos of well-deserved renown, most of them active on the international arena, with recordings to their credit, awards at major competitions, appearances at prestigious concert halls, to whom compositions are dedicated or premieres entrusted. To sum up, the aim is to present duos performing professionally at a high artistic level, reaching for compositions requiring great performance skills. This subchapter will describe the activities of five duos in chronological order of their creation: Luciana Bigazzi & Maurizio Colonna, Cuenca Duo, Duo Halász, Walicki-Popiołek Duo, Anna Pietrzak and Carl Petersson.

Luciana Bigazzi & Maurizio Colonna



Fig. 4. Luciana Bigazzi & Maurizio Colonna

⁶³ Information obtained from author's correspondence with composer William Bland, [27.11.2021].

⁶⁴ <https://www.musicshopeurope.de/variations-wh31515?returnurl=%2fsearch%3fq%3dwilliam%2bbland%26substoreid%3d>, [accessed 29.11.2021].

Pianist Luciana Bigazzi and guitarist Maurizio Colonna are not only a musical duo, but also a married couple. They have been performing together since the 1980s, mostly contemporary repertoire, but also their own works for this instrumental ensemble.⁶⁵ Luciana started playing the piano at the age of five. After receiving a diploma in piano from the Turin Conservatory and a diploma in harpsichord from the Milan Conservatory, she continued her education at the University of Tor Vergata in Rome, under the direction of Emilia Fadini, Jörg Demus, Paul Badura Skoda and Lazar Berman, among others.⁶⁶ She is active in teaching at all levels of music education. In addition, she has participated in music therapy seminars in private hospitals in Forlì, dedicated to the use of her compositional work in the treatment of stress.⁶⁷ She performs as a soloist, chamber musician and soloist accompanied by an orchestra. Confirmation of her artistry is provided by numerous favorable reviews.⁶⁸ Bigazzi performs and records for the Italian television companies Rai Uno, RAI International, RAI Sat, as well as for the record companies EGEA Distribution, NCM New Classic Music and Machiavelli Music Publishing. Her concerts are broadcast worldwide. The artist also expands her interests to jazz, rock and fusion. Pieces composed by Bigazzi and published by Edition Carisch have met with great interest. Her compositions from the triptych *Lacoste*, *Passages* and *Magical Places* are eagerly sought by piano students not only in his homeland.⁶⁹

Maurizio Colonna began to play the guitar at the age of five, at seven he made his debut on the stage as a soloist, and at just seventeen he performed the famous *Concierto de Aranjuez* accompanied by the Angelicum chamber orchestra of Milan in the presence of Joaquín Rodrigo himself.⁷⁰ He carries out intensive teaching activities, including master classes and seminars in many European cities. As he himself emphasizes, it is the teaching that plays an important role in his life: “I love teaching at different levels of music education.”⁷¹

The guitarist has written numerous guitar compositions published by publications such as Bèrben, Panarecord, Crisch and Curci. He is currently completing an educational and guitar project that will be published by Edizioni Curci in 2022: a publication of 50 etudes for solo

⁶⁵ Information obtained from author's correspondence with pianist/composer Luciana Bigazzi, [22.10.2021].

⁶⁶ <http://www.lucianabigazzi.com/artist/compositions-by-luciana-bigazzi/>, [accessed 14.11.2021].

⁶⁷ Ibidem.

⁶⁸ <http://www.lucianabigazzi.com/artist/press/>, [accessed 16.11.2021].

⁶⁹ Ibidem.

⁷⁰ <https://mauriziocolonna.com>, [accessed 16.11.2021].

⁷¹ Guitarist/composer Maurizio Colonna, quoted in author's correspondence with pianist/composer Luciana Bigazzi, [22.10.2021].

guitar and 12 for two guitars, referring to pop music.⁷² In 1997, the BMG-Ricordi publishing house published *Oltre la tecnica*, in which the author, Lorenza Cristina Sianesi, presents the work and aesthetic views of Maurizio Colonna.⁷³ In 1988, he published *Il chitarrista classico contemporaneo*, and in 2019, in the Curci publishing house, *Rock Moments for Guitar – Homage to the legend*, a must-have item at many American music universities. Colonna has recorded for numerous television stations, and is the first-ever classical guitarist to host the Sanremo Festival, performing one of his virtuosic compositions for solo guitar, *Panarea*. He also performed at the Eurovision Song Contest in Venice, where he thrilled audiences with his performance of the Adagio from the *Concierto de Aranjuez*. He has recorded over 20 albums as a soloist and in various chamber ensembles.⁷⁴ The duo of Luciana Bigazzi & Maurizio Colonna is a combination of two great artistic personalities. Luciana, who prefers the sound of a Steinway & Sons piano, and Maurizio, who has been faithful to Ramirez guitars for years, are proponents of amplifying the guitar during concerts. In juxtaposition with the piano, “[...] only a well-publicized guitar sound allows all the timbral-dynamic nuances that characterize the instrument to show through. In some situations, when the hall is exceptionally small, one may consider performing without amplification.”⁷⁵ During concerts, musicians also amplify the piano, which, according to them, has a positive effect on the balance between the instruments. Luciana stresses the importance of the quality of the electronic interference, which must be of the highest level. It is a real challenge for the sound engineer that the amplification does not lose the natural sound of the instrument, oscillating within the technical possibilities. The pianist’s particularly close cantabile should absolutely be preserved, despite the use of the sound system.⁷⁶ Their involvement in various projects does not allow them to practice together for hours. Maurizio puts it in the words “[...] it is not the amount of time that characterizes our artistic-creative collaboration, but the intensity of the insights that emerge during our musical encounters.”⁷⁷ In addition to their extensive concert activities, Luciana and Maurizio are engaged in composing. Their duet compositions are described in subsection 1.2. The discography of the group is also very rich. The duo has performed in many TV shows broadcast

⁷² Ibidem.

⁷³ <https://mauriziocolonna.com>, [accessed 16.11.2021].

⁷⁴ Ibidem.

⁷⁵ Ibidem.

⁷⁶ Ibidem.

⁷⁷ Ibidem.

live all over the world. The most important, as they emphasize, is *One world, one family, one love* in Milan, with the participation of Pope Benedict XVI.⁷⁸

Cuenca Duo



Fig. 5. Cuenca Duo

Cuenca Duo was formed by brothers Francisco Cuenca (born 1964), guitarist, and José Manuel Cuenca Morales (born 1961), pianist. The group performed their first concert in Cordoba, Spain on 27.12.1981 and their last one on 7.9.2018 in Treviso, Italy. Their collaboration had to be interrupted for health reasons.⁷⁹ The Cuenca brothers inherited their musical talent from their father Francisco, a well-known flamenco guitarist who gained popularity under the nickname “Curro”.⁸⁰ Both artists graduated with honors from the Conservatorio Superior de Música “Rafael Orozco” de Córdoba: Francisco in guitar class and José Manuel in piano and clarinet class. Cuenca Duo is the first contemporary guitar and piano ensemble whose activity has been widely acclaimed all over the world. Unfortunately, probably due to the suspension of their activities, the ensemble has neither a website nor other publicly available sources on the basis of which it would be possible to present their artistic activity. Thanks to the help of the excellent Italian guitarist Giovanni Grano, the author of this paper managed to reach one of the brothers, José, who, using social media, gave a short interview and shared excerpts from his daughter Maria Gracia Cuenca de la Rosa’s master’s thesis on the

⁷⁸ Ibidem.

⁷⁹ Information obtained from author’s correspondence with pianist José Manuel Cuenca Morales, [07.11.2021].

⁸⁰ Maria Gracia Cuenca de la Rosa, *Los hermanos Cuenca...*, p. 16.

activities of Cuenca Duo.⁸¹ For almost 30 years of its activity, the ensemble has given concerts all over the world. It has performed in such prestigious halls as: Carnegie Hall in New York, the Nacional y Teatro Real de España, the Purcell Room-Southbank Centre in London and the Palau de la Música de Valencia. Focusing mainly on concert activity, however, the artists have recorded several CDs, most of them as a duo. The CDs contain mainly Spanish and Andalusian music: “[...] these are our roots that we want to show to the world”.⁸² Joaquín Rodrigo, Manuel de Falla, Salvador Bacarisse, Maurizio Colonna, Luis Bedmar, Anton Diabelli or finally Francisco Cuenca’s own compositions. It was the guitarist of the duo who wrote many of the compositions for guitar and piano that are described in subsection 1.2. The Cuenca Duo received a lot of attention in the composition community. Many outstanding artists, such as Delfín Colomé, Erik Marchelie, Luis Bédmar and Primitivo José Buendía Picó, among others, have dedicated their compositions to them, which were also mentioned in subsection 1.2.⁸³ The Cuenca Duo reluctantly supported itself during concerts by amplifying the guitar. Francisco owned an excellent instrument by Madrid luthier Arcangel Fernández that had a loud, expressive, and noble sound. As José stated: “[...] we amplify the guitar only if the concert takes place outdoors.”⁸⁴ Francisco Cuenca and José Manuel Cuenca Morales, outstanding instrumentalists, reconciled active concert activity with pedagogical and administrative work. For 30 years, they have been directors of two thriving music conservatories: Francisco in Linares, and José Manuel in Úbeda.⁸⁵

⁸¹ María Gracia Cuenca de la Rosa, *Los hermanos Cuenca...*

⁸² Information obtained from author’s correspondence with pianist José Manuel Cuenca Morales, [07.11.2021].

⁸³ Ibidem.

⁸⁴ Ibidem.

⁸⁵ Ibidem.

Duo Halász



Fig. 6. Duo Halász

Collaborating since 1992, the ensemble is formed by the married couple Débora Halász, piano, and Franz Halász, guitar. Both are currently lecturers at the *Hochschule für Musik und Theater* in Munich. However, they began their careers performing solo, in various chamber music constellations, or accompanied by an orchestra.⁸⁶ Débora Halász, a native of São Paulo, Brazil, who has lived in Germany since 1989, began her piano studies at the age of six. After completing music schools in her hometown, she continued her education in Cologne. Winning the most important piano competitions in Brazil, performing with leading orchestras and finally recording numerous award-winning albums, she is one of the leading South American pianists of her generation. The jury of the Critics' Prize (APCA) recognized her as the best soloist of the year for her interpretation of S. Rachmaninoff's *Third Piano Concerto*.⁸⁷ Her extensive discography includes works by Alberto Ginastera, Dimitri Shostakovich, Sofia Gubaydulina, Hans Werner Henze, Mario Castelnuovo-Tedesco and Radamaés Gnattala. The complete set of recordings of Heitor Villa-Lobos piano music was enthusiastically received by international

⁸⁶ Information obtained from author's correspondence with guitarist/composer Débora Halász, [22.10.2021].

⁸⁷ <http://www.deborahalasaz.com>, [accessed 27.10.2021].

critics, considering them: “[...] the most successful Villa-Lobos recordings ever.” (Fanfare-USA).⁸⁸

Franz Halász, a German born in the USA, began his musical education on the violin and did not take his first guitar lessons until the age of twelve, later continuing his studies in Cologne and Salzburg. He gained international acclaim with first prizes at the Andrés Segovi Competition in Spain and the Seto-Ohashi International Competition in Japan. His debut in New York was described as simply electrifying in Soundboard Magazine, and his first solo album of Spanish music was considered better than the legendary Segovi.⁸⁹ Halász is a regular guest at major guitar festivals around the world and performs with well-known orchestras such as: European Chamber Orchestra, Nuremberg Symphony Orchestra, Tapiola Sinfonietta, Orchestra Sinfonica Brasileira and Polish Chamber Orchestra. Franz Halász’s highly acclaimed discography includes works by: Joaquin Turina, Toru Takemitsu, Hans Werner Henze, Sainz de la Maza, Frederic Mompou, Astor Piazzolla, Johann Sebastian Bach and Sofia Gubaidulina. Since 2010 Franz Halász has been teaching the first ever guitar class at the University of Munich.⁹⁰

Internationally acclaimed for the quality of their programs, excellence and virtuosity, Duo Halász won the prestigious Latin Grammy Award for Best Classical Album in 2015 –Alma Brasileira.⁹¹ “[...] Débora brings a powerful expression and obvious authority to piano music [...] both bring out a rich lyrical tone in Gnattali’s magnificent Guitar and Piano Sonatina.”⁹² They have performed at many European and South American music festivals, where they have often been accompanied by internationally acclaimed orchestras such as the Berliner Philharmoniker, Salzburg Chamber Soloists, and Sao Paulo Symphony Orchestra. The duo has released six albums, including works by Shostakovich, Ginastera, Catelnuovo-Tedesco, Hans Haug, Manuel Ponce and Leo Brouwer on the BIS label. Also for NAXOS, in co-production with Bayerischer Rundfunk, two discs of original music by Ferdinand Carulli and a disc of Spanish music entitled Fandango.

They have performed and recorded almost all existing repertoire originally written for guitar and piano. Currently, they are focusing on their own arrangements and compositions that

⁸⁸ Ibidem.

⁸⁹ <http://www.franzhalasz.de/about.htm>, [accessed 27.10.2021].

⁹⁰ Ibidem.

⁹¹ <http://www.duohalasz.com>, [accessed 27.10.2021].

⁹² <https://www.gramophone.co.uk/review/gnattali-alma-brasiliera>, [accessed 27.10.2021].

Débora is preparing for the duo.⁹³ The duo is reluctant to accept proposals to dedicate pieces to them, explaining that:

[...] composing for this instrumental composition is not easy. We are very careful, because once a piece dedicated to us is created, we are obliged to perform it. We prefer to focus on our own arrangements and compositions.⁹⁴

The duo has already successfully performed *Circulus II*, the second movement of an as yet unreleased suite composed by Débora Halász.⁹⁵ During their concerts and recordings they take care of a perfect, crystalline, even sound. Preferring the rich tone and clarity of Steinway & Sons pianos, Débora Halász also occasionally uses instruments by the Italian brand Fazioli. Franz Halász owns a unique guitar by legendary German luthier Matthias Dammann. The guitarist tries to avoid the use of amplification, which is made possible by the instrument he owns.⁹⁶ The analysis of numerous audio and video recordings allows us to pose a thesis that it is thanks to such musical personalities that this still relatively niche instrumental line-up has a chance to compete with other, much more popular duos in the near future.

⁹³ Information obtained from author's correspondence with guitarist/composer Débora Halász, [22.10.2021].

⁹⁴ Ibidem.

⁹⁵ Ibidem.

⁹⁶ Ibidem.

Walicki-Popiołek Duo



Fig. 7. Walicki-Popiołek Duo

The Walicki-Popiołek Duo, despite their young age and not yet many spectacular achievements on the international arena, deserves to be presented among the significant, very resilient groups. The speed and determination they have shown so far are full of courage, being a harbinger of further career development. As Prof. Marcin Dylla stated: “Aleksandra and Jakub are discovering the expected balance between guitar and piano – their sound is fresh!”⁹⁷ Working together since 2014, the ensemble is a married couple: Aleksandra Popiołek-Walicki, piano, and Jakub Walicki, guitar. Both graduated from the Karol Lipinski Academy of Music in Wrocław: Aleksandra under the direction of Dr. Gracjan Szymczak, Jakub in the class of Dr. Anna Pietrzak. Currently, they are undertaking postgraduate studies at the Karol Szymanowski Academy of Music in Katowice in the field of chamber ensemble, where they are deepening their knowledge under the guidance of Prof. Wanda Palacz and Prof. Teresa Baczewska. Aleksandra, under supervision of Prof. Baczewska, is engaged in a cross-sectional study of sonatas originally written for guitar and piano over the course of the eighteenth and twenty-first centuries. Jakub’s dissertation, written under supervision by Prof. Palacz, will be devoted to the second album of the duo *Made in Poland*, which expands the repertoire of the chamber ensemble in question. Aleksandra Popiołek-Walicki also received her M.A. from the Faculty of Humanities at the Institute of Classical Philology of Cardinal Stefan Wyszyński University in Warsaw. Currently, she is pursuing her doctoral studies at the Faculty of Philology of the University of Wrocław, at the Institute of Classical Philology, Department of Neo-Latin

⁹⁷ <https://www.walickipopiolekduo.com/reviews>, [accessed 29.11.2021].

Studies.⁹⁸ Attaching great importance to self-development, the duo gives active concerts performing in Poland and abroad. The artists have also received recognition from the jury of the committee awarding scholarships of the Ministry of Culture in the Programme Young Poland (2020) and three international competitions of chamber music in Italy, where they received the following awards: Second Prize at the 21st International Chamber Music Competition “Euterpe” in Corato; Second Prize at the 25th International Chamber Music Competition “Giulio Rospigliosi” in Lamporecchio; Third Prize at the International Chamber Music Competition “Don Vincenzo Vitti” in Castellana Grotte.⁹⁹ Certainly, they would also take part in competitions of other music festivals, but as Aleksandra states “[...] there are not many competitions where such duos as ours are allowed, however, we observe a tendency to open to the sound of a guitar-piano duo also among members of international competition committees.”¹⁰⁰ The artists are also involved in didactic work at different levels of music education, and they are invited to give master classes. Their activity also includes arranging pieces for guitar and piano. An example is Astor Piazzolla’s *Verano Porteño*, published by Universal Editions.¹⁰¹ In 2020, the debut album by Walicki-Popiołek Duo Iberico was released. The album includes compositions by Piazzolla, Albeniz, di Mosole, Manuel de Falla, Clairece Assad, Joaquin Malats, Maurice Moszkowski, Dušan Bogdanović and Manuel M. Ponce. In 2021, another album production, *Made in Poland*, was released. The album which is described in more detail in subsection 1.2 contains music by contemporary Polish composers, inspired by the richness of Polish folklore. The project was made possible thanks to the prestigious *Młoda Polska* scholarship.¹⁰² In addition to the first performances of works by Polish composers dedicated to them, the duo also gave the first performances of the following works: Erik Marchelie – *Los Pastores*, Dusan Bogdanovic – *Divertimento No. 2*, and David Frost – *Oliva e Lava Op. 87*. The artists have a strict strategy for working on the repertoire: “Each of us sits down for rehearsal prepared, with a perfectly developed part.”¹⁰³ The worldwide pandemic situation, and the consequent lack of concert opportunities, meant that the artists devoted more time to preparing new arrangements – eleven compositions by Piazzolla, Albeniz and Turina.

⁹⁸ Information obtained from author’s interviews with pianist Aleksandra Popiołek-Walicki, [Nov. 2021 – Feb. 2022].

⁹⁹ Ibidem.

¹⁰⁰ Ibidem.

¹⁰¹ <https://www.universaledition.com/de/astor-piazzolla-2629/kaufausgaben>, [accessed 14.12.2021].

¹⁰² Information obtained from author’s interviews with pianist Aleksandra Popiołek-Walicki, [Nov. 2021 – Feb. 2022].

¹⁰³ Ibidem.

The Walicki-Popiołek Duo also tries to avoid the sound of the guitar during concerts. The only exceptions are situations when the hall is very large or when the acoustics are such that the sound of the guitar is dampened. The artists devote a lot of attention to achieving a proper balance between the sound of the piano and the guitar. This requires the pianist to be very focused, not so much on the volume of sound, but on articulation. Jakub has a specially constructed instrument for this ensemble by Bogusław Teryks, a Polish violin maker who has lived in Germany for many years and is very popular with Polish audience: pupils, students and professional performers. Aleksandra declares her preference for the Steinway & Sons brand. It is on pianos of this German-American company that she has made the described recordings.¹⁰⁴

Anna Pietrzak and Carl Petersson



Fig. 8. Anna Pietrzak & Carl Petersson

This duo is made up of a married couple currently living in Canada: Polish-born guitarist Anna Pietrzak and pianist Carl Petersson, a Swede with Polish roots. The ensemble has only been working together since 2016, but the extensive solo and chamber music experience they both bring to their music-making together has allowed them to emerge as a fully professional guitar and piano duo from the very beginning.

¹⁰⁴ Ibidem.

Anna Pietrzak received her first music lessons from her mother Danuta, who taught her daughter to play the mandolin at the age of four, and later the guitar. She graduated from the Karol Szymanowski Secondary Music School in Wrocław in Marek Zieliński's guitar class and later completed instrumental studies at the Karol Lipiński Academy of Music in Wrocław in the class of Marek Zieliński and Prof. Piotr Zaleski. In 2012, at her alma mater, she received the Doctor of Arts. She continued her education at the Conservatory of Music in Piraeus, Greece, in the class of Costas Cotsiolis. She has honed her skills at master classes given by famous teachers and guitar virtuosos, such as: Aniello Desiderio, Joaquin Clerch, Carlo Domeniconi, Pavel Steidl, Ivo and Sofia Kaltchev, Peter and Zoltan Katona. Apart from numerous concerts in European countries, she has also performed in China and in her new homeland, Canada. Pietrzak is often a lecturer at guitar courses and a juror at instrumental competitions. She has recorded three albums so far: a solo album, a guitar duet with her brother Łukasz and an album with jazz musicians from various cultural backgrounds.¹⁰⁵ For 19 years she has worked in Poland at all levels of music education, including at the Academy of Music in Wrocław (2013–2019). She is a laureate of several national and international guitar competitions, a scholarship holder of the Ministry of Culture and National Heritage, and the artistic director of the Gitaromania festival. She currently works at the British Columbia Conservatory of Music in Vancouver. She founded the Vancouver Guitar Orchestra.¹⁰⁶

Born in 1981 in Lund, Sweden, Carl Petersson began playing the piano at the age of fifteen. He graduated from the Academy of Music in Gothenburg, the Royal Danish Academy of Music in Copenhagen with a degree in piano and pedagogy, and the Academy of Music in Cracow. During his studies he also participated in numerous international masterclasses in Denmark, Sweden, and Israel. For four years, he was awarded the Tel-Hai International Piano MasterClasses scholarship, where he studied with Pnina Salzman, Victor Derevianco, Emanuel Krasowski, Staffan Scheji and Nikolai Petrov.¹⁰⁷ In 2013, he received his Doctor of Arts from the Academy of Music in Kraków. He has given concerts in many European countries, as well as in the United States, China, Taiwan, Israel, Macau, Hong Kong and Canada. He has performed with many renowned orchestras and has been invited to participate in international music festivals such as *Music and Beyond* in Canada, the International Chopin Festival in

¹⁰⁵ Information obtained from author's correspondence with guitarist Anna Pietrzak, [July 2021 – Feb. 2022], and <https://annapietrzak.com/en/anna-pietrzak/>.

¹⁰⁶ Information obtained from author's correspondence with guitarist Anna Pietrzak, [July 2021 – Feb. 2022].

¹⁰⁷ <https://carlpetersson.com/en/biography>, [accessed 25.10.2021].

Antonin in Poland and the Beethoven Festival in Teplice in the Czech Republic. Petersson devotes a large part of his artistic activity to recordings, cooperating, among others, with a well-known record company Naxos. As a lecturer he has given guest courses at the Royal Swedish Academy of Music, University of Toronto, Tel Aviv University, Hong Kong Academy of Performing Arts, University of Ottawa, and the New England Conservatory in collaboration with Harvard University. He has also taught at the Academy of Music in Wrocław and at the Changsha Normal University School of Music in China. He currently teaches piano at the Vancouver International School of Music.¹⁰⁸

Despite their relatively short existence, the duo of Anna Pietrzak and Carl Petersson have already made themselves known to audiences in many countries. Their musical collaboration began in quite specific circumstances, when they lived in different countries, and even on different continents. Contacting each other by phone or via the Internet, they set a program and only after preparing their parts did they meet, working very intensively for a few days before the concert. The duo meticulously prepared their repertoire. At first, they played well-known compositions originally written for this instrumental ensemble by, among others, Hirokazu Sato, Hans Haug or Mario Castelnuovo Tedesco. According to Petersson:

“[...] for me the most important thing is how the repertoire will be received by the audience. I know it sounds bad, but music should be a source of entertainment and a form of some sort of detachment from reality. You can naturally perform compositions that are difficult in their construction, but they should still contain something that can move our audience.”¹⁰⁹

They place great emphasis on making sure that the works they present during their concerts are valuable and sound good in this unusual combination, where the registers of both instruments are used thoughtfully and appropriately.¹¹⁰

In order to develop their repertoire, the duo persuaded their friend Tomasz Kaczmarek to work on several parts of Leo Brouwer's *From Yesterday to Penny Lane*. They are preparing material for an album of compositions inspired by folk music of various countries. To this end, they have asked several composers if they would be interested in writing a piece for their duo.¹¹¹ To date, the following pieces have been written: *Easy Going Variations* by Lars Bisgaard, *Eight Miniatures for Piano and Guitar* by Marek Pasieczny, based on and inspired by Polish folk music, and *Bachiana Mexicana No.7*, by Mexican composer Venus del Rey. In the meantime,

¹⁰⁸ Ibidem.

¹⁰⁹ Carl Petersson, quoted in author's correspondence with guitarist Anna Pietrzak, [July 2021 – Feb. 2022].

¹¹⁰ Information obtained from author's correspondence with guitarist Anna Pietrzak, [July 2021 – Feb. 2022].

¹¹¹ Ibidem.

Marek Pasieczny has also arranged his earlier composition *La casa Donde vive Miedo* for the duo. Petersson has so far made recordings on Steinway & Sons pianos. His dream is to use a Fazioli instrument. Anna Pietrzak has recently acquired a Thomas Humphry guitar, but before that she played an instrument made by another American luthier, Steve Ganz. Both instruments have a spruce top.¹¹² During concerts, the artists do not avoid amplifying the guitar, especially in larger venues. Many times, they use amplification for the piano as well. As they claim, by amplifying both instruments, they are able to influence more equal proportions of the instruments, and thus a better reception of the music presented by them.¹¹³

¹¹² Ibidem.

¹¹³ Ibidem.

Chapter 2. Presentation of the works included in the artistic work

2.1 Composer profile – Owen Middleton



Fig. 9. Owen Middleton

Owen Middleton (born 1941) is a composer, guitarist and educator. He studied classical guitar in New York with Alexander Bellow. It is to this Russian-born musician that he owes not only his in-depth knowledge of the particulars of performance, but also largely his inspiration to create for the instrument. Middleton studied composition with Harold Shiffman, John Body and Carlisle Floyd at Florida State University, receiving his M.A. in 1965. Even while in college, his talent was recognized – he received awards from the Florida Composers League two years in a row. Later honors include: Alabama State Award (1984), ASCAP Awards, American Society of Composers, Authors and Publishers (2002–2009).

Primarily known and performed in the United States, Owen Middleton is one of the most talented and creative contemporary composers writing for guitar. His work also includes piano, choral, orchestral works for various chamber ensembles and two operas. Middleton's compositions have been performed in prestigious concert halls around the world, including Wigmore Hall in London and Carnegie Recital Hall in New York. Middleton publishes in American, Canadian and British publications, as well as in Poland (Ars Musica).

In addition to his compositional activities, he has been an active teacher for many years at American colleges and other educational institutions such as the University of South Alabama, Springhill College in Mobile (Alabama), Franklin & Marshall College Lancaster (Pennsylvania), Elizabethtown College (Pennsylvania), YMHA Music School (92nd Street Y) in New York, Riverside School in New York, and Hoff-Barthelson Music School in New York. He has published articles in music journals including *Classical Guitar Magazine*, *Soundboard Magazine*, and *Guitar Foundation of America*.

This interest in the composer's work was reflected in the topics of doctoral theses defended at two American universities: the University of California, Los Angeles and Arizona State University.¹¹⁴ Middleton's long-standing acquaintance with the composer, extensive correspondence, interviews via social media, and finally a personal meeting in New York in 2014 on the occasion of the DuoKlavitarré concert inaugurating the 16th International Chopin & Friends Festival, provided insight into the composer's views on the creative process. According to Middleton, it takes him a lifetime to learn to compose. He calls the process a journey in which, drawing on the accomplishments of other artists, the composer is constantly learning; it is a journey that can never end, as it is impossible to learn everything. "You do your best, creating better or less interesting works along the way."¹¹⁵

Middleton's music retains a distinctly "American" quality, a state of mind that embodies optimism, straightforwardness, openness and sincerity. Each composition is reflected in an attitude toward the world that must not be filled with anxiety or insecurity. Otherwise, the emotions contained in the work will be timid and fearful. The created piece should have a clear message: "[...] here is my idea, I hope you like it."¹¹⁶ As Middleton humorously states:

Sometimes, especially in music, I take something very seriously and then I have to do something silly, just to release tension, to be funny [...] nevertheless this cheerful relaxation is marked by an underlying seriousness [...]. I try to follow the principle – work hard, play hard!¹¹⁷

A high level of energy and emotion is evident in his music. His melodies can often be engagingly expressive, masterfully adapted to the possibilities and in particular the dominant

¹¹⁴ Gregory Paul Newton, *An American Original: The Guitar Music of Owen Middleton*, doctoral thesis, University of California, Los Angeles, and Barton Moreau, *A Study of the Solo Piano works by Owen Middleton (b. 1941) With a Recordings of Selected Works from 1962–1993*, doctoral thesis, Arizona State University, <https://keep.lib.asu.edu/items/159915>, [accessed 13.11.2021].

¹¹⁵ Information obtained from author's interviews and correspondence with composer Owen Middleton, [2009–2022].

¹¹⁶ Ibidem.

¹¹⁷ Ibidem.

features of the instrument, exploiting its full potential. In the case of his piano works, it seems accurate to say that he “exhaust the entire keyboard.”¹¹⁸ From his early compositions, Middleton’s guitar works are characterized by excellence of craftsmanship combined with a deep understanding of the instrument, its possibilities but also its limitations. Over the years, the sonic ambitus has steadily expanded. For example, in *Honoring Song* (1996), it is much broader than in *Suite* for solo guitar (1969). In creating the melodic line, Middleton interweaves diatonic runs with large leaps to enhance emotional expression and expressiveness. The composer has a particular fondness for intervals of seconds, minor thirds, sevenths, and non, while shying away from the tritone. Middleton’s harmonic palette is both extensive and rich. There is a clear predilection for the harmonics of the major-minor system with chords with added sevenths, ninths, and elevenths. He makes particular use of dissonances to heighten tension. Clusters appear quite rarely in Middleton’s works. However, they can be found in some of his piano compositions.

A very important element characterizing Owen’s individual musical language is rhythmic, especially frequent changes of meter. In his later works, he rather uses appropriately placed accents to achieve a similar effect. As the composer himself states, “a feature of my works is the universal domination of the melodic line over accompaniment, harmony and counterpoint.”¹¹⁹ Heavily influenced by his teacher Carlisle Floyd, Middleton created a neo-stylistically based language of his own that evolved from an atonal idiom based on strict dissonant counterpoint through pandiatonism to eclecticism. Despite his retirement, Middleton remains an active composer and occasional teacher.

2.2 General characteristics of *Variations on a Nursery Rhyme* for guitar and piano and *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*

Owen Middleton’s compositional output includes two works for chamber composition guitar and piano. The first, *Variations on a Nursery Rhyme*, was written in 1995, the second, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, in 2014. The common feature of both variation cycles is the compilation of traditional and polytonal harmony.¹²⁰ In terms of structure, however, they differ dramatically: the *Variations on a Nursery Rhyme* has a

¹¹⁸ Information obtained from author’s interviews with guitarist Gregory Paul Newton, [08.11.2021].

¹¹⁹ Information obtained from author’s interviews and correspondence with composer Owen Middleton, [2009–2022].

¹²⁰ Ibidem.

traditional structure in which the theme and framework of the individual variations are precisely defined, including the use of commonly used Italian terms of tempo and character, while the other, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance* is a series of variations that flow seamlessly through each other, separated only in some cases. Owen Middleton composed *Variations on a Nursery Rhyme* for guitar and piano in tribute to pianist and composer Ernst von Dohnányi (1877–1960).¹²¹ This Hungarian composer, born in Bratislava and later living in the USA, is the author of, among others, the famous *Variations on a Nursery Tune Op. 25* for piano and orchestra. Middleton, wanting to avoid a literal copying of the title, changed the last word in the name of his composition to “rhyme”.¹²² Thus, in free translation, the title of the work is “Variations on a Rhyme and Lullaby.” It was originally published privately by the composer himself. In 2020, the Polish publishing house Ars Musica issued a publication dedicated to Jolanta and Maciej Ziemiński,¹²³ and a year later Guitar Chamber Music Press released, also with a dedication to the aforementioned musicians, the latest, corrected version.¹²⁴

The variation theme is based on the eighteenth century French children’s song “Ah, vous dirai-je Maman”. The melody gained popularity throughout Europe, and later throughout the world. Soon after its popularization it found its way into musical literature, e.g. Wolfgang Amadeus Mozart based his variations KV 265 on it.¹²⁵ The text underwent significant modifications in various countries. In Germany, at Christmas time, the song is sung as “Morgen kommt der Weihnachtsmann,” in the USA as “Twinkle, Twinkle, Little Star,” and in Poland as “Trzy Kurki,” in a translation by Karol Hubert Rostworowski.

The first performance of the composition *Variations on a Nursery Rhyme* was given in 1995 by Duo Firenze: Robert Trent, guitar, and Pamela Swenson-Trent, piano.¹²⁶ Since its world premiere, the piece was probably not performed until 2012. There is definitely more interest in the composition only after the publication of Gregory Paul Newton’s dissertation. The piece found its way to Europe, where, among others, it was performed during most of Duo Klavitarre’s recitals. In 2013, Jolanta Ziemska and Maciej Ziemiński recorded the work for

¹²¹ Ibidem.

¹²² Ibidem.

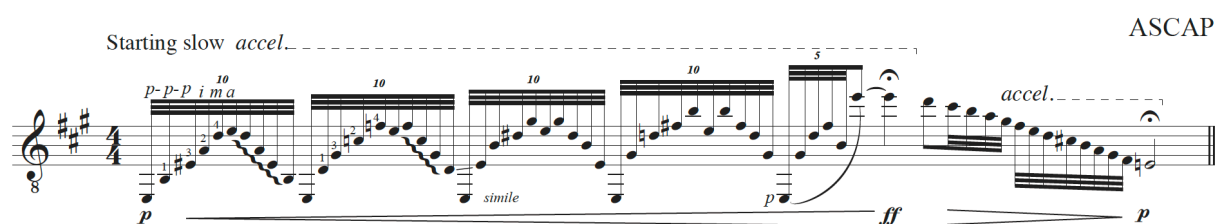
¹²³ <http://www.arsmusica.net.pl/wydawnictwo/owen-middleton-variations-on-a-nursery-rhyme/>, [accessed 15.09.2021]

¹²⁴ <https://www.guitarchambermusicpress.com/product/variations-on-a-nursery-rhyme/>, [accessed 17.12.2021].

¹²⁵ Ludwig Finscher (red.), *Die Musik in Geschichte und Gegenwart...*, Kassel, 1994–2008.

¹²⁶ Gregory Paul Newton, *An American Original...*, p. 183.

the German label Monalvo Records.¹²⁷ The variations are well received by audiences, not only because of the composer's artistry, but also because of the easily recognizable theme. Owen Middleton, being both a guitarist and a pianist, is well acquainted with the technical and performance capabilities of both instruments. His knowledge and many years of experience are reflected in the excellent, idiomatic composition of both parts. The appropriate choice of registers in the guitar and piano parts allows the instruments to coexist without amplification.¹²⁸ As the composer himself stresses, it is important that during a public performance the guitarist is positioned in front of the piano, closer to the audience.¹²⁹ The pianist, on the other hand, according to the composer's intention, should use the left pedal quite often, thus achieving a soft, slightly withdrawn sound. It was precisely achieving the right proportions between the guitar and piano parts that was the greatest challenge for Middleton. The piano, in spite of the above-mentioned treatments with proper use of the pedal, still has a powerful, dominating sound in relation to the guitar. When writing a piece using a computer, it's easy to forget about this, setting a listening friendly balance for an even proportion.¹³⁰ The composition, which lasts about seventeen minutes, begins with a short arpeggiated guitar introduction, the musical material of which are ascending parades of spaced chords. All the figures are based on a bass note, in this case an empty E string. Already in the introduction, the composer presents a rich and varied harmony. Among the chords we find, for example, an E major chord with a major seventh or E7 with an added major ninth. The fragment ends with a downward march of the gamut based on the notes of the A major scale, which prepares the presentation of the theme in that key.



Example 1. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, m. 1

¹²⁷ <https://www.artistcamp.com/duo-klavitarre/duoklavitarre/4250750800146/index.html>, [accessed 12.11.2021].

¹²⁸ Gregory Paul Newton, *An American Original...*, p. 186.

¹²⁹ Information obtained from author's interviews and correspondence with composer Owen Middleton, [2009–2022].

¹³⁰ Ibidem.

The cycle's main theme appears in bars 2–21, initially presented as a dialogue of instruments that alternate between different octaves and registers. From m. 14, the theme is performed by the piano with an eighth-note guitar accompaniment in the form of counterpoint.

Example 2. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 2–21

The individual variations are marked in the score not by numbers, but by letters. However, for the purposes of this analysis, the author has used numerical numbering. In the first variation, mm. 22–41, the theme appears in *alla breve* meter. The presentation of the sounds of the theme, also in A major, is followed by a fragmentation of the rhythm in the form of eighth-note figurations, both in the guitar and the piano part.

A *Alla Breve* ♩ = 50

Example 3. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 22–26

The second variation, *Allegro molto*, mm. 42–49, has a decidedly different character. The theme appears in the pianist's left hand accompanied by the sounds of an A major scale in the form of sixteenth-note figurative progressions. The guitar part features a number of differentiated chord structures: from major chords with a major seventh, through minor chords with a minor seventh, to quartet chords with a pure and sometimes augmented fourth.

B *Allegro Molto* ♩ = 120

Example 4. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 42–43

Interesting is the use of parallel sliding chords in m. 49.

48 *Variations on a Nursery Rhyme*

Example 5. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 48–49

In the third variation, mm. 50–73, there is a clearer departure from the original theme. The composer employed frequently dissonant triplet figurations with an almost unchanging

system of intervals: a second plus an octave. Only after the entry of the guitar do some of the notes of the theme appear, hidden in chords whose structure relates to those of the previous variation.

Example 6. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 56–58

The fourth variation, *Moderato*, mm. 74–110, brings not only a change of mode – the key of E minor – but also of meter – 12/8. The theme appears in the lower plane of the solo guitar, while in the upper plane the accompaniment is in the form of a broken E minor chord.

Example 7. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 74–79

This five-measure section continues later in the variations, when this material is transferred to the left-hand piano part, mm. 79–83 and 84–88. It is complemented by polyphonizing guitar and right-hand piano parts.

84

mf

p

mf

86

p

p

Example 8. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 84–88

In the following bars of the fourth variation, mm. 89–93, there is a development of a fragment of the theme in the upper notes of the eighth-note figuration of the guitar. This also involves a change in the roles of the two instruments.

Variations on a Nursery Rhyme

The musical score consists of three systems of staves. The first system (measures 89-90) shows the guitar playing a melodic line with triplets and the piano providing harmonic support with chords and moving lines. The second system (measures 91-92) continues the development of the themes. The third system (measures 92-93) shows further variation, including chromaticism and complex harmonic textures. Dynamics like 'mf' are indicated.

Example 9. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 89–93

In the further course of the variation, successive role changes take place as the leading part moves from one instrument to another. The variation development of successive motifs/phrases of the theme, from initial tonal presentations to strongly chromatinized ones using the whole-tone scale, testify to the sophisticated harmonics that Middleton employs within a single variation.



Example 10. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, m. 103

Another very distinct metamorphosis is brought by the fifth variation in E major. Selected notes of the theme undergo augmentation, which makes the length of the phrases variable. This variation is very idiomatic for the guitar through the use of a tremolo modeled on mandolin technique. The theme flows smoothly from one part to the next. In the fifth variation, the separateness of the parts of both instruments is evident, also in the aspect of the direction (ascending or descending) of particular melodic lines.

Example 11. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 126–128

The consonances used in this variation result from the horizontal melodic lines, composed almost exclusively of gamut (diatonic) notes. The abandonment of chromaticism is thus a deliberate procedure, resulting in a more consonant, keyed sound. Some melodic and harmonic progressions, with the use of the double counterpoint technique, bring to mind associations with music of the Baroque era. The sixth variation, Presto, is written without key marks. The theme appears in a veiled manner over strong sections of the bar in the left-hand part of the piano.

150 Presto ♩ = 160

Example 12. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 150–155

In the further course, up to m. 190, it is difficult to discern a motivic theme. Both instruments constantly dialogue. Certainly, a very characteristic element of this variation is the overlapping of two different triads in the piano part, which creates dissonant, bitonal structures (164–167).

160

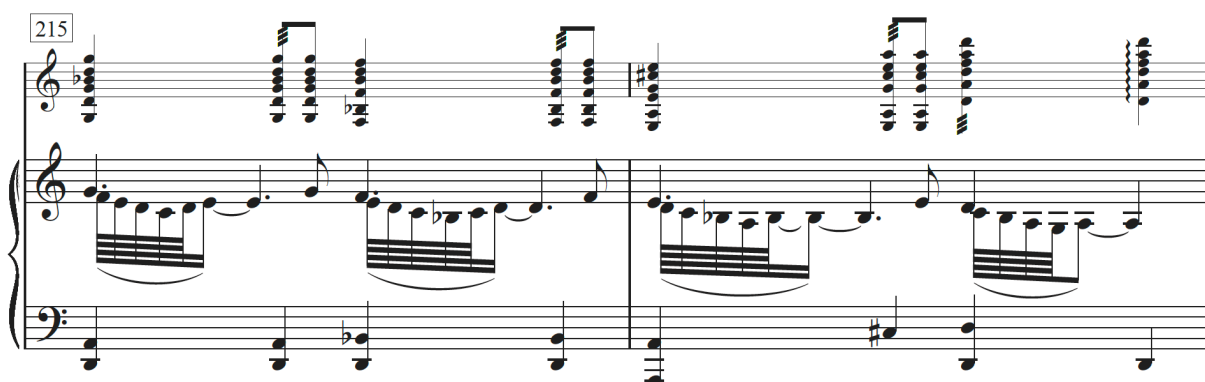
Example 13. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 160–171

In mm. 191–193, the theme appears in the piano part in the key of E flat major.



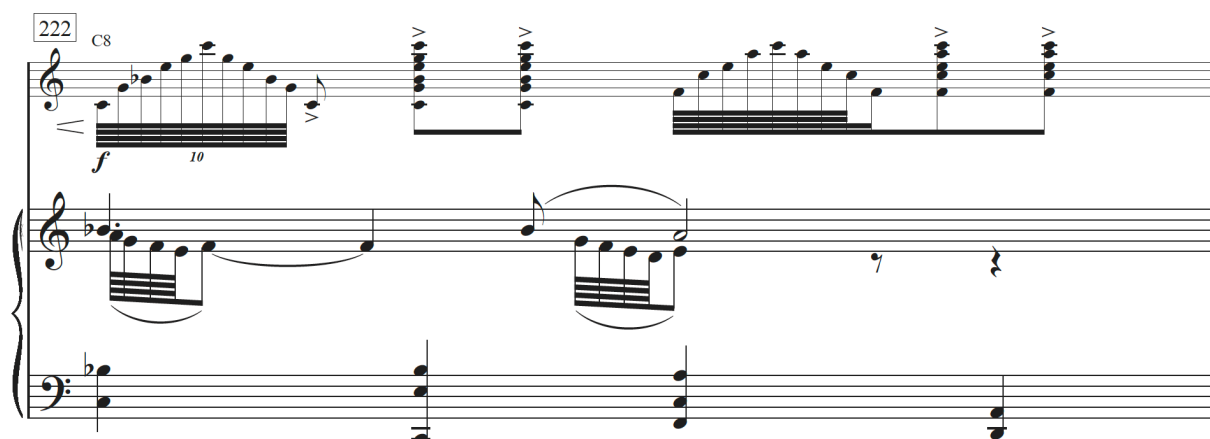
Example 14. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 190–195

The course of the sixth variation presents a wide range of tonal, figurative, and metrical changes. The seventh variation, *Grave*, is in the key of D minor. The theme appears in the highest voice of the piano, accompanied by figures reminiscent of Baroque ornamentation. The guitar is entrusted with a homophonic accompaniment in the form of very traditional chords, part of a harmonic triad in the key of D minor. Their longer runs are performed using the *rasgueado* technique. What adds color is the fact that this fragment of the variation is based on constant, repeated chords of bass fifths in the piano part, which fulfill the role of a kind of bourdon.



Example 15. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 215–216

In the later part of the variation there is a development of earlier ideas. This can be seen above all in the motivic work, which applies particularly in the guitar part. Broad, rhythmically varied phrases resound above the steady and measured accompaniment of the piano. In mm. 221–224 there is a superimposition of motifs played by both instruments and their dialogue. All these procedures evoke associations with Baroque concertato technique – the rich, figurative guitar part competes with the ornamental motifs of the piano part. The variation theme sounds in the background, and the lowest notes are ostinato, completing the richness of the texture.



Example 16. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, m. 222

From m. 229, the key of A major returns, in which the eighth variation, *Blusey*, is written, a stylistic contrast to the previous ones. It begins with a single-bar piano introduction.

Example 17. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 229–230

The theme is processed on the basis of blues music elements: specific rhythmic, characteristic pre-note and, above all, distinct sound of the blues scale a, c, d, d sharp, e, g. The most characteristic tones of this scale, which distinguish it from the key of A major are the c sound and dis, the so-called *blue note*. The chords used in the accompaniment layer are also typical for the blues – triads.

Variation nine is based on a repeated repetition of the theme together with a simple accompaniment, sometimes with features of counterpoint. The variation begins with the theme played by the pianist in octaves, accompanied by an eighth-note diatonic guitar accompaniment. From m. 256 the instruments exchange the theme, and in m. 266 there is an imitation of voices.



Example 18. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 264–266

The sound material is based on gamut notes, without the use of dissonances. Variation ten (mm. 274–293) has the character of a virtuosic cadence. It is maintained in the key of E minor, and then changes to E major. The first three bars form an introduction, and then there is a variation processing of the theme, the notes of which are placed in the highest plane of the guitar part, often on a strong part of the bar or rhythmic group, so that they are clearly audible. The consonances used at the end of the variations are chords based on the steps of the E major scale, set against a quasi-baroque progression. In m. 294 the material of the introduction returns as only a slightly altered reminiscence, serving as an introduction to the final variation. The final, eleventh variation, also in A major, beginning in m. 295, is more expansive than the previous ones. In formal terms, it is a fugue whose theme is the first sentence of the variation theme. Ending a cycle of variations with a fugue is a concept familiar from previous eras. The fugue's theme is four measures long, composed mainly of half notes; at the beginning, it is presented in the guitar part along with a piano counterpoint. The second demonstration of the theme, the answer (comes), also appears in the guitar part in m. 298. As in the Baroque fugue, the answer is in the key of the dominant, E major.

Variations on a Nursery Rhyme

L
295 Allegro ♩ = 120

The musical score consists of three systems of staves. The first system (measures 295-297) shows the guitar part with a melody starting on a half note, and the piano part with a rhythmic accompaniment. The second system (measures 298-299) shows the guitar part with a melody of eighth notes, and the piano part with a rhythmic accompaniment. The third system (measures 300-302) shows the guitar part with a melody of eighth notes, and the piano part with a rhythmic accompaniment. The score includes dynamic markings such as *mf*, *mp*, *mf*, *poco f*, *p*, and *mf*.

Example 19. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 295–302

Another demonstration of the theme takes place in the piano part in m. 302, in the key of A major. The section falling in mm. 306–308 is a short link that leads to another demonstration of the theme (mm. 308–312), also in the piano part, this time in octave doubling. In mm. 314–317, we find a transformed version of the theme in the guitar part in the key of A minor, the notes of the theme being accented eighth notes on “one” and “three” in a measure. The next fragment (mm. 317–320) has the character of a link, based on motifs from the second part of the variation theme – a second in descending motion. These motifs, developed on the basis of sixteenth-note repetitions, are found first in the guitar part and later in the piano part. This link leads to an expressively triumphant display of the theme in C major (mm. 321–324).

Example 20. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 319–324

The next section contains numerous imitations and progressions based on descending motifs that evoke loose associations with the second part of the variation theme. Then the theme appears several more times, both in the piano and the guitar part. The conclusion of the fugue (mm. 361–367), and indeed of the entire work, is a striking coda, based on figurative sixteenth-note runs against a bass foundation of octaves, advancing through successive degrees of the key of A major.

Variation techniques used in *Variations on a Nursery Rhyme* include melodic figuration, change of key and mode, change of texture (homophony, polyphony), rhythmic transformations, changes of meter, use of different registers of instruments (coloring), differentiated harmonization of the melody of the theme with the use of diatonic and chromaticism, use of simple functional references or more advanced ones, going beyond the typical relations within the major-minor system. Also noticeable is the contrast between the successive variations, which is realized on many levels: tempo, key, harmony, dynamics, articulation, texture, character, etc. The composer is not afraid to juxtapose different styles (from variations associated with Baroque polyphony – fugue, to contemporary-sounding blues). Despite the impression that the guitar is treated in a preferred manner, for example through a solo introduction or cadence, the variations are a perfect example of the equivalent coexistence of two polyphonic instruments. Middleton, writing variations based on a delicate children's

song, subtle in its sound, creates a work filled with a variety of compositional ideas, with strong dynamics often surprisingly emphasized in its expression. Both the guitar and piano parts possess a full range of technical and timbral possibilities, showing not only the beauty of individual voices, but above all the symbiosis of sound offered by the two instruments.

The personal contact between the author of the work and Middleton, mentioned in subsection 2.1, during a concert in New York in 2014, as well as the intense correspondence that preceded it, resulted in the creation of another variation cycle. After the premiere of *Variations on a Nursery Rhyme*, the composer had already been harboring the intention of writing another work for guitar and piano, but for various reasons, probably also due to the rather marginal treatment of the composition in question at the time, it took almost 20 years before another work was written. DuoKlavitarré's fascination with the first cycle was certainly an incentive to write a work in a similar form. Being a great advocate of Polish artists, Polish music and Polish culture in general, the composer decided to write a piece directly referring to Polish folklore. Of all the folk dances presented to Middleton, *Zalotny* met his greatest interest. Popular in Upper Silesia, the dance is referred to as *Zwodzony* or *Zalecany*, better known as the chant "Nie chcę Cię, nie chcę Cię, nie chcę Cię znać" [I don't want, I don't want, I don't want to know you], is classified as a pantomimic dance. It is danced in pairs which line up in a circle or in a straight line. The dancers move towards or away from each other with a characteristic rejecting hand movement that emphasizes the words of the song. After a brief illustration of the lyrics of the song, the pairs circle around their own axis in a swinging motion.¹³¹

In the musical literature, the theme of the *Zalotny* has been stylized by other composers, e.g., Witold Lutosławski used the dance in question in his *12 Melodii Ludowych* composed for piano in 1945.¹³² In Middleton's composition, the piano part is clearly more transparent, which does not mean that it is easier. After his experiences with *Variations on a Nursery Rhyme*, the composer intuitively tries to avoid dominating the piano volume.¹³³ The guitar part, on the other hand, even in the fast passages, has duplicated sounds, which makes it very uncomfortable to perform, but probably, in the composer's intention, gives a better chance in the sound competition with the partner, especially when the sound system is not used. Throughout the course of the piece, the composer in many passages imposes tempos on the musicians that

¹³¹ Anna Majer, Bożena Kowalik, *Śląskie tance...*, p. 21.

¹³² Witold Lutosławski, *12 Melodii Ludowych*, PWM, Kraków 2019.

¹³³ Information obtained from author's interviews and correspondence with composer Owen Middleton, [2009–2022].

border on the performance possibilities. Regarding suggestions for possible correction, Middleton allows for partial reductions while maintaining the showmanship of a given passage.

The entire cycle begins with an introduction *Alla Breve*, performed exclusively by solo guitar, which presents a theme in C major.



Example 21. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 1–24

Two plans are noticeable here: the upper one – the sounds of the theme, the lower one – the harmonic complement/accompaniment. The form of the theme is stanza-refrain: a (stanza) – mm. 1–8, b (refrain) – mm. 9–24. The stanza is a musical sentence, the refrain a musical period, consisting of two eight-measure musical sentences: a predecessor (mm. 9–16) and a successor (mm. 17–24). This type of period is called corresponding, in which the successor refers motivically to the predecessor. Between the sentences there is a clear suspension, the so-called caesura, through the use of a dominant chord. The successor resolves harmonic tensions and ends in a tonic. Motivic characteristics in the stanza of the song include downward leaps of fifths and fifths, while in the refrain it is a melodic progression.

In mm. 25–56 the first variation arrangement follows, still performed only on guitar. It is closely related to the theme, which is made up of notes in the upper voice; the lower voices and chords are melodic-harmonic complements. In m. 39 noteworthy is the use of a dominant chord interjected into the dominant and in m. 47 into the tonic of the sixth degree. This demonstrates a clear use of the principles of the major-minor system.

Another variation development that can be distinguished is the fragment contained in mm. 57–122. The shape of the theme is treated very freely. The composer transforms motifs, uses imitation and harmonic procedures that go beyond the major-minor system. In m. 62 there

is a superimposition of motifs of the theme, repetition and leaping of the fourth in two different keys: the guitar in C major and the piano in A flat major.



Example 22. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, m. 62

Some motifs related to the theme are treated imitatively, also in a kind of bitonality. An example is the juxtaposition of motifs, for example, in the key of C major and B major (mm. 74–75).



Example 23. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 74–75

These measures are developed further in the discussed fragment of the piece, yet with the uniform meter, characteristic accents and spontaneity typical of folk music. From m. 91 motifs referring to the refrain begin to appear in the guitar part. They are transformed by changing the direction of the intervals (inversion). The composer’s approach to texture also changes: from m. 99 onwards, dense vertical structures composed of seconds reminiscent of clusters appear in the piano part. In the next section of the cycle (mm. 107–122), Middleton presents the refrain melody accompanied by these consonances and eighth-note counterpoints performed by the guitar.

The next section of the variation is actually difficult to separate (mm. 123–249). Its musical basis is a variation treatment of both the stanza and refrain of the song. The downward leap motif by a quarter, characteristic of the beginning of the theme, is replaced by a movement by a third. Short, broken phrases are moved to different keys. In the piano’s right hand part, from m. 139 onward, a shift of major chords by a third is noticeable: C major – E flat major,

this is the so-called mediant relation, which is further confirmed by mm. 154–155: D major – B flat major – G major.



Example 24. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 152–157

In the further course of the piece, from m. 156 onward, chromaticism begins to play an increasingly important role, influencing tertian and sextuplet progressions. Dissonance gradually increases, and direct reference to the theme is less and less audible. Polyphonization of texture is contrasted with vertical thinking. The piano returns to dense sound structures from time to time, but occasionally realizes passage motives. There is polytonality up to m. 249, which is the main driving force behind the development of this movement. The theme is treated by way of deconstruction; the composer extracts single motifs and builds from them a new quality in the manner of a musical mosaic.

In m. 250, *Alla Marcia, Poco Maestoso* begins a new fragment with a variation of the theme. Particularly noteworthy is the initial fragment in the key of B minor, which is imitatively taken up by the guitar, then also by the piano, but already in the key of E flat major. This motif is based on the leap of a fifth, like the stanza of the song, which is the basis of these variations. In time, the texture thickens, and in the parts of both instruments we find numerous chordal parallelisms.

Example 25. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 266–271

There are clear references in mm. 281–286, in the form of falling seconds, to the refrain of the song which constitutes the theme of the cycle. The next link of the piece is the episode in mm. 294–318, which is a link to the next variation development. It is divided into two parts marked by changes of tempo: *Allegretto* and *Largo espressivo*. It is difficult to find here a clear reference to the theme; these are rather free dialogues between instruments, some of them, e.g. in mm. 304–309, even displaying features of atonality. Both the melody and harmony are dominated by dissonances – seconds, sevenths and ninths, the exception being the progressive downward major triads in the piano part in mm. 300–303.

From m. 319, *Tempo primo*, the composer returns to the means and techniques familiar from earlier arrangements of the theme: alternate handling of the song motifs in different registers and keys, mutual imitation of the parts of the two instruments, folk-styled simple rhythmic. From m. 355 the sound changes and simplifies – the composer tightens the spectrum of sounds he uses to just a few pitches. These are the tones of the Phrygian scale: *e, f, g, a, b, c, d, e* or the Phrygian dominant: *e, f, g sharp, a, b, c, d, e*. Such a reduction of the musical material, together with fast runs on these scales, energetic chord repetitions, mainly in the guitar part, may evoke associations with southern Spanish folklore.

Variations On A Polish Folk Song

The musical score consists of two systems, each with a guitar staff (treble clef) and a piano staff (bass clef). The first system starts at measure 350, where the guitar part has a 6/8 time signature change and the piano part has a 6/8 time signature change. The second system starts at measure 356, where the guitar part has a 3/4 time signature change and the piano part has a 3/4 time signature change. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f). The guitar part features a 6/8 time signature change at measure 350 and a 3/4 time signature change at measure 356. The piano part features a 6/8 time signature change at measure 350 and a 3/4 time signature change at measure 356. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f).

Example 26. Owen Middleton, *Variations on a Polish Folk Song* “Zalotny” – Silesian Dance, mm. 350–361

This is also confirmed by the structures of the chords used – on the one hand, these are triads shifted over the notes of the scale, on the other hand, for example, superimposed sounds of two chords: E major and F major.

Example 27. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 362–367

The primes of these chords are separated by the so-called Phrygian second, which emphasizes the characteristic color of this scale even more strongly. On the basis of the described timbral features of this section, in the guitar part the composer recalls motives associated with the refrain. In mm. 388–399 there follows a short guitar cadenza, *Alla cadenza*, dominated by gamut progressions, and towards the end there is a renewed use of the Phrygian scale, this time starting with the *a* note. Then in mm. 400–424, *Andante*, a melody appears in the piano part, accompanied by an eighth-note accompaniment.

Example 28. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 398–408

From m. 409, *A tempo*, the music again takes on characteristics of polytonality, and dissonance is emancipated. This is another passage in the work where it is difficult to identify a clear reference to the theme's motif.

Example 29. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 409–413

The end of the final variation covers mm. 425–472. Unlike some of the previous ones, it is very tonally unified, held in the key of C major. Initially, it directly relates to the theme not only by quoting the melody of the song, but also by returning to the original tempo and key. This time it is the piano in the upper plan that evokes the well-known melody, while the guitar imitates the theme on a quasi-canonical basis, introducing the melody with a delay of several bars. The pianist's left hand executes a brilliant eighth-quarter note counterpoint. In mm. 452–455 there is a momentary slowing down and suspension on the fermata, preceded by a deceptive dissolution of the dominant to an A flat major chord, which creates the tonic of a lowered sixth degree.

Example 30. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 452–455

In the final section of the piece, *A Tempo*, from m. 456 there is a return to a fast tempo, characterized by a repeated chord of suspended dominant, without thirds, repeated by the guitar. Just before the end of the composition, in m. 468, there is a marked slowing of the tempo, *Meno Mosso*. Middleton, in the vigorously presented cadence that crowns the cycle, resolves the

Variations On A Polish Folk Song

468 **Meno Mosso** ♩ = 90 **A Tempo** ♩. = 72

C8

8va

p *f* *p* *p* *p*

✱ ✱

Owen Middleton's composition *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, presents a very unconventional approach to the variation form. Some of the variations have clear links to the theme, while others are links in which the motivic work escapes simple associations with the theme. Numerous figurations, imitations, contrasts of tempo, key, mode, texture, degree of complication of harmony and its close relationship or momentary departure from the principles of the major-minor system are noticeable. Local polytonality in opposition to typical tonality, dissonance in contrast to euphonic passages – all these categories add up to a rather eclectic whole. Guitar and piano, like in the previous piece, are treated as partners. Important thoughts, motifs, imitations, counterpoints have their place in the parts of both instruments. The composer makes use of their different registers, timbres, articulations, and sound possibilities.

224

2.3 Composer profile – Marek Pasieczny



Fig. 10. Marek Pasieczny

Marek Pasieczny belongs to the world elite of composers of guitar music, which can be confirmed by the statements about him made by the luminaries of contemporary music. Krzysztof Penderecki said of him in 2009: “an extraordinarily talented composer [...] a hope for the Polish classical guitar repertoire.”¹³⁴ The eminent composer and guitarist Carlo Domeniconi in 2010 described Pasieczny as “[...] one of the most important guitar-musician-composers of our time.”¹³⁵

Marek Pasieczny was born on 14 February 1980 in Zamość. In 2000 he completed with honors his education at Karol Namysłowski State Music School of the First and Second Degree in Zamość in the guitar class of Andrzej Fila, which he started at the age of 10. In 2005, he earned his Master of Music degree at the Karol Lipiński Academy of Music in Wrocław (graduated with honors) in Piotr Zaleski’s guitar class. He received two further master’s degrees from The Royal Conservatoire of Scotland, UK: in 2007 in classical guitar (diploma with distinction) and in 2009 in composition. He received his doctoral degree in 2015 from the University of Surrey, London/Guildford. The topic of his dissertation was “The Duality of the Composer-Performer”. He has honed his skills in classical guitar playing under the guidance of prominent pedagogues such as: Carl Marchione, Joaquin Clerch, Raphaelli Smits, Edoardo Catemario and Jozsef Eötvös. As a guitarist and composer, Pasieczny is also the winner of many national and international competitions.

¹³⁴ <http://pasieczny.com>, [accessed 27.10.2021].

¹³⁵ Ibidem.

He shares his knowledge and experience through regular masterclasses and lectures at the following universities: University of Surrey, London/Great Britain; Leeds College of Music, Leeds/Great Britain; RNCM – Royal Northern College of Music, Manchester/Great Britain; BCU Royal Birmingham Conservatoire, City University, Birmingham/Great Britain; Zürich University of The Arts/Switzerland; HEM – Genève University of Music, Geneva/Switzerland; UAA – University of Alaska, UAA Anchorage, Alaska/USA; California State University, Fullerton, Los Angeles/USA; University of Victoria, Victoria B.C./Canada; The Central Conservatory of Music, Beijing/China; The Shanghai Conservatory of Music, Shanghai/China; Hochschule für Musik, Freiburg/Germany; Hochschule für Musik und Theater Rostock/Germany; Hochschule für Künste Bremen/Germany; Hans Werner Henze Musikschule Berlin/Germany; Koninklijk Conservatorium, Brussels/Belgium; Sydney Conservatorium of Music – The University of Sydney/Australia; New Zealand School of Music, Victoria University, Wellington/New Zealand; The University of Auckland/New Zealand; K. Lipiński Academy of Music in Wrocław, Poland. K. Lipiński in Wrocław; Stanisław Moniuszko Academy of Music in Gdańsk.

Pasieczny's compositions have been premiered in many of the world's prestigious concert halls, including: Carnegie Hall, New York, USA (2006, 2014); Royal Albert Hall, London, UK (2004); Peabody Conservatory, Baltimore, USA (2012); Conservatoire National de Strasbourg, Strasbourg, France (2011); He Luting Hall, Shanghai, China (2008); Canterbury Cathedral Quire, Canterbury, UK (2014); BBC Scotland Pacific Quay, Glasgow, Scotland (2007); Polish Radio's W. Lutoslawski Concert Studio, Warsaw, Poland (2003, 2009, 2012, 2015). W. Lutoslawski, Warsaw (2003, 2009, 2012, 2015); St. John's Smith Square, London, UK (2018); Yekaterinburg Philharmonic Hall, Yekaterinburg, Russia (2017).

As performer, composer and jury member, Pasieczny is invited to numerous music festivals all over the world: Europe (Poland, France, Germany, Holland, Belgium, Czech Republic, Greece, Turkey, Switzerland, Austria, Great Britain, Serbia, Bosnia and Herzegovina, Italy), Asia (China, Japan), Russia, Australia, New Zealand, South Africa, Canada and USA. He has cooperated with many outstanding personalities of the Polish as well as world music scene such as Pat Metheny (CD *Upojenie*), Anna Maria Jopek, Odair and Clarice Assad, David Russell, Roland Dyens, Carlo Domeniconi, Los Angeles Guitar Quartet, Ana Vidović, Hilary Hahn, James Gurlay, Aaron Shorr, Andrew York, Pavel Steidl, Edoardo Catemario, Gabriel Bianco, Krzysztof Pełech, Michał Stanikowski, Andrzej Bauer, Wojin Kocic, Piotr Rojek, Duo Melis, Lulo Reinhard and many others.

Pasieczny's compositions have been edited not only in Poland but also abroad: Polskie Wydawnictwo Muzyczne; Euterpe, Lathkill Music, UK; Les Productions D'Oz, Canada; HomaDream Inc., Japan; Signature Limited Edition, South Africa. As a guitarist, he has appeared on 22 albums, including 14 solo, 5 chamber, and 3 with music for guitar and orchestra. In addition, his music has been featured on 14 albums recorded by performers from around the world for such labels as Naxos, Canada; Naxos, New Zealand; JB Records, Poland; QBK Records, Poland; A&K Production House, Poland; SLE London Records, UK; ABRSM, UK; John Oeth, USA; Azica Records, USA; Wide Classique, Italy; Benoit d'Hau, Czech Republic.

The subject of Marek Pasieczny's music has been taken up in academic papers defended in Poland by Jakub Kościuszko¹³⁶, Marek Nosal¹³⁷ and Maciej Zieliński¹³⁸, as well as in the United States by Michał Ciesielski.¹³⁹ Pasieczny's music has evolved over the years. The composer himself states that:

I was born in Poland, I grew up in Poland, and I still think in Polish, even though I haven't used it in my everyday life for years. Naturally, I am and will be a Polish composer living abroad. My roots will always be embedded in Polish tradition, history (especially musical history) and culture.¹⁴⁰

Pasieczny readily identifies with the notion that every composer goes through certain stages in their work. He is currently experiencing a definite fascination with minimalism with elements of post-minimalism and totalism. However, as he notes, this is very fluid and changeable. He seeks and draws from all possible compositional languages and techniques. He does not close himself to any genre or musical genre. "My way of composing can be described as creating a new text from elements of the language of the past. The sound material is often rooted in the past, but is always rearranged."¹⁴¹

¹³⁶ Jakub Kościuszko, *Inspiracje jazzowe i folklorystyczne czynnikami mającymi wpływ na elementy dzieła muzycznego i kształtowanie formy utworu w literaturze gitarowej na przykładzie wybranych utworów M. Pasiecznego, D. Bogdanowicia, R. Dyensa i P. Bellinatiego*, unpublished dissertation, Akademia Muzyczna we Wrocławiu, 2015.

¹³⁷ Marek Nosal, *Utwory polskich kompozytorów na gitarę solo po 1945 roku: Problematyka artystyczno-wykonawcza na wybranych przykładach*, Wydawnictwo Akademii Muzycznej im. Karola Szymanowskiego, Katowice, 2013.

¹³⁸ Maciej Zieliński, *Wpływ twórczości Toru Takemitsu na wybrane utwory Marka Pasiecznego (na podstawie koncertu gitarowego Pasiecznego GO-DAI oraz jego kompozycji solowej i kameralnej: ANAMNESIS)*, unpublished bachelor's thesis, Akademia Muzyczna w Katowicach, 2019.

¹³⁹ Michał Ciesielski, *Concerto Polacco na gitarę solo i orkiestrę Marka Pasiecznego*, unpublished dissertation, University of Memphis, 2013.

¹⁴⁰ Information obtained from author's interviews with composer Marek Pasieczny, [Feb. 2021 – Mar. 2022].

¹⁴¹ Guy Traviss, *Marek Pasieczny*, "Classical Guitar Magazine", 2012, no. 8(30), p. 14.

Analyzing and studying the materials treating of the composer's oeuvre, one cannot resist the impression that a very significant, if not the greatest influence on his composing style came from two very different great musicians: Pat Metheny and John Williams. Marek Pasieczny uses an e-mail address that begins with the telling word "pasieczny". This intriguing play on words leaves no illusion that the composer is a great advocate of the music of one of the most famous and important jazz guitarists of all time. Jakub Kościuszko describes the relationship between the music of the two composers as follows:

Niezwykle silny wpływ harmonii, artykulacji, kolorystyki muzyki Metheny'ego jest szczególnie widoczny w pierwszej fazie twórczości polskiego kompozytora. Metheny jest dla Pasiiecznego [...], muzycznym bogiem, któremu oddają cześć dźwięki kompozycji [...] każdy kto zna twórczość Metheny'ego i Pasiiecznego jest świadom bliskości języka muzycznego, którym posługują się Ci twórcy.¹⁴²

The unusually strong harmonic, articulatory and coloristic influence of Metheny's music is particularly evident in the first phase of the Polish composer's career. Metheny is for Pasieczny [...] a musical god whom the sounds of his compositions worship [...] everyone who knows the works of Metheny and Pasieczny is aware of the closeness of the musical language used by these artists. [own translation]

Pasieczny eagerly uses performance techniques taken from jazz music, which are a kind of innovation in classical music, such as tapping, slapping, the so-called jazz vibrato, and percussion elements (hitting the resonance box of the guitar).¹⁴³

John Williams, American composer and conductor, is probably the greatest inspiration for Marek Pasieczny, and certainly the greatest from the "non-jazz" circles. The colors of Williams' compositions included in the soundtrack to the film *Harry Potter and the Philosopher's Stone* are reflected in such compositions by Pasieczny as *Motion Picture Score Concerto* or *Youthful fantasie*, as well as in almost all of his works with orchestra accompaniment. In *Threnody to the Victims of Belzec*, *Harry Potter's fantasie* or *Grand Harry Potter's Suite in Twelve Parts*, one can clearly hear the dense harmony, easily evoking associations with the characteristic style of the American composer. Jakub Kościuszko described the influence of Williams' work on Pasieczny as follows:

Williams, being the young composer's idol, is moreover the guardian of virtues still important to Mark today. These are: immense knowledge, perfect mastery of his craft, melodic gift, harmonic sense, and the ability to write in the styles of other composers while developing his own style.¹⁴⁴

¹⁴² Jakub Kościuszko, *Inspiracje jazzowe i folklorystyczne czynnikami mającymi wpływ na elementy dzieła muzycznego i kształtowanie formy utworu w literaturze gitarowej na przykładzie wybranych utworów M. Pasiiecznego, D. Bogdanowicia, R. Dyensa i P. Bellinatiego*, unpublished dissertation, Akademia Muzyczna we Wrocławiu, 2015, p. 12.

¹⁴³ Maciej Zieliński, *Wpływ twórczości Toru Takemitsu na wybrane dzieła Marka Pasiiecznego*, p. 6.

¹⁴⁴ Jakub Kościuszko, *Inspiracje jazzowe...*, Wrocław, 2015, p. 18.

The development of Pasieczny's compositional art was also influenced by the Canadian pianist Glenn Gould. How aptly this is described by Jakub Kościuszko:

Gra Goulda zachęciła go do traktowania muzyki w sposób analityczno-intelektualny, nadała więc uporządkowania formom utworów, wcześniej konstruowanych spontanicznie i nieco intuicyjnie.¹⁴⁵

Gould's playing encouraged him to treat music in an analytical-intellectual way, thus giving order to the forms of works previously constructed spontaneously and somewhat intuitively. [own translation]

The composer has developed his own individual composing style, recognizable from the first bars of his music. As a summary of Marek Pasieczny's personality, consider the words of the late French guitarist and composer Roland Dyens:

In my opinion, Marek Pasieczny is an extremely inspiring guitarist and composer. His musical world touches me deeply with his extraordinary personality and originality. He is what I mean by the term free artist.¹⁴⁶

2.4 General characteristics of *Eight Miniatures for piano and guitar*

Marek Pasieczny is the author of three compositions for guitar and piano, but as he himself emphasises, he has never written works strictly for this duet.¹⁴⁷ They have always been versions of existing works. *Eight Miniatures for piano and guitar, based and inspired by Polish Folk Music in form of Suite* has its prototype in the form of *12 miniatur na dwie gitary* [12 miniatures for two guitars], published by the Centre for Artistic Education in Warsaw in the collection *Impresje Polskie*.¹⁴⁸ Pasieczny, in the version for guitar and piano made in 2018 and dedicated to Anna Pietrzak and Carl Petersson,¹⁴⁹ decided to choose eight miniatures that he thought could best suit the new instrumental composition.¹⁵⁰ The suite consists of the following pieces: I. *Polonaise* – based on the melody *Died, Maciek has died*; II. *Scherzo* – based on the melody *The guests are coming, they're coming*; III. *Ballade* – based on melody *The red apple*; IV. *The Bandit dance* – based on melody and dance *In the brick basement*; V. *Silesian Dance* – based on song *The grove*; VI. *Nocturne* – based on melody *The dusk falls silently*; VII. *Folk Song on '5'* – inspired by melody *Hey, I come from Cracow*; VIII. *Hey! (Finale), original melody*.

¹⁴⁵ Ibidem, p. 16.

¹⁴⁶ <http://pasieczny.com>, [accessed 30.10.2021].

¹⁴⁷ Information obtained from author's interviews with composer Marek Pasieczny, [Feb. 2021 – Mar. 2022].

¹⁴⁸ https://archiwum.cea-art.pl/publikacje/impresje_wnetrze_1-24.pdf, [accessed 3.11.2021].

¹⁴⁹ Available as PDF through Signature Limited Edition.

¹⁵⁰ Information obtained from author's interviews with composer Marek Pasieczny, [Feb. 2021 – Mar. 2022].

The form of the individual movements is simple, mostly stanzaic and refrain-like, which is a consequence of the use of folk songs. In the first movement, *Polonaise*, it is rather difficult to find a typical polonaise, except for the 3/4 meter, of course. The melody and rhythm are reminiscent of a mazur or kujawiak. Pasieczny's use of the old Polish festive song *Umarł Maciek*, *umarł* is very interesting. Mention of the melody or the text itself can be found in Oskar Kolberg.¹⁵¹ In musical literature, the song also appeared in the works of other composers, such as: Aleksander Tansman in his *Polish Rhapsody* of 1941 combines elements of the Polish anthem precisely with *Umarł Maciek*.¹⁵² The piece has also played a significant role in Polish history. During the occupation, the dance routines to this song were seen as a veiled hope for the resurrection of a free homeland.¹⁵³ Besides, it also found its place in various textual variants in the repertoires of Mieczysław Fogg, Jan Kiepura, Jan Sztern and Tadeusz Wroński, among others.

The structure of Pasieczny's miniature is relatively simple: mm. 1–6 constitute the introduction, the stanza covers the section from mm. 7–14, the refrain with a repetition of mm. 15–27, and at the end, in mm. 28–29, there is a two-measure coda. Even in the introduction, elements of musical stylization are evident. The empty fifths and fourths in the piano and guitar parts allude to the mannerism characteristic of folk bands, which consists in using the empty strings of the double bass or the violin. This procedure brings to mind Frederic Chopin's mazurkas. The melody of the song itself imposes certain modalisms: maintained in the key of A minor, it initially introduces a Doric tetrachord – *e, f sharp, g sharp, a* – but the most characteristic sound is the d sharp, the so-called Lydian augmented fourth. It is harmonized here quite traditionally as a third of a B major chord, the dominant interjected into the dominant. Apart from that, the harmonics used are limited to harmonic triads. Another treatment imposing associations with folklore are the semitone forewords, e.g., in m. 2.

¹⁵¹ Oskar Kolberg, *Dziela wszystkie*, Krakowskie cz. 2, PWM, 1996, p. 185.

¹⁵² <https://culture.pl/pl/dzielo/aleksander-tansman-koncert-skrzypcowy-i-inne-utwory>, [accessed 24.9.2021].

¹⁵³ <https://culture.pl/pl/tworca/feliks-parnell>, [accessed 24.9.2021].



Example 32. Marek Pasieczny, *Eight Miniatures for piano and guitar*, I., *Polonaise*, mm. 21–24

The second part, *Scherzo*, very compact in its structure, is based on the song *Jadą goście jadą*, in the original *To i hola! Jadą goście, jadą*, from the repertoire of the “Mazowsze” ensemble, written by the eminent composer, arranger and pedagogue Tadeusz Sygietyński to a stylized text by Mira Zimińska-Sygietyńska.¹⁵⁴ The miniature has the form of an ABA with an introduction and coda: mm. 30–33 introduction, mm. 34–41 stanza, mm. 42–57 refrain, mm. 58–65 stanza, mm. 66–70 coda. Pasieczny very clearly separates the presentation of the main melody between the two instruments in the *Scherzo*. He uses simple harmony, which is limited to the chords of the triad: A minor, D minor, E major. The harmonic minor scale dominates. The humorous character is added by the pre-note in the piano part. The composer also uses a Lydian fourth, this time not in the melody, but in the accompaniment layer – the tone d sharp.

The third movement, *Ballade*, is based on a nineteenth century folk feast song in the rhythm of a kujawiak from the Sandomierz region¹⁵⁵ – *Czerwone jabłuszko*, which, like the previous one, was popularized by the “Mazowsze” ensemble. It consists of a slow part and a fast, oberek part.¹⁵⁶ The lyrics of the song, and even the title itself, come in different variations. In *Ballade*, Pasieczny shows its new style, filled with rich harmony in complicated chord structures that are often dissonant. The form is similar to that of the previous miniatures: introduction, stanza, refrain, and coda. Already in the introduction we encounter seventh chords with an added second, ninth, and a chord without a third (m. 74), instead of the typical dominant.

¹⁵⁴ Tadeusz Sygietyński, *Szesnaście piosenek Państwowego Zespołu Ludowego Pieśni i Tańca „Mazowsze” na chór żeński i mieszany*, „Czytelnik”, Warszawa 1952, p. 3.

¹⁵⁵ Wacław Panek, *Polski śpiewnik narodowy*, Grupa Wydawnicza Słowo, Poznań 1996, p. 172.

¹⁵⁶ Ibidem.

Example 33 shows measures 21 to 26 of the piece. The guitar part (Gtr.) begins with a melodic line in measure 21, followed by a bridge section marked '(pont.)' with a dashed line. The piano part (Pno.) provides harmonic support with chords and moving lines. Dynamics include 'f' and 'mp'.

Example 33. Marek Pasieczny, *Eight Miniatures for piano and guitar*, III., *Ballade*, mm. 71–76

The stanza is dominated by seventh-note chords, fourth chords, major chords with an added major seventh, and chords containing alterations. They have a mainly coloristic meaning – a simple melody with such harmonization sounds modern and original. The harmonic element takes us from folk archaism to modernity. In the refrain, from m. 83 onwards, the melodic element and contrapuntal, horizontal thinking begin to dominate. This can be seen in the use of short imitations in the piano part. Homophony gives way to quasi polyphony for a while.

Example 34 shows measures 82 to 86 of the piece. The guitar part (Gtr.) features a melodic line with a second ending marked with a circled 2. The piano part (Pno.) has a more complex, chromatic texture. Dynamics include 'f' and 'p'.

Example 34. Marek Pasieczny, *Eight Miniatures for piano and guitar*, III., *Ballade*, mm. 82–86

From m. 91 chromaticism is increasingly used, which is evident not only in the melody but also in the harmony. Examples are chromatically shifted chords, e.g. C sharp minor – C major in m. 91 or F sharp minor – F major in m. 94.



Example 35. Marek Pasieczny, *Eight Miniatures for piano and guitar*, III., *Ballade*, mm. 92–95

All of these consonances have added minor sevenths in the case of minor chords and major sevenths in major chords. Coda refers to the introduction, but introduces even denser seventh-note harmonic structures with the use of overturned ninths and fourth-fifth arrangements. In the last bar the composer deliberately avoids tonics and introduces a rather surprising C sharp minor chord with added sevenths and eleventh.

Pasieczny based the fourth movement of the suite, *The Bandit dance*, on the popular song *W murowanej piwnicy*. The first mention of the melody comes from Romania, 1782. According to Krzysztof Trebunia-Tutka in his three-volume work *Muzyka skalnego Podhala*, “this melody is a perfect example of the kinship between highland music and music from other regions of the Carpathians.” [own translation]¹⁵⁷ Thus, in the Slovak territories it was played to the dance *Po valašsky od zeme* and the pastorals *Stavaj hore bača naš* and *Pasli ovce valasi pri betlemskom salasi*, in Moravia to the dance *Holoubek*, in Romania to *Braun-pacuret*. The song was also noted in Hungary by Zoltán Kodály as *Aluszo le jó juhász*. Traces of the song *W murowanej piwnicy* can also be found in the territories of today’s Croatia or Dalmatia.¹⁵⁸ As for the *Zbójnicki* dance, it is a combination of a highland dance and various types of “squats.” It usually has an even number of bars, and four of them form a phrase. A characteristic feature of *Zbójnicki* is the strong accentuation of the rhythm in the primal part, which alludes to the dancers marching in a circle, performing the aforementioned squats.¹⁵⁹ The miniature cycle in question has the following structure: introduction, three stanzas, including the third in a shortened version, and coda. A clear reference to Highland folklore can be heard from the very beginning – empty fifths in the low register, the presence of a raised Lydian fourth, which is

¹⁵⁷ Krzysztof Trebunia-Tutka, *Muzyka Skalnego Podhala*, PWM Kraków, 2021.

¹⁵⁸ Ibidem, Tom 2, Zapis palcowy, p. 222.

¹⁵⁹ Ibidem, Tom 1, Garść teorii, p. 33.

the result of the use of the Highland scale: *g, a, b, c sharp, d, e, f, g*. The character of the brigand dance is also given by the use of a typical rhythm: sixteen-eight with a dot, the use of appropriate accents, percussion effects, glissandos, and tremolos. Unlike the previous miniature, there are no dense harmonic structures here. There are usually triads, as well as dissonant two-note notes such as second, seventh, and tritone. This results in a leaner texture and greater clarity in the rhythmic and articulatory layers. As far as the juxtaposition of triads is concerned, attention is drawn to the guitar part in mm. 127–128; There we deal with chordal parallelism, but the shifts take place not by a second, but by a minor third upwards: D flat major, E major, G major in the second overtone.

Example 36. Marek Pasiieczny, *Eight Miniatures for piano and guitar*, IV., *The Bandit dance*, mm. 123–128

Marek Pasiieczny based the fifth miniature, *Silesian Dance*, on the song *Gaik*. Closer information about the melody, lyrics and, above all, the circumstances in which the song was performed, can be found again in Oskar Kolberg.¹⁶⁰ *Gaik* is a dance, a game combined with singing, widespread in Mazovia, as well as in the area of Kalisz, Kraków and Sandomierz, a Slavic holiday dedicated to welcoming spring, consisting of going around the village with decorated plants – usually branches or small trees. It was accompanied by regional rituals and games. The Silesian dance has the following structure: introduction, two stanzas and coda. It is based on a lively song melody presented by the piano and accompanied by a clear guitar accompaniment, usually in the form of two notes – thirds, fourths and tritones. The sounds used in the accompaniment layer are mostly steps of the Lydian scale: *c, d, e, f sharp, g, a, b, c*, as well as the related highlander scale: *c, d, e, f sharp, g, a, b flat, c*. Occasionally, foreign sounds also appear. At the end of the miniature, in m. 165, the composer uses the whole-tone scale *c, d, e, f sharp, g sharp, b flat*, which has most of the sounds identical with those of the scales

¹⁶⁰ Oskar Kolberg, *Pieśni ludu obrzędowe: kogutek, gaik, okrężne*, pp. 334–340, <http://sbc.wbp.kielce.pl/dlibra/publication/8781/edition/8899/content?ref=desc>, [accessed 19.11.2021].

mentioned. The jumping character of this movement is enhanced by the variable articulation, especially in the guitar part, and by percussion effects in the piano part. Thanks to this, the simple melody together with the modernized harmony gains a modern expression.

The image shows a musical score for guitar and piano. The guitar part (Gtr.) is on the top staff, starting at measure 164. It features a melodic line with triplets and a 'let ring' instruction. The piano part (Pno.) is on the bottom staff, also starting at measure 164. It features a bass line with a 'mf' dynamic and a 'p' dynamic. The piano part includes a 'tap the floor with feet' instruction and a 'pp' dynamic. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

Example 37. Marek Pasieczny, *Eight Miniatures for piano and guitar*, V., *Silesian Dance*, mm. 164–166

Another of the miniatures, *Nocturne*, is based on the well-known in church circles song *Cichy zapada zmrok* (*Pourquoi viens-tu si tard*) by the French composer, Jesuit Aimé Duval. In Poland, it was popularized by the oasis movement *Światło Życie* led by Father Franciszek Blachnicki, and its interpretations can also be found in the repertoire of Józef Skrzek, Anna Maria Jopek and Edyta Górniak, among others. In terms of formal layout, *Nocturne* is very similar to the movements discussed so far: introduction, stanza, coda. The sound of this miniature is mainly influenced by the colors resulting from the articulation. Apart from using commonplace techniques such as harmonics, the composer introduces quite original effects – plucking the piano strings while depressing the right pedal. All this, together with delicate dynamics, gives the impression of a fleeting, as if unreal sound aura, remaining in close relationship with the text of the song and the nocturnal character of this part of the cycle. From the point of view of the musical scales and consonances used, the use of the Aeolian scale predominates, with the sixth degree omitted: *e, f sharp, g, a, b, d, e*. The last four notes of *a, b, d, e*, may evoke associations with pentatonics. The individual notes of the melodic line are placed in different octaves, registers. In mm. 177–183 there are more extraneous, altered notes that intensify the tension, but in the ending the composer again reduces the material to the notes of the aforementioned scale.

The musical score for Example 38 consists of three systems of guitar (Gtr.) and piano (Pno.) parts. The first system (measures 175-178) shows the guitar with a capo at the 12th fret (XII---) and a melody in 4/4 time, while the piano accompaniment features a left hand (LH) section in 4/4 and 6/4 time. The second system (measures 179-181) continues the melody with a 5/4 measure and includes dynamic markings of *f*, *mf*, *rit.*, and *a tempo*. The third system (measures 182-184) concludes the piece with a final 5/4 measure and a double bar line.

Example 38. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VI., *Nocturne*, mm. 175–184

It seems that this kind of “constructivist reductionism” (a term coined on the basis of H. M. Górecki’s work) has its local application here as well, particularly by limiting the sounds of the accompaniment to the notes that make up the melody of the original song.

The penultimate miniature of the cycle, *Folk Song on ‘5’*, is based on the popular melody *Hej, od Krakowa jadę*, also encountered as *Hosadyna*, known mainly in Podhale and

Małopolska. Single mentions of this melody can also be found in works by Elżbieta Bekier¹⁶¹ and Włodzimierz Pożniak.¹⁶² As far as its structure is concerned this miniature does not differ much from the previous ones: the ascension, the presentation of the two stanzas in turn and the ending. The original melody has been placed here in 5/4 meter, mainly by lengthening the pauses between the phrases. The guitar has a melodic function, while the piano serves as accompaniment. Already in the introduction, in the piano part, the sound cell which will become the building block of the whole miniature is presented. It is a procession of five eighth notes upward, *d, e, g, a flat, b flat*, and downward, *c sharp, b flat, a flat, g, e*. It is not a specific musical scale, but rather an accompaniment phrase of counterpoint character, composed of seconds and thirds. In the second measure, it is overlaid with a similar phrase in the guitar part, starting with the tone *e*, creating mostly dissonant seconds. Here we see the seeds of bitonal thinking, evoking associations with the works of Béla Bartók, for example. After the melody of the song *Hej od Krakowa jadę*, the situation does not change. The piano in the left hand part still realizes analogous arrangements, which are superimposed in the right hand part by successive runs on the whole-tone scale. This can be observed, for example, in m. 195.

Example 39. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VII., *Folk Song on '5'*, mm. 194–196

All this provides an original basis for the melody performed by the guitar. Occasionally, phrases in the left-hand piano part are carried over in progression from other notes, and the last few bars constitute a bitonal quasi-canon performed by both instruments. The polyphonization of the texture is definitely stronger and more consistent here than in the previous movements of the suite. The interweaving of eighth notes and triplets, combined with the fast tempo, determines the light and motoric course of the miniature.

¹⁶¹ Elżbieta Bekier, *Niech rozbrzmiewa wolny śpiew: śpiewnik*, Książka i Wiedza, Warszawa 1952, p. 281.

¹⁶² Włodzimierz Pożniak, *Piosenki z krakowskiego*, PWM, Kraków 1955, p. 19.

The eighth part, ending the presented cycle *Hey! (Finale)*, *original melody*, is an impressive miniature stylizing Highlander folklore. The form is analogous to the patterns known from the previous parts. The melody flows between the instruments which constantly dialogue with each other. The harmonics oscillate between A major – the melody in the piano part and D major – in the guitar part.

The musical score for 'Hey! (Finale)' by Marek Pasieczny, measures 213-221, is presented in two systems. The first system (measures 213-221) shows the guitar part (Gtr.) in the upper staff and the piano part (Pno.) in the lower staff. The guitar part begins with a forte (f) dynamic, playing a series of chords and single notes. The piano part begins with a mezzo-forte (mf) dynamic, playing a melody in the right hand and a bass line in the left hand. The second system (measures 217-221) shows the guitar part (Gtr.) in the upper staff and the piano part (Pno.) in the lower staff. The guitar part begins with a forte (f) dynamic, playing a series of chords and single notes. The piano part begins with a mezzo-piano (mp) dynamic, playing a melody in the right hand and a bass line in the left hand. The score continues to measure 221, with dynamics ranging from mezzo-piano (mp) to forte (f).

Example 40. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VIII., *Hey! (Finale)*, mm. 213–221

In *Hey! (Finale)*, *original melody*, one can notice the frequent use of the highland scale and the numerous substitutions of a pure quarter for an elevated, Lydian fourth. Pasieczny also introduces chromaticism, e.g., in the piano part in the lowest voice, which can be observed in mm. 218–220, or parallel chord shifts in the guitar part, e.g., in m. 246.



Example 41. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VIII., *Hey! (Finale)*, mm. 246–249

The character of the composition is also determined by numerous syncopes, accents, polymetric fragments, percussion effects, quartet structures and the exclamation “Hey!” at the end of the piece. All these elements point to direct inspiration from highland folklore and its combination with contemporary means of musical expression.

In choosing individual parts for the version for guitar and piano, Pasieczny was guided primarily by the tempo and rhythm of the melody. Thus, when choosing a slow melody, the composer has more time to cover it with rich harmony; in the case of a fast one, the priority is more on busy counterpoint and polyphony than on harmony. The harmony is then altered and adjusted.¹⁶³

The composer’s approach to sound reinforcement in the context of creating a work is also noteworthy. “I never thought and do not think about the sound system when writing even for a hundred-person symphony orchestra.”¹⁶⁴ Pasieczny, following the example of composers of the eighteenth and nineteenth centuries, treats the dynamic disproportion of guitar and piano in a natural way. He allows for a delicate, professionally produced amplification which as far as possible does not interfere with the sound of the guitar, but he prefers the acoustic naturalness of the instrument. In his opinion, the pianist is responsible for the dynamic side of the performance. Even with a good sound system, he or she should perform the part in a controlled, less soloistic way.

Analyzing the cycle as a whole, one can notice a gradual increase in harmonic complications in the successive movements of the suite. Pasieczny makes use of various sound

¹⁶³ Information obtained from author’s interviews with composer Marek Pasieczny, [Feb. 2021 – Mar. 2022].

¹⁶⁴ Ibidem.

extraction techniques, from traditional to contemporary sonoristic ones. Homophony dominates the texture, but there are also polyphonic sections. In spite of the simplicity of form, motivic essentiality and conciseness of musical narration that characterize the cycle, richness can be discerned in the scales used: Lydian, Aeolian, Highlander and whole-tone.

The relationship between the piano and guitar parts is realized on several levels. While one instrument is presenting the melody of the song, the other instrument is accompanying. However, these are different types of accompaniment. In the typically homophonic fragments of the piece we encounter long-sounding chords, but sometimes dry, broken chords and even percussion effects. In the polyphonic fragments, imitation occurs between the instrumental parts, with the piano part quite often running in polyphony, e.g., in part III. The equality of guitar and piano is achieved by bringing out the specific sound of both instruments, but there are fragments in which the composer tries to unify the timbres of individual parts, so that they sound like one instrument. This is done through the use of similar articulation, accents, or the use of percussion, characteristic of both instruments.

Finally, it is worth quoting the composer's words contained in the above-mentioned note opening the publication by the Center for Artistic Education: "In the case of this cycle, my aim was to 'refresh' the composer's workshop, to bring in the elemental expression and the motoricity flowing from folklore; to add sophisticated harmony to the simplicity of folk melodic lines."¹⁶⁵

¹⁶⁵ Marek Pasieczny, *Impresje Polskie*, Centrum Edukacji Artystycznej, Warszawa 2019.

2.5 Composer profile – Gerald Schwertberger



Fig. 11. Gerald Schwertberger

Gerald Schwertberger (1941–2014) was a prominent Austrian pedagogue, composer and double bassist. He was already taking private piano lessons at the age of eight. His first attempts at composition also date from that period. He took private trumpet lessons and played in many jazz bands before beginning his instrumental studies in 1960 in the double bass class at the Vienna Music Conservatory. After one year of music studies, he took up further studies in German and music pedagogy at the University of Vienna. He also took guitar lessons with the famous pedagogue and virtuoso Konrad Ragossnik. In 1966 he began working as a guitar teacher at the *Institut für Heimerziehung* in Vienna. In the following years he continued his pedagogical work as a teacher of music and German language in Viennese schools. Commissioned by the *Österreichischer Rundfunk*, he composed *Loretto-Messe* accompanied by a jazz ensemble.

In 1977, he moved with his wife and two children to Central America, where he was a lecturer at an Austrian school in Guatemala until 1985. Schwertberger's activities here were not limited to teaching the German language. He founded musical ensembles and choirs and collaborated with the local Ministry of Culture. The composer devoted much time to collecting and cataloguing works created not only in Guatemala but also in other Latin American countries. The eight-year stay in Guatemala left a distinct mark on Schwertberger's musical output and at the same time shaped his image as a composer.

Upon his return to his homeland, he took a job as a lecturer at the University of Vienna, where he taught German as a foreign language to foreign students until 2001. He combined his

teaching activities with preparations for the publication of a two-volume textbook for middle school music: *Klangwelt-Weltklang*. Since 2002, Gerald Schwertberger's activities have included composing, directing choirs, and scholarly work documenting the work of Viennese composer Franz Ippisch, who composed mainly in Guatemala, and piano professor Wilhelm Hübner. During his career Gerald Schwertberger was primarily engaged in teaching. His creative activity always had a clear pedagogical aspect. Through his compositions he wanted to encourage his students to further develop and be creative. When he took up the position of a guitar teacher, like most pedagogues of that time he used the manual of Karl Scheit, the famous Austrian guitarist, pedagogue and publisher of sheet music. Observing little enthusiasm in his pupils for the aforementioned position, he decided to write some exercises and simple pieces. Lack of universal access to copying machines made it impossible to distribute sheet music among students. The school management placed an order with the Musikverlag Doblinger publishing house.

The year 1972 marked the first publication of Schwertberger's guitar works, entitled *Glory Hallelujah*. The collection included his own compositions as well as arrangements of well-known jazz, blues and spirituals. The collaboration with Musikverlag Doblinger lasted over 40 years and resulted in works not only for guitar, but also for piano, violin, cello, trumpet and chamber ensembles. Schwertberger sought to fill a gap in the publishing market with accessible literature with a strong didactic tinge. He has written works that over the years have met with great acclaim not only in Austria but throughout the world. Schwertberger's music contains clear elements of jazz music, folk dances, country music, Spanish and Latin American folklore, and other cultures. He also used elements of new music like bitonality and dodecaphony. He created works that are aptly described by the German word *Ohrwurmqualität* – something that unknowingly remains for a long time in the ear of the performer, as well as the listener.

Schwertberger captivated young people with his spontaneity and progressive views. He made sure to always be au courant in the field of modern media, and did not shy away from the commonly used Anglicisms in the titles of his compositions – *Sixpack* for flute and piano or *Happy Hour Sandwich*.

Schwertberger's most popular composition, which is used by musicians all over the world, is *Cuatro piezas para dos* for guitar and piano. The piece is a very successful melange of elements of Spanish folklore and popular music. After the unquestionable success of the above-mentioned piece, Schwertberger wrote further works for this instrumental set: *Zwei*

Fragen und eine Antwort and *Happy Hour Sandwich*. The latter composition is an apt juxtaposition of flamenco, jazz and pop styles contained in four movements: *Sauce Tartare* – *Sentimental Romance* – *Potato-Rag* – *Salsa Brasileira*. The originality of Schwertberger's compositional style can be seen, for example, in *European Folk Melodies*, a collection for three flutes with optional guitar accompaniment (*ad libitum*), or *One and One*, in which he supplements the existing parts of well-known pieces by Tarrega, Carcassi, Carulli or Schumann with an additional guitar voice.

In addition to the solo and chamber compositions listed above, Schwertberger has also composed two musicals for children. *Kalimus*, which has no strict template/structure, allows for individual performance and interpretation. The libretto tells the story of the magician *Kalimus*, who is asked to help children put on a charity concert for children experiencing war or famine. Before the characters are able to do this, they must solve a very difficult puzzle. Ultimately, help comes from *The Sorcerer's Apprentice* by Johann Wolfgang von Goethe. Schwertberger's score offers two possibilities for realizing the musical side of the show: you can use a pre-prepared backing track/recording by the composer or compose your own version for chamber ensemble.

The second musical has the original title: *Der Bär is(s)t los*, where the main characters are nature and animals. Using excerpts from well-known melodies such as *Go down Moses* or *Ode to Joy*, the author touches upon such current issues as genetic engineering, environmental devastation and proper nutrition, weaving them into the story of *Burli* the bear and *McBaby* the goat.

Schwertberger is an educator who has raised many generations of musicians with his work. Among them is a multitude of guitarists, who thanks to Schwertberger's works did not interrupt their education, and in many cases became professional musicians. It is also worth emphasizing the composer's statement that "[...] music does not have to, but it can be beautiful, without being kitschy at the same time."¹⁶⁶ The composer opposed with great irritation the views that "[...] music should, like the media, theater, literature, and political discussions, take on the role of a provocateur, a revolutionary causing another shock!"¹⁶⁷ Thus, dissociating himself from the views of many contemporary artists, that valuable art should evoke strong sensations, and often anxiety. According to Schwertberger, the role of music is to soothe and

¹⁶⁶ Information obtained from author's correspondence with composer Gerald Schwertberger, [2008 – 2014].

¹⁶⁷ Ibidem.

balance. He was quite radical about the composers who created works filled with permanent, premeditated ugliness, aiming only at evoking strong emotions. He claimed that these artists express their dilemmas, extreme negative emotions and even mental problems!¹⁶⁸ He spoke with great disapproval of even widely appreciated works by contemporary composers. Taking John Cage's *4'33* as an example, he questioned the sense of creating, as he put it, "[...] pseudo-compositions that can be listened to only once, which [...] are a mockery of the audience."¹⁶⁹

Gerald Schwertberger passed away in Vienna on February 8, 2014, after a long illness.

2.6 General characteristics of *Zwei Fragen und eine Antwort* and *Cuatro piezas para dos*

Two of the four compositions Gerald Schwertberger wrote for guitar and piano are the subject of this paper.

Zwei Fragen und eine Antwort [Two Questions and an Answer] was originally published in 2010 by the composer himself in his private publishing house Taktlos Protaktschen.¹⁷⁰ Currently, the score is also available through music austria.¹⁷¹ Schwertberger's great humor and distancing from himself is evident in the very play on words that constitute the name. Taktlos in music is the tactless form of a piece or fragment of a piece, while in a general sense it means being tactless, rude. The word cluster constituting Protaktschen, on the other hand, is a phonetic transcription of the English word protection. So the neatest translation of the publisher's name would be "naughty protection." The composition *Zwei Fragen und eine Antwort* was dedicated to DuoKlavitarre.

The first part, *Moderato*, has a three-part form A (mm. 1–16), B (mm. 17–32), A1 (mm. 33–46). Parts A and A1 are based on two musical ideas: a four-note motif presented by the guitar and a phrase in descending motion in the piano part (mm. 3–4). The harmonics are based on four chords: D7, C7, B minor7 and F sharp minor7.

¹⁶⁸ Ibidem.

¹⁶⁹ Ibidem.

¹⁷⁰ <http://schwert.heimat.eu>, [accessed 16.10.2021].

¹⁷¹ <https://db.musicaustria.at/node/168282>, [accessed 02.10.2021].

Gerald Schwertberger

1. Moderato ♩ = 50

Gitarre

f

Anmerkung: Zum Anschlag bei 5-stimmigen Akkorden auch den kleinen Finger (c, rechte Hand) verwenden.

1. Moderato ♩ = 50

Klavier

Git.

mf

mp

6

p

mf

cdf

Example 42. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, mm. 1–9

The initial motif is the main building block of the central B section (mm. 17–32). This is clearly visible in the parallel-shifted major chords of the guitar part. An important factor of the climax is also the piano part, which realizes fast gamut-passage figurations in octaves. Movement A1 (mm. 33–46) is a clear reference to the beginning by recalling earlier motives. The main musical ideas (mm. 33–38) are presented above all in the guitar part, although somewhat looser references to earlier motifs can also be found in the piano part.

31 8 *ff* *p* Git. *mf* 3

35 8

Example 43. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, mm. 31–38

Although movement B is not a contrast in terms of motifs, it brings in different harmonic references. Its distinctness in sound is also determined by the figurative piano part. The chords used in this movement are fourth and major chords with an added major seventh. However, the most characteristic are seventh chords with simultaneous use of both major and minor thirds, often appearing in the guitar part, e.g., in mm. 6, 29, 30, 33, 44.

42 8

Example 44. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, mm. 42–44

Tonally, the *Moderato* does not have a clear center, it is variable: initially close to the key of D major, the B section begins in G minor, and the last chord of the piece is a F sharp major chord, but based on the bass note of *D*.

The second movement *Sehr mäßiges Walzertempo* maintains the tempo and character of a waltz.

2. Sehr mäßiges Walzertempo

kräftiger Ton! Gerald Schwertberger

2. Sehr mäßiges Walzertempo

Ped.*

Example 45. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, II., *Sehr mäßiges Walzertempo*, mm. 1–8

The formal structure of the opening fragment clearly follows the principles of period construction. The mm. 1–24 constitute a circular type of musical period, where mm. 1–8 are the predecessor, and mm. 9–24 the successor. The successor initially introduces new musical material, but in mm. 17–24 it returns to the material of its predecessor. The melody is based on modal scales, in this case the Doric scale: *d, e, f, g, a, b, c, d*. The harmonization is dominated by fourth chords and various types of tetrachords: major with a major seventh or minor with a minor seventh. The later course of this movement is based primarily on figuration and rapid passages constructed on the basis of various motifs in the parts of both instruments. They are a kind of transformation of the phrases from the beginning of the piece, its figurative fragmentation. In mm. 25–32 this is clearly visible in the piano part, when there is a return to the musical phrase previously played by the guitar.

The image displays a musical score for a piece by Gerald Schwertberger, 'Zwei Fragen und eine Antwort, II.', measures 17 through 36. The score is written for piano and guitar, with the piano part on the left and the guitar part on the right. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Sehr mäßiges Walzertempo, mm.'.

The score is divided into four systems, each with a measure number at the beginning of the piano staff:

- System 1 (Measures 17-22):** The piano part features a series of chords and single notes, while the guitar part plays a rhythmic pattern of eighth notes.
- System 2 (Measures 23-26):** The piano part continues with chords and single notes, and the guitar part plays a more complex rhythmic pattern.
- System 3 (Measures 27-31):** The piano part features a series of chords and single notes, and the guitar part plays a more complex rhythmic pattern.
- System 4 (Measures 32-36):** The piano part features a series of chords and single notes, and the guitar part plays a more complex rhythmic pattern.

Key markings include 'Ped.' (pedal) and 'X.....' (cross) in the piano part, and 'VII' (VII) in the guitar part.

Example 46. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, II., *Sehr mäßiges Walzertempo*, mm.
17–36

In the further development of the form, from mm. 33–55, there is increased movement in the parts of both instruments. The passages in the upper planes of both piano and guitar are

based on the longer notes of the lower plan. They often descend in a second-by-second motion, resulting in shifting chords such as F major, E minor, D minor, C major (mm. 38–45) in the guitar part. All these chords have added colored sevenths, in the case of major chords – major, and minor ones – minor. Diatonic dominates in the discussed part of the cycle. This is the result of the use of the aforementioned Doric scale. There are, however, fragments where chromaticism is present in both parts, e.g., in mm. 25–31.

The third movement, *Jazz-Walzer (fließend)*, maintains both the rhythm and tempo of a jazz waltz in the key of D major. The word “fließend,” noted in parentheses, suggests a smooth performance of this movement. In formal terms, the *Jazz-Walzer* displays features of periodic form with the following layout: introduction (mm. 1–4), A (mm. 5–36), B (mm. 37–52), A1 (mm. 53–84), C (mm. 85–102), A2 (mm. 103–118), B1 (mm. 119–134), A3 (mm. 135–152), and coda (mm. 153–160). In the introduction, the composer introduces a characteristic syncopated rhythmic accompaniment, which for the most part consists of a guitar part. Part A is a jazz waltz theme in the form of a 32-measure period with aabc structure.

3. Jazz-Walzer (fließend) ♩ = 152

Abwechslung in der Begleitung möglichst unauffällig!

3. Jazz-Walzer (fließend) ♩ = 152

6

Example 47. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 1–10

The third phrase is built on the basis of a two-measure phrase progression, while the fourth refers in its rhythmic to a guitar accompaniment. Initially, the harmony is dominated by a simple tonic-dominant relationship (mm. 5–12), yet over time a clear harmonic progression becomes apparent: chords: G minor7, C7, F minor7, B7, E flat major7, A flat major7, e dim7, and A7 with an elevated fourth. This is a type of descending quint progression. What draws attention in the endings of phrases and sentences is the frequent use of cadences II-V-I, typical for jazz music. The main building blocks of the B section are syncopated, swinging motives taken from the last phrase of A. In terms of harmonic relations, the guitar part is based on alternating repetition of two chords: first G minor – C7, then F minor – B7. In the final fragment

of the B section (mm. 49–52), the harmonic progression reappears with the use of cadences II-V-I.

The musical score for Example 48 consists of two systems of staves. The first system covers measures 47 to 50, and the second system covers measures 51 to 55. The key signature is D major (two sharps). The piano part (top staff) features a melodic line with various intervals and a crescendo leading into measure 51. The guitar accompaniment (bottom staff) provides a harmonic foundation with repeated chords and eighth-note patterns. A mezzo-forte (mp) marking is present in measure 53.

Example 48. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 47–55

Part A1 is a repetition of A with minor changes that are not formative. Movement C introduces new melodic material in the piano part, which consists of repeated two-measure phrases. The guitar accompaniment presents a rather varied harmony based mainly on fourth-fifth relationships. The ending of this movement is again the II-V-I cadence that occurs in bars 101–103.



Example 49. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 97–105

The whole of this part of the cycle ends with a short coda, which harmonically is based on a dominant with a sextet/thirteenth minor and a tonic.

The relationship between the instruments is quite traditional, based primarily on mutual dialogue, a kind of division of roles in the creation of musical ideas. On the one hand, the timbral specificity and possibilities of each instrument are apparent, on the other, their cooperation, unity and a broadly conceived bond, which – it seems – is also linked to the title of the work.

The second composition, *Cuatro piezas para dos* (*Moderato, Lento, Tango Tempo, Vivo*), is Schwertberger's best-known work, which was written during his stay in Guatemala.¹⁷² As the note included by the publisher reads, the composition owes its creation to the composer's close friend, Prof. Ernst Zelezny, who was a great advocate of Schwertberger's work. *Cuatro piezas para dos* has enjoyed great success practically since its premiere. Viennese pupils and students, largely thanks to Zelezny's popularization of the piece, eagerly reached for what was

¹⁷² The composition was published in 1980 by the Doblinger Musikverlag.

then perceived as a work for an unconventional combination of instruments.¹⁷³ An indispensable element of any performance at the time was the guitar sound system. The publisher's note reads, "[...] that the discriminated sound of the guitar should even be compensated by the use of amplification, so that the pianist is not forced to perform his part in a way that limits the features proper to the instrument." At the same time, it is clearly recommended to use a delicate amplification of the piano, or rather passing its sound through the mixer, in order to achieve equal proportions between the dialoguing instruments. There is also a remark that the author allows performing selected parts.

The first movement, *Moderato*, has a periodic structure. After a common two-measure chordal introduction, four-measure periods alternate in the piano and guitar parts with chordal or figurative accompaniment of the other instrument. Exceptions are the periods in measures 15–18 and 35–38 which contain common melodic-rhythmic material. They function as melismatic links.

Moderato

The musical score is for a piece titled "Moderato" from "Cuatro piezas para dos, I." by Gerald Schwertberger. It is written for guitar and piano. The time signature is 6/8, and the key signature has one sharp (F#). The guitar part (Gitarre) is in the upper staff, and the piano part (Klavier) is in the lower staff. The piano part has a piano (p) dynamic marking. The score is divided into two systems, with a measure number '6' at the start of the second system. The guitar part consists of a series of chords, while the piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Example 50. Gerald Schwertberger, *Cuatro piezas para dos, I., Moderato*, mm. 1–10

Some periods are reproduced in an almost unchanged version, while others are variants with melodic and harmonic changes. In *Moderato*, references to Spanish folk music are clearly discernible. This is confirmed by numerous modalisms. Modal scales are used most frequently as Aeolian and Phrygian: *e, f, g, a, b, c, d, e*, as well as its variant, the Phrygian dominant scale:

¹⁷³ Information obtained from author's correspondence with composer Gerald Schwertberger, [2008 – 2014].

e, f, g sharp, a, b, c, d, e, which the composer uses alternately. The use of scales has an impact on harmony, as all chord structures are triads or tetrachords built on their degrees. The semitone between the first and second degree, the so-called Phrygian second, characteristic of the Phrygian scale, is reflected in the frequent succession of E major – F major chords, creating the so-called parallelism. The march of these scales clearly refers to Spanish folk music from the Andalusian region. Another feature of this style is the return to the note E in the bass register, mainly of the piano, but also of the guitar. Another manifestation of the use of these modal scales is the lack of a semitone between the seventh and first degree – the leading sound. In the harmonic layer this is realized by using the chord of the minor dominant in B minor, e.g., in m. 5, or the dominant of the seventh degree, D major, in m. 9.

The second movement, *Lento*, functions as a short interlude. It begins with a four-measure chordal introduction of solo guitar, after which an eight-measure complementary period is presented: first in the piano part, then in the guitar part. Its peculiarity is that it ends not on a tonic – B minor, but on a dominant – F sharp major.



Example 51. Gerald Schwerberger, *Cuatro piezas para dos*, II., *Lento*, mm. 1–4

From m. 21, a new period appears with an inverted arrangement of the melodic line in the predecessor and rhythmic fragmentation in the successor. Its repetition in the guitar part, then duplicated by the piano, leads to a tonic chord in B minor.



Example 52. Gerald Schwertberger, *Cuatro piezas para dos*, II., *Lento*, mm. 28–32

The *Lento* movement is dominated by simple harmony, oscillating around a musical triad in the key of B minor, with the use of E major, a major subdominant. Interesting is also the use of chords on subsidiary degrees, e.g. G major, D major, A major, which bring a contrast of mode to the minor key.

The third movement, *Tango Tempo*, has a periodic form A (aba), B (cc), A (aba), with the internal differentiation of A also showing a tripartite structure, while in B the repetition of the period brings a change of mode. Both instruments exchange musical phrases in a regular manner. The harmony of this movement abounds in many interesting juxtapositions, which can be noticed right at the beginning of the piece: the succession of the first period brings the use of a chord as distant from the fundamental key of A minor as A flat major (mm. 5–6, and mm. 13–14), followed by a rapid return to the tonic.



Example 53. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 4–8

Section b begins with a dominant interjected into a minor subdominant. Its bulk is in the key of D minor. Towards the end, there is a modulation that again leads to the major key of A minor. Period c is the most variable and harmonically ambiguous. The predecessor ends on an A minor tonic, the successor in the piano part on a dominant. This harmonic phenomenon of a dominant alternating with a major and minor third is often found in jazz music.

D. 15 845 Dal segno segno al fine

Example 54. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 36–53

In m. 41 and m. 49, one also finds parallel shifted chords, typical of Spanish guitar music.

The fourth movement, *Vivo*, has, like its predecessor, an ABA ternary structure. The first section (mm. 1–48) is in the key of E minor and is based on harmonic ostinato: A minor, F major, E minor, C sharp dim., F sharp dim., H7, E minor, and E7. Both instruments take over the leading part at one time and the second part at another. The character of the A section is also determined by numerous syncopations, accents, percussive and sonoristic effects, e.g. in the opening measures performed by the guitarist with the thumb of his right hand by striking the bridge while muffling the rest of the strings.¹⁷⁴ The contrasting B section begins with sliding suspended (suspended) chords, where the consonance of a fifth is present instead of a third. In the solo guitar intermezzo in mm. 53–60, a rather surprising color is introduced by an E major

¹⁷⁴ “Mit dem Daumen auf den Steg klopfen, Saiten dämpfen.”

chord with a major seventh. The composer suggests that the passage should be played slowly, with a sense of time, full of expression, but without unnecessary exaggeration.¹⁷⁵

10 **Langsames Zeitmaß**
Ausdrucksvoll, doch nicht zu aufdringlich

53

59 Im alten Tempo

3 2 1

Example 55. Gerald Schwertberger, *Cuatro piezas para dos*, IV., *Vivo*, mm. 53–64

In mm. 61–76, when the initial tempo returns, fourth chords again appear, building from different notes.¹⁷⁶ In m. 76 in the guitar part one can notice the already used altered dominant chord, this time enriched with thirteenth as the highest c sound. Here it has the function of an interjection into the subdominant, which occurs at the beginning of the *Vivo* section as *da capo*.

71

R.H.

L.H.

Example 56. Gerald Schwertberger, *Cuatro piezas para dos*, IV., *Vivo*, mm. 71–76

¹⁷⁵ “Langsames Zeitmaß. Ausdrucksvoll, doch nicht zu aufdringlich.”

¹⁷⁶ “Im alten Tempo.”

In the course of the cycle, the composer treats the two parts quite equally, the instruments often alternating musical sentences. In *Cuatro piezas para dos* we encounter various types of accompaniment: broken chords, chord risers, two-note sonorities, sound repetitions, and processions in parallel thirds. There are also short solo passages.

Chapter 3. Analysis of performance problems of a chamber ensemble of guitar and piano on the basis of selected works

3.1 Specifics of chamber ensemble work

“Chamber music is a musical meeting of good friends.” This is perhaps the most beautiful definition of chamber music that the eminent Polish pianist and chamber musician professor Tadeusz Chmielewski used to quote during his classes with students. It includes everything: a limited number of participants, intimacy of relations between them, the intimacy of the place. Non-verbal (beyond-verbal) communication is also an inseparable element of the relations between the musicians. An interpersonal relationship is a way of expression between people, their relationship to each other, which can be both positive and negative. Relationships are the result of the interplay of levels of interaction between people, the circumstances in which they happen, and the individuality of the participants. It is a process through which a partner communicates, but also receives messages in direct contact with another person. Tolerance, partnership, friendliness, openness, high personal culture, internal discipline, truth and good will, among others, are the starting point and a kind of guarantee of correct and productive relations of people creating a common work. On the other hand, dictatorship, lack of democracy, sense of collective responsibility, psychological stability or reliability may contribute to significant obstruction of work, bad atmosphere and, as a result, discomfort of those creating a joint work. Making visible the positives and negatives of the relations prevailing in chamber ensembles and the consequences resulting from their existence can cause success or failure, despite objectively favorable conditions, dictated, for example, by the high performance level of individual chamber musicians. A large part of the misunderstandings encountered in the interpersonal relationship is the result of miscommunication, which may include a false reading of another’s intentions or masked expectations. Everything is verified by the relationship in which the people in the team remain. The situation is different when we are talking about a group of friends or acquaintances, and completely different when the relationship is co-created by people representing different positions, e.g. teacher – student, people with significant age discrepancy or degree of professional advancement. As Jerzy Marchwiński claims in his essay *O partnerstwie w muzyce* [On partnership in music],¹⁷⁷ without tolerance, trust and personal culture, there can be no question of a good relationship in the

¹⁷⁷ Jerzy Marchwiński, *O partnerstwie w muzyce*, “Ruch Muzyczny” 2002, no. 3, p. 7.

creation of a work. This is the absolute basis of creative activity. Trust, in an optimal arrangement manifested by all parties in the described relationship, includes a number of features, such as a belief in professionalism, good intentions or the commitment of the co-creators. Tolerance, on the other hand, provides room for individuality and uniqueness, which can have a positive impact on the character and originality of the presented interpretation. Culture and respect for one another ensures, not only in the aspect of joint music-making, kindness and good atmosphere. The camaraderie and friendliness can be particularly helpful in stressful situations, often accompanying the work of a musician. A great deal of tact, but also a graceful formulation of critical observations and comments is required in the interaction of collaborating artists. Sometimes, in spite of having a good aim, it is easy to have a hurtful, biting, sarcasm-filled, in extreme cases even destructive dialogue, leading nowhere. If to the three basic aspects of a healthy team relationship we add a similar understanding of the issues of emotions or aesthetics, we will have to deal with an almost ideal image of cooperation on the creation of a work.

Another important element of a good relationship while working on a piece or during a performance is the previously mentioned co-responsibility. Looking at the activity of musicians, it would be inaccurate and even unfair to say that the responsibility characteristic of individual band members is smaller or shallower. The quintessence of the described problem of co-responsibility is the following statement by Marchwiński:

Odpowiedzialność wykonawcy zespołowego ma nieco inny wymiar, co wcale nie oznacza, że np. mniejszy, lub ważniejszy niż wykonawcy indywidualnego. Wspólna odpowiedzialność jest tylko pozornie łatwiejsza do udźwignięcia; de facto, jest ogromnie stresująca. Jest to bowiem również odpowiedzialność wobec siebie i partnera. Bo przecież, za moją dezynwolturę i nonszalancję, czego skutkiem jest marne wykonanie, płacę nie tylko ja sam, lecz płaci też mój, Bogu ducha winien, partner.¹⁷⁸

The responsibility of a team performer has a slightly different dimension, which does not mean, for example, that it is lesser or more important than that of an individual performer. Joint responsibility is only seemingly easier to bear; in fact, it is enormously stressful. For it is also a responsibility to yourself and your partner. After all, it is not only me who pays for my carelessness and nonchalance, resulting in a poor performance, but also my partner who pays.

A chamber ensemble is often composed of people with diametrically opposed mental structures. A great challenge and a sign of maturity of the ensemble members is to respect this difference while maintaining their own views, beliefs and rationale. Excessive individuality, and in some cases charisma of the musicians, can be a cause for tension and misunderstandings. Nonetheless, constant awareness of these differences can contribute to the achievement of a

¹⁷⁸ Ibidem, p. 14.

mutually chosen goal. The views of the partner or partners in joint music-making can be very useful in correcting unbiased judgments of one's own performance or interpretation. A favorably expressed opinion of a member of the ensemble acts as a confrontation with the recording, which often exposes our misconception of the value of the performance. This issue may be very different when the partner in joint music-making is a family member or a person with whom one shares one's personal life: a life partner, husband or wife. Then, even the most professional observation, presented as favorably as possible, may be perceived inadequately or inconsistently with the real intention. Emotions, resentments, conflicts related to everyday life may come to the fore. But it can also be the opposite. No one else but the closest person will be the greatest authority for us, someone who knows us best, our weaknesses, our situation, what mental condition we are in. Besides, it is with a person with whom we share our life, we have a chance to calmly discuss the success, but also the failure during a rehearsal or a concert. A close person, whom we trust fully, can make us aware, correct our, sometimes even deprived of rationalism, very self-critical evaluation of the stage presentation. Naturally, such a situation may occur not only with a life partner but also with a friend, a good acquaintance or a stranger whom we trust, value and respect.

Another issue which is certainly worth paying more attention to is the permanence and long-term character of joint music-making in an ensemble. The attitude of individual members of the ensemble may be different when they meet to prepare a one-off repertoire culminating in a concert or a recording, and diametrically different when we are talking about long-term collaboration. In the former case certain shortcomings may be passed over or omitted due to the fleeting nature of the relationship, while in the latter we are dealing with cooperation planned for a long period of time, enabling the musical partners to get to know each other in depth. It is important to respect the expectations of individual band members regarding the approach to rehearsals. It is a very individual issue which unfortunately, as the reality shows, can cause many problems or at least misunderstandings. Some people, for various reasons, need more time for rehearsals, which for others may be unnecessary, even considered a waste of time. Some scrupulously observe punctuality, which for others is not such an important factor. The number of repetitions of a given fragment, the length of the rehearsal itself, the intensity of work, choosing the right time of day, availability, are seemingly minor, but sometimes really decisive aspects of cooperation. The extent to which the musicians show far-reaching forbearance, and in extreme cases also submissiveness or spontaneity in their treatment of the

time devoted to joint work, may prove invaluable in building mutual relations and in consequence influence the creation of the piece.

There are many other problems or challenges that chamber musicians face, such as the problem of dealing with a partner who exhibits leadership or dominance characteristics. If one of the members of the ensemble is a person higher up in the hierarchy, then, as it were, the rest will naturally show a kind of submission and subordination. However, this is not the rule. An experienced pedagogue, knowing his/her weaknesses and imperfections, the oldest person in the ensemble or one with objectively greater artistic achievements, can approach with full respect and reverence music-making with objectively lower ranked members of the ensemble. However, relations with a person of a very strong, despotic character and, above all, with a distorted attitude to the issue of cooperation are not isolated cases. Jerzy Marchwiński puts it very clearly:

Dyktaturę można sobie bez wysiłku wyobrazić. Jest to przymus interpretacyjny jednego partnera w stosunku do drugiego lub drugich, bardziej lub mniej jawny albo zakamuflowany, kategoriyczny, nie znoszący sprzeciwu, eliminujący dialog, tworzenie i wspólną odpowiedzialność.¹⁷⁹

Dictatorship can be effortlessly imagined. It is the interpretive coercion of one partner over the other or others, more or less overt or disguised, categorical, not withstanding opposition, eliminating dialogue, creation, and shared responsibility.

In addition to selfishness, the described attitude may be accompanied by the most good intentions, aimed at achieving the best results. Partners receiving dozens of comments, corrections, and sometimes even orders, feel uncomfortable. The described arrangement either leads to open conflicts, manifested in the lack of coherence of the presented work, or in extreme cases ends the cooperation. In such a case, discreet behavior would be recommended as much as possible, taking into account the commonly prevailing basic rules of culture and morality. The situation can be in some cases thoroughly reversed. If the partners of the person displaying dictatorial features show a withdrawn attitude, eliminating any dialogue, and assuming that the remarks, suggestions will prove professionalism, then the final effect may be satisfactory, at least from the perspective of the audience. However, the lack of a healthy relationship within the team can be felt and noticed by skilled observers.

In the case of a longer-established chamber ensemble, routine and habit also play an important role. Both these aspects bring with them many undeniable positives, but also dangers. The spontaneity, freshness and variety of ideas that are important in musical performance may even be killed by boredom and routine. However, with a professional and goal-oriented attitude

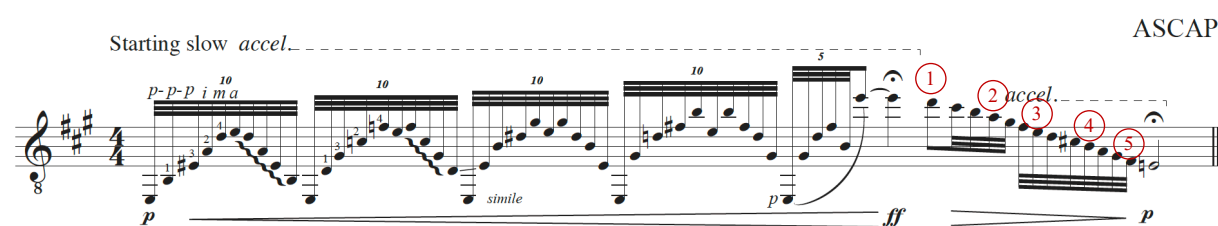
¹⁷⁹ Ibidem, p. 8.

of all members of the ensemble, even a long-lasting cooperation has a chance to survive and, what is more, to bring many artistic impressions not only to the players but also to the audience. Marchwinski sums it up well: “Dowodem na to są zespoły partnerskie, grające ze sobą całe dziesięciolecia, bez śladu zużycia, przyzwyczajenia czy rutyny.” [This is proved by partner ensembles, playing together for decades, without a trace of wear and tear, habit or routine.]¹⁸⁰

3.2 Owen Middleton – *Variations on a Nursery Rhyme for guitar and piano*

Owen Middleton’s *Variations on a Nursery Rhyme for guitar and piano* is one of the most technically complex and the longest of the pieces comprising the masterwork. Already at the beginning, in the solo introduction, the guitarist performs a difficult, arpeggiated part, crowned with a brilliant, accelerando descending scale passage.

Four progressively played passage structures imitate the harp. This is rather awkward to perform in this case because of the flow of the musical content. The first three notes are played with a “sliding” thumb, the next two are struck by the index and middle finger in turn, and then the whole descent downwards is performed by the heart finger. The tangling proposed by the composer is, in the author’s opinion, the best that can be used here; nevertheless, synchronizing and linking the whole passage without unwanted hooking is quite difficult. The gamut descent, if it is to be played at a fast tempo, forces the performer to deeply analyze several variants of apposition, both right and left hand. The author, taking into account a number of technical, performance and interpretation aspects, would suggest the following solution to the problem:



Example 57. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, m. 1

After the fermata sounds on the e note, the left hand executes the next three notes of the progression on the first string, and then, maintaining the accepted three-finger system, descends vertically until the fifth string. An alternative would be to finish the run on the sixth string, the 12th fret. Nevertheless, given the risk of intonation imperfection of the instrument, the first

¹⁸⁰ Ibidem, p. 18.

option seems to be far preferable. In the presentation of the variation theme, despite the simplicity of its construction, the performers are obliged to pay special attention to the coherence of the melody presentation, which has been “fairly” divided between the guitar and the piano. Thus, the aim of the players should be to strive for tonal unity, as if the theme was played by one instrument only. In the first variation *Alla Breve*, with no major technical problems, the performers should consistently realize the articulation markings which, with the theme moving between voices, play an important, even, to recall the composer’s words, key role.¹⁸¹ The use of the same kind of articulation in both the guitar and piano parts contributes to the uniformity of sound necessary for the presentation of the theme.

A *Alla Breve* ♩ = 50

Example 58. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 22–26

A variation that may cause the guitarist a great deal of difficulty is the second, *Allegro Molto*. The part contains fast and very awkward chords, indicating the composer’s pianistic thinking. An additional difficulty is the fact that they are scattered all over the instrument’s neck. A good chance of success for the player is given by their accurate tanning, as well as, during the playing itself, use of a preparatory movement of the hand, which anticipates the musical course. During the performance of a given chord the guitarist bends his wrist slightly in the direction of the chord which will be played next.

¹⁸¹ See ch. 2.2

B Allegro Molto ♩ = 120

Example 59. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 42–43

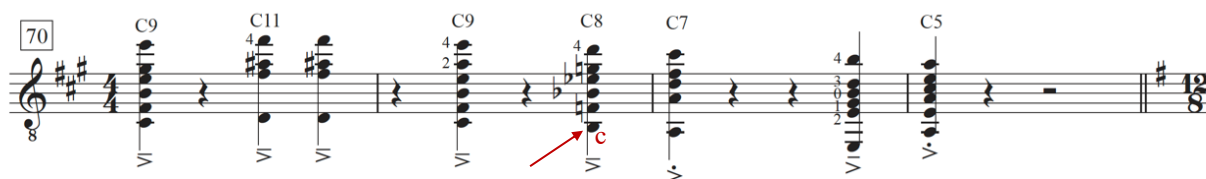
The third variation poses considerable technical challenges to both instruments. Against the background of fast, expressive triplet runs in the piano part, spread over the entire keyboard, the guitarist plays extended chords, often occurring in the weak part of the bar. A considerable test of the performers' skills is therefore the appropriate handling of the musical planes while maintaining rhythmic discipline.

Variations on a Nursery Rhyme

59

Example 60. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 59–64

In private correspondence, the composer pointed out a minor error in the guitar part in m. 71. In the second chord, the lowest note is a c, not a b.



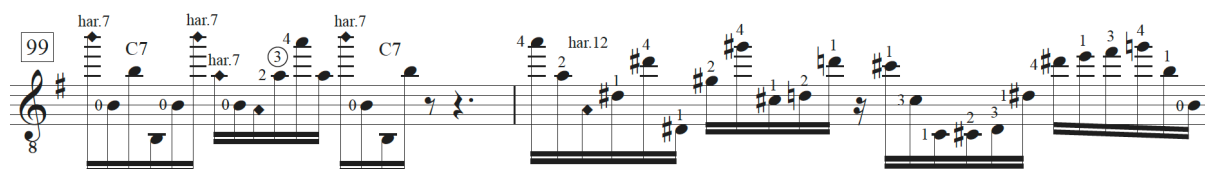
Example 61. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 70–73

In the fourth *Moderato* variation, what deserves attention in terms of performance are the lower double notes of the guitar, which should be played in a set way that gives them a chance to fade out and connect with the next ones. Certainly, a wide vibrato and *apoyando* thumb-stroke will provide a fully satisfying resolution. On the other hand, the challenge for the pianist here is to achieve an appropriate accompaniment that functions as a colorful background, cooperating dynamically and articulately with the voice of the guitar.

Variations on a Nursery Rhyme

Example 62. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 89–91

In discussing the guitar part of the analyzed variation, it is worth noting a few other passages. In mm. 99–100 flageolets alternate with natural sounds. The complication does not lie in the mere production of sounds, but in the cohesion and fluidity of the musical thought.



Example 63. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 99–100

In contrast, there are triplet figurations in m. 101. The difficulty of this fragment is twofold. While maintaining synchronization with the piano part, the guitarist must pay attention to proper accentuation of the groups, which can be quite problematic when performing triplets once on two strings and once on one, using descending and ascending legato.

Example 64. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, m. 101

The dominant technique, in both parts of the fifth variation, *Allegretto*, is tremolo. In the case of the guitar, it is a very popular technique, imitating the sound of the mandolin. The problem that the guitarist encounters is of a complex nature. On the one hand, the goal is to bring the performance of the described technique to such a level that the listener will have the impression that each of the four notes of the sixteenth-note group is performed perfectly evenly, on the other hand, the theme of the variation appears in the three repeated upper notes of the group. While performing this fragment it is worth consciously separating the dynamic of the bass notes from the upper ones, at the same time maintaining the rhythmic cohesion of the group.

Example 65. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 111–113

In the middle section of the variation, from m. 123 onwards, the guitarist, against a tremolo of the piano showing the theme, performs a relatively awkward run-through due to its

construction. The longer notes in the lower voice need to be connected smoothly, which in a fast tempo may prove to be a rather complicated procedure. It is helpful, for example, in m. 127 to use the barré grip beforehand, so that the hexadecimal structure can be executed more easily.

Example 66. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 126–128

This variation, too, contains an error to which the composer drew attention. In mm. 147–148, the guitar part contains by mistake a triple repeated b tone in the lowest voice.

Example 67. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 146–149

The main difficulty of the sixth Presto variation lies in its proper technical and timbral synchronization. The changing tonal center, variable accentuation, voice entries in individual instruments after eighth-note pauses, and variable meter all contribute to a high degree of complication and require the performers to be inventive in their choice of dynamic and timbral changes.

150 Presto ♩ = 160

156

160

Example 68. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 150–165

What is original and requires great feeling, concentration, and the ability to maintain tension is the very end of the variation, in which the pianist, after waiting three empty bars, performs a short, quick figure in the high register of the keyboard.

205

15^{ma}

p

Example 69. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 205–208

The guitar part of this variation should not pose any technical problems to the performer, except for one fragment in which the musician is obliged to hold the double-note in the upper voice, against which, in a rather awkward arrangement (the span between the third and fourth fingers), double thirds should be performed.



Example 70. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 159–164

In the seventh Grave, contrasting with the previous variations, the pianist in the opening section should present very clearly, *sempre marcato*, short rhythmic figures which will then, both in the piano part and later in the guitar part, be started from different notes.

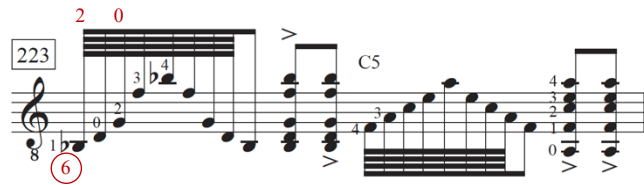
Example 71. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 209–212

Despite its very slow tempo, the variation poses great performance challenges, especially for the guitarist. Complicated rhythms, fast runs of the gamut require dexterity, and in the preparatory stage, even laboratory precision in choosing the appliqué. It is worth looking at the realization of *rasgueado* from m. 213; it should be performed in such a way that the melody, in this case of the minor theme, is clearly audible in the upper part.

Example 72. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 213–216

Variations on a Nursery Rhyme

In m. 223 a problem arises which affects the technical and timbral side of performance: arpeggiated runs should be tanned in such a way as to ensure harp effect undisturbed. Probably due to a publishing error, the suggested realization would be unfeasible, and certainly inconsistent with the runs.



The use of the so-called *half-barré* grip will primarily allow the thumb to strike the three bass strings in turn using the *apoyando* technique, and will give the entire course the desired fluidity. According to the composer's suggestion, in the seventh variation performers should imitate the sound of string instruments, which will automatically impose the type of articulation and appropriate phrasing.¹⁸²

¹⁸² Information obtained from author's interviews and correspondence with composer Owen Middleton, [2009–2022].

271

performers a unique sense of the specifics of that style. With this in mind, in addition to the naturally unquestionable convenience of performance, the author would consider an alternative appliqué of some parts of the guitar part.

[H]
229 **Blusey** ♩ = 56

233

Example 75. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 229–235

The ninth *Allegretto* variation, which Middleton described as “the calm before the storm,”¹⁸⁴ obliges with all timbral and dynamic changes, to skillfully present subsequent entrances of the theme. A guitar part based mainly on extended chords, often of a contrapuntal character, obliges to keep fingers on the neck longer than required by the rhythmic values. This creates a coherent and warm sound climate. Noteworthy is also the emphasis on fragments of the theme, accompanied by gamut passages in the second voice, e.g., in mm. 256–257.

256

Example 76. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 256–257

Great care is needed to separate the dynamics of the two parts, so that the theme is always heard in the foreground. According to the composer’s indications, the section performed by the pianist should be played *gentilmente*, using a wide palette of colors oscillating mainly within the piano dynamics.

¹⁸⁴ Ibidem.

235

Allegretto ♩ = 100

mf

mp gentilmente

237

C2 C4 C2

Example 77. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 235–239

In m. 274 a guitar cadenza begins, which is also the introduction to the tenth variation. From m. 277, despite performing triplets, the guitarist should emphasize the theme motif shown in the highest voice. This is not a major problem, however, since the melody is played only on the first string.

276

rit. Moderato accel. sempre accel.

mp mf

Example 78. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 276–278

A possible problem may be the knocking out of the third note of the triad, performed *legato* on an empty second string. Concentrating on the melodic lead and full control over the performance of the descending legato should ensure a satisfying effect. The subsequent development of the theme in mm. 282–284, however, may present more difficulties due to the richness of the texture. However, the appeal to the simple melody of the theme, which can be clearly heard, will certainly influence the proper performance. In addition, there is again a minor error in the guitar part in m. 285. According to the composer's suggestion, the occurring passage should be performed an octave lower than it is presented in the score. Also, in m. 293, in the E major chord, the top note is an *e*, not a *g* as in the score.



Example 79. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 282–293

The situation is very similar in subsequent developments of the theme. The cadence as a whole has many indications from the composer concerning above all the expressive aspect of the performance. In principle, each bar, and often also the rhythmic figure, is provided with a description directing the performer to the correct interpretation. In m. 294 the material from the introduction reappears in a slightly altered version. It is worth noting the final fragment of the link in question, which according to the composer's suggestion should be performed *rapido*.



Example 80. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, m. 294

It is immediately followed by a virtuosic final variation. Thus, the fast, dynamic in expression ending of the gamut march has its justification.

In the final fugue variation, the greatest challenge is the skillful presentation of the entrances of the augmented theme. First, this task is entrusted twice to the guitarist, and then, in m. 302, also to the pianist. As in previous variations, it is necessary to analyze the apposition of the guitar part and work it out in terms of choosing appropriate positions. Already in the initial section in m. 305 there is a jump in the left hand which, with the very fast tempo of the

Allegro, can be problematic. The solution to guarantee a smooth reaching of the e sound on the 12th fret is to make the gamut run earlier, starting from the fourth string.

L
295 *Allegro* ♩ = 120 Variations on a Nursery Rhyme

298

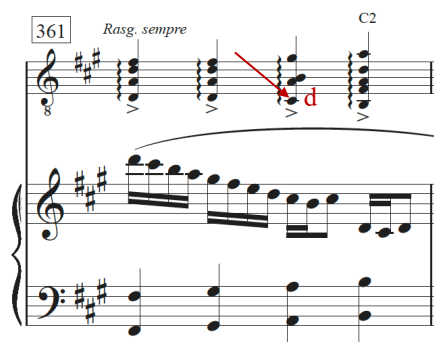
301

304

mf *mp* *mf* *poco f* *p* *f* *f*

Example 81. Owen Middleton, *Variations on a Nursery Rhyme* for guitar and piano, mm. 295–305

In m. 329 a rather unusual tremolo appears, in which the first note of the group occurs higher up and cannot be performed traditionally with the thumb.



Example 84. Owen Middleton, *Variations on a Nursery Rhyme for guitar and piano*, mm. 361

Otherwise, the chord must be made arpeggio, providing a contrast to the others, and besides, this solution is impossible to implement at such a fast tempo. Given the rich piano texture in this bar, the addition of the d tone will be almost inaudible.

In each of the individual variations it is necessary to convey a specific character and mood by means of various performance techniques. The composer sets the performers the difficult task of not only looking at the work as a whole, but also of delving deeply into its individual parts in order to select the appropriate means of expression. This requires from the performers versatility combined with creative thinking, a sense of style, and a rich emotional palette.

3.3 Owen Middleton – *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*

As discussed more fully in chapter 2, the cycle does not have a clearly marked division into specific variations. The entire work begins with a fifty-six-measure introduction of the guitar solo *Alla Breve*, which in its course includes the presentation of the theme up to m. 24 and, from m. 25, its first variation development. The original idea for the structure of the piece's opening places a kind of responsibility on the guitarist to present very clearly the theme which appears in various scenes throughout the canon. The whole described section is rather uncomplicated in technical terms. Particularly noteworthy, however, are the numerous articulation markings, the correct execution of which affects not only the proper reflection of the temperament and character of the song/dance *Zalotny*, on which the piece is based, but also gives the performers a clear pattern for further conducting of the musical material. The characteristic rejecting hand movements that accompany dancers and singers in presenting the words: “Nie chcę Cię, nie chcę Cię, nie chcę Cię znać [...]” [I don't want, I don't want, I don't want to know you ...] should be convincingly and expressively shown in the presented variation

theme. The guitar part of the opening section requires careful realization of the right length of notes belonging to both the melody and the accompaniment. The more forceful, vibrated half notes should, in imitation of stringed instruments, create, as far as technically possible, a continuity of musical thought.



Example 85. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 1–24

In the initial solo section, the guitarist using a variety of dynamic and articulatory means can draw the listener’s special attention to original harmonic consonances. An example of this is in m. 39, in which the composer used a dominant chord interjected into a dominant:



Example 86. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 33–40

Still on the purely technical side, there is a rather awkward arrangement of the fingers of the left hand in m. 52 forced by holding the scored half note in the upper voice. Here the author would suggest the following solution for the apposition:



Example 87. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 49–56

The first joint development of the theme begins in m. 57. Over the course of five bars, the guitarist, still playing solo, articulately emphasizing the rhythm of the dance, presents the first motif of the theme. The pianist, who enters only in m. 62, should not wait passively for his

turn, but should be active from the very first notes of the piece. In both parts, Middleton spares no description of the dynamic-articulatory-artistic expressions that the players should follow with care. These often seem seemingly contradictory to the context or even mutually exclusive given the progression of each part, but they serve to build original color.



Example 88. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 62–63

The successive variation developments of the theme, lasting from mm. 57–122, pose great interpretative challenges, requiring the freely presented motifs to be emphasized with all available performance means. The constant dialogue, the juxtaposition of runs presented in different keys, the imitations provide an endless field for the performers’ creativity. This is clearly evident, for example, in the following passage, where motives appear in both C major and B major.



Example 89. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 74–75

The abundance of information conveyed to the listener is accompanied by a lively rhythmic based on uniform meter. All of this requires the interpreters to understand the material being performed, but above all to maintain reliable rhythmic discipline. A considerable role is played here by factors connected with the position of the players and their verbal and non-verbal contact. A long musical section, performed without breaks, obliges the artists to maintain permanent tension and a high emotional charge, resulting from the course of the piece. It is important that the players emphasize the peculiar change that takes place in the variations from m. 99 onwards. So far, the musicians performed their parts on the basis of imitation.

Against the clusters appearing in the piano part, the guitarist should, seemingly without regard for the expression of his partner's part, show the motifs of the theme in a strong, yet timbrally contrasting sound.

Example 90. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 98–103

Given the fast tempo of the piece, even pedantic elaboration will be required for the next passage in the guitar part. Here the author would suggest the following elaboration on position and apposition:

Example 91. Owen Middleton, *Variations on a Polish Folk Song „Zalotny” – Silesian Dance*, mm. 88–90

Also in this variation cycle, the composer has recently introduced several changes, both in the guitar and piano parts.

Example 92. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 116–121 (previous version)



Example 93. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 117–119 (revised version)

The next section of the piece that can be distinguished in the form includes bars. Here the musicians should concentrate even more intensively on extracting the variation-processed motifs of the theme. Using available means of interpretation, they should emphasize the above-mentioned references to the theme, as well as all deliberately applied original compositional procedures, such as: replacing the characteristic pitch of the theme with a fifth, with a third, or from m. 139 and m. 154 in the piano part, the appearance of the so-called “madiant” relation, shifted chords, against which the guitarist performs again fragments of the theme.

Example 94. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 140–145

Apart from the unquestionable difficulty of performing them correctly, given the fast tempo, choice of positions, etc., the performers are obliged to accurately realize all of the composer’s articulatory and dynamic markings which, in this case, have the effect of clearly contrasting the two parts.

152

p *mf* *p* *mp* *legato sempre*

This musical score shows measures 152 to 163. The upper staff (treble clef) begins with a series of sixteenth-note chords, marked *p* and *mf*. A melodic line enters in measure 153, marked *p*, and continues through measure 154 with a slur. The melody then moves to the right hand in measure 155, marked *mp*, and continues with a slur through measure 163, marked *legato sempre*. The lower staff (bass clef) provides harmonic support with chords and single notes, including a prominent bass line in measures 152-154.

Variations On A Polish Folk Song

158

mf *mp* *p*

This musical score shows measures 158 to 163. The upper staff (treble clef) features a melodic line starting in measure 158, marked *mf*, and continuing through measure 163, marked *mp*. The lower staff (bass clef) provides harmonic support with chords and single notes, including a prominent bass line in measures 158-163, marked *p*.

Example 95. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 152–163

Another change in the score introduced by the composer is brought by mm. 165–166.

164

mf *p* *f* *har. 7* *mf*

This musical score shows measures 164 to 169. The upper staff (treble clef) features a melodic line starting in measure 164, marked *mf*, and continuing through measure 169, marked *f*. The lower staff (bass clef) provides harmonic support with chords and single notes, including a prominent bass line in measures 164-169, marked *mf*. The score includes dynamic markings *p* and *f*, and a *har. 7* marking above the final measure.

Example 96. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 164–169 (previous version)



Example 97. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 165–167 (revised version)

The course of the musical matter is characterized by great variability. Thus from mm. 182–249, the variations are clearly polyphonic in character, with elements of chromaticism and dissonance. Moreover, in the guitar part, successive demonstrations of theme motifs take place against the background of contrasting piano passages. In mm. 188–199, Middleton made several changes in the guitar part.

Variations On A Polish Folk Song

182

188

194

p

mf

har. 12

har. 7

p

mf

p

Reo.

Reo.

Reo.

Reo.

Reo.

Example 98. Owen Middleton, *Variations on a Polish Folk Song* "Zalotny" – *Silesian Dance*, mm. 182–199

In the passage described above, there are also sections reflecting the composer's vertical thinking, a contrast to the polyphonic features. These are accompanied by interesting second-fourth chords in the guitar part. In m. 213 there is an error; in the chord instead of the *f* tone there should be an *f sharp*.



Example 99. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 206–221

Alle Marcia does not present any special technical difficulties for the guitar part in comparison with the previous, demanding parts, mainly due to the two-voice runs. The challenge, however, lies in the skillful realization of the composer’s assumptions concerning the collaboration of both voices in conveying the different, not pulse-related character of the flirtatious march, and in perceiving the display of the theme’s motifs in the form of, for example, shifting tritones in the piano’s left hand, in mm. 275–278, or in the form of falling seconds in mm. 281–286.

Variations On A Polish Folk Song

Example 100. Owen Middleton, *Variations on a Polish Folk Song* “Zalotny” – *Silesian Dance*, mm. 272–289

The following two-part section, *Allegretto* and *Largo Espressivo*, which comprises mm. 294–318 and is in stark contrast to the earlier ones, serves as a link. Despite the lack of clearly audible transformations of the theme, the musicians should emphasize the episodic references to the variation melody dynamically and articulately. In the *Largo* movement, from bars mm. 304–309 the solo guitarist should try to imitate the sound of the cello, performing his part with a deep, strongly vibrating sound.

In mm. 331–335, the composer made some minor changes in both the guitar and piano parts:

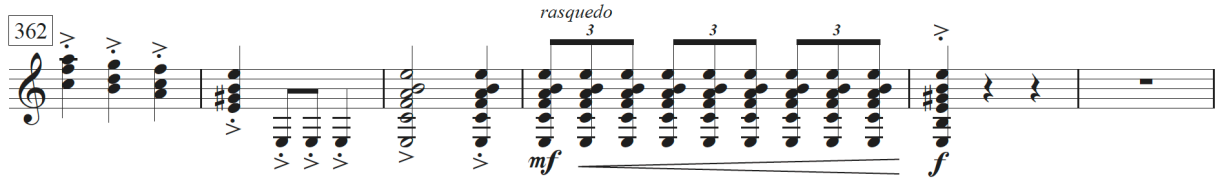
Variations On A Polish Folk Song

The image shows a musical score for 'Variations On A Polish Folk Song' by Owen Middleton, measures 326-337. The score is in 3/4 time and features a piano and a vocal line. The piano part has dynamics *f*, *mf*, *p*, and *mf*. The vocal line has accents and a 'C4' label. Red arrows point to specific notes in both parts.

Example 101. Owen Middleton, *Variations on a Polish Folk Song "Zalotny" – Silesian Dance*, mm. 326–337

In the following section from m. 319 to m. 355, the performers again recall the alternating handling of the motifs of the song *Zalotny*. The stylization based on a simple rhythmic pattern reminiscent of Polish folk music and the extended harmony should motivate the performers to keep searching for new, surprising changes of timbre for the listener. When discussing this fragment, Middleton paid particular attention to articulation, which should in a sense be the material for a dialogue, a form of animated discussion between the two voices. In mm. 355–399 the style, which refers to Polish folk music, gives way to the Andalusian character of the musical material. In their parts, which are often based on the Phrygian or Phrygian-dominant scale, the musicians should show, through expressive sound production, *accelerando* in the course of scales or fermata sustained with exceptional sensitivity, a character unquestionably associated with flamenco. References to the Spanish style can also be seen in the energetic, repeated *rasgueado* chords or in the guitar cadence from m. 388. Also in this fragment of the composition, there is a textual error which has a major impact on the harmony: in m. 384 there should be an *F* tone in the lower voice, not an *E*.

Variations On A Polish Folk Song



Example 102. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 362–367

Example 103. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 382–399

The next section of the variation is an Andante, from m. 400 to m. 424. Performed again in 4/4 meter, it puts the listener in a calm, sentimental mood that prepares him for the energetic finale. After a several-measure *espressivo* a rubato melancholic piano solo, the musicians carry on a dialogue saturated with polytonality and dissonances. In this fragment the composer paid attention to avoiding the use of empty strings in the guitar part as much as possible. Then the performer is able to employ an unhurried, even sluggish vibrato, as well as to cantilena-like lead the melody. In m. 410, the composer suggests starting the guitar part on the 14th fret of the fourth string. According to the author, in spite of the unquestionable advantages of using this idea, the procedure may turn out to be rather risky due to possible intonation imperfections appearing in such a high position. The slow tempo of the melodic line, even with the use of vibrato, which in a way mitigates the problem, may cause discomfort to both player and listener. The author would therefore suggest the following solution:



Example 104. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 400–415

In m. 425 the final variation begins. Of particular note to the performers is the leading of a quasi-canon based on the clearly depicted melody of the theme. Care should be taken to ensure great consistency, especially in articulation. From m. 432 the pianist’s left hand accompanies the discussed demonstrations contrapuntally. According to Middleton’s recommendations, the eighth notes that appear in the runs should color the entire musical course through the use of legato articulation.



Example 105. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 431–437

After a clear calming from m. 452, *rallentando*, it is worthwhile for the guitarist not to overlook the deceptive resolution of the dominant (mm. 454–455) in his interpretation by using strong vibrato or deeper extraction.



Example 106. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 449–455

Full of expression, dynamic bravura, agogic and articulation variation, the last bars of the cycle oblige the performers to maximum concentration and synchronization. It is also

essential in this passage that the brief recollection of the theme motif in the guitar part in m. 468 is reflected in the pianist's right hand part in m. 469.

Variations On A Polish Folk Song

Example 107. Owen Middleton, *Variations on a Polish Folk Song “Zalotny” – Silesian Dance*, mm. 468–472

The issues outlined above, and the resulting impact on the musicians' approach to interpretation, were a frequent topic of conversation between the author and Middleton. As in the case of the previous variation cycle, the main assumption of the performers should be care for homogeneous sound of both instruments, creating a coherent sound matter.

Variations on a Polish Folk Song Zalotny – Silesian Dance is a very original piece, inspiring the performers, although quite difficult both technically and in terms of interpretation. The musical material enforces discipline in realizing the nuances of imitation, contrasts, tempo, modes, texture, dynamics, articulation and agogic. The main idea should be to show Polish folklore seen through the eyes of an American composer.

3.4 Marek Pasieczny – *Eight Miniatures for piano and guitar*

The wealth of performance notes contained in the score brings with it a number of challenges and problems of technical and above all interpretative nature.

In the first miniature *Umarł Maciek umarł*, performers should emphasize the empty fourths and fifths characteristic of Polish folk music. Pasieczny very precisely and meticulously specifies the use of the desired articulation techniques – the mentioned consonances are once to be performed legato, once *staccato* or *portato*. In m. 4 in the guitar part even the pause has a hint specifying the character of its performance.

Example 108. Marek Pasieczny, *Eight Miniatures for piano and guitar, I., Polonaise*, mm. 1–10

In the *Polonaise*, the performers' attention should not be diverted from the pre-note which first appears in the guitar part, and in the final course also in the piano part. This seemingly marginal nuance, directly associated with folklore, affects the very significant coloring of the climate of the piece. Particularly noteworthy in the guitar part are the bass tones in mm. 11–13. Trying to imitate the sound of a folk bass, the guitarist should perform staccato chords by a rapid movement of the thumb through the strings, ending with their suppression.

Example 109. Marek Pasieczny, *Eight Miniatures for piano and guitar, I., Polonaise*, mm. 11–13

In the very end, however, attention should be drawn to the emphasis on the short three-note motif that interlocks both parts.

Example 110. Marek Pasieczny, *Eight Miniatures for piano and guitar*, I., *Polonaise*, mm. 25–29

In the second miniature, based on the song *Jadą goście jadą*, in spite of the *bravura* tempo the appropriate dynamic proportions should be kept, e.g., from m. 34 there is a risk that if the melody is carried too strongly in the piano part, the flageolets in the guitar part which repeat for several consecutive bars will not be audible.

Example 111. Marek Pasieczny, *Eight Miniatures for piano and guitar*, II., *Scherzo*, mm. 30–41

Certainly, an appropriate attitude of the pianist to the realization of the discussed section, containing features of *leggiero* playing, will eliminate the danger of unwanted disproportions. The virtuoso character, tempo, richness of articulation markings, force the

musicians to exercise great discipline in performance, at the same time preserving the humorous character of the section as stated in the title.

At the beginning of the third miniature, *Ballade*, based on the song *Czerwone jabłuszko* [The red apple], the performers through appropriate accentuation and skillful phrasing should pay attention to the change of meter which precedes the appearance of the first display of the song's theme in the piano part. It is accompanied in the guitar part by chord progressions which in spite of the calm character in which this part is kept, if not conducted properly can negatively influence the lightness and balance of the sound. The consonances should be performed keeping in mind the precise combination of all the components, avoiding sudden harmonic verticals.

Example 112. Marek Pasieczny, *Eight Miniatures for piano and guitar*, III., *Ballade*, mm. 71–86

The performers' emphasis on seventh chords, ninth chords, suspended chords, fourth chords, and altered chords is of great importance to achieve an original color scheme that combines tradition with modernity.

The guitar part, from m. 83 and m. 87, features an identical presentation of the motif of the melody *Czerwone jabłuszko*. Although the second time around Pasieczny provided this

passage with a suggestion of a *ponticello* performance, an even greater timbral contrast will be achieved by playing mm. 83–84 in higher positions, thus allowing for a much more pronounced vibrato, and in some places even its realization at all, when the fragment does not contain empty strings. Thanks to this treatment the performer will also be able to propose a new timbre in this section. The performance of the last bar of the miniature deserves special attention. The chords appearing here in both parts are to be played arpeggio according to the score. Although it concerns whole notes or half notes with fermata, the extraction of sounds should not change the original notation, i.e. the chord progression should be performed without too much protraction, still aiming at presenting the whole chord and not at imitating a passage.

The musical score for Example 113 consists of two staves: Guitar (Gtr.) and Piano (Pno.). The guitar staff starts at measure 100 with a fret number of XII and a dynamic marking of *mf*. It includes a slur over measures 101-102 with a circled 5, and a circled 6 under measure 103. The piano staff starts at measure 100 with a dynamic marking of *pp* and continues with various chords and dynamics including *p*, *mp*, and *p* again. The key signature has one sharp (F#) and the time signature is 4/4.

Example 113. Marek Pasieczny, *Eight Miniatures for piano and guitar*, III., *Ballade*, mm. 100–104

When discussing the interpretation and performance of the fourth miniature *Zbójnicki*, it is worth noting the emphasis on the characteristic fifths and augmented fourths typical of Highland music. Although they appear in low registers imitating the sound of the bass, they should not overload the course of the dance with their sound.

The musical score for Example 114 consists of two staves: Guitar (Gtr.) and Piano (Pno.). The guitar staff starts at measure 105 with a dynamic marking of *f* and includes a slur over measures 106-107 with a circled 8. The piano staff starts at measure 105 with a dynamic marking of *mf* and continues with a consistent rhythmic pattern of eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

Example 114. Marek Pasieczny, *Eight Miniatures for piano and guitar*, IV., *The Bandit dance*, mm. 105–110

The *sempre marcato* remark in the guitar part refers to marking the first notes in the motif, which should be accentuated despite the syncopated rhythm.



Example 115. Marek Pasieczny, *Eight Miniatures for piano and guitar*, IV, *The Bandit dance*, mm. 135–140

In this passage, it is important to maintain the right proportions between the parts of both instruments. Pasieczny by using appropriate dynamic cues tries to prevent the piano from dominating. The pianist should pay special attention to choosing an appropriate, balanced sound especially in fragments where the guitar part is entrusted with leading the main melody.

Seemingly trivial but possessing original harmony, the fifth part of the cycle *Taniec śląski* [Silesian Dance] requires from performers a very well-considered interpretation that exposes the characteristic jumpiness of melodic runs based on Lydian, highlander and whole-tone scales. Apart from making use of Pasieczny's suggested dynamic and articulation changes, the performers should try to convey the folkloric character of the song on which the miniature is based by using lightness of sound. The percussion effects – strikes on the resonance box of the guitar or stomping in the pianist's part – undoubtedly add color to the *Taniec śląski*. A deceptively simple action, performed inadequately to the whole of the course, too loudly or too aggressively, can easily shatter the conception of the musical course, not to mention the loss of lightness.



Example 116. Marek Pasieczny, *Eight Miniatures for piano and guitar*, V., *Silesian Dance*, mm. 145–146

Example 117. Marek Pasieczny, *Eight Miniatures for piano and guitar*, V., *Silesian Dance*, mm. 164–166

The contrasting sixth movement of the cycle, *Nocturne*, reveals a completely different, rare face of the guitar-piano chamber ensemble. In the piano part, the sound is produced by plucking the strings with the right hand while depressing the pedal at the same time.

Example 118. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VI., *Nocturne*, mm. 167–174

An important role is to keep the whole of *Nocturne* in an atmosphere of mystery and a kind of transience, using all kinds of performance methods. Even familiarizing yourself with the lyrics of the song *Cichy zapada zmrok* [*The silent night falls*] may be helpful in this:

Cichy zapada zmrok, idzie już ciemna noc,
 Cichy zapada zmrok, idzie już ciemna noc,
 Zostań zostań wśród nas,
 Bo już ciemno i mgła,
 Zostań zostań wśród nas,
 Tak jak byłeś za dnia.

Silent falls the dusk, the dark night is coming,
 Silent falls the dusk, the dark night is coming,
 Stay stay among us,
 For it's dark and foggy
 Stay stay among us,
 Just as you were in the daytime.
 [own translation]

Aspects connected with the sound material of this part are of great importance: it contains aeolian scale, pentatonics, as well as foreign sounds. Appropriate color differentiation can be helpful in showing them.

The penultimate movement of the suite *Folk Song on '5'*, based on the song *Hej, od Krakowa jadę*, contains an irregular 5/4 meter. The piano part is based on a 10-note ostinato: rising and falling phrases.

♩ = 152

188

Gtr.

188

Pno.

mp ('secco' no pedal)

Example 119. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VII., *Folk Song on '5'*, m. 188

The original melody of the song is presented several times in the guitar part. Particularly noteworthy is the powerful, vibrating extraction of the last legato two-note sonorities, which must be audible for almost the entire next bar, which, given the nature of the instrument, is not an easy feat.



Example 120. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VII., *Folk Song on '5'*, mm. 192–196

The last, eighth miniature, *Hey, Finale*, is based in most of its musical course on the highlander scale. By means of articulation, emphasis on syncopation, polymetrics, percussion effects, and the fierce cry of Hey, the performers should try to convey the peculiarity of Podhale music combined with contemporary compositional techniques. A great challenge for the musicians in the Finale is the constant dialogue between the theme interwoven in both parts and the percussion effects – striking the guitar strings with a fist or the floor with a foot in the case of the pianist.

(tap the floor with feet or tap the top of the piano with your L.H.)

Example 121. Marek Pasieczny, *Eight Miniatures for piano and guitar*, VIII., *Hey, (Finale)*, mm. 227–231

In addition, the changes of meter that occur in this part: 4/4, 3/4, 2/4, 7/8, 6/8, 3/8, require the players to react instantly and adjust the appropriate pulsation and accentuation. Due to the considerable density of the texture, maintaining appropriate sound proportions between the parts requires constant control.

In *Eight Miniatures for piano and guitar*, the composer treats both instrumental parts equally. The composer's intention is for the performers to learn the character of the original dances or melodies in order to properly render their features, while striving for unity of timbre and articulation, ultimately resulting in a symbiosis of sound.¹⁸⁵

¹⁸⁵ Information obtained from author's interviews with composer Marek Pasieczny, [Feb. 2021 – Mar. 2022].

3.5 Gerald Schwertberger – *Zwei Fragen und eine Antwort*

Schwertberger's composition has yet to receive public performances.¹⁸⁶ At the very beginning of the first movement, there are two musical ideas that should be performed expressively and suggestively, as they will accompany the entire course of the *Moderato*. The first is a four-note motif in the guitar part, repeated in a fifth-note duplication in the piano part. The second is a two-measure melodic phrase in the right-hand piano part with a chordal accompaniment.

Gerald Schwertberger

1. Moderato ♩ = 50

Gitarre

f

Anmerkung: Zum Anschlag bei 5-stimmigen Akkorden auch den kleinen Finger (c, rechte Hand) verwenden.

1. Moderato ♩ = 50

Klavier

Git.

mf

mp

6

p

mf

C1/2

4 5 3

Example 122. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, mm. 1–9

The five-note chords in the first part of the cycle should be played with the fifth finger of the right hand, according to the composer's explanation,¹⁸⁷ which rules out playing *rasgueado* or sliding the thumb over all the strings. From a purely technical point of view, the musical matter of the guitar part is generally not particularly complicated, although there are sometimes passages that require, even with the player's rather large hand, a skillful way of producing sound, which reduces the risk of unwanted overtones or impurities. An example that clearly illustrates the problem is m. 7.

¹⁸⁶ As far as the author is aware of.

¹⁸⁷ "Zum Anschlag bei 5-Stimmigen Akkorden auch den kleinen Finger (c. rechte Hand) verwenden."

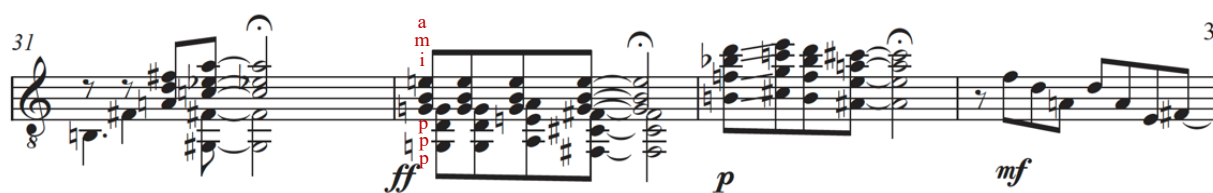
The performer, while holding the bottom note *d*, has to use the half-barré to grasp the first and second strings on the first fret, and then use the third finger to play the *f sharp* on the fourth string. Naturally, by concentrating solely on the execution of the march, one can, after playing the notes *f* and *c*, lift the barré grip and play the aforementioned *f sharp* sound with relative ease. However, in order for the described progression to form a chord, to resonate, the performer is obliged to leave all fingers on the neck, which is quite uncomfortable.

Moreover, some passages, specifically the transitions between consecutive chords, require analysis and, above all, a broader perspective on what precedes and what follows them. Apart from occasional suggestions, the composer leaves it up to the performer to choose the realization or the performance position of a given chord. Certain chord structures require one or another position, but there are also some where the player has at least two variants at his or her disposal. The choice of the mentioned positions in the case of the *Moderato* is aimed at capturing the character, associated with jazz or pop music, present in many fragments of the of the first movement. Already in m. 6, there appears a succession of chords which does not pose much of a problem as far as the tanning or performance is concerned, but one has to wonder how to produce the sounds with the right hand. Obviously, a tetrachord can be played vertically with the fingers *p i m a*, but it is also possible to use, for example, only the index finger and the thumb.



Example 123. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, mm. 6–9

This not only achieves an interesting sonoristic effect, but also accentuates the chord in the weak part of the bar. Similar sections presenting the initial motif of the chord appear in several other fragments, e.g., in m. 32. Schwertberger presents the initial motif within six-note chords. Then, as in the example above, it would be possible to perform with one or two fingers, although it would be difficult to grasp the sound of the motif. The author's suggestion is to perform the described six-note chords using the thumb for the three bass strings and the *i m a* fingers striking the repeated upper blank strings throughout the passage.



Example 124. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, mm. 31–34

From m. 22, given the composer's explicit suggestion of *rhythmisch präzise*,¹⁸⁸ performers should pay special attention to synchronization. The piano in the right hand performs triplet progressions that seem to “disturb” the eighth notes performed by the left hand or those played by the guitarist. During discussions with the author, the composer insisted that the described musical section should not be performed too “academically”, with constant accentuation of each group, which could result in an easier and clearer performance. The pianist's use of triplet groups is intended to create a background for the other melodic figures performed by the consonant instruments.



Example 125. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, I., *Moderato*, m. 22–24

The second movement of the cycle, *Sehr mäßiges Walzertempo*,¹⁸⁹ carries an additional indication, *kräftiger Ton*.¹⁹⁰ Like the *Moderato*, it is technically not too complicated for performers. However, there are passages in the musical progression of the guitar part that are worth analyzing and considering for an arrangement that is beneficial to the interpretation of the entire work. Leaving aside a probable editorial error, which suggests playing from m. 35 to the middle of m. 38 in the seventh position (in this case, m. 38 must be played in the first position), it is worth paying attention to the sound extraction of the chord structures. Considering the similarity of the chords occurring in the following bars, the performer should

¹⁸⁸ “Rhythmic precise.” [own translation]

¹⁸⁹ “Very moderate waltz tempo.” [own translation]

¹⁹⁰ “Firm sound.” [own translation]

decide on the variant with e.g., index finger only. Then, resting the thumb on the two lowest bass strings, without the danger of moving the notes which do not match the structure, he or she performs the written runs without any problems.



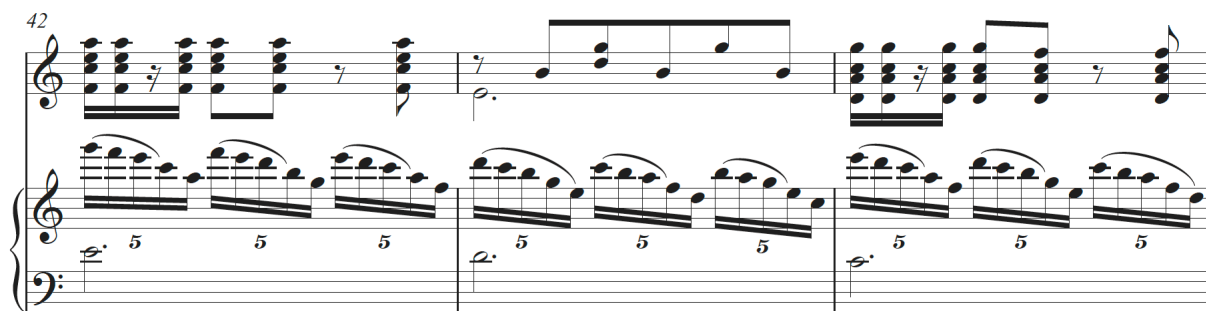
Example 126. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, II., *Sehr mäßiges Walzertempo*, mm. 37–41

Since Schwertberger is rather reticent in giving suggestions concerning dynamics or articulation, this gives the players plenty of room to demonstrate their interpretative creativity. While maintaining the very clear characteristics of a waltz, taking into account diatonic, chromatic and modal scales, in this case Doric, the musicians should adopt, as the composer himself suggested, a playful attitude, imitating the image of a dancing couple.¹⁹¹ The use of extended chord progressions, such as in m. 15, should not overwhelm the lightness and airiness of the sound.

Example 127. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, II., *Sehr mäßiges Walzertempo*, mm. 9–16

This movement contains passages with some polyrhythmic complication. In mm. 42–46 an even quintuplet figuration is conducted in the piano right hand part, with rhythmic groups of sixteenth and eighths in the guitar part as a background.

¹⁹¹ Information obtained from author's interviews and correspondence with composer Owen Middleton, [2009–2022].



Example 128. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, II., *Sehr mäßiges Walzertempo*, mm. 42–44

Referring once again to the statements of Schwertberger, the aim of his creation and, at the same time, the aim of the performers should not be to show off their virtuoso skills, which in fact this piece does not require, but to create an accessible dance atmosphere.

The final movement of the cycle, *Jazz-Walzer*, has the additional performance term *fließend*.¹⁹² In addition, the guitar part contains the remark to make changes in the accompaniment almost imperceptible.¹⁹³ This formulation can be interpreted in various ways. In a private conversation, Schwertberger precisely defined his assumption: that the accompaniment appearing during the whole movement, both in one and in the other part, should constitute a factual, if possible rather monotonous, yet not devoid of dynamic changes background. The musicians are supposed to create a kind of repetitive, undistinguished base upon which expressive melodic runs are carried out. The longest part of the cycle is kept in the rhythm of a jazz waltz. The syncopated rhythmic structure performed by the guitarist seems to be quite unproblematic. A closer analysis, however, reveals that without paying attention to nuances, the composer's intentions will not be conveyed. The issue mainly concerns articulation. There is a dot next to some bass notes, suggesting a staccato performance of a given note. At first glance, this may seem unimportant or even treated as a coincidence, but the fact that the dot always appears under the note *d* (!) is a deliberately planned move by Schwertberger.¹⁹⁴ In this way, the composer wanted to make the accompaniment more attractive and further emphasize the main key of D major.



Example 129. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 6–10

¹⁹² “Fluently.” [own translation]

¹⁹³ “Abwechslung in der Begleitung möglichst unauffällig.”

¹⁹⁴ Information obtained from author's correspondence with composer Gerald Schwertberger, [2008 – 2014].

The rhythmic structures described are characterized by a richness of harmonic changes that should be reflected in the performers' proposed interpretation of the dynamics and tone colors. In m. 33 there appear octaves in the guitar part whose course and arrangement require appropriate apposition and well-chosen position in order for the two-note sonorities played at a rather fast tempo to realize the composer's intention. The problem concerns the two octave leaps from *g* to *b flat* and *a flat* to *b flat*. Parallel performance on the third and fourth strings would be relatively difficult to achieve due to the fast tempo, and besides, the use of an empty string would entail permanent damping, which would further complicate the performance and block the player from correctly applying the proper articulation. The author would suggest the following development in this arrangement:



Example 130. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 32–36

Syncopated octaves on the *b flat* tone will always be performed by the same finger arrangement. From m. 69 more octave runs appear in the guitar part. The composer has annotated the passage *ad lib. Oktaven!* Here, too, the formulation may be interpreted in various ways. However, the composer's intention is as follows: the occurring octaves may, but do not have to be performed improvisational. Keeping strictly to the given pitch, the guitarist, taking into account the rhythmic and certainly articulatory suggestions, executes the octave runs freely, but adequately to the harmonic sequence realized by the piano. The described fragment requires from the pianist a great rhythmic discipline, as well as calm piano dynamics. In the piano part in m. 69 the composer, writing *Zurücktreten*,¹⁹⁵ emphatically indicates for the player to withdraw, all the more so since the previous bars were played *crescendo*.

¹⁹⁵ "Withdraw." [own translation]

68 *Zurücktreten!*

ad lib. Oktaven!

73

ff

(loco)

Example 131. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 68–77

From m. 77 in the guitar part, the composer pays attention to performing the notes exactly with the score.¹⁹⁶ In this case, it is about the correct choice of position and, consequently, articulation.

(loco)

Example 132. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 73–82

The first three notes of the five-note course in m. 79 should be played unlike in m. 77 *legato* ascending. From m. 115 there is a definite intensification of the texture. The piano,

¹⁹⁶ “Loco.”

admittedly optionally, plays fast sixteenth-note runs, while the guitar, starting in m. 118, plays octave runs again.

Example 133. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 114–121

In m. 120 another octave run occurs in the descending movement. In this particular case the composer urged the realization of double notes. Of course, this depends on the technical capabilities of the performer. The use of octaves causes a lot of effort and is exposed to the risk of imprecise performance, but in the context of the achieved dynamic intensity and character of the sound, the process is most justified. The author proposes the following elaboration:

Example 134. Gerald Schwertberger, *Zwei Fragen und eine Antwort*, III., *Jazz-Walzer*, mm. 118–121

From m. 154 there is a succession of decisive calming in both parts, and in the last two measures a slowing down, *molto ritardando*. In order to emphasize the intended effect, the composer gives the word *beruhigen*.¹⁹⁷ In the fragment described above, the piano part does have fast sixteenth-note runs, but they should be of an ornamental rather than virtuosic character. Such episodes, due to their clear agogic changes, oblige both players to special concentration and to plan them in advance.

153

beruhigen

beruhigen

molto rit.

156

molto rit.

Example 135. Gerald Schwertberger, *Zwei Fragen und eine Antwort, III., Jazz-Walzer*, mm. 153–158

¹⁹⁷ “Calm down.” [own translation]

Zwei Fragen und eine Antwort is a piece definitely different from the others. It requires a move into jazz and swing styles and thus greater freedom in the realization of the sound material while at the same time adhering closely to the composer's recommendations concerning dynamics, agogic, articulation and timbral changes. This apparently technically simple cycle requires from the performers a great deal of creativity in creating consonant, dialoguing, and at times also competing roles.

3.6 Gerald Schwertberger – *Cuatro piezas para dos*

When analyzing *Cuatro piezas para dos* in terms of performance, it is worth emphasizing that the author received a great deal of information on interpretation or detailed technical solutions directly from the composer himself.¹⁹⁸ Schwertberger did not master the guitar to a virtuoso degree; his suggestions were based mainly on his extensive knowledge of music theory and on a very good knowledge of the specificity of Spanish and Latin American music.

Referring to the composer's clear suggestions, the *Moderato* part should not be performed at too fast a tempo. The initial chords presented by the guitarist should create a tonal symbiosis with the piano part.

Moderato

The musical score for 'Moderato' from 'Cuatro piezas para dos' by Gerald Schwertberger is shown. It features two staves: 'Gitarre' (Guitar) and 'Klavier' (Piano). The guitar part is in the treble clef and the piano part is in the bass clef. Both parts are in 6/8 time and key of D major. The guitar part consists of a series of six-note chords, each marked with a 'p' (piano) dynamic. The piano part consists of a series of six-note chords, each marked with a 'p' (piano) dynamic. The tempo is marked 'Moderato'.

Example 136. Gerald Schwertberger, *Cuatro piezas para dos*, I., *Moderato*, mm. 1–5

The *arpeggio* mark for a six-note chord allows for several performance options: thumb only, forefinger only, *rasgueado* using several fingers, or with the thumb sliding across the three bass strings and the *i m a* fingers either simultaneously producing the other three notes of the chord or playing them in a staggered manner. Of the suggested performance variants, the composer definitely chose the first one, which best captures the harp-like character of the chords' sound.

¹⁹⁸ Information obtained from author's correspondence with composer Gerald Schwertberger, [2008 – 2014].

Particularly noteworthy is the realization of the theme, which appears for the first time in the piano part from m. 2. The phrasing suggested by the pianist and the dynamic and articulatory changes it contains should be reflected in subsequent demonstrations in both instruments. The guitarist should follow the composer's suggestion that the theme be shown in higher positions. This is very important because of the cantilena nature of the melody and the possibility of using a strong vibrato, naturally to the extent of individual technical ability.



Example 137. Gerald Schwertberger, *Cuatro piezas para dos, I, Moderato*, mm. 1–13

A similar situation will occur in the guitar part from m. 22 onward. As in previous sections, the implementation of Schwertberger's instructions is required so that the whole, in addition to the note b, is also performed in higher positions.



Example 138. Gerald Schwertberger, *Cuatro piezas para dos, I, Moderato*, mm. 22–26

The harp-like execution of chords with the thumb suggested at the beginning of the piece should not be the rule. Thus, e.g., in mm. 14–17 they should be performed either by “running” over the strings with the index finger or the *rasgueado* technique, mainly because of the fast gamut runs which follow them, requiring a slight change in the arrangement of the right hand, but also because of the different sound genre.

The gamut runs themselves, according to the suggestions received from the composer, can be performed with either the right hand *tirando* or *apoyando* technique. *Apoyando*, thanks to its greater sound volume, accentuates the flamenco style, while *tirando* undoubtedly adds lightness and filigree. In the recording, the author chose the second variant in order to contrast the virtuoso figurations in terms of sound output with the melodic displays, played largely *apoyando*. Still discussing this *Moderato* fragment, it is worth noting the role of the piano in

m. 14, which through a crescendo, mainly in the second sixteenth group, prepares the guitarist's entrance.



Example 139. Gerald Schwertberger, *Cuatro piezas para dos*, I., *Moderato*, mm. 14–17

The interpretation of the first part of the piece, in order to emphasize the individual entrances of the themes, to differentiate its transformations and connectives, should include a whole range of clear and thoughtful dynamic, articulatory and agogic changes.

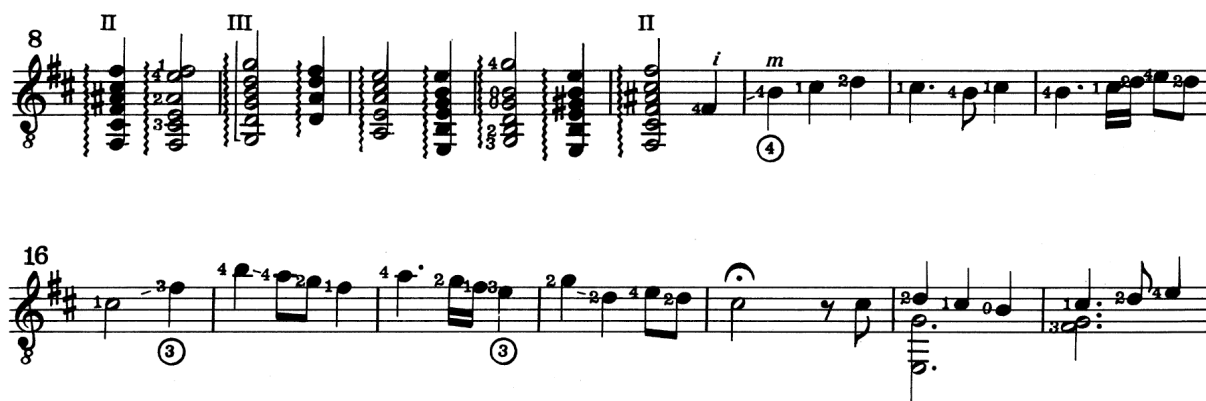
The second *Lento* movement begins, like the first, with a chordal march that should, according to the composer's orally communicated suggestions, be performed with the thumb. The slow, stately tempo benefits from the ability to imitate their harp-like character. The performance of these relatively simple chords, however, presents the performer with a number of challenges concerning first of all the appropriate dynamics and depth of sound as well as their combination which should be smooth despite the changes of position. Already the first bar perfectly illustrates the problem – the performer from the seventh position must gently but firmly move his left hand to the first position. If this seemingly simple action is performed improperly, it will interrupt the melody in the highest voice.

Schwertberger paid great attention to the proper sustain of the fermata prior to the entrance of the main theme in the piano part, m. 4. The theme itself, on the other hand, should be presented by the pianist in a very soft, yet clear sound.



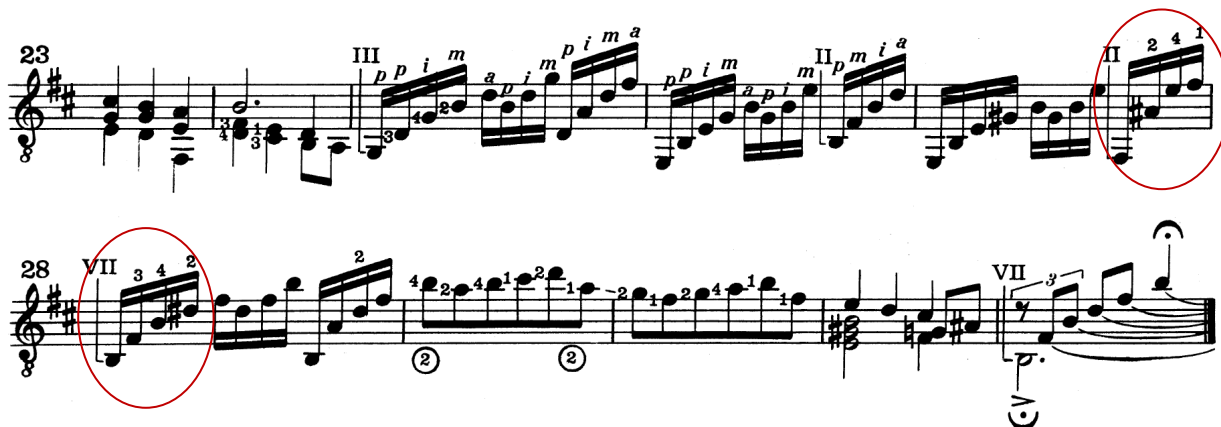
Example 140. Gerald Schwertberger, *Cuatro piezas para dos*, II., *Lento*, mm. 1–7

In m. 12, showing a clear similarity to the first movement, the melody of the theme in the guitar part should be played with the empty strings omitted and, if possible, *apoyando*. In this case, however, the composer strongly suggests, even dictates, the performance position of the individual notes. Otherwise, the guitarist will lose the opportunity to vibrate more easily, to produce a warmer, deeper and more carrying sound.



Example 141. Gerald Schwertberger, *Cuatro piezas para dos, II., Lento*, mm. 8–22

In the last fragment, also in the guitar part, starting from m. 25, there appear passage passages based on uncomplicated chords, the performance of which requires skillful, quick changes of position without unnecessary gaps. A very helpful in such cases is a preparatory movement of the left hand, or rather the wrist, which reduces the danger of these unwanted effects.



Example 142. Gerald Schwertberger, *Cuatro piezas para dos, II., Lento*, mm. 23–32

The *Lento* part should be performed by both musicians in a calm character, while striving for a soft, warm sound. Schwertberger's idea is that the second movement of the cycle is in a way a preparation for the next, expressive and vigorous *Tango Tempo* and *Vivo*.

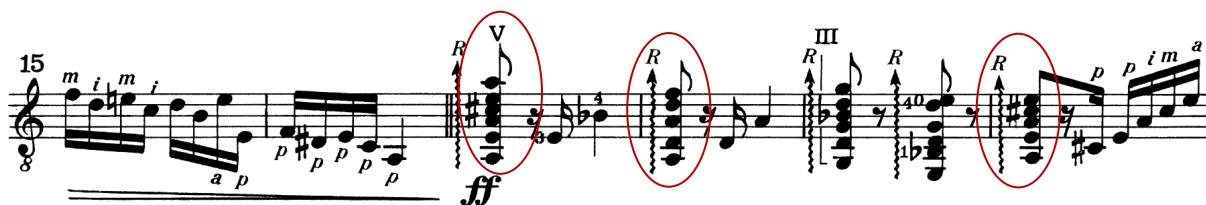
The greatest challenge for the performers in the third movement is very precise, perfect synchronization. The first entry of the guitar after the several-measure introduction of the piano

solo takes place on the fourth sixteenth of bar 4/8. As Schwertberger put it, this short note serves as an imprint for the further course of sound.¹⁹⁹ The motif appears several more times. Following the course of the partner's part, as well as the inner counting of the player in two, i.e., not in eighths as the meter suggests, guarantees success.



Example 143. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 8–13

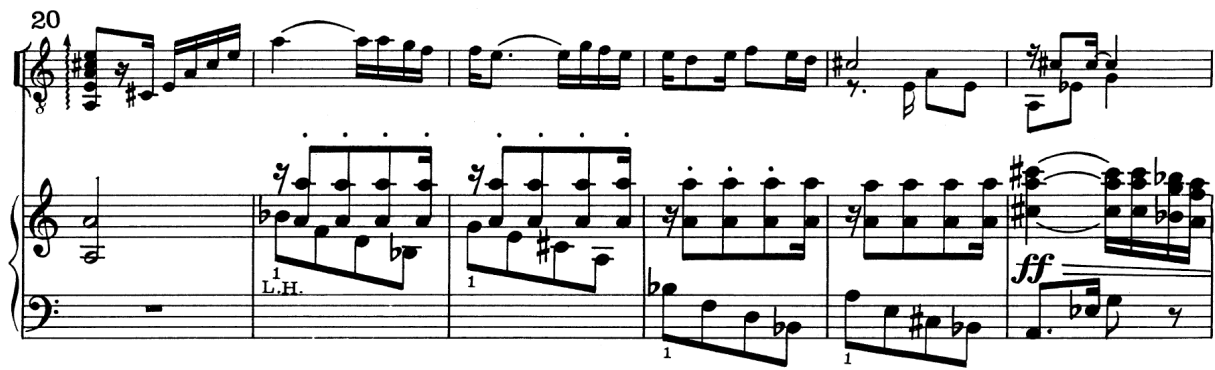
Between m. 17 and m. 20 there are strong chords in *fortissimo* dynamics in the guitar part, which should be played *rasgueado*. Particularly noteworthy are the chords in m. 18 and m. 20, where the guitarist has to play not six, but five notes simultaneously. The thumb of the right hand must rest on the sixth string in order to muffle it while performing the *rasgueado*. Moreover, short pauses in m. 17 and m. 18, which appear after a resounding chord, can also cause difficulties. The situation requires the player to quickly and skillfully suppress the chord and return the hand to the position enabling the performance of subsequent notes.



Example 144. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 15–20

In m. 21 the exchange of musical material between instruments begins. The cantilena-like melody in the guitar part is accompanied by a piano part that contrasts markedly in terms of timbre and articulation.

¹⁹⁹ Information obtained from author's correspondence with composer Gerald Schwertberger, [2008 – 2014].



Example 145. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 20–25

Because of the rather lively tempo, the guitarist may have trouble with the transition between m. 20 and m. 21. There has to be quite a big jump from the first position up to the 10th fret. The author's suggestion would be to brake very gently, almost imperceptibly, on the last two notes of m. 20 to move the hand freely to the *a* sound.



Example 146. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 15–26

In the final section of the piece, from m. 37, there is a dialogue between the instruments, in which the musicians should emphasize very convincingly, mainly through expressive accents and articulation, the characteristics of the tango. Parallel shifted chords are a reference to Spanish music. Several legged notes appear in the guitar part. They have to be performed in the first position, which limits the possibility of carrying their vibrato more, because in this position the strings are harder, more tense. By accentuating, lightly vibrating the syncopated single notes and double notes, the guitarist is able to emphasize the sound which is so important in this section.

D. 15 845 Dal segno al fine

Example 147. Gerald Schwertberger, *Cuatro piezas para dos*, III., *Tango Tempo*, mm. 36–53

Tango Tempo should be performed in the character of a sensual, passionate tango: rapid dynamic changes, expressive articulation and accentuation interwoven with jazz consonances should be the guiding idea for the performers imitating this affective dance from Argentina and Uruguay.

The fourth movement, *Vivo*, begins with percussive effects in the guitar part, creating a background for the characteristic syncopated melody played by the pianist. Their realization involves striking the bridge of the guitar with the thumb while muffling the strings.²⁰⁰ A similar fragment appears in m. 23, but here the strikes should be made already on the strings, near the bridge of the guitar, which produces a completely different sonoristic effect.

²⁰⁰ Explanation in the score: “Mit dem Daumen auf den Steg klopfen, Saiten dämpfen.”



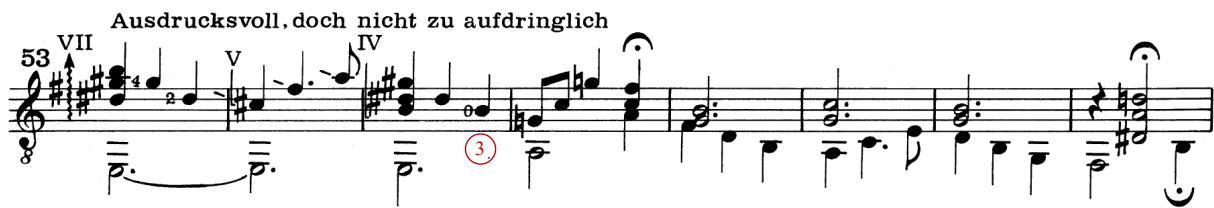
Example 148. Gerald Schwertberger, *Cuatro piezas para dos*, IV., *Vivo*, mm. 1–5

From m. 25 the pulse of the musical narrative changes and a sixteen-measure section begins, where both instruments form a two-voice melodic line. Special attention should be paid to the lyrical character of the performance and the development of a coherent sound. The octaves in the guitar part, although the phrase sounds rather cliché, should be performed on a well-tuned instrument. The guitar may be in tune in the lower positions, then in the upper positions there may be problems with intonation and vice versa. Of course this is not the rule. However, it is difficult to solve this problem perfectly, except for tuning the instrument to higher positions. Apart from this issue, the double notes are played first on the third and first string, and later on the fourth and first string. A helpful performance measure would be to use an intense vibrato imitating the sound of a cello, which would also slightly compensate for the intonation deficiencies.

Example 149. Gerald Schwertberger, *Cuatro piezas para dos*, IV., *Vivo*, mm. 24–33

The only controversial element of this passage occurs in m. 55. Despite the composer's suggestion that the last note should be played on an empty string – probably due to the change

of position that occurs in m. 54 – the author would advocate for all three fingers of the left hand to remain until the end of the bar. Then the note b would not be struck out by playing it on an empty string, but would harmonize with the whole chord until the end of the measure.



Example 150. Gerald Schwertberger, *Cuatro piezas para dos*, IV., *Vivo*, mm. 53–60

The relatively simple structure of the last part of the cycle requires a particularly creative and varied interpretation. Then, sometimes quite monotonously repeated fragments will take on a new, interesting and surprising face for the listener.

The cycle in question requires the performers to have a thorough understanding of the composer's intentions in terms of sound quality, proper rendering of the character of Spanish music with its original rhythms, nuances of articulation, but above all dialogue between the two parts, creating interesting harmonic consonances based on the scales described in the second chapter.

Conclusion

On the basis of the analysis of the works of art and after studying the repertoire for guitar-piano chamber ensembles, one can conclude that this rare combination of instruments – in comparison with other chamber ensembles – is currently in a dynamic phase of development. Of key importance is the activity of many young performers who inspire or even encourage composers to create for duo guitar and piano and the growing number of presentations at public concerts and on the Internet.

However, the great disproportion in the volume of sound between the guitar and the piano is still the greatest obstacle encountered by both composers and performers. It is worth quoting here the words of Kamil Pawłowski, the composer of *Krakowiak* for guitar and piano:

Takie założenie instrumentacyjne stanowiło dla mnie ciekawe wyzwanie, ponieważ gitarę i fortepian w historii muzyki zestawiano raczej nieczęsto. Myślę, że stosunkowo małe zainteresowanie twórców takim składem wykonawczym było spowodowane między innymi dużą, czysto fizyczną różnicą możliwości dynamicznych zastosowanych instrumentów – instrumentów które się nie równoważą dynamicznie. Mam tu na myśli, że znacznie łatwiej jest w udany sposób zestawić dwa podobne instrumenty harmoniczne; jeśli zaś nie są podobne to oczywiście można to zrobić, ale by efekt był udany konieczna jest większa artykulacyjno-dynamiczna ‘mobilizacja’, czy też dyscyplina, albo też ‘interpretacyjny kompromis’ wykonawców. [...] ²⁰¹

Such an instrumental assumption was an interesting challenge for me, because guitar and piano were paired rather rarely in the history of music. I think that the relatively low interest of composers in such a performance ensemble was caused, among other things, by the large, purely physical difference in the dynamic capabilities of the instruments used – instruments that do not balance each other dynamically. What I mean here is that it is much easier to successfully combine two similar harmonic instruments; if they are not similar, of course it can be done, but for the effect to be successful, greater articulatory-dynamic ‘mobilization’ or discipline, or an ‘interpretative compromise’ of the performers is required. [...] [own translation]

and Roman Czura, composer of the *Mazurki Wody i Ognia, Op. 45*:

[...] Gitara z fortepianem to nietypowe zestawienie, trudne zestawienie. Zwłaszcza utrzymanie balansu dynamicznego między tymi wspaniałymi, lecz nierównymi instrumentami stanowi dla kompozytora prawdziwe wyzwanie. Wydają mi się jednak, że bez choć minimalnego nagłośnienia gitary ten problem się nie rozwiąże, natomiast jeszcze ważniejsze jest wkomponowanie rozwiązania w utwór: mądre operowanie planami, rejestrami, dynamiką, artykulacją – pauzami! – to podstawa sukcesu. [...] ²⁰²

The guitar and piano are an unusual combination, a difficult one. Especially maintaining the dynamic balance between these wonderful but unequal instruments is a real challenge for a composer. It seems to me, however, that without at least a minimal amplification of the guitar this problem will not be solved, while even more important is the integration of the solution into the work: clever handling of planes, registers, dynamics, articulation – pauses! – is the basis of success. [...] [own translation]

²⁰¹ Information obtained from author’s correspondence with composer Kamil Pawłowski, [28.11.2021].

²⁰² Information obtained from author’s correspondence with composer Roman Czura, [01.12.2021].

The performers' main concern is to achieve the right balance between the instruments by amplifying either the guitar or both instruments. An attempt to solve this problem is also made by some pianists to play permanently in piano dynamics and focus on articulatory differentiation of the sound. This assumption is, according to the author but also shared by audio engineering specialists, incorrect. Why use the dynamic and timbral possibilities of the instrument only to a small percentage?

The great challenge, but also the potential offered by the chamber ensemble of guitar and piano, has become a stimulus and driving force for the search made by twentieth and twenty-first century composers. The choice of compositions described in this paper was not accidental and their authors, in spite of undoubtedly great stylistic differences, present similarity in building common sound, in using possibilities of both instruments as well as treating both instrumental parts equally. The analysis of Middleton's, Schwertberger's and Pasieczny's compositions, which were created over a period of 40 years, allows us to confirm the thesis presented in the paper that twentieth and twenty-first-century composers, through the use of their individual musical language, in-depth knowledge of the instruments in collaboration with the performers and their unconventional approach to the sound sphere of their works, contribute to a significant enrichment of the chamber repertoire for duo consisting of guitar and piano. The richness of performance problems, timbral solutions, applied articulation and expressive aspect proposed by the composers is proof that their works constitute a significant contribution to the development of art for this chamber composition. All three composers have proved that it is possible to combine these instruments, which are similar on the one hand and so different on the other, while retaining their individual characteristics.

The success of this duo, apart from important features characterizing the composer's workshop, will be guaranteed by the proper approach of the performers and teachers preparing this repertoire: learning the specifics of a guitar-piano chamber ensemble, choosing the instruments (including the right strings in the case of the guitarist), the sound system, the layout/arrangement of the artists on stage, choosing the right dynamic, timbral and articulatory means, and cooperating with the composers.

Considering the current situation related to the pandemic, it is difficult to predict what direction the general development of culture, including music, will take. Cancelled concerts, less interest in musical education are just some of the signals that may foretell inevitable changes. Nevertheless, great determination, the will to create and give concerts mobilizes artists and creators to further activity, perhaps slightly changed and adjusted, if only by the use of the

Internet (social media, music channels, etc.). Observing, above all, the activity of the young generation, one can get the impression that human striving for self-development, self-realization, achieving happiness and showing beauty, despite adversities, will be a continuous process.

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Table of figures

Fig. 1. The piano by Bartolomeo Cristofori.....	175
Fig. 2. Six-string guitar by Gennaro Fabricatore, 1795.....	176
Fig. 3. Six-string guitar by Jean-Nicolas Grobert, ca. 1830.....	176
Fig. 4. Luciana Bigazzi & Maurizio Colonna.....	186
Fig. 5. Cuenca Duo.....	189
Fig. 6. Duo Halász.....	191
Fig. 7. Walicki-Popiołek Duo.....	194
Fig. 8. Anna Pietrzak & Carl Petersson.....	196
Fig. 9. Owen Middleton.....	200
Fig. 10. Marek Pasieczny.....	225
Fig. 11. Gerald Schwertberger.....	241

Table of examples

Example 1. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 1.....	p. 204
Example 2. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 2–21.....	p. 205
Example 3. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 22–26.....	p. 206
Example 4. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 42–43.....	p. 206
Example 5. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 48–49.....	p. 206
Example 6. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 56–58.....	p. 207
Example 7. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 74–79.....	p. 207
Example 8. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 84–88.....	p. 208
Example 9. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 89–93.....	p. 209
Example 10. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 103.....	p. 210
Example 11. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 126–128.....	p. 210
Example 12. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 150–155.....	p. 211
Example 13. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 160–171.....	p. 211
Example 14. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 190–195.....	p. 212
Example 15. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 215–216.....	p. 212
Example 16. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 222.....	p. 213
Example 17. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 229–230.....	p. 213
Example 18. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 264–266.....	p. 214
Example 19. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 295–302.....	p. 215
Example 20. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 319–324.....	p. 216
Example 21. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 1–24.....	p. 218
Example 22. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , m. 62.....	p. 219
Example 23. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 74–75.....	p. 219

Example 24. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 152–157.....	p. 220
Example 25. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 266–271.....	p. 220
Example 26. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 350–361.....	p. 221
Example 27. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 362–367.....	p. 222
Example 28. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 398–408.....	p. 222
Example 29. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 409–413.....	p. 223
Example 30. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 452–455.....	p. 223
Example 31. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 468–472.....	p. 224
Example 32. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , I., <i>Polonaise</i> , mm. 21–24.....	p. 231
Example 33. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , III., <i>Ballade</i> , mm. 71–76.....	p. 232
Example 34. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , III., <i>Ballade</i> , mm. 82–86.....	p. 232
Example 35. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , III., <i>Ballade</i> , mm. 92–95.....	p. 233
Example 36. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , IV., <i>The Bandit dance</i> , mm. 123–128.....	p. 234
Example 37. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , V., <i>Silesian Dance</i> , mm. 164–166.....	p. 235
Example 38. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , VI., <i>Nocturne</i> , mm. 175–184.....	p. 236
Example 39. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , VII., <i>Folk Song on ‘5’</i> , mm. 194–196.....	p. 237
Example 40. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , VIII., <i>Hey! (Finale)</i> , <i>original melody</i> , mm. 213–221.....	p. 238
Example 41. Marek Pasiieczny, <i>Eight Miniatures for piano and guitar</i> , VIII., <i>Hey! (Finale)</i> , <i>original melody</i> , mm. 246–249.....	p. 239
Example 42. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , mm. 1–9.....	p. 245
Example 43. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , mm. 31–38.....	p. 246
Example 44. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , mm. 42–44.....	p. 246
Example 45. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , II., <i>Sehr mäßiges Walzertempo</i> , mm. 1–8.....	p. 247

Example 46. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , II., <i>Sehr mäßiges Walzertempo</i> , mm. 17–36.....	p. 248
Example 47. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 1–10.....	p. 250
Example 48. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 47–55.....	p. 251
Example 49. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 97–105.....	p. 252
Example 50. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , I., <i>Moderato</i> , mm. 1–10.....	p. 253
Example 51. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , II., <i>Lento</i> , mm. 1–4.....	p. 254
Example 52. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , II., <i>Lento</i> , mm. 28–32.....	p. 255
Example 53. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 4–8.....	p. 255
Example 54. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 36–53.....	p. 256
Example 55. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , IV., <i>Vivo</i> , mm. 53–64.....	p. 257
Example 56. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , IV., <i>Vivo</i> , mm. 71–76.....	p. 257
Example 57. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 1.....	p. 263
Example 58. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 22–26.....	p. 264
Example 59. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 42–43.....	p. 265
Example 60. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 59–64.....	p. 265
Example 61. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 70–73.....	p. 266
Example 62. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 89–91.....	p. 266
Example 63. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 99–100.....	p. 267
Example 64. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 101.....	p. 267
Example 65. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 111–113.....	p. 267
Example 66. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 126–128.....	p. 268
Example 67. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 146–149.....	p. 268
Example 68. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 150–165.....	p. 269
Example 69. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 205–208.....	p. 269
Example 70. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 159–164.....	p. 270

Example 71. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 209–212.....	p. 270
Example 72. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 213–216.....	p. 270
Example 73. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 217–220.....	p. 271
Example 74. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 223.....	p. 271
Example 75. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 229–235.....	p. 272
Example 76. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 256–257.....	p. 272
Example 77. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 235–239.....	p. 273
Example 78. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 276–278.....	p. 273
Example 79. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 282–293.....	p. 274
Example 80. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , m. 294.....	p. 274
Example 81. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 295–305.....	p. 275
Example 82. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 328–330.....	p. 276
Example 83. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 341–344.....	p. 276
Example 84. Owen Middleton, <i>Variations on a Nursery Rhyme for guitar and piano</i> , mm. 361.....	p. 277
Example 85. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 1–24.....	p. 278
Example 86. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 33–40.....	p. 278
Example 87. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 49–56.....	p. 278
Example 88. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 62–63.....	p. 279
Example 89. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 74–75.....	p. 279
Example 90. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 98–103.....	p. 280
Example 91. Owen Middleton, <i>Variations on a Polish Folk Song „Zalotny” – Silesian Dance</i> , mm. 88–90.....	p. 280

Example 92. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 116–121 (previous version).....	p. 280
Example 93. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 117–119 (revised version).....	p. 281
Example 94. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 140–145.....	p. 281
Example 95. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 152–163.....	p. 282
Example 96. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 164–169 (previous version).....	p. 282
Example 97. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 165–167 (revised version).....	p. 283
Example 98. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 182–199.....	p. 284
Example 99. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 206–221.....	p. 285
Example 100. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 272–289.....	p. 286
Example 101. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 326–337.....	p. 287
Example 102. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 362–367.....	p. 288
Example 103. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 382–399.....	p. 288
Example 104. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 400–415.....	p. 289
Example 105. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 431–437.....	p. 289
Example 106. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 449–455.....	p. 289
Example 107. Owen Middleton, <i>Variations on a Polish Folk Song “Zalotny” – Silesian Dance</i> , mm. 468–472.....	p. 290
Example 108. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , I., <i>Polonaise</i> , mm. 1–10....	p. 291
Example 109. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , I., <i>Polonaise</i> , mm. 11–13..	p. 291
Example 110. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , I., <i>Polonaise</i> , mm. 25–29..	p. 292
Example 111. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , II., <i>Scherzo</i> , mm. 30–41....	p. 292
Example 112. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , III., <i>Ballade</i> , mm. 71–86...	p. 294

Example 113. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , III., <i>Ballade</i> , mm. 100–104	p. 295
Example 114. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , IV., <i>The Bandit dance</i> , mm. 105–110	p. 295
Example 115. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , IV., <i>The Bandit dance</i> , mm. 135–140	p. 296
Example 116. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , V., <i>Silesian Dance</i> , mm. 145–146	p. 296
Example 117. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , V., <i>Silesian Dance</i> , mm. 164–166	p. 297
Example 118. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , VI., <i>Nocturne</i> , mm. 167–174	p. 297
Example 119. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , VII., <i>Folk Song on '5'</i> , m. 188	p. 298
Example 120. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , VII., <i>Folk Song on '5'</i> , mm. 192–196	p. 299
Example 121. Marek Pasieczny, <i>Eight Miniatures for piano and guitar</i> , VIII., <i>Hey, Finale</i> , mm. 227–231	p. 299
Example 122. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , mm. 1–9	p. 300
Example 123. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , mm. 6–9	p. 301
Example 124. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , mm. 31–34	p. 302
Example 125. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , I., <i>Moderato</i> , m. 22–24	p. 302
Example 126. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , II., <i>Sehr mäßiges Walzertempo</i> , mm. 37–41	p. 303
Example 127. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , II., <i>Sehr mäßiges Walzertempo</i> , mm. 9–16	p. 303
Example 128. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , II., <i>Sehr mäßiges Walzertempo</i> , mm. 42–44	p. 304
Example 129. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 6–10	p. 304
Example 130. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 32–36	p. 305
Example 131. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 68–77	p. 306
Example 132. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 73–82	p. 306
Example 133. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 114–121	p. 307

Example 134. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 118–121.....	p. 307
Example 135. Gerald Schwertberger, <i>Zwei Fragen und eine Antwort</i> , III., <i>Jazz-Walzer</i> , mm. 153–158.....	p. 308
Example 136. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , I., <i>Moderato</i> , mm. 1–5.....	p. 309
Example 137. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , I., <i>Moderato</i> , mm. 1–13.....	p. 310
Example 138. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , I., <i>Moderato</i> , mm. 22–26.....	p. 310
Example 139. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , I., <i>Moderato</i> , mm. 14–17.....	p. 311
Example 140. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , II., <i>Lento</i> , mm. 1–7.....	p. 311
Example 141. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , II., <i>Lento</i> , mm. 8–22.....	p. 312
Example 142. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , II., <i>Lento</i> , mm. 23–32.....	p. 312
Example 143. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 8–13.....	p. 313
Example 144. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 15–20.....	p. 313
Example 145. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 20–25.....	p. 314
Example 146. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 15–26.....	p. 314
Example 147. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , III., <i>Tango Tempo</i> , mm. 36–53.....	p. 315
Example 148. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , IV., <i>Vivo</i> , mm. 1–5.....	p. 316
Example 149. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , IV., <i>Vivo</i> , mm. 24–33.....	p. 316
Example 150. Gerald Schwertberger, <i>Cuatro piezas para dos</i> , IV., <i>Vivo</i> , mm. 53–60.....	p. 317