

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

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DISSERTATION

prepared as part of the procedure regarding conferring  
doctoral degree in the field of art, in the artistic discipline:  
musical arts

Promoter:

*prof. zw. dr hab. Waldemar Wojtal*

Gdańsk 2023

## ARTISTIC WORK

**Total time – 1:13:29**

**1. Konrad Pałubicki – *Sonata for piano* (1983) (13:43)**

I ♩ = 100      02:52

II ♩ = 66      04:46

III ♩ = 104      06:04

The recording was made in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk in November 2021.

Recording - Marcin Kowalczyk, editing - Piotr Rodak.

**2. Ewa Synowiec – *Sonata in open form* (1965) (09:13)**

The recording was made in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk in April 2022.

**3. Ewa Synowiec – *Sonata minima* (1967) (04:44)**

The recording was made in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk in May 2023.

**4. Ewa Synowiec – *Sonata per pianoforte II* (1980) (10:35)**

The recording was made in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk in December 2021.

**5. Ewa Synowiec – *Sonata per pianoforte III* (1992) (18:23)**

The recording was made in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk in May 2023.

**6. Władysław Walentynowicz – *Sonata* (1962) (16:49)**

I *Allegro vivace*      05:44

II *Adagio*      04:28

III *Allegretto Scherzando*      02:46

IV *Allegro con brio*      03:49

The recording was made in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk in December 2021.

Recording and editing – Piotr Rodak.

**DESCRIPTION OF THE ARTISTIC WORK**

**PERFORMANCE ASPECTS OF THE UNPUBLISHED  
PIANO SONATAS BY KONRAD PAŁUBICKI,  
EWA SYNOWIEC AND  
WŁADYSŁAW WALENTYNOWICZ**

## TABLE OF CONTENTS

<b>INTRODUCTION</b> .....	5
<b>CHAPTER I - Composer's profiles</b> .....	10
1.1 Konrad Pałubicki (1910-1992) .....	10
1.2 Ewa Synowiec (1942-2021) .....	14
1.3 Władysław Walentynowicz (1902-1999) .....	20
<b>CHAPTER II - Analysis of compositions</b> .....	32
2.1 Konrad Pałubicki - <i>Sonata for piano</i> (1983) .....	32
2.1.1 Movement I ♩ = 100 .....	34
2.1.2 Movement II ♩ = 66 .....	39
2.1.3 Movement III ♩ = 104 .....	45
2.1.4 Summary of the performance aspects of Konrad Pałubicki's <i>Sonata for piano</i> .....	50
2.2 Ewa Synowiec - <i>Piano Sonatas</i> .....	52
2.2.1 <i>Sonata in open form</i> (1965) .....	54
2.2.2 <i>Sonata minima</i> (1967) .....	63
2.2.3 <i>Sonata per pianoforte II</i> (1980) .....	67
2.2.4 <i>Sonata per pianoforte III</i> (1992) .....	75
2.2.5 Summary of the performance aspects of Ewa Synowiec's <i>Piano Sonatas</i> .....	83
2.3 Władysław Walentynowicz - <i>Sonata</i> (1962) .....	85
2.3.1 <i>Allegro vivace</i> .....	89
2.3.2 <i>Adagio</i> .....	96
2.3.3 <i>Allegretto scherzando</i> .....	98
2.3.4 <i>Allegro con brio</i> .....	102
2.3.5 Summary of the performance aspects of <i>Sonata for piano</i> by Władysław Walentynowicz .....	110
<b>SUMMARY</b> .....	111
<b>Bibliography</b> .....	113
<b>Declaration of the author of the doctor's thesis</b> .....	115
<b>Own edition of unpublished manuscripts of <i>Piano Sonatas</i> by Konrad Pałubicki, Ewa Synowiec and Władysław Walentynowicz</b> .....	116

# INTRODUCTION

The choice of the subject of my doctoral dissertation was dictated by the conviction that many widely unknown and nevertheless interesting compositions have been preserved in the form of manuscripts, in library collections or in home archives, the artistic value of which fully justifies making efforts to include them in concert programmes.

Naturally, due to my professional specialization, I have focused on piano repertoire. Studies at the Academy of Music in Gdańsk contributed to my interest in the works of composers gathered around this Academy. I also tried to ensure that the selection of the research material was not accidental and allowed for comparative research. The factor linking the compositions I have discussed turned out to be more or less literal references by composers to the sonata form.

Therefore, the analyzed works meet the following selection criteria:

- their titles and structure refer to sonata form
- all are composed for piano
- have not been published
- the creators of these works are associated with the Academy of Music in Gdańsk (they were among the lecturers of this Academy)

Some works were publicly performed. This fact is documented in various publications. These events, however, were of an incidental nature and most often took place in the period close to the date of completion of the work. There were so few concert performances that, as a result, these works were not permanently included in the repertoire of the pianists performing them. Naturally, their reception was very limited. All the artists discussed by me have been appreciated by juries of major composition competitions. Awarded, among others their piano pieces. Suffice it to mention: Walentynowicz's *Sonatina* - 3rd prize at the composition competition on the 100th anniversary of F. Chopin's birth (1949), *Sonata per pianoforte No. 1* by Synowiec - honorable mention at the National Composition Competition "Wiosna Opolska" (1973), Pałubicki's *Composition for*

*solo piano* - distinction at the 9th Polish Piano Festival in Słupsk (1975) to put forward the thesis that this instrument became the object of their creative interest. It was not accidental, as the composers in question had a piano education. The greatest successes in this field were achieved by Ewa Synowiec. In 1966, she won the 5th prize at the Ferenc Liszt and Béla Bartok Piano competition in Budapest, and two years later the second prize at the Maria Canals Piano Competition in Barcelona. Władysław Walentynowicz taught the piano class at the Stanisław Moniuszko Academy of Music. Konrad Pałubicki, on the other hand, graduated from the piano class at the Wielkopolska Music School and during World War II he gave piano lessons. From 1942, he studied privately with the well-known Polish pianist and pedagogue, Zbigniew Drzewiecki. The knowledge of the specifics of the instrument and the high-class composing skills of Gdańsk artists, confirmed by numerous competition awards, contributed to the creation of works that are a valuable part of Polish piano literature. The history of music knows examples of piano compositions written by composers who had no piano education. Their works sometimes turn out to be far from the idiom of piano texture. This fact may have turned out to be one of the reasons for the negligible popularity of these works. It is enough to mention the little-known piano compositions by such composers as Antonín Dvořák, Jean Sibelius or Edward Elgar, composers appreciated for many significant works, but intended for a different ensemble. The sonatas for piano (Sibelius) and piano concertos (Dvořák, Elgar) written by them belong to works that are rarely performed or even forgotten today.

Determining the artistic value of the *Piano Sonatas*, which are the subject of my doctoral thesis, requires research not only from a musicological perspective. It is equally important to look at the sound material of these works from the perspective of the pianist-performer. The performer who also decided to prepare the editorial work of the manuscripts. A photocopy of the manuscript of Władysław Walentynowicz's *Sonata* has been kept for years in the library archives of the Academy of Music in Gdańsk. The rest of the composition was scattered in various parts of Poland. I had known about the existence of Ewa Synowiec's

*Sonata per pianoforte No. 1*, because it was the only one of the composer's five piano sonatas to be published (Vienna, Ariadne Verlag 1983; Gdańsk, Stanisław Moniuszko Academy of Music Publishing House 2008). I found out about the existence of the others while studying articles and publications about the work of Ewa Synowiec. Photocopies of the manuscripts of three of them - *Sonata in open form* (1965), *Sonata per pianoforte II* (1980), and *Sonata per pianoforte III* (1992) I managed to obtain from the library of the Polish Composers' Union, and I obtained access to the *Sonata minima* thanks to the kindness of prof. Teresa Błaszkwicz. It was much more difficult for me to acquire the score of *Sonata for Piano* (1983) by Konrad Pałubicki. Looking for information about his life and work in Marlena Pietrzykowska's book *Konrad Pałubicki - Człowiek i twórca*, I came across information about the creation of the above work, and even about its public performance by one of the piano teachers of the Gdańsk Academy - prof. Andrzej Artykiewicz. Unfortunately, the professor's premature death made it impossible for me to try to obtain sheet music, located probably in his private library. Looking for another way to reach the manuscript, I came across an article entitled *Wkład Konrada Pałubickiego w dorobek Pomorza* by Dr. Marlena Winnicka from the Kazimierz Wielki University in Bydgoszcz. The author, characterizing his compositional style, referred to the *Sonata* that interested me. I contacted Ms. Winnicka. Thanks to her advice, I was able to find the daughter and granddaughter of Konrad Pałubicki's stepson, who are the only ones who have access to the composer's legacy. It turned out that the *Sonata* actually rests among the rest of the works he left behind, and his family was very happy to give me any help and provided me with a copy of the manuscript of the work.

The described works have not yet been subjected to an in-depth pianistic analysis. The *Sonatas* by Walentynowicz and Pałubicki are briefly mentioned in monographs devoted to the authors (*Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego* by Anna Szarapka, and *Konrad Pałubicki - człowiek i twórca* by Marlena Pietrzykowska). However, this is only concise information confirming the existence of these works, containing the dates of their creation and generally defining their style. An insightful article written from

a theoretical perspective by Ms. Teresa Błaszczewicz was written on Ewa Synowiec's *Sonatas*. The author mainly discusses the problem of the formal structure of these works. The musicological perspective, which results in the analysis of the structure of a musical work, is very helpful in the process of shaping the interpretation. By nature, however, the analysis made by the instrumentalist performing these compositions is also focused on other issues. Due to my pianistic competence, I focused on the performance aspect of these works and described my own thoughts resulting from contact with the sound material. I also raised the issues of artistic choices that I faced when preparing the pieces for recording.

I hope that the research I have undertaken confirms the high artistic and pianistic level of the *Piano Sonatas* by Konrad Pałubicki, Ewa Synowiec and Władysław Walentynowicz. This would also be the basis for formulating a positive assessment of the community of composers associated with the Academy of Music in Gdańsk. I am convinced that the stylistic diversity of the discussed compositions determines the attractiveness of the entire didactic offer presented to students of composition at my alma mater. In my doctoral dissertation, through their works, written for the instrument closest to me - the piano, I present to the reader three interesting creative personalities.

The work is divided into two chapters. The first one is devoted to short biographies of the discussed composers. I outlined the historical background in them, shaping their personality and perception of musical art. I also described the role they played over the years in the Academy of Music in Gdańsk and the functions they performed at that time. Knowing the artist's biography is one of the key elements in the process of creating an authentic interpretation of his work, which is why I wanted to outline - as much as possible - the context of the compositions in question.

The second chapter is the main part of the description of the artistic work. In it, I focus on the analysis of the subject of my research - piano *Sonatas* recorded on an electronic carrier. They were created over a period of 30 years (1962-1992) and are characterized by a large variety of compositional techniques,



formal construction and sound aesthetics. This allows the performer to present the full interpretation skills and inspires the search for the possibility of correctly understanding different musical languages. Each of the composers discussed presents a different kind of expression. Władysław Walentynowicz's *Sonata* is an example of a traditional shape of form with a characteristic arrangement of tensions and relaxations. The narrative is characterized by moderation, clarity of expression and balance of contrasting elements. In terms of harmonics, Walentynowicz remains faithful to the major-minor system. Konrad Pałubicki's *Sonata* consists of three movements in the classical fast-slow-fast arrangement, but the composer, using irregular vertical divisions, not specifying keys and using cluster chords, integrates tradition with modernity. Ewa Synowiec's approach to the sonata form is the most innovative. Her four pieces convince us that the sonata form is not an exploited model. The composer refers to classical formal coefficients in a very interesting and revealing way. She uses, among other things, substitutes for typical thematic dualism, differentiated in terms of tonality, and devalues the role of melody in favor of sound color. Innovation also manifests itself in the use of approximative notation, which in turn leads to the aleatoric organization of musical time.

I hope that the research on the forgotten compositions of Konrad Pałubicki, Ewa Synowiec and Władysław Walentynowicz, the editing of the manuscripts and the recording of the performance on a CD will make a significant contribution to the development of Polish musical culture. This work is the fulfillment of an obligation to which I feel obligated as a graduate of the Academy of Music in Gdańsk.

I would like to wholeheartedly thank my promoter, prof. dr hab. Waldemar Wojtal for many years of artistic care, the vast amount of knowledge passed on, and support shown at every stage of the preparation of this work.

I would also like to thank Piotr Rodak and Marcin Kowalczyk for their professionalism and effort put into recording the album.

## CHAPTER I - Composer's profiles.

### 1.1 KONRAD PAŁUBICKI (1910-1992)

Konrad Pałubicki was born on March 16, 1910 in the village of Dziembówko, in the Greater Poland Voivodeship. When he was one year old, his mother took him to Pomerania to his grandparents. After World War I, he lived with his parents and siblings<sup>1</sup> in Bydgoszcz. He has always been fascinated by music, but he had to wait almost his entire youthful life to start learning to play an instrument and to delve into the art of harmony and composition. Records concerning the Pałubicki family indicate that the composer's mother, a teacher, could play the piano<sup>2</sup>, but only when Konrad was 17 years old, a piano appeared in their house, which immediately consumed all the teenager's free time. Enjoyment of the instrument was so great that it led Konrad to fall behind in school. The material he had to catch up with in general subjects turned out to be too extensive for him, so he had to repeat the penultimate year of the Humanities Gymnasium in Bydgoszcz. About the impact of music in his youth, he said:

For as long as I can remember, I have always been drawn to making music, and the instrument that aroused my interest, not to say adoration, was the piano. Pianos, however, were expensive (...) and only my father's taking up a well-paid job (...) allowed us to buy this instrument. I exercised 10 hours a day, (...) I even repeated a year in middle school because of this drug<sup>3</sup>.

His first teacher was Magdalena Bylczyńska. However, the beginning of his studies came too late for Pałubicki to acquire skills qualifying him to benefit from professional education at a higher music school. So he gave up his dreams of

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<sup>1</sup> Pałubicki had four younger siblings - his sister Elżbieta, and his brothers: Albin, Henryk and Rajmund.

<sup>2</sup> <https://archiwummuzyczne.pl/osoby/konrad-palubicki?search=pa%C5%82ubicki> [online access 20.09.2022].

<sup>3</sup> Jan Arski, *Kariery XXX-lecia. Profesor Konrad Pałubicki*. „Ziemia Nadnotecka”, July 1974, XIV, no 7.

a piano career, but he did not become discouraged from music. He decided to continue learning piano at the private Wielkopolska Music School in Poznań and at the same time develop in fields that did not require advanced performance skills from him. To this end, he began studying musicology at the University of Poznań. There, under the supervision of Łucjan Kamieński, he received a diploma in musicology, defending his master's thesis in 1937 under the title *Monograph of a folk song "Na Podolu biały kamień"*. His area of interest, similarly to that of his teacher, was mainly ethnic music. He wanted to carry out ethnomusicological research in Silesia and write a PhD thesis on the subject. He even went to those areas, but unfortunately, due to financial problems, he never completed the project. Therefore, he was employed as a singing teacher, conductor of the school choir and orchestra in Jarocin.

At the beginning of September 1939, he stayed in his hometown and miraculously avoided death during the German repression against Bydgoszcz teachers. He was not among the hundreds of murdered teachers because he was not on the list of the Pomeranian school board. He was on the Poznań list. After the outbreak of World War II, he moved to Kraków, where he continued teaching. There he taught the basics of mathematics, physics, Latin, history, and piano. Despite clear gaps in piano education and starting a career unrelated to music performance, his fascination with the piano did not weaken. When in 1942 it became possible to take piano lessons in the only institution educating musicians officially operating in occupied Poland, Konrad Pałubicki, despite being 32 years old, undertook further education. He commuted to Warsaw's Staatliche Musikschule from Kraków, where he studied as a composer with Kazimierz Sikorski, and as a pianist with Zbigniew Drzewiecki. Learning these specialties at an advanced level was not included in the curriculum, the content of which was controlled by the German occupier. The intention of the Germans was to educate only orchestra musicians in Poland. However, Pałubicki had the opportunity to develop his passion thanks to the Secret Union of Musicians, which operated illegally in the Polish Underground State.

After World War II, Pałubicki returned to his hometown of Bydgoszcz, where he actively worked for the musical community of the reborn Poland. For a while he worked at the Pomeranian Voivodeship Office in the Department of Culture and Art as the head of the Music Department. At the same time, he worked at the Music School as a theory teacher. Due to his position in the office, he was involved in all kinds of work aimed at promoting music and supporting young performers in their development. He contributed to the creation of the Festival of Polish Music, organized on the occasion of the 600th anniversary of Bydgoszcz, where his work was publicly presented for the first time. It was also during this period that he wrote the bugle call of Bydgoszcz, resounding to this day, which won the composition competition announced on the initiative of the city president. Pałubicki did not feel comfortable working in the office and after two years he devoted himself to teaching, which, considering his professional history, was the vocation of a composer. He taught practically all his life, and his classes were characterized by a genuine interest in students and a desire to make them interested in the material presented. He was aware that he was dealing with future, potential creators of local culture, on whose shoulders the responsibility for the quality of music in the environment in which he operated would rest. As he said himself:

Young people need not only to be taught, but also to be able to look at them. Their eyesight, even the way they sit in class, tell us whether they understand, whether they are fascinated or, on the contrary, bored<sup>4</sup>.

I think that studies in the field of composition should be based on discussion with the student, on a mutual survey of the imagination of the experienced with the young. A young man may even have a wonderful imagination, but he must be helped to direct it to the right place, to put it under the control of his will through a richer inner hearing<sup>5</sup>.

Pałubicki has been active in the Gdańsk musical community since 1949. At that time, he was employed as a theory teacher at the State Higher School of Music in

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<sup>4</sup> Wanda Obniska, *Konrad Pałubicki*, in: *Kompozytorzy Gdańscy*, red. Janusz Krassowski, GTPS, Gdańsk 1980, p. 137.

<sup>5</sup> *Ibidem*, p. 140.

Sopot, which had been operating for two years, which, after moving its seat, was transformed into today's Stanisław Moniuszko Academy of Music in Gdańsk. He was recommended to the then rector, Stefan Śledziński, the composer and theoretician, Kazimierz Sikorski. From then on, Pałubicki worked intensively in two cities, in Gdańsk and Bydgoszcz, where he lived on a daily basis. In addition, he completed his education at the PWSM in Łódź, where he received a diploma in composition (1952).

In 1968, a great change took place in the composer's private life - he married a widow, Janina Brzezicka, with whom he moved to Gdańsk. The reason was his work at the local university, and his daughter, Jolanta Brzezicka, starting studies at the Faculty of Composition and Music Theory. Pałubicki was associated with the Gdańsk university until his retirement, in 1980. At that time, he was the head of the Department of Music Theory and Composition (1961-1972), dean of the 1st Department (1952-1954, 1957-1971) and lectured on the theory of music and composition<sup>6</sup>. He also worked at the Pedagogical University, today's Kazimierz Wielki University in Bydgoszcz, in the years 1973-1992. Despite intensive teaching and organizational work, Pałubicki continued his compositional activity. The pace of his creative work and the number of responsibilities he fulfilled brilliantly were widely appreciated in the academic community. In Zbigniew Śliwiński's letter to the composer, on the occasion of the end of his teaching activity, we read:

I have always sincerely admired the ability to reconcile various forms of your activity, make maximum use of time, focus, concentration and consistency in action. Accept, Dear Friend, who was and is an example for me and many others, my best wishes that your further work will bring you full satisfaction and a sense of a well-fulfilled and entrusted mission of creating and influencing.<sup>7</sup>

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<sup>6</sup> *Akademia Muzyczna im. S. Moniuszki w Gdańsku 1947-1997. Księga Jubileuszowa pod red. Janusza Krassowskiego*. AM, Gdańsk 1997, p. 38.

<sup>7</sup> Marlena Pietrzykowska, *Konrad Pałubicki - człowiek i twórca*, Uniwersytet Kazimierza Wielkiego, Bydgoszcz 2009, s. 20.

Pałubicki, despite his advanced age and retirement, did not stop his various activities. He continued to work at the Pedagogical University in Bydgoszcz, commuting from Gdańsk, and also composed. After 1980, many more significant compositions were written, including *Sonata* for piano (1983).

For his merits, as well as pedagogical, creative and organizational activity, he received a number of awards. Among others, four times the Award of the Minister of Culture and Art (1964, 1971 - second degree award; 1977, 1980 - first degree award). He was also awarded the Medal of the 30th Anniversary of the PWSM in Gdańsk, the Medal of the Commission of National Education and the Medal of the 35th Anniversary of the Pomeranian Philharmonic.

The composer passed away on October 22, 1992 at the age of 82. He left behind unrealized projects, ideas and compositions, which testifies to his extraordinary creative power and unflagging creativity.

## **1.2 EWA SYNOWIEC (1942-2021)**

Ewa Synowiec's musical talent was noticed very early. She was gifted with perfect pitch and at the age of five she could play the melodies she heard on the piano. She was extremely interested in the sounds she was able to get out from the instrument on her own during her first attempts at improvisation. Over time, improvisations became more and more characteristic and began to take a simple form. The compositions that were created in this way were written down by her mother, teaching Ewa the basics of notation.

The composer was born on April 12, 1942 in Kraków. She began her regular musical education at the Primary Music School in Kraków in 1949. After two years, she moved to another school, where Helena Goślicka taught her to play the piano, and Jan Weber taught her the violin. From 1956 she was a student at the State Music High School, where she graduated from the piano class of Irena Rolanowska. She began her musical studies at the State Higher School of Music in Kraków in 1961, where she improved her piano skills under the supervision of Ludwik Stefański. However, the choice of education in the field of musical arts

was not the only option that Ewa Synowiec considered. Although she received awards at piano competitions and was considered one of the most talented students in the piano class, throughout her education, she did not believe in her piano skills. For this reason, she also applied to the Jagiellonian University, where she wanted to study oriental studies in case of failure in the entrance exams to PWSM. Interest in foreign cultures remained a source of inspiration for her compositions, as exemplified by the *Haiku - Song Cycle for my own poems* for Voice and Piano (1996) and *Thirty Haikus* for Piano (1999).

In her third year of studies, Ewa Synowiec met Bogusław Schaeffer, who from 1963 taught composition at the Academy of Music in Kraków. It was a breakthrough moment in the young pianist's artistic development. Fascinated by Schaeffer's personality, his knowledge and work, she dreamed of starting her studies with him. After a year of preparation, she achieved her goal and in 1964 she became a student of composition. However, she continued her studies with Ludwik Stefański and did not allow her work with Bogusław Schaeffer to have a negative impact on her piano development. She did very well in both faculties, as evidenced by the title of the Best Student of the PWSM in Krakow, which she received in the academic year 1965-1966.

Her piano career gained momentum in the late 1960s. At that time, she won laurels at several prestigious competitions: 5th prize at the Franz Liszt and Béla Bartók Piano Competition in Budapest (1966), honorable mention at the Georg Enescu Piano Competition in Bucharest (1967), and 2nd at the Maria Canals Piano Competition in Barcelona (1968). She considers her latest success to be the undoubted pinnacle of his piano achievements<sup>8</sup>.

In 1967, she graduated with honors from the class of Ludwik Stefański and received a scholarship from the French Government, which enabled her to continue her studies in Paris. She studied there with prominent teachers - Vlado Perlemuter and Suzanne Roche. It was during her stay in France that she won her most valuable piano trophy - the second prize at the competition in Barcelona. Before leaving for Paris, the Ministry of Culture and Art in Warsaw

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<sup>8</sup> P. M. Schaeffer: *Od fortepianu do muzycznych pejzaży - rozmowa z Ewą Synowiec*, in: „Życie Literackie”, 9.11.1986, p. 10.

offered her, in addition to studying piano, to study composition with the famous Nadia Boulanger. Ewa Synowiec did not accept this offer because it seemed disloyal to Bogusław Schaeffer. In an interview conducted by Piotr Fredrich, she confessed that "(...) she could not even imagine changing such an outstanding personality to any other person<sup>9</sup>." After returning to Poland, in 1969 and 1971, she received a scholarship from the Society of The Fryderyk Chopin Prize awarded to the most talented Polish pianists of the young generation. At the peak of her piano career, she gave recitals in Poland, Spain, West Germany, the USSR, Romania and Hungary. In recognition of her concert activity, in 1973 she received the "Laurel of Krakow Music Lovers".

Despite the undoubted successes that Ewa Synowiec achieved in the performance field, her fascination with composition did not diminish. Until then, a career as a pianist seemed to be her priority. After graduating from Bogusław Schaeffer in 1973, she faced an artistic dilemma - to which passion should she devote the next years of her life? In an interview with Piotr Schaeffer, she confessed:

If I believed in reincarnation, I would remain a pianist, reserving composing, painting, writing for my next incarnations. Above all, I like reading. For many years I was distracted from reading by the dreary necessity of piano practice. Luckily I'm behind it. As a child, I preferred to improvise rather than practice given pieces. Admittedly, I experienced many beautiful moments at the keyboard, playing pieces that were particularly close to me, with which I could almost identify (e.g. Liszt's *Sonata* in B minor I experienced as a great love). There was even a time when, getting up from the piano after a recital or concert, I noticed such evident emotion of the listeners that I began to believe that my torment during practice, torture of stage fright, extreme exhaustion after a performance, are less important than the emotions I can give people. I will never forget the reaction of Jerzy Waldorff, who after the concert - having found out that I was not satisfied with my playing, as usual - "reproached" me publicly that how dare I be dissatisfied, since he is delighted ... And when I confessed to him that I was going to stop performing, he exclaimed "You should spend your whole life on the stage!". Those words rang in my ears like an alarm bell. No, I certainly didn't want to spend the rest of my life like this! Maybe it was just selfishness that won out, but I went from piano to composition without much regret<sup>10</sup>.

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<sup>9</sup> Fredrich Piotr, *Twórczość kameralna Ewy Synowiec z udziałem fortepianu*, master thesis, Akademia Muzyczna im. S. Moniuszki w Gdańsku, 2000, p. 14.

<sup>10</sup> Ibidem, p. 10.



Ewa Synowiec's last public concert took place on September 9, 1973. During the *7th Polish Piano Festival in Słupsk*, she performed the *6th Sonata in A major op. 82* by Sergei Prokofiev, and *Sonata No. 9 op. 68* by Alexander Scriabin. The performance was very successful, which is confirmed by the words of Jerzy Waldorff:

Ewa Synowiec, for example, is ready to be exported (...) a technically excellent, spirited pianist (...)<sup>11</sup>.

The first concert, composed solely of Ewa Synowiec's works, took place in the Kraków Culture Center in 1972. Three years later, she presented her work at the *1st Festival «Young Musicians for a Young City»* in Stalowa Wola, thanks to which she began to be recognized among young avant-garde composers. Several of her works have already gained recognition in the eyes of the jurors of composition competitions. *Sonata per pianoforte No. 1* received a distinction at the *National Composition Competition "Wiosna Opolska"* in 1973, and *Quertettino d'archi* a distinction at the nationwide student composition competition *"Jeunesses Musicale"* organized a year later. In 1974-1975 she received a scholarship from the Związek Kompozytorów Polskich for promising young artists. In the following years, her compositions were presented at many festivals - twice at the *Festival of Fascinating Music* in Katowice (in 1984 and 1985). Abroad, her compositions could be admired as part of *La partition musicale comme oeuvre d'art* in Paris (1985) and at the exhibition of contemporary music manuscripts at the Künstlerhaus in Salzburg (1988). The presentation of her work had a double character - auditory, but also visual. She presented many of her compositional ideas using complex graphics, far from the traditional score in its form. Ewa Synowiec's works were also performed during the 42nd edition of *Warsaw Autumn* in 1999.

She started her teaching activity while still studying at the state school in Kraków, teaching the obligatory piano. In the years 1971-1975 she was a full-time

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<sup>11</sup> J. Waldorff, *Po słupskim festiwalu*, „Polityka” 1973.

employee of her alma mater. Then she moved to Gdańsk, where she taught composition, theory of music and piano at the Faculty of Composition and Music Theory at the State Higher School of Music. In 1991, she received the title of associate professor at the Stanisław Moniuszko Academy of Music in Gdańsk. For her artistic and didactic achievements she received the Rector's Award three times (1980, 1984, 1986). She was also honored by the Ministry of Culture and Art by awarding her the 3rd Degree Award in 1980, and the 1st Degree Award in 1990.

In the second half of the 1980s, Ewa Synowiec suffered an eye hemorrhage, which was a turning point in her private and creative life. She changed the composition method. Until now, her guiding principle in the creative process was to trust her inner hearing and limit the possibility of being influenced by sounds coming from outside her own imagination. For this reason, she did not use the piano keyboard when creating her works. She avoided any associations with the pieces she had performed in the past. After the eye disease, however, she began to sit down more willingly at the instrument to find inspiration for her next works in its construction.

My interest in the piano came quite late. Only since the mid-1980s, i.e. after the eye hemorrhage, which was a clear caesura in my life, which caused changes in the way I function and even in myself. I started to like the piano as an instrument. The instrument is so abstract that it is perfect for compositional realizations. I completely consciously changed the method of composing and spent a relatively large amount of time at the keyboard<sup>12</sup>.

Nearly half of Ewa Synowiec's compositional output consists of graphic scores. This is the result of her fascination with painting, as well as the result of serious vision problems. Presenting music in this way was "natural, direct and spontaneous<sup>13</sup>" for her. Developing her own method of notation gave her „a feeling of perfect congruence between the internal vision and the externalized

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<sup>12</sup> Based on an interview conducted by Piotr Fredrich with Ewa Synowiec on April 10, 1993 in Gdańsk.

<sup>13</sup> P. M. Schaeffer: *Od fortepianu do muzycznych pejzaży - rozmowa z Ewą Synowiec*, w: „Życie Literackie”, 9.11.1986, p. 10.

one<sup>14</sup>." In all her *Sonatas* for piano, she remained closer to the traditional method of notation, although the last one was written in 1992.

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<sup>14</sup> Ibidem, p. 10.

### 1.3 WŁADYSŁAW WALENTYNOWICZ (1902-1999)

Władysław Walentynowicz is one of the most interesting figures in the musical community of the Coast, where he came after World War II to organize music education. The almost 97-year life of the composer is the source of many amazing stories and still fascinates researchers of 20th-century Polish music. The proof of this is Anna Szarapka's extensive book published in 2017 "Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego", from which I took most of the following information.

The composer was born on August 24, 1902 in Jaransk - one of the easternmost towns in the European part of Russia. Between 1902 and 1905, the Walentynowicz family moved to a town of 10,000 - Yelabuga. It was there that Władysław spent 13 years of his life, and it was there that he consciously encountered music for the first time. Both towns were very small and did not have professional centers where music was taught or performed. Walentynowicz could, however, listen to the songs sung by the nearby church choir. From an early age he showed exceptional sensitivity to sounds. During his childhood, he was greatly impressed by the military band, which he could listen to while standing in front of the gate of his family yard. He mentions this event in his diary:

Then I ran out the gate of our yard and wept profusely in delight<sup>15</sup>.

The Walentynowicz family was a nobility using the Zagłoba coat of arms, which is confirmed by the archival documents of the family. Probably also the composer's mother, daughter of Romuald and Ludgarda Wojszwill, belonged to the privileged family of the Rawicz coat of arms<sup>16</sup>. Although Władysław's parents were Poles living under Russian rule, they had considerable wealth. Ignacy Walentynowicz - Władysław's father held the lucrative position of technical director of the spirits monopoly factory in Yelabuga. The high standard of living

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<sup>15</sup> W. Walentynowicz, *Minione lata. Pamiętnik*. Autograph, p. 7.

<sup>16</sup> A. Szarapka, *Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego*, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, Gdańsk 2017, p. 36.

was manifested, among other things, in the fact that there was a piano in their house. His mother played an instrument<sup>17</sup>. Helena, who was brought up in the spirit of Polish patriotism, accompanied her children with songs written to comfort the hearts of Poles living abroad. She put a well-hidden songbook on the piano stand, and Władysław, together with his brother Witold, five years older, and sister Aniela, three years older, got to know their distant homeland, singing together<sup>18</sup>.

From the age of seven, Władysław began taking piano lessons. Witold and Aniela also studied music. Twice a week, Jelizaveta Pawłowna Bielajewa appeared at the Walentynowicz home and gave lessons to all the siblings. Władysław quotes a funny description of classes conducted by Bielajewa.

The way it was played was, I think now, very strange. You had to hit the keys with your hands stiff. When I failed to maintain such an uncomfortable position, the teacher would put a kopeck on top of my hand. And if, playing some skill, the coin didn't fall from my hand, it was mine. And for a kopeck you could buy a glass of roasted sunflower seeds<sup>19</sup>.

Although Walentynowicz's piano training as a child was not professional, his passion for the instrument and the number of hours spent practicing allowed him to master increasingly difficult pieces. At the age of less than 15, he accompanied Teresa Schubert, a violinist who, together with her husband, was friends with Władysław's parents. At that time, at various charity concerts, they performed such works as *Concert militaire* by Lipiński and *Souvenir de Moscou* by Wieniawski. In gratitude for their joint performances, Walentynowicz received Fryderyk Chopin's *Polonaises* from her with a dedication: "To my little accompanist"<sup>20</sup>.

The events that took place during the First World War forced the Walentynowicz family to leave Yelabuga. Thus, the teenage Władysław closed the

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<sup>17</sup> W. Walentynowicz, *Minione lata*. Op. cit. p. 7.

<sup>18</sup> Ibidem, p. 7.

<sup>19</sup> Ibidem, p. 8.

<sup>20</sup> Ibidem, p. 25.

period of "happy childhood"<sup>21</sup>. The prosperity that he could enjoy in this small town never returned to him to such an extent. In Yelabuga, the Walentynowiczs lived in spacious houses, everyone had their own room, and their high social status allowed them to employ domestic servants. After leaving the town in 1917, they started wandering. Due to the prohibition introduced during the war, Władysław's father lost his job. He then moved to Saint Petersburg, where he got a new job. Together with Ignacy, the whole family was to go to the Russian capital. Unfortunately, these plans were thwarted by the Bolshevik revolution, which resulted in significant social changes that worsened living conditions - there was a shortage of food. At the end of the school year in June, Helena Walentynowicz moved to Vyatka (now Kirov), to her aunt and uncle Pohoski, taking Władysław and Aniela with her. During this short, four-month stay, Władysław received his first musical remuneration.

This fall, I date my first music earnings. Mrs. Świętorzecka - the singer engaged me to accompany and paid me a ruble per hour. It was the beginning of my future profession. I just turned fifteen<sup>22</sup>.

In Vyatka, Władysław was also active as a pianist. At one of the concerts organized by the Polish community, he performed Moszkowski's etude and Schubert's *Impromptu in A flat major*<sup>23</sup>. He gained the recognition of two "best pianists in the area<sup>24</sup>", who offered him piano lessons. The Walentynowiczs did not plan to stay with their aunt and uncle any longer, which is why Władysław did not accept the proposal. The family plans included a joint move to the capital of Russia, where the father was already working. Władysław dreamed of further learning to play the piano and a piano career, which is why he couldn't wait to leave. He wanted to enter the conservatory there. Unfortunately, his father's illness and food shortages in St. Petersburg once again forced the Walentynowiczs to

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<sup>21</sup> Ibidem, p. 20

<sup>22</sup> Ibidem, p. 27-28.

<sup>23</sup> Władysław Walentynowicz does not state the opuses of the works he performed.

<sup>24</sup> Ibidem, p. 26-27.

change their plans. They decided to go east, to Shadrinsk, where Ignacy accepted a new job.

In the fall of 1917, Walentynowicz began preparing for his final exams. In order to successfully pass the exam, he had to devote most of his free time to studying general subjects. It wasn't until spring that he decided to resume his piano studies. His teacher was a former Austrian prisoner named Pilitz - a violinist recommended by his friends. Unfortunately, Mr. Pilitz „did not have sufficient knowledge in the field of piano didactics, because he gave his student pieces too difficult to master at this stage of learning. Soon the teacher left. Walentynowicz took up lessons with the young pianist Zoloturina, but she too "didn't have good discernment<sup>25</sup>" and chose pieces that went beyond the student's current piano abilities<sup>26</sup>. Despite irregular and unprofessional studies, Władysław made significant progress. His determination and unwavering desire to develop allowed him to perform more and more complex pieces. In Shadrinsk, he had the opportunity to present them during school and extracurricular music events, as a soloist and accompanist. He enjoyed public appearances. The strong feelings accompanying such events are reflected in a fragment of his diary.

Once there was a public concert with my participation. For the first time, my name as an artist was on the poster. I was so delighted with this that I walked the streets and read my name on every billboard with delight<sup>27</sup>.

During his stay in Shadrinsk, Walentynowicz felt for the first time in his life an inner need to compose. For this purpose, he made his own sheet music, which he could not buy anywhere. He started by creating short piano miniatures, which turned into a small album dedicated to his mother. Unfortunately, the album has not survived to our times.

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<sup>25</sup> Ibidem, p. 30.

<sup>26</sup> The first work on which Walentynowicz began working with Mr. Pilitz was the *Fantasy in F minor, Op. 49* by Fryderyk Chopin, while Ms. Zoloturina gave him *Rigoletto* by Ferenc Liszt - a concert paraphrase on the theme from the opera of the same name by Giuseppe Verdi.

<sup>27</sup> Ibidem, p. 30.

During the approaching front of the Russian Civil War, in 1919, Władysław was taking his final exams. The exam was held in a hurry, because after the matriculation papers were distributed, the evacuation of refugees began. The Walentynowicz family fled the city and went on a train journey lasting several weeks, riding in one of several dozen freight cars. First, they reached Novonikolayevsk<sup>28</sup>, where Władysław's father wanted to join the ranks of the 5th Polish Rifle Division. After receiving a refusal, Ignacy decided to continue the family's journey to Tomsk.

The stay in Tomsk was extremely difficult for seventeen-year-old Władysław. Before they found a separate room in which to live, they slept in the office, in terrible sanitary conditions, during the spreading typhus epidemic. Father did not receive a salary, so Władysław started looking for a job. He found it in the production of cardboard packaging in an electric battery factory, working for the needs of the army. Soon his father started earning again, and Władysław was able to stop working and enter a music school. He began his studies with Jadwiga Szablowska-Gedeonowa, a graduate of the Warsaw Conservatory in the class of Aleksander Michałowski. He was very pleased with the new teacher, but he did not use her advice for long, because his father lost his job again. This time Władysław was employed in a mechanical shoe factory. He worked there even twelve hours a day, so piano practice was out of the question.

From Tomsk Władysław moved with his parents to Barnaul. There, all three worked in the city council. Władysław also enrolled in a music technical school, in the piano class of Anna Pawłowna Smirnova. On the recommendation of the school, he worked for a while on the ship "Krasnaya Siberia" as a music illustrator of the on-board cinema. During this period, the Walentynowicz family struggled with the lack of supplies of basic necessities, which is why Władysław gave concerts in workplaces, for which he received food or bales of firewood. He also performed at the Party House on the occasion of major national events and worked as a tutor for an operetta group.

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<sup>28</sup> Currently Novosibirsk.



Soon he graduated from a music technical school and again wanted to go to the conservatory. This time to Moscow. At the instigation of his friends, he organized his own recital in the municipal theatre. In this way, he gained money, which he spent on a train ticket to the capital.

In October 1922, he reached Moscow, but the goal of the expedition was not achieved and Władysław did not start studying at the conservatory. The deadline for the entrance exams has passed. However, he was admitted to the Gnessin State Musical College founded by three sisters: Elena, Evgenia and Maria. Władysław began studying with the headmistress of the school - Elena. At the same time, to earn his living, he worked in nearby cafes as a pianist. Later, he became a tutor in Nikolai Darial's traveling operetta theater. This occupation took up most of his time, contributed to a significant absence from school and finally to the decision to give up learning to play. Despite the difficulties and disappointments that Władysław experienced in Moscow, a year-long stay in the capital allowed him to get acquainted with the art of that time in very good performances. There, for the first time in his life, he listened to a symphonic concert<sup>29</sup>, about which he wrote:

I was just shaken. Music was like a drug for me back then<sup>30</sup>.

## **Warsaw**

From Moscow, Władysław went to his parents in Barnaul, from where he began his efforts to go to Poland. Coming to Warsaw turned out to be very difficult. First, Władysław was subjected to a personal search by the Russians at the Niegorieloje border station. There, his private library containing his first attempts at composition was taken from him. At the checkpoint in Baranavichy, he was labeled "red" and was arrested. From there, Władysław was transported to

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<sup>29</sup> The concert was dedicated to the music of Pyotr Tchaikovsky. The program included such works as: *Piano Concerto in B-flat minor, Op. 23*, the symphonic poem *Romeo and Juliet*, and *Pathetic Symphony No. 6 in B minor, Op. 74*.

<sup>30</sup> Ibidem, p. 55.

Brest, and finally to Warsaw, where he was imprisoned in Daniłowiczowska Street. Thanks to the efforts of his brother, Witold, he left prison on October 19, 1923, and then joined the Warsaw Conservatory, fulfilling his long-standing dream.

During his studies, Walentynowicz changed teachers very often. At the age of 27, he entered the class of Wiktor Chrapowiecki, who was his ninth teacher<sup>31</sup>. He received his diploma from the Conservatory in June 1930, defending his thesis entitled *"Piano Concertos of Polish Composers"*. During his piano studies, he simultaneously participated in a theory and composition course taught by Kazimierz Sikorski. To earn his living he performed as a pianist and accompanist in the first Polish radio station. He also played in boarding houses and restaurants, but he did not like this activity. He was much more satisfied with his work in the "Colloseum" cinema orchestra in Nowy Świat. Together with a band of 16, he performed live music for silent films. Soon, however, sound films appeared in Poland and in 1929 the orchestra was dissolved.

In the summer seasons of 1930 and 1931, Walentynowicz worked in „Dolina Szwajcarska<sup>32</sup>” as an accompanist. He performed with singers at concerts broadcast by Polish Radio, which made his name very popular. In the 1930s, he took part in concerts on behalf of the „Organizacja Ruchu Muzycznego”, and also gained valuable artistic experience playing the celesta and piano in the Warsaw Philharmonic Symphony Orchestra. He also taught a piano class at the Music College. From 1937 he was permanently employed at the Polish Radio station as a deputy clerk of mechanical music. It was also a period of great changes in Walentynowicz's personal life. He married Maria Honorata Biernacka in 1935, and two years later their son, Marek, was born. The stable situation of the family was unfortunately interrupted by the outbreak of World War II.

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<sup>31</sup> At the Warsaw Conservatory itself, he changed teachers three times. Before studying with Wiktor Chrapowiecki, he studied with Antoni Dobkiewicz, Józef Turzyński and Zofia Rabcewicz.

<sup>32</sup> A former leisure and entertainment garden located in Warsaw.

## World War II period

Walentynowicz spent most of the time of the German occupation in Warsaw with his wife Maria, son Marek and daughter Hania, born in 1940. At the beginning of the war, he made a living by playing the piano in Warsaw cafes. He also worked for a while in the symphony orchestra led by Józef Ozimiński, but after a few months the ensemble was dissolved. In the years 1941-1943, Władysław wrote music for the revue theater "Złoty Ul", in which he was the artistic director. Home concerts were an opportunity for additional income, apart from private piano lessons he gave. Walentynowicz took part in them as a soloist and accompanist. Concerts in private estates were very popular, because people without radio receivers were hungry for music.

The last year of the war was a period of wandering for the Walentynowicz family. During the Warsaw Uprising, they were transported to Pruszków, from where they were sent to a transit camp in Burgweide, near Wrocław. There they were assigned to work in a linen factory in the village of Michelsdorf<sup>33</sup>. In mid-February 1945, the owner of the factory announced the evacuation of Polish workers, who were resettled to Trutnov. There, the Walentynowicz family received permission to go to the Czech Republic, which they left after a few weeks. Then they settled in Polish Zabrzeg, where they lived to see the capitulation of Germany.

In May 1945, the Walentynowicz family moved back to Warsaw. They moved into a surviving three-room apartment belonging to the wife's family, which after the war brought together a total of fifteen people in need of shelter. Władysław returned to work at Polish Radio, but not for long. The head of the Department of Culture of the Gdańsk Province, Zbigniew Turski, suggested that he go to the coast to organize music education. At the same time, he offered an apartment with an instrument. Władysław wanted to provide his family with better

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<sup>33</sup> Currently Michałowo.

living conditions as soon as possible, which is why this argument turned out to be prevailing and Walentynowicz accepted his proposal.

### **Activities on the Coast**

As promised, Walentynowicz received an apartment with the instrument at Rycerska Street in Sopot. Opposite, at Obrońców Westerplatte Street, there was a spacious villa, which was intended as the seat of a music school. The facility began operating on July 22, 1945 and became the origin of today's Stanisław Moniuszko Academy of Music in Gdańsk. At the beginning, the school functioned as the Gdańsk Music Institute. It offered singing, piano, violin and cello lessons. Although the school offered classes for a fee, 250 applicants applied for the first audition. The huge interest surprised Walentynowicz. For the needs of the school, he decided to give up two rooms of his private apartment. One room has been converted into a piano classroom and the other into the director's office.

From the first years of the activity of the Gdańsk Music Institute, a valuable notebook entitled - „Księga pamiątkowa pensjonatu pod Mandarynką<sup>34</sup>” has been preserved. Anyone who spent at least one night in the Walentynowicz house was authorized to leave an entry in the book. This nice tradition was practiced for a period of sixteen months<sup>35</sup>, until the birth of Zosia - the third child of Władysław and Maria. The content of the messages left in the notebook testifies to the extremely open hearts of the hosts of the house and the unique atmosphere of cordiality, warmth and kindness that they created around them. In the book we read:

The only thing that I could not express in words is the cordiality that I always feel from you, but I leave it as a memory and an unpaid debt in a heart that is always open to you.

Witold Krotkiewski, April 1, 1946

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<sup>34</sup> Commemorative book of the boarding house.

<sup>35</sup> The first entry is from October 19, 1945. After Franco Autori's entry of January 22, 1947, there is a break until 1970. At that time, the Walentynowicz family tried to restore the tradition, but after two entries, this nice practice was abandoned.

There are a total of twenty-four entries in the book, which indicate exceptionally valuable features of Władysław's personality. According to those who met him, he was very hospitable, helpful, open and obliging. He treated everyone with respect, regardless of social status and education.

In July 1946, the Gdańsk Music Institute was nationalized. It was divided into a lower and a higher music school, headed by Zofia Heinrich and Stefan Śledziński. Walentynowicz was no longer burdened with organizational duties, thanks to which he was able to find time for composition. His work was soon appreciated at a nationwide composition competition organized on the 100th anniversary of Fryderyk Chopin's death. Walentynowicz submitted two works for piano to the competition - *Sonatina* and *Etude*. The first of them received the third prize, while the second received an honorable mention. It was a turning point in his life. His success ensured him membership in the Polish Composers' Union. Above all, however, the competition laurels confirmed the value of his work and motivated the composer to continue his activity in this area.

Walentynowicz began to gradually resign from his job at the Gdańsk Music Institute in 1949. At that time, he accepted an offer to teach a piano class at the State Higher School of Music in Sopot, founded by Stefan Śledziński, which had been operating for two years. Soon he took the position of rector of this university.

In March 1951, Stefan Śledziński, as the second rector of State Higher Music School after Jan Ekier, had to leave our university and move to Warsaw. The Ministry of Culture and Art offered me this position. I balked at taking the job, knowing my character. But Mirosław Dąbrowski, the then director of the Department of Music Education, threatened that if I did not accept this proposal, the school in Sopot would be liquidated and transferred to Bydgoszcz. Given the way it was put, I had to agree. And so I became His Magnificence Rector of the State Higher School of Music in Sopot<sup>36</sup>.

Walentynowicz's term as rector lasted until June 25, 1952. Then he was appointed the dean of the Instrumental Faculty. He held this position for 20 years until his

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<sup>36</sup> Ibidem, p. 129-130.

retirement in 1972. In October 1958, he was awarded the title of associate professor by the Central Qualification Committee for Researchers in Warsaw. While holding the dean's office, he taught the piano class, accompaniment lessons, as well as instrumentation classes at the Faculty of Composition and Music Theory and Music Education.

Władysław Walentynowicz was an active organizer of the cultural life of the Coast. In the years 1950-1955 he was the music director of the State Organization of Artistic Events "Artos", on behalf of which he created school broadcasts in the Gdańsk Voivodship, and conducted concerts at the Sopot Grand Hotel. Also in the 1950s, he wrote reviews of concerts that were regularly published in *Dziennik Bałtycki*. Until 1962, he was a music consultant of the Concert Bureau of the State Opera and Baltic Philharmonic, and after its dissolution, he created the Gdańsk Branch of the Association of Polish Music Artists. Together with Henryk Jabłoński and Konrad Pałubicki, in 1963 he organized the Local Circle of the Polish Composers' Union. From 1973, he served as vice-chairman of the board. For his activities, he was repeatedly appreciated by the city and country authorities. He received, among others: the Honorary Badge "For merits for the city of Gdańsk", awarded by the Presidium of the Municipal National Council in Gdańsk (1968), the Award of the Minister of Culture and Art of the second degree (1968), the Golden Cross of Merit awarded by the State Council (1970) and the Medal of the Commission of National Education, awarded by the Ministry of National Education for merits for education and upbringing (1989).

The events that shaped the image of today's Europe in the first half of the 20th century contributed to radical changes in Walentynowicz's life. Many times they forced him to leave his place of residence, abandon his belongings, part with his relatives and stop studying in order to take part-time work. He probably did not expect that moving to Sopot would be the last one, and he would spend most of his life on the Coast. Here he experienced long-term professional stabilization and led a happy family life, which he considered his greatest success. In an interview with Wanda Obniska, he confessed:

You asked what I consider the most important, what I have achieved the most. Just private life, marriage, the atmosphere at home. It determines the character of a man, his moods. I am cheerful, a real optimist, I will even say - lucky<sup>37</sup>.

At the age of 81, he completed *Pejzaże* for string orchestra and *Dialogi* for violin and cello. In this way, he consciously ended his composing activity, writing on the last page of the list of his works "End of songs". However, he continued to write down his thoughts in diaries, thanks to which we know that he spent the last years of his life talking to his wife, walking, reading and watching television. Friends continued to visit him, although Walentynowicz lamented the insufficient number of social meetings. He died on March 25, 1999.

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<sup>37</sup> *Mówi Władysław Walentynowicz: Pianistyka to hulaśliwy zawód.* Interview conducted by Wanda Obniska. „Głos Wybrzeża”, 5/6/7.11.1982, p. 5.

## CHAPTER II - Analysis of compositions

### 2.1 KONRAD PAŁUBICKI - *Sonata for piano* (1983)

*Sonata for piano* is one of seventeen<sup>38</sup> pieces written by Pałubicki for solo piano. After the *Sonata*, the composer wrote only three works for this instrument: *Galeria '85*, *Marginalki*, and *Marginalki II*. Thus, the *Sonata* was written at the end of his musical activity, which the composer himself divided into three periods<sup>39</sup>.

1st period: until 1960,

2nd period: 1960-1972,

3rd period: 1972-1992.

The interview for Polish Radio Gdańsk, in which Pałubicki characterized his compositional activity, does not give a full picture of the transformations that his work underwent, because it dates from 1976. Pałubicki continued to compose for sixteen years after the interview. Researchers dealing with his output, however, agree on the general characteristics of the composer's work, which he himself included in the following words:

The first period is a search, still not deviating from the old, accepted forms, in the second I abandon the major-minor system, I mainly compose great works, since 1972 I have been composing mainly chamber works, the composition of some other works (Piano Concerto No. 3) corresponds somewhat to today's youth<sup>40</sup>.

The analysis of the composer's output, made by Marlena Pietrzykowska, assumes the method of musical composition used by Pałubicki as the main criterion of division. The author of the analysis noticed the relationship between the stylistic

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<sup>38</sup> Marlena Pietrzykowska, *Konrad Pałubicki - człowiek i twórca*, Uniwersytet Kazimierza Wielkiego, Bydgoszcz 2009, p. 158.

<sup>39</sup> Ibidem, p. 25

<sup>40</sup> M. Obst, *Audycja radiowa z cyklu Portrety muzyków Wybrzeża - Konrad Pałubicki*. PR Gdańsk 1976.



changes of the works and the technical means currently interesting to the composer. She also distinguished three periods in his work<sup>41</sup>:

**I period: 1942-1960**, characterized by extended tonality,

**II period: 1960-1972**, enriched with new techniques: dodecaphony, serialism and sonorism,

**III period: 1972-1992**, which is a combination of the above techniques with the extension of broadly understood aleatorism and the "weaving technique"<sup>42</sup>.

The *Sonata for piano* consists of three movements that do not have verbal markings regarding the tempo. However, the composer wrote down the exact metronomic values corresponding to each movement. Although the tempo is very precise in this way, the performer does not get any information about the character of the piece. Verbal descriptions of the agogics, apart from marking the tempo, often convey information about the expression of the work. In Pałubicki's *Sonata*, due to their lack, the performer is free to choose the sound aesthetics. The composer also left to the performer such an important parameter as the choice of dynamics that begins the work.



Example 1. K. Pałubicki - *Sonata for piano*, movement I, bars 1-3.

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<sup>41</sup> Marlena Pietrzykowska, *Konrad Pałubicki - człowiek i twórca*, Uniwersytet Kazimierza Wielkiego, Bydgoszcz 2009, p. 26.

<sup>42</sup> The term is a reference to the book *Style, kierunki i twórcy muzyki XX w.* written by T. A. Zieliński. The author used this term in relation to some of G. Ligeti's scores, because the sound obtained "were the result of intricately intertwined sound threads, with precisely measured pitches, intervals and rhythmic values. The sound of the work was thus the effect of overlapping many melodic lines with different internal structures."

### 2.1.1 Movement I ♩ = 100

The only interpretative clues left by the composer to the performer starting work on the *Sonata's* score are: the metronomic tempo and the accent in the first bar (example 1). It can be interpreted in different ways - as an increased activity of the sound under it, adding sharpness and violence to it, or as emphasizing its importance against the background of other chords - associated not so much to the volume, but to the relation of this sound to the chords that follow it. The motif from which the first bar of the work is built is also found in bars 39-40. It differs, however, in that the composer defined the dynamics with which it should be performed and added accents to the chords occurring after a long note.



Example 2. K. Pałubicki - *Sonata for piano*, movement I, bars 39-40.

Comparing the two fragments, I came to the conclusion that the interpretation will become more interesting if I treat the accent in the bars initiating the piece as a performance clue for the chords following the note *A flat*. I decided to stop the movement of the phrase after playing the accent to focus the listener's attention on the decay of the sound and the colors of the chords. The change of color from sharp, full of roughness to soft and relaxing naturally required slowing down the pace.

The agogic latitude and varied expression in bars 1-4 seem to be appropriate due to the construction of the next fragment (bars 5-12), consisting only of semiquaver groups. For seven bars, the performer is dealing with a static rhythmic figure, which at the end of the course condenses into semiquaver triplets

and reaches its apogee, interrupting the motoric development of the phrase, in bar 13. The first dynamic marking does not appear before bar 22. It almost in the middle of the first movement<sup>43</sup>. On the basis of the *ff* sign found there, I created a dynamic plan of the fragment preceding its use, and I considered the consonance in bar 13 and the analogous ones appearing in the following bars as elements organizing the climax of this part of the *Sonata*.

Example 3. K. Pałubicki - *Sonata for piano*, movement I, bars 12-19. The dynamic peak in bar 13 and the successive chords using the same motif are marked in green.

One of the arguments confirming the correctness of considering bar 13 as the dynamic peak of the first phase of the work is the repetition of the syncopated

<sup>43</sup> The first movement consists of 48 bars.

group found in each of the next three bars. When the motif is repeated, the pitch of the first notes changes, which together form a descending melodic line. The above excerpt preserves the coherence and logic of the utterance using diminuendo dynamics. Therefore, the most reasonable, in my opinion, was to start the sixteenth note in bar 5 *piano*. This supported the natural dynamic gradation leading to the climax.

Pałubicki also did not leave too many markings concerning articulation in the score. He trusted the performers of his works, which is why he allowed them to interfere in this regard. Knowing Pałubicki's approach to his scores, I decided to take the opportunity to propose my own articulation in bars 22-29.

The key to the interpretation of this fragment, also in terms of articulation, seems to be the determination of the dynamic and agogic relationship between the beginnings of the bars. With the exception of bar 25, which is a link between sequential musical thoughts, the construction of this phase is based on clusters in the extreme registers of the piano, filled with lively figurations.

The musical score is for a piano sonata by K. Pałubicki, movement I, bars 22-29. The key signature is one sharp (F#), and the time signature is 5/4. The score is written for piano (ff) and mezzo-forte (mf). The notation includes various musical symbols such as notes, rests, and fingerings. A green highlight marks the transition between phases at bar 25. The score is divided into systems of two staves each, with bar numbers 22, 23, 24, 25, 26, 27, and 28 indicated at the beginning of each system. The final system (bars 28-29) includes a double bar line and a repeat sign.

Example 4. K. Pałubicki - *Sonata for piano*, movement I,  
bars 22-29. The transition between phases is marked in green.

The peaks of the clusters are lower and lower with each bar, leading to a transitional material - a passage with an ascending structure. I decided to release the tension before the juncture to gain space for the expressive development of the next episode. In the first phase (bars 22-24) the figurations consist of alternating two- and three-part groups. In the second phase (26-29) they are limited to regular division.

Performing the legato figuration deprived the entire phrase of the desired sound activity. The motifs lasting four quarter notes became relaxing in relation to the violent chords. Not wanting to change the tempo, the acceleration of which could prevent the loss of energy, I decided to change the articulation. The use of staccato articulation throughout the fragment, however, made the figurations less vivid due to the rapid succession of sounds. I obtained a satisfactory effect in the first phase by performing legato triplets of sixteenth notes and staccato of duple groups. Thanks to this, it was possible to maintain the pace and maintain the tension, which I wanted to release gradually, not suddenly. In the second phase, in order to maintain the appropriate energy level of the narrative and support dynamic growth, I decided to stick to the abbreviated articulation of the last two semiquavers of the group. In this way, I also maintained articulation coherence with the first phase. Increasing the activity of the sounds played staccato, over the course of several successive bars, apart from dynamic growth, also allowed for the extraction of a sound characterized by stubbornness and tenacity.

The juxtaposition of the two phases in the above way allows the performer to stop the narration in bar 29 and develop the following figuration. The implementation of the composer's recommendation to perform bar 30 *poco a poco stringendo* is justified in the case of accumulation of violent emotions, rapid dynamic and motoric changes of sections in the previous construction stages. With this construction, bar 30 becomes a clear dividing point between the phase presenting still new material, and the phase preparing the return of the thematic idea from the first bar.

The sections of a formal model of the classical sonata form are not clearly marked in the *Sonata* for piano. There is neither thematic dualism nor thematic

work here. Admittedly, the idea that initiates the piece returns in measure 37, but the reference to the first phase of the piece can only be seen in this one-bar motif. Moreover, the entire coda (bars 31-47) ending the first movement uses new material.

### 2.1.2 Movement II ♩ = 66

The second part of the cycle is an example of the construction of ABA<sup>1</sup>. The outermost parts are based on one-note motifs in the bass register, followed by color figurations using irregular rhythmic divisions - triplets, quintuplets and decituplets.

The musical score for Example 5, K. Pałubicki - Sonata for piano, movement II, bars 1-6, is presented in two systems. The tempo is marked as ♩ = 66. The first system shows the piano (p) dynamic. The bass line (left hand) is highlighted in green, featuring a repeating motif of one-note chords. The treble line (right hand) features a decituplet (10 notes) highlighted in yellow, followed by an 8-note group. The right hand also features irregular groups of 3 notes highlighted in blue. The score is marked with mf and mp dynamics. The second system continues the piece, showing the bass line (left hand) and the treble line (right hand) with various rhythmic divisions and dynamics.

Example 5. K. Pałubicki - *Sonata for piano*, movement II, bars 1-6. Green - bass theme, yellow - decituplet, blue - other irregular groups.

Particular attention is drawn to a group of ten notes, appearing in bars: 2, 10 and 37. Each time the figuration is crowned with a quaver and, extended by a fermata, a quaver rest. Each presentation of this figure is preceded by the motif of a note repeated nine times in the bass register. The last appearance of this group marks the beginning of the A<sup>1</sup> particle.

Phase B begins in measure 16 and lasts for nineteen consecutive measures. This is the most expanded element of this part of the piece<sup>44</sup>. For most of the duration of phase B, the composer uses chords whose dynamic climax falls on bar 32. The composer emphasized the role of this bar by using the fortissimo notation. The quintessence of this particle, however, are two single-voiced melodies.



Example 6. K. Pałubicki - *Sonata for piano*, movement II, bars 29-36. A brace marks the one-voice melody ending part B.

The first one is in bars 23-26 and uses a new means of expression. So far, the narrative of the *Sonata* has consisted in creating various sound patches devoid of a tonal center. Sound patches were separated from each other by one-note bass structures. In the 23rd measure, material with a relationship of tensions and relaxations resulting from the shape of the melodic line was introduced.

Movement A<sup>1</sup> returns to the material presented at the beginning of the second movement of the *Sonata for piano*, but it undergoes significant changes. The bass motif, within the metre, is shifted. The first sound of the motif does not fall on the first quaver, as at the beginning of this part of the piece. Appears as the sixth quaver in the measure. For this reason, the metrical accentuation undergoes minor but significant changes compared to part A.

<sup>44</sup> Parts A and A<sup>1</sup> last 15 and 13 bars, respectively, while part B - 20 bars.



Konrad Pałubicki in the part marked as  $\text{♩} = 66$  left many more performance tips than in the first part of the cycle. First of all, he defined the dynamics of repetitive elements – repeated bass notes, as well as color figurations and triplet motifs appearing in successive bars. Although the new sound material does not always have dynamic markings, they are located in key places, thanks to which the performer can read the composer's main intentions. The review of the score makes it possible to determine the climax of the movement and the nature of the recurring motifs. Despite this, the pianist can also find fragments whose dynamic shape was left to the performer to decide. Let us take bars 11-29 as an example, in which there are no markings of this kind. This situation prompted me to discuss the problem of realizing dynamics in this episode.

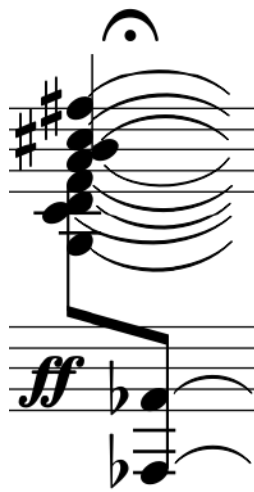
Maintaining the *mp* dynamics, consistent with the suggestion from measure 10, does not seem to be an attractive solution for the listener. The development of the phrase and the shaping of the musical thought, composed of successive sound patches, is associated with dynamic changes. Without them, music would become dispassionate and deprived of emotional content. Therefore, I decided to divide the measures preceding the climax into 4 development phases (example 7).

Example 7. K. Pałubicki - *Sonata for piano*, movement II, bars 10-32. The colors indicate the 4 phases preceding the culmination of the part.

The first phase (red mark) is the ending of particle A. I intended to present the new material of particle B in a mysterious sonic aura. For this reason, I decided to calm down the preceding bars. The resulting soft and relaxing sound allowed me to amplify the effect of the rising tension at the beginning of the second phase. The dynamic spectrum within which I was able to move in bars 16-19 was increased by the use of *piano* dynamics at the beginning of this passage. In order for the biggest difference in the sound quality - the contrast between a soft and warm sound and its sharp variety with an intense level of

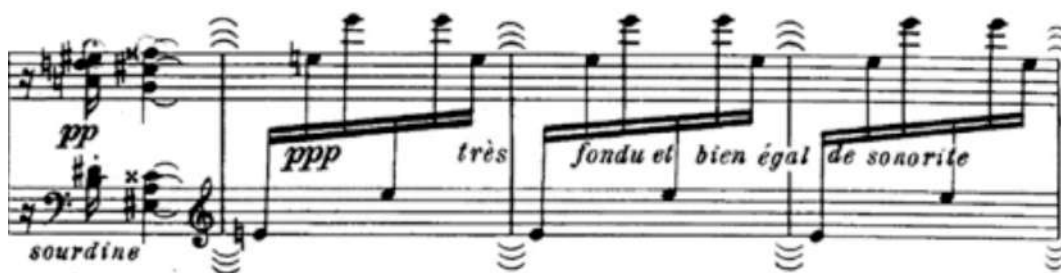
expression - to take place in the fourth phase (yellow), I decided to shape the third phase on the model of the first - building tension in its initial fragment and calming the narrative in part second. The resulting dynamic undulation diversified the narration, preserving the greatest volume of sound in bar 32, which in my opinion is the climax of the entire second movement of the *Piano Sonata*.

Another problem with the implementation of this part was the selection of the appropriate pedaling. Throughout the work, the composer leaves no indications concerning this issue. An important help in solving this problem turned out to be slurs used in measure 32.



Example 8. K. Pałubicki - *Sonata for piano*, movement II, bar 32.

Konrad Pałubicki probably wanted to preserve the aura of sound created after playing a chord. The notation of this fragment resembles the designation *laissez vibrer*, which was used, among others, by Maurice Ravel. The French phrase translates literally as "let it vibrate" and was used in the *Scarbo* from *Gaspard de la nuit* suite (example 9). The implementation of this marking consists in stopping, using the pedal, the chord with the l.v. and overlaying them with sound material from successive bars.



Example 9. M. Ravel - *Scarbo* from the *Gaspard de la Nuit* suite, bars 121-124.

Such an interpretation of the notation from example no. 8 seems accurate due to the sonoristic effect, which, against the background of the chord, is created by the melody from bars 32-35 sustained by long pedaling. There is no danger of blurring the melodic line (example 6) and its lack of transparency, because it is only one voice melody. In my opinion, due to the ongoing climax, it is almost impossible to let go of the pedal earlier. Using such a variant, the dynamics of the final section of the B particle would change dramatically, which would negatively affect the narration.

*Sonata for Piano* dates from the period when Konrad Pałubicki quite often used the sonoristic technique. Marlena Pietrzykowska wrote that it was a time when the composer strove to "achieve color effects and search for new sound areas characterized by interesting and little-known sound results<sup>45</sup>". Therefore, I dare say that the performer can experiment with the length of the pedals used in other places as well. In my interpretation, I deliberately lengthened the pedal in measure 6 and in sections with an analogous figure (bars: 13-14, 40-41, and 42).



Example 10. K. Pałubicki - *Sonata for piano*, movement II, bar 6.

<sup>45</sup> M. Pietrzykowska, *Konrad Pałubicki - człowiek i twórca*, op. cit., p. 33.

Due to the small number of lyrical melodies and sections of a melodious character, the performer should focus his attention on the color diversity of this part of the work. The small number of articulation marks and the lack of pedaling suggestions require the pianist to be creative in shaping the sound.

### 2.1.3 Movement III ♩ = 104

The final movement of the *Sonata for Piano* from 1983 is the most extensive part of the cycle. It consists of 126 measures. It significantly surpasses the other two movements, both consisting of 47 bars. The disproportion of sizes was probably influenced by the very fast pace of many episodes of the final part, but its duration does not eliminate this difference. The performance of the final takes the performer the most time.

The formal construction of the third movement defies any schemes. The repetition of some construction ideas is noticeable, but they are not grouped in a specific order. The tempo of the piece changes several times, which has been noted using precise metronomic values. Values other than the initial ♩ = 104 are in brackets. In my opinion, they signal the performer the possibility of interfering with the tempo of the *Sonata*. The agogic changes indicate phases with a separately shaped musical thought. Mostly, their goal is to calm down the exuberant narrative. There is never a situation in which the pace of successive sections of development exceeds the initial value. The change of tempo twice is preceded by a *meno*. This takes place in bars 13 and 51. I suppose that the composer decided to use exact metronomic values due to the large deviations from the values in the first bar (from ♩ = 104 even to ♩ = 76). An experienced performer knows that the Italian *meno* entitles him to calm the current agogics, but such a large deceleration requires more precise notation.

In the structure of the third movement, there are clear references to the material of the first two movements of the *Sonata for piano*. Although the references are not literal, a thorough analysis of the text and auditory impressions

appearing during the performance of the work suggest that the composer wanted to achieve structural cohesion of the entire cycle, and therefore decided to include allusions to the previously presented material in the Finale. I find similarities, e.g. in two-voice semiquaver figurations (examples 11 and 12), as well as in sections of broader expression presented at a slower tempo (examples 13 and 14).

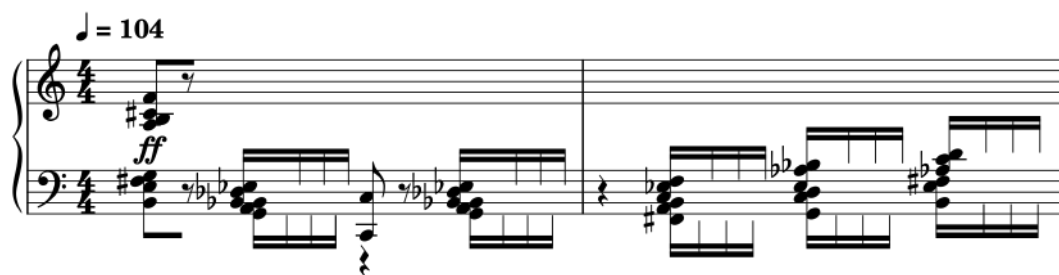


Example 11. K. Pałubicki - *Sonata for piano*, movement I, bars 5-8.



Example 12. K. Pałubicki - *Sonata for piano*, movement III, bars 73-76. Reference to movement I (bars 5-8).





Example 15. K. Pałubicki - *Sonata for piano*, movement III, bars 1-2.

Pałubicki uses them to construct musical thoughts with a very aggressive, even barbaric expression. The overriding parameter shaping the narrative of these chords is rhythm. The clusters are grouped into very tight semiquaver figures, full of irregular accents that result from the variable meter. The precise implementation of complicated metro-rhythmic assumptions gives the composition an extremely energetic, vital expression. The lack of additional articulation markings in the sections full of vigor is justified - the power of expression is contained in the metrical division.

Determining the relationship between the successive phases of the work, thanks to the agogic clues, is not a major problem, as in the other parts. The third movement, however, is the pianist's greatest technical challenge. Accumulated technical difficulties require from the pianist above-average manual dexterity, related to the rapid change of piano registers, inconvenient chord arrangements and figurations that are difficult to control. Pianist Andrzej Artykiewicz mentioned the *Sonata* performance problems in an interview with Marlena Pietrzykowska.

When, practicing his *Sonata for piano* after 10 days, I met the Professor and told him that some places in the *Sonata* were written in terribly difficult way, he replied: "You know, these are only certain signals for you."<sup>46</sup>

Although the entire *Sonata* is atonal, the degree of complexity of sound structures and melodic lines reaches its apogee in this movement. The phrase in parts marked as  $\text{♩} = 96$  uses a melody devoid of harmonic dependencies and is an example of the use of the "weaving technique". The voices placed in the parts of

<sup>46</sup> M. Pietrzykowska, *Konrad Pałubicki - człowiek i twórca*, op. cit., p. 83.



both hands create two separate, intertwining "sound threads". In the right-hand part, the composer wrote down the melody using only quintuplets. The accompanying voice of the left hand consists of a series of sextuplets. Only the beginnings of the groups meet at the same place in the bar - the other notes pass each other. The applied rhythmic divisions minimize the number of sound verticals, enhancing the weaving effect. Performing this passage requires advanced rhythmic skills from the performer. Mastering a complex polyrhythm requires the phrase to be flexible in terms of dynamics and tempo.

**♩ = 96**

The musical score is presented in two systems. The first system (bars 16-18) and the second system (bars 18-19) each consist of two staves. The right-hand staff (treble clef) contains quintuplets, and the left-hand staff (bass clef) contains sextuplets. The notes are written in a way that they appear to weave together. The score is marked with a piano (p) dynamic. The tempo is indicated as 96 beats per minute. The score is divided into two systems, each containing two staves (treble and bass clef). The first system covers bars 16-18, and the second system covers bars 18-19. The notation includes various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) above and below the notes. Brackets are used to group the quintuplets and sextuplets.

Example 16. K. Palubicki - *Sonata for piano*, movement III,  
bars 16-19. Weaving technique.

#### 2.1.4 Summary of the performance aspects of Konrad Pałubicki's *Sonata for piano*

*Sonata for piano*, completed on September 4, 1983, raises various performance problems. While working on the piece, I faced both difficulties resulting from the lack of performance markings and those of a purely technical nature.

Preparing a piece for performance was a task that forced a creative attitude. The initial phase of work on the text revealed to me many areas in which I could interfere when creating my own interpretation of the piece. The dynamic differentiation of longer sections, the choice of appropriate articulation and pedaling, are elements that the composer often leaves to the performer's decision. The pianist rarely finds helpful clues in the score. Latitude in terms of these parameters can be found especially in the first two parts of the work. It is fascinating that the composer deliberately left the score with such a modest number of markings. *Sonata for piano* is no exception in this regard. Many people who knew the composer personally and performed his works during his lifetime drew attention to this aspect.

The professor always trusted performers and made them co-authors of his work, because he did not specify certain methods of performance, he expected answers from the performer<sup>47</sup>.

Piotr Kusiewicz - tenor

Playing Konrad Pałubicki's works, I had a lot of freedom in terms of performance; the composer allowed for many performance ideas on my part (...). The professor said that the moment he hands over the work to the performer is the last moment of his intervention. What he wanted, he put on paper with notes, the rest is up to the players. He had great confidence in the performers of his works<sup>48</sup>.

Małgorzata Kuziemska - cellist

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<sup>47</sup> M. Pietrzykowska, *Konrad Pałubicki - człowiek i twórca*, op. cit., p. 82.

<sup>48</sup> Ibidem, p. 85.

(...) The performer had an insanely large field to show off here. Pałubicki did not use any agogic or dynamic markings in his works<sup>49</sup>.

Andrzej Artykiewicz - pianist

*Sonata for piano* is a work intended for advanced pianists. Apart from technical problems, which reach the highest degree of difficulty in the third movement, the piece presents the performer with a task that only a musician endowed with a compositional instinct can cope with. Pałubicki, to a greater extent than other artists, expected creativity from the interpreters of his works, which could bring a part of their own individuality to the final shape of the work.

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<sup>49</sup> Ibidem, p. 82.

## 2.2 EWA SYNOWIEC – *Piano Sonatas*

Among all the artists whose works have become the subject of research in this work, Ewa Synowiec left behind the largest number of works that meet the criteria I have adopted - as a teacher associated with the Stanisław Moniuszko Academy of Music in Gdańsk, she wrote as many as four works for solo piano, which refer to the sonata form and have not been published to this day.

The composer's output includes one more composition for piano belonging to this genre - *Sonata per pianoforte I* from 1967. However, the work was published twice. The first edition was published in 1983 by the Viennese publishing house *Ariadne*, while the second one comes from 2008 and was published by publishing house of the Academy of Music in Gdańsk. The work, in a clear and legible form, is easily accessible. Therefore, it does not meet the purpose of my work, which is to try to save unreleased works from complete oblivion. The digital revolution has led to a situation in which the number of composers writing their works by hand is rapidly decreasing. Popularization of technology, universal access to professional and free software for music notation contributed to the increase in the number of composers creating works in a durable format that allows for quick dissemination. It can be said that the risk of losing works, thanks to the digital method of recording and universal access to the Internet, decreases year by year. Of course, this is not a solution without flaws - we rely on advanced technology, which also fails. However, I believe that the work that does not exist in the form of a digital record deserves special care. For this reason, I do not analyze the performance of *Sonata* from 1967 in my work. It is worth quoting Ewa Synowiec's original idea for the structure of the sonata form used in this composition. The transformations of *Sonata per pianoforte's* formal coefficients were described by Teresa Błaszkieicz.

The macroform is concretized thanks to two ways of reading pages and systems: vertically and horizontally. Each of the sides-phases is a reproduction of the sonata allegro, as we can read in the author's commentary: "page one (I) - a 'small' exposition, page two (II) - a 'small' development, page three (III) - a 'small' recapitulation. Thus, the realization of three

sides of the score in succession creates a sort of closed formal idea - a "small sonata allegro"

This structure is superimposed by another, higher order, realized precisely by the way of reading the score. According to the composer's commentary, the full exposition will be a reading of the next five systems on the next three pages. It will be a vertical reading of the score. The recapitulation, on the other hand, will be formed by reading the first systems of three pages, then the second and subsequent systems of pages. It will be a horizontal score reading. Development, on the other hand, has an open structure, because: (quote) "it may consist of freely selected (by the performer) systems and quantities: 5-10. What is important here is how these systems are put together. Their sequence and succession cannot be a repetition of the situation occurring either in the EXHIBITION or in the RECAPITULATION. They must be brand NEW condition sets!!"

The macroform of "*Sonata No. 1*" makes use of three realization possibilities: the first - closed (EXPOSITION), the second - decomposed (RECAPITULATION), the third - creative (PROCESSING). In this original way, the image of the "great sonata allegro" is formed<sup>50</sup>.

Each of the five *Sonatas* written by Ewa Synowiec implements the formal assumptions in a different way. Each construction idea is innovative and revealing. All the *Sonatas* form an extremely interesting cycle that refutes the thesis that the sonata form is exploited. Let the cited quote regarding the *Sonata per pianoforte* complement the image of the composer's creativity in her approach to the closed formal construction that the sonata is by definition.

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<sup>50</sup> Teresa Błaszczewicz, *Problemy konstrukcyjne w sonatach fortepianowych Ewy Synowiec*. (w:) „Muzyka fortepianowa”, Gdańsk 1995, p. 172.

### 2.2.1 *Sonata in open form* (1965)

The work was written during Ewa Synowiec's piano studies at the State Higher School of Music in Kraków. According to the chronological list of works (from 1966 to 1999), which can be found in the work entitled "Polish Composers 1918-2000", *Sonata in open form* is her fifth work<sup>51</sup>. However, on the title page of the work there is a date of composition noted by the composer, which raises doubts regarding this issue.

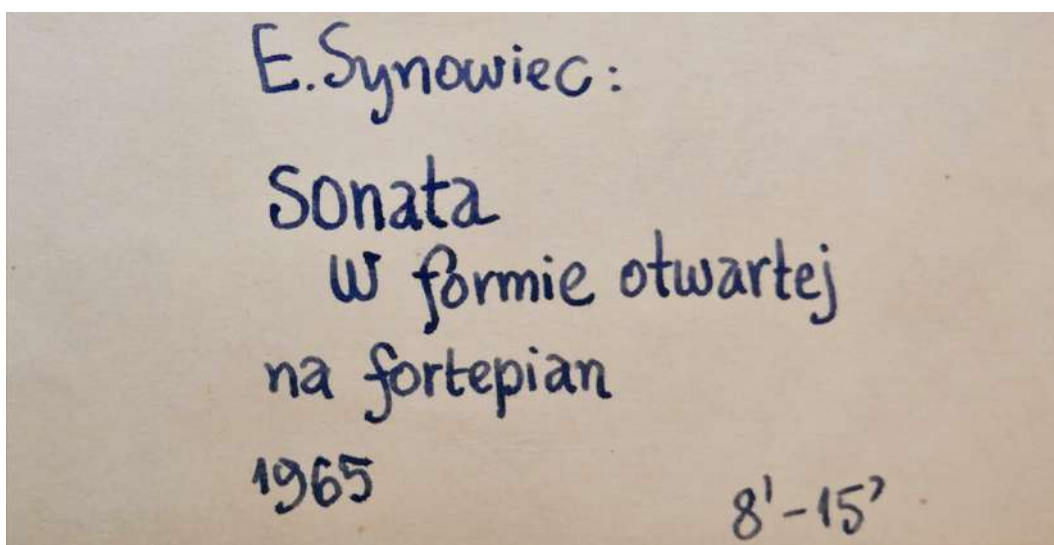


Illustration no. 1. Title page of the *Sonata in open form*.

The list of compositions by Ewa Synowiec begins with works composed in 1966, but it is highly probable that the first composition was written a year earlier. If we assume that the actual date of composition of the *Sonata in open form* appears on the title page, then the work should be at the beginning of the list, and it should be considered Ewa Synowiec's composing debut.

The parameter determining the uniqueness of this work is its formal construction. In the legend attached to the *Sonata*, the composer defines the rules for the structure of the form, including the performer in the creative process - the order of the presented sections depends to a large extent on the pianist.

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<sup>51</sup> Synowiec, in: *Kompozytorzy polscy 1918-2000. II. Biogramy* Wydawnictwo Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku, red. Marek Podhajski, Gdańsk-Warszawa 2005, p. 966

**Legend:**

- 1. The whole piece consists of 8 parts and 4 aleatoric fragments. A piece can start with parts 1, 3, 7 or 8, and end with any part**
- 2. The order is indicated by the numbers at the bottom of each part - the next one is for you to choose.**
- 3. Fragments A, B, C, and D should be treated arbitrarily, trying to extract contrasting values in relation to the main parts.**
- 4. Sections A, B, C, and D may be played at the specified locations, but may also be omitted.**
- 5. In full - minimum: 7 parts, maximum 15 parts / 8 with repetitions /.**
- 6. Duration: from 8 minutes to 15 minutes.**

I think point 5 needs to be clarified. The performer's decision to select seven parts within the entire work means resignation from one of the eight parts. However, the legend does not preclude the omission of more elements. An example would be the following configuration - 1, 4, 1, 4, 1, 4, 1. Due to the fact that the first part can be followed by the fourth and vice versa - from a technical point of view the entire piece can be closed using two parts. The use of fifteen parts naturally involves the need to repeat them. So how should the notation - "8 with repetitions" be understood? Before the performer moves on to the next part, according to the 2nd point of the legend, can the performer repeat the part he just finished? Does the use of any repetition oblige the contractor to construct a form consisting of exactly 8 parts? The analysis of various configurations led me to the following conclusions. In the variant of the minimum selection of the number of fragments, the performer should include seven different parts in the course of the work, without repetitions. The desire to build a *Sonata* from eight elements obliges the performer to use all parts. A construction consisting of more segments is possible only with the use of a set of numbered parts. Repetitions can be made before the end of the presentation of the entire material, but the form of the work should be composed of all eight parts. In order to make it easier for future performers of the

*Sonata in open form* to understand the score, I decided to change the wording of the fifth point.

**5. Whole - minimum 7 different parts, maximum 15 parts.**

**The 8-part variant should be built with all numbered parts.**

**In a structure consisting of 9-15 parts, all numbered parts should be included.**

As a pianist, I always feel co-responsible for the final shape of the performed composition. Agogics, dynamics and articulation are the parameters, the implementation of which gives each performance a unique feature. In most cases, the above parameters are strictly defined by the composer, but the final effect of the work is determined by the individual interpretation of the performer. In her first *Sonata*, Ewa Synowiec increases the influence of the performer on the work, leaving the construction of the form to the performer. There is a lot of latitude in shaping this parameter. The number of parts from which the course of the work's macroform should be constructed determines the range from 7 to 15 segments. The length of all segments is similar. Ewa Synowiec wrote each of them using five or six systems without bar lines. The exception is the seventh segment, written on four systems. Probably the composer reduced the number of systems due to the cluster beginning this part, the length of which she determined to be about 20 seconds. This made it possible to standardize the duration of individual form factors. The composer did not leave any markings regarding the agogics of the piece in the score, but the correlation between the selection of the number of obligatory movements (7-15) and the approximate duration of the piece (8' - 15') suggests that Ewa Synowiec estimated the duration of each movement at about a minute. Of course, the lack of annotations regarding the tempo allows the performer a lot of freedom in shaping this element of the work. It is possible to vary the tempo between the individual parts of the song, as well as to change the tempo of repeated material (in the case of a structure consisting of 9-15 segments).



In my interpretation, I decided to present the *Sonata in an open form* in the richest possible version. I wanted to use all the obligatory (1-8) and aleatoric (A, B, C, D) parts. These were my initial assumptions, which remained unchanged throughout the entire process of preparing the composition for performance and recording. The next step was to choose the opening part of the piece. All four segments that could open the structure of this *Sonata* operate with sudden dynamics. The performer has a choice of parts 1, 3, 7, and 8, the dynamics of which are defined at the very beginning: *sff*, *sff*, *sfff*, and *ff*. The composer thus deprives the performer of the opportunity to start the work in a gentle and delicate way. Ewa Synowiec clearly cared about the stormy expression of the very beginning of the piece. The lack of mention of the order in which the individual parts were composed allows us to assume that the composer began writing the work from the idea numbered 1 in the score. I assumed that the first recorded creative ideas set the direction of the entire composition in a special way. This principle is particularly audible in classical sonata forms, where the themes presented at the beginning of the work undergo various transformations. Although the *Sonata in open form* is not built on the principle of thematic dualism and does not show motivic coherence, the structural organization of the sound material is strongly integrated. The characteristic sound was achieved by using chords based mainly on the interval of a second and a third, and their inversions. I suppose that the source of the author's concept of the first *Sonata* for piano was the part marked as number 1. Accepting this hypothesis, I started the analysis of this fragment by quoting the advantages and possible disadvantages resulting from the decision to place it at the beginning of the work.

The mobility of the narration distinguishes the first segment from the other modules. Parts 3, 7 and 8 operate with more static rhythmic figures, creating less compact sound planes. I wanted to extract the greatest possible mobility of the sound material in the first phase of the piece, which is why I treat this trait as an advantage. A certain difficulty in starting the sonata from the first movement is the selection of the next presented module. In this variant, the composer limited the choice to four segments. Parts 3 and 8 show more freedom in this matter, after

which the performer has as many as five modules at his disposal. Of all the segments that could open the composition, only the first movement does not mute the narrative at the end of its course. The remaining segments (3, 7, 8) are clearly concluding and do not provoke, to the same extent as segment 1, a continuation. The presented analysis made me decide to start the *Sonata in an open form* from the first movement. All the initial movements proposed by the composer find their justification in the construction of the beginning of the work, but my idea of the first phase of the work was most suited to the first segment.

**1**

Example 17. *Sonata in open form*, movement 1.

The choice of the next fragment was dictated by the intention to extend the turbulent narrative ending the first part. I obtained a dynamic continuation of the started musical thought by joining the initial section of the seventh segment. An additional benefit of such a juxtaposition is the direct connection of the sound material of both parts. The cluster at the beginning of segment 7 is an extremely characteristic link of the whole work. It was written in sfff dynamics, and its approximate duration is about 20 seconds. Cluster length and dynamic designation unambiguously determine its emotional charge. The moment of appearance of the sound stain is associated with an increase in the tension of the narration, while the time of its decay naturally leads to calming down the agitated expression. I decided to treat the cluster as the target point of the entire first particle. Thanks

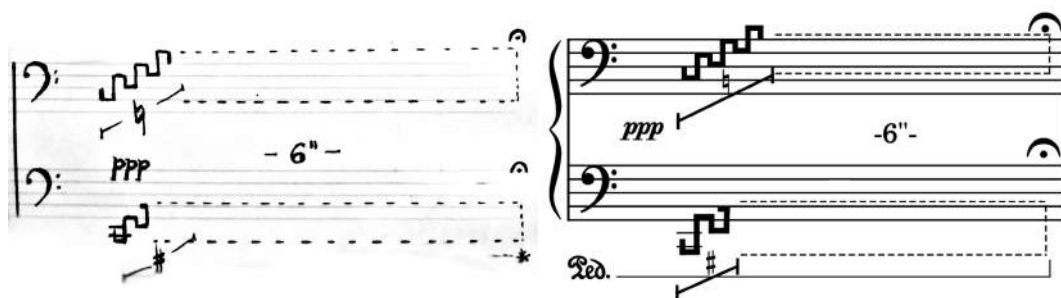
to this, the plane of the initial phase of the piece was enriched with a very clear climax.

In order not to stop the narrative of the song so abruptly, I decided not to repeat segment 7 in the further course of the song. An ill-considered juxtaposition of individual parts can evoke a sense of chaos and randomness in the listener's perception of the sound material, which I wanted to avoid as much as possible. I wanted the formal construction of this *Sonata* to be orderly, allowing the recipient to grasp the final phase of the work. Therefore, segment no. 1, in my interpretation, reappeared only as the penultimate part of the structure. In my opinion, the reference to the beginning of the song strengthened the coherence of the composition. Segment No. 6 weaved into the construction of the work only once, at the end of the whole *Sonata*. The decision not to use it earlier was dictated by the desire to crown the work with material that does not evoke any other contextual associations. The ending of the *Sonata* with a segment that previously appeared in the work could be less legible. An additional benefit of such a configuration is closing the piece with a consonance referring in its sound and structure to the first sounds of the piece (example 18).



Example 18. *Sonata in open form*. The beginning of part 1 and the end of part 6. Similar chords are marked in green.

The notation of some fragments of the work turned out to be problematic due to the lack of explanation in the legend. The symbol in segments 1, 3, 6, and 7 (example 19) was the most puzzling to me.



Example 19. *Sonata in open form*. Excerpt from Part 1. Manuscript and digital notation.

At first, I looked for clues regarding the implementation of the melodic line in the sign in question. I assumed that the part written on the upper staff should be improvised by the performer using the white keys of the piano. The choice of sounds is suggested by the natural under the described figure. Then the lower part would be constructed simultaneously, using the black keys of the instrument. Only the duration of the figure, amounting to 6 seconds, was not in doubt. A new look at the record appeared at the time of reading segment 6.

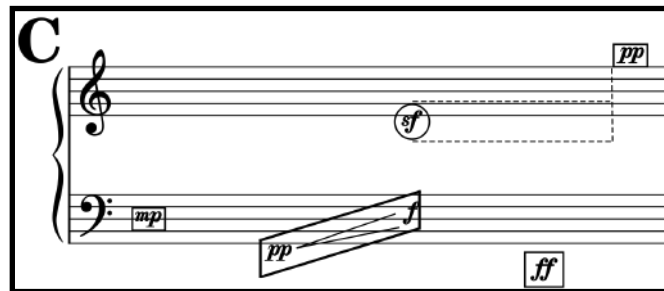


Example 20. *Sonata in open form*. Excerpt from Part 6. Manuscript and digital record.

I noticed that there is a stick of note and staccato articulation above the graphic symbol in question. In part number 6, the mysterious symbol is repeated, but the decay time (9 seconds) applies only to the second structure. I came to the conclusion that the implementation of the above sign cannot mean the improvisation of a horizontal melodic line, since the length of the entire group is to be one sixteenth note. After analyzing all the similar elements present in the other obligatory parts, I concluded that the composer wrote the cluster in this way.

The length of its sound is determined in most cases by exact time values (seconds), and the range of sounds determines the beginning and end of the line break. If there is a natural above the symbol - the consonance consists of the white keys of the piano. The cross symbol should be understood as a cluster of sounds corresponding to the black keys.

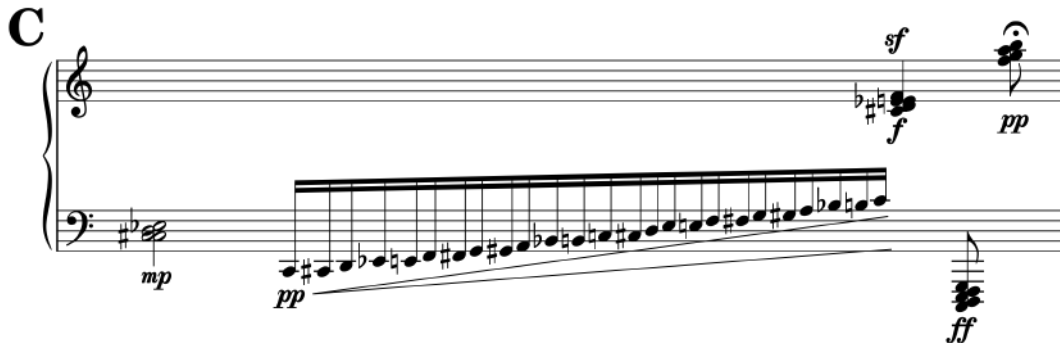
After analyzing the above mark, I came to the conclusion that its implementation is strictly defined, and the applied notation is not subject to executive interpretation. Ewa Synowiec, using this symbol, specified the selection of cluster sounds. However, in the score of the *Sonata in open form* there are fragments that the performer can implement in various ways. The aleatoric parts A, B and D are characterized by great flexibility in the choice of tempo and dynamics. The exact length of individual sounds was precisely defined only in fragment B. The implementation of the rhythm in segment A is entirely subject to the performer's invention. In part D, the relativity of the duration of the units of movement is determined by the horizontal distances of the notes on the staff. Segment C requires the greatest creativity from the performer. In it, Ewa Synowiec only specified the dynamics and approximate pitches.



Example 21. *Sonata in open form*. Aleatoric part – C.

I decided to place this part at the end of the repeated segment No. 2. The overwhelming number of chords present in this part of the *Sonata* prompted me to include a figurative factor in its course. The aleatoric module C gives the performer a lot of latitude in terms of interpreting the markings contained in it, which is why it is an excellent tool that allows you to extract elements that

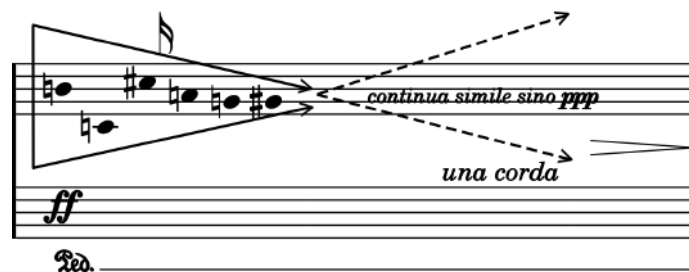
contrast with the main parts. My idea for the implementation of segment C is as follows:



Example 22. *Sonata in open form*. Aleatoric part – C. Execution.

The fast-paced chromatic progression diversified the narration of the second part, and the clusters used in segment C were inscribed in the composer's sound language.

The last fragment, the implementation of which I would like to describe, is the end of part 4.



Example 23. *Sonata in open form*. Part No. 4 - ending.

The manner in which the first section of the above fragment should be performed is beyond doubt. The pianist should play the notes found there in the standard order - from left to right. Each note should take the value of one sixteenth note. How to understand the second part of the fragment, in which the direction of the arrows has been reversed? Were it not for the Italian designation *continua simile sino ppp*<sup>52</sup>, one might suppose that the approaching of the arrows symbolizes

<sup>52</sup> *Continua simile sino ppp* literally means "continue similarly until pianissimo possibile".

dynamic weakening, while reversing their direction means an increase in sound intensity. However, I think the dashed line refers to the order of the notes that needs to be reversed. If the six-note sequence were to be performed every time from the *h1* note, the direction of the arrows would not change. Therefore, I decided to implement the record as follows:



Example 24. Sonata in open form. Part No. 4 - ending.

Implementation of the notation

### 2.2.2 *Sonata minima* (1967)

The second *Sonata* for piano, composed by Ewa Synowiec, is a work of very small size. The composer's goal was to construct a sonata that would contain all the phases typical of this genre - an exposition with thematic dualism, development, and a recapitulation - closed in the smallest possible form. The work consists of only 131 bars, the vast majority of which (106) are written in the 2/4 meter. The tempo of the piece was not determined by the composer in any way. Its selection is therefore at the discretion of the performer. The tempo should allow the pianist to conduct a smooth and flowing narrative, while maintaining the clarity of complex rhythmic structures. The performance of the piece, meeting the above assumptions, lasts about 5 minutes.

The exposition of *Sonata minima* consists of two opposing themes, which are represented by single notes - theme I by the sound „b flat", and theme II by the sound "b". Therefore, thematic dualism does not consist in juxtaposing melodic ideas with different emotional expression. The differentiation of themes takes place in the dynamic, agogic and articulation layers.

**Theme I** is presented in the lower register of the piano, in the minor octave. Its development is visible in the successive densification of rhythmic structures - from quarter notes to very fast tremolo - as well as in the dynamic layer leading from piano to ffff.

**Theme II** appears in the higher register of the piano, in a single octave. It is shorter than theme I and uses less differentiated dynamics (from *ppp* to *f*). Its opposition is visible in the rhythmic stagnation and lack of differentiated accentuation.

The development introduces three new, chromatically ordered notes to the work - *c*, *c sharp*, and *d*. They are the building blocks of all the sound structures found in this phase of the work. Development operates with a constantly increasing volume of sound, which generates a constant increase in emotional tension. The irreversible dynamic direction of this movement is intensified by the marking written by the composer – *sempre con pedale*, covering 25 bars. Within the development, four stages of evolution are noticeable. Each of them begins in the time signature 2/8. The stages are separated by short, one- or two-measure segments in 5/16 metre. Fragments in even meter are successively shortened. The sounds used to build the harmonies are included in structures derived from punctuality - they do not create melodic phrases, they are located in the extreme registers of the instrument, and the sequence of their pitches is not coordinated by any recognizable principle. Only the rhythmic material is schematically organized. Full of anxiety and mystery, the narration of the middle part of the *Sonata* leads to the climactic cluster, located in the low register of the piano. In the recapitulation, contrasting themes are presented again. Theme I was moved up a fourth, while Theme II a fifth down. Thanks to this, the material of the piece was enriched with the sounds *e flat* and *e*.

The performer, apart from adjusting the proper tempo, does not interfere with the score of the piece. Aspects such as dynamics, articulation and pedaling were defined by the composer in the smallest detail. In contrast to the *Sonata*



*in open form*, the *Sonata minima* adopts the structure of a typical sonata allegro. Ewa Synowiec, in the construction of this piece, resigns from complicated thematic transformations and motif work. The choice of sound material is kept to a minimum, and the work is an extract of the sonata form. The performance issues of the second *Sonata*, Synowiec, boil down primarily to the faithful implementation of the notation, which in its richness narrows down the interpretative freedom of the pianist. The irregular rhythmic divisions present in the exposition and recapitulation are the main factor shaping the expression. The natural accentuation resulting from the placement of sounds in the measure is diversified by additional articulation markings. The metric notation is difficult to read in both the original and digital versions. Although the computer program locates the sounds, visually, in the right place in the bar, their repetitive pitch and unpredictable rhythm create, over longer sections, optical figures that are not very transparent. When preparing a piece for performance, I developed a method that facilitates visual inspection of the score.

22 23

sf=p

1 , 2 , 3 , 4 , 1 . 2 , 3 4

24 25 26

sf=mp

1 , 2 3 4 1 , 2 , 3 , 4 . . . 1 , 2 . 3 , 4 ,

Example 25. *Sonata minima*. Bars 22-26. Additional markings to help you read the rhythm.

The numbers and punctuation marks in the example above represent specific rhythmic values.

- 1, 2, 3, 4** – quavers
- ,** – sixteenth notes
- .** – thirty-second notes

I wrote the listed signs exactly under the notes that should be played at the moment. Thanks to this, the hardly readable spaces of bars gained a more distinct arrangement. In addition, the sounds located in the place of the thirty-second groups were surrounded by an ellipse, which during performance allows you to notice such values much earlier. It is worth mentioning that in each bar of the exposition and recapitulation only numbers 1-4 appear. The comma or period character appears only when the octal division is too imprecise. Take measure 24 as an example, in which the last two values are eighth notes, occurring exactly on the second quarter note of the measure. In this case, the other markings would only prolong the process of reading the rhythm by the performer.

*Sonata* presents extreme minimalism of sound means. However, it is rich in various performance markings. In my opinion, the role of the pianist in this work is primarily to choose the right tempo and meticulous implementation of all the markings left by the composer. For this reason, in the preparation of the *Sonata*, I focused mainly on aspects that may help future performers work on the notation.

### 2.2.3 *Sonata per pianoforte II* (1980)

The work, composed in 1980, is actually Ewa Synowiec's fourth sonata written for solo piano. It was only from the *Sonata per pianoforte I*, written in 1969, that the composer numbered works written in this form. The date of creation of the composition is not accidental. The following quote illustrates this:

The accumulation of musical events has extra-musical inspiration. The work was created as a specific manifesto of the composer towards the political events of August 1980. Hence its complex, multi-layered structure and a kind of aesthetics of the sound layer. The intensity, density of the musical narrative, seriousness and drama musically articulate this important historical moment in the life of our country<sup>53</sup>.

*Sonata per pianoforte II* is a special achievement of Ewa Synowiec in terms of construction. The composition was built according to strictly defined rules, which are practically impossible to notice through contact with the score. The performer's awareness of the creative processes taking place during the creation of the work is extremely important - especially when working on such an avant-garde composition. Understanding the construction principles of a piece allows the performer to create a more thoughtful and integral interpretation. Recognition of the compositional techniques used in the construction of this form, however, requires a study of the work written two years earlier entitled *Alternative/78*.

Ewa Synowiec in *Alternative/78* proposes an original way of musical notation. She resigns from traditional chromatic signs, and presents the alteration in the form of blackened notes. Darkening the left part of the note means lowering the note, while the right part - increasing it. This form of writing can be read both in the traditional way and after turning the page by 180°. The composition *Alternative/78* was written using only 4 double staff systems, on two sheets of A4 size. Due to the innovative notation of pitches, their specification is variable. There are 4 ways to implement the system:

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<sup>53</sup> Teresa Błaszkievicz, *Problemy konstrukcyjne w sonatach fortepianowych Ewy Synowiec*. op. cit., P. 177.

1. According to the notation.
2. With the change of clefs - the material of the lower stave assumes pitches appropriate for the treble clef, while the upper one - for the bass clef.
3. After turning the page 180°.
4. After turning the page by 180° and changing the keys.

So it is a synthetic score. Each system contains 4 different sound versions, which gives a total of 16 material-integrated units. Different ways of implementing the systems create different sound events, which, although they use an identical structure, still bring new sound material. In the text left by Ewa Synowiec, there are no signatures regarding the length of sounds, the dynamics of the piece, articulation, agogics, and pedaling. *Alternative/78's* emotional expression depends almost entirely on the performer.

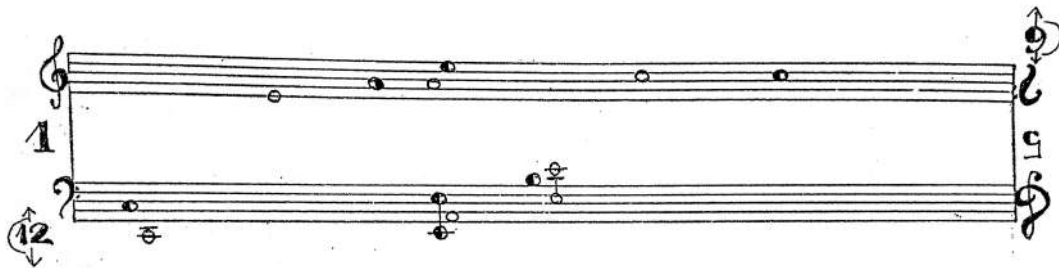
*Sonata per pianoforte II* is a record of all possible variants of realization of the systems found in *Alternative/78*, enriched with concretization of parameters not specified in the previous piece. The musical time of the work was subjected to a special organization. Almost the entire work is divided into three-bar segments written in a repetitive meter pattern – 2/4, 3/4, 4/4, 5/4, 4/4, 3/4, 2/4. The number of beats increases, up to a maximum of five quarter notes per measure, and then reverses order to reach 2/4 time again. This is an analogy to the inverted transformations of *Alternative/78's* sound material. As noted by Teresa Błaszkievicz, the relation between metric transformations and sound transformations is sham, because the agogic organization effectively disrupts the cyclical changes of the metric pulse<sup>54</sup>.

In its form, *Sonata per pianoforte II* takes the form of a sonata allegro with thematic dualism, development constituting the most extensive part of the work, and a recapitulation. The exposition of the *Sonata* consists of *Alternative/78* systems presented in turn – from 1 to 4, performed in accordance with the notation. Development starts in the middle of system number 4. This is followed

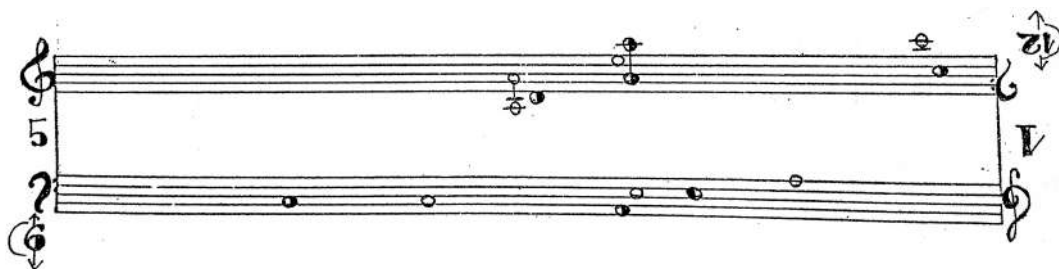
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<sup>54</sup> Teresa Błaszkievicz, *Problemy konstrukcyjne w sonatach fortepianowych Ewy Synowiec*. op. cit., p. 177.

by segment number 5, which is actually the *Sonata* initialization system, which is read when the page is turned.



Example 26. *Alternative/78*. System No. 1.

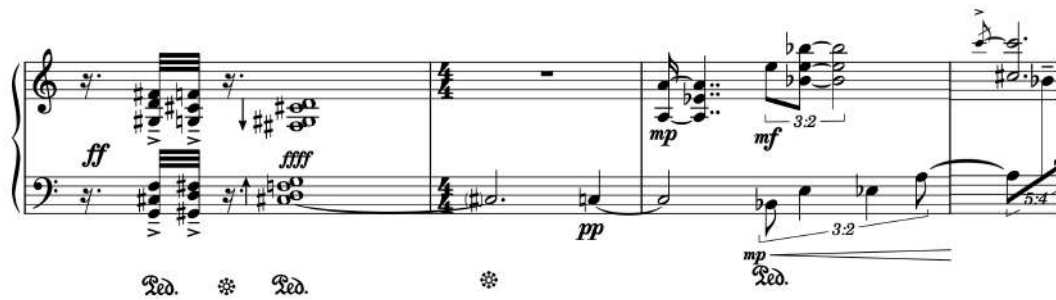


Example 27. *Alternative/78*. System No. 5, which is the inversion of system No. 1.

Below are fragments of the *Sonata*, presenting the implementation of systems no. 1 and 5.



Example 28. *Sonata per pianoforte II*, bars 1-7. Sound material taken from the 1st *Alternative/78* system.

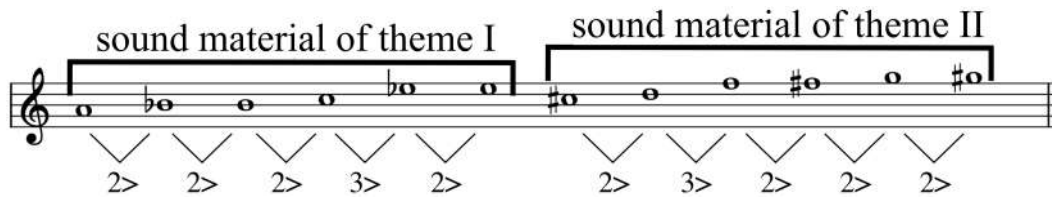


Example 29. *Sonata per pianoforte II*, bars 34-37. Sound material taken from the 5th *Alternative/78* system.

In *Sonata per pianoforte II*, the sound material of all 16 *Alternative/78* segments was transcribed by the composer in a traditional form, over 98 bars. The whole thing involved the exposition and more than half of the recapitulation. Further development material and recapitulations are fragments of the previously presented *Alternative/78* systems - notated in a different metre, with different articulation and dynamics. The emotional tone of the repeated episodes is often different from the original version. The material of the previously used systems is often shortened in order to vary the dramaturgy of the work.

The sounds that make up the main musical ideas of the *Sonata* have been carefully selected. The sound material of both themes is based on a twelve-note dodecaphonic series (example 30). The series consists of two six-note episodes, the second of which is an inversion of the inversion of the first part. The inverted transformation is additionally shifted down by a minor-third interval. The first half of the series is the framework for the first theme, while the material of the second half is the building block of the opposite theme. Similarly, the first two systems of the work *Alternative/78* use only the sounds that make up the first half of the series, while systems no. 3 and 4 of the second half. In the sound layer, the described relationships are imperceptible. The composer uses the musical narrative in a very violent and unexpected way. Expressive differences take place over very short distances, which makes it much more difficult to capture the above-mentioned relationships. It is worth noting that the themes of *Sonata per pianoforte II* are not an example of the use of dodecaphony as a compositional technique. Ewa Synowiec only took some rules of atonal ordering in order to

exclude undesirable consonances. The themes operate with sounds belonging to the dodecaphonic series in a free way, unrelated to the concept presented by the Second Viennese School.



Example 30. Dodecaphonic series – notes forming themes  
of *Sonata per pianoforte II*.

The text of the composition is very complicated. The work's lack of a tonal center, complicated rhythmic figures, cyclical changes of meter and a huge number of accidental signs are the components of the score that contribute to a significant reduction in the readability of the text. The construction of *Sonata per pianoforte II* is special, because from the 99th bar to the end of the work, the composer uses only the structures presented in the previous bars. I think that indicating bar 98 as the one that closes the stage of presenting the new material will be a great help for future performers. A simple calculation shows that more than 40 percent of the *Sonata*'s pitch material (the whole thing consists of 164 bars) is repeated. Repetitions, however, often concern only pitches. Their articulation, placement in the bar, and dynamics rarely remain unchanged. Due to the simultaneous deformation of many parameters, the identification of old material is not always obvious. Below are presented the most diverse fragments of the *Sonata*, operating with identical sound material.

$\text{♩} = 120$

51

*ff*

*p*

*Red.*

52

*f*

*Red.*

*Red.*

Example 31. *Sonata per pianoforte II*, bars 51-52.

The material was also used to construct bars 128-133.

$\text{♩} = 120$

128

*sub. pp*

*ppp*

*fff subito!*

*mp*

*f*

*Red.*

*(tenuto)*

130

*f*

*pp*

*fff*

*Red.*

Example 32. *Sonata per pianoforte II*, bars 128-133.



60  $\text{♩} = 120$

3:2 5:4 3:2 5:4 3:2 5:4

*mf* *p* *rit.*

(*tenuto*)

Red. \* Red.

Example 33. *Sonata per pianoforte II*, bars 57-62. The material was also used to construct bars 135-139.

136  $\text{♩} = 90$

3:2 5:4 3:2 5:4 3:2 5:4

*pp* *ff* *mp* *p*

(*tenuto*)

Red. \* Red. \* Red. \* Red.

Example 34. *Sonata per pianoforte II*, bars 135-139.

Example 35. *Sonata per pianoforte II*, bars 77-87. The material was also used to construct bars 114-121.

Example 36. *Sonata per pianoforte II*, bars 114-121.

### 2.2.4 *Sonata per pianoforte III* (1992)

The last of Ewa Synowiec's five piano sonatas was written in 1992. In *Sonata per pianoforte III*, the composer, as in her other works of this genre, separates one of the many form-forming aspects of the sonata model in order to subject it to innovative modifications. This time, the idea of repeating elements is modified. In the classic sonata allegro, the characteristic melo-rhythmic phrases of the themes are the basis for the structure of all the main sections of the work. Material cohesion of the form is achieved mainly through the use of advanced transformations of the work's thematic ideas, and not through their exact repetition. Ewa Synowiec extracted from the sonata model the aspect of repetition of sound material and directly used it to build *Sonata per pianoforte III*.

The work consists of twenty independent microformal units - systems. Sections constituting the building blocks of theme I are marked with numbers 1-9. The components of Theme II were arranged in the same way. Each topic was written down on one A4 page. The other two segments, similar in size to the thematic sections, were described by the composer as "instead of development" and "coda". The method of implementation of all elements is shown in the diagram on the next page. In order to distinguish the systems creating themes, I decided to add additional symbols in the superscript to the numbers ordering their sequence. In the original legend for the work, I lacked this distinction, which made the structure of the *Sonata per pianoforte III*, although it contained no errors, slightly less legible. According to the corrected entry:

- number one in the superscript indicates that the system belongs to theme I, e.g. 9<sup>1</sup>.
- number two in the superscript indicates that the system belongs to theme II, e.g. 9<sup>2</sup>.

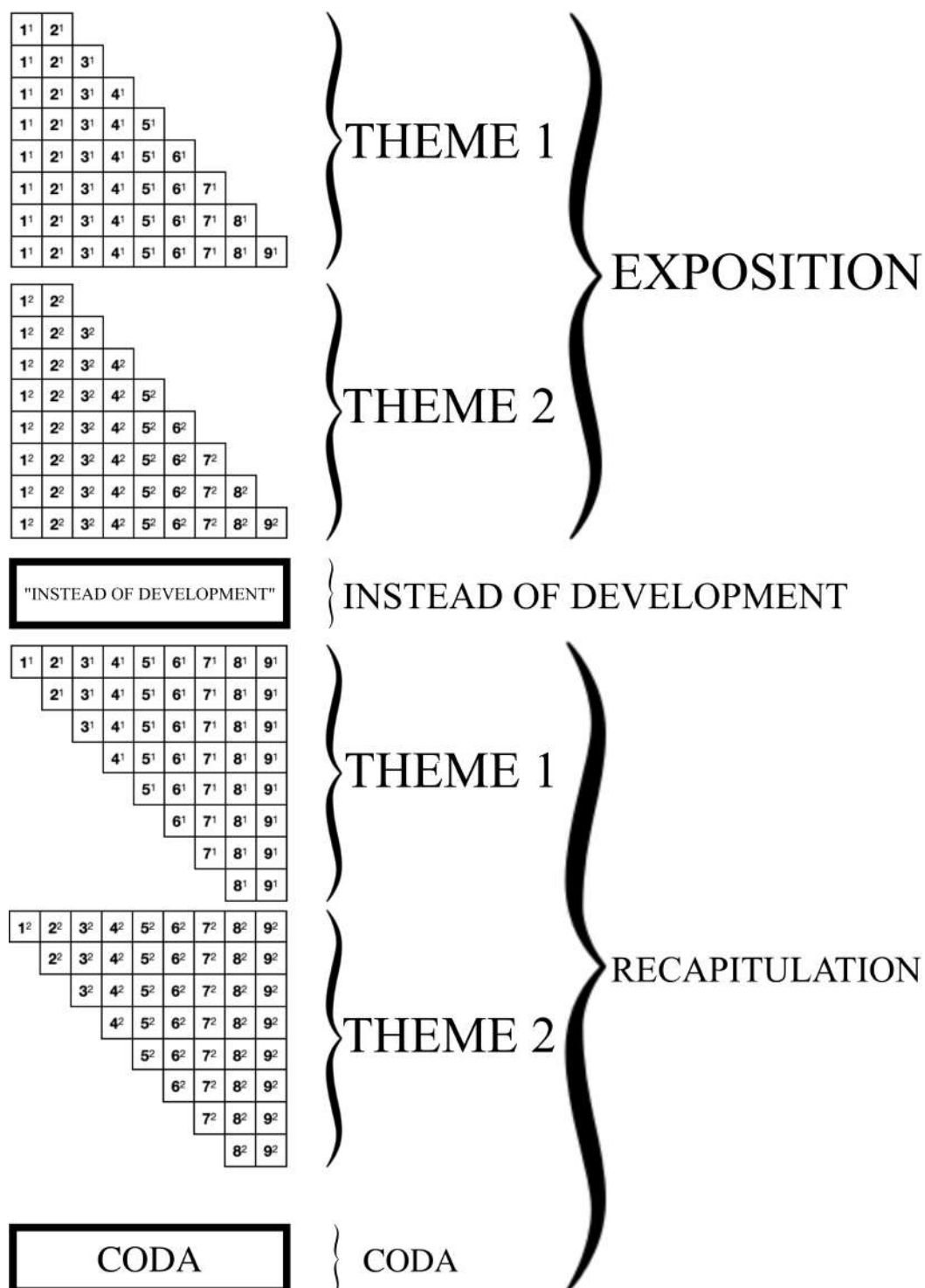


Diagram explaining the construction of *Sonata per pianoforte III*.

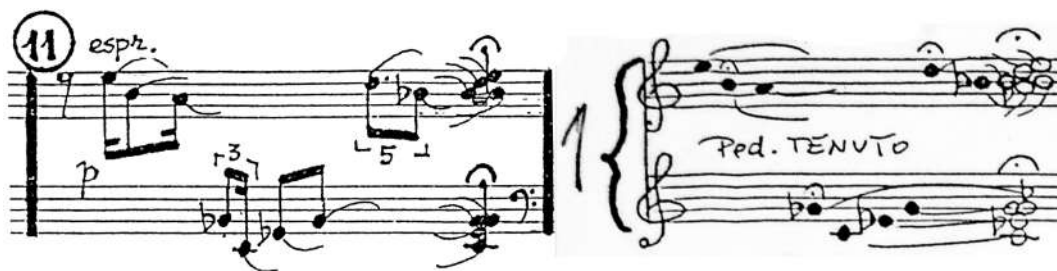
For the construction of the last piano *Sonata*, Ewa Synowiec used her musical diary, which she began to write in the second half of the 1980s, during an eye disease<sup>55</sup>. The recorded sound reflections over time formed a large and diverse collection of notes. The construction of *Sonata per pianoforte III* presents analogies to the simplified way in which human memory functions<sup>56</sup>. The architecture of the exposition is based on the principle of quantitative growth of the systems that build the theme. To the first two segments presented at the beginning of the piece, another segment is added with each repetition (1-2, 1-3, 1-4, ..., 1-9). The construction of both the first and second theme is governed by this principle. In the recapitulation, the principle is reversed – the themes begin with the presentation of a complete set of systems (from 1-9), followed by a reduction in the number of elements. After completing the last, ninth system, one should return to the second segment, then the third, etc., until reaching a cell composed only of system number 8 and 9. The exposition thus illustrates the ability of man to recall acquired knowledge and his ability to register new information; symbolizes the learning process. Similarly, the recapitulation illustrates the phenomenon of forgetting.

The composer's diary, full of musical reflections, was used to build one more piece - *Pianopticum*. The work consists of 36 bars, most of which correspond to the entire systems of *Sonata per pianoforte III* (or its fragments). The differences between these works mainly concern the formal structure and the organization of musical time, which in the *Pianopticum* is precisely defined, and in the *Sonata* notated approximately. Out of all 36 bars of the *Pianopticum*, as many as 26 of them use the same sound material as the last sonata. The sound material of both compositions is not as closely related as in the case of *Sonata per pianoforte II* and *Alternative/78*, but more than 70 percent of the sound substance (26 out of 36 bars) contained in *Pianopticum* can be found in *Sonata per pianoforte III*. Below are examples of material connections between the discussed works.

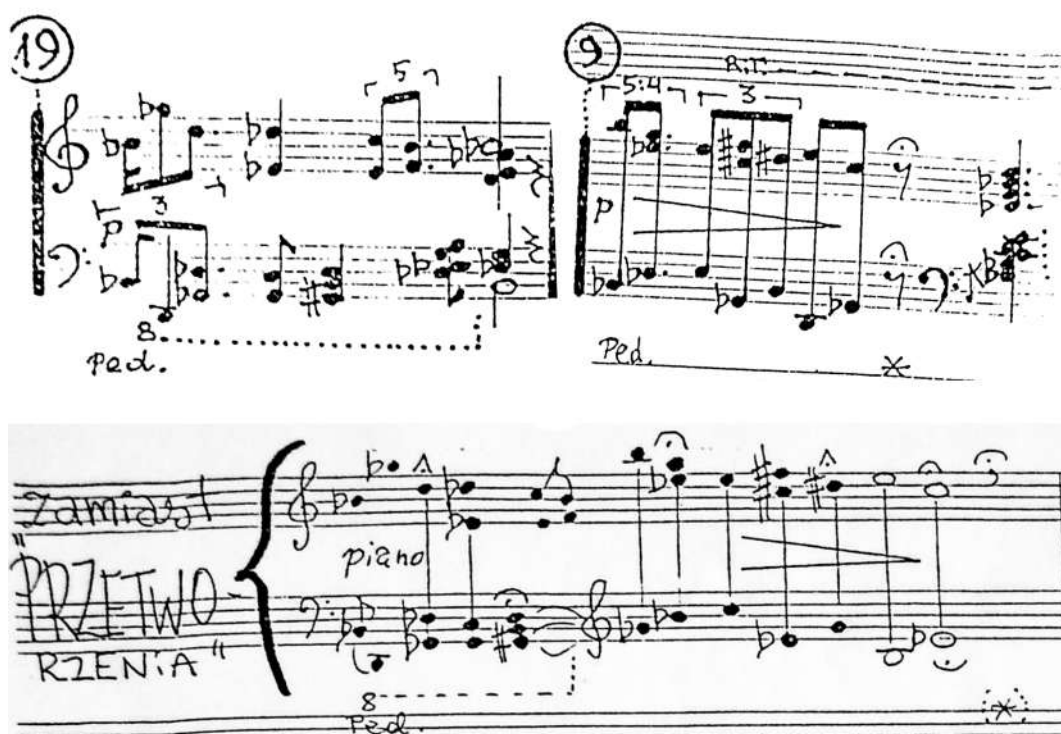
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<sup>55</sup> Teresa Błaszczewicz, *Problemy konstrukcyjne w sonatach fortepianowych Ewy Synowiec*. op. cit., p. 179.

<sup>56</sup> Ibidem, s. 179



Example 37. On the left, *Pianopticum*, bar 11. On the right, *Sonata per pianoforte III*, system no. 1.



Example 38. Top - *Pianopticum*, bars 19 and 9.

At the bottom, *Sonata per pianoforte III*, "instead of development".

Ewa Synowiec in the caption attached to the composition wrote:

The essence of the form of this work is - apart from the constant change of contexts / situations - the repetition of the material. In this situation, I found it advisable to leave the performer MAXIMUM latitude in terms of such important parameters as dynamics and articulation<sup>57</sup>.

<sup>57</sup> Ewa Synowiec, *Sonata per pianoforte III*, caption attached to the work.

The structure of the exposition and recapitulation of the work is very complex. The presentation of each theme consists of a total of 44 systems. This means that the exposition (T1+T2) consists of a total of 88 segments. Then there is a short section, called by the composer "instead of development", built from a separate system. The structure of the recapitulation is again created by the material of themes I and II, but the order of the systems presented here is different than in the exposition (the diagram shows it). The piece ends with a short „coda”. In total, *Sonata per pianoforte III* consists of 178 microformal elements:

$T1^e+T2^e+''\text{instead of processing}''+T1^r+T2^r+\text{coda}=44+44+1+44+44+1=178$ .




- systems no. 2<sup>1</sup>, 3<sup>1</sup>, 4<sup>1</sup>, 5<sup>1</sup>, 6<sup>1</sup>, 7<sup>1</sup>, 8<sup>1</sup>, and 2<sup>2</sup>, 3<sup>2</sup>, 4<sup>2</sup>, 5<sup>2</sup>, 6<sup>2</sup>, 7<sup>2</sup>, 8<sup>2</sup>, are exposed ten times.
- systems no. 1<sup>1</sup>, 9<sup>1</sup>, and 1<sup>2</sup>, 9<sup>2</sup> are exhibited nine times.
- systems: "instead of processing" and "coda" are exhibited once.

The huge number of repetitions is a tremendous challenge for the performer. The lack of articulation markings and vestigial suggestions regarding dynamics<sup>58</sup> to a large extent place the pianist preparing the work with responsibility for the differentiation of the work's narrative. The rhythm of the *Sonata* is also partly regulated by the performer. Ewa Synowiec deliberately wrote down the rhythmic values in an inaccurate way, using three graphic forms: notes with stems denote short values of various types - equal or unequal; painted notes without stems are "medium" - unequal values, and unpainted notes without stems are long and unequal values, with a minimum duration of 3 seconds. Middle rhythmic values, in contrast to short values, very often have a fermata sign. For this reason, the composer describes them as "unequal". Of course, if the notes with medium rhythmic values located next to each other do not have a fermata - they can be played equal. However, such a situation occurs very rarely, which is why the painted notes are generally characterized by the lack of a uniform rhythmic organization. The notation used by Ewa Synowiec in the notation of

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<sup>58</sup> The only dynamic markings can be found in unnumbered parts - "instead of development", and in the "coda".

*Sonata per pianoforte III* allows the performer to form more varied sound operations. There is no division into bars in the piece, so there are no rests. Instead of them, the character „9” appears, which means silence. In the text, you can also find three types of fermata that differentiate the duration of sounds:

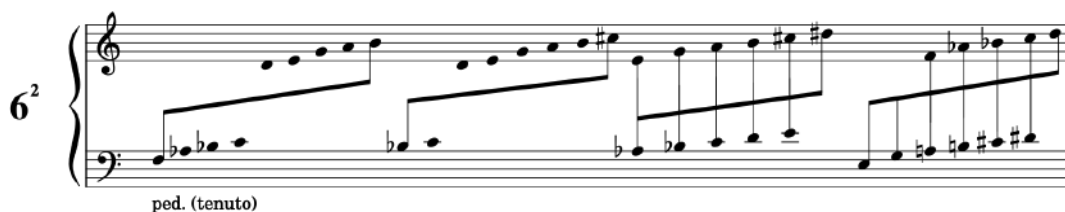
-  - short
-  - medium
-  - very long

When discussing the agogics of the work, it should be mentioned that the composer left very few hints regarding this issue in the score. The only mention of the organization of musical time is in the legend attached to the work, and it refers to the minimum duration of unpainted notes. This fragmentary information does not allow for the formulation of unambiguous conclusions regarding the length of the entire work. A clue in this regard, however, can be found in the already mentioned work titled *Pianopticum*, the length of which was determined by the composer to be a minimum of 9 minutes. The performance difficulty of this composition, similarly to the *Sonata per pianoforte III*, is to keep the listener's attention, despite the repetition of elements. Measures are a micro-formal unit here. Each of them is written in the time signature 5/4 and appears four times throughout the song. The realization of the score, in accordance with the performance instructions, consists of a total of 144 units ( $36 \cdot 4 = 144$ ). Ewa Synowiec defined the tempo of the piece as  $\text{♩} = \text{ca. } 60$ . Performing the *Pianopticum* according to the given value would last exactly 12 minutes. The average duration of the work, resulting from the composer's suggestion, is therefore between 9 and 12 minutes. Precise calculations allow you to determine the length of one measure at 3.75 - 5.00 seconds. Due to the fact that some systems of the *Sonata per pianoforte III* are a combination of two *Pianopticum* bars, their duration can reach up to 10 seconds. The analysis of the *Sonata's* text and its repeated performances allow me to determine the duration of the piece at 15-25 minutes. The calculations provided are for estimation purposes only and



have been presented so that the performer could understand the composer's intention regarding the agogic plan of the work to the greatest extent possible. The overriding criterion in choosing the pace of individual segments should be the emotional message of the narration. In order to make it easier for the performer to create an interesting and full of contrasts plan of tensions and relaxations, Ewa Synowiec noted the rhythmic values in an indicative way. In *Pianopticum*, the rhythm is defined very precisely, because the repetitions of the sections are not so numerous. The problem of repetition of material is therefore more complex in the 1992 *Sonata*. It is advisable that in the process of creating his own interpretation of *Sonata per pianoforte III*, the performer differentiates the tempo of the repeated systems. Thanks to this, he will largely avoid the danger of presenting the material in a monotonous and schematic way. Creativity in the approach to the *Sonata's* sound material is, in my opinion, the most important feature in the process of preparing a piece for performance.

The sound material of *Sonata per pianoforte III* is characterized by the predominance of chordal structures over melodic ones. The lack of tonal dependencies between the chords and their dissonant character allow for the use of many expressive variants of connecting segments. Although each system is a separate micro-formal unit, the essence of the work is to combine individual elements of the form in a diverse way. Systems do not have a predetermined direction of tension and relaxation. One micro-formal unit can therefore serve both as a section closing a phrase, or as a continuation of a previously started musical idea. Let's take system 6<sup>2</sup> as an example, one of the few sections that does not use multi-note structures.



Example 39. *Sonata per pianoforte III*, system no. 6 from theme II.

The above material appears ten times in the *Sonata*. It appears four times in the exposition. It is followed by segment number 12, or (three times) the next material presented is segment 72. In the recapitulation, the material from example 369 appears six times, each time followed by segment 72. Five times segment 6<sup>2</sup> follows segment 5<sup>2</sup>, and once it is placed directly after the system 9<sup>2</sup>. All numbered sound reflections can constitute an independent musical thought, including development, climax, and conclusion. Segments can also be merged together to create longer phrases, which includes several successive systems. The context of the fragment in question therefore does not depend solely on the sections adjacent to it. It is also important to place it in the course of longer musical thoughts. Segment 6<sup>2</sup> may thus be the conclusion of the phrase started by the material in segment 5<sup>2</sup>, preparing the return of the initiating part of the second theme. It can also begin a musical narrative in piano dynamics, the dynamic culmination of which will appear at the beginning of the next system. However, the target point of the phrase may fall on fragment 8<sup>2</sup> - in this case, the planned crescendo should be arranged differently in time.

The number of variants of placing a particular system in the course of a work is extremely large. It would be impossible to present all the emotional and expressive possibilities of a single system due to the richness of contexts in which it is located and the latitude in terms of dynamics and articulation. I hope that the above considerations will encourage future performers of *Sonata per pianoforte III* to make their own searches in terms of building the form of the work.

### 2.2.5 Summary of the performance aspects of Ewa Synowiec's *Piano Sonatas*

The process of creating your own interpretation of Ewa Synowiec's *Piano Sonatas* is unique. The composer, in a bold and trusting way, gives the performer control over several extremely important elements of the musical work. Working on compositions belonging to the canon of piano literature, created from the baroque to modern times, accustomed us performers to care for every detail contained in the scores of works. The performance tradition, which to a large extent grew out of the attitude of being faithful to the original compositional guidelines, has become inviolable in many cases. Let us take Fryderyk Chopin's music as an example, in which significant changes related to articulation or dynamics, deviating from the composer's suggestions, are noticeable even by an unprepared listener.

Ewa Synowiec invites the performer to co-create her works, at a level rarely found in piano literature. Particular in this respect are: *Sonata in open form* and *Sonata per pianoforte III*. In the first one, the performer is responsible for the length of the composition and the order of the following formal elements. It is he who makes decisions related to the location of the climax of the piece and the selection of the tempo of individual episodes. The essence of *Sonata per pianoforte III* is the repetition of the sound material. The dynamics and articulation of the entire composition depend on the interpretation of the performer, who has unlimited freedom in the selection of these parameters.

The two other works by Ewa Synowiec - *Sonata Minima* and *Sonata per pianoforte II* - have a greater number of interpretative markings than the *Sonatas* described above. The expression of both works was precisely planned by the composer. The role of the performer, preparing to perform these works, is to skilfully read her intentions, through the indications contained in the text.

Working on Ewa Synowiec's scores requires great flexibility in the approach to the original notation. In many places, precise realization of the rhythm is impossible due to the polyrhythmic divisions used. Performance in

accordance with the composer's notation would require computer accuracy, impossible to achieve by a human. In such situations, the focus should be on maintaining the continuity of the narrative. In compositions in which the sound material is repeated many times, it is advisable to use a variety of articulation and dynamics, which often affect the length of the presented sounds. The performance of *Sonata in open form* and *Sonata per pianoforte III*, devoid of changes related to the length of notes, may be uninteresting and too monotonous. I am convinced that the text given by Ewa Synowiec to the pianist is primarily intended to inspire him to search for his own and original interpretation. This is evidenced by the composer's passion for graphic scores, the implementation of which requires an extremely creative approach from the performer.

## 2.3 WŁADYSŁAW WALENTYNOWICZ - *Sonata* (1962)

The *Sonata*, dating from 1962, is the only example of a piece for solo piano belonging to this genre in the preserved works of Władysław Walentynowicz. There is also a *Sonatina*, written in 1948, but this composition was published in 1973 by *Agencja Autorska*. For this reason, I omit its analysis in my work. The composer's oeuvre also includes other works referring to the sonata form. However, these are chamber works, written for two instrumentalists. They were also not analyzed in my work. Walentynowicz composed five works of this kind. Among them is *Sonata breve for cello and piano* (1974), which is the most popular among performers, and compositions for violin (1962), trumpet (1974), horn (1974), trombone (1975) and piano. In the interwar period, in 1934, Władysław Walentynowicz wrote another *Sonata* for solo piano. In the chronological list of compositions prepared by Anna Szarapka, the work is number 2<sup>59</sup>. Number 1 includes a composition from 1933 - a cycle of songs for high voice with piano entitled *Irysy*, which was created when the composer was 31 years old. The collection of songs was not his debut work - from the composer's diary we can learn that all the earlier works were confiscated by the Russians at the border station in 1923, during his return to Poland. The score of the *Piano Sonata* (1934) was burnt down in 1944<sup>60</sup>, during the bombing of Warsaw.

In the context of the composer's life, the creation of the *Sonata* from 1962 coincides with the peak phase of his work, lasting in the years 1948-1968. It is worth noting, however, that the work, in terms of style and expression, has features characteristic of Walentynowicz's entire oeuvre. The reason for this is the unique stylistic coherence of all the surviving works created in the years 1933-1983. Throughout the 50 years of Walentynowicz's artistic activity, the sound language of his works and compositional patterns, which had the greatest influence on him, remained unchanged. Andrzej Zawilski rightly noticed this

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<sup>59</sup> A. Szarapka, *Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego*, op. cit., p. 428.

<sup>60</sup> Ibidem, p. 428

when he wrote in 1986 that his work was "stylistically homogeneous and any periodization of it, going beyond simple chronology, does not seem to be expedient<sup>61</sup>". Musicologists divide the compositional output of Władysław Walentynowicz according to the universal concept of Mieczysław Tomaszewski, who, analyzing the works of various composers, created an *invariant model of the structure of the composer's life*. It includes six creative phases:

1. the phase of initial output, in which the creator uncritically adopts the patterns found in the environment,
2. early phase of output. An important and significant moment here is the moment of the first fascination, i.e. the emergence of a pattern whose strength and creative power significantly influence the range of individual, developing interests,
3. the phase of mature output is the search for individual solutions, especially in the workshop sphere, it is a moment of opposition and rebellion, the formation of the individual sound language of the creator,
4. peak output phase. This is the phase in which the composer strives for full self-realization in a special way. This phase begins with the moment of a significant meeting, which is an inspiring moment, "the moment of gaining wind in the sails."
5. the late phase of creativity is a new look at one's own creativity, reaching for new means, liberation from both internal and external limitations,
6. the last phase of output is a phase of detachment from reality, deepening reflection, returning to the sources or, on the contrary, running towards unknown possibilities. The output of this phase may have a testamentary, farewell character<sup>62</sup>.

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<sup>61</sup> A. Zawilski, *Władysław Walentynowicz*. [In:] *XII Rocznik Sopotki*, Towarzystwo przyjaciół Sopotu, Sopot 1997, p. 263.

<sup>62</sup> A. Szarapka, *Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego*, op. cit., p. 102-103.

Unfortunately, the first two phases cannot be thoroughly analyzed due to the aforementioned loss of all works from this period. The information contained in Diary allows for some guesses as to Walentynowicz's musical inspirations. Certainly, piano works by Chopin, Liszt and Schubert had a significant influence on the sound language of his first compositions; works for violin and piano by Lipiński and Wieniawski, as well as songs and operas - especially Georges Bizet's favorite opera *Carmen*<sup>63</sup>. Only 12 out of 21 compositions have survived from the mature phase of Walentynowicz's work, which occurred between 1933 and 1948. They are characterized by romantic expression, traditionally treated with melody, rhythm and form<sup>64</sup>. The phase of peak creativity (1948-1968) is the longest period in the composer's artistic life, which, according to Tomaszewski's concept, began with a "significant meeting". This meeting in Walentynowicz's life was meeting Tadeusz Szeligowski's *Sonatina* (1940) for piano, with which the composer was immediately fascinated. Under the influence of Szeligowski, Walentynowicz composed his own *Sonatina* for piano in 1948, which was awarded at a composition competition organized on the 100th anniversary of Fryderyk Chopin's death. The phase of his late works (1968-1975) is characterized primarily by the subject matter of vocal works, with reflective, even philosophical meaning. It begins with a song cycle entitled *Poezje Kubiaka*, whose textual layer concerns the meaning of existence and the transience of human life. The last phase of his work includes only 5 works created in the years 1979-1983. These are: *Poliptyk starogdański* for string orchestra (1979), *Quintet* for flute, oboe, clarinet, horn and bassoon (1980), the song cycle *Miniatury Gdańskie* (1980), *Pejzaże* for orchestra (1983), and *Dialogi* for violin and cello (1983 ). In works from this period, one can notice harmonic solutions rarely used by Walentynowicz, going beyond the order of diatonic and extended tonality. In some works he uses atonal sound material.

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<sup>63</sup> Ibidem, p. 103

<sup>64</sup> Ibidem, .p. 104

The *Sonata* (1962) is a four-movement piece with the following arrangement of parts:

1. *Allegro vivace*
2. *Adagio*
3. *Allegretto scherzando*
4. *Allegro con brio*

The construction of the *Sonata* is a direct reference to the classical traditions, according to which the succession of movements assumes a specific order: fast-slow-dance-fast. Walentynowicz made minor corrections to the *Sonata* in December 1967, which will be discussed in more detail in the chapters on the individual movements. Of all the works constituting the research subject of this work, Walentynowicz's *Sonata* is the most extensive work. The duration of the composition is about 17 minutes.



### 2.3.1 *Allegro vivace*

The first movement of the *Sonata* from 1962 is the most extensive link in the cycle. It consists of 210 bars, which, in terms of their number, is nearly half of the composition. Walentynowicz began his work with the form of a sonata allegro, in which characteristic phases of evolution are very clearly marked. Their location in the work is presented in the table below.

W. Walentynowicz – <i>Sonata</i> (1962). Sections of first movement.		
	Bars	Number of bars
Exposition	1-90	90
	Theme I	1-16
	Bridge leading to Theme II	17-47
	Theme II	48-63
	Bridge leading to development section	63-90
Development	91-136	46
Recapitulation	137-210	61

The first movement is in the key of E major, but the perceptibility of tonality is not very clear. It is destabilized by a series of harmonic transformations and the presence of long modulating sections. Sounds not belonging to the key of E major appear already in the opening theme of the piece.

Theme I (example 40) is very lively and dynamic. Figurations composed of semiquaver values accompany the melodic line almost without interruption, until the opposite theme appears. Bars 16, 36 and 38 are the exceptions, in which the ostinato rhythmic pattern is momentarily stopped by the quaver value. Longer sounds, however, do not affect the motility of the fragment and the activity of the narration. In bars 36 and 38, they finish the complex figurations, at the same time constituting the target point of the melodic structure rising in the planes of both hands. After reaching the climax, the composer returns to the musical thought started in the lower register of the instrument. Bar 16 begins with a one-quaver

chord, which is the final point of the crescendo that started a moment earlier (bar 15). The interruption of the semiquaver movement, in this case, emphasizes the role of chord, which opens a new stage in the evolution of the exhibition - a transitional material to theme II.

**Allegro vivace**

The musical score is for a piano piece in 3/4 time, key of D major. It is marked 'Allegro vivace'. The score is divided into five systems, each with a measure number (1, 4, 7, 10, 13) at the beginning. The first system shows a crescendo from *ff* to *p*. The second system shows a continuation of the semiquaver movement. The third system shows a change in the bass line. The fourth system shows a change in the right hand. The fifth system shows a change in the bass line.

Example 40. Władysław Walentynowicz - *Sonata*, movement 1,  
bars 1-15. Theme I.

In my interpretation of the plane of theme I, I used a different dynamic than the one suggested by the composer. This is a conscious decision. In my opinion, the *piano* appearing in the second measure of the *Sonata* forces the performer to suddenly change its mood. The agitation and stubbornness characteristic of the first two bars of the work, with the faithful implementation of dynamic markings, are suddenly calmed down. In my opinion, the change of character, in the perspective of long thematic transformations leading to Theme II, is unfavorable. So I decided to continue the thematic thought in fortissimo dynamics in order to strengthen the expressive contrast between the themes.

Theme II (example 41) is in the key of B major and uses the sound material of theme I. A characteristic motivic cell, consisting of four notes, is present in both themes. To construct the lyrical theme, Walentynowicz used the opening motif of the work and developed it on the principle of inversion. In addition, he moved the motif from the upbeat to the first measure, which changed the arrangement of the tensions of the melodic material. The staccato articulation of the first two notes has been changed to legato. The applied transformations made the correlation between the sound material of the themes less legible. Thanks to this, the listener perceives theme II as a new construction idea, although he probably also senses the integrity of the sound substance.

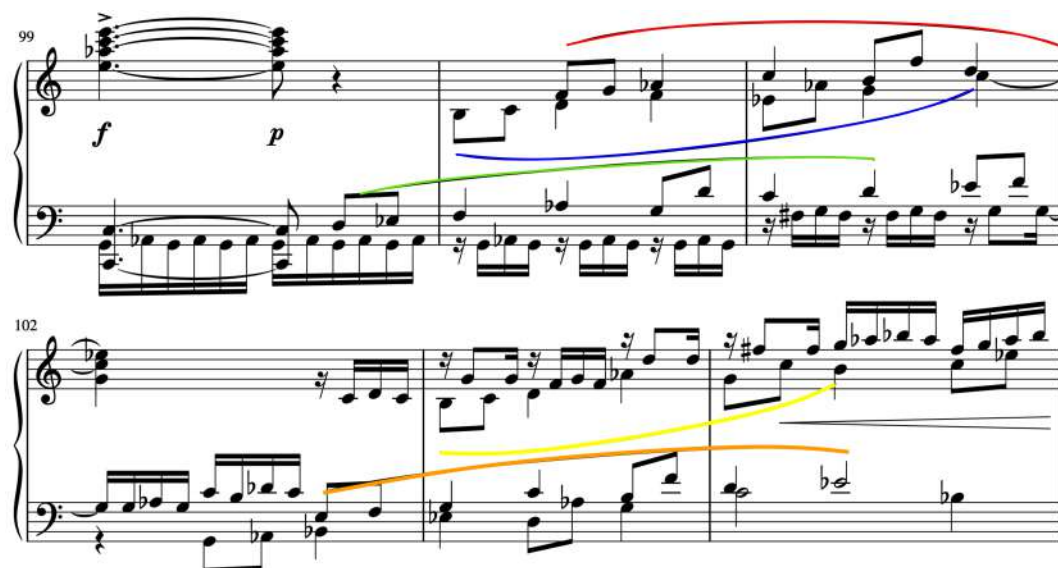
The image displays a musical score for a piano sonata. It consists of three systems of staves, each with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The first system, starting at measure 48, is marked *pp* *sostenuto* and features a melodic line in the treble with a dotted quarter note followed by an eighth note, and a bass line with a dotted half note. The second system, starting at measure 55, is marked *f* and *Rit.*, showing a more complex melodic line with sixteenth notes and a bass line with a dotted half note. The third system, starting at measure 60, continues the melodic and harmonic development with various chordal structures and melodic fragments.

Example 41. Władysław Walentynowicz - *Sonata*, movement I,  
bars 48-63, theme II.

The appearance of theme II both in the exposition and in the recapitulation introduces a significant change in the texture of the work. Measure 48 is the boundary point where the sixteenth note movement stops. The sudden resignation from small rhythmic values is in this case a tool thanks to which the composer achieved a calm expression and a pensive mood. The complexity of the chords has also changed. The presentation of the lyrical theme is done using less complicated sound structures than in the first phase of the work. Instead of the ubiquitous sixteenth notes, keeping the listener in constant tension, simple melodic phrases appear here, enriched with counterpointing voices. Theme II is labeled *sostenuto*, which further enhances the contrast between the adjacent planes of the work. The textural and expressive changes to which the sound material of theme II was subjected testify to the intention to differentiate the sections as much as possible

and to emphasize the differences resulting from the essence of the sonata form, which is thematic dualism.

In development of the *Sonata* (1962), Władysław Walentynowicz used construction ideas present both in the work's themes and in the bridges. The middle movement of the *Sonata* begins at a slightly slower pace than the exposition. The calming of the narrative is suggested by the designation *un poco meno mosso*. Another change concerning the agogic appears only in bar 137, which opens the recapitulation. The development is preceded by descending figuration, beginning in the *forte* dynamics and moving towards the *piano*. This opens up for the performer the prospect of a long-term increase in tension, supported by a gradually saturated sound - the development ends in *fortissimo* dynamics. Walentynowicz uses motivic material using advanced compositional techniques. There are fragments in which the thematic cell has been subjected to polyphonic transformations (example 42), with a simultaneous metric shift. In the construction of the middle section of the *Sonata*, the composer mainly transforms the material of Theme II, which becomes mysterious and dark. The change in its emotional expression was obtained by the appearance of a sixteenth note movement, characteristic of theme I, which in development is related to theme II. The middle part of Walentynowicz's *Sonata* implements its basic construction principle, which is to increase the conflict between formal coefficients. It is emphasized by the combination of the characteristic features of both themes – the motoric nature of theme I and the melodiousness of theme II.

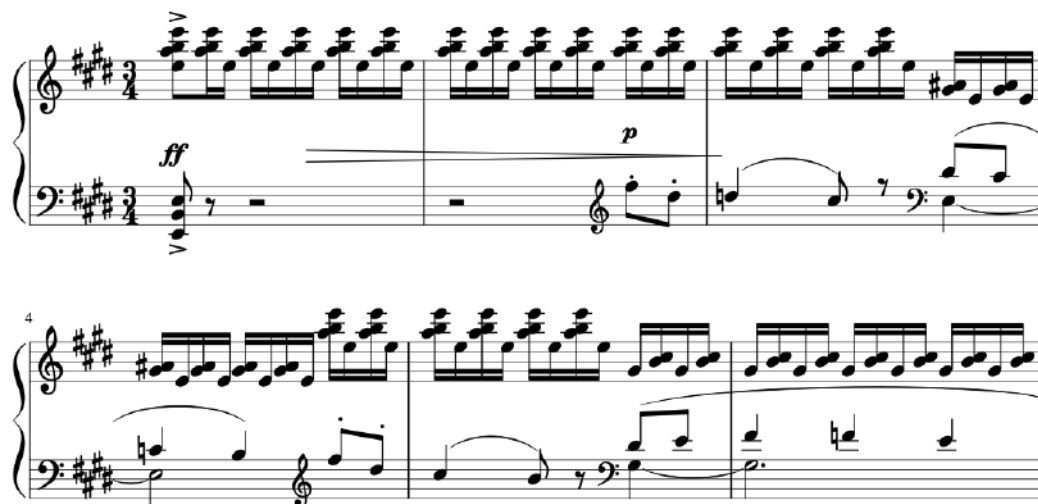


Example 42. Władysław Walentynowicz - *Sonata*, movement I, bars 99-104. Polyphonically developed theme II.

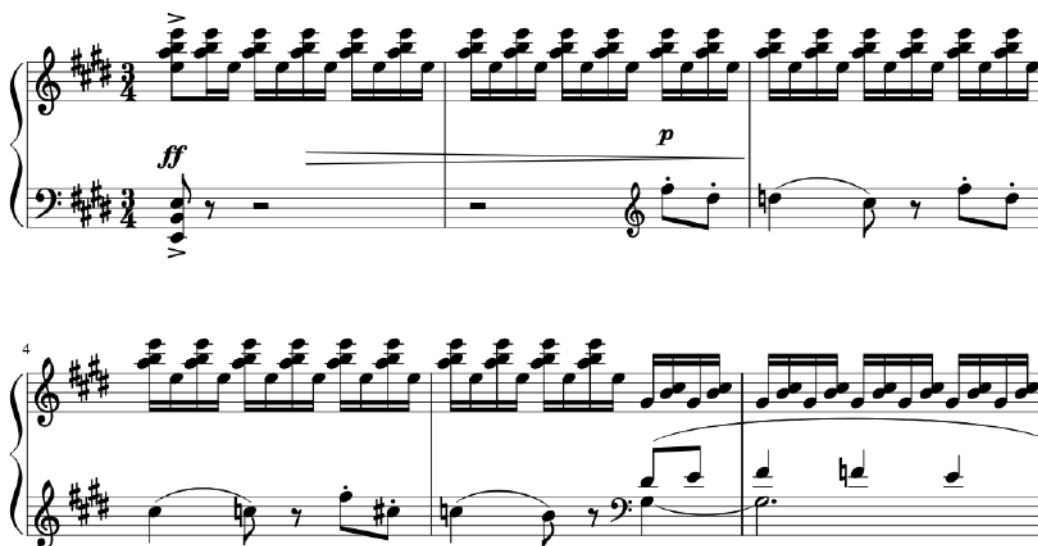
In the first phase, the reprise uses almost identical sound material as the exposition, with the difference that theme II is presented in the key of the tonic, not the dominant (bar 182). It is followed by a short, 13-bar coda, based on the figurative structures found in the bridge leading to the development.

### **Differences between the 1962 and 1967 versions.**

The most important correction made by Władysław Walentynowicz to the score of the first movement of the *Sonata* is the shape of the main theme. In the first version of the work, the thematic motif underwent register changes. In addition, he alternated between staccato and legato articulations. Comparing both versions, I noticed that when changing registers, it was much more difficult for me to maintain a steady tempo and precise articulation of the theme. Slowing down the narration did not solve the problem in this situation, because it destroyed the concept of theme I as lively and full of vigor, while staying at a very fast pace was associated with the risk of agogic changes caused by difficulties with spatial control of the keyboard. In my opinion, the change made by the composer had a positive impact on the expression of the fragment in question.



Example 43. Władysław Walentynowicz - *Sonata*, movement I,  
bars 1-6. First version.



Example 44. Władysław Walentynowicz - *Sonata*, movement I,  
bars 1-6. Corrected version.

The second difference compared to the original version concerns bars 76-80. In both cases, the bridge leading to the transformation uses material taken from Theme I. In the 1962 score, the motivic cell appears unchanged three times. Walentynowicz in the 1967 version diversifies the following motifs by changing the target sounds.



Example 45. Władysław Walentynowicz - *Sonata*, movement I,  
bars 76-80. First version.



Example 46. Władysław Walentynowicz - *Sonata*, movement I,  
bars 76-80. Corrected version.

### 2.3.2 *Adagio*

*Adagio* is the only part of the composition that remained unchanged in the 1967 version. The slow movement of the *Sonata* brings calmness to the narration in the work. After the turbulent *coda* from *allegro*, ended in *fortissimo possibile* dynamics, comes the calm theme of the second movement, maintained in piano. The expressive contrast with the opening movement is perceptible above all in the first phase of the *Adagio*. It begins with an irregular musical sentence of less than 4 bars (example 47).



Example 47. Władysław Walentynowicz - *Sonata*, movement II,  
bars 1-4.



The irregularity of the phrase results from the features of the current rhythmic division. The mere introduction of a complex meter destabilizes the sense of symmetrical organization of musical time. Walentynowicz additionally uses phrasal slurs here, which with each motif includes more and more sounds. The musical sentence is therefore composed of three segments of different lengths, which makes the organization of the pulse of this part difficult to read. In such a situation, the performer should pay special attention to the presentation of the topic, clearly marking all the beginnings and endings of phrases.

The Adagio part is written in the key of F-sharp major. Its calm and blissful mood undergoes numerous changes in the course of the narration. The complex structure of the movement is clearly divided into five development phases, which the composer has separated with a double bar line. Each episode introduces a new way of organizing the sound material to the course of the piece.

1. Phase (bars 1-9). It is followed by the presentation of thematic material. It is kept in an idyllic mood. The predominant rhythmic value here is the quarter note.
2. Phase (bars 10-18). The opening motif is transferred to the left hand. In the right-hand part, a counterpointing quaver voice appears, bringing mobility to the course of the piece.
3. Phase (bars 19-27). Here the mode changes from major to minor. An agogic marking appears – *poco più mosso*, and the rhythmic values are condensed into quaver triplets. *Adagio* takes on a nervous character, full of anxiety; at its climax (bar 25) it achieves a dramatic expression.
4. Phase (bars 28-36). It is separated from the previous episode by a pause. The leitmotif of the work is presented in the polyphonic technique, in *piano* dynamics. The key of F sharp minor still applies.
5. Phase (bars 37-53). The course of this phase is characterized by a wide range of the piano's auditory field and rapid register changes. The key of F sharp major stabilizes again. At the end of the movement, the composer used the

initial motif, which dies down (*morendo*) to the accompaniment of semiquaver figurations.

The second movement, despite its complex construction and irregular structure of the theme, attracts the attention of the listener with its natural narration. Stanisław Bielicki, after Lucjan Galon's premiere of *Sonata* (1962) by Władysław Walentynowicz, wrote:

The greatest interest was aroused by (...) *Sonata* by Władysław Walentynowicz (...) especially the second movement - a cheerful *Adagio*, with an unforced texture and a subtle, original melodic line, and the contrasting third movement, a neat *Gavotte*, containing the values that this *Sonata* gain wider popularity<sup>65</sup>.

### 2.3.3 *Allegretto scherzando*

The third movement of the *Sonata* (1962) uses the sound material of another composition by Walentynowicz, written in 1949 – *Bagatelka No. 4*. It was only in the 1967 version of the *Sonata* that the tempo of the movement was marked as *allegretto scherzando*. In the score written five years earlier, it was marked as *tempo di gavotto*. The inspiration for the creation of *Bagatelka* can be found in *Symphony No. 1 in D major op. 25* by Sergei Prokofiev, the third part of which is a *gavotte*. The similarity of the third movement of the *Sonata* to Prokofiev's symphony is noticeable mainly in the shape of the melodic line. The melody of the theme, full of interval jumps, and the characteristic, short articulation evoke associations with the *Classical Symphony*. It is worth noting, however, that the similarity of the works in question is not visible in the harmonic layer. Prokofiev's orchestral work has a clearly defined tonality (D major), which, despite unexpected modulations over short sections, remains stable. The third movement of Walentynowicz's *Sonata*, although it ends in the key of C major, uses material

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<sup>65</sup> S. Bielicki, *Recital fortepianowy Lucjana Galona*. „Dziennik Bałtycki” 24.05.1964. [Za:] M. Juchniewicz, *Neoklasyczne tendencje w muzyce na fortepian solo Władysława Walentynowicza*. Master's thesis written at the Faculty of Composition and Music Theory of the Academy of Music in Gdańsk, 1982, p. 88.

that is tonally undefined for most of the time. The stylistic affinity with the works of Prokofiev is probably the result of the composer's work in the symphony orchestra of the Warsaw Philharmonic in the years 1937-1939<sup>66</sup>, thanks to which he could hear the works and playing of the Russian composer live.

The structure of the allegretto has the form of ABA, which is organized by the notation *dal segno al fine*. Passage A is light and playful. The lightness of expression is influenced by the transparent and clear texture, the lack of complicated rhythmic figures, and the limitation of the sound material to the middle and high registers. The low register is used very rarely. A figure operating with the sounds of the low register appears at the end of the first phrase, in bar 8. Due to the repetition used, it is not melodic. Additional accents also make it impossible to treat it as an accompanying element. It is a rhythmic complement to the bar, imitating the percussion sound, which humorously introduces an element of dialogue with the thematic material.



Example 48. Władysław Walentynowicz - *Sonata*, movement 3,  
bars 1-8.

Walentynowicz also used the great octave in the construction of the ending of part A. This is the lowest-placed sound material of the *allegretto*. The low register in this fragment intensifies the role of the crescendo, which during the

<sup>66</sup> A. Szarapka, *Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego*, op. cit., p. 63.

first presentation of the material enhances the dynamic contrast in relation to section B, while at the next, it strengthens the ending character of the episode.



Example 49. Władysław Walentynowicz - *Sonata*, movement 3, bars 38-41.

Part B consists of 19 bars, spanning three five-bar structures, and a four-bar ending based on material from the last episode. The section attracts attention primarily with its lyricism, characteristic of the melodic line, which does not occur in the other sections. Long, melodious phrases occur in the right-hand part and are covered by a legato bow. They are accompanied by a repetitive, one-measure pattern written in the bass clef, built of a constant bass note A and four crotchets remaining in relation to the drone note in the relation of fifth or augmented fourth. This type of accompaniment brings to mind the sound of a popular folk instrument - bagpipes. Anna Szarapka, in her monograph on the life and work of Walentynowicz, describes the third movement of the *Sonata* as *à la musette*<sup>67</sup>, i.e. „like the sound of the musette<sup>68</sup>”.

References to Polish folklore are a frequent phenomenon in Walentynowicz's work. Quotations and loanwords from folk music, or folk music inspired by folk, appear both in his vocal works (e.g. the songs *Velecejô*, *Gęsôrka*, *Halo – walo – walo*) and instrumental works (e.g. *Cello Concertino* with the quoted song *Bandoska – Zachodźże słoneczko*). The melody of part B is probably not a borrowing, but the folk influence is audible in the sound scale used. The melodic material is written in the key of A flat major, but frequent alterations of the 3rd

<sup>67</sup> Ibidem, p. 121

<sup>68</sup> Old French woodwind musical instrument from the group of reed aerophones.

and 4th degree of the scale make its sound associated with the music of Podhale. However, there are exceptions to the classic acoustic scale, because its fourth and fifth degree also occur without augmentation. The major order is thus "obfuscated" by chromaticizing or synthesizing with a different sound structure. The selection of the most frequent notes in the construction of the melodic line of the middle part of the allegretto (a, b, c, d, e, f, g) can be described as a combination of the lydian dominant scale (first tetrachord) and major (second tetrachord) scales.

The middle section of the third movement of the *Sonata* again evokes associations with Prokofiev's *Classical Symphony*. The short section of the symphony is, as in Walentynowicz, a dynamic contrast to the A movement, but its character remains light and carefree. In the third movement of Walentynowicz's *Sonata*, however, there is a clear difference in expression between sections A and B, partly due to different articulations. As in the baroque dance trios, the composer recommended performing legato here (bar 47 is an exception). The similarity between the discussed fragments is visible in the textural layer. In the works of Prokofiev and Walentynowicz, the accompaniment for the main melodic line is a repetitive figure based on the interval of a perfect fifth, reminiscent of the sound of bagpipes. A characteristic interval in Prokofiev's symphony occurs between the double bass and bassoon parts.

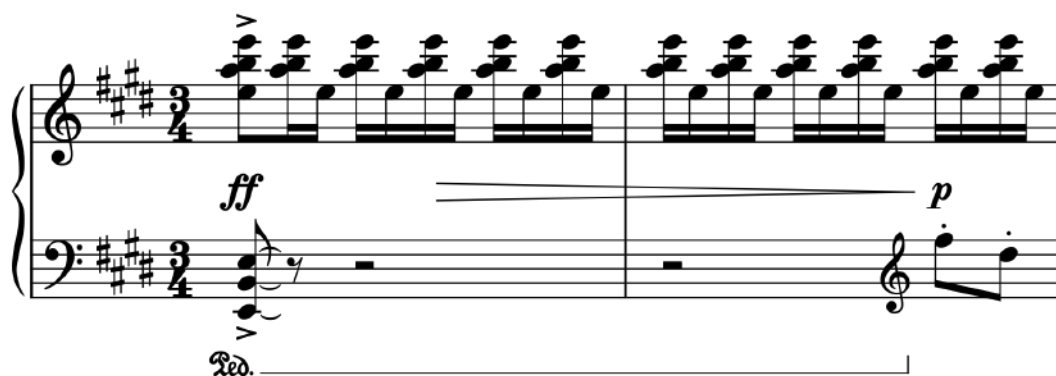
Information on the probable sources of inspiration that resulted in the creation of *Bagatelka No. 4*, and later *Sonata* (1962), may be helpful for future performers in creating their own interpretation of the piece. In my opinion, the key in preparing the score for performance is the awareness of the relationship between the third movement and the Old French dance – the gavotte – as indicated by the original tempo marking. It is also important to know the characteristic feature of Walentynowicz's work, which is the presence of material borrowed from folk, popular and patriotic music.

### 2.3.4 *Allegro con brio*

The last movement of Walentynowicz's *Sonata* for piano is a daring finale, maintained in a light, lively mood. The construction of *Allegro con brio* resembles a sonata form, containing clearly distinguished phases – exposition, development and recapitulation. The lack of thematic dualism makes it difficult to clearly classify the form of this movement as a *sonata allegro*. The repetition of the initial material and its intertwining with different construction ideas lead me to consider this movement as a rondo with the structure ABA<sup>1</sup>CAB<sup>1</sup> + coda.

<i>Allegro con brio</i>	Bars
A	1-23
B	24-39
A <sup>1</sup>	40-54
C	55-101
A	102-124
B <sup>1</sup>	125-140
coda	141-155

In the *Sonata's* finale, Walentynowicz returns to the key of E major, in which the first movement is maintained. The uniqueness of the rondo lies in the presence, in the thematic work, of references to material structures used in all other parts of the sonata cycle. Analogies to the first part are perceptible in the motoric sixteenth notes accompanying the leading voice (Examples 50 and 51).



Example 50. Władysław Walentynowicz - *Sonata*, movement 1,  
bars 1-2.

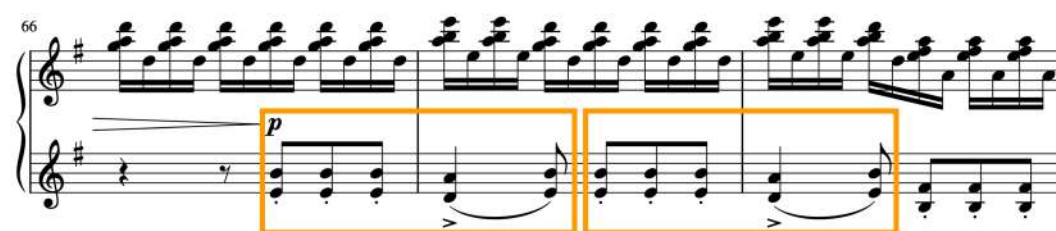


Example 51. Władysław Walentynowicz - *Sonata*, movement 4,  
bars 65-67

The motif ending the slow movement of the *Sonata* was taken from the *Adagio*. The motif is built on five notes, the first three of which are repeated, and the next two are joined by an arc. In the final movement, it underwent a rhythmic modification caused by a change of meter in relation to the second movement (Examples 52 and 53).



Example 52. Władysław Walentynowicz - *Sonata*, movement 2,  
bars 45-48.



Example 53. Władysław Walentynowicz - *Sonata*, movement 4,  
bars 66-69.

The connection of the fourth movement with the third does not strictly concern the sound material, as was the case in the previous examples. The similarity is perceptible in the dance character of the motif appearing in bars 55-58 (example 54). The expression of this fragment is more active and expansive than the leading motif of the third movement, but the appearance of a dance element in the *Sonata's* finale is a clear reminiscence of the gavotte from the previous movement.





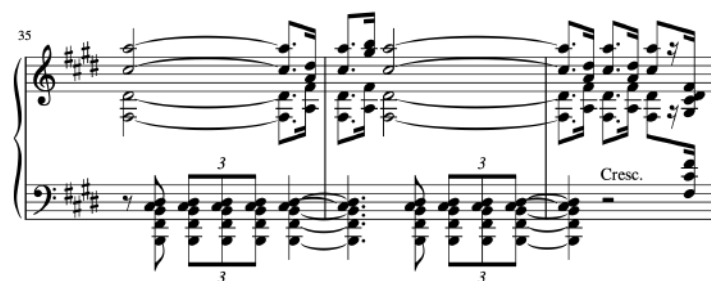
Example 54. Władysław Walentynowicz - *Sonata* (1962),  
movement 4, bars 55-57.

In the process of preparing the *Sonata* for recording, I noticed that the most problematic performance aspect in the fourth movement was the pedaling. The composer wrote down hints concerning this issue only in the first two movements of the work. *Staccato* articulation predominates in *allegretto scherzando*, and longer legato slurs are used only in fragments of lyrical expression – for this reason, the use of the pedal is very intuitive, and the lack of the composer's annotations on this subject is not a problem in reading his suggestions. The issue of pedaling is different in the last movement of the *Sonata*, because its role in shaping expression can be interpreted in different ways. Due to the incessant triplet movement in the first phase of the work and the sparing articulation markings, it is up to the performer to decide what character the opening section will take. On the one hand, pedaling can slightly support the undulations that the dynamics of the section undergoes, and on the other hand, it can use its color potential. The first variant involves the use of more sparse pedaling, which emphasizes the figurative element of the fragment, while in the second variant it is advisable to use the pedal on longer planes. Due to the frequent *staccato* articulation and the appearing punctuated rhythms, which give the *Sonata's* finale a lively character (especially in the C movement), I decided to use the color properties of the rondo refrain in my interpretation. For this purpose, I used pedaling covering whole bars (No. 5, 6, 7, 8), which emphasized the sound timbre created by the harmony of individual chords.



Example 55. Władysław Walentynowicz - *Sonata*, movement 4, bars 1-11.

In my opinion, Władysław Walentynowicz wanted to emphasize the color values present in the final part of the 1962 *Sonata*. This is indicated by a fragment from bars 35-37 (example 56), where the dense chordal texture covers several registers of the piano. In order for chords whose length exceeds the value of a quarter note to last in accordance with the rhythmic values notated by the composer, it is necessary to use long pedaling, which will lead to the overlapping of multi-note structures, creating a cluster with a clearly sonoristic function.



Example 56. Władysław Walentynowicz - *Sonata*, movement 4, bars 35-37.

### Differences between the 1962 and 1967 versions.

*Allegro con brio* is the only part whose form changed during the rewriting and correction of the score in 1967. In the final section, the composer extended the narrative by one additional bar in two places. He did it in places with a similar expressive meaning. These are climaxes that prepare the return of the theme (A) or the entrance of the coda. The extra measures allow the performer to reinforce the crescendo being built and to achieve greater emotional tension before the impending harmonic resolution (example 57 and 58).



Example 57. Władysław Walentynowicz - *Sonata*, movement 4, bars 137-139. First version.



Example 58. Władysław Walentynowicz - *Sonata*, movement 4, bars 137-139. Corrected version.

Moreover, in part C, the composer resigned from the meter change in bars 55-58 (Ex. 59 and 60) and 91-92 (Ex. 61 and 62).



Example 59. Władysław Walentynowicz - *Sonata*, movement 4, bars 55-58. First version.



Example 60. Władysław Walentynowicz - *Sonata*, movement 4, bars 55-58. Corrected version.



Example 61. Władysław Walentynowicz - *Sonata*, movement 4,  
bars 91-93. First version.



Example 62. Władysław Walentynowicz - *Sonata*, movement 4,  
bars 91-93. Corrected version.

The text of this section has also been changed. More important corrections related to the pitch are visible in examples no. 59-62 - they mainly concern bars in which the time signature has been changed. The remaining corrections, due to their small size and lack of impact on the narrative, I decided to omit in this work. Finally, I will only mention the change of the tempo of the work from *Allegro molto* to *Allegro con brio*. Probably Walentynowicz wanted to end the sonata cycle in a virtuoso way, full of enthusiasm and zeal. This character of the movement is much better described by the *Italian allegro con brio* – “cheerfully and with verve” than the original *allegro molto*, literally meaning “very cheerfully”.

### 2.3.5 Summary of the performance aspects of *Sonata* for piano by Władysław Walentynowicz.

As I have already mentioned, Władysław Walentynowicz's *Sonata* is an example of a traditional shape of form with a characteristic arrangement of tensions and relaxations. The narrative is characterized by moderation, clarity of expression and balance of contrasting elements. In terms of harmonics, Walentynowicz remains faithful to the major-minor system. The four different parts of the sonata cycle are aesthetically coherent. There is also material integrity between them. Due to the length of the work and its multi-movement structure, the construction of the *Sonata's* dramaturgy is the greatest challenge for performance. The musical narrative plan should include long planes. Walentynowicz often constructs extensive phases from a short musical thought, transforming the sound material in an evolutionary way. In such cases, it is necessary to maintain a broad perspective, enabling the longer fragments of the work to be given an appropriate expressive meaning, which also makes sense in relation to the entire cycle.

The style of Walentynowicz's *Sonata* can be described as neo-romantic. This is evidenced by its tonality and expression. The work is a reflection of the words of the composer himself:

I do not create music that has not been done before, but in the arsenal of means of this art, I am looking for the most appropriate ones to express my admiration for the world and life<sup>69</sup>.

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<sup>69</sup> A. Szarapka, *Władysław Walentynowicz. Twórca, pedagog i organizator życia muzycznego*, op. cit., p. 251.

## SUMMARY

Works of composers associated with the Stanisław Moniuszko Academy of Music in Gdańsk is extremely colorful and diverse. The freedom of expression present in the music community in Gdańsk allows for the creation of both works corresponding to contemporary compositional tendencies, as well as those that refer to the music of the past. An example of such diversity are undoubtedly the *Piano Sonatas* written by Konrad Pałubicki, Ewa Synowiec and Władysław Walentynowicz.

Each of these composers presents a different approach to the construction of their works. Differences are already visible at the macro-formal level – Pałubicki's *Sonata* is a three-movement composition, all four Synowiec *Sonatas* are one-movement, while Walentynowicz's *Sonata* is a four-movement work.

Despite the similar time of creation, each of the discussed *Sonatas* has sound properties that allow for the correct identification of its author. The sound material of the *Sonatas*, written by Pałubicki and Synowiec, is atonal and full of dissonant, sharp chords. Walentynowicz's *Sonata*, stylistically, differs very clearly from them. It is the only one that uses the major-minor system and operates a narrative based on periodic structure. Among the composers I have discussed, only Ewa Synowiec has more than one piano sonata in her oeuvre. The sound language of her compositions is characterized by a lack of a stable sense of time (in *Sonatas* with a clear metrical division, they are disturbed by irregular accentuation or a large number of tempo changes), rapid changes of moods and narration conducted using cluster sound structures. The harmony in Pałubicki's *Sonata*, similarly to Synowiec, emphasizes the sonic properties of the second and seventh. The narrative of this work, however, is framed in broader musical thoughts, and Pałubicki's stable pulse is present on longer planes.

While working on this dissertation, I focused on two overarching aspects. First of all, I wanted to create a legible and easy to disseminate record of works that have not yet been published in print. The six *Sonatas* that I decided to develop are works that require a very creative approach from the performer.

The interpretation of these pieces often requires the pianist to make decisions regarding the construction of the piece's form, selection of dynamics over longer sections, or articulation. For this reason, in the descriptive part of my work, I focus primarily on the performance aspect of the *Sonatas*.

Ewa Synowiec left the greatest freedom in interpreting the musical text in her works. In *Sonata in open form*, it is the performer who decides with which formal movement the piece will begin. The selection of subsequent segments also depends on the pianist. *Sonata minima* poses other difficulties - minimally selected sound material contained in complex rhythmic structures requires the performer to be able to narrate using only one sound. *Sonata per pianoforte II* is modeled on another piece by Ewa Synowiec – *Alternative/78*. The sound material of the work is transformed in a sophisticated and very precise way. The type of transformations, however, is so complicated that it requires detailed explanations that allow the performer to better understand the construction of the text of this composition. In the *Sonata per pianoforte III*, the pianist is dealing with frequently repeated sound material. The text of the work is devoid of dynamic and articulation markings, which creates infinite possibilities in terms of shaping the narrative of the work. A similar difficulty is faced by the performer in Konrad Pałubicki's *Sonata* – the composer left the text with a small number of interpretative markings. The type of interpretational problems present in Władysław Walentynowicz's *Sonata* is of a different nature than in other works. It can be said that the key to the proper interpretation of this work is the knowledge of the composer's biography and his optimistic life philosophy, resulting from dramatic experiences in the first half of the 20th century. I am convinced that the works presented in this work deserve more popularity than before. I hope that my work will change the fate of the six forgotten *Sonatas* and help them return to the repertoire of pianists of the next generations.



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**Pałubicki Konrad**, *Sonata for piano* (1983), manuscript.

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**Synowiec Ewa**, *Sonata minima* (1967), manuscript.

**Synowiec Ewa**, *Sonata per pianoforte II* (1980), manuscript.

**Synowiec Ewa**, *Sonata per pianoforte III* (1992), manuscript.

**Walentynowicz Władysław**, *Sonata* (1962), manuscript.

## DECLARATION OF THE AUTHOR OF THE DOCTOR'S THESIS

I declare that the doctoral thesis entitled "Performance aspects of unpublished piano *Sonatas* by Konrad Pałubicki, Ewa Synowiec and Władysław Walentynowicz" I prepared myself. All data, important thoughts and phrases from the literature (whether quoted verbatim or not) are provided with appropriate cross-references. This work has not been submitted in whole or in part, in one form or another by anyone, and has not been published. At the same time, I acknowledge that if this statement turns out to be untrue, the decision to issue me a doctoral diploma will be revoked.

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**OWN EDITION OF UNPUBLISHED  
MANUSCRIPTS OF  
PIANO SONATAS BY  
KONRAD PAŁUBICKI,  
EWA SYNOWIEC  
AND  
WŁADYSŁAW WALENTYNOWICZ**

# Sonata for piano (1983)

Konrad Pałubicki

$\text{♩} = 100$

The musical score is written for piano in 4/4 time. It consists of six systems, each with a treble and bass staff. The first system includes a tempo marking of  $\text{♩} = 100$ . The music is characterized by complex fingering and articulation marks. The first system shows a series of chords and moving lines in both hands. The second system continues with similar patterns, including a measure with a 3/4 time signature change. The third system features a more complex rhythmic pattern with many sixteenth notes. The fourth system continues with similar patterns, including a measure with a 3/4 time signature change. The fifth system features a more complex rhythmic pattern with many sixteenth notes. The sixth system continues with similar patterns, including a measure with a 3/4 time signature change.

10

11

12

14

16

18

The sheet music consists of six systems, each with a treble and bass staff. Measure numbers 10, 11, 12, 14, 16, and 18 are indicated at the start of their respective systems. The music is written in 2/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as slurs, accents, and staccato marks are present. Some measures include dynamic markings like 'f' (forte) and 'p' (piano). The key signature has one flat (B-flat).

20

22

*ff*

23

24

25

26

*ff* *mf*

27

This musical score consists of seven systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 20 through 27 are indicated at the start of each system. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A dotted line with the number 8 indicates an octave shift in measures 22, 23, 24, and 25. The notation includes various note values, rests, and slurs.

28

30

*poco* *a* *poco* *stringendo*

31

32

35

38

*f* *ff*



41

5

5 4 3 5 3 1

1 4 2 5

42

2 4 1 3 1 3 2 4

5 1 3 2

5 1 3 2

43

5 3 4 2 3 4 3 1

2 4 1 3 1 3 2 4

5 3 4 2 3 1

5 1 3 2 1 4 2 5

45

5 3 4 2 3 4 3 1

1 2 3 1 3 4

5 3 2 1 3 5 4 2 3 1 3 2 1 3 2 4 1

8

47

*ff*

*p*

8

## II

♩ = 66

*p*

*mf*

*mp*

10

8

3

3

4

3

3

7

*mp*

10

10

8

*mp*

*mf*

13

5

5

15

18

21

24

26

30

32

32

35

35

*pp*

10

*p*

*mf*

38

38

5

5

42

42

5

5

45

45

### III

$\text{♩} = 104$

This musical score is for section III, measures 1 through 9. It is written for piano in 4/4 time with a tempo of 104 beats per minute. The key signature has one flat (B-flat). The score is divided into six systems. Measure 1 begins with a forte (*ff*) dynamic and features a complex chordal texture in the left hand and a single note in the right hand. Measures 2 and 3 show more active movement in both hands, with measure 3 containing an 8-measure rest in the right hand. Measures 4 and 5 continue the development, with measure 5 featuring a forte (*ff*) dynamic and an 8-measure rest in the left hand. Measures 6 and 7 show a change in texture, with measure 7 featuring a forte (*ff*) dynamic. Measures 8 and 9 conclude the section with complex, overlapping melodic and harmonic lines in both hands, including an 8-measure rest in the right hand in measure 9.

11

8

13 **meno** (♩ = 80)

8

15

♩ = 96

*p*

8

17

*f* *mf* *mp*

8

19

8

21

8

23

4 3 1 3 2

5

5 2 1 6 4 2 1

4 3 1 3 2

5

rall

25 (♩ = 80)

♩ = 80

♩ = 80

27 ♩ = 104

♩ = 104

♩ = 104

29

29

30

30

30

31

32

32

32

33

34

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42

43



44



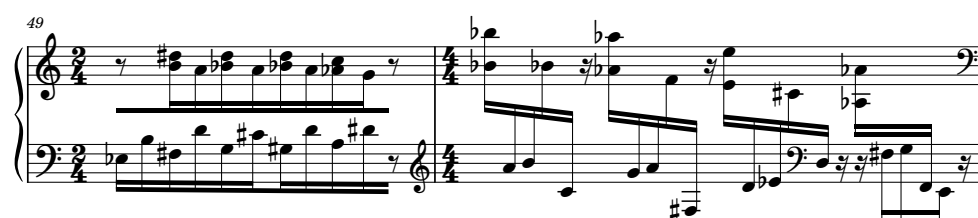
45



47



49



51 **meno** (♩ = 76)



57



63

63 64 65

*f*

66

66 67 68 69

*ff* *mf*

70

$\text{♩} = 104$

70 71

72

72 73

8

73

73 74

8

74

Measures 74-75: Treble and bass staves. Measure 74 features a melodic line in the treble with eighth notes and a bass line with eighth notes. Measure 75 continues the melodic development in the treble with eighth notes and a bass line with eighth notes.

75

Measures 75-76: Treble and bass staves. Measure 75 continues the melodic development in the treble with eighth notes and a bass line with eighth notes. Measure 76 continues the melodic development in the treble with eighth notes and a bass line with eighth notes.

76

Measures 76-77: Treble and bass staves. Measure 76 features a melodic line in the treble with eighth notes and a bass line with eighth notes. Measure 77 continues the melodic development in the treble with eighth notes and a bass line with eighth notes.

77

Measures 77-78: Treble and bass staves. Measure 77 features a melodic line in the treble with eighth notes and a bass line with eighth notes. Measure 78 continues the melodic development in the treble with eighth notes and a bass line with eighth notes.

79

Measures 79-80: Treble and bass staves. Measure 79 features a melodic line in the treble with eighth notes and a bass line with eighth notes. Measure 80 continues the melodic development in the treble with eighth notes and a bass line with eighth notes.

81

Measures 81-82: Treble and bass staves. Measure 81 features a melodic line in the treble with eighth notes and a bass line with eighth notes. Measure 82 continues the melodic development in the treble with eighth notes and a bass line with eighth notes.

82

83

84

88

89

91 *tr*

94

95

96

97

98

99

101

8

103

$\text{♩} = 96$

5

6

105

107

109

111

5

6

113

115

117

119

120

122

123

8

8

*ff*

Detailed description: This is a musical score for three measures. Measure 123 (labeled '123' above the staff) features a treble clef with a key signature of two flats and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The bass clef part has a similar rhythmic pattern. Measure 124 shows a continuation of the melody in the treble and a sustained bass note. Measure 125 concludes with a final chord in the treble and a bass note. A dynamic marking of *ff* (fortissimo) is placed below the bass staff in measure 125. Rehearsal marks '8' are placed above the treble staff at the beginning of measure 123 and below the bass staff at the beginning of measure 125.



# EWA SYNOWIEC

## *Sonata in open form (1965)*

### **Explanation:**

1. The whole *Sonata* consists of 8 parts and 4 aleatoric fragments. A piece can start with parts 1, 3, 7 or 8, and end with any part.
2. The order is indicated by the numbers at the bottom of each completed part - the next one is for you to choose.
3. Fragments A, B, C and D should be treated arbitrarily, trying to extract contrasting values in relation to the main parts.
4. Sections A, B, C, and D may be played at the specified locations, but may also be omitted.
5. Whole *Sonata* – minimum 7 different parts, maximum 15 parts. The 8-part variant should be built with all numbered parts. In a structure consisting of 9-15 parts, all numbered parts should be included.
6. Duration: from 8 minutes to 15 minutes.

# Sonata w formie otwartej (1965)

Ewa Synowiec

1

The first system of the musical score consists of three staves. The first staff is a grand staff (treble and bass clef) with a key signature of one flat and a common time signature. It begins with a *sff* dynamic marking, followed by a *mf* section, and then a *f* section with a *Red.* (Reduction) marking. The second staff continues the melody with a *p* dynamic marking and a *Red.* marking. The third staff features a *sff* dynamic marking, a *senza ped.* (senza pedale) instruction, and a *Red.* marking. The system concludes with a *sff* dynamic marking and a *Red.* marking. A bracket labeled "4, 6, 7, 8" is positioned at the end of the system.

2

The second system of the musical score consists of three staves. The first staff begins with a *pp* dynamic marking and a *B,C,D* section. It continues with a *ppp* dynamic marking and a *5* (quint) fingering. The second staff features a *mf* dynamic marking and a *con ped.* (con pedale) instruction. The third staff includes a *sff* dynamic marking, a *Ped. tenuto* instruction, and a *ff* dynamic marking. The system concludes with a *ff* dynamic marking and a *Red.* marking. A bracket labeled "3, 4, 6, 7, 8" is positioned at the end of the system.

3

*prestissimo possibile*

*ff* *3* *ff* *B,C* *mp* *p*

*f* *5* *p* *ff* *p* *A,B* *ff* *3* *rit.*

*mf* *-3''-* *p* *ppp* *-6''-* *4, 5, 6, 7, 8*

4

*espress.* *p* *C,D* *ff* *8* *A,B* *5*

*molto espress.* *p* *pp* *5* *cresc. molto* *sf secco* *espress* *pp* *3*

*senza ped.*

*ff* *mp* *continua simile sino ppp* *una corda* *6*

1, 2, 3, 7, 8

5

Exercise 5, measures 1-4. The score is in G major (one sharp) and 3/4 time. Measure 1: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 2: Treble clef has a whole note chord (F#4, A4, C#5) marked *pp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 3: Treble clef has a whole note chord (F#4, A4, C#5) marked *pp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 4: Treble clef has a whole note chord (F#4, A4, C#5) marked *pp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. The exercise is marked *senza ped.* (without pedal).

6

Exercise 6, measures 1-8. The score is in G major (one sharp) and 3/4 time. Measure 1: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 2: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 3: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 4: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 5: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 6: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 7: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. Measure 8: Treble clef has a whole note chord (F#4, A4, C#5) marked *mp*; Bass clef has a triplet of eighth notes (F#3, A3, C#4) marked *f* and *Red.*. The exercise is marked *senza ped.* (without pedal).

7

musical score for measure 7, piano part. The score is in bass clef. It begins with a *fff* dynamic and a 20" ca. (approximately 20 seconds) duration marking. The music features a series of eighth notes and a triplet of eighth notes. A *pp* (pianissimo) dynamic is indicated. A box labeled 'A' is present. The measure ends with a *f* (forte) dynamic and a triplet of eighth notes. A *Red.* (Reduction) marking is at the bottom left.

musical score for measure 7, vocal part. The score is in treble clef. It begins with a *sub. mp* (subito mezzo-piano) dynamic, followed by a *p* (piano) dynamic, a triplet of eighth notes, and a *pp* (pianissimo) dynamic. A box labeled 'C,D' is present. The music then features a *sf* (sforzando) dynamic, a *sf* (sforzando) dynamic, a *mf* (mezzo-forte) dynamic, and a *pp* (pianissimo) dynamic. The phrase *legatissimo e cantabile* is written above the staff. A triplet of eighth notes is marked. The measure ends with a *con ped.* (con pedale) marking and a box labeled '1,3,5,6'.

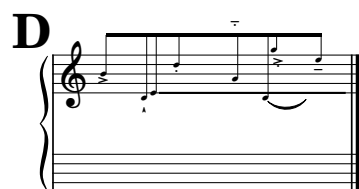
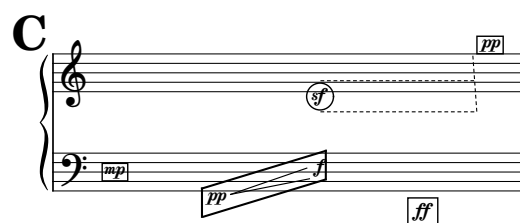
8

musical score for measure 8, piano part. The score is in bass clef. It begins with a *ff* (fortissimo) dynamic, followed by a *sf* (sforzando) dynamic, a *sf* (sforzando) dynamic, and a triplet of eighth notes. A box labeled 'A,C,D' is present. The measure ends with a *p* (piano) dynamic and a triplet of eighth notes.

musical score for measure 8, vocal part. The score is in treble clef. It begins with a *f* (forte) dynamic, followed by a *mp* (mezzo-piano) dynamic, a *rit.* (ritardando) marking, and a *pp* (pianissimo) dynamic. A triplet of eighth notes is marked. A box labeled 'A,B' is present. The measure ends with a *p* (piano) dynamic and a triplet of eighth notes. A *Red.* (Reduction) marking is at the bottom left.

musical score for measure 8, piano part. The score is in bass clef. It begins with a *cresc.* (crescendo) marking, followed by a *ff* (fortissimo) dynamic, a *pp* (pianissimo) dynamic, and a *ppp* (pianississimo) dynamic. A triplet of eighth notes is marked. A box labeled '1,2,3,5,7' is present. The measure ends with a *senza ped.* (senza pedale) marking and a triplet of eighth notes.

## Aleatoric fragments



# Sonata Minima (1967)

Ewa Synowiec

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

*pppp* *p* *mf*

*f* *ff* *fff*

*pppp* *sf=pp*

*crescendo sempre* *sf=p* *al.*

*8* *8* *8* *8*

*(ff)* *(ff)* *(ff)* *(ff)*

*(ff)* *(ff)* *(ff)* *(ff)*

16 17 18 19

*mf* *p*

(*And.*) senza ped.

20 21 22 23

*sf-p*

24 25 26

*sf=mp*

27 28

*p* *mf*

4:3 5:3 3:2 5:3 3:2 4:3

12:8 12:8

*mp* *mf*

(senza ped.)

29 30

*f* *ff*

7:4 3:2 5:2 4:3 5:3 3:2

15:8 12:8

*f* *ff*

*And.*



31 32 33 34 35

*fff* 5:3 3:2 4:3 12:8 *ffff* 3:2 7:4 5:2 15:8

36 37 38 39

*pp*

40 41 42 43

*pp* *pp* *p*

44 45 46 47

*pp* *ppp* *f* *diminuendo.*

48 49 50 51

*al* *ppp* *fff*

*senza ped.*

52 *ppp* *sempre crescendo* *pp*  
 53 *ppp* *sempre crescendo* *pp*  
 54 *ppp* *sempre crescendo* *pp*  
 55 *ppp* *sempre crescendo* *pp*  
 Ped. *sempre con pedale!*

56 *(cresc.)* *p* *mp*  
 57 *(cresc.)* *p* *mp*  
 58 *(cresc.)* *p* *mp*  
 59 *(cresc.)* *p* *mp*  
 Ped. *(Ped.)*

60 *(cresc.)* *mf*  
 61 *(cresc.)* *mf*  
 62 *(cresc.)* *mf*  
 63 *(cresc.)* *mf*  
 Ped. *(Ped.)*

64 *(cresc.)* *f* *f* *f*

65 *f* *f* *f*

66 *f* *f* *f*

67 *f* *f* *f*

(Da)

68 *ff* *(cresc.)* *ff*

69 *ff* *ff* *ff*

70 *ff* *ff* *ff*

71 *fff* *fff* *fff*

(Da)

72 *8* *(cresc.)* *fff*

73 *fff* *fff* *fff*

74 *fff* *fff* *fff*

75 *fff* *fff* *fff*

(Da)

76 4<sup>ta</sup> 77 78 79

ad libitum

fff

80 81 82 83

ppppp

8 8

84 85 86 87

molto secco

p mf f ff fff

8 8

88 89 90 91

ppppp

8 8

92 93 94 95 96

sf=pp crescendo sf=p ppp

(Red.)

97 98 99 100 101

*crescendo* *mp* *p*

(*Re*) senza ped.

102 103 104 105 106

*sf* *p*

107 108 109

*sf=mp* *p*

4:3 5:3 3:2 12:8

110 111

*mf* *f*

5:3 3:2 4:3 7:4 3:2 5:2 12:8 15:8

112 113

*ff* *fff*

4:3 5:3 3:2 5:3 3:2 4:3

*ff* *fff*

*Re*

114

*ffff*  
(*ped.*)

115 116 117 118 119 120 121

*pp*  
(*ped.*)

122 123 124 125 126

*pp* *pp* *p* *pp*  
(*ped.*) senza ped.

127 128 129 130 131

*ppp* *mf* *f* *diminuendo* *al ppp*  
(*ped.*) senza ped. (*ped.*)

# Sonata per pianoforte II (1980)

Ewa Synowiec

♩ = 132ca

*f* *ff* *mf* *mp*

*ff* *p cresc.* *ff*

8 *f* *ff* *p*

(*cresc.*) - -

13 *mf* *f* *ff* *p*

20 *mp*

♩ = 120

♩ = 90

senza Ped.

*Red.* *Red.* *Red.* *Red.*

$\text{♩} = 80$   
*poco rubato*  
*cantabile*  
*piano legato*  
*con Pedale*  
*Ped. tenuto-*  
*senza tempo*  
*accelerando*  
*molto*  
*ppp*  
*cresc.*  
 $\text{♩} = 120$   
*ff*  
*f*  
*fff*  
*f*  
*Red.*  
*Red.*  
*Red.*



34

*ff* *fff* *mp* *mf* *pp* *mp*

*Red.* \* *Red.* \*

37

*ff* *mp subito* *p* *pp*

*ritenuto* *molto*

41

$\text{♩} = 90$   $\text{♩} = 60$  *rit.* *a tempo*

*pp* *piano e legato*

*Red.* \* *Red.* \* *con Ped.*

46

$\text{♩} = 40$  *lontano*

*Ped. una corda*

48

*p* *ppp*

*Red.*

50 *senza tempo* ----- *accelerando molto*, *prestissimo*

*pppp* *cresc. molto* *forte (tenuto)*

♩ = 120

51

*ff* *p* *ff*

✻ *Red.* ✻

52

*f* *ff*

*Red.* ✻ *Red.*

♩ = 90

53

*ff* *mf* *mp* *p*

✻ *Red.* (tenuto) *pp*

♩ = 100

57

*pppp* *3:2* *5:4* *3:2* *5:4* *3:2*

✻ *Red.* ✻ *Red.*

60  $\text{♩} = 120$

*mf* *p* *rit.* *(tenuto)*

*Red.* *Red.*

63 *senza tempo* , *accelerando* -----

*f*

64  $\text{♩} = 132$

*pp subito* *p* *mf*  $\text{♩} = 120$

*Red.* *Red.*

68

*pp ma cantabile* *con Ped.*

70  $\text{♩} = 132$

*p* *pp* *f* *pp*

*Red.* *(tenuto)*

73

5:4

3:2

*mf*

*Red.* \* *Red.* *Red.* \* *Red.*

76

*f*

*ff*

*p subito*

*3:2*

*3:2*

*Red.* \* *Red.* \* *Red.*

*♩ = 120*

81

*mf*

*5:4*

*5:4*

*f*

*pp*

*rit. 3:2*

*Red.* \* *Red.* \* *Red.*

84

*p*

*mf*

*mp*

*mf*

*p*

*sf*

*♩ = 120*

*3:2*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

88

*mp*

*3:2*

*mf*

*5:4*

*f*

*pp*

*tenuto*

*Red.* \* *Red.* \* *Red.*

90 **presto** *accelerando* ----- *allargando molto* -----

*pp* ----- *mf* ----- *pp*

(tenuto)

91  $\text{♩} = 90$

*ppp* *piano ma cantabile*

✻ *Red.* ✻ *con Ped.*

94

*mp* *rit.*

3:2 5:4 3:2

96  $\text{♩} = 60$

*p* *ppp* *sf* *sf* *pp*

5:4 3:2 4:4 3:2 3:2 4:4 4:4

*Red.* ✻ *senza Ped* ✻ *con Ped.*

98  $\text{♩} = 72$

*fff* *p* *pp*

3:2 3:2 3:2 3:2

8 *Red.* ✻ *Red.* ✻ *Red.* ✻

102  $\text{♩} = 80$  *legato cantabile*

*p*

*Red.* (tenuto)

105  $\text{♩} = 72$

*con Ped.*

108  $\text{♩} = 60$

*f*

*Red.*

111 *senza tempo*

*poco a poco accelerando*

*p* (tenuto)

112  $\text{♩} = 120$

*fff* *f* *mf*

*Red.*

114  $\text{♩} = 100 \text{ ca}$

*fff* *ff* *p subito* *mp* *rit.-----*

*ff* *3:2* *5:4* *3:2* *5:4*

*Red.* *Red.* *Red.*

117  $\text{♩} = 90$

*p* *f* *p* *mp*

*3:2* *5:4* *3:2* *5:4* *3:2*

*Red.* *Red.* *Red.* *Red.* *Red.*

119

*mf* *mp* *p*

*5:4* *3:2* *5:4* *5:4* *3:2*

*Red.* *Red.* *Red.*

122

*mp* *sub. pp* *ppp* *pp*

*5:4* *3:2* *3:2* *5:4*

*Red.* *Red.* *Red. ....*

127 *senza tempo* *accelerando-----molto-----molto* *f*

*ppp* *(tenuto)-----*

128  $\text{♩} = 120$

sub. *pp* *ppp* *fff subito!* *mp*

Red. (tenuto)

130

*f* *pp* *fff* *p*

Red.

134

*f sub. pp* *cresc.* *p* *f* *pp*

Red.

136  $\text{♩} = 90$

*ff* *mp* *p*

Red.

140 senza tempo accelerando - - - - - allargando

*ppp* *cresc.*

Red.



141  $\text{♩} = 90$

*f* *piano*

*Red.*

143  $\text{♩} = 120$

*5*

*Red.*

*3:2* *5:4*

144  $\text{♩} = 132$

*f* *mf* *mp*

*fff* *f*

*Red.* *(tenuto)*

146 *prestissimo* *allargando*

*p* *pppp*

*(Ped. tenuto)*

147  $\text{♩} = 120$   $\text{♩} = 90$

*mf* *cantabile* *sempre diminuendo*

*con Ped.*

12

159 ♩ = 100 ca

--- ❁ Red.      ❁ Red.      ❁ Red.

162 ♩ = 132

*mf*      *cresc.*      *fff*      Red.      ❁

(tenuto)

**EWA SYNOWIEC**

Sonata per pianoforte III  
(1992)

# EXPLANATION:

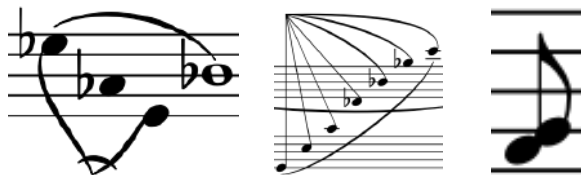
## 1. Construction

[EXPOSITION] – [instead of development] – [RECAPITULATION] – [CODA]

## 2. Musical symbols

Rhythmic material is notated approximately:

- short values of various types - equal or unequal



- medium values unequal = ●

- unequal long values = ○ /MINIMUM duration: 3"/

Moreover: 3 types of fermata: short = ^; longer = ⤿; very long = ▮

and instead of a pause : ♫

## 3. Interpretation problems

The essence of the form of this work is - apart from the constant change of CONTEXTS/CONSTITUTIONS - the repetition of the material.

In this situation, I found it advisable to leave the performer MAXIMUM freedom in terms of such important parameters as DYNAMICS and ARTICULATION.

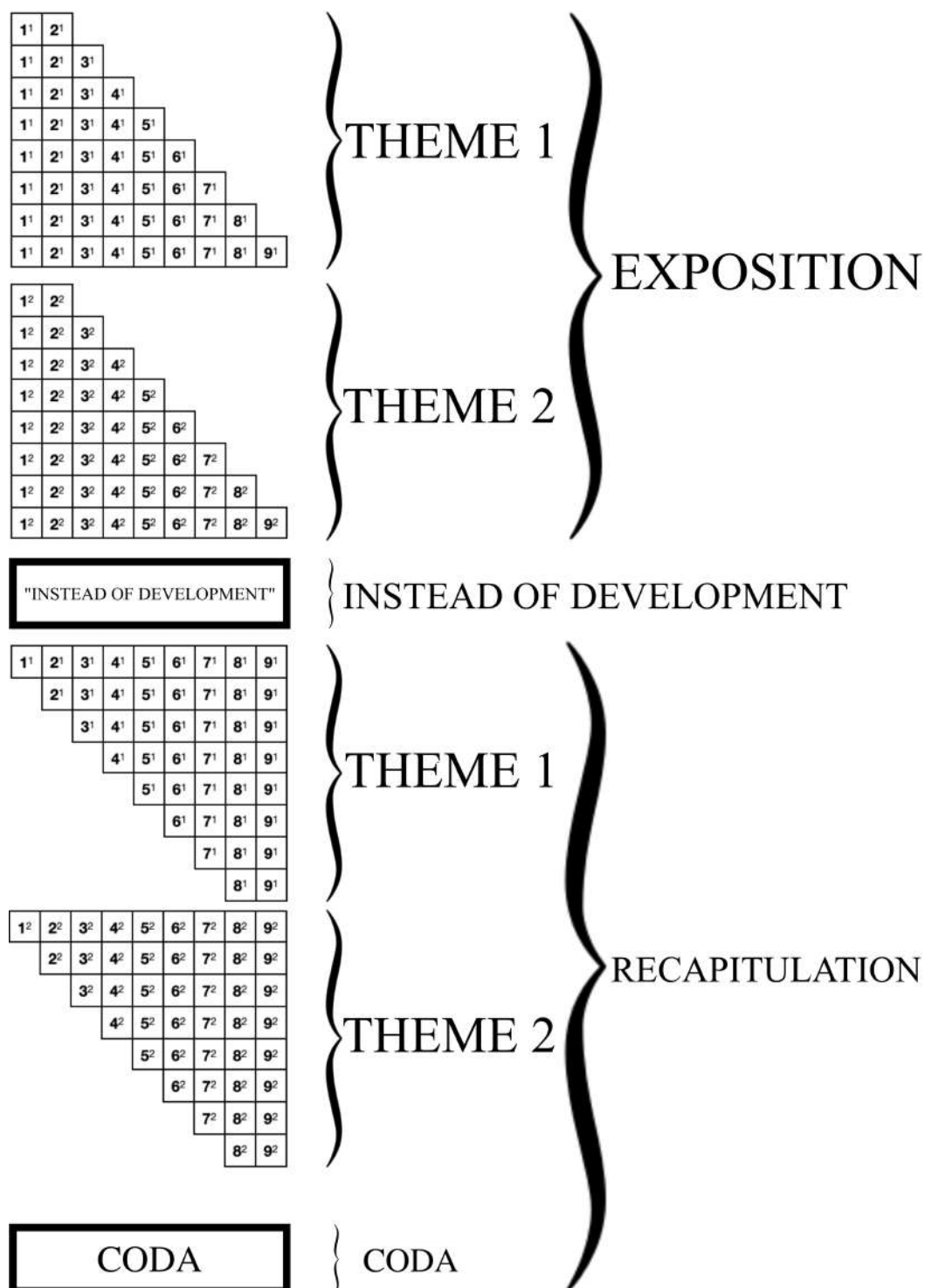


Diagram explaining the construction of *Sonata per pianoforte III*.

## Theme I

1<sup>1</sup>

2<sup>1</sup> con Pedale

3<sup>1</sup> (con Ped.)

4<sup>1</sup> Ped. (termina)

5<sup>1</sup> Ped.

6<sup>1</sup> con Ped.

7<sup>1</sup> senza Ped.

8<sup>1</sup>

9<sup>1</sup>

The musical score for Theme I consists of nine measures, each with a first ending bracket (1<sup>1</sup>). The notation is in G major (one sharp) and 4/4 time. Measure 1 features a long melodic line in the right hand and a bass line in the left hand. Measure 2 begins with a 'con Pedale' instruction. Measure 3 includes '(con Ped.)'. Measure 4 has 'Ped.' and '(termina)'. Measure 5 contains 'Ped.'. Measure 6 is marked 'con Ped.'. Measure 7 is marked 'senza Ped.'. Measures 8 and 9 continue the melodic and harmonic development, with measure 9 ending on a final chord.

## Theme II

1<sup>2</sup>

2<sup>2</sup>

3<sup>2</sup>

4<sup>2</sup>

5<sup>2</sup>

6<sup>2</sup>

7<sup>2</sup>

8<sup>2</sup>

9<sup>2</sup>

ped. (tenuto)

(se) g:

The musical score for Theme II consists of nine measures, each with a piano part (1<sup>2</sup> through 9<sup>2</sup>) and a vocal part. The key signature is B-flat major (two flats). The time signature is 4/4. The piano parts are written in bass clef, and the vocal parts are written in treble clef. Measure 1 shows a piano introduction with a bass line and a vocal line. Measure 2 continues the piano introduction with a bass line and a vocal line. Measure 3 continues the piano introduction with a bass line and a vocal line. Measure 4 continues the piano introduction with a bass line and a vocal line. Measure 5 continues the piano introduction with a bass line and a vocal line. Measure 6 continues the piano introduction with a bass line and a vocal line. Measure 7 continues the piano introduction with a bass line and a vocal line. Measure 8 continues the piano introduction with a bass line and a vocal line. Measure 9 continues the piano introduction with a bass line and a vocal line. The piano parts are marked with 'ped. (tenuto)' and '(se) g:'. The vocal parts are marked with 'g:'.



„INSTEAD  
OF  
DEVELOPMENT”

musical score for piano, featuring a treble and bass staff. The tempo is marked *piano*. The bass staff includes a pedal point marked "Ped." with a dotted line and a circled "8" below it. The treble staff has a circled "8" below it. The section ends with a circled "8" and a circled "8" below it.

**CODA**

musical score for piano, featuring a treble and bass staff. The tempo is marked *ff*. The bass staff includes a pedal point marked "Ped. tenuto" with a dotted line and a circled "8" below it. The treble staff has a circled "8" below it. The section ends with a circled "8" and a circled "8" below it, followed by the text "al niente".