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Narrative Discourses in Krzysztof Penderecki's Violin Concertos

Research assumptions

Instrumental concertos, composed between the 1960s and the early 2000s, constitute an important part of Krzysztof Penderecki's formally diverse musical output. When first introduced on concert stages by the outstanding virtuosos to whom they were dedicated, these concertos instantly became the subject of much comment and reflection among music critics, musicologists and music theorists. Researchers studying their artistic value have focused their analytical descriptions on the structural and sonoric qualities of the concertos or on their expressive and dramaturgical properties.¹ The latter methodological option can clearly be observed in the writings of Mieczysław Tomaszewski, Joanna Wnuk-Nazarowa and Tadeusz A. Zieliński, who formulated the following thesis:

1 E.g.: Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego* [Penderecki's Instrumental Drama] (Kraków: Polskie Wydawnictwo Muzyczne, 2003); Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie* [Rebellion and Liberation], volume 1: *Rozpętanie żywiołów* [Unleashing the Elements] (Kraków: Polskie Wydawnictwo Muzyczne, 2008); Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie* [Rebellion and Liberation], volume 2: *Odzyskiwanie raju* [Reclaiming Paradise] (Kraków: Polskie Wydawnictwo Muzyczne, 2009); and other texts quoted in the article.

Penderecki's concertos are instrumental dramas [...] to a degree no less than his symphonies. This is determined both by their deep expressive content featuring strong emotional conflicts [...] and by their form, which is a single coherent organism in which the successive diverse links become united by a continuous thought, a single musical and dramatic plot unfolding between the first and last notes.²

Such a view of these works, which delight in "their expression of the events in the piece and the dramatic plan,"³ encourages the researcher to take a closer look at this music as a phenomenon. Of the three works I have selected: *Capriccio per violino e orchestra* (1967), *Violin Concerto No. 1* (1977) and *Violin Concerto No. 2 "Metamorphosen"* (1995), the first was not actually called a concerto by its composer. It is, however, inscribed into concert music works, in which the musical narrative is jointly created by the soloist and the orchestra. At the same time, *Capriccio's* free form can be justified by the time in which it was composed: the 1960s, when disrupting genre conventions became the aesthetic compass guiding the actions of the composers-protagonists of the musical avant-garde, with Krzysztof Penderecki as its leading representative in Polish music circles. What is also important is that the three works that I mentioned above provide insights into certain aspects of the composer's evolving aesthetic stance and the musical strategies he employed, as is reflected precisely in the specific features of the narrative discourses employed in the violin concertos. The theories on narrative proposed by Byron Almén,⁴ Michael Klein⁵ and Nicholas Reyland⁶ have become the key to determining the specific nature of these discourses.

Narrative is defined by cultural theorists as "a structure of meaning unfolding over time."⁷ When adapted to explain the meaning of musical structures, this category is perceived in different ways. Byron Almén understands narrative as "articulating the dynamics and the possible outcomes of conflict or interaction between elements, rendering meaningful the temporal succession of events, and coordinat-

2 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego* [Penderecki's Instrumental Drama] (Kraków: Polskie Wydawnictwo Muzyczne, 2003), 63.

3 Ibidem, 12.

4 Byron Almén, *A Theory of Musical Narrative* (Bloomington & Indianapolis: Indiana University Press, 2008).

5 Michael L. Klein, "A Story about Discourse", in *Music and Narrative since 1900*, ed. by M. Klein, N. Reyland (Bloomington & Indianapolis: Indiana University Press, 2013).

6 Reyland Nicholas, "Negation and Negotiation: Plotting Narrative through Literature and Music from Modernism to Postmodernism", in *Music and Narrative since 1990*, ed. by M. Klein, N. Reyland (Bloomington & Indianapolis: Indiana University Press, 2013).

7 Katarzyna Rosner, *Narracja, tożsamość i czas* [Narrative, Identity and Time] (Kraków: Universitas, 2003), 125.

ing these events into an interpretative whole.”⁸ Adopting this definition and the resulting method for analysing musical works, I refer the identified narrative archetypes to Michael Klein’s map of narrative discourses and to Nicholas Reyland’s strategy of “narrative negation” in order to read out the meaning of the musical events that make up the plot of the concertos analysed.

According to Byron Almén, the essence of narrative is “transvaluation, [which] acts upon an already existing hierarchy of values. The result of transvaluation, then, is to effect a change in this existing hierarchy.”⁹ According to this theory, “narrative [thus] takes a certain set of culturally meaningful differences and transvalues them by means of a sequence of actions.”¹⁰ It is thus necessary to distinguish opposing values in a work, define the hierarchical relationship between these values and to examine the dynamics of their development. At the same time, transgression understood as breaching established standards or limitations does not have to be valorised negatively. In Almén’s theory, it is understood as an element of the musical structure of a work, and stands in opposition to the initial order. The element of a work’s musical structure that proves victorious or defeated (elements assumed as carriers of cultural values) allows us to identify one of the four narrative archetypes: romance – the victory of order; comedy – the victory of transgression; tragedy – the defeat of transgression; and irony – the defeat of order.

In instrumental concertos, in which the plot is jointly created by two musical entities, namely the soloist and the orchestra, the distinguished musical structures and the values they embody are linked to their “carriers,” i.e., the parts of the soloist or the orchestra. This is because the interactions established between the solo instrument and the orchestra (or its selected instruments) mark stages in the narrative and the unfolding conflict that leads to re-evaluations. Adopting such a procedure in the case of Penderecki’s works discussed in the present article is further justified by the fact that the same series constitutes the common musical substance of the two musical planes in each of the violin concertos. Emphasising this fact, T. A. Zieliński wrote the following about *Violin Concerto No. 1*:

The factor which strongly binds together the course of the work in its various phases is not only the power of expression, but also the homogeneity of the motifs, which grow out of the chromatic structure of the initial theme and its two parts in an opposite movement.¹¹

8 Byron Almén, *A Theory of Musical Narrative*, 13.

9 Ibidem, 51.

10 Ibidem, 40.

11 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*, 67.

Mieczysław Tomaszewski pointed to a similar dramatic characteristic of *Violin Concerto No. 2*:

[...] the additional title (of the concerto): *Metamorphosen* can [...] be understood as a winding tape with an ever-new shape of what was at the beginning, of what was archetypal.¹²

It is only *Capriccio* that retains a material distinctiveness for each of the two subjects of the musical discourse, contrasting the sonoristic blocks of orchestra sounds with the virtuosic flow of the solo part based on post-serial twelve-tone and chromatic scales. Such a clear difference in the strategy involved in shaping the musical plot also applies to other compositional techniques used in the work. The relationships established between the musical events in the timeline are discursive in nature in all the concertos in question. Time is organised on a linear basis, musical plots unfold as interactions between oppositional structures, leading to their transformation and re-evaluation. Although the narrative of each concerto is guided by its own strategies for shaping the musical course, they all fall into the category of discourse, which Michael Klein defined as the category of neo-narrative. Let us recall that Klein classifies compositions that seek new ways of telling stories as neo-narratives. These are generally non-thematic works written in a non-tonal language¹³.

Capriccio per Violino e Orchestra

One of the earliest concert works to employ this type of discourse is *Capriccio per violino e orchestra*, composed in 1967. The piece uses fragments of the 1963 *Violin Concerto*, which Penderecki withdrew after its first performance. It is therefore the first violin piece in which both the soloist and the orchestra jointly create the musical plot. Just like the composer's other concertos, this work has been analysed on many occasions,¹⁴ so I will recall only those elements of its formal order that are most important from a narrative point of view.

12 Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 2: *Odzyskiwanie raju*, 221.

13 Neo-narrative is "music in search of new ways to tell stories, rhythmic drive, timbres, gradual motion [...]" (Michael L. Klein, "A Story about Discourse", 5).

14 E.g.: Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*; Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 1: *Rozpętanie żywiołów*; Anna Nowak, *Współczesny koncert polski. Przemiany gatunku* [Contemporary Polish Concerto. Transformations of Form] (Bydgoszcz: Akademia Muzyczna w Bydgoszczy, 1997); Kinga Kiwała, "Capriccio per violino e orchestra," in *Twórczość Krzysztofa Pendereckiego. Od genezy do rezonansu* [Krzysztof Penderecki's Work. From Origins to Resonance], volume 3:

The single-movement form of the piece is contrasted in its middle phase with music that “evokes an atmosphere of the unreal and the fantastic,”¹⁵ according to Kinga Kiwała. The highly expressive character of *Capriccio* was largely achieved by means of a virtuoso element, the essence of which was described by Zygmunt Mycielski as follows:

It was as if (the composer) was saying: “I’ll show you a concerto!” It is a technique taken to the extreme, with all the absurdity of the technique exposed. Indeed, there is something absurd about the pianists, violinists, and singers all trying to climb to the top. The coloratura and the tempo, precision and efficiency – where does it all lead? What is this all about?¹⁶

Saturated with sonoristic effects, the dramatic course also contains, alongside the calmer middle phase, grotesque fragments like a parody of a waltz in the third phase. These fragments momentarily suspend the virtuosic “marathon” of the violin. In the coda of the piece, the sonoristic sound of *Capriccio* is interrupted once more. The soloist plays five consonant chords (A major, B flat major, D sharp minor, C major and C sharp major) that resolve into a final cluster performed together with the orchestra.

The Alménian narrative archetype that we can recognise in *Capriccio* is the comedy archetype, or the triumph of transgression over order. The initial order in this piece is represented by the orchestra or its sonoristic blocks of sound. The element of transgression, on the other hand, is brought in by the soloist’s part, and thus by its virtuosic flow. The way in which this archetype is introduced may be termed a synthesis, as Almén suggests, because the transgressive element wins though its connection to the initial order.¹⁷

What still requires interpretation are the comic episodes of the grotesque. Among the four strategies of “negative narration” described by Nicolas Reyland, these episodes exemplify a discourse called disnarration.¹⁸ These are fragments of the narrative course that offer “the possibility of transcendence but not its actual attainment in the story.”¹⁹ Let us apply this definition to *Capriccio*. The grotesque waltz parodies, interrupting the vigorous and dynamic sound flow of the piece,

1966–1971. *Przełom i pierwsza synteza* [1966–1971. Breakthrough and the First Synthesis], ed. by M. Tomaszewski (Kraków: Akademia Muzyczna w Krakowie, 2010).

15 See: Kinga Kiwała, “Capriccio per violino e orchestra”, 50.

16 Zygmunt Mycielski, “Capriccio Pendereckiego. Wesoła czy smutna zabawa?” [Penderecki’s *Capriccio*. Joyful or Sad Play?], *Ruch Muzyczny* 5 (1968), 8–9.

17 Byron Almén, *A Theory of Musical Narrative*, 99.

18 “Disnarrations are «those passages in a narrative that consider what did not or does not take place»” (from: Reyland Nicholas, “Negation and Negotiation”, 37).

19 Reyland Nicholas, “Negation and Negotiation”, 38.

evoke a different musical idiom, which creates an alternative world to sonoristic music. This other music appears to the listener as if it were played through a distorting mirror. Evoked for a moment, it fades away, absorbed by the sound reality in which *Capriccio's* narrative is set. Such a strategy of interrupting the main thread of the plot with music from another musical world is also present in *Violin Concertos Nos. 1 and 2*.

Concerto per Violino ed Orchestra

Violin Concerto No. 1 was composed in 1976, i.e., almost a decade after *Capriccio*. It represents a different sound aesthetic, combining romantic expression with the sonic language of contemporary music. The musical themes and motifs are based on an 11-tone series made up of seconds and a tritone. In the melody, these very intervals are accompanied by minor thirds, which are also structurally important. The expanded, multiphase form of this single-movement concerto has been interpreted in various ways.²⁰ Adopting the dialectical pattern of a sonata, Małgorzata Janicka-Słysz distinguishes four developmental phases in the work: an exposition phase (*expositio, gradatio e culminatio*), a development phase (*evolutio e perturbatio*) and two recapitulation phases (*evolutio e reminiscensio, recapitulatio e evolutio*).²¹ Other authors, e.g., T.A. Zieliński, detect in it "a long series of episodes which, [...] vibrating with changeable emotions, connect seamlessly (for the most part) without clear caesuras."²²

Joanna Wnuk-Nazarowa links the concerto's thematic and motivic structures with extra-musical meanings. She interprets their course and interactions as a solitary struggle of the individual soloist with time and space full of sadness and suffering, epitomised by the orchestral part. Introduced at the beginning of the piece by the cello, the first theme is "pathopoeia, or a figure of suffering."²³ Initiated a dozen

20 E.g.: Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*; Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 2: *Odzyskiwanie raju*; Joanna Wnuk-Nazarowa, "O Koncercie skrzypcowym Pendereckiego" [Krzysztof Penderecki's Violin Concerto], in *Księga jubileuszowa Mieczysława Tomaszewskiego* [Jubilee Book of Mieczysław Tomaszewski], (Kraków: Akademia Muzyczna w Krakowie, 1984), 76–99; Anna Nowak, *Współczesny koncert polski. Przemiany gatunku*; Małgorzata Janicka-Słysz, "Concerto per violino ed orchestra", in *Twórczość Krzysztofa Pendereckiego. Od genezy do rezonansu* [Krzysztof Penderecki's Work. From Origins to Resonance], volume 5: 1976–1985. *Czas dialogu z "odnalezioną przeszłością"* [Time of Dialogue with the "Rediscovered Past"], ed. M. Tomaszewski, T. Malecka (Kraków: Akademia Muzyczna w Krakowie, 2013).

21 Małgorzata Janicka-Słysz, *Concerto per violino ed orchestra*, 50.

22 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*, 67.

23 Joanna Wnuk-Nazarowa, "O Koncercie skrzypcowym Pendereckiego", 83.

bars later by the soloist, the second theme embodies the idea of ascension.²⁴ It encapsulates the basic opposition between the main themes: those of the soloist and the orchestra, and the values they represent in terms of light and darkness, of "chiaroscuro." Mieczysław Tomaszewski also interprets the interaction between these two musical "dramatis personae"²⁵ as a struggle between the force of light – life (the soloist) – and the side of darkness – death, personified by the collective, i.e., the orchestra. The struggle of the second theme performed by the soloist, which is an element of transgression, ends in defeat. The Alménian tragic archetype confirms both interpretations of the concerto's musical plot. The two episodes marked as *Tempo di marcia*, *Scherzando*, which in the second and fourth phases of the *Violin Concerto* disturb the dramatic rivalry between the soloist and the orchestra, serve the same narrative function as the analogous scherzando episodes of the *Capriccio*. They briefly interrupt "the solitary struggle of the individual soloist with time and space."

However, the analyses of Wnuk-Nazarowa and Tomaszewski lead to different interpretations of the work's ending. According to Wnuk-Nazarowa, the coda of the concerto leads to a situation where the soloist abandons the struggle with time and space.²⁶ Tomaszewski perceives the ending of the soloist's part with a *C sharp* note in high register, over an orchestral chord formed from C minor and C major chords, as "a liberation (of the violin) from the system."²⁷ This interpretive duality of the concerto's ending, arising from the "tonal" irreconciliation of the parts of the soloist and the orchestra, appears to be explained to some extent (and I do want to emphasise: to some extent) by Reyland's strategy of subjective narrative.²⁸ In tonal pieces, a subjective narrative occurs when the listener does not feel that the piece closes on the tonic chord. Does this misalignment of the tunes of the soloist and the orchestral chord, and going beyond the sound space created by the orchestra towards the high registers (such an ending of the musical piece is referred to as *in paradisum*), result in the experience of escaping the system? This question invites reflection on possible interpretations of the ideological senses of such an ending to a piece.

24 Ibidem, 85.

25 Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 2: *Odzyskiwanie raju*, 16.

26 Joanna Wnuk-Nazarowa, "O Koncercie skrzypcowym Pendereckiego", 98.

27 Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 2: *Odzyskiwanie raju*, 17.

28 Subjective narrative – "significant information is not epistemologically secure," "cannot precisely determine the facts of the case," "deliberately frustrates attempts to resolve that question" (from Reyland Nicholas, "Negation and Negotiation", 40).

“Metamorphosen.” Concerto per Violino ed Orchestra No. 2

Violin Concerto No. 2 “Metamorphosen” is a late piece, completed in 1995. Its grand, monumental form is made up of a series of interconnected movements. T.A. Zieliński distinguishes 7 movements linked by the principle of “dualism of energy and delicate lyricism.”²⁹ The agogic and dynamic, as well as textural and motivic contrasts, not only form the basis for the metamorphoses of the motivic and thematic material, but also serve their expressive and melodic transformations. “The dramaturgy of *Violin Concerto No. 2* can be described as supporting the expression.”³⁰ This statement of Małgorzata Janicka-Słysz, which aligns with the interpretations proposed by Zieliński and Tomaszewski, points to the main plane on which the transformation takes place – the plane of expression.

The solemn and emotional phases in the concerto are contrasted with both “moving epic actions”³¹ and scherzando episodes, which are part of the strategy of “narrative negation” (disnarration). In the final act of the musical drama, which is a “melancholic, deeply moving epilogue,”³² as T.A. Zieliński puts it, “the soloist’s singing melody returns against the background of a long-kept *d* note in the orchestra. [...] The string parts bring back the motif of the main theme [...] and then meet the soloist, *pianissimo*, on the last note, which constitutes the final point and resolution of the drama.”³³ At this point, Almén’s archetype of romance is fulfilled – order wins over transgression. The final phase of the piece perpetuates the primordial value that is the expression of the lyrical type.

Narrative Discourses – Meanings

Byron Almén’s four narrative archetypes imply specific content, which – when related to specific pieces – help clarify the musical and extra-musical meanings of the concerto plots.

The comic archetype, according to Almén, brings “new quality” to the initial hierarchy of the piece by means of a transgressive element illustrating a situation in which arbitrary limits are rejected. This archetype is also sometimes understood as

29 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*, 124.

30 Małgorzata Janicka-Słysz, “Metamorphosen. Concerto per violino ed orchestra No. 2”, in *Twórczość Krzysztofa Pendereckiego. Od genezy do rezonansu* [Krzysztof Penderecki’s Work. From Origins to Resonance], volume 7: 1993 – *Nowy początek* [1993 – New Beginning], ed. by M. Tomaszewski (Kraków: Akademia Muzyczna w Krakowie, 2013), 24.

31 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*, 124.

32 Ibidem, 129.

33 Ibidem, 129.

an "anarchic call for hope").³⁴ It defines the logic of events in *Capriccio*. Also present in the piece are a number of ironic episodes, with which Almén associates such meanings as the disruption of habits and conventions, or "irony in its awareness of the insufficiency of any system."³⁵ Let us juxtapose the above meanings of the archetypes with the interpretations of music critics. Krzysztof Lisicki wrote the following about *Capriccio*: "*Ecce homo ludens!* [...] This play by Penderecki is of course a serious play."³⁶ Ludwik Erhardt: "[Penderecki] refuses to accept any of the conventions that surround him and constantly tears off all the labels stuck to his work."³⁷

In Almén's view, the tragic archetype reflects a failed attempt to overthrow an oppressive order, the catastrophe of an idea bringing positive change, or a "reminder of the necessary limits of human desire and achievement."³⁸ This archetype determines the narrative order in *Violin Concerto No. 1*. Interpreters of the concerto offered their own analyses of its dramaturgy. Wnuk-Nazarowa wrote of "a work plunged in the darkness of tragedy and suffering,"³⁹ While Zieliński considered the piece to be rooted "in great symphonic tensions and dramas from a century ago."⁴⁰

Almén characterises the Romantic archetype, which underlies the narrative order of *Violin Concerto No. 2*, as "the archetype of wish fulfilment, of the valorisation of the ideals of a community. [...] Romance frequently employs idealised, mythic, psychologically potent, and fantastic elements [...] that have more to do with the imagination than with current cultural conditions."⁴¹ This archetype reflects the thoughts of corresponds with the feelings of the interpreters of this work. For example, Tomaszewski wrote that *Violin Concerto No. 2* that: "draws you and lifts you into a world of imagined events and those once experienced and remembered. [...] One would like to call it the equivalent of imagination in a state of sensitivity to what is present and a tender memory of what is past,"⁴² while Zieliński, writes "[...] here comes a poetics of profound experience, encapsulated in a form in which the categories of beauty and moderation really matter."⁴³

34 "Comedy in its subversive call to hope and redemption in the face of inequality" (Byron Almén, *A Theory of Musical Narrative*, 97).

35 Byron Almén, *A Theory of Musical Narrative*, 97.

36 After: Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 1: *Rozpętanie żywiołów*, 172.

37 After: Kinga Kiwała, "Capriccio per violino e orchestra", 55–56.

38 Byron Almén, *A Theory of Musical Narrative*, 97.

39 Joanna Wnuk-Nazarowa, "O Koncercie skrzypcowym Pendereckiego", 78.

40 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*, 66.

41 Byron Almén, *A Theory of Musical Narrative*, 97.

42 After: Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 2: *Odzyskiwanie raju*, 221.

43 Tadeusz A. Zieliński, *Dramat instrumentalny Pendereckiego*, 122.

In his analysis of the narratives present in 19th and 20th century works, Michael Klein noticed the distinct character of these models, not to say their opposition in terms of the ideas they conveyed. He wrote that unlike the narratives of the nineteenth century, which were “focused on success,” the narratives employed in music written after 1900 “question success, seek new ways of telling stories,” “promote or contradict ideologies,” “respond to loneliness and dysphoria?,” and “reflect the experience of modernity.”⁴⁴ This might therefore beg the question: what experiences of modernity are reflected in the narrative programmes of the concertos of Krzysztof Penderecki, a composer whom Mieczysław Tomaszewski called “a witness of the age of apocalypse and hope?”⁴⁵ Tomaszewski summarised the creative period in which *Capriccio* was composed with the metaphor: “a Barbarian in the garden,”⁴⁶ with a question mark at the end. The chapter of his monograph, in which he described *Violin Concerto No. 1*, bears the title: “In Reverie Over the Drama of Existence.” In contrast, he expressed the essence of *Violin Concerto No. 2* with the words: “the transformations of lyrical beauty.”

It seems that the changing character of the narrative discourses of the concertos reflects not only the evolving musical language of the composer and the verbal texts of his vocal and instrumental works, but also the experiences of the present day, the sense of culture, the dysphoria of the contemporary world and the desire of an artist who was concerned about “saving what [...] is most important in the artistic and human dimensions.”⁴⁷ Do the plots of the concertos allow us to authoritatively draw such conclusions? The exegeses left by outstanding interpreters of Krzysztof Penderecki’s work can only encourage the search for something more in the concertos than just elements of masterfully composed form and dazzling virtuosity. The examples they inspire are an incentive to try and determine what constitutes the essence of this musical output.

Translation Lingua Lab

44 “If we are to set aside the narratives of success and turn to what matters in music after 1900, we might expect to see musical stories performing the same functions as other stories: performing a culture, promoting and denying ideologies, making time human, making sense of catastrophe. [...] Question modernity, respond to alienation and dysphoria, ironize the past, model the human psyche.” – Michael L. Klein, “A Story about Discourse”, Michael L. Klein, *Musical Story*, in *Music and Narrative since 1900*, ed. by M. Klein, N. Reyland (Bloomington & Indianapolis: Indiana University Press, 2013), 20–21.

45 Mieczysław Tomaszewski, *Penderecki. Bunt i wyzwolenie*, volume 1: *Rozpętanie żywiołów*, 28.

46 Ibidem, 131.

47 Krzysztof Penderecki, *Labirynt czasu. Pięć wykładów na koniec wieku* [Labyrinth of Time: Five Addresses for the End of the Millennium] (Warszawa: Presspublica, 1997), 61.

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Summary

Instrumental concertos, composed between the 1960s and the early 2000s, are an important part of Krzysztof Penderecki's formally diverse musical output. Researchers studying their artistic value profiled their analytical descriptions on structural and sonoric qualities of the concertos or on their expressive and dramaturgical properties. The latter methodological option is represented, among others, by Tadeusz A. Zieliński, who formulated the following thesis: "Penderecki's concertos are instrumental dramas [...] to a degree no less than his symphonies. This is determined both by their deep expressive content with strong emotional conflicts [...] and by their form, which is a single coherent organism."

Of the three works, which are analysed: *Capriccio per violino e orchestra* (1967), *Violin Concerto No. 1* (1977) and *Violin Concerto No. 2 "Metamorphosen"* (1995), the first one was not called a concerto by the composer. It is, however, inscribed in concert music works, in which the musical narrative is co-created by the soloist and the orchestra. The three works allow us to grasp certain aspects of the composer's evolving aesthetic stance and the musical strategies he employed, which is reflected precisely in the specific features of the narrative discourses employed in violin concertos. The theories on narrative by Byron Almén, Michael Klein and Nicholas Reyland have become the key to determining the specific nature of these discourses.

Keywords: violin concerto, narrative discourses, Krzysztof Penderecki's output

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