

Pianism Through an Orchestral Prism: The Case of Two Middle-Period Song- Cycles in Late Period Orchestrations

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Throughout his life, Szymanowski needed a piano in order to compose. In a letter to his mother from Chojnice on the 19th July, 1927, he writes:

There is no piano here. Up to now, it hasn't hindered me, because I don't want to work a lot, just get some things organised and make corrections in old compositions for a couple of hours each day—but it's slowly beginning to weigh on me, because ultimately I'd like to seriously work a little, and without a piano, I can't.¹

A significant factor in respect to his dependency on the piano for composition, and consequently his pianistic approach to the compositional process, was his own limited capabilities as a performer: even at the time of Szymanowski's appearance as a soloist in the first performances of his *Symphonie concertante*, when his performing skills were arguably at a peak,² Jarosław Iwaszkiewicz considered him as being a “mediocre” pianist

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- 1 Karol Szymanowski, *Korespondencja*, tom 3: 1927–1931, ed. Teresa Chylińska (Kraków: Musica Iagellonica, 1997), 136. In a well-known account, Jarosław Iwaszkiewicz had an opportunity to reacquaint himself with Szymanowski's compositional method during a stay at Atma in February, 1932: “His working methods hadn't changed since Tymoszkówka. He always worked at the piano, every few moments trying out a couple of bars, from which it was impossible to catch anything substantial, while singing along in a characteristic falsetto.” Jarosław Iwaszkiewicz, *Spotkania z Szymanowskim* (Kraków: Polskie Wydawnictwo Muzyczne, 1947), 23.
 - 2 Szymanowski wrote to Grzegorz Fitelberg on the 7th September, 1932, that he was “currently hammering away at the piano for several hours each day.” Karol Szymanowski,

after hearing his performance in Copenhagen,³ and Szymanowski himself was open about his own limitations, informing Stanisław Wiechowicz in a letter before the Poznań premiere in September, 1932, that the work was “luckily not too difficult, so I can perhaps play it reasonably well. But it will cost me a lot of effort, because as you know, I have little to do with pianism.”⁴

Although contemporary critics noted the more simplified, objective qualities of the *Symphonie concertante*,⁵ being somewhat indicative of Szymanowski’s compositional approach from the mid-1920s, his tendency to overcomplicate his musical textures, which was an ongoing criticism of his music throughout his career, was still evident at this late stage.⁶

Korespondencja, tom 4: 1932–1937, ed. Teresa Chylińska (Kraków: Musica Iagellonica, 2002), 272 (henceforth abbreviated to *KOR 4*).

- 3 Jarosław Iwaszkiewicz, *Gniazdo łabędzi* (Warszawa: Iskry, 1964), 121. A year later, his wife noted in her diary on the 18th October, 1933, after having heard Szymanowski perform the *Symphonie concertante* at his (nominally) 50th birthday concert: “Once more, the undisguised, pure delight of the 4th Symphony (Karol, unfortunately, played very poorly).” Anna Iwaszkiewiczowa, *Dzienniki i wspomnienia* (Warszawa: Czytelnik, 2000), 307. In a subsequent letter to Jarosław and Anna Iwaszkiewicz, Hélène Kahn-Casella offered an explanation for Szymanowski’s poor performance: “You’ve got the wrong idea about the subject. In Copenhagen, he still didn’t have that experience, which he currently has, and he told me that in Warsaw, at his birthday concert—he played worse than ever before, since he was in such an anxious state.” See Letter of 1st March, 1934, in *KOR 4*, 75.
- 4 Letter of 27th September, 1932, *KOR 4*, 303.
- 5 In his review of the first Warsaw performance of the *Symphonie concertante* on 11th November, 1932, Konstanty Regamey noted a “tendency towards maximum simplicity” dating from the *Stabat Mater*, with the *Symphonie concertante* representing the “culminating point of a tendency towards an ever greater ‘crystalline character’ of the music and its purification from all additions.” *Zet* (15th November, 1932), 6.
- 6 Discussing the *Kurpian Songs*, Op. 58, in a letter to his wife, Iwaszkiewicz believed that Szymanowski “spoils their simplicity with his complicated accompaniment.” Letter to Anna Iwaszkiewiczowa, 12th February, 1932. Anna i Jarosław Iwaszkiewiczowie, *Listy*, tom 3: 1932–1939 (Warszawa: Czytelnik, 2014), 42. Again, Szymanowski himself was well aware of this tendency, writing about the orchestration of the Second Symphony as early as 1910: “I’m trying for the clearest and simplest facture possible, and I’m avoiding excessive polyphonic overloading. I even have a somewhat different working system now. Before (in the 1st Symphony and the Overture), in writing the score from the pencil sketch, I was constantly reworking it, adding in a mass of unnecessary little details—hence the

Discussing the reprise in the first movement of the *Symphonie concertante*, Zygmunt Mycielski writes how “also characteristic is the ‘dirtying’ of this pure, harmonic tableau by figurations in the violas and cellos and—similar to the beginning—by immediately complicating it with further instrumental entries,”⁷ while the conductor Nikolai Malko noted how the work “commences agreeably, but at the same time, the composer starts going wrong and complicating it.”⁸ Whereas for Szymanowski, it all sounded “clear, transparent, like Mozart.”⁹

lack of clarity, confusion and often disastrous sound.” Letter to Stefan Spiess, 11/24th July, 1910. See *KOR 1* (Kraków: Polskie Wydawnictwo Muzyczne, 2007), 244. Kazimierz Wiłkomirski recounts Szymanowski’s impression after a performance of the Second Symphony by the Warsaw Philharmonic many years later (although Wiłkomirski does not specifically state which performance, it was possibly the one under Fitelberg on 3rd May, 1929): “Dear gentlemen! I’ve come to give you my heartfelt thanks for that beautiful performance of my symphony. The performance was so vivid, so transparent, it seemed to me at times that I was listening to... Mozart!” Kazimierz Wiłkomirski, *Wspomnienia* (Kraków: Polskie Wydawnictwo Muzyczne, 1971), 318–19. Nevertheless, Zdzisław Jachimecki’s opinion of the end results in the Second Symphony still lays emphasis on its over-complexity: “Szymanowski does not lack his own ideas. One often only has difficulty in discovering them in the tangle of unbelievably intertwined thematic and motivic workings. This searching and discovering is by no means facilitated to listeners of the symphony by the rich, overloaded, and often completely untransparent orchestral technique.” See Jachimecki, “Karol Szymanowski w zaraniu sławy (IV),” *Kurier Literacko-Naukowy* 44 (25th October, 1937), 2. From an inverse perspective, Adam Sołtys noted after a performance of *Święty Franciszek* from *Słowieńskie* in Lwów in 1922, that “the accompaniment is so modest and simple, and can be considered as a complete turnaround in Szymanowski’s work.” See Adam Sołtys, “Karol Szymanowski. Przed drugim koncertem Stanisławy Szymanowskiej,” *Kurier Lwowski* 14 (16th January, 1922), 3.

7 Zygmunt Mycielski, “Uwagi o ‘Symphonie Concertante’ Karola Szymanowskiego,” *Muzyka* 3–4 (1952), 23.

8 Nikolai Malko, *Vospominaniya, stati i pisma*, quoted in *KOR 4* (1933), 93.

9 Letter to Zofia Kochońska, 27th October, 1932. *KOR 4*, 327. Szymanowski thus also seems to associate the idea of Mozartian clarity with the size of the instrumental forces themselves. He writes to Hélène Kahn-Casella: “The score of the Concerto [i.e. *Symphonie concertante*] is Mozartian (double winds, added harp and a little percussion). *Symphonic* strings. So a rather average orchestra as to its size.” Letter of 2nd May, 1932. *KOR 4*, 184–185. Reviewing a subsequent performance in Warsaw of the *Symphonie concertante*, Karol Stromenger noted that: “Without the nebulous, dense orchestra, the style of the

Thus competing notions of over-complexity and transparency are significant when evaluating Szymanowski's music from this time, which includes his orchestrations of selections from two of his middle-period song cycles that were made in the years following the composition of the *Symphonie concertante*, namely three of the *Songs of a Fairy Princess*, completed in early March, 1933, at the request of the soprano Ewa Bandrowska-Turska,¹⁰ and four of the *Songs of an Infatuated Muezzin*, completed late the following year.¹¹ In respect to the *Songs of a Fairy Princess* specifically,

work is directed straight at the listener." "Muzyka polska," *Wiadomości Literackie* 52 (11th December, 1932), 4.

- 10 In a letter written to Szymanowski after 19th January and before 22nd February, 1933, she states: "I'm writing just as I leave for Belgium to remind you once more about your promise! To orchestrate the *Songs of a Fairy Princess*! Dearest maestro, I ask you to absolutely do this, since I would like to sing them on the 7th April at an international concert at the Philharmonic. At least these three: *Moon*, *Nightingale* and *Dance*. You have lots of time, and I won't accept any excuses." *KOR* 4, 61. By the 9th of March, they had been completed: "I've finished the scores of the songs for Bandrow. and given them to the Baders, who are leaving for Warsaw today or tomorrow. (I only don't know if in connection with the change in the programme—(Morawski) they've cut back Bandrowska's involvement? That would be a pity!)." Letter to Grzegorz Fitelberg, 9th March, 1933. *KOR* 4, 82–83. The cycle was ultimately premiered as planned on the 7th April, 1933.
- 11 By 1933, Stanisława Szymanowska had ceased performing the *Songs of a Fairy Princess*; Teresa Chylińska writes that "in fact, after the birth of her child, Stanisława's voice had almost imperceptibly lowered, as a result of which she would perform the *Songs of a Fairy Princess*, with which she had enchanted audiences in Warsaw, Lwów and Paris from her return to Poland up to 1925, more and more infrequently." Teresa Chylińska, *Stanisława Szymanowska* (Kraków: Musica Iagellonica, 2014), 262–63. It is feasible to assume that Szymanowski's subsequent orchestrations of the *Songs of an Infatuated Muezzin*, which Stanisława had continued to regularly perform, were in response to a similar request from his sister. He writes to her on the 10th August, 1933: "I'm working on the [Second Violin] Concerto, thus I can't yet start the *Muez* and the *Litany*—but I want to at least do one of these things." *KOR* 4, 194. She would have to wait over a year for the songs to be ready: "In September [1934], the family departed... peace and quiet prevailed, Karol returned to his plan, which he had made a year earlier: namely, he selected four of the six *Songs of an Infatuated Muezzin* and in place of the piano, added orchestral accompaniment to them." Chylińska, *Stanisława Szymanowska*, 396. Szymanowski presented the completed score with a dedication to Zygmunt Mycielski on 22nd September, 1934 (*KOR* 4, 223), with Stanisława Szymanowska giving the premiere in Warsaw on 18th December, 1934.

an important factor regarding its orchestration is that Szymanowski finished it quickly, while dividing his time between health issues within his family and work on the Second Violin Concerto,¹² which may have impacted upon his approach to its orchestration and the level of engagement and attention to detail he was prepared to make.¹³ Additionally, apart from minor changes,¹⁴ both cycles share the same orchestral forces, with Szymanowski describing the instrumentation for the *Songs of a Fairy Princess* as “lace-like”¹⁵ [koronkowa], implying perhaps that such issues of clarity

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- 12 Szymanowski writes to Zofia Kocchańska on the 22nd February, 1933: “It’s all having a slight influence on this dallying with the Violin Concerto, I simply don’t have any time to write, and it’s a lot of work (at the moment, I have to orchestrate several songs required for the *European* radio concert in Warsaw on the 7th April, at which I’m also going to play).” KOR 4, 64.
- 13 This also may have contributed to a number of apparent errors present in the orchestral score. Across a short section of *Taniec*, in b. 31 the uppermost viola, last semiquaver, has a G to the piano’s corresponding A; in b. 36 the uppermost Vln. II, last semiquaver, has an E# to the piano’s corresponding D#; in b. 37 the piano right hand, last semiquaver, has a D to the corresponding E in the divisi third Vln. I; in b. 43 the piano right hand, last semiquaver, has an F to the corresponding A in the divisi third Vln. I. The published orchestral score (*Dziela 10. Pieśni z orkiestrą*. Kraków: PWM, 1977) also contains discrepancies both with the original piano version and with Szymanowski’s sketches for the orchestration that are preserved in the Archiwum Kompozytorów Polskich at Warsaw University Library (Mus. CXXII, rps. 8). In b. 34, after the initial F, the first G# in the Vln. II (published score) is an F# in Szymanowski’s sketch, forming part of an obvious rising chromatic scale (and corresponding with the piano version); in the sketch, Szymanowski then subsequently repeats the following G natural of this rising scale, which differs from both other corresponding figurations in the piano and published orchestral versions. Additionally, the sketch also contains the natural that is missing from the cello’s second E in b. 54 (analogously to b. 58) in the published score. Just after finishing the orchestration of the *Songs of a Fairy Princess*, Szymanowski wrote to Fitelberg on the 18th March, 1933, regarding mistakes he had inadvertently made in notating the *Symphonie concertante*: “I’ve noticed a few funny mistakes during performances, which notabene were in my own manuscript! I’ve only now corrected them.” KOR 4, 88. I would like to thank Magdalena Borowiec for her assistance in enabling me to access manuscript materials relating to both the *Muezzin* and *Princess* song cycles during my visit to Warsaw in late September 2017.
- 14 Namely the addition of a 2nd Oboe/Cor Anglais and Timpani in the *Songs of an Infatuated Muezzin*, no doubt to exploit the more “exotic” eastern flavour of the musical material, as well as individual changes to percussion. The number of string desks remains unchanged.
- 15 He writes to Fitelberg on the 1st March, 1933: “I’ve been doing these 3 songs for Bandrowska... The complement isn’t completely chamber-sized (2 flutes, 2 clar., 2 horns, 2 trumpets,

and transparency, as well as an intention to achieve an appropriately “delicate” representation of the original accompaniment, were consciously at the forefront of his mind.

Taking his pianistic compositional method into account, a central consideration generally in Szymanowski’s approach to orchestration involves establishing to what extent the musical elements that have been specifically determined by the pianistic medium have been retained, such as idiomatically pianistic textures and accompanimental figurations, individual textural lines with special prominence in the piano, the overall ambitus, pianistic harmonic scoring, and sonorities characteristic of the piano itself, including those obtained by the sustain pedal (thus identifiable as more purely an “orchestration” in this context), and where the possibilities of the orchestra have been exploited by the addition of new textural lines, doublings, changes to the harmonic scoring (either by the rearrangement of existing pitches across registers or the addition of new ones), and the adaptation of pianistic figurations to an orchestral setting (thus identifiable as more idiomatically “orchestral”).¹⁶ This is complicated by the nature of Szymanowski’s pianistic facture during his middle-period especially,

1 oboe, 1 bassoon, piano, 2 perc., Vln. I (3 desks), Vln. II (3 desks) Vla. (2 desks), Vc. (2 desks), Cb. (1 desk). Very lace-like instrumentation. If you see Bandrowska, tell her that I’ve done it and that I’ve transposed *Taniec* a semitone lower (in respect to the strings), which will even be more comfortable for her, because it’s monstrously high. One is completely ready...” KOR 4, 77.

- ¹⁶ In what perhaps represents a record of his first ideas for the orchestration of the *Songs of an Infatuated Muezzin*, Szymanowski made annotations to Stanisława’s copy of the published voice and piano score (now preserved at the Archiwum Kompozytorów Polskich, Warsaw University Library: Mus. 15381). In addition to noting individual instrumental allocations, Szymanowski’s approach at this early stage focuses on basic textural expansion, either through adding held notes to create lines connected to specific notes in the piano part (e.g. *Muezzin I*, the added B at b. 6 and especially b. 18), the addition of basic doublings or new lines (*Muezzin I* the C# octave at b. 11, *Muezzin v* the Vla. doubling at b. 36, and *Muezzin IV* the extended Vln. line from b. 47), initial adaptations of pianistic textures (specifying the opening rhythm of *Muezzin VI*, bb. 1-2, and the scoring of the pianistic left hand figure at b. 39), opening out the vocal line by augmenting the time signature (*Muezzin I*, b. 4, b. 21), as well as adding performance indications that are directly suggested by the character of the accompaniment (*pizz.* in *Muezzin I*, b. 6, b. 28).

where textures often have an inherently “orchestral” quality to begin with, thus introducing a certain ambiguity to their provenance. The openings of *Samotny księżyc* and the second and third *Muezzin* songs are all representative in this respect, with such ambiguity reaching the level found in *Muezzin IV* (bb. 45–54), where in addition to the accompanimental texture having been strictly retained (with sustained notes in the lower strings providing the effect of the sustain pedal), the awkward nature of the repeated-note motive in the right hand would even suggest the original itself has the quality of a piano reduction in comparison with the subsequent more idiomatic orchestration¹⁷ (see Example 1).

By extension, a significant element contributing to the pianistic quality of Szymanowski’s orchestration is his distinctive use of the orchestral piano itself. In both cycles, it plays a prominent role, broadly fulfilling two functions. It firstly acts as a substitute for the harp, where it is used to add an initial attack and colour to doubled material, especially in the strings.¹⁸ While the piano is a standard element of Szymanowski’s orchestral palette, he wrote to Fitelberg regarding the orchestration of the *Symphonie concertante* that the “only luxury” was to be the inclusion of a harp, (“unavoidable unfortunately at various points”), so his motivation here for replacing it was perhaps also determined by practical concerns.¹⁹ The second

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- 17 This “integration” between pianistic and orchestral textures is also matched by a similar integration achieved through the instrumental/pianistic qualities of the vocal part (see for example *Taniec*, bb. 34–35, where the vocal line is fashioned out of material from the two uppermost lines of the accompaniment). In her 1950 monograph on the composer, Stefania Łobaczewska notes that the opening coloratura from *Samotny księżyc* is “already the same melodic line, which we find in the *Masques* and in the 3rd Piano Sonata,” although she maintains that such melodies appeared firstly in his vocal music, only later being transferred to his instrumental music. Stefania Łobaczewska, *Karol Szymanowski. Życie i twórczość* (Kraków: PWM, 1950), 289–290. In light of Szymanowski’s compositional method however, this does not necessarily discount their likely pianistic origins.
- 18 Such as reinforcing the string pizzicati (*Samotny księżyc* from b. 13, and in *Taniec* from b. 36), and to supply glissandi or arpeggiated chords (*Taniec*, b. 4, *Muezzin I*, b. 18).
- 19 Letter to Grzegorz Fitelberg, 14th April, 1932. *KOR* 4, 162. As Paul Cadrin notes, the work was written „during a period when the Western world was experiencing one of the deepest economic crises in its history. In these circumstances, an orchestra would be less likely to want to programme a work for which it would have to hire extra players.”

Example 1: Karol Szymanowski, *Muezzin IV*, bb. 45–50

The image shows a musical score for Karol Szymanowski's *Muezzin IV*, measures 45-50. The score is divided into two systems. The first system (measures 45-47) features a piano (Pno) part with dynamics *mp*, *p*, and *ppp*, and an orchestral (Pno Red) part with dynamics *pno.* and *p*. The second system (measures 48-50) features a piano (Pno) part with dynamics *p* and *ten.*, and an orchestral (Pno Red) part with dynamics *pno.* and *p*. The tempo is "Meno mosso ma sempre poco agitato" and the mood is "Meno mosso, tranquillo".

function of the piano is to directly transfer characteristic and idiomatically sounding material from the original accompaniment into the orchestral setting, often in a prominent solo role, with a supporting orchestral texture then constructed around it.²⁰ On occasions, material is transferred

Paul Cadrin, "Orchestral Music and Orchestration," in *The Szymanowski Companion*, eds. Paul Cadrin, Stephen Downes (Aldershot: Ashgate, 2015), 168.

²⁰ Notable examples include the striking opening E octaves in *Muezzin I*; the left-hand ostinato figures in *Muezzin III*, bb. 1–13, and *Muezzin IV* from b. 20; percussive notes in the bottom register (*Muezzin II* b. 19, *Muezzin IV*, bb. 66–67); and the solo cadenzas in *Muezzin II*.

that is essentially inaudible against the orchestra, having almost a purely referential function within the surrounding orchestral setting.²¹ In such cases as from b. 47 in *Muezzin II*, the faithfully transferred, yet inaudible left hand accompaniment figuration establishes if only a visual (live or in score) referential link with the original, while rendering a harmonic basis for the surrounding tremolo chordal patterns in the lower strings, with the prominent bottom D octave of this figuration characteristically given to *divisi* contrabasses²² (see Example 2).

On other occasions, an orchestral part is generated by various elements taken from the original accompaniment, which is again then simultaneously sounded in the orchestral piano, in a way that either reinforces and augments the original material, or works against it. Two texturally similar examples offer an example of both methods. In *Muezzin III*, b. 36, the inherent descending chromatic thirds in the piano, which are somewhat obscured in the original version through their interaction with the vocal line, are made immediately apparent in the orchestration due to their prominent scoring in the flutes, as is the background sequential harmonic

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- 21 Norman Del Mar has noted the inaudible aspects of Szymanowski's use of the 'unavoidable' harp in the *Symphonie concertante*: "Many, however, are the contexts in which [a] score contains elaborate harp parts no vestige of which comes across to the audience. Sometimes composers use enharmonics... for purposes of reinforcement; it is doubtful whether, even so, the following harp passage is likely to be audible [*Symphonie concertante*, 3rd movement, bb. 349–354]," in idem, *Anatomy of the Orchestra* (University of California Press, 1987), 455.
- 22 Elsewhere, Szymanowski gives the orchestral piano material that substantially differs to the corresponding point in the original accompaniment, and even features unique pitches undoubled by any other orchestral instruments at that register, but is fundamentally still inaudible. See *Muezzin IV*, b. 39, top Bb in right hand and bb. 41–44, left hand F#, which are both unique to that register in the overall orchestration. Even when the orchestral piano is audible, it retains a degree of pitch "independence" to the surrounding orchestration at numerous points in both cycles—a notable example occurs in *Muezzin I*, b. 8, where only the piano arpeggio includes F#, that note being unexpectedly absent from the concurrent broadly spread string tremolo that supports this figuration (and is only subsequently sounded in the solo violin). Similarly, in the following bar, only the piano sounds the E in the chord on the fourth beat (corresponding to the original version), while the Vln. II note is changed to F# (assuming such changes are intentional, and not actually errors, as outlined in footnote 13).

Example 2: Karol Szymanowski, *Muezzin II*, bb. 47–54

Ancora più mosso
agitatissimo
poco a poco cresc.

Pno
 sub *pp*

Più mosso

Pno Red
 Fl.
 Cl.
 Str.
 Hrn.
 Eg.
 Vc. (div.)
 Cb.
 *piano L.H.

47

51

progression behind the figuration. It is again interesting to consider if this represents an expansion of an original pianistic texture, or whether in Szymanowski's original composition process, that material was in fact a reduction of what is now presented in full in the orchestral version (see Example 3). Whereas in *Słowik*, b. 5, the piccolo/Vln. I/glockenspiel, then flute is now allocated a new, descending chromatic figure reiterating Bb/A/Ab/G, whose importance now overrides the material from the original accompaniment, as it structurally links into the subsequent vocal entry on G at b. 8. Although the first four flute notes formed under this chromatic

movement are derived from the piano part, the resultant chords that are produced are harmonically unrelated to the broken triads in the piano, and constitute a superimposed textural layer heightening the colour and complexity of the passage²³ (see Example 4).

Example 3: Karol Szymanowski, *Muezzin III*, bb. 36–39

The musical score for Example 3 consists of four staves. The top staff is for the voice, with lyrics "li - cząc suwe per - hy." and markings "in tempo" and "poco rit.". The second staff is for the piano, marked "p stacc. leggiero", showing broken triads. The third staff is for the piano reduction, marked "Poco sostenuto", and includes parts for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Cello/Double Bass (Cb.). The bottom staff is for the Cello/Double Bass, marked "Cb.", with a 7-measure rest.

Both these examples work within an ambitus set by the material in the piano, and in his orchestration of both cycles, Szymanowski displays an ongoing sensitivity to textural ambitus. As a general rule, whether or not he retains the ambitus of the original pianistic texture, or expands a given texture to exploit the orchestral forces, his approach to orchestrating it within individual sections of the form remains consistent throughout

23 See also *Muezzin I*, bb. 3–4, where the piano triplets transferred from the original accompaniment are retained against a more idiomatic orchestration in quavers (in 3 solo Vln. I). For issues regarding a “polygenetic” interpretation of the opening of *Słowik*, see Józef Chomiński, “Ze studiów nad impresjonizmem Szymanowskiego,” in *Z życia i twórczości Karola Szymanowskiego* (Kraków: PWM, 1960), 103–105. Chomiński sees it as forming a “homogenous structure. From the quite simple figuration in b. 5, a much richer structure arises, since the initial pianistic substance is almost completely retained, in respect to which the rest of the material represents a completion of the sound.” Chomiński, 105.

Example 4: Karol Szymanowski, *Songs of a Fairy Princess*: *Słowik*, b. 5

The musical score for Example 4, Karol Szymanowski's *Songs of a Fairy Princess: Słowik*, measure 5, is presented in 6/8 time. It features two main parts: Piano (Pno) and Reduced Piano (Pno Red). The Pno part consists of two staves. The upper staff is marked *mf* and *string.* with a slur over a series of notes, and the lower staff has notes with a *mf* dynamic. The Pno Red part consists of two staves. The upper staff is marked *Picc./Glock* and *Fl.* with a slur over a series of notes, and the lower staff is marked *Vln.I (div) + pno.*, *Vln.II pizz.*, *Vla. pizz.*, and *Hn.*. The score also includes dynamics like *ten.* and *ten.* with accents, and a *string.* dynamic with a slur over the upper Pno staff.

the duration of that section, with minimal transition between sections, thus still taking its directional cue from the textural layout of the original accompaniment.²⁴ When expanding the original pianistic texture,

²⁴ See *Muezzin II*, bb. 73–81, where although the textural ambitus is expanded in the orchestration, it retains the same textural consistency throughout (corresponding with the original accompaniment), even though the sense of ‘relaxation’ attained through downward sequential movement might have suggested a gradual thinning out of the orchestral texture. This follows the climactic middle section of the song, which also features a consistently segmented approach to orchestrating its extended build-up (see also the analogous central section of *Muezzin III*, bb. 14–59). For localised sensitivity to ambitus, see especially *Muezzin II*, bb. 13–15: in situations where a chord is (pianistically)

Szymanowski follows a number of basic approaches. In sections of the accompaniment that feature obvious gaps in the texture between both hands, he is consistent in filling in these gaps within his orchestration, frequently by adding new contrapuntal lines instead of doubling existing material. Examples are especially notable in *Taniec* during bb. 3–6 (Vln. II/2, Fg., Vc. solo) (see Example 5a); bb. 30–31 (Vln. II) (see Example 5b); and bb. 42–44 (Cl. 2) (see Example 5c); as well as in *Muezzin I*, bb. 18–19 (Cl. 1) (see Example 5d). In bb. 23–26 of *Samotny księżyc*, by transposing the original right hand material an octave higher, Szymanowski chooses to manufacture a textural gap to then fill (see Example 5e). For these new additional inner lines to function within the existing lines of texture, simple chromatic movement is the standard characteristic feature of their structure.

Example 5: a) Karol Szymanowski, *Songs of a Fairy Princess: Taniec*, bb. 3–6, b) *Songs of a Fairy Princess: Taniec*, bb. 30–32, c) *Songs of a Fairy Princess: Taniec*, bb. 42–44, d) *Muezzin I*, bb. 18–19, e) *Songs of a Fairy Princess: Samotny księżyc*, bb. 23–26

a) Vox

Pno

Pno Red

Vln. II/2, Fg.
Vc. (solo)

Picc.
+ Fl. frullato

unfolded in the original accompaniment, with the same material often being directly transferred into the orchestral piano, Szymanowski continues to respect the original pianistic ambitus when “orchestrally” sounding the full harmony as the figuration begins, often in pizzicato strings. The same principle applies in other uses of pizzicato strings as reinforcement (see *Muezzin IV*, bb. 2–13; *Słowik*, bb. 8–10).

b)

Vox

30

loś - - - - - ci, - - - - - ach

Pno

mf *dolce*

Pno Red

Vln.I div.

Hn.

Vln.II

Vln. + pno.

Vc.

Cb.

W.W. pno.

Str. pizz.

Detailed description: This musical score for section b) features a vocal line and a piano accompaniment. The vocal line begins at measure 30 with the lyrics 'loś - - - - - ci, - - - - - ach'. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The dynamic marking is *mf* and the tempo/style marking is *dolce*. The orchestral reduction (Pno Red) includes parts for Violin I (divisi), Horn, Violin II, Viola + piano, Violoncello, and Contrabasso. The strings are marked *Str. pizz.* (pizzicato).

c)

Vox

42

ty - wmo - - - - - im - o - - - - - gro - - - - - dzie

Pno

p dolce *pp*

Pno Red

poco sosten.

Vln.I-II pno.

Tr.I-II

Ob.

Fl.

Cl.

Vc.

Cb. div.

f in piano

Detailed description: This musical score for section c) features a vocal line and a piano accompaniment. The vocal line begins at measure 42 with the lyrics 'ty - wmo - - - - - im - o - - - - - gro - - - - - dzie'. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The dynamic markings are *p dolce* and *pp*. The orchestral reduction (Pno Red) includes parts for Flute, Clarinet, Violin I-II (piano), Trumpet I-II, Oboe, Flute, Clarinet, Violoncello, and Contrabasso (divisi). The strings are marked *f* in piano. The tempo/style marking is *poco sosten.*

d)

Vox
unie - bo

Pno
p

Pno Red
Vln. solo
Vc. solo
Vln. Vla + pno
Vc. solo

e)

Vox
co unoc uio - sen - na skra - da się zza chmur, ach

Pno
p

Pno Red
Vln. solo
Vla. solo
Vla. Cl. pno

rall.
colla parte

Conversely, octave doublings are often employed as a means of accentuating a melodic line (with a resultant thickening of texture), rather than at pitch by colouristic means, as evident in *Samotny księżyc*, bb. 18–19 (Cl. 1 and 2) (see Example 6) and the opening of *Muezzin III* (Vla. divisi) (see Example 7). At other times, the texture is expanded by the addition of straightforward extended doublings of the vocal line, often exploiting the upper strings to timbrally differentiate them from material at the same register that has been transferred from the original accompaniment into the woodwinds.

Example 6: Karol Szymanowski, *Songs of a Fairy Princess: Samotny księżyc*, bb. 18–19

18

Vox

Cza - sem mię gnie - wa

Pno

a tempo

Pno Red

Cl.1+2

Hn₁

Vla.

Vc. Cb.

+pno.

Detailed description: This musical score excerpt covers measures 18 and 19. The vocal line (Vox) features a melody in a treble clef with lyrics 'Cza - sem mię gnie - wa'. The piano accompaniment (Pno) is in a grand staff with a key signature of two flats and a 3/4 time signature. It includes a 'Pno Red' section with parts for Clarinets 1 and 2 (Cl.1+2), Horn 1 (Hn₁), and Viola (Vla.). The bottom part of the score indicates parts for Violoncello (Vc.) and Contrabass (Cb.) along with the piano. Performance markings include 'a tempo' and dynamic markings.

Example 7: Karol Szymanowski, *Muezzin III*, bb. 1–2

Lento tranquillo assai

Vox

pp

O tej go -

Pno

pp dolcissimo

con ped

Lento tranquillo assai

Pno Red

Vin. II

Vla. (div)

Vc.

Cb. (div)

+ pno. L.H.

Detailed description: This musical score excerpt covers measures 1 and 2. The vocal line (Vox) is in a treble clef with a 3/4 time signature and lyrics 'O tej go -'. The piano accompaniment (Pno) is in a grand staff with a key signature of three sharps and a 3/4 time signature. It includes a 'Pno Red' section with parts for Violin II (Vin. II), Viola (Vla. (div)), Violoncello (Vc.), and Contrabass (Cb. (div)). The bottom part of the score indicates the piano's left hand (+ pno. L.H.). Performance markings include 'Lento tranquillo assai', 'pp', and 'con ped'.

This approach is particularly utilised in the *Muezzin* cycle, in *Muezzin IV*, bb. 25–32 (see Example 8a); *Muezzin III*, bb. 44–51 (see Example 8b); and *Muezzin I*, bb. 19–20 (Example 8c). Between bb. 22–23, Szymanowski continues the inner harmonic textural layer across the barline in the orchestral version (corresponding to analogous instances across bb. 16–17 and 18–19), which fundamentally alters the harmonic sense at the opening of b. 23. (see Example 9).

Example 8: a) Karol Szymanowski, *Muezzin IV*, bb. 25–32, b) *Muezzin III*, bb. 44–51, c) *Muezzin I*, bb. 19–20

a) Vox

25

cia - - - lo - - - nie - - - zna kro -

Pno

p *tranquillo*

Vln. I

Vln. II

Vc. sólo

Vla. (div)

Vc. (div)

Ch. div

+ pno.

Fl. Ob.

Cl. Ob.

b) Vox

29

pe - lek srebr - nych uóó

Pno

crescendo i accelerando

Pno Red

poco avvivando

cre - scen - do molto

b)

Vox
 44 Wstań ty, nie - wia - sto, by

Pno
ten.

Pno Red
 Vln. I
 Vln. II
 Fl.
 Cl.
 Hn. Vc. (solo)
 C. I.
 Vc.
 Tmp. pno.
 Ch.

Vox
 48 chua - lié - Al - la

Pno
cre
scen
do
f

Pno Red
 Fl. Ob. Vln.
 pno. Tr.
 Cl. Vln.
 Vln. Fl. II
f

c)

Measure 19:

- Vox:** *avvivando*. Lyrics: "uy - chua - la - ju - cy Al -".
- Pno:** *glos* (glossa), *cresc.* (crescendo). Includes triplets and a 7-measure rest.
- Pno Red:** Includes parts for Vln. (solo), Cl., Vln., Vla. (pizz), Vc. solo + pno., C.I., and Hn. Includes triplets and a 7-measure rest.
- Vc. (altri):** Bass line with triplets.

Measure 20:

- Vox:** *f* (forte), *rit.* (ritardando). Lyrics: "la ha".
- Pno:** *con passione*, *f* (forte). Includes sextuplets and accents.
- Pno Red:** Includes parts for +Cl., +pno., Hn., and C.I. Includes sextuplets and accents.

Example 9: Karol Szymanowski, *Muezzin I*, bb. 22–23

It is interesting to note that a standard pianistic interpretation of the accompaniment at this point would be to change pedal after the barline and thin out the texture, instead of blending in elements from the preceding harmony. Further ramifications stemming from pedalling will be discussed shortly. A different method of doubling involves referencing structurally important pitches in the vocal line, and while broadly following its contours, then introducing new material as a means of expanding an existing layer of texture. A representative example occurs in *Taniec*, bb. 32–33, where the uppermost Vln. I line references the outer pitches (C# and F) of the vocal part, while also forming an additional line within the bassoon and vocal textural layer²⁵ (see Example 10a–b). Lastly, in a less immediately apparent way, doublings referencing the vocal line may consist of a single structural pitch that is then sustained in the orchestra, usually at a different (lower) register not present in the original accompaniment, with the new, often dissonant relationships that arise with this new doubling again consequently increasing the complexity of the texture. Such

²⁵ See also *Muezzin II*, bb. 47–72, where the Vln. I and Vln. II line “orbiting” the vocal line eventually merges into an extended doubling.

notes also fulfil the role of an anchoring pedal note within more fragmentary or multi-layered textures. In the central section of *Taniec*, (from b. 24) the Cl. 2 sustains the high G of the vocal line as a pedal note two octaves lower, a pitch both absent at that point in the original accompaniment (and altering the status of the following horn entries on F), as well as being the resolution pitch of the concurrent appoggiatura A harmonic in the cellos.²⁶ This procedure is continued through the section, where its role is prominently transferred to the horn, now supporting the interaction between the vocal and divisi violin lines (see Example 11 and 5a). This section itself is an interesting example of Szymanowski's approach to textural expansion in orchestration. The clearly delineated (and registrally separate) layers in the original piano part immediately suggest a corresponding timbral

²⁶ There are a number of anomalous uses of the cellos (and especially solo cello) in high register in both song cycles. Allocating a pitch, which is differentiated by a tenuto marking in the accompaniment (and being the uppermost pitch, is likely to be more strongly emphasised by a pianist), to an undoubled and easily overpowered cello harmonic raises interesting questions here about Szymanowski's intentions regarding orchestral balance. Other instances are equally intriguing: in *Słowik*, b. 19, the important uppermost chromatically rising line in the left hand that acts as a counterweight to the right hand octaves (and links into the vocal line) is allocated solely to a solo cello against all the rest of the string section; in *Muezzin III*, bb. 44–55 (and especially from b. 56, where it replicates a significant figuration from the original accompaniment), its presence is essentially lost. The important solos in *Samotny księżyc*, bb. 37–40, and in *Muezzin I*, bb. 16–21, although now present within a sparser texture, are still markedly less prominent than their status in the original accompaniment would immediately suggest. The cello concertmaster of the Warsaw Philharmonic from 1926–1934 (succeeding Paweł Kochański's brother Eli) was Kazimierz Wiłkomirski, whose father Alfred was well known to Szymanowski as the viola player in the Warsaw String Quartet, which had premiered the Second String Quartet in 1929. Perhaps Szymanowski felt Wiłkomirski's tone would sufficiently carry (or was the inclusion of cello solos a result of Szymanowski's notorious favouritism to those he considered as his supporters?). Szymanowski certainly attached great weight to Fitelberg's ability to balance his orchestration, writing to Hélène Kahn-Casella regarding a London performance by Jan Smeterlin of the *Symphonie concertante*, conducted by Nikolai Malko: "One thing struck me: it had been written in a few reviews, and by he himself [Smeterlin] too, that in several places the orchestra dominated the piano and that only his hands could be seen, running over the keyboard, without any aural effect. What was Malko doing with the orchestra!? With Fitelberg, this never happens to me, except perhaps a few bars at the end—where the piano is *accompanying* rather more instead." Letter of 14th February, 1933, KOR 4, 54.

differentiation in the orchestra, which due to the new (quite pianistically conceived) doublings in each textural layer, compensates for the interaction in register and new localised dissonances that now occur.²⁷ In another more “orchestrated” than “orchestral” example, in *Muezzin IV*, (bb. 25–33), timbral differentiation is again immediately suggested by the antiphonal changes in register in the right hand accompaniment, in this instance to contrast these figurations (given to the woodwinds and the structurally referential orchestral piano) against the broad plane of sustained background chords in the lower strings and horns that are derived from the opening harmony of each two (or three) bar phrase, irrespective of subsequent harmonic changes, in an obvious replication of the sustain pedal (see Example 8a).

Example 10: a–b) Karol Szymanowski, *Songs of a Fairy Princess: Taniec*, bb. 32–33

a)

The image shows a musical score for Example 10a, measures 32-33 of 'Taniec' by Karol Szymanowski. It is divided into three main sections: Vox, Pno (Piano), and Red (Orchestra).
 - **Vox:** Measure 32 starts with the vocal line on a treble clef staff. The word 'ach' is written below the first note. Above the staff, there is a wavy line indicating a vibrato or a specific performance technique. The melody continues through measure 33.
 - **Pno:** The piano accompaniment is shown on two staves (treble and bass clefs). It is marked with a dynamic of *mf* and the instruction *dolce*. A triplet of eighth notes is clearly visible in the right hand of measure 33.
 - **Red (Orchestra):** This section includes staves for Vln.I/1, Fl. Ob. pno., Hn., Str. pizz., and Vc. The orchestration is dense, with many notes and chords across all instruments, creating a complex texture. The woodwinds and strings are particularly active.

²⁷ See especially bb. 28–33 of *Taniec*. It is also interesting to compare this approach with sections featuring a less fragmented texture in the original accompaniment (often when grounded upon an extended harmonic pedal), such as the opening of *Taniec*, where the resulting orchestration is often more homogeneously allocated across instrumental groups.

b)

Vox
ach

Bassoon
pp dolciss. cantabile

Violin I/1
p dolce

Example 11: Karol Szymanowski, *Songs of a Fairy Princess: Taniec*, bb. 23–29

Vox
23
Meno mosso
p dolce espress.
utuczyn ob - je - ciu, ko - chan - ku - *rall.*

(Non-existent bar in original)

Pno
marc.
ppp

Pno Red
Meno mosso
Vc. (harmonic)
Cl.
Hn.
Vin. I-II
Cb. (div)
rall. + Fl.

Vox
27
Più vivo (quasi Tempo I)
animato
mój, na skrzyd - lach mi -

Pno
p

Pno Red
Più vivo (quasi Tempo I)
W.W.
Hn. Str. pizz.

Szymanowski deals with the problem of the sustain pedal, and the sonorities it produces, in various ways. The simplest and most localised way, apart from the extensive and characteristic use of the orchestral piano itself to provide that sonority, is to sustain structurally important pitches of a given harmony at a point suggested by the original accompaniment, either because it has sounded the note in question, or there is again an obvious gap in the pianistic texture that can then be filled. In such cases, the (newly) sustained pitches may similarly create dissonant relationships with existing material that were not originally present. The verse section of *Samotny księżyc* illustrates a number of these techniques. In b. 21, the initial Bb/Db dyad of the bass and vocal lines, which originally only enclosed the chord progression forming the inner layer of texture, is now doubled and sustained within the register of that layer itself. Szymanowski differentiates the layers orchestrally between woodwind/brass and string groups, with the oboe, which would be expected to continue its doubling of the melodic line from b. 20 into b. 21, instead being given a line formed out from a composite of pitches from the two orchestral layers (see Example 12a). This technique of manufacturing a new contrapuntal line based on existing pitch material or through merging existing lines together is common to Szymanowski's orchestrational method at points featuring a dense and fast-moving harmonic structure, and can often contribute to increasing the complexity of a texture.²⁸ Another is the addition of passing notes or figures between sustained or structurally prominent pitches, such as between the sustained Bb and Eb in the newly generated horn line across b. 20 and b. 21, a process which again may affect the clarity and complexity of the texture, depending on factors such as register and timbre. The final chord of the string layer in b. 21 is then sustained over the bar to connect it with its restatement in b. 22, creating a localised, albeit effective dissonance against the Bb resolution in the clarinets not present in the original accompaniment at that register. While this connection is both obvious and

28 For notable examples, see the transference between the Vln. II and Bassoon lines in *Samotny księżyc*, bb. 33–34, involving the addition of new contrapuntal material into the texture, and the Horn part in *Słowik*, bb. 16–18, where the original contrapuntal line merges into an added chromatic descent that anticipates the F# of the vocal part in b. 18.

structurally fundamental, the standard approach by a pianist at this point would be to again change the pedalling, thus reducing (“purifying”) the texture,²⁹ and it begs the question as to what Szymanowski’s own pedalling habits were in such circumstances, and how they impacted on his compositional choices (see Example 12b).

Example 12: a–b) Karol Szymanowski, *Songs of a Fairy Princess: Samotny księżyc*, bb. 20–22

a) Oboe



p leggiero

b) Vox



księ - życ sre - brno - li - cy

ppp dolciss.

Piano Red

Ob., Cl. Tr., Fl., Ob., Hn. I, Vln. II, Vla., Str., Vc. Cb. + pno

These techniques are taken further in the subsequent section from b. 32. The horns are again used to sustain pedal notes, firstly the extended F# in the Hn. 2 across bb. 32–35 in support of the reiterated F# pedal in the lower strings (and at a register not heard in the original accompaniment until b. 35, which alters the effect of the inner (and again, newly expanded) motion in thirds in the Vln. II and Vla.), then with the Hn. 1 added

29 A comparison of sample recordings by Rudolf Jensen (Etcetera KTC 1090) and Reinild Mees (Channel Classics CCS 19398) demonstrate consistent pedalling in this respect.

most prominently with a high sustained B at b. 35. Although this B is the structural focal note of the right hand figuration in that bar, it now states forcefully what was previously only implied, establishing a new, extended (dissonant) relationship with other pitches within the vocal line and its doublings at this point. Szymanowski's compositional (and by extension, orchestrational) method here is to treat a given harmony more as a "complex" that functions over a given region, with the register of important individual pitches able to be shifted when needed, often creating more dissonant relationships between existing pitches of a given harmony,³⁰ and by sustaining common notes through intervening harmonic changes. Both horn notes lead into the chromatically descending figure (B/Bb/A/Ab) originally in the left hand at b. 36, and thus also function as long-range preparations of this motive, accentuating its significance beyond that stated in the original version (see Example 13).

The consequences of sustaining pitches within a texture are even more apparent and structurally significant when the effect is created through a bass pedal. At b. 36, the brief, broken octave E originally in the left hand is held as a sustained pedal in the contrabass and orchestral piano, continuing into the held B across bb. 39–40. This passage in particular again raises the question about Szymanowski's use of the sustain pedal and his possible intentions. A pianist would be likely to change pedal at the start of b. 37 (immediately after the broken E octave is played) and at the final quaver of that bar, as well as at each dotted crotchet beat in bb. 39–40 (notwithstanding any local half-peddaling); in this last case especially, the harmony of the first beat of b. 39 acts as a resolution of that of the second beat when the bar is subsequently repeated. Sustaining a pedal note

30 For another representative example of this method, see *Samotny księżyc*, bb. 42–43, where the A/C# component of the original left hand texture is rescored (in Fl. and Ob.) to form an obvious appoggiatura leading into the subsequent A#/C# third in the right hand. The bass G# is similarly transferred into the uppermost part movement in the Vln. I (leading out from the vocal F#), which itself functions to establish a greater continuity into the reprise of the opening at b. 45 through its status as a common note. This section is one of the rarer instances in both cycles when Szymanowski is more freely adapting the texture from the "suggestions" of the original.

in both instances destroys this sense of harmonic tension and resolution, replacing dynamic harmonic movement with the static type often associated with Szymanowski, especially in the orchestral works of his middle period³¹ (see Example 14).

Example 13: Karol Szymanowski, *Songs of a Fairy Princess: Samotny księżyc*, bb. 32–36

32 *Poco meno. Sostenuto*

Vox

Lecz gdy po - my - śle, że

Pno

pp sub.

Poco meno. Sostenuto

Fl. Ob. Vln. I Vln. solo

Vln. II Vln. Hn. I (Fig.) Hn. II

Vln. II Vln. Hn. II

Cl. I, Fl. Vcl. div. Ch. div.

35 *allargando*

Vox

bie - dny sa - mo - tnik uzi - mnej gwiazd

Pno

ten.

allargando

Hn. I Hn. II Cl. I, Fl. Vcl. div. Ch. div.

31 Discussing the central section of the Third Symphony, Jim Samson feels there is “no sense here of on-going movement, but rather of motion-in-stasis, created in part by wedging and

Example 14: Karol Szymanowski, *Songs of a Fairy Princess: Samotny księżyc*, bb. 36–41

The image displays a musical score for Example 14, Karol Szymanowski's *Songs of a Fairy Princess: Samotny księżyc*, measures 36–41. The score is arranged in three systems. The first system (measures 36–41) features a vocal line (Vox) and piano/orchestral accompaniment (Pno). The vocal line includes the lyrics: "uzi - mnej gwiazd ci - szuj tę - skne pe - dzac". The piano part is marked *allargando* and *pp*. The second system (measures 39–41) features a vocal line (Vox) and piano/orchestral accompaniment (Pno Red). The vocal line includes the lyrics: "no - ce ni - gdy pło - mie - niem nie". The piano part is marked *trillo*. The orchestral parts include Vln. solo, Vln. II, Hn. II, Vln. div., Vc. div., Cb. div., Vc. solo, Hn. I, and Str. Tr.

pentatonic ostinatos on piano and pitched percussion. Harmonically the section is often complex, with tonal tendencies in the altering and superimposed segments effectively cancelling each other out to contribute to the sense of stasis.” Jim Samson, *The Music of Szymanowski* (London: Kahn and Averill, 1980), 125. See also Roger Scruton’s notorious article “Between Decadence and Barbarism: The Music of Szymanowski,” where he states that the Third Symphony (compared in this case with Scriabin) lacks “harmonic impetus,” and “Szymanowski’s firm pedal-based tonal structures seldom seem to be compelled by any harmonic logic,” in *Karol Szymanowski in seiner Zeit*, eds. Michał Bristiger, Roger Scruton and Weber-Bockholdt (München: Wilhelm Fink Verlag, 1984), 163.

The very same effect occurs in b. 19 of *Muezzin I*, where extending the E pedal reinterprets the left hand triads as more harmonically static colourations to the E tonal centre, as opposed to a dynamic harmonic change centred on Db/C#. At a more localised level, this process is at work at other places where Szymanowski is consciously adapting pianistic gestures into an orchestral context. In bb. 16–18 in the original accompaniment to *Słowik*, although the delayed sounding of the left hand fifth is predominantly due to performance considerations, the centring force characteristic of this interval in the bass register then gives it the quality of a resolution (especially the final statement at the end of b. 18), while the delayed entry also adds some transparency to a texture that is harmonically highly complex, again notwithstanding any half-pedalling used at this point (or the inherent natural decay of the sound). Although perhaps more idiomatically orchestral, Szymanowski's solution to remove this delayed entry in his orchestration somewhat erases these subtleties, in a section where it is difficult to differentiate all but the outer textural lines³² (see Example 15).

³² This is partly due to an allocation of divisi strings in bb. 17–19 that ultimately favours the outer parts, notwithstanding the naturally homogenous sound of the string section that makes the differentiation of inner lines difficult. Throughout both cycles, Szymanowski retains his orchestrational habit of constantly dividing the string parts, regularly exploiting the additional inclusion of open strings to amplify the resultant sound (or through performance concerns), even if those pitches are not present in the original version and subsequently alter the character of the chord. See notably the cello part in *Taniec* (e.g. bb. 62–64), where the inclusion of the third removes the ambiguity of the open fifth in the original. (After learning Szymanowski was writing a string quartet, Paweł Kochoński wrote to him expressing his surprise, reminding Szymanowski that “you remember how you didn't like the quartet, that it didn't satisfy you, that it was too small a sound?”. Letter of 11/24th July, 1917. *KOR 1*, 573). Adam Neuer notes how Szymanowski's orchestration alters the “volume of sound” in this passage from *Słowik* (bb. 12–19) especially, acquiring “a completely different shape in the orchestral version than the suggestions stemming from the piano notation would indicate. Szymanowski initially employs the murmuring sound of strings (the trills in the parts shared by the violins and violas have that character, performed *con sordino* and *sul tasto* with the dynamic marking *ppp*), then successively introduces solo phrases in the oboe, flute, clarinets, violas, horn and violins. Thus due to the augmentation and diversification of the performance means and the formation of new motives, there occurs—in comparison with the piano version of the song—an enrichment of the sound, with the simultaneous weakening of its dynamic. This is a characteristic feature of the orchestration

Example 15: Karol Szymanowski, *Muezzin I*, bb. 16–18

This is in contrast to Szymanowski's particular sensitivity elsewhere for retaining subtleties of the sound produced by the piano. To cite two examples in conclusion, the F# sustained by the Vln. II in the following bar, while also important through its doubling with the vocal line, reflects the prominence of this pitch in the original right hand octave figuration when sustained with the pedal (see Example 16). Whereas in *Muezzin I*, Szymanowski exploits the timbral prominence of the cor anglais in the final chord of b. 5 by allocating it the correspondingly prominent pitch from the original accompaniment, linked through its register and function as leading note into the subsequent E minor harmony of b. 6 (see Example 17).

to all three *Songs of a Fairy Princess*." Adam Neuer, "Foreword," in *Dzieła 10. Pieśni z orkiestrą*, xv. Nevertheless, while Szymanowski's addition of colouristic elements, especially trills, is a habitually common feature of his compositional style, their placement in these cycles is usually determined by the existing material in the piano part, and thus in general do not specifically represent an intrinsically "orchestral" response. See especially the use of trills and tremolandi in *Muezzin II*, which represent either simple colourations to existing notes sounded in the accompaniment (Vla., from b. 1), idiomatically orchestral extensions to trills actually present in the accompaniment but shortened due to pianistic playability (Cl. 1, b. 8; orchestral piano from b. 17), or if an original tremolando in the accompaniment is harmonically expanded (strings from b. 10), its ambitus is again determined by the corresponding ambitus present in the original accompaniment.

Example 16: Karol Szymanowski, *Muezzin I*, bb. 19–20

Vox *pp* *rall.* *pp* *allarg.*
 knął upier - siach mych slo - wi - ka

Pno *pp* *pp* *ppp*

Pno Red *rall.* *allarg.*
 Vc. solo Vln. I Vln. II Vln. pno. Hn. Tr. I
 Vla. Tr. II Cb. div.

Example 17: Karol Szymanowski, *Muezzin I*, bb. 5–6

Vox *rit.*
 Al lah! Ja wiem, ja do - brze

Pno *p*

Pno Red *pizz.*
 Hn. II Cl. Fl. Cb. div. pno. Vla. Vln. Vla. pizz.

These observations of Szymanowski's orchestrational method by no means imply that his main objective was to simply recreate the sound obtained from the original accompaniment. Sections such as the opening of *Stowik* are as iridescent as any other of Szymanowski's characteristic orchestrations, introducing a dimension of colour and textural expansion that arguably marks a final completion of his original music to the song. Yet on other occasions, this added dimension of colour and textural expansion now made possible by the orchestra risks resulting in the kind of over-complexity noted by Mycielski and other commentators, especially when superimposed onto material where the original pianistic conception is perhaps still all too strongly apparent. In these cycles, the structural foundations of Szymanowski's orchestral piano music form the same foundations for his pianistic orchestral music, with orchestrational choices such as his ongoing reliance upon the orchestral piano as a structural element, while itself creating a direct timbral link with the original version, also representing an unwillingness to completely remove himself from the medium of the piano as the central exponent of his compositional processes and ideas.

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ABSTRACT*Pianism Through an Orchestral Prism: The Case of Two Middle-Period Song-Cycles in Late Period Orchestrations*

By his own admission, Szymanowski needed a piano in order to compose, and pianistic thinking consequently exerted a continuing fundamental influence on his style, including his approach to orchestration. Other commentators, such as Jarosław Iwaszkiewicz and Zygmunt Mycielski, also noted the complexity and sometimes “excessive” density of Szymanowski’s musical textures. This paper examines these phenomena, focusing on two song cycles: *Songs of a Fairy Princess* (1915) and *Songs of an Infatuated Muezzin* (1918), originally scored for voices and piano but later orchestrated by Szymanowski himself for small orchestra (in 1933 and 1934, respectively). Aspects of his orchestration will be considered and investigated in comparison with the piano original, such as his treatment of the multiple layers of texture that characterise his musical style, his orchestrational habits in the scoring of chords, and his approach to orchestrating pedal. Furthermore, changes made to the music in the orchestral version through the addition of new textural lines or chordal notes not present in the piano original will be discussed in relation to their function and purpose.

KEYWORDS Szymanowski, *Songs of a Fairy Princess*, *Songs of an Infatuated Muezzin*, orchestration, piano

STRESZCZENIE*Pianistyka poprzez pryzmat orkiestry: przypadek dwóch cykli pieśni okresu środkowego w ich późniejszych orkiestracjach*

Szymanowski przyznawał, że potrzebował fortepianu do komponowania, a myślenie pianistyczne konsekwentnie wywierało stały, zasadniczy wpływ na jego styl, w tym podejście do orkiestracji. Inni komentatorzy, jak Jarosław Iwaszkiewicz i Zygmunt Mycielski, także zauważali złożoność, a czasami „nadmierną” gęstość muzycznych faktur Szymanowskiego. Niniejszy artykuł analizuje te zjawiska, koncentrując się na dwóch cyklach pieśni — *Pieśniach księżniczki z baśni* (1915) i *Pieśniach muezzina szalonego* (1918) — pierwotnie skomponowanych na głos i fortepian, ale następnie opracowanych przez Szymanowskiego na mały zespół orkiestrowy (odpowiednio w latach 1933 i 1934). Aspekty tych orkiestracji są rozpatrywane i badane w porównaniu z oryginałem fortepianowym, na przykład w zakresie traktowania wielowarstwowej faktury, która charakteryzuje styl muzyczny Szymanowskiego, jego upodobań w zakresie instrumentowania akordów oraz podejścia do orkiestrowania dźwięków pedałowych. Dyskusyjne są również zmiany dokonane w wersji orkiestrowej muzyki, poprzez dodanie nowych linii fakturalnych lub dźwięków akordowych nieobecnych w fortepianowej wersji oryginalnej, w odniesieniu do ich funkcji i celu.

SŁOWA KLUCZOWE Szymanowski, *Pieśni księżniczki z baśni*, *Pieśni muezzina szalonego*, orkiestracja, fortepian