FORM AND PERFORMANCE: A GUIDE TO SONATA NO. 4 FOR VIOLIN AND PIANO BY GRAŻYNA BACEWICZ

by

Anna Czerniak

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May, 2022

Accepted by the faculty of the Indiana University Jacobs School of Music,
in partial fulfillment of the requirements
for the degree Doctor of Music

Doctoral Committee

Marianne Kielian-Gilbert, Research Director

Simin Ganatra, Chair

Alex Kerr

Mimi Zweig

April 16, 2022

To my parents, Elizabeth and Bogdan Czerniak

Acknowledgements

I would like to express my deepest gratitude to Professor Marianne Kielian-Gilbert for her encouragement and guidance throughout my writing of this document. I also wish to thank my committee members, Simin Ganatra, Alex Kerr, and Mimi Zweig for sharing their wisdom throughout my time at Indiana University. I wish to acknowledge my violin teacher, Jorja Fleezanis, for her support and always expecting the best out of me. My special thanks are extended to Polskie Wydawnictwo Muzyczne of Kraków, Poland for granting permission to include excerpts from Sonata No. 4 for violin and piano in this document.

I am extremely grateful for all my friends and loved ones for their support and helpful advice throughout this writing process. Lastly, I would like to express my deepest appreciation to my parents, Elizabeth and Bogdan Czerniak, for their endless support and encouragement, without which the completion of this document would have been impossible.

Abstract

The purpose of this paper is to provide a comprehensive analysis of the *Sonata No. 4 for violin and piano* (1949) by Grażyna Bacewicz. Although this work has been briefly analyzed in several texts, this is the first in-depth analysis of the entire work. This paper is intended for performers interested in learning this work and includes notes on performance issues.

Chapter One presents biographical information on the composer organized in chronological order. I begin with a summary of the four compositional periods of her output with a focus on the major events that shaped her life. In Chapter Two I concentrate on the post-war era of Social Realism to provide context to the time during which *Sonata No. 4* was written. I explain how government regulations effected the compositional output of Poland during the post-war years. The second part of Chapter Two gives greater detail about how Bacewicz dealt with the obstacles of Social Realism and how this affected her work.

Chapter Three begins with an overview of *Sonata No. 4 for violin and piano*. The second part of Chapter Three provides a detailed analysis of the form and harmony of the first movement of *Sonata No. 4*. An analysis of the remaining movements is covered in Chapter Four. Notes on performance issues are included in both Chapters Three and Four.

Table of Contents

List of Examples

List of Tables

Chapter 1: Background

A: Introduction

Grażyna Bacewicz (1909-1969) was a formidable figure of her time who composed over two-hundred works in her short sixty years. The fierce intensity with which she worked is reflected in the size of her compositional output, and in the character of the music itself. Her insatiable work ethic was not limited to composition, as she excelled as a concertizing virtuoso violinist and won prizes in several international competitions. She was an excellent pianist as well and performed many of her own piano works. Bacewicz was a well-rounded individual with varied interests. In addition to her musical pursuits, she studied philosophy in college and later found success in literary writing.[1] She was also involved in world affairs, having won the "Warsaw Prize" in 1949 for opening her home to the hungry and promoting the culture of Poland throughout WWII.[2] She was greatly admired and respected by her family, friends and colleagues during her lifetime. It was considered a great loss to all of Poland when she died rather unexpectedly in 1969 of a heart attack.

Bacewicz's legacy is that of an innovative and independent composer with a diverse creative output of symphonies, concertos, chamber works, and solo works. She also wrote many songs, ballets, an opera, as well as incidental music for films, television, and radio. Bacewicz showed a natural proclivity for neoclassical writing early in her compositional career, seen in

[1] Adrian Thomas, "Bacewicz, Grażyna," *Grove Music Online* (January 2001): accessed June 19, 2019, https://doi.org/10.1093/gmo/9781561592630.article.01669.

[2] Adrian Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1985.)

works like the *Symphoniette*[3] from 1929. Bacewicz disliked the label "neoclassical" because she felt it was too narrow a definition for her works as she drew influence from many periods. She also did not like to discuss her influences or compositional techniques and gave very few interviews in her lifetime. During one of her rare radio interviews she stated, "I will not say a word about my compositional technique. In this respect I'm unbreakable… What matters is the final result, that is the work itself."[4] Scholars such as Adrian Thomas have divided Bacewicz's work into four distinct periods that are mostly defined by historical events and not changes in style. Her first period includes her student years through the end of WWII. Her second period (1945-1956) has a similar style to the first period and is often grouped together into one period. Bacewicz scholars widely label these first two periods as neoclassical. The third period (1956-1960) began with the Warsaw Music Festival (1956) which exposed Poland to avant-garde music that had previously been forbidden due to constraints imposed by the Soviet Union. Bacewicz began incorporating modern compositional techniques into her established style during this period. The third period is considered preparatory to fourth and last period (1960 to 1969), the only one defined by a distinct style change marked by the *String Quartet No. 6* (1960). The fourth period is characterized by a shift towards sonorism and twelve-tone technique. Bacewicz scholar Judith Rosen views her output differently and states,

> Previous attempts to place Bacewicz's creative output into a variety of often arbitrary divisions have not been successful because hers was a slow and subtle evolutionary process. There was a consistency and unity in her life's work, which is best

[3] Małgorzata Gąsiorowska, "Grażyna Bacewicz- The Polish Sappho," *Musicology Today*, vol. 16 (Warsaw: Sciendo, 2019), 69.

[4] Maja Trochimczyk, "Bacewicz, Wilk Prizes, and Polish Music Secrets," *Polish Music Journal*, vol. 5, no. 1 (Summer 2002): accessed July 3, 2019, https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/.

> comprehended by following the internal and external events surrounding her life in the order in which she experienced them.[5]

I have chosen to write about Bacewicz's style periods in agreement with Adrian Thomas, however, it is important to note that these periods do not directly correlate with changes in style and are merely a way of organizing her output and life story.

Bacewicz found success during her lifetime not only as a composer, but in many aspects of her life. Bacewicz was an accomplished solo violinist and won many prizes at various competitions in her younger years. Additionally, she served as a jury member for major international competitions throughout her life and helped organize concerts and music festivals, like the Warsaw Autumn Festival. Bacewicz held various teaching positions throughout her life, as both a violin teacher and lecturer of music theory. For the last three years of her life Bacewicz taught composition at the National Higher School of Music in Warsaw. She also served as the vice-president of the Polish Composers' Union in the 1950's and 60's.

Bacewicz was greatly admired during her lifetime and continues to be celebrated today. Composer Witold Lutosławski wrote,

> She was born with an incredible wealth of musical talent, which she succeeded to bring to full flourish through an almost fanatical zeal and unwavering faith in her mission. The intensity of her activities was so great that she managed, in a cruelly-shortened life, to give birth to such treasures that any composer of her stature with a considerably longer life span could only envy.[6]

The following sections of Chapter One will go into greater detail about Bacewicz's life events,

[5] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[6] Ibid.

her different compositional periods and influences, and her most significant works from each period.

B: Early life and first compositional period (1909-1939)

Bacewicz was born and raised in the Polish city of Łódź to an artistic family that promoted learning in all capacities. She began violin, piano, and theory lessons with her father at age five and composed her first piece, *Preludes for Piano,* at age thirteen.[7] Bacewicz and her two older brothers, Kiejstut and Witold, grew up playing chamber music together with Grażyna on violin. They would continue this tradition throughout Grażyna's life by premiering many of her own works with Kiejstut at the piano. The youngest of the siblings, Wanda, became a notable writer and poet.[8]

Bacewicz was considered a child prodigy due to her instrumental capabilities and talent for composition. Learning violin and piano seemed to be secondary to her dream of becoming a composer and she gave up performing later in her life to focus on composition. After graduating high school, she entered the Warsaw Conservatory to study composition with Kazimierz Sikorski (1895-1986).[9] She continued her violin lessons at the Conservatory with Józef Jarzębski (1878-1955), and piano studies with Józef Turczyński (1884-1953). After graduating from the Warsaw Conservatory, she continued her formal studies of violin and composition in Paris

[7] Maja Trochimczyk, "Bacewicz, Wilk Prizes, and Polish Music Secrets," *Polish Music Journal*, vol. 5, no. 1 (Summer 2002): accessed July 3, 2019, https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/.

[8] Ibid.

[9] Ibid.

Many Polish composers had gone to Paris, like Chopin, and in the 1920's and 30's they flocked to the studio of Nadia Boulanger at the Ecole Normale de Musique.[10] Composer Karol Szymanowski (1882 - 1937), who served as a director of the Warsaw Conservatory, urged all the composition students, including Bacewicz, to travel abroad. Bacewicz was accepted into Boulanger's studio and went to study in Paris from 1932 - 1933. During her time in Paris, Bacewicz was influenced by the neoclassical movement that was at the height of popularity in Paris during the 1920's and30's and led by Stravinsky.[11] However, Bacewicz's neoclassical style is considered more mild than that of 'radical Neoclassicists" like Stravinksy or Hindemith.[12]

Karol Szymanowski (1882 - 1937) was another major influence in Bacewicz's life. Although they were at the Warsaw Conservatory during the same time, she was never officially his student. As the leading member of the Young Poland movement,[13] Szymanowski inspired the use of Polish folk music to help establish a unique Polish compositional style. Bacewicz was also inspired by his second period, characterized by French impressionism and partial atonality.[14]

After graduating *summa cum laude* in 1932, Bacewicz continued her studies in Paris with Nadia Boulanger from 1932 - 1933 on a scholarship from pianist, composer, and politician

---

[10] Adrian Thomas, *Grazyna Bacewicz: Chamber and Orchestral Music,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1985.)

[11] Arnold Whittall, "Neo-classicism," *Grove Music Online* (January 2001) accessed July 10, 2019, https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/ omo-9781561592630-e-0000019723?rskey=e4KmOt&result=1.

[12] Thomas, 26.

[13] Young Poland was a loose association of composers (established in 1905) dedicated to propagating the idea of a Polishnational music and to move away from the German Romantic style of writing that was common in Poland during this time. KarolSzymanowski was the prominent member of this group. Teresa Chylinska, *Szymanowski* (Krakow: Polskie Wydawn Muzyczne, 1981), 25.

[14] Teresa Chylinska, *Karol Szymanowski: His Life and Works,* trans. John Glowacki, Polish Music History Series (Los Angeles: University of Southern California, 1993), 25.

Ignacy Paderewski. She continued her violin studies in Paris with André Touret. She briefly returned to Poland for a year to teach in her hometown of Łódź but felt that her teaching schedule interfered with her performance career too much. She travelled back to Paris in 1934 for another year with Boulanger and in the meantime studied violin with Carl Flesch. Works from her Paris years include the *Wind Quintet (1932), Trio for Oboe, Violin, and Cello (1935), Theme and Variations for violin and piano (1934)*, and *Children's Suite (1933).* The *Wind Quintet* is considered a model of neoclassicism and epitomizes her style of this period.[15] The *Wind Quintet* was her first major success and won first prize in the 'Aide aux femmes de professions libérales' in 1933.[16]

After her time in Paris, Bacewicz was hired as concertmaster of the Polish Radio Orchestra, a position she held for two years from 1936 - 1938.[17] The conductor of this group, Grzegorz Fitelberg, was a fellow composer and member of the Young Poland movement. During her time with Fitelberg and the PRO, Bacewicz was able to perform some her own works. In 1938 she wrote and premiered her first violin concerto as well as *Three Arabic Songs* for tenor and orchestra (1938). Other works from this period include *Sonata for Oboe and Piano (1936)*, *String Quartet No. 1 (1938)*, and the song *Speak to Me, My Dear (1938)*.

Only a few years after graduating from the Ecole Normale, the school held a special concert featuring her works in 1939. She traveled back to Paris once again for this concert

[15] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[16] Małgorzata Gąsiorowska, "Grażyna Bacewicz- The Polish Sappho," in *Musicology Today*, vol. 16, 66-102 (Warsaw: Sciendo, 2019), 70.

[17] Adrian Thomas, "Bacewicz, Grazyna," *Grove Music Online* (January 2001): accessed June 19, 2019, https://doi.org/10.1093/gmo/9781561592630.article.01669.

shortly before the outbreak of World War II and returned to Warsaw two months before the start of the war.[18]

C: Years of WWII (1939-1945)

The years of World War II were difficult for Bacewicz and her family. Shortly before the war, Bacewicz married physician and amateur pianist Andrzej Biernacki. Their only child, Alina, was born during the war in 1942. The family initially fled Warsaw after the first bombardments in 1939 but eventually returned for most of the war. They were again displaced during the Warsaw Uprising of 1944, when most of the city was evacuated by Germans. They were first sent to a concentration camp in the city of Pruszkow, then to the city of Lublin where they waited out the rest of the war.[19] They were able to return to Warsaw at the end of the war in 1945.

Polish culture and artistic life suffered greatly during WWII. After the Nazi's invaded Poland in 1939, new rules were implemented to purposefully obliterate a sense of Polish culture and national identity. All artistic venues and most schools were closed with all performances banned. Only a few closely supervised orchestra or chamber concerts were permitted at the Warsaw Conservatory, before the building was destroyed. Composition of new music was also forbidden throughout the war. However, the people of Poland found ways to fight back and keep Polish culture alive. Underground organizations were formed to help educate the people and preserve a sense of cultural identity. Many composers kept writing despite the restrictions and

[18] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[19] Ibid.

limited opportunity for premiere performances. Many compositions were also destroyed during events like the tragic Warsaw Uprising.

Bacewicz was part of an underground organization that fought to keep performing music, particularly new compositions by Polish composers. These concerts, given at homes or cafes, were infrequent as the consequences of such an event were disproportionately cruel.[20] If they were caught, the repercussions were imprisonment and likely death. Bacewicz managed to compose a handful of works that survived the war. During the war she composed *Unaccompanied Sonata No. 1 for solo violin (1941)* and *Suite for two violins (1943).* Despite the risk, these two compositions were premiered at clandestine performances during the war, the date of which is unknown. Other wartime compositions are *Sonata da camera for violin and piano* (1945)*, String Quartet No. 2 (1942)*, *Symphony No. 1 (1945)*, and *Overture (1943).* Shortly after the war, the *Overture* was premiered at the "Festival of Polish Music" in September of 1945 in Krakow. This concert solidified Bacewicz's position among the greatest composers in Poland of her time.[21]

D: Second compositional period (1945-1955)

The years following the war were filled with celebration and a sense of freedom, however, Stalin and his communist rule began to swiftly tighten their grip around Poland. Although Poland was officially a free country, the Soviet Union had complete authority over the

[20] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[21] Ibid.

Polish government.[22] The Soviet government imposed many laws and regulations that greatly restricted artistic freedom. The years of Soviet rule in Poland are known as the Social Realist period. The music composed during this time had to be approved by the Ministry of Art and Culture and had to express what they felt was a communist ideology.[23] This subject is explained in greater detail in Chapter 2.

Bacewicz found success despite the extensive restrictions imposed by the government. It was during this time that Bacewicz wrote many of her most well-known works. In 1948 she composed one her most important works in the neoclassical style, the *Concerto for String Orchestra.*[24] Bacewicz received the "National Prize" in 1950 from the government for her use of Social Realism in the *Concerto for Strings*, cited for her use of folk idioms.[25] Other important works from 1948 include the *Trio for Oboe, Clarinet, and Bassoon* and the *Violin Concerto No.3*. *Sonata No. 4 for violin and piano,* the focus of this document, was written the following year in 1949.[26]

The early 1950's continued to be a successful time for Bacewicz. She continued to win awards from the government, winning the "National Prize" in 1952 for her *String Quartet No. 4* (1951)*, Violin Concerto No. 4* (1951)*,* and *Sonata No. 4 for violin and piano*.[27] Her *Violin Concerto No. 5* from 1954 was premiered by the Warsaw Philharmonic Orchestra. That same

[22] Ludwik Erhardt, *Music in Poland*, trans. Jan Aleksandrowicz (Warsaw: Interpress Publishers, 1975), 75.

[23] Ibid.

[24] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles:Friends of Polish Music, University of Southern California, 1984.)

[25] Erhardt, 82.

[26] Rosen.

[27] Ibid.

year, Bacewicz and her family were involved in a serious car accident. The family members were not seriously injured, however, Bacewicz was not as lucky. She remained in the hospital for several weeks dealing with her injuries, including a head injury, a broken pelvis, and broken ribs. Bacewicz had already cut back on her performances before the car accident, around 1953, but her injuries undoubtedly contributed to the end of her solo violin career as she stopped performing by 1955.[28]

Bacewicz included folk elements in many of her works. This was likely the influence of the Young Poland movement (1905-1918), as composers of this group encouraged the use of folk music to create a unique Polish sound.[29] Her use of folk music may have also been influenced by Szymanowski, whose last period of composition was inspired by folk music of the Polish Górale people. Bacewicz, who was normally secretive about her influences commented in her private notes about her use Podhale folk music in her *Violin Concerto No. 3.*[30] This concerto was completed in 1948, two years after she performed Szymanowski's *Violin Concerto No. 1* at a concert in Paris. *Concerto No. 3* and her later *Violin Concerto No. 5* (1954) are said to have a have a Szymanowskian influence.[31] Another work that seems to draw on Szymanowski's impressionistic period is *Vitrail (The Stained-Glass Window)*, a short 30 measure piece for violin and piano from 1932.[32] Additionally, she transcribed Szymanowski's ballet *Harnaisie* for two

[28] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[29] Teresa Chylinska, *Szymanowski* (Krakow: Polskie Wydawn Muzyczne, 1981), 25.

[30] Małgorzata Gąsiorowska, "Grażyna Bacewicz- The Polish Sappho," in *Musicology Today*, vol. 16, 66-102 (Warsaw: Sciendo, 2019), 73.

[31] Adrian Thomas, *Grazyna Bacewicz: Chamber and Orchestral Music,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1985.)

[32] Gąsiorowska, 70.

pianos, published in 1935.

Her early compositions, like the *Wind Quintet* from 1932, also used Polish folk music. She included Lithuanian folk music in her compositions, most likely as a tribute to her heritage. The *String Quartet No. 1 (*1938) was the last work to use Lithuanian folk music.[33] Her Romantic-style *Piano Concerto* from 1949 includes many folkloric elements, most prominently an oberek(a lively Polish dance) in the final rondo.[34] The oberek is frequently used in the works of Bacewicz. She wrote two pieces for violin and piano titled *Oberek*, one from 1949 and one from 1951. The first movement of *Piano Quintet* (1952) includes an oberek, as does the Neo-Baroque *Toccata* from *Piano Sonata No. 2* (1953). The abundant use of folk music, particularly in her post-war period, was likely due to the Social Realist regulations imposed by the Ministry. In 1954 Bacewicz wrote *Violin Concerto No. 5*, her last work to feature folk elements.[35]

E: Third compositional period (1956-1960)

Bacewicz's third compositional period marks a shift in her compositional style. As the Social Realist period came to an end, Polish composers were free to listen to and perform new music that was previously banned. Polish composers, including Bacewicz, organized the first Warsaw Autumn Festival (International Festival of Contemporary Music) in 1956. This concert featured works by internationally recognized composers like Stravinsky, Schoenbert, Berg,

[33] Gąsiorowska, 71.

[34] Gąsiorowska, 79.

[35] Gąsiorowska, 86

Bartok, Webern, a Messiaen.[36] A new world of compositional language was opened to Polish composers. This concert also included works by the most prominent Polish composers, among them Szymanowski, Lutosławski, and Malawski. Bacewicz's *Overture*, *String Quartet No. 4*, and *Concerto for Orchestra* were performed. This concert solidified Bacewicz's status as one of the greatest Polish composers her time.

The Warsaw Autumn Festival was the first time Polish audiences had the opportunity to hear the music of many of these composers. This concert had a profound effect on Polish composers, including Bacewicz, as they were newly introduced to avant-garde music. This concert, along with the subsequent discovery of current compositional trends, had a big impact on the new works emerging from Poland after 1956, particularly from younger composers like Bacewicz. The compositions coming out of Poland in the following years became more radical like Penderecki's *Threnody to the Victims of Hiroshima* (1960), Baird's *Egzorta* (1960), and Gorecki's *Scontri* (1960).[37] Many established and older composers were not particularly interested in incorporating these new musical styles, like Jósef Sikorski and Piotr Perkowski.[38] Bacewicz believed that a composer should constantly be evolving. She said, "I disagree with those who maintain that once a composer develops her own style, she should stick to it. I find such an opinion totally alien; it impedes further development and growth."[39] Her third period of

[36] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[37] Lidia Rappoport-Gelfand, *Musical Life in Poland: The Postwar Years 1945-1977*, trans. Iran Lasoff (New York, Gordon and Breach Science Publishers, 1991.)

[38] Rosen.

[39] Rosen, 16.

composition incorporates some of these new compositional techniques, thus marking a style change from her previous works. Bacewicz began to experiment with tonality, serialism, tone color, and more complex rhythmic patterns. The works of the mid to late 1950's show a slow progression into her modernist period of the 1960's. In *Symphonic Variations* (1957) Bacewicz began to draw greater attention to orchestral texture and gave equal importance to the different sections of the orchestra. In 1958 she wrote one of most celebrated works, *Music for Strings, Trumpets, and Percussion*. This work serves as a bridge between her two styles, combining sonorism with elements of classical form. Bacewicz had progressed away from neoclassical writing with her final work in the style, *Partita (1955)*.[40] Other works that reflect this style change include the *Violin Concerto No. 6* (1957) and *Symphonic Variations* (1957).

F: Fourth compositional period (1960-69)

By 1960, the landscape of Polish classical music was drastically different from that of the previous decade. As stated earlier, the opening of Poland's borders to new influences resulted in works that incorporated avant-garde compositional techniques. Many Polish composers like Andrzej Dobrowolski, Tadeusz Baird, Henryk Górecki, and Krzysztof Penderecki embraced new musical trends rather quickly.[41] Biographers like Judith Rosen argue that Bacewicz struggled to incorporate new compositional trends while maintaining a sense of her own personal style. While writing the *String Quartet No.* 6 from 1960 Bacewicz stated, "Forgive me, but I have never had

[40] Małgorzata Gąsiorowska, "Grażyna Bacewicz- The Polish Sappho," in *Musicology Today*, vol. 16, 66-102 (Warsaw: Sciendo, 2019), 98.

[41] Adrian Thomas, *Grazyna Bacewicz: Chamber and Orchestral Music,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1985.)

such trouble with a composition before, and it may turn out to be either a big… (nothing) or- in fact, there is no "or." Yes! I am sure, it will turn out to be a big nothing."[42] Although she began slowly moving away from tonality at the end of her third period, *String Quartet No. 6* is her first work written with a twelve-tone system and marks the shift into her last compositional period that is remarkably different from the rest of her oeuvre. "It constitutes a turning point in my work… In this quartet, I drew on serialism in order to depart from tonality, which had determined my [earlier] music."[43] Although Bacewicz seemed to have doubts about experimenting with serialism, biographers and music critics consider *String Quartet No. 6* one of her best works.

Bacewicz completed her work *Pensieri Notturni (Night Thoughts)* for chamber orchestra in 1961, in which she further solidified her new sonoristic direction first seen in her third period, drawing greater importance to tone color rather than melody, rhythm, and harmony. Bacewicz continued to use elements of sonorism in her last decade in works like the *Quartet for Four Cellos* (1964), and *String Quartet No. 7* (1965).

After 1961 Bacewicz slowed her writing pace to reflect on this compositional transition and completed only four works from 1962 to 1964, however, she was back to her usual pace in her final years from 1965 to 1969. Bacewicz scholar Adrian Thomas considers *Musica Sinfonica in Tre Movimenti* (1965) and *Contradizione* (1966) to be the most successful works from her final years for their balance of Bacewicz's personal style and the new compositional language

[42] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

[43] Małgorzata Gąsiorowska, "Grażyna Bacewicz- The Polish Sappho," in *Musicology Today*, vol. 16, 66-102 (Warsaw: Sciendo, 2019), 98.

she incorporated into her writing.[44]

Grażyna Bacewicz is honored throughout Poland in appreciation of her achievements in composition, as well as her humanitarian efforts. Schools in four different cities bear her name, as do streets in both the cities of Warsaw and Gdańsk. She is one of seven great Polish composers honored with a statue in front of Philharmonic Hall in the city of Bydgosczcz.[45] The following chapter on Social Realism will bring greater insight into the time during which *Sonata No. 4 for violin and piano* was written.

[44] Adrian Thomas, *Grazyna Bacewicz: Chamber and Orchestral Music,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1985.)

[45] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

Chapter 2: Social Realism

A: Background

In the years following WWII, Poland faced the enormous task to rebuild cities, establish a new education system, and reconstruct the cultural life that was destroyed during the war. The years of oppression highlighted the importance of music and its ability to unify people. The new Polish government, under Soviet control, recognized this and was quick to provide funding to build or revive musical institutions. The Ministry of Culture and Art was in charge of handling the reconstruction of musical culture in Poland.[46] In the months following the end of the war, twelve orchestras were established, three new opera houses opened, and numerous music schools were reopened or built anew across the country. The Ministry also established a music publishing company called the Polskie Wydawnictwo Muzyczne (PWM), various musical journals, and arts organizations.[47]

Music was given every encouragement by the government. As funding for the arts continued to steadily increase in the years following the war, the role of music in the new socialist society was questioned at organizational meetings and assemblies. Meetings of the Polish Composers' Union increasingly turned to discussion of elitism in music, and the negative effects on a socialist society. The Polish musicologist Zofia Lissa helped promote the ideology of Social Realism with her paper 'On the Social Functions of Music.' She became the main advocate for Social Realism[48] and held several important positions throughout her career,

[46] Ludwik Erhardt, *Music in Poland*, trans. Jan Aleksandrowicz (Warsaw: Interpress Publishers, 1975), 75.

[47] Erhardt, 75.

[48] Erhardt, 79.

including the role of vice president of the Polish Composers' Union from 1949-1953. The Polish government had fully embraced the concept of Social Realism and was requiring composers to comply with their regulations by 1948. Anything the government deemed unacceptable or dangerous to society was labeled Formalist and rejected. If a composer chose not to follow the rules of the government, they simply did not have a career. The requirements of both Social Realism and Formalism were vague as the people who decided what works were acceptable were government officials, not musicians. Social Realism was based on the idea that music is meant to serve the people, and thereby promoted the simplification of music for the masses. Generally, avant-garde music was not easily understood by the average person and considered elitist. The Soviets labeled what they considered elitist music as Formalist. If a work was not understood by the masses, there was no value to it. More so, they were likely afraid that a Formalist work might inspire revolutionary, or anti-Soviet thought in someone who could understand it. What this new government seemed to fear most was individualism and creative thought.[49]

The lack of clarity in the definitions of Social Realism and Formalism presented a problem because the government could reject works subjectively. Politicians were able to articulate what they expected from composers only using bureaucratic language. This was confusing for composers, as the expectations were unclear. The Soviet Composers' Union made the following statement on the guidelines of Social Realism:

> The main attention of the Soviet composer must be directed towards the victorious progressive principles of reality, towards all that is heroic, bright and beautiful. This distinguishes the spiritual world of Sovietman and must be embodied in musical images full of beauty and strength. Socialist Realism demands an implacable struggle against folk-negating modernistic directions that are typical of the decay of contemporary

[49] Erhardt, 75.

bourgeois art, against subservience and servility towards modem bourgeois culture.[50]

The definition of Formalism was also unclear, stating that Formalist works catered to an elite and selective group and therefore were in rejection of the people. Andrei Zhdanov (1896-1948), a high-ranking Soviet politician considered the main proponent of Social Realism, tried to clarify the definition of Formalism in his speech at a conference of Soviet musicians in 1948. He made this statement:

> The other trend is that of a formalism alien to Soviet art; it is marked by rejection of the classical heritage under the cover of apparent novelty, by rejection of popular music, by rejection of service to the people, allfor the sake of catering to the highly individualistic emotions of a small group of select esthetes. This trendsubstitutes music that is false, vulgar, and often simply pathological, for natural, human music. At the same time it is typical of this trend that it avoids frontal attacks, preferring to conceal its revisionist activity behind a mask of seeming agreement with the fundamental tenets of Socialist Realism.[51]

Despite the government's best effort to establish clear guidelines for Social Realism and Formalism, composers were left to interpret the vague language of politicians. A work needed approval from the Ministry before it was sent to be published or approved for live performance. Preference was given to works that used traditional forms and styles, employed folklore, and inspired strong, optimistic emotions.[52] Music that contained text was favored as it was interpreted more easily than instrumental music. The Ministry did not easily understand abstract works, therefore making it difficult for composers to write in this genre. Many composers wrote works that were written for chorus and orchestra, emphasizing the glorious socialist life through this large scale of orchestration. The addition of a chorus made it easy to

[50] Boris Schwarz, *Music and Musical Life in Soviet Russia: 1917-1970* (New York: W.W. Norton and Company, 1972), 114.

[51] Andrei A. Zhdanov, *Essays on Literature, Philosophy*, *and Music* (New York: International Publishers, 1950), 81.

[52] Zhdanov, 81.

include socialist text. The vocal genres of Soviet mass song and cantata were preferred as it was easy to express a Socialist ideology with words. Folk music was also encouraged not only because it often contained words, but because the government believed folk music was patriotic and could unify the masses. Nationalism and unity are positive concepts to advocate, however, composers wanted to write music they were interested in without all the restrictions imposed by the government. Composers had long been interested in nationalism and the use of folk music, particularly because of the long history of suppression of Polish culture. However, making folklore a requirement, along with all the other restrictions only stifled the creative process for composers. Most importantly, composers also wanted to bring Polish music up to speed with the rest of Europe and were prevented from doing so. Writer Boris Schwarz commented, "As a result, advanced composers turned conventional, and conventional composers became commonplace. Young composers endeavored to be inoffensive, and conservatism became a cherished virtue, while musical nationalism experienced a revival."[53]

The Ministry of Culture and Art controlled all musical life in Poland during the Social Realist period (1948-1955.) They controlled the new music coming out of Poland through the government-run PWM, the only legal publishing company in Poland. The Ministry made sure that only Social Realist works were published.[54] New works were also composed on a commission from the Ministry, giving them even more control over the works that were produced.[55] The government held competitions and would hand out awards to those

[53] Boris Schwarz, *Music and Musical Life in Soviet Russia: 1917-1970* (New York: W. W. Norton & Company, (1972), 115.

[54] Rosen, *Grażyna Bacewicz: Her Life and Works.*

[55] Ned Charles Kirk, "Grażyna Bacewicz and Social Realism" (DMA diss., Seattle: University of Washington, 2001), 30.

composers who embodied their idea of Social Realism. They controlled the discussion of musical life through journals and publications like *Kwartalnik Muzyczny* and *Ruch Muzyczny.*[56] They arranged concerts and set up performing associations like ARTOS, a state-run group of 75 traveling ensembles.[57] An organization called the Youth Group was started to condition young composers to the principles of Social Realism and to prepare them for membership into the Composers Union. Two major Polish composers of a younger generation than Bacewicz, Tadeusz Baird (1928-1981) and Kazimierz Serocki (1922-1982), began their careers in the Youth Group.[58]

The post-war years were difficult for composers, even those who followed the guidelines of Social Realism, as commissions for acceptable works were not nearly enough to live on. Many composers gave up entirely and found other work in conducting or performing. Others decided to make a living writing for television, movies, and radio. One such composer was Witold Lutosławski (1913-1994), who decided to earn his living writing incidental music instead of following the rules of the Ministry after many of his works, like the *Variations of a Theme of Paganini* (1941), were banned.[59] Andzej Panufnik, arguably the most respected musician and composer in Poland of the time, also rejected Social Realism. He ended up fleeing Poland entirely and settling in England in 1954 due to the years of oppression.[60]

After the death of Stalin on March 5, 1953, the restrictions of Social Realism in Poland

[56] Kirk, 32.

[57] Kirk, 31.

[58] Ibid.

[59] Rosen, *Grażyna Bacewicz: Her Life and Works.*

[60] Thomas.

began to fade. It took a few years for turnover in the Soviet and Polish governments to take effect, but the policies of Social Realism had fallen away by 1955.[61] Major strides were made in March of 1954 when the first legal public jazz concert was given since before the war.[62] In October of 1956, the first Warsaw Autumn Festival of Contemporary Music re-introduced Poland to modernist trends in Western European art music and officially ended the period of isolationism.

B: Bacewicz and Social Realism

Through all the difficulty of the post-war Social Realist period (1948-1955), Bacewicz not only found success but was one of the few composers who thrived. She was fortunate that her natural compositional tendencies aligned with many of the principles of Social Realism. She was careful to keep her musical integrity and write non-texted works without expressing a communist ideology. For this reason, the works written during this period (1948-1955) cannot necessarily be defined by the Social Realist period in Poland during which they were written. They are, in fact, some of her best-known works. Bacewicz was also fortunate that women achieved a new status during this time of social realism, where women could be viewed as equal to men. Scholar Maja Trochimczyk writes:

> By the middle of the 20th century, Grażyna Bacewicz reached the level of international recognition: she became the first Polish female composer of a stature equal to men, the first ever considered to be capable ofcomposing music equal to, or better than, written by men, the first ever about whom books were published during her lifetime. This state of affairs, despite Bacewicz's obvious and unusual talent, did not stem solely from her musicality, or the quality of her oeuvre: it was the most unequivocally positive result of

[61] Ibid.

[62] Kirk, 36.

> the imposition of socialist rule of Poland after WWII. In the new "socialist" state where equality of women was a fundamental tenet of official ideology and the subject of state propaganda, a female composer could be- and often was- construed as an "equal" to her male colleagues. In the 1960's, Bacewicz's works had a greater number of publications and performances in Poland than any other composer, except Chopin.[63]

The positive impact of socialism on women's rights certainly helped Bacewicz achieve the recognition she deserved. Her undeniable talent and keen sense of how to implement traditional forms and folk idioms in her absolute music allowed her to avoid criticism. In 1950, Bacewicz received an award from the government for her use of Social Realism in the *Concerto for Strings* (1948), cited for her use of folk idioms.[64] She continued to win awards from the government, winning the "National Prize" in 1952 for her *String Quartet No. 4, Violin Concerto No. 4,* and *Sonata No. 4 for violin and piano.*[65]

As mentioned earlier, it was difficult for composers to write abstract music as the Ministry could not easily understand it. Many composers wrote works for chorus and orchestra, like the cantata or mass song, that emphasized a 'glorious' socialist life. However, Bacewicz wrote fewer vocal works during the Social Realist period than she did in her other periods. She composed twenty-four vocal works in her lifetime, yet only five of them are from the Social Realist period. These include three solo songs: "Here is the Night", "A Streak of Shadow" and "Leave-taking"- none of which emphasize a Social Realist text. The other two vocal works from this period are *Olympic Cantata* and *Tryptyk,* both works for chorus and orchestra that utilize Social Realist principles, although neither of these works were published.

---

[63] Maja Trochimczyk, *A Romantic Century in Polish Music* (Los Angeles: Moonrise Press, 2009), 40.

[64] Erhardt, 82.

[65] Rosen.

The rest of her works from this period consist of approximately forty-seven instrumental works including twelve works for orchestra, five concertos, eight chamber works, sixteen sonatas, six solo piano works, and various character pieces for violin or violin and piano. Her use of traditional forms, conventional instrumentation, and use of folk idioms all drew a connection to the past and allowed her to avoid criticism. Her tendency towards neoclassicism, solidified in her Paris years (early 1930's), worked to her advantage in the Social Realist period. With her skilled execution of these elements, she created a body of work that was both praised by the Ministry and transcended the Social Realism in which it was created.

The works from Grażyna Bacewicz's Social Realist period have stood the test of time and continue to be performed around the world. The following chapter is dedicated to the lesser-known *Sonata No. 4 for violin and piano* to help establish a framework from which future performers can work and build upon. The detailed analysis of *Sonata No. 4* will bring greater insight into the compositions of Bacewicz's second period.

Chapter 3: Sonata No. 4 for violin and piano (1949)

A: Background

Sonata No. 4 for violin and piano was written in 1949 during the period of Social Realism from 1945 to 1955. As mentioned in the previous chapter, Grażyna Bacewicz thrived in the post war years despite the oppressive regulation of new music by the government. She wrote some of her most significant works during this time including her "magnum opus" Concerto for Orchestra (1948), which bears many similarities to *Sonata No. 4*. The *Sonata* is considered one of her two major works from 1949, the other being her *Piano Concerto*. Bacewicz premiered *Sonata No. 4* on violin with her brother, Kiejstut, at the piano and was considered an immediate success. In 1952, Bacewicz received the "National Prize" for three of her compositions, including *Sonata No. 4*.[66]

The *Sonata No. 4* is an intensely passionate work with dark, expressive melodies and fast-paced, constantly driving rhythms. Bacewicz, a master of both the violin and piano, created a completely idiomatic work that also shows off the virtuosity of both instruments. The work is rooted in a four-movement late Classical sonata structure with Romantic-style texture, and 20th century harmony. The first movement is a modified Sonata- allegro form, followed by a slow second movement, a light scherzo third movement, and a Finale.

The majority of works from Bacewicz's second period are often labeled neoclassical, like the *Sonata No. 4*. Neoclassicism was a movement that grew out of opposition to the unrestrained emotionalism of Romanticism and the experimental music of the early 20th century. This

[66] Judith Rosen, *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series, ed. Wanda Wilk (Los Angeles: Friends of Polish Music, University of Southern California, 1984.)

movement was most popular from the 1920's through the 1940's and led by composers Igor Stravinsky (1882-1971), Arthur Honegger (1892-1955), and Francis Poulenc (1899-1963) in France. Neoclassical characteristics include traditional 18th and 19th century form, clear lines, contrapuntal texture, and an emphasis on absolute music.[67] Bacewicz studied in Paris in the early 1930's during the height of the neoclassical movement. Although neoclassicism was a clear influence during her early compositional life, she disliked the 'neoclassical' label associated with her second period works as she felt it was too narrow a description. In an answer to a questionnaire for the journal *Ruch* Muzyczny, Bacewicz stated that her second period was, "inappropriately called neo-classical and [is] really atonal."[68] Today, the term neoclassical is generally used to describe works that are either tonal or atonal[69] and for this reason, scholars continue to label her second period works, as well as *Sonata No. 4*, neoclassical.

B: Form and Harmony of First Movement

Bacewicz often stressed the importance of form in her works. In a letter to her brother Vytautas she wrote, "In my compositions, I mostly pay attention to the form. If you are building something, you will not pile stones randomly on each other. It's the same as a musical work."[70] As stated earlier, Bacewicz follows a late classical sonata form model in *Sonata No. 4.* The interest in this work lies in her unusual key relationships and her complex harmonic language

[67] Brian R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986.)

[68] "Grażyna Bacewicz," *Polish Music Center* (July 2018), accessed June 19, 2019, https://polishmusic.usc.edu/research/composers/grazyna-bacewicz/.

[69] Arnold Whittall, "Neo-classicism," *Grove Music Online* (January 2001) accessed July 10, 2019, https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/ omo-9781561592630-e-0000019723?rskey=e4KmOt&result=1.

[70] "Grażyna Bacewicz," *Polish Music Center* (July 2018) accessed June 19, 2019, https://polishmusic.usc.edu/research/composers/grazyna-bacewicz/.

that includes a combination of tonal and atonal qualities. She writes in the style of the early atonal composers, maintaining a sense of the triad as part of her harmonic atonal language. The following section examines the form of each movement, as well as the tonal center of the different sections in each movement. A discussion of pedagogical suggestions is included to help guide a performer, as one must understand the form and harmony to give a good performance.

Moderato- Allegro non troppo

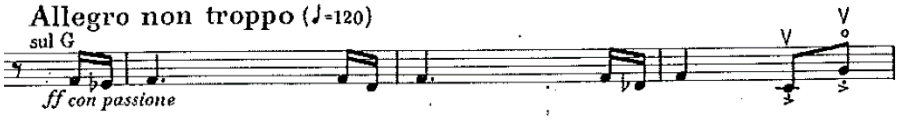
Table 3.1. Outline of first movement sonata form

Movement 1: Moderato- Allegro non troppo			
Section	**Theme**	**Rehearsal/measure numbers**	**Centric notes, lines, or collections**
Introduction			
	Intro theme (piano)	mm. 1 - 4	G or D, center ambiguous
	Intro theme (violin)	mm. 5 - 14	m. 5-8: F# or C#, center ambiguous; mm. 9-14: A#, unclear
	Intro theme (piano)	mm. 15 - 22	G or D, center ambiguous; mm. 19-22: B-flat,` leading to D (minor)
Exposition			
	Theme 1	Reh. 2 - 7 (mm. 23 - 66)	D (minor); bass line: C# (Reh. 4), G (Reh. 5), C (Reh. 6)
	Theme 2A	Reh. 7 - 9 (mm. 67 - 84)	E (minor)
	Theme 2B	Reh. 9 - 11 (mm. 85 - 103)	E (Reh. 9-10), ambiguous (Reh. 10-11)
	Transition	Reh. 11 - 12 (mm. 104 - 111)	E (minor) against D pedal
Development			
	Intro theme (piano)	Reh. 12 - 13 (mm. 112 - 119)	F or C, center ambiguous; bass line: B-flat
	Intro theme (violin)	1 after Reh. 13 - 6 after Reh. 13 (mm. 120 - 124)	mm. 19-123 E or B, center ambiguous; bass line: A-flat
	Transition (Theme 1 material)	Reh. 14 - 15 (mm. 129 - 138)	ambiguous
	Theme 2A	R. 15 - 17 (mm. 138 - 155)	F (Phrygian) against pedal A
Recap			
	Theme 1	Reh. 17 - 21 (mm. 156 - 194)	D (minor), bass line: C# (Reh. 19), G (Reh. 20)
	Theme 2A	Reh. 21 - 24 (mm. 195 - 215)	A (minor) against C major pedal
	Transition (Theme 1 material)	Reh. 24 - 1 before 25 (mm. 216 - 223)	G
Coda			
	Theme 1 material	1 before reh. 25 - 26 (mm. 224 - 235)	E
	Intro theme	Reh 26 - end (mm. 236 - 243)	E

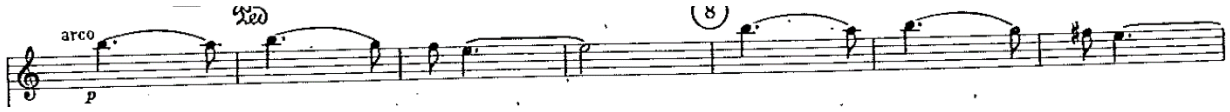
Key of Thematic materials found in Movement 1: *Moderato- Allegro non troppo*

Example 3.1a. Exposition, Introduction Theme (piano), mm. 1-5

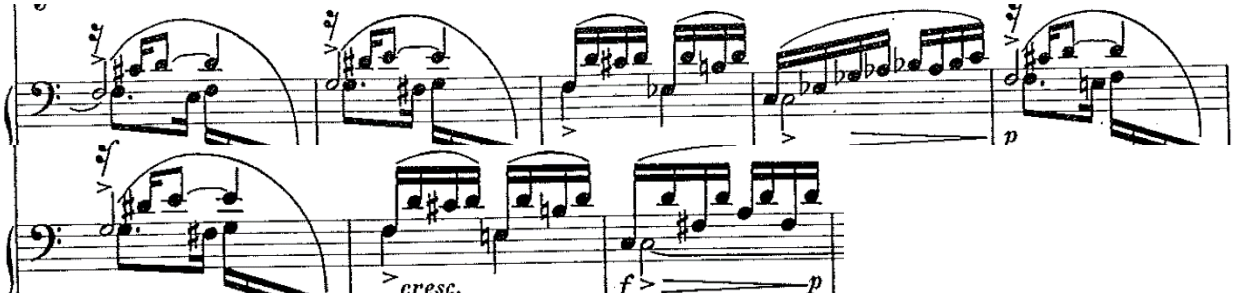
Example 3.1b. Exposition, Theme 1 (violin), mm. 23-25



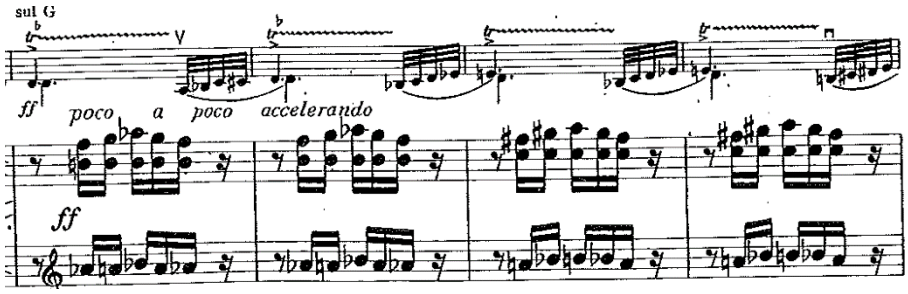
Example 3.1c. Exposition, Theme 2 (violin), mm. 73-79



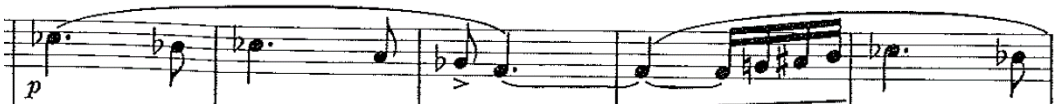
Example 3.1d. Development, Introduction Theme (piano), mm. 112-118



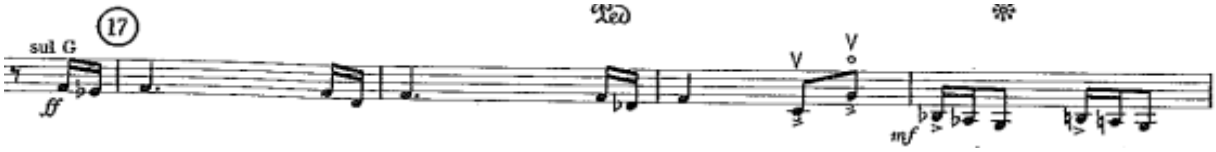
Example 3.1e. Development, transitional Theme 1 material, mm. 133-136



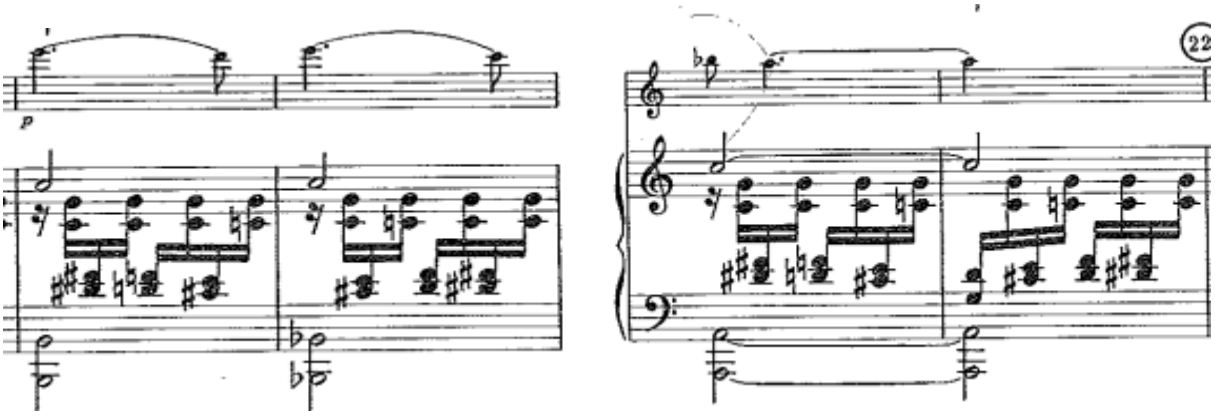
Example 3.1f. Development, Theme 2 (piano), mm. 144-148



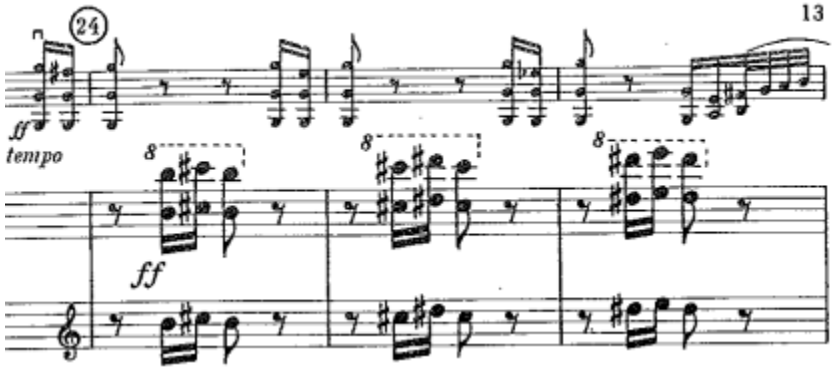
Example 3.1g. Recapitulation, Theme 1 (violin), mm. 156-159



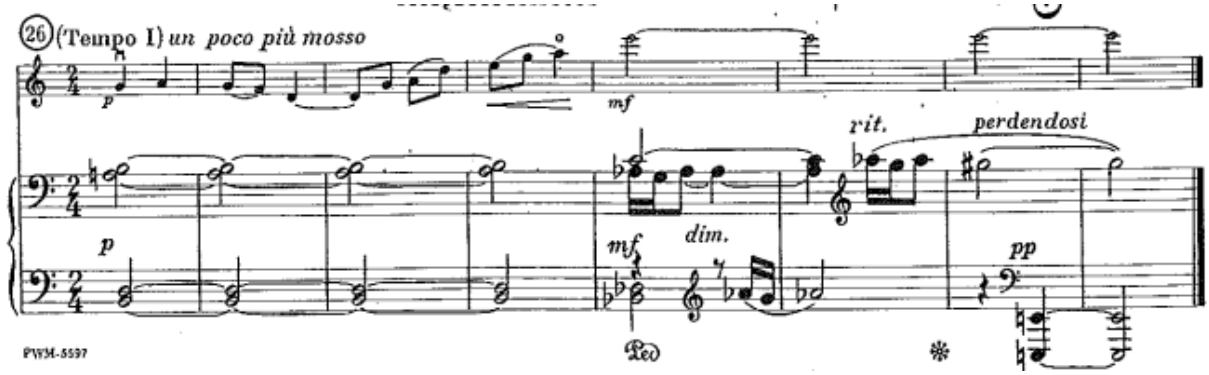
Example 3.1h. Recapitulation, Theme 2, mm. 197-200



Example 3.1i. Coda, Theme 1 material, mm. 216-218



Example 3.1j. Coda, Introduction Theme, mm. 236-243



The sonata-form first movement, *Allegro ma non troppo,* is outlined in Table 3.1. along with the tonal center of each section. A key of thematic materials is provided to correspond with Table 3.1. The movement opens with a stately twenty-two measure introduction with ambiguous tonal centricity. One purpose of the introduction is to set up the main tonal area of Theme 1, yet a clear tonality is not fully presented in the introduction of this sonata.

The intentional use of ambiguity in the introduction is a compositional technique used since the nineteenth century.

> Later in the nineteenth century, however, the non-tonic introduction was often extended and made more remote to the central tonality, thus creating intentional ambiguity of key. By this time the opening or introduction of a work rivaled the development as the area where a break with conventional tonality is most likely to occur.[71]

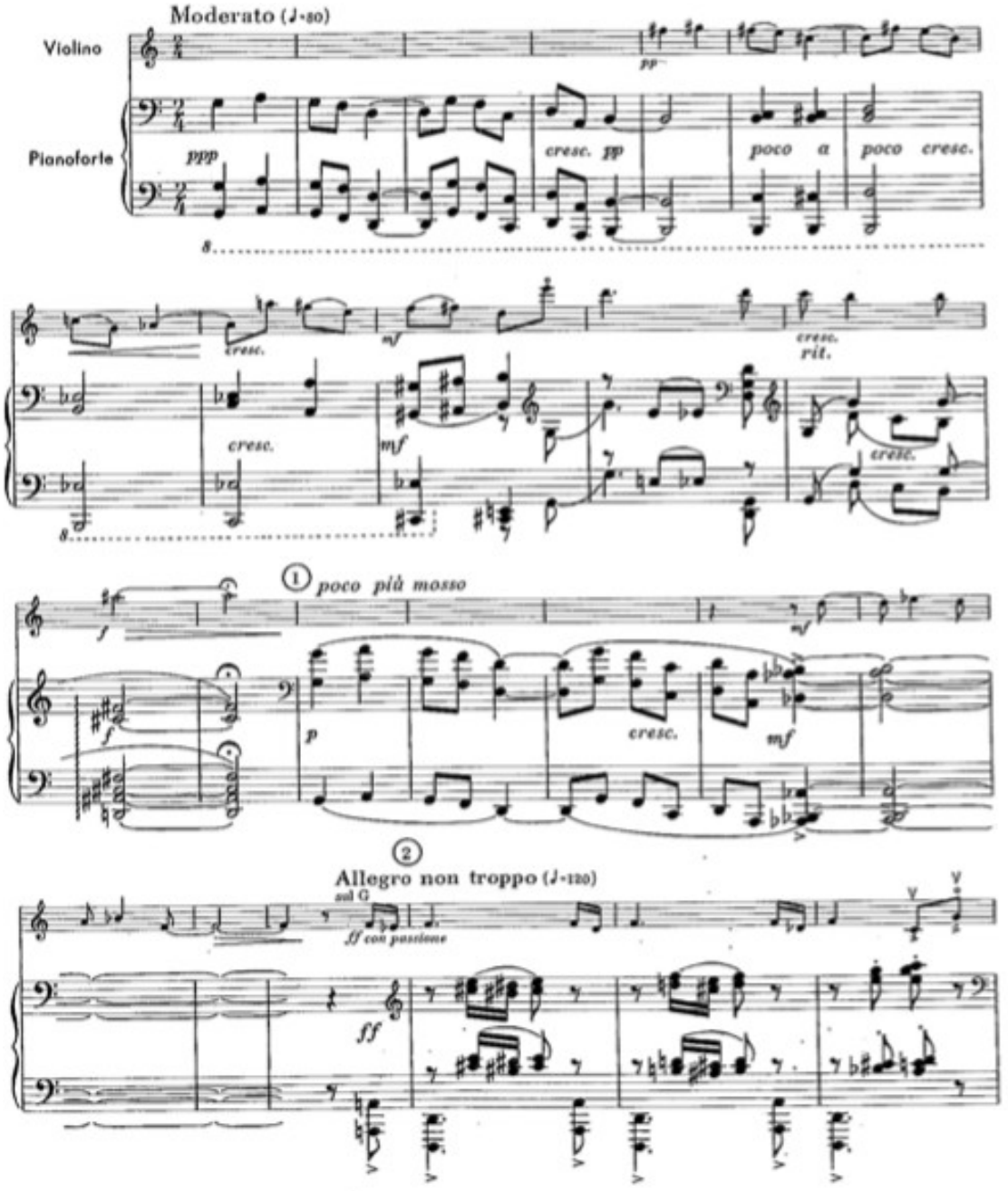
Bacewicz intentionally creates tonal instability in the opening to provide a greater sense of arrival at Theme 1.

The introductory theme is heard three times, presented first in the low register of the piano in octaves (mm. 1-4.) The tonal center of the collection of pitches in measures 1 through 4 is unclear, therefore, these measures can be interpreted several ways. Since the notes with rhythmic emphasis (G, B, and D) spell out a G Major chord, an argument can be made for a tonal center of G Mixolydian. An argument can also be made for D Dorian because of the emphasis on D. The notes of this collection are also found in a D minor pentatonic scale: D F G A C, or a G pentatonic scale with the pitches G A C D F. The B-natural in measure four is the only note not found in either of these pentatonic collections and should receive special attention by the performer. Bacewicz was very detailed with her dynamics and makes a note to emphasize the B-natural at the end of this phrase, knowing that it would feel counter-intuitive to emphasize beat two instead of the downbeat of measure four. The tonal ambiguity is one of the greatest challenges in learning this piece. A performer must understand the organization of pitches in order to make informed decisions about phrasing to create a convincing performance.

[71] Brian R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986.)

The violin enters at the fifth measure with a restatement of the introductory theme a major seventh above (or minor second below) the opening statement in the piano. The jarring dissonance between these intervals gives a further sense of instability to the opening. The tonal center of measures 5 through 8 is again ambiguous. The pitch collection of these measures can

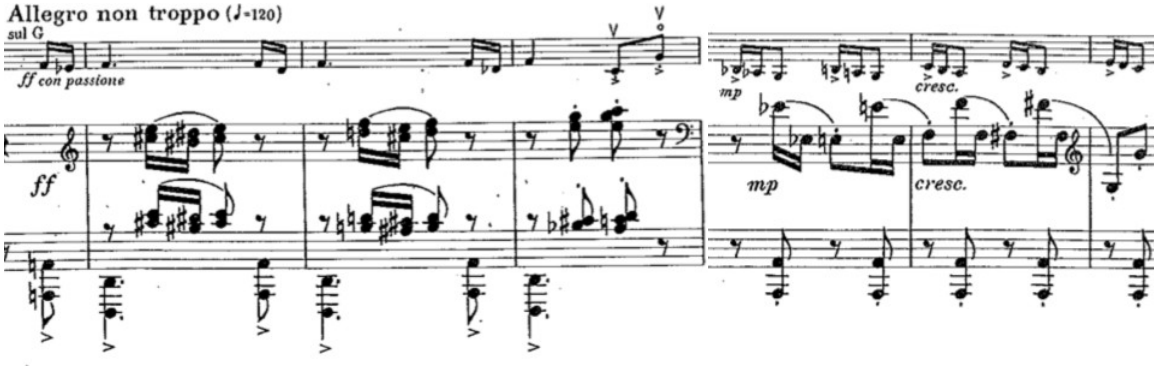
Example 3.2. First movement, Intro theme, mm. 1-22



be found in the F# and C# pentatonic scales. A performer should decide which note is more important and where to put the emphasis, if at all. The C-natural in measure eight is not found in either the F# or C# pentatonic collections and should be a note of emphasis, as it leads to a modulation of the violin melody.

The third statement of the introductory theme is presented in the piano (Reh. 1) with the same pitches as the first four measures with an additional octave. In the fourth measure of the phrase, the violin enters with a brief closing passage that ends on the F of a B-flat dominant seventh chord that is used to modulate to D (minor) at Theme 1. The closing of the introduction has an unresolved feeling of suspense that creates more surprise at the entrance of Theme 1. Theme 1 begins in an abrupt manner with an urgent character that is a stark contrast from the introduction (Ex.3.3.) The theme is found in the alternating rhythm of the violin part and the upper voices of the piano, while the bass emphasizes a tonality of D minor.

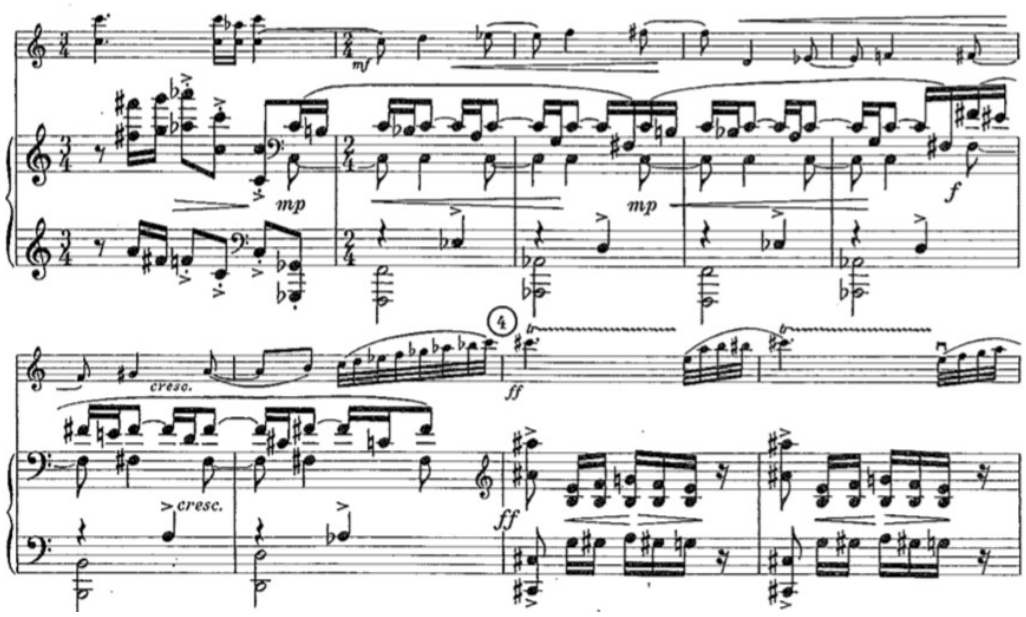
Example 3.3. First movement, Theme 1, mm. 23-28



V to I motion in the bass combined with the F-natural on the downbeat of the violin part in measures 23 through 25 strongly indicate D minor. The chromatic minor thirds (mm. 23-24) and ascending octaves (mm. 26-27) in the upper voices of the piano function as motivic detail used to obscure the underlying emphasis on D minor. Bacewicz often obscures brief moments of tonality with atonal elements in this way. A performer should note that Theme 1 contains an unusual phrase of six measures. The first three measures (mm. 23-25) form a sub-phrase that leads to the downbeat of the third measure, whereas mm. 26 - 28 function as a transition to the next passage- a restatement of Theme 1 at m. 29.

The rest of the first theme section is focused on developing Theme 1 extensively with several transition passages. The harmonic language becomes very complex and does not contain

Example 3.4. First movement, Theme 1 section, mm. 37-45

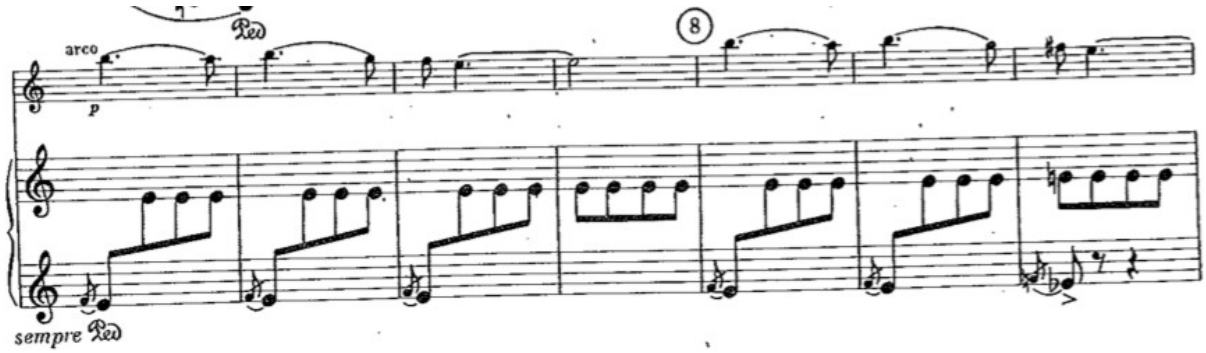


elements of traditional tonal harmony. Example 3.4. shows a transitional passage from the first theme area that contains an octatonic set (C-D-E♭-F-F#-G#-A-B) found in the violin part of

mm. 38 - 42. This scale was widely used in the early 19th century as a linear combination of two alternating diminished seventh chords and is commonly featured as contrast in transitional passages. The octatonic set in mm. 38 - 42 leads directly to a restatement of the octatonic set found in the 32nd note gesture in m. 43. The fifth note of this run, G♭, marks the transition into a whole tone pattern (G♭-A♭-B♭-C) that intensifies the climactic effect of this passage.

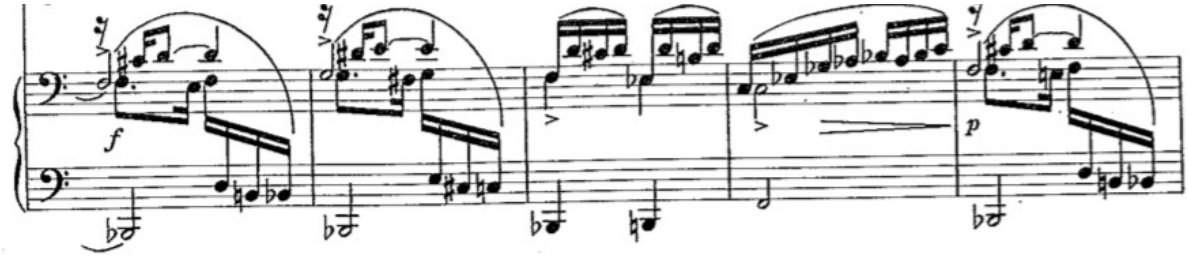
The second theme area (Ex. 3.5.) has a more relaxed quality from the first theme. A

Example 3.5. First movement, Theme 2A, mm. 73-79



descent in the bass line from the transitional passage starting in m. 59 leads to a pedal E in m. 67. The pedal E marks the arrival of the second theme area and sets up the violin entrance with the second theme melody in m. 73. The tonal center of the second theme area is based in E minor, however, Bacewicz emphasizes both F-sharp and F-natural. The first four measures of the violin melody (mm. 73 - 76) contain the pitch classes B-A-B-G-F-E, giving the phrase a Phrygian color. When the phrase is repeated in the next four measures Bacewicz uses the pitch classes B-A-B-G-F#-E. The F-sharp implies the key of E natural minor, although the E-flat in the piano left hand against the E-natural in the piano right hand further obscures the tonality.

Example 3.6. First movement, Development, piano line, mm. 112-116

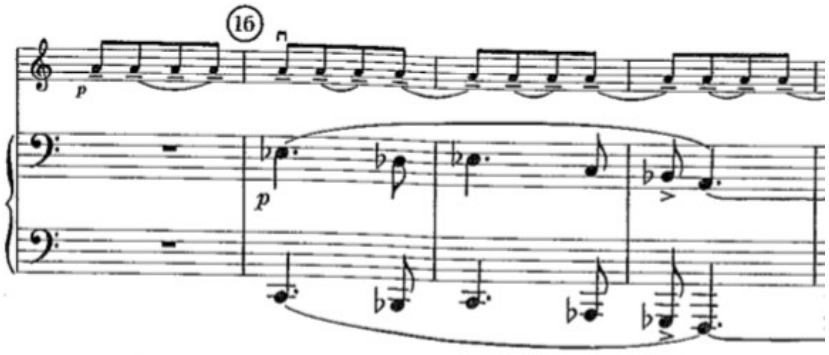


The development section cycles through material from the introduction, the first theme area, and the second theme area, respectively. The development is only 44 measures long (of the 243-measure long movement) as Bacewicz dedicates many measures in the exposition to develop motives of the first and second themes. The development begins with the introductory theme woven into the upper voice of the piano texture (Ex. 3.6.), now a whole step lower (starting on F3) than the opening presentation starting on G3 from m. 1. This is followed by a restatement of the introductory theme in the violin from mm. 119-124. The violin enters on E5, two octaves (and transposed a major sixth) higher than the piano entrance in m. 112. This continues the half step relationship between the piano and violin entrance of the introductory theme found in the opening of the piece. The introductory material in the development is presented with a tumultuous character in relation to the stately and rather subdued nature of the opening. The chromatic sixteenth note runs, denser texture, and complex harmony all contribute to the chaotic nature of the introductory material in the development section. A performer should note that the introductory material is now presented in the faster *Allegro* tempo, and the violin theme is displaced by one beat. The performer must decide if this rhythmic displacement changes the phrasing or emphasis of notes compared with the original opening statement. This rhythmic displacement adds to the tumultuous character of the development and further obscures the

opening theme. A brief presentation of Theme 1 material follows the introductory material and acts as a transition to Theme 2.

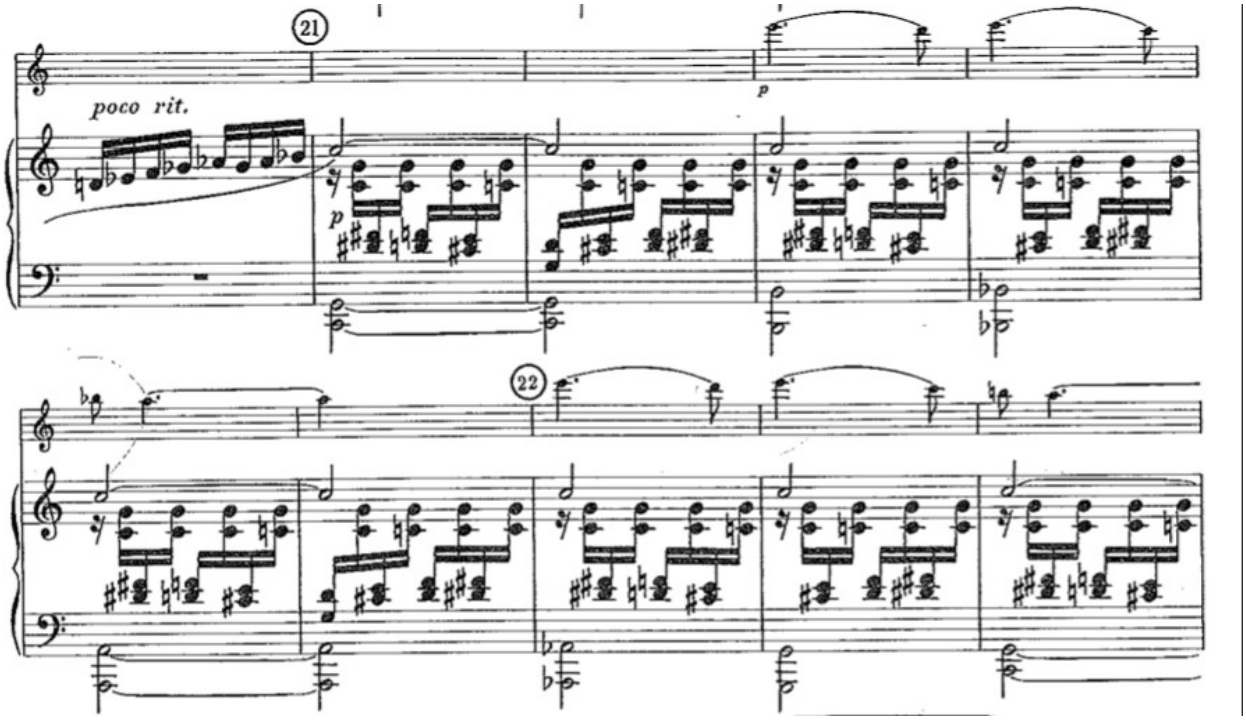
The original role of the piano and violin in Theme 2 are reversed in the short presentation of Theme 2 material in the development at Reh. 16 (mm. 144-146.) The harmony of this material in the development is more complex. The bass has a tonal center of F with Phrygian coloring while the piano right hand plays major or minor thirds above, with a pedal A in the violin.

Example 3.7. First movement, Development, Theme 2 material, mm. 143-146



The recapitulation begins as expected with a full presentation of Theme 1 (Reh. 17, mm. 156 - 194) with the same tonal emphasis on D (minor). This main theme area is followed by Theme 2A (Reh. 21, m. 195.) Instead of the expected tonal emphasis on D (minor), Theme 2A is presented in the violin in A (minor) against a pedal C major chord in the piano (Ex. 3.8.) A transition of Theme 1 material builds toward the climax of the first movement at m. 224 (1 before Reh. 25) which also marks the beginning of the coda.

Example 3.8. First movement, Recapitulation, Theme 2A, mm. 194-203



At the end of the movement Bacewicz restates the introductory theme, marking a cyclical function of the opening theme. The theme is played a single time in the violin (Reh. 26, m. 236) starting on the note G. This is the first time the violin presents the opening theme on G, the starting pitch of the opening unison theme in the piano from m. 1. The melody concludes on a high E6 while the piano accompanies with the motivic rhythm of Theme 1 in mm. 240-241. The final two measures of the movement are harmonized with an E major chord, a tonal centricity previously absent in the movement.

Chapter 4: Form and Harmony of Movements II, III, and IV

A: *Andante ma non troppo*

The second movement, *Andante ma non troppo,* provides contrast to the work with its slower tempo but matches the first movement in intensity and drama. The movement is rooted in a seven-part Rondo form that is based on two alternating A and B sections with a climactic C section in the middle of the movement. The A and B sections are easily identifiable by their contrasting character and clear-cut sectional divisions, most notably by meter change and extreme dynamic contrast. Table 4.1. outlines the seven-part Rondo form of the second movement along with the tonal center of each section. The seven-part Rondo interpretation does not accurately reflect the continuity found between the B and C sections. The C section blends

Table 4.1. Outline of second movement rondo form

Movement II: Andante ma non troppo		
Section	**Rehearsal/measure numbers**	**Centric notes, lines, or collections**
A	mm. 1 - 12	A (minor)
B	Reh. 2 - 3 (mm. 13 - 21)	C# (minor)
A'	Reh. 3 - 5 (mm. 22 - 32)	A (minor)
B'	Reh. 5 - 6 (33 - 40)	C# (minor)
C	Reh. 6 - 9 (mm. 41 - 61)	C (major/minor)
B"	Reh. 9 - 10 (mm. 62 - 69)	C# (minor)
A'	Reh. 10 - end (mm. 70 - 81)	A (minor)

Table 4.2. Alternate outline of second movement ternary form

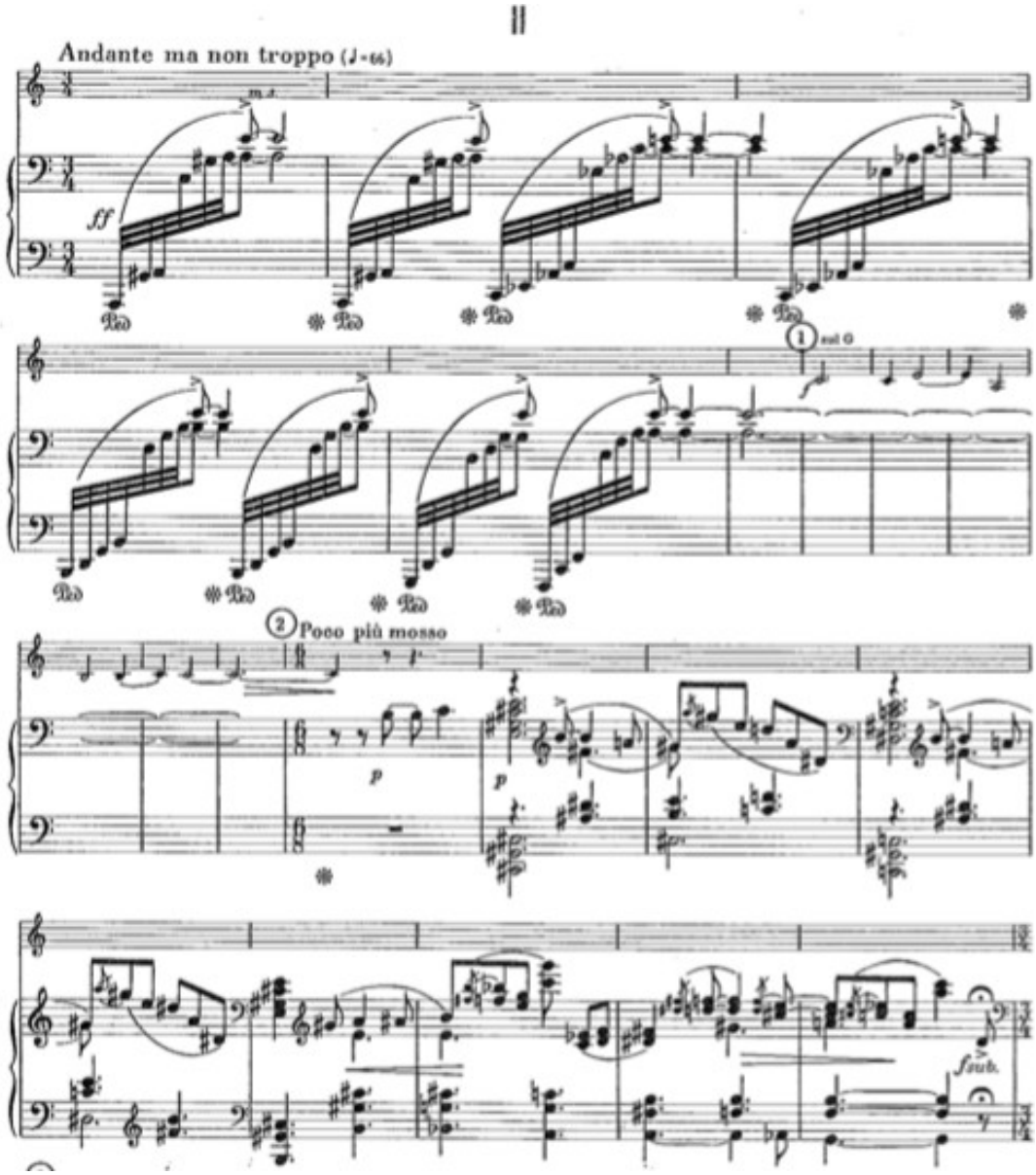
Movement II: Andante ma non troppo		
Section	**Rehearsal/measure numbers**	**Centric notes, lines, or collections**
A	Beg. to Reh. 5 (mm. 1 - 32)	A (minor), C# (minor) Reh. 2-3, A (minor) Reh. 3 - 5
B	Reh. 5 - 10 (mm. 33 - 69)	C# (minor) Reh. 5 - 6, C (M/m) Reh 6-9, C# (minor) Reh. 9-10
A'	Reh. 10 - end (mm. 70 - 81)	A (minor)

seamlessly into the surrounding B sections and has the same meter, a similar character, and shares motivic material. An alternate interpretation of the movement as a ternary form is given in Table 4.2. to reflect the continuity found between the B and C sections. Both interpretations of form are valid and describe the sections of the movement accurately. From the perspective of a performer, these two interpretations might give a different result. The rondo form interpretation accurately shows all the different sections of the movement but leaves out how the different sections function in relation to one another, or how they fit into the larger context of the movement. The ternary form interpretation shows how the larger A section (beg. to Reh. 5) contains three smaller sections that function as an introduction to the B section (Reh. 5 - 10). The B section, as stated earlier, reflects the continuity found within the three small sections (or small ternary) of the larger B section. The final A' (Reh. 10- end) section can be seen as a closing in both interpretations of form. The following analysis will be written using the section names of the seven-part rondo form to more accurately define the smaller sections of the movement more accurately.

The opening A section, mm. 1-12, (Ex. 4.1.) sets a dramatic and tumultuous character for the movement with improvisatory style rolled chords in the piano reminiscent of a plucked string instrument, except for their *fortissimo* dynamic and forceful character. This is followed by a passionate melody on the G string in the violin. Bacewicz maintains a sense of traditional tonality in the opening throughout the rolled chords, however, they are not used in a tonal context. The first chord of the piece is an A minor chord with a major seventh, also called an A minor/major seventh chord. The remaining chords of the A section do not function in either A major or A minor. However, a tonal center of A (minor) is established with the violin entrance in

m. 7.

Example 4.1. Second movement, A and B sections, mm. 1 - 21

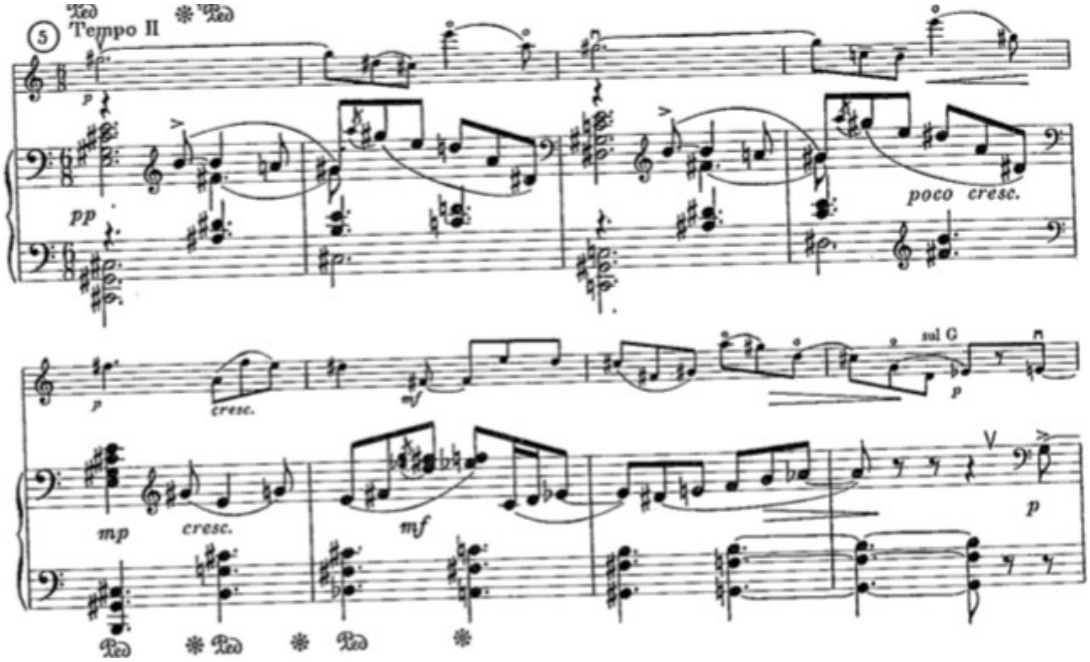


The rhythmic pulse of the A section is purposefully unclear to the listener. The top of each rolled chord in the piano is held for a varying number of beats, obscuring the notated 3/4 time signature. The violin entrance is more straightforward rhythmically, but contributes to the rhythmic ambiguity through notes that are slurred across bar lines. In the repeat of the A section

(A') at m. 26, the violin enters with a similar melody, now *fortissimo*, with a diminuendo into the B' section at m. 33.This melody sets up the C# minor entrance of the B' section at m. 33.

The B section has a distinct mood change with a lulling character in 6/8 time. The first B section (Reh. 2-3, mm. 13-21) is presented in the piano and comes as a surprise due to a sudden modulation to C# minor on the downbeat of m. 33. The shift in meter to 6/8 and drop in dynamic also contribute to the character change found in the B section. In the second presentation of B material (B') at m. 33 (Ex. 4.2.), a calm and soft violin melody is played over the original piano material first heard in the B section at m. 13. The violin entrance in m. 33 marks the first time the violin and piano are heard together in the second movement. The harmony of the B' section is a direct copy of the original B section. The first four measures (mm.33-36) are in the key of C# minor with Phrygian coloring in the second measure (m. 34) due to the D-natural.

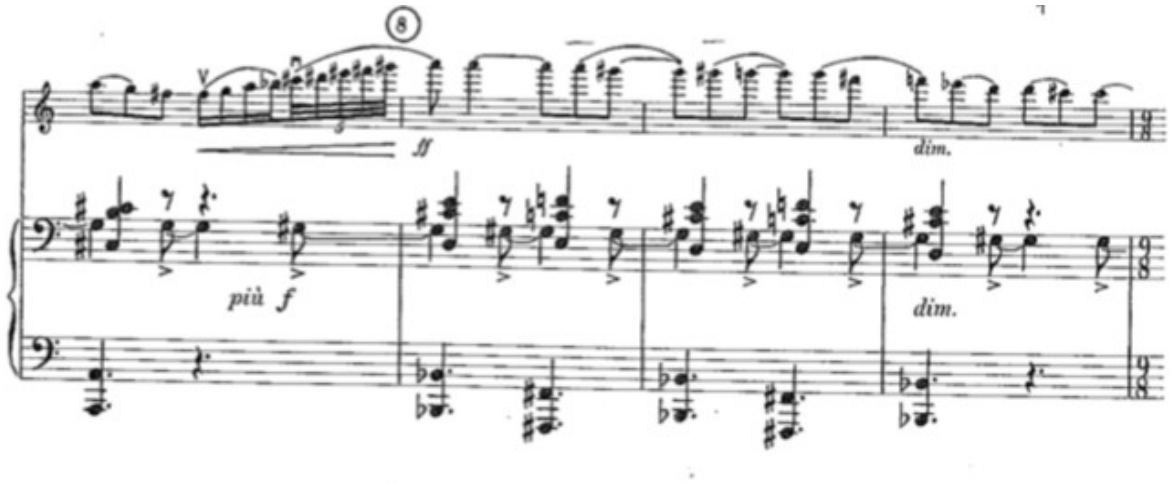
Example 4.2. Second movement, B' section, mm. 33-40



The next four measures (mm. 37-40) begin to differ from the original B section and feature various seventh chords in the accompaniment. The section ends with a move from a G# minor seventh chord to a G dominant seventh chord in m. 39. The G dominant seventh chord sets up the C major/minor tonal center of the next section (C) at m. 41. Bacewicz keeps a traditional harmonic relationship by setting up the C section with its dominant, G.

The climactic C section is the longest section of the movement. It continues in the same gentle lulling character as the previous B' section with a new tonal center of C major/minor. The bass strongly implies C minor with alternating C major and E-flat octave chords throughout much of the section. However, E-naturals in the violin melody imply a bitonality of C major and minor. As the section progresses, the harmonies become increasingly dissonant. Example 4.3.

Example 4.3. Second movement, C section, mm. 57-60



shows the climax of the section where the harmonies are most dissonant. The violin descends chromatically from an A4 to an A3 in mm. 58-61, while the chords in the piano lack a tonal

center. The combination of atonal chords, and chromaticism in the violin creates instability and reflects the moment of greatest conflict in the movement, resolved several measures later at the return of C# (minor) in the B" section (m. 62.)

The final B" section (Reh, 9-10, mm. 62-69) is similar to the B' section from (Reh. 5-6) mm. 33-40, providing a sense of continuity throughout the B' C and B" sections. The violin melody is taken from the B' section, whereas the piano harmonies are taken from the original B section (mm. 13-21.) The final three measures of the violin melody (mm. 67-69) differ and reflect a move to the closing A" section of the movement, where the piano makes a dramatic entrance with the same *fortissimo* rolled chords from the opening. The final statement of the movement is a fiery violin melody on the G string (mm. 74-81) similar to the previous A sections. It is like the melody in m. 26 from the A' section, however, the melody only ascends up to an A2 as the final note of the movement. In previous A sections the violin plays the melody alone, however, the piano enters in the final four measures with arpeggiated chords so that both instruments unexpectedly end the movement together. The first arpeggiated chord (m. 78) is an F major chord with a major seventh, E, added and the final chord of the movement is D major with an added ninth (E) above the bass. The ending of this movement comes as a surprise as the movement ends on IV with a plagal coloring. The final two measures of the movement appear to end on an A and E chord, two pitches that are central in the A section. However, the ear is drawn to the D Major arpeggiated chord in measure 79, making this the final chord of the movement. D is not a central pitch in the second movement; however, D is the tonal center of Theme 1 in the first movement. The addition of D in the final chord of the second movement may be a reference to this.

B: Scherzo

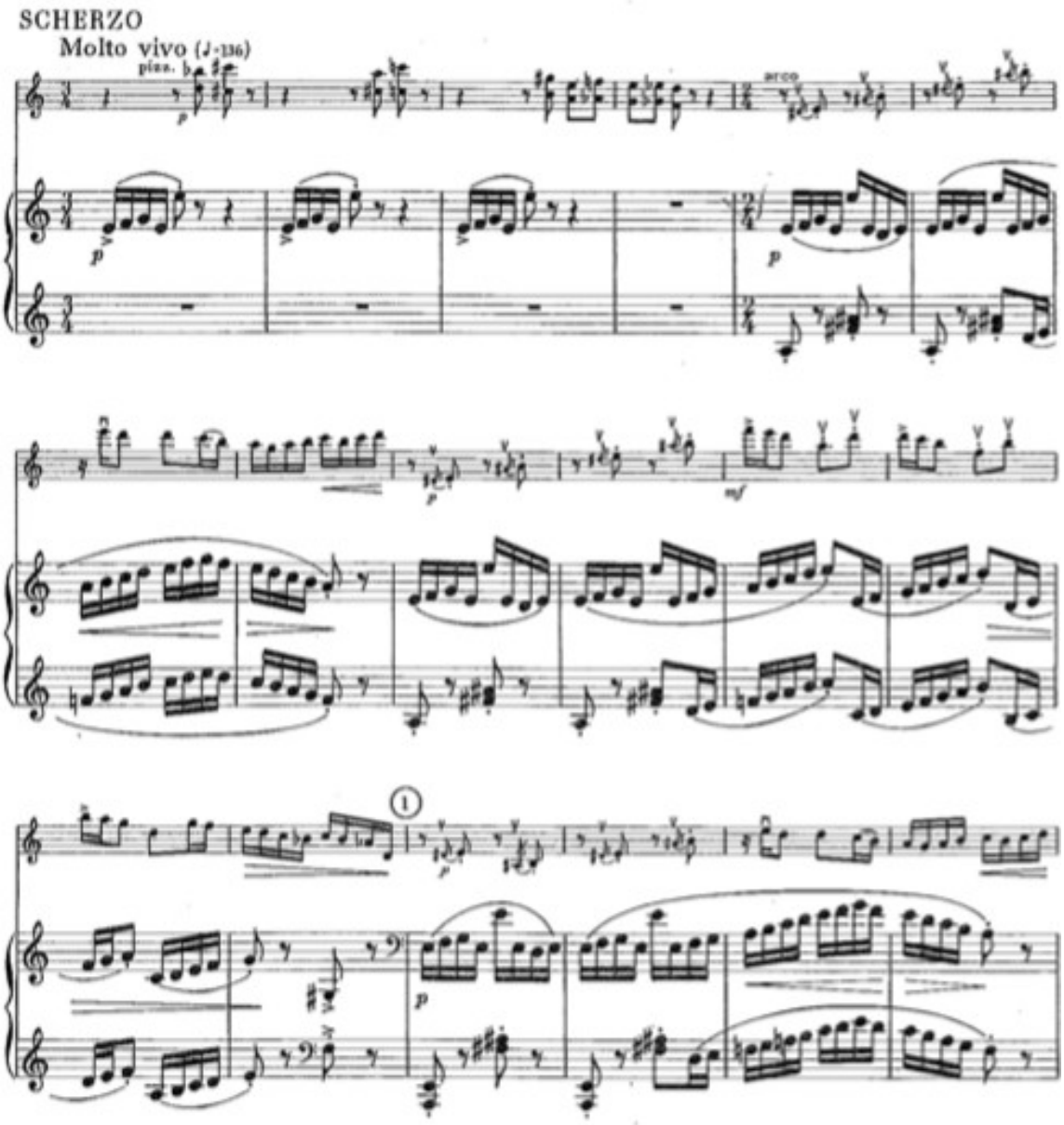
The cheerful *Scherzo* adds balance to the overall dark and passionate *Sonata No. 4*. Bacewicz adheres to the Classical model of a light and playful *Scherzo* third movement set in a seven-part rondo form that omits the official 'trio' section found in many Classical scherzos. Instead of a trio section, the short B section provides brief lyrical contrast to the running sixteenth notes and staccato eighth notes of the A and C sections.

Table 4.3. Outline of third movement rondo form

Movement III: Scherzo			
Section	**Theme**	**Rehearsal/measure numbers**	**Centric notes, lines, or collections**
A		Beginning - Reh. 6 (mm. 1 - 68)	
	Introduction	mm. 1 - 4	E
	Theme 1	mm. 5 - Reh. 3 (mm. 5 - 34)	E, bass: A; mm. 25: A minor, bass: ambiguous
	Theme 2	Reh. 3 - 5 (mm. 35 - 58)	C (major); mm. 47: E-flat (major)
	Transition	Reh. 5 - 6 (mm. 59 - 68)	ambiguous
B		Reh. 6 - 8 (mm. 69 - 86)	G (major); mm. 76: ambiguous
A		Reh 8 - 2 before 13 (mm. 87 - 141)	
	Theme 1	Reh. 8 - 11 (mm. 87 - 116)	E, bass: A; mm. 107: A minor, bass: ambiguous
	Theme 2	Reh. 11- 13 (mm. 117 - 141)	C (major); mm. 129: E-flat (major)
	Transition	2 before Reh. 13 - Reh. 13 (mm. 141 - 142)	
C		Reh. 13 - 15 (mm. 143 - 168)	G (major); mm. 161: ambiguous,
A'		Reh. 15 - 17 (mm. 169 - 188)	
	Theme 2	Reh. 15 - 16 (mm. 169 - 178)	C; mm. 175: ambiguous
	Transition	Reh. 16 - 17 (mm. 179 - 188)	ambiguous
B		Reh. 17 - 19 (mm. 189 - 206)	G (major); mm. 205: ambiguous
A"	Theme 1	Reh. 19 - end (mm. 207 - 216)	E, bass: A
	Codetta	11 after Reh. 19 - end (mm. 217 - 221)	A

Every movement in *Sonata No. 4* begins with an introduction and the *Scherzo* is no exception. The movement begins with four measures of introduction, the shortest of all the movements. The opening consists of the first five notes of Theme 1 repeated in the piano three times while the violin plays pizzicato eighth notes in response to the piano. This brief four measure introduction establishes the playful, witty character of the A section (mm. 5-68) that

Example 4.4. Third movement, Intro (mm. 1-4) and A section, Theme 1 (mm. 5-18)



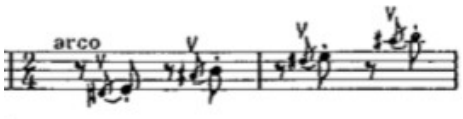
follows. The A section is the longest of the movement and contains two themes. Theme 1 (mm.5-34) is centered around a running sixteenth-note theme and a counter theme of off-beat staccato eighth notes. The counter theme features quick off-beat staccato eighth notes with slurred grace notes that add to the playful character of the A section. Theme 2 (mm. 35-58) can be considered a variation of Theme 1 as it is based on the same material. The violin and piano alternate playing

the theme and counter-theme throughout the A section. The piano begins with the running sixteenth-note theme in m. 5, while the violin plays the counter theme of off-beat eighth notes. Both parts emphasize a tonal center of E with Phrygian coloring due to the F-naturals. A performer should note that the tonal center seems to shift to A in the upper line of the piano part in mm. 7-8, however, Bacewicz adds a crescendo through m. 7 to avoid an emphasis of the A on the downbeat and to bring out the E on the downbeat of m. 8. Bacewicz highlights the importance of E over A. The bass adds ambiguity to the tonal center by emphasizing A on the downbeat of measures 5 and 6. The F#-A# chord on the second beat of these measures functions as chromatic coloring used to obscure the tonal center. After a repeat of the first theme in measures 15 through 24, almost all an octave lower, the violin and piano switch parts. In measure 25, the violin plays the running sixteenth-note theme, again with a tonal center of E. An A is added to the downbeat of the first two measures of the theme to keep the same tonal center of E/A. Both hands of the piano play the off-beat counter theme eighth notes in fifths, briefly in the key of E minor (mm. 25-30.)

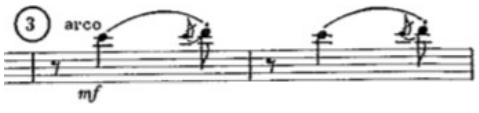
The second theme of the A section (mm. 35-58) is a variation of Theme 1 and features a running sixteenth-note theme in the key of C major, first heard in the piano at m. 35. The counter

Example 4.5. Third movement, A section, counter theme comparison

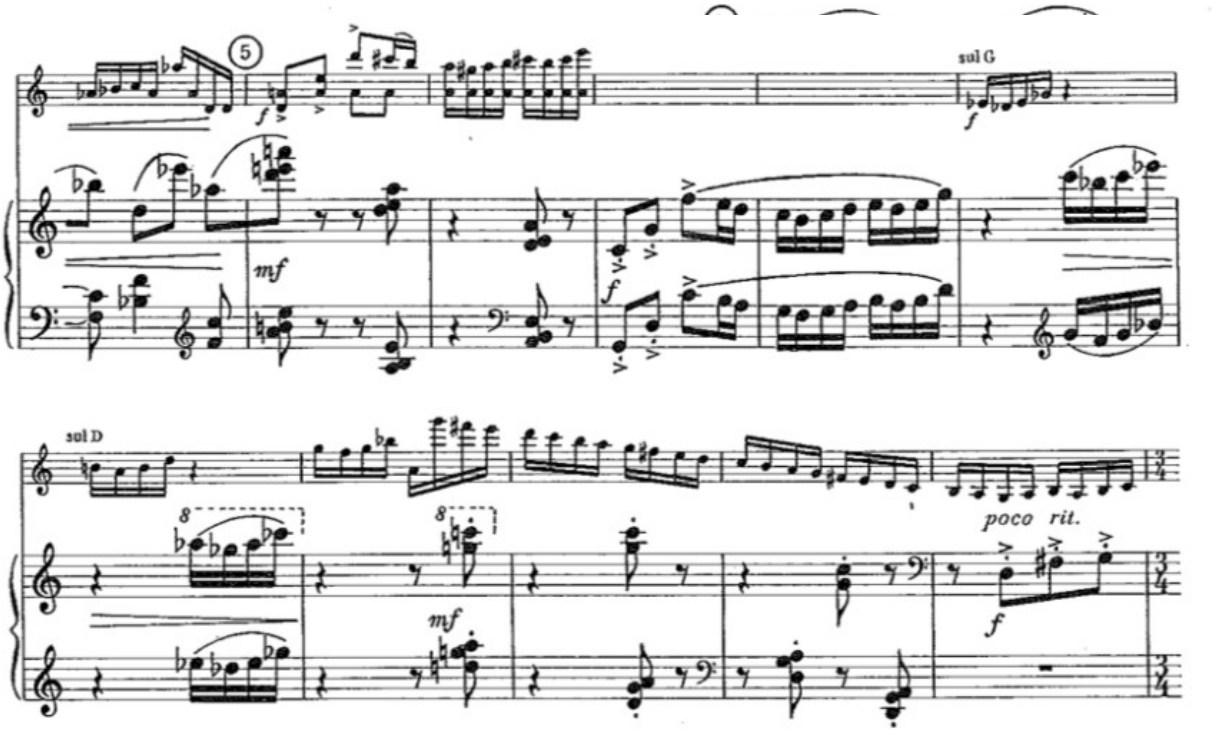
A) Theme 1 counter theme (mm. 5-6)



B) Theme 2 counter theme (mm. 35-36)



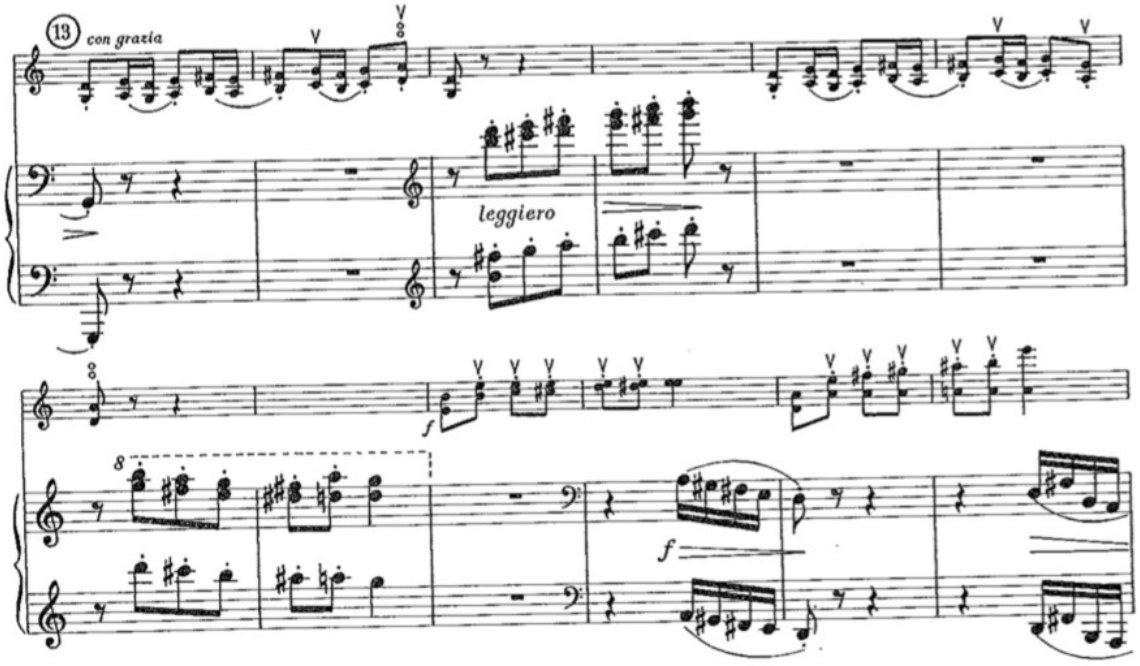
Example 4.6. Third movement, transition section, mm. 59-68



theme of Theme 2 is similar to the offbeat eighth notes found in the counter theme of Theme 1. Example 4.5. shows a comparison of both counter themes. Both counter themes feature a similar rhythmic emphasis on off-beats, as well as slurred grace notes. The violin and piano switch roles again in m. 47 where the violin plays the running sixteenth note motive in E-flat major. The ascending counter melody is found in both piano hands, also in the key of E-flat major. A repeat of Theme 2 (mm. 53-58) leads to a transition between the A and B sections.

The transition section from Reh. 5 - 6 (mm. 59-68) uses similar motives from the A section, including staccato eighth notes and short sixteenth-note runs that are an inverted version of Theme 1. Although this section lacks a tonal center, a long descending scale in G major (mm. 65-68) prepares for the arrival of the B section (m. 69) that begins with a tonal center of G.

Example 4.7. Third movement, C section, mm. 143-154



The B section (Reh. 6-8, mm. 69-86) provides the movement with a moment of brief lyrical contrast. The violin and top voice of the piano have the lyrical line throughout the section. The inner voice of the piano uses the staccato eighth note motive from the A section, providing continuity between the sections. Although the bass of the first measure (m. 69) features I-V-I motion in G, the tonal center is unclear. The passage from m. 81 leads back to a tonal center of E/A, setting up the return of the A section. The second A section (mm. 87-140) is an exact copy of the first A section except that it leads to the C section.

The C section has a similar playful character to the A section and functions as a link between the surrounding A sections. The C section features a staccato eighth note motive in mm. 145-146 (Ex. 4.7.) that is taken from the A section. A new *con grazia* motive in mm. 143-144 provides contrast. This section has a tonal center of G (major), the dominant of the following A' section.

The remaining two A sections of the movement are much shorter than the previous A sections and feature only one theme each. They are divided by a transition and the final presentation of the B section. Section A' (Reh. 15-17, mm. 169-188), features only Theme 2 whereas section A" (mm. 207-216) features Theme 1 and is an exact copy of the first ten measures of the opening A section. The A' section begins with the running sixteenth-note motive presented in the piano with a tonal center of C (major) as it was in the previous A sections. The violin plays the counter-theme but instead of reinforcing the tonal center of C, the violin now obscures it with dissonant F#'s. The omission of Theme 1 and the unclear tonal center signals a shift away from the original A section. The A section now has the function of closing the movement. The movement ends with a short codetta of five measures. Like the previous movements, the final chord of the movement comes as a surprise. The chord consists of open fifths on the pitches D-A-E. Similar to the final chord of the second movement, the A and E are tonal centers of Theme 1 but the D seems out of place as it is not a central pitch in the movement. The D may be a reference to Theme 1 of the first movement, as well as a reference to the ending of the second movement.

C: Finale

Table 4.4. Outline of fourth movement sonata-rondo form

Movement IV: Finale				
	Section	**Theme**	**Rehearsal/measure numbers**	**Centric notes, lines, or collections**
Exposition				
	Introduction		Beginning - Reh. 1 (mm. 1 - 6)	C
	A	Theme 1	Reh. 1 - 3 (mm. 7 - 31)	ambiguous
		Theme 2	Reh. 3 - 4 (mm. 32 - 41)	bass: C-C#-D-E ♭ ; mm. 36, bass: D
	B		Reh. 4 - 7 (mm. 42 - 71)	D/A
	A'	Theme 1	Reh. 7 - 9 (mm. 72 - 95)	ambiguous
Development				
	C		Reh. 9 - 11 (mm. 96 - 116)	bass: G-D-C
	Introductory material		Reh. 11 - 12 (mm. 117 - 122)	C
	D		Reh. 12 - 13 (mm. 123 - 132)	bass: B; mm. 127 bass: G
Recapitulation				
	A'	Theme 2	Reh. 13 - 14 (mm. 133 - 140)	bass: C-C#-D-E ♭ ; mm. 137, bass, D
	B'		Reh. 14 - 17 (mm. 141 - 172)	G/D
	Coda		Reh. 17 - end (m. 173 - 185)	C

The *Finale* brings the sonata to a close with the same passionate intensity found in the earlier movements. The drama of this movement is heightened through rich chromaticism and increased harmonic ambiguity compared with the previous movements. The *Finale* is written in *sonata-rondo* form, commonly used for fast finale movements during the classical period.[72] The *sonata-rondo* is a hybrid form that incorporates tonal, motivic, or functional elements of sonata form within the structure of a rondo.[73] Table 4.4. shows the outline of the complex structure along with the centric notes, lines, or collections of each section. The movement is based on the alternation of the opening refrain (labeled A) and the contrasting sections. The A, B, and A' sections form the exposition, where the A' section imitates a repeat of the exposition. The omission of Theme 2 in the A' section and a move to the C section gives the first indication of a

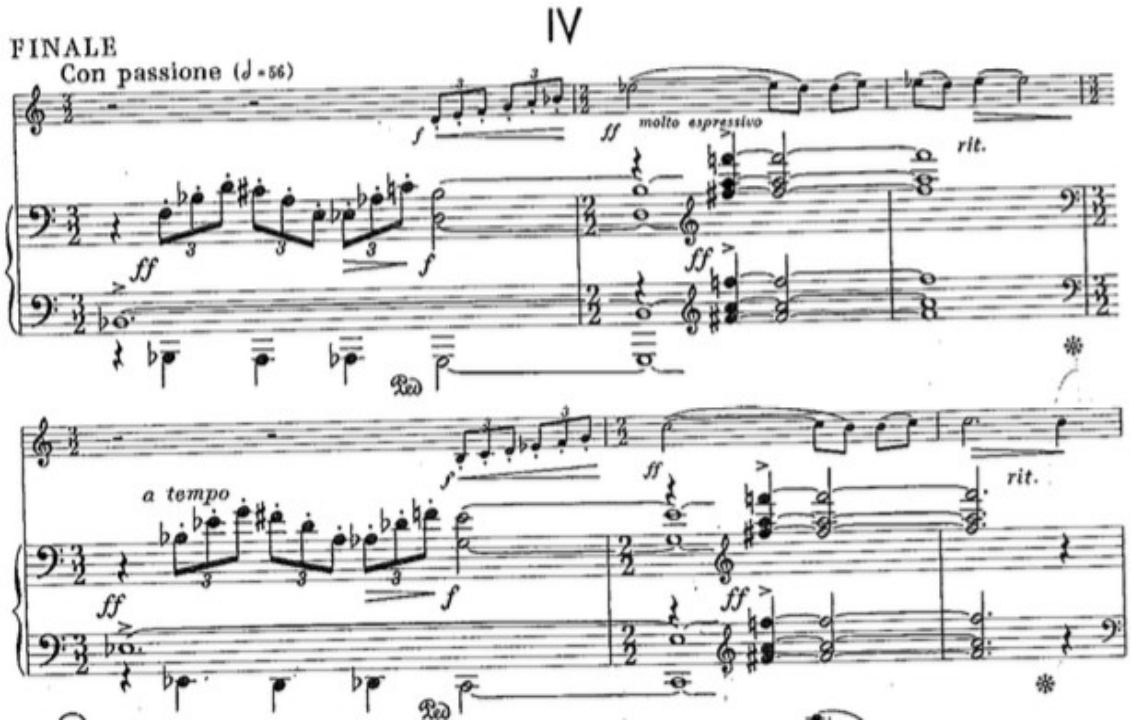
[72] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn*, *Mozart, and Beethoven* (New York: Oxford University Press, 1998.)

[73] Peter Spencer, A Practical Approach to the Study of Form in Music (Englewood Cliffs, N.J.: Prentice-Hall, 1988.)

hybrid form. Bacewicz added her own innovations to the standard *sonata-rondo* form, particularly in the development where two sections of new material (C and D) are featured. Additionally, the introduction is used as a bridge between the C and D sections instead of the A section that typically follows the contrasting section of a rondo.

The *Finale* opens with a tumultuous introduction in two phrases, marked *con passione* (Ex. 4.8.) The piano begins with *fortissimo* arpeggiated chords and a chromatic descent in

Example 4.8. Fourth movement, Introduction, mm. 1-6

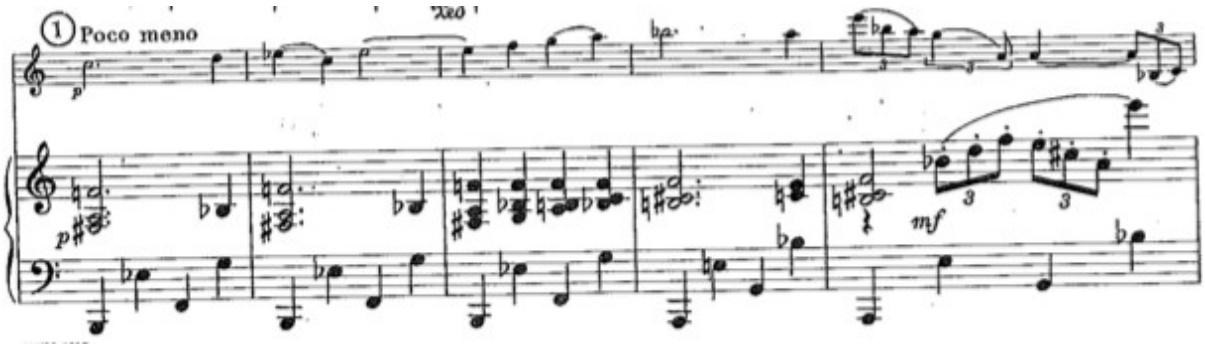


the bass to a G minor chord on beat five of m. 1, while the violin responds with a simple, yet passionate melody marked *molto espressivo.* The bass of the second phrase (mm. 4-6) descends chromatically to a C minor chord in the piano on the fifth beat of m. 4. The move from a G minor to C minor chord indicates dominant to tonic motion in C (minor) that is obscured by chromaticism. A performer should note that Bacewicz marked a decrescendo to the apex (beat

five) of both phrases (mm. 1 and 4) and instead highlights the dissonant F-F#-A chord found in both mm. 2 and 5, diminishing the arrival of the tonal center of both phrases. These dynamic markings may seem counter-intuitive to a performer, but the violin entrance on beat 5 must also be heard. Additionally, the climactic note in the violin occurs on the downbeat of the next measure, two beats after the piano. The F-F#-A chord on the second beat of mm. 2 and 5 provides chromatic coloring and obscures the tonal center of the introduction.

The A section (or refrain) has two themes that are connected by a transition section. Theme 1 (m. 7) begins with a subdued character that comes as a surprise after the tumultuous

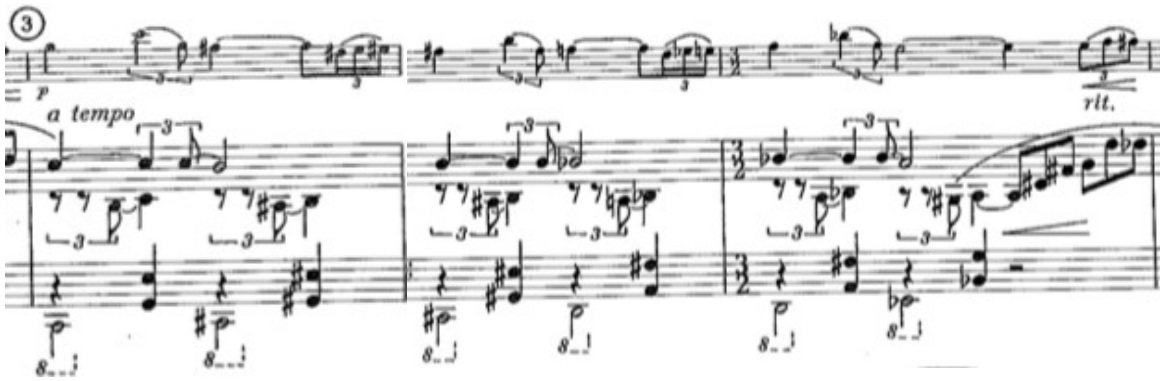
Example 4.9. Fourth movement, A section, Theme 1, mm. 7-11



introduction. The slower *poco meno* tempo marking and *piano* dynamic create a calm character that begins with a soft melody in the violin. The tonal center of the violin melody is ambiguous, but can be interpreted with a tonal center of C. The melody starts on C in m. 7 and moves up a minor third to E-flat on the downbeat of m. 8, implying the key of C minor. However, the remaining pitches of Theme 1 (mm. 7-13) are found in both the C major and C minor scales, while the chords in the piano draw freely upon all chromatic pitches without special emphasis on any one pitch. The ambiguous tonal center and irregular seven-measure phrase can make Theme 1 a challenge for performers. A performer should emphasize the notes of metric importance,

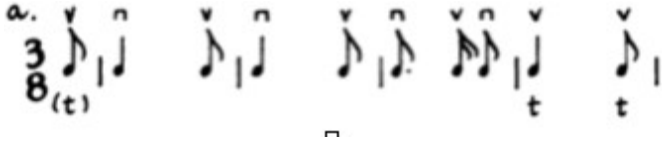
particularly downbeats, and lead towards the E6 in m. 11, the highest note of the melody. Avoidance of an emphasis on the B-flat in m. 10 would create a greater sense of arrival on the E6 in m. 11. The violinist should be aware that the triplets in m. 11 are passed on to the piano for beats two and three. This triplet motive is taken from the opening of the introduction and is heard throughout the transition passage (Reh. 2-3) that leads to Theme 2 (Reh. 3-4.) The constantly driving triplet rhythm, wide pitch range, and continuous change of pitch center contribute to the tumultuous character of this section. The final part of the A section, Theme 2, begins with a soft

Example 4.10. Fourth movement, A section, Theme 2, mm. 32-34



violin melody with a calm, lulling quality due to the triplet rhythm on the second beat of each measure. Like the rest of the A section, the tonal center of Theme 2 is ambiguous. A climactic transition from mm. 37-41 reaches the highest pitch of the sonata, B-flat, that leads directly into the B section.

Example 4.11. French Baroque gigue rhythm[74]

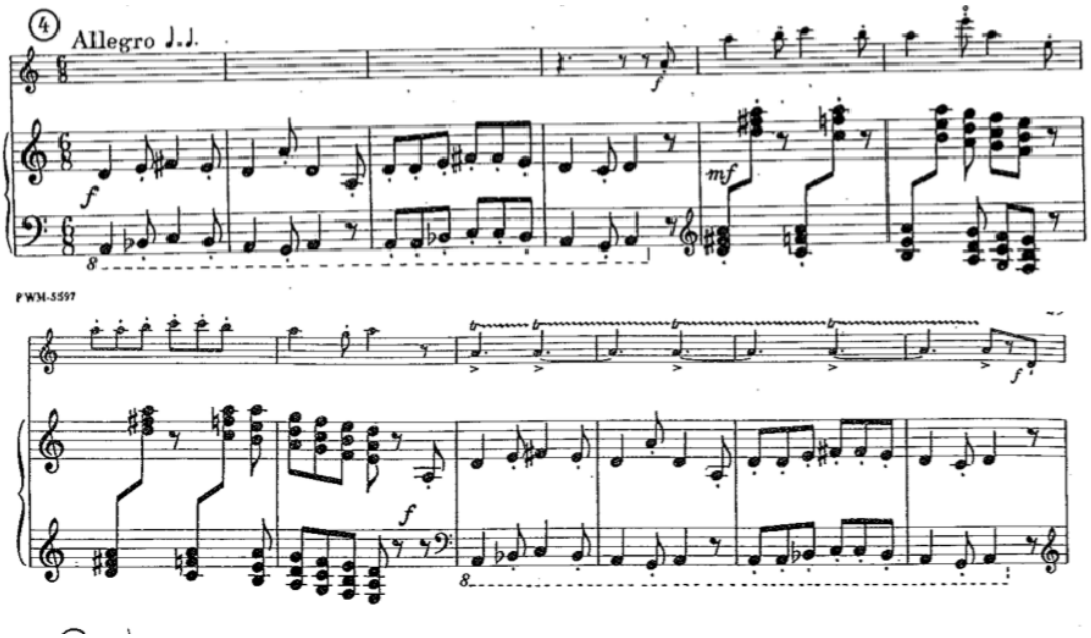


The B section provides contrast in the movement with its lively, dance-like character. The moderately fast *Allegro* tempo, 6/8 meter, and imitative contrapuntal texture all suggest the influence of a French Baroque gigue.[75] Example 4.11. shows an example of a rhythm commonly used in a French gigue from the Baroque period. Although this example is in a 3/8 meter, 6/8 meters were also commonly used. The theme of the B section (Ex. 4.12.) follows a similar rhythmic pattern with an emphasis on the third eighth note of each dotted-quarter note beat. The piano first presents the theme with a tonality of D major in the right hand, while the left hand plays a fourth below (or fifth above.) The left hand can be interpreted as having a tonal center of A with Phrygian coloring. The violin enters five measures later (m. 46) in the key of A minor. The theme is restated in the piano at m. 50 with the same pitches from m. 42. The imitation in the violin (m. 54) has a tonal center of G with Mixolydian coloring due the F-naturals in m. 57. In the first presentation of the B section theme in the violin (mm. 46-49), the piano

[74] Betty Bang Mather, *Dance Rhythms of the French Baroque: A Handbook for Performance* (Bloomington: Indiana University Press, 1987.)

[75] Meredith Ellis Little, "Gigue," *Oxford Music Online* (January 2001) accessed June 20, 2019, https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630- e-0000011123?rskey=YptjGG.

Example 4.12. Fourth movement, Exposition, B section, mm. 42-53

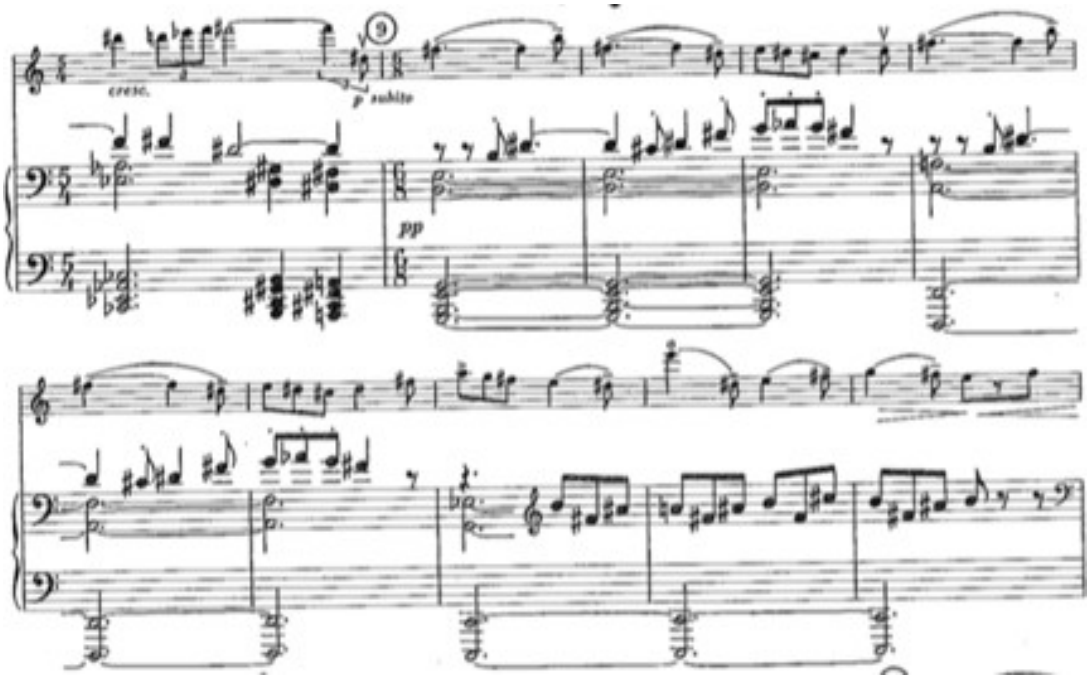


accompanies with tonal triads and quartal/fourth chords[76] (chords made of fourths.) By the second violin statement of the theme the accompaniment grows more dissonant with cluster chords, signaling distress in the music. A performer must be careful of the tumultuous development-like section that follows (mm. 58-71,) as the scalar runs in this section are modal and change tonal center frequently. This is challenging for modern performers who have built their technique on major/minor scale training, as the finger patterns for modal scales are uncommon. This transition section leads to a return of the A section (A') where Theme 1 is presented. At m. 89, new material is presented (instead of Theme 2) and functions as a bridge to the development section.

The development is divided into three sections (Table 4.4.), with a presentation of the introduction in the middle that functions as a link between the two sections of new material.

[76] Brian R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986.)

Example 4.13. Fourth movement, Development, C section, mm. 95-104

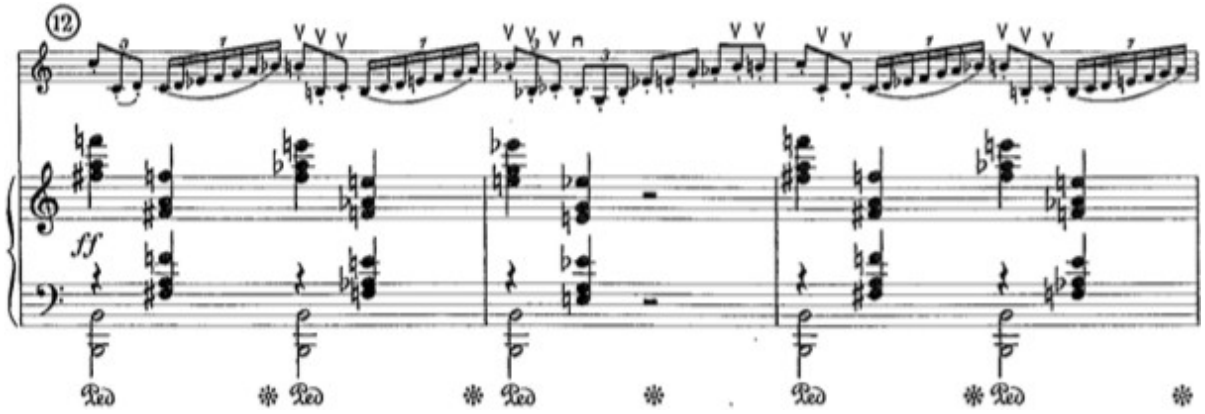


Although the development section shares motivic material found in the exposition, it functions more as a link between the exposition and recapitulation than a true development section. The first section of the development, C (mm. 96-116) is related to Theme 2 of the A section due to a similar rhythmic emphasis and perfect fourth motive in the violin. The rhythm in the piano right hand (mm. 96-102) is taken from the B section gigue theme. The violin part and piano right hand imply a tonal center of B with Mixolydian coloring due to the A-naturals, as seen in the violin part of m. 102 (Ex. 4.13.) The bass lands on a prolonged C minor chord (mm. 102 - 108) before a transitional passage (mm. 109- 116) leads to the introduction material. The introduction (mm. 117-122) signals a return of drama and prepares the listener for the climactic section of the movement. The D section (mm. 122-132) features quick *fortissimo* septuplet runs with short, marked eighth note triplets that create a driving, aggressive character. The septuplet runs are

reminiscent of transitional material from the B section (mm. 66-70) while the staccato triplets are taken from the introduction.

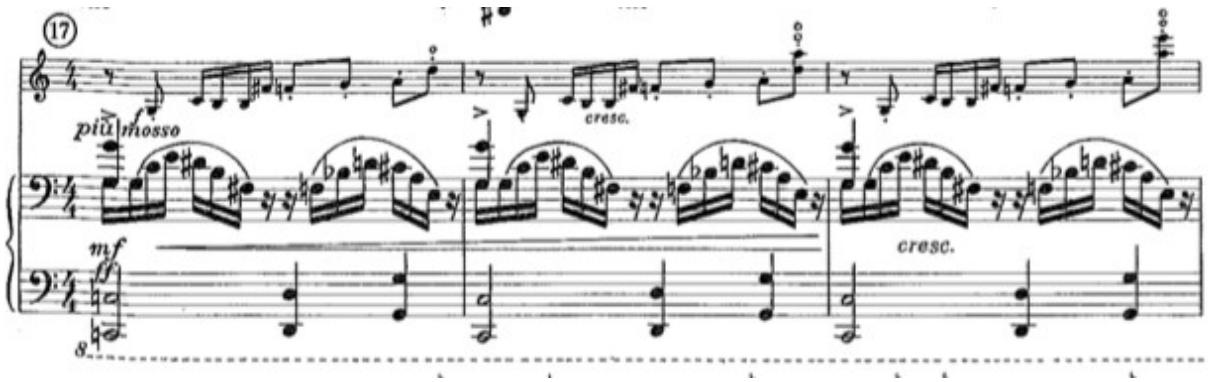
After the development, a return of Theme 2 from the A section (mm. 133-140) marks the beginning of the recapitulation. This is followed by a presentation of the B section (mm.

Example 4.14. Fourth movement, Development, D section, mm. 123-126



141-172), now with a tonal center of G. The B' section prepares for the tonal center of the coda, a fifth below on C. The *piu mosso* tempo marking of the coda (mm. 173-185) adds a driving intensity. The sixteenth note motive in the piano right hand is taken from the arpeggiated triplets of the introduction. The violin introduces a new rhythmic motive in mm. 173-175 not found

Example 4.15. Fourth movement, Coda, mm. 173-175



anywhere else in the piece. However, the violin trills in mm. 177-179 recall the A and B sections, as well as m. 177 of the first movement. The tonal center of C is reinforced with a C major chord on the downbeat of nearly every measure throughout the coda. The final chord of the movement contains the single pitch C in three octaves after a C major scalar run in the violin. The C major tonality is obscured by chromatic coloring, providing a greater sense of arrival and surprise at the final chord. The open C chord gives a sense of peace and closure after a movement filled with ambiguity.

Conclusion

The *Sonata No. 4 for violin and piano* is an excellent representation of the style of Bacewicz's neoclassical second period of composition. Her innovative use of traditional form, unique harmonic language, and passionate writing make for an exciting and colorful work that deserves a place in today's violin repertoire. In writing this document, I hope to inspire performers to learn this work and promote the music of Grażyna Bacewicz. Her achievement as the first female composer to be considered equal to her male contemporaries combined with her distinct style, exceptional compositional talent, and extensive oeuvre make her a composer that deserves to be remembered.

Bibliography

Primary Sources

Bacewicz, Grażyna. *Sonata No. 4 for Violin and Piano.* Kraków: Polskie Wydawnictwo Muzyczne, 2019.

Secondary Sources

Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn*, *Mozart, and Beethoven.* New York: Oxford University Press, 1998.

Chylinska Teresa. *Karol Szymanowski: his life and works.* Translated by John Glowacki. Polish Music History Series. Los Angeles: University of Southern California, 1993.

Chylinska, Teresa. *Szymanowski.* Krakow: Polskie Wydawn Muzyczne, 1981.

Erhardt, Ludwik. *Music in Poland.* Translated by Jan Aleksandrowicz. Warsaw: Interpress Publishers, 1975.

Gąsiorowska, Małgorzata. "Grażyna Bacewicz- The Polish Sappho." *Musicology Today*, Vol. 16: 66-102. Warsaw: Sciendo, 2019.

"Grażyna Bacewicz." *Polish Music Center (*July 2018). Accessed June 19, 2019. https:// polishmusic.usc.edu/research/composers/grazyna-bacewicz/.

Kirk, Ned Charles. "Grażyna Bacewicz and Social Realism." DMA diss., University of Washington, 2001.

Little, Meredith Ellis. "Gigue." *Oxford Music Online* (January 2001). Accessed June 20, 2019. https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/ gmo/9781561592630.001.0001/omo-9781561592630-e-0000011123?rskey=YptjGG.

Mather, Betty Bang. *Dance Rhythms of the French Baroque: A Handbook for Performance.* Bloomington: Indiana University Press, 1987.

Rappoport-Gelfand, Lidia. *Musical Life in Poland: The Postwar Years 1945-1977.* Translated by Iran Lasoff. New York, Gordon and Breach Science Publishers, 1991.

Rosen, Judith. *Grazyna Bacewicz: Her Life and Works,* Polish Music History Series. Edited by Wanda Wilk. Los Angeles: Friends of Polish Music, University of Southern California, 1984.

Schwarz, Boris. *Music and Musical Life in Soviet Russia: 1917-1970.* New York: W. W. Norton& Company, 1972.

Simms, Brian R. *Music of the Twentieth Century: Style and Structure.* New York: Schirmer Books, 1986.

Spencer, Peter. *A Practical Approach to the Study of Form in Music.* Englewood Cliffs, N.J.: Prentice-Hall, 1988.

Thomas, Adrian. "Bacewicz, Grazyna." *Grove Music Online* (January 2001). Accessed June 19, 2019. https://doi.org/10.1093/gmo/9781561592630.article.01669.

Thomas, Adrian. *Grazyna Bacewicz: Chamber and Orchestral Music.* Polish Music History Series, edited by Wanda Wilk. Los Angeles: Friends of Polish Music, University of Southern California, 1985.

Trochimczyk, Maja. *A Romantic Century in Polish Music.* Los Angeles: Moonrise Press, 2009.

Trochimczyk, Maja. "Bacewicz, Wilk Prizes, and Polish Music Secrets." *Polish Music Journal.* Vol. 5, No. 1 (Summer 2002.) Accessed July 3, 2019. https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/.

Whittall, Arnold. "Neo-classicism." *Grove Music Online* (January 2001). Accessed July 10,2019. https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019723?rskey=e4KmOt&result=1.

Zhdanov, Andrei A. *Essays on Literature, Philosophy*, *and Music.* New York: International Publishers, 1950.