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## **MUSIC OF KAROL SZYMANOWSKI IN THE INTERTEXTUAL DIALOGUE**

**Abstract:** In this paper I delineate how two aspects of the music of Karol Szymanowski – subjective and objective – enter into intertextual dialogue with other musical pieces. The subjective aspect of intertextual dialogue is defined as Szymanowski's use in his own music of fragments of the works of various composers and of folk music. The objective aspect of intertextual dialogue is defined as citations from or allusions to Szymanowski's work by other Polish composers. The problem of intertextuality in music remains important when considering participation of a single musical work in 'the world of musical art' in general, as well as in the world of common human experience.

**Key words:** Karol Szymanowski, intertextuality, quotations, borrowing, references, stylisation

### **Intertextuality**

In this paper I will consider the works of Karol Szymanowski as an intertextual dialogue taking place in the domain of music. I will point to the intertextual references in the music of the 'Composer from Atma'. That is, I will consider the citations, borrowings, and stylisations of other music he used (the subjective aspect), and also the intertextual dialogue of Polish composers of the 20th century, who referred to Szymanowski's works in their music (the objective aspect).

The phenomenon of intertextuality is based on the existence of a particular kind of connection between several texts (in our case, musical texts). Stud-

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ies dedicated to intertextuality, although produced by French scholars, evolved from Bakhtin's notion of 'dialogue'. This concept posits that one literary work sustains a continual dialogue with other works, and the writing of one author maintains a dialogue with that of other writers. Bakhtin's theory was developed by French semiotician Julia Kristeva, who wrote that 'any text is constructed as a mosaic of quotations, any text is the absorption and transformation of another'.<sup>1</sup> In 1966, Kristeva contributed the concept of intertextuality to literary theory by synthesising Bakhtin's theory with the semiotic conclusions of Ferdinand de Saussure. The term 'intertextuality' gained popularity toward the end of the twentieth century and is an accepted concept in the theories of literature and music. Although the term still lacks a single stable meaning shared by all scholars, the various concepts of intertextuality all derive from Bakhtin's idea that both a genre and a single text 'remember' their past.<sup>2</sup>

### **Music of Szymanowski – the subjective aspect**

In the context of this paper we should recall the famous sentences by Karol Szymanowski, written in 1910 in his letter to Zdzisław Jachimecki:

When will people finally understand that art is not born of itself, that every artist is an aristocrat, who must have behind him the twelve generations of Bachs and Beethovens, if he is a musician, or of Sophocleses and Shakespeares, if he is a poet or a playwright [...] When I become aware of entire generations of the most beautiful, most genial of people, I feel that it is worthwhile living and working.<sup>3</sup>

Szymanowski was conscious of constantly 'being in debt' to his musical ancestors. He consciously introduced into some of his own compositions borrowed sound material from other musical works. The phenomenon of 'intertextual dialogue' was present in his music often and early.

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<sup>1</sup> Julia Kristeva, "Word, Dialog and Novel", in: Toril Moi (ed.), *The Kristeva Reader*, New York, Columbia University Press, 1986, 37.

<sup>2</sup> The problem of intertextuality/quotation was often discussed in literature, see f. e.: Stefan Morawski, "The Basic Function of Quotation", in: Algirdas J. Greimas, Roman Jakobson and others (eds.), *Sign, Culture, Language*, The Hague – Paris, 1970, 690–705; Mikhail Bakhtin, *The Dialogic Imagination: Four Essays* (trans. C Emerson & M Holquist), Austin, TX, University of Texas Press, 1981; Gérard Genette, *Palimpsestes: La littérature au second degré*, Paris, Seuil, 1982; Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, New York, Columbia University Press, 1980.

<sup>3</sup> Letter dated 4 December 1910. I quote after: Teresa Chylińska, "European Culture in Szymanowski's Writings", in: Paul Cadrin and Stephen Downes (eds.), *The Szymanowski Companion*, London and New York, Routledge, 2016, 80.

In his 4 *Etudes*, op. 4 (1900–1902), one may notice the influence of the ‘Scriabin-Chopin’ stylistic circle,<sup>4</sup> especially in the second *Etude in G-Flat Major* (*Allegro molto*) beginning in both hands with the same pitches as *Etude in G-flat Major* op. 25 by Chopin.<sup>5</sup> The reference to Chopin is intended to indicate the virtuoso tradition, the tradition of great pianism. It is significant that this reference is placed in an etude, which exposes pianistic technical qualities.

### Example 1

F. Chopin, *Etude in G-Flat Major* op. 25, bars 1–4.

Assai allegro (♩ = 112)

109

Op. 25-Nr 9

1

leggero

### Example 2

K. Szymanowski, *Etude in G-Flat Major* op. 4 No. 2, bars 1–2.

Allegro molto (leggiero e veloce)

op. 4 nr 2

ppp

poco cresc.

Clear musical quotations are present in Szymanowski’s *Three Fragments from Poems to Jan Kasprowicz* op. 5, written in 1902. The first piece, *Święty Boże* [Holy God] (with a prayer like character), is based on an initial melodic motif of supplication *Holy God, Holy Mighty, Holy Immortal, have mercy on us*. This quotation returns five more times, each time harmonised differently and each time in a 3/2 meter, differing from the meters of the other fragments.

<sup>4</sup> Tadeusz A. Zieliński, *Szymanowski. Liryka i ekstaza* [*Szymanowski. Lyric and Ecstasy*], Kraków, Polskie Wydawnictwo Muzyczne, 1997, 21.

<sup>5</sup> *Ibid.*

### Example 3

K. Szymanowski, *Three Fragments from Poems to Jan Kasprówicz* op. 5. The first song: *Święty Boże*, bars: 17–20 and 41–46.

Tempo I

Świe - ty Bo - że, Świe - ty Moc - ny, Świe - ty a Nie - śmier - tel - ny.  
 Ô Sei - gneur Saint des Saints, ô Puissance É - ter - nel - le.

17 pp mf p

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Tempo I (jak z początku)

Świe - ty Bo - że, Świe - ty Moc - ny, Świe - ty a Nie - śmier - tel - ny, zmi - łuj się nad na - mi  
 Ô Sei - gneur Saint des Saints, ô Puissance Immor - tel - le, ate - pi - té de nous - !







41 mf cres - cen - do

The second and most dramatic song, *Jestem i płaczę* [I Am and I Weep], once again quotes the melody of the supplication *Holy God* to accompany the dramatically sung words *Have mercy upon us!* Its initial dynamic is based on a quotation from a patriotic song, *Z dymem pożarów* [With the Smoke of Fires] by Józef Nikorowicz to the words of Kornel Ujejski, a song banned by the Russian authorities.

### Example 4

J. Nikorowicz, song *Z dymem pożarów*

## Chorał

1.   
Z dy-mem po-ża-rów, z ku-rzem krwi bra-tniej,  
  
do Cie-bie, Pa-nie, bi-je ten głos,  
2.   
skar-ga to stra-szna, jęk to o-sta-tni,  
  
od ta-kich mo-dłów bie-le-je włos.  
3.   
My już bez ska-rgi nie zna-my śpie-wu,  
  
wie-niec cie-rnio-wy wróś w na-szą skroń,  
4.   
wie-cznie, jak po-mnik Two-je-go gnie-wu,  
  
ste-rzy ku To-bie bia-ga-lna dłoń.

The melody of supplication thus fulfills in this cycle a symbolic function and testifies to the sense of community by participation in the act of requesting. Meanwhile, the melody of Nikorowicz's song – as banned by the Russian authorities – helps to fulfill the image of bondage and misery, underlined by the words *Jestem i płaczę* [I Am and I Weep].

### Example 5

K. Szymanowski, *Three Fragments from Poems to Jan Kasprówicz* op. 5. The second song: *Jestem i płacę*, bars 1–6.

**Allegro molto, agitato**  
*ff*

Je - stem! Je - stem i pla - cę, bi - je - skrzy - dia - mi, jak  
Je souf - fre! Je souf - fre Je pleu - re Je bats - des at - les tel

ptak ten ran - ny, jak ptak ten noc - ny, któ - re - mu o - ktem ka -  
un oi - seau tri - ste, oi - seau de nuit à qui l'on s'ti re - gur -

In this context, a work from one of Szymanowski's early opuses stands out: *Variations on a Polish Folk Theme* op. 10 (1904), dedicated to Zygmunt Noskowski. The theme's melody on which the variations are based is an authentic melody from Podhale, taken from the work of Jan Kleczyński entitled *O muzyce podhalańskiej* [*On the Music of Podhale*] (1988). Szymanowski, however, so changed this melody, treated it in the romantic style, and enriched it with chromatic harmonics, that, as Polish musicologist T.A. Zieliński wrote, he “stripped it of folk authenticity”.<sup>6</sup>

<sup>6</sup> Ibid., 33.

## Example 6

Szymanowski, *Variations on a Polish Folk Theme* op. 10, bars 1–4.

The image shows a musical score for piano, titled 'Andante doloroso rubato'. It is the first page of 'Variations on a Polish Folk Theme' by Karol Szymanowski, Op. 10. The score is written for piano and includes a treble clef and a bass clef. The music is in 4/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked 'Andante doloroso rubato'. The score includes various musical notations such as notes, rests, and fingerings. The composer's name 'KAROL SZYMANOWSKI' and 'Op. 10' are printed at the top right of the score.

Szymanowski returned to borrowing material in a particularly strong way in the last period of his creativity, when he changed his attitude towards the use of folk music in artistic works. We must remember that Szymanowski's relationship with folk art evolved throughout his life. At first, he was against incorporating folk elements into art music, and this negative attitude might be understood as a result of the 'academic' usage of folk music by other Polish composers, his contemporaries. In the last period of his creativity – in his national period – Szymanowski changed his opinion. He stressed the value and vivacity of folk songs; he treated them as the “eternally beating heart of the race [...], which an artist, close to the soil of his culture, should create anew in the form of a perfect, generally intelligible work of art”.<sup>7</sup>

Szymanowski creatively combined and used two traditions of Polish folk culture: the tradition of Kurpie (known through written recordings made by the priest Władysław Skierkowski, and the tradition of Tatra mountain music (which he knew personally).

The first composition demonstrating Szymanowski's fascination with Podhale music was *Słopiewnie* (op. 46 bis), written in 1921. According to T.A. Zieliński ‘the composer did not recall the character of a particular folklore, but recreated a certain expressive climate, bound with “primordial”, deeply folk modes of expression’.<sup>8</sup> Recalling this atmosphere was meant to serve *sabala note*, the “spirit [...] [which] penetrates all five songs”,<sup>9</sup> and which is clearly present in the central song of the cycle, *Święty Franciszek*. [Saint Francis].

<sup>7</sup> Karol Szymanowski, “Wychowawcza rola kultury muzycznej w społeczeństwie” [Educating Role of Musical Culture in Society], in: Kornel Michałowski (ed.), *Karol Szymanowski. Pisma* [Karol Szymanowski. Texts], Vol I. *Pisma muzyczne* [Musical Texts], Kraków, Polskie Wydawnictwo Muzyczne, 1984, 269.

<sup>8</sup> T. A. Zieliński, op. cit., 210.

<sup>9</sup> *Ibid.*, 210.

**Example 7**

*Sabala note* written by A. Chybiński



Faithful adherence to the text by the Polish poet Julian Tuwim encouraged Szymanowski to differentiate between secular and pious phrases. The first few, which begin the song *Saint Francis* and later accompany the words “ptakowie, kwiatowie” [birds, flowers], use motifs taken from the musical scale of the Podhale region and operate with eleven-tone material. The ‘pious’ phrases are accompanied by reduced musical material, seven tones, created of numerous transpositions of a specific fragment of the Phrygian scale.<sup>10</sup> Borrowings from folk music here serve to create a specific sonic quality and help to paint a specific image of the world (the secular world, which is associated with this folklore).

**Example 8**

K. Szymanowski, *Słopiewnie* – song *Święty Franciszek*, bars 1–10.

Szymanowski stressed the richness of Polish ‘barbarity’ hidden in Polish folklore<sup>11</sup> especially strongly while composing the ballet *Harnasie* (1923–1931). He

<sup>10</sup> *Ibid.*, 88.

<sup>11</sup> Karol Szymanowski, “O muzyce góralskiej” [About Mountaineers Music], in: K. Michałowski (ed.), op. cit., 107.



added that this music must be heard when drinking with mountaineers if one is to understand what's going on.<sup>12</sup>

Szymanowski was against the mechanical or photographic incorporation of folk elements into works of art in general, but saw the procedure as unavoidable in special situations.<sup>13</sup> In this way he explained the incorporation of original quotations from Podhale folk songs into his ballet *Harnasie*. He took the authentic folk melodies from the collection: *Music of Podhale* by Stanisław Mierczyński.

One may note that *Harnasie* proves Szymanowski's deep knowledge of mountaineers' folk music, customs, and ceremonials and this authenticity is an important point on which the dramatic action of the whole ballet relies, which, as a whole, is not strongly convincing.

The value of Podhale folk music especially attractive to Szymanowski was the multiplicity of 'notes' (that is, melodies) – but also their diversity and changeability.<sup>14</sup> In *Harnasie*, Szymanowski quoted mountaineers' melodies *in crudo*, he based some parts of the ballet on them, but also developed and transformed the quotations. Drawing inspiration from folk music, he created completely new art music fragments.<sup>15</sup>

The presence of original quotations in *Harnasie* is both strong and intense. The vocal dimension of the ballet, in both solo and choral parts, is almost entirely based on quotations. We can find a number of examples:

- the song that opens the third scene of Tableau No. 1 (*Marsz zbójnicki* [The Tatra Robbers' March]). The melody starts with the text: *Hej, idem w las* [Hey! I Am Going into the Woods], and the same melody is used in the fourth scene (No. 30, 31, 34 in the score) and in the eighth scene (No. 95 of the score);
- the song opening the seventh scene of Tableau No. 2 (*Taniec góralski* [The Tatra Highlanders' Dance]), from No. 44 in the collection of Mierczyński *Music of Podhale*);
- the famous tenor solo in the ninth and last scene (*Epilogue*), a quotation from the song *Powiedz ze mi, powiedz* [Tell Me, Tell Me] (bars 3–17);

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<sup>12</sup> Adolf Chybiński, *Karol Szymanowski a Podhale* [Karol Szymanowski and Podhale], Kraków, Polskie Wydawnictwo Muzyczne, 1958, 21.

<sup>13</sup> Kornel Michałowski, *Karol Szymanowski. Katalog tematyczny dzieł i bibliografia* [Karol Szymanowski. Thematic Catalog and Bibliography], Kraków, Polskie Wydawnictwo Muzyczne, 1967, 225.

<sup>14</sup> Kazimierz Nowacki, "Rola folkloru góralskiego w *Harnasiach*" [Role of the Highlander Folk in *Harnasie*], in: *Karol Szymanowski. Księga sesji naukowej* [Karol Szymanowski. Materials From the Musicological Conference], Warszawa, Uniwersytet Warszawski, 1964, 211.

<sup>15</sup> *Ibid.*, 212.

- the second part of the same tenor solo in the ninth scene (*Epilogue*), a quotation of melody No. 53 from Mierczyński's collection *Music of Podhale* (bars 3–17);
- the choral scene opening Tableau No. 2, the sixth scene: *Wesele* [The Wedding] (bars 8–17), noted by Szymanowski as *Eli nuta* [Note of Ela];
- the choral ending of the sixth scene (*Cepiny* [Entry of the Bride]);
- the entire choral section of the sixth scene: (*Pieśń Siuhajów* [Drinking Song], based on the song *Jo za wodom, ty za wodom* [I'm across the water; you're across the water]);
- the middle, choral part of the eighth scene (*Napad harnasiów. Taniec* [Raid of the Harnasie. Dance]), a melody on the text *Spotkolek cie w lesie, widziolek cie w polu* [I Met You in the Forest, I Saw You in the Field].

The music of Podhale was also woven into the instrumental parts of *Harnasie* as transformed quotations. Szymanowski used the technique of montage, a technique binding two different melodies or their fragments to become a new melody. This also is a technique specific to the mountaineers' singing practice.<sup>16</sup>

Examples can be found:

- in the opening melody of *Harnasie* (based among others on *Sabala note*);
- in the tenor solo part of the last, ninth scene;
- in the predominant melody of the *Taniec zbójnicki* [The Tatra Robbers' Dance].

*Harnasie* makes reference to tunes of the folk instrumental bands of Podhale (*Taniec góralski* [The Tatra Highlanders' Dance]). *Harnasie* is, as I've written, almost completely based on the Podhale folk culture. The original quotations, improvisational transformations, and developments of folk elements, such as melodies or rhythm, remain close to highlanders' performance practice<sup>17</sup> and became a method for Szymanowski to express his individuality.<sup>18</sup>

Podhale folk music so strongly influenced Szymanowski's imagination that he also used it in other compositions, such as the *String Quartet No. 2* op. 56 (1927) or *20 Mazurkas* op. 50 (1924–25). In the second part of the quartet No. 2, Szymanowski quoted the song used in *Harnasie* in Tableau No. 2, beginning with the words *Pocicz chłopcy...* [Money, boys, find the money]; the third part is based on *Sabala's note*. The highlanders' *Sabala's note* also was used in the first mazurka in Szymanowski's op. 50.

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<sup>16</sup> Ibid., 215.

<sup>17</sup> Ibid., 221.

<sup>18</sup> Ibid., 223.

### Example 9

K. Szymanowski, *Harnasie* (bars 509–514) scene VIII, *Napad harnasiów. Taniec* (quotation: bars. 512–514)

Ar.  
S.  
Coro  
T.  
Vai

1. Po- - dices chłop - cy, po - dices sibi - ja, ho ni mo - my  
2. A - kie słoń dajes do - sa - la - sa, to wy - bry - nię

1. Po- - dices chłop - cy, po - dices sibi - ja, ho ni mo - my  
2. A - kie słoń - dajes do - sa - la - sa, to wy - bry - nię

mit breiten Strich  
ff

2

Detailed description: This musical score excerpt features five staves. The top staff is for the Arco (Ar.) section. The second and third staves are for the Soprano (S.) and Tenor (T.) voices, with lyrics in Polish. The bottom two staves are for the Violin (Vai) section. The score includes dynamic markings such as 'ff' and 'mit breiten Strich', and a tempo change to 2/4 time.

### Example 10

K. Szymanowski, II String Quartet, second part, bars 38–45 (quotation: bars 43–45)

38 sul D.  
deciso  
poco sosten.  
ff sempre  
ff sempre  
ff sempre  
ff sempre  
poco rit.  
dim.  
ppp

Detailed description: This musical score excerpt shows a string quartet passage. It consists of four staves. The tempo is marked 'deciso' and 'poco sosten.'. The dynamics range from 'ff sempre' to 'ppp'. The passage ends with a 'poco rit.' and 'dim.' marking. A circled '1' is visible at the bottom left.

### Example 11

K. Szymanowski, II String Quartet, third part, bars 1–5.



### Music of Szymanowski – the objective aspect

From the large number of compositions that, in the 20<sup>th</sup> century, recalled the music of Karol Szymanowski, I choose only four:

- String Quartet (1979) by Andrzej Krzanowski (version I B) (a quotation on a tape of Szymanowski's *Stabat Mater*);
- Sonata (1982) by Paweł Szymański (a quotation of Szymanowski's *Mazurka* op. 62 No. 2);
- *Sonata with a motif of Karol Szymanowski* (1983) by Roman Berger (a quotation of Szymanowski Symphony No. 4 *Symphonie concertante* op. 60); and
- String Quartet No. 3 [Songs are sung] op. 67 (1995) by Henryk Mikołaj Górecki (a quotation of the first part of String Quartet No. 1 by Szymanowski).

String Quartet (1979) by Andrzej Krzanowski (version I B) for string quartet, percussion, and taped music of Szymanowski, recalls by a literal quotation of his *Stabat Mater*, recorded on a tape – the beginning of the fourth part. Krzanowski's idea was to use four tapes, but to leave to the performers the decision regarding which part of the music should be exposed. The first tape contained a recorded instrumental of the Quartet; the second tape was a recorded vocalise; the third tape was a recorded quotation of *Stabat Mater* by Szymanowski; the fourth tape was a recorded fragment of the text of *Stabat Mater*. One must certainly point out that the work of Krzanowski was born of his fascination with the sequence of the *Stabat Mater*, on both the painter's and the literary fields. According to Krzanowski, the expression of Szymanowski's *Stabat Mater* corresponded with the drama of the sequence itself.

A quotation of Szymanowski's Symphony No. 4 *Symphonie concertante* op. 60 (1932), in Sonata for violin and piano (part one) by Roman Berger is

organically intertwined with the quotation of the medieval sequence *Dies irae*. Berger's composition was written in 1983 and, as the author confessed, "in the anti-Solidarity atmosphere in the former Czechoslovakia, which culminated after the introducing of martial law in Poland".<sup>19</sup>

### Example 12

R. Berger, Sonata for violin and piano, first part, bars 201–206.

Berger quotes the music of Szymanowski only one time, but creates the whole of his work drawing from the "Master of Atma." The Szymanowski quotation, together with a motif from the *Dies irae*, have strong symbolic meaning in this piece. We should remember that the composer Roman Berger was born in Polish Cieszyn and was required for many years to emigrate. Also, Polish musicologist Krystyna Tarnawska-Kaczorowska points out that, for years, Radio Free Europe began its broadcast "Polish Authors on Immigration" with fragments from Szymanowski's Symphony No. 4 *Symphonie concertante*.<sup>20</sup>

In the case of Sonata by Paweł Szymański, Szymanowski's *Mazurka* op. 62 No. 2 – which, as Polish music journalist Dorota Szwarcman noted, played the

<sup>19</sup> Roman Berger, *Zasada twórczości. Wybór pism z lat 1984–2005* [Principle of Composing. Choice of Texts], Katowice, Akademia Muzyczna im. K. Szymanowskiego, 2005, 365.

<sup>20</sup> Krystyna Tarnawska-Kaczorowska, "'...najpierw jest życie, a potem sztuka...' Roman Berger" ["'... life is at first, then an art.' Roman Berger"], in: Marta Fik (ed.), *Między Polską a światem. Kultura emigracyjna po 1939 roku* [Between Poland and a World. Culture of emigration after 1939], Warszawa, Krąg, 1992, 132.

role of a pretext only<sup>21</sup> – was written with other musical pieces in 1982, to mark the hundredth anniversary of Szymanowski's birth. Sonata and all these anniversary works were commissioned by the Polish Society for Contemporary Music. The composers were asked to take as the point of departure *Mazurka* op. 62 No. 2 by Szymanowski and to treat it as a motto, inspiration, or pretext for their own music. Six musical works were written in response to this commission, among them Sonata by Szymański.

Sonata by Szymański is an example of a creative dialogue with tradition and with the music of Szymanowski, the example of a 'fresh look'. In this piece of music, metaphorically speaking, the spirit of the main theme of Szymanowski's *Mazurka* pervades the whole Sonata, appearing in transpositions and reductions, and in intact motives from *Mazurka*. At the same time, Szymański's composition clearly demonstrates an individual and unique way of realising the task set by the Polish Society for Contemporary Music. Undeniably, despite frequent and different restatements of Szymanowski's *Mazurka*, we hear in this music more Szymański than Szymanowski; Szymański, with his fancy for canonic technique, with references to his favorite epoch – the Baroque – and to the frequent use of layered polyphony.

In Szymański's Sonata, in my opinion, the intertextual dialogue with tradition is best heard, and it reveals the inspiring wealth born at the crossroads of cultures, at the intersection of different qualities. This intertextual dialogue expressed itself in the clash of contrasting idioms: of the Baroque epoch (in the violin part) and of Javanese music (the bells and gong parts), evoking the impression that we are dealing with "a blend of Telemann and gamelan", as the Polish composer Rafał Augustyn once said.<sup>22</sup>

### Example 13

K. Szymanowski – *Mazurka* op. 62 No. 2, thema, bars 12–16.



<sup>21</sup> Dorota Szwarcman, "Paweł Szymański: Sonata", *Ruch Muzyczny*, 1984, No 8, 6.

<sup>22</sup> <http://www.muzykotekazskolna.pl/wiedza/kompozytorzy/szymanski-pawel-ur-1954/> [accessed: 26.08.2017].

### Example 14

P. Szymanowski – Sonata, bars 243–245.

The image shows a musical score for four staves. The top staff is for Violin I (1-3), the second for Violin II (4-6), the third for Violin III (7-9), and the bottom for Viola (vb). The music is in 3/4 time and consists of a series of eighth and sixteenth notes. Dynamics include *ff molto marc.* and *f sempre*. Performance instructions include *a sord.* and *pizz.*

Henryk Mikołaj Górecki also very clearly referred to the music of Szymanowski in his String Quartet No. 3 [Songs are Sung] op. 67, written in 1995. The music of this Quartet reveals Górecki’s fascination with songs<sup>23</sup> and was inspired by a poem of the Russian poet Velimir Khlebnikov (1885–1922):

When horses die, they breathe  
When grasses die, they wither,  
When suns die, they go out,  
When people die, they sing songs.<sup>24</sup>

In Górecki’s Quartet, very melancholic and very touching in mood and of monumental form (lasting almost an hour), there is a quotation from the First String Quartet by Szymanowski. It is used twice: first in the middle, the third part, of Górecki’s Quartet, and again in the fourth, penultimate part. In the third part, the quotation is recalled in a different tempo and with a different expressive marking from that of its model (Szymanowski used *dolcissimo*, and Górecki *molto espressivo e ben tenuto*). The second restatement starts the fourth part of Górecki’s Quartet, as the repetition of the climax from the previous part.

We probably may admit that in Górecki’s Quartet, the quotation from Szymanowski’s piece takes on an iconic character, and although it is a little surprising, it helps to realise the idea of this touching music, creating the song’s melancholic character. The use of quotation in Górecki’s music performs two functions. On the one hand, according to Adrian Thomas, it “intensifies memories by transferring them to a higher level”;<sup>25</sup> on the other, it can be treated here as a kind of *homage* to Szymanowski.

<sup>23</sup> Adrian Thomas, *Książka programowa II Festiwalu Muzyki Polskiej [Program booklet of the Second Festival of Polish Music]*, Kraków 5-12 XI.2006, 210-211.

<sup>24</sup> English version of the poem: <https://allpoetry.com/When-Horses-Die> [accessed: 23. 08. 2017]

<sup>25</sup> A. Thomas, op. cit., 211.

### Example 15

K. Szymanowski – I String Quartet, first part., bars 151–155 (Górecki quoted bar No. 154)

The image shows a musical score for the first part of the I String Quartet by Karol Szymanowski, bars 151-155. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo and dynamics markings are: *sempre rall.* (bars 151-152), *pp dolciss.* (bars 153-154), and *molto allarg. dolciss. a tempo, sub. f e deciso* (bar 155). The score features complex rhythmic patterns and melodic lines with many slurs and ties.

To summarise this short survey of musical examples of works written by Szymanowski and by selected composers of the 20th century who borrow or quote from works composed by Szymanowski, we can refer to Ryszard Nycz, the Polish literary researcher on intertextuality. He noted that a work viewed from an intertextual perspective participates both in the ‘world of art’ and in the community of human experience. Assuredly, this happens with the music of Szymanowski. It repeatedly recalls texts from different cultures (*resp.* texts of music). Also, many different pieces of music recall fragments from Szymanowski’s musical pieces. The intertextual dialogue is vivid and alive; it furnishes each generation of listener with inspiring new reading.

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### Summary

The phenomenon of intertextuality is based on the existence of a particular kind of connection between several texts (in our case, musical texts). The music of Karol Szymanowski enters into intertextual dialogue with other musical pieces and this dialogue can have two aspects: subjective and objective. The subjective aspect I define as Szymanowski's use in his own music of fragments of the works of various composers and of folk music. The objective aspect I define as citations from or allusions to Szymanowski's work by other Polish composers.

In this paper – taking into account the subjective aspect – I consider the following works of Karol Szymanowski: *4 Etudes*, op. 4, *Three Fragments from Poems to Jan Kasprówicz* op. 5, *Variations on a Polish Folk Theme* op. 10, *Słopiewnie* (op. 46 bis), the ballet *Harnasie*, and String Quartet No 2.

Taking into account the objective aspect of the intertextual dialogue I consider only four pieces, from a large number of compositions that, in the 20<sup>th</sup> century recalled the music of Karol Szymanowski: String Quartet (1979) by Andrzej Krzanowski (version I B) (a quotation on a tape of Szymanowski's *Stabat Mater*); Sonata (1982) by Paweł Szymański (a quotation of Szymanowski's *Mazurka* op. 62 No. 2); *Sonata with a motif of Karol Szymanowski* (1983) by Roman Berger (a quotation of Szymanowski Symphony No. 4 *Symphonie concertante* op. 60); and String Quartet No. 3 [Songs are sung] op. 67 (1995) by Henryk Mikołaj Górecki (a quotation of the first part of String Quartet No. 1 by Szymanowski).

According to Ryszard Nycz, the Polish literary researcher on intertextuality, a work viewed from an intertextual perspective participates both in the 'world of art' and in the community of human experience. Assuredly, this happens with the music of Karol Szymanowski.