SELECTED STRUCTURAL ELEMENTS AND ASPECTS OF PERFORMANCE IN
BAGATELLES (1971) AND KONSTELLATIONEN (1972) BY KRYSTYNA
MOSZUMANSKA-NAZAR, WITH THREE RECITALS OF WORKS
BY BEETHOVEN, BRAHMS, CHOPIN, LISzt, MESSIAEN,
PROKOFIEFF, AND SCHUMANN

Dissertation

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Christina Ay-Chen Long, B. Mus., M. M.

Denton, Texas
August, 1996
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This dissertation primarily concerns selected structural elements in Bagatelles and Konstellationen. These are pitch/interval, rhythm/meter in Bagatelles, the formal design and its relations with dynamics and texture in Konstellationen, as well as the usage of indeterminacy. There are also selected aspects of performance in regard to extended technique, pedaling, and certain dynamic control problems related to two works in question.

Chapter one introduces the historical background of Polish music and the emergence of Poland as one of the leading forces in contemporary music. It also provides the musical background of Moszumanska-Nazar, as well as the stylistic features and representative works in her three compositional periods. Personal interviews and correspondence with the composer provide additional biographical and stylistic insight for this chapter.

Chapter two focuses on the aspects of structural procedure. In Bagatelles, the structural elements are: organized pitch sets, the dominance of linear interval, scale
pattern, dissonant intervals, as well as the rhythmic pattern and the various metric
designs. Konstellationen present most interesting and unusual formal design in that the
elements that delineate the form are dynamics, texture and certain pianistic devices, such
as the ostinato, trills, abrupt high notes, irregular fast notes, and clusters.

Chapter three addresses particularly the aleatoric elements. The study covers
areas of pitch, rhythm, and form with a brief introduction of music in indeterminacy.
Chapter four turns to several issues pertaining to the performance aspects. These include
pedaling, extended techniques, and dynamic control. The last part of this chapter draws
conclusions from the observation and analysis of the two works in question.
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Graduate Recital

CHRISTINA AY-CHEN LONG, Piano

Monday, April 23, 1990 5:00 p.m. Concert Hall

Visions Fugitives, Op. 22  Prokofiev
No. 1, 2, 3, 4, 5, 6

Sonata in E-flat major, Op. 81a  Beethoven
I. Adagio - Allegro (Les Adieux)
II. Adante expressive (L'Absence)
III. Vivacissimamente (Le Retour)

Sonata in F-sharp minor, Op. 11  R. Schumann
I. Un poco Adagio - Allegro Vivace
II. Aria
III. Scherzo e Intermezzo. Allegro ma non troppo
IV. Finale. Allegro un poco maestoso

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
University of North Texas

College of Music

presents

A Graduate Recital

CHRISTINA AY-CHEN LONG, piano

Monday, November 9, 1992  6:15 p.m.  Recital Hall

"Noël" from Vingt Regards Sur l'enfant Jesus ....... Olivier Messiaen

Fantasie in C Major, Opus 17 ................. Robert Schumann
   I. Durchaus phantastisch und leidenschaftlich vorzutragen
   II. Mäßig. Durchaus energisch
   III. Langsam getragen. Durchweg leise zu halten

- Intermission -

Sonatine ......................................... Maurice Ravel
   I. Modéré
   II. Mouv't de Menuet
   III. Animé

Etude in A♭ Major, Opus 10, No. 10 .......... Frédéric Chopin
Mazurka in b♭ minor, Opus 24, No. 4 .......... Frédéric Chopin
Waltz in A♭ Major, Opus 42 ............... Frédéric Chopin

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University of North Texas

College of Music

presents

A Graduate Recital

CHRISTINA AY-CHEN LONG, piano

Monday, April 18, 1994 8:15 pm Concert Hall

2 Rondos, Opus 51
   No. 1 in C Major  Moderato e grazioso
   No. 2 in G Major  Andante cantabile e grazioso

Sonata No. 28 in A Major, Opus 101
   I. Etwas lebhaft und mit der innigsten Empfindung
      (Somewhat lively and with deepest feeling)
   II. Lebhaft. Marschmässig
       (Lively. March Tempo)
   III. Langsam und sehnsuchtvoll; Zeitmass des ersten Stückes;
        Geschwinde, doch nicht zu sehr, und mit Entschlossenheit
        (Slow and yearning; Tempo of the first movement; Swiftly, but
         not too much, and with determination)

   - Intermission -

Variations on a Theme by Paganini
   Opus 35, Book II

Vallée d'Obermann from Années de Pèlerinage (Première Année)

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

A reception will follow in the Green Room.
University of North Texas
College of Music

presents

A Graduate Lecture Recital

CHRISTINA LONG, piano

Monday, April 22, 1996  8:00 pm  Concert Hall

"Selected Structural Elements and Aspects of Performance in
Bagatelles (1971) and Konstellationen (1972) by
Krystyna Moszumanska-Nazar (b. 1924)"

Bagatelles (1971)  Krystyna Moszumanska-Nazar
Nos. 1-9

Konstellationen (1972)  Krystyna Moszumanska-Nazar

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
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CHAPTER I

INTRODUCTORY REMARKS:

HISTORICAL BACKGROUND, BIOGRAPHICAL INFORMATION AND STYLISTIC CHARACTERISTICS IN THE WORKS OF KRYSYNA MOSZUMANSKA-NAZAR

In the last two centuries, Polish music, like the rest of Polish culture, has been affected by two opposing forces. On the one hand, Poles have looked to the West for models and inspiration; on the other hand, because of their political domination by various other countries, there has been a strong need to preserve the national culture and the desire to create distinctly national works of art.

In the nineteenth century, these opposing trends became especially apparent because of the historical circumstances surrounding them. Poland was partitioned among Prussia, Russia, and Austria. These three powers attempted to eradicate the Polish culture and to incorporate Poland permanently into their respective countries. The foremost name on the Polish musical scene was Chopin. Despite having emigrated from Poland as a young man, he created music that was deeply rooted in the Polish culture. In musical terms, his compositional style, though affected by other composers, is uniquely individual if not national. Stanislaw Moniuszko (1819-72), was the most prominent among those who consciously tried to create a Polish national music. While remaining under the influence of German and Russian music, he, nevertheless, was able to incorporate his
own incorporate his own artistic individuality, as well as uniquely Polish elements, into his compositions which include several operas.

Among the composers of the second half of the century, Juliusz Zarebski (1854-85) continued the Polish musical tradition. As Liszt observed, Zarebski was “continuing the Polish composition in a truly masterly way.” While his works show the influence of Chopin and Liszt, he is considered one of the precursors of musical Impressionism.

Other composers of the time remained mostly under the influence of the German and Russian Romantic music. That situation continued into the twentieth century until 1918, when Poland regained its independence after nearly 125 years of political bondage. The times following World War I produced interesting developments in the music of Poland, in which foreign influences again combined with a strong desire to create a national idiom. At that time, there emerged a group of composers who under the banner of “Young Poland” attempted to infuse Polish musical life with new spirit. The most prominent among them, indeed the greatest Polish composer since Chopin, was Karol Szymanowski (1882-1937). While remaining under the influence of the West and Russia, Szymanowski tried to bring into his music uniquely Polish elements. As a composer and

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a journalist, he strove to bring “Polish music to a world standard.”² Thanks to
Szymanowski’s effort, Polish music began to emerge on the international musical scene.

At the same time, Neoclassical ideas imported from the West began to bear
heavily on many Polish composers, such as Grazyna Bacewicz (1909-69) and Michal
Spisak (1914-65), who “studied in France and developed characteristics that were
associated with French composers of the 1920s and 30s - simplicity of melody, clarity of
texture - as Neoclassical tendencies.”³ These ideas are said to have “had the greatest
impact on the modern Polish music.”⁴

The spirit of Nationalism was further strengthened by the events of World War II.
It was a time of mass destruction of everything that bore witness to the existence of
Polish culture and art. Many young composers were killed, and priceless scores and
manuscripts went up in flames. All cultural and musical life was banned. “Commanded
by the so-called ‘General Government,’ a ban was placed on the performances of works
by Chopin, Moniuszko and any other composition that could be interpreted as patriotic.”⁵

The determination to keep Polish music alive led to the establishment of the secret
Musicians’ Union in Warsaw in 1939-41. A number of Polish composers continued to

² Stefan Sledzinski, “Polish Music Composition in the Period of the Second Republic
³ Howard Hartog ed., European Music in the Twentieth Century (New York: Praeger
Paperbacks, Inc., 1957), 313.
⁴ Paul Henry Lang and Nathan Border eds., Contemporary Music in Europe: A
Comprehensive Study (New York: Shirmer Books, 1965), 244.
⁵ Stefan Sledzinski, “Polish Music Composition in the Period of the Second Republic
write, and many of the compositions written during the war were presented at secret concerts. The most outstanding among the composers of those times are Bacewicz, Kisielewski, Lutoslawski, Malawski, Padlewski, Palester, and Regamey. These composers represented a variety of styles and they each brought something unique into the Polish musical tradition. It was not so much the attempt to create a national style as the resistance to the enemy's attempt to wipe out Polish culture that characterized the activities of Polish composers during World War II.

After World War II, the call for national music came, ironically, from the Stalinist regime that required music to be connected with folklore and written in an idiom understandable to the masses, i.e., "written in functional harmony in the major/minor system."  

However, the leading composers, such as Lutoslawski, Malawski, and Szabelski, insisted on the artist's right to freely choose a musical language; and many young composers followed the same path. Since they were cut off from many influences of the West, many of them developed highly original styles. This situation changed drastically after 1956 when the Stalinist regime was overthrown. The succeeding Polish government not only encouraged free expression in the arts, but also allowed free exchange of ideas with the West. Thus began a period of intense experimentation with new compositional techniques. The exchange of ideas, as well as the promotion of Polish music in the

international forum, was greatly aided by the newly organized international festival of contemporary music in Warsaw. It was the prestigious *Warsaw Autumn* which was first held in October of 1956. Since then, the festival has taken place every autumn and has had a significant impact on the international music scene. The festival has become an open forum for opinions and artistic ideas, as well as a platform for international discussion.

Today, Poland is one of the leading forces in contemporary music. Poland has not only produced Lutosławski, and Penderecki, but also a host of other prominent composers, such as Gorecki, Baird, Shaeffer, Wiechowicz, Tansman, Woytowicz, Sikorski, Szabelski, and Szeligowski, to name a few. While drawing on new developments in the West, these composers have made highly significant contributions to contemporary music, many of them having influenced composers worldwide. One such composers is Krystyna Moszumanska-Nazar, two of whose compositions for piano are the subject of this dissertation.

Krystyna Moszumanska-Nazar’s life as a composer mirrors the historical and cultural events in Poland over the past sixty years. She was born in 1924 in Lvov, a city in the Ukraine that before World War II belonged to Poland, and was later taken over by the Soviet Union. Before the war, Moszumanska-Nazar attended the conservatory in Lvov and studied piano and music theory with Mieczyslaw Soltys, a Lvov composer. In 1939, when the eastern part of Poland was annexed by the Soviets, she continued her music education studying with Alfred Cofal. In 1941, the Nazis attacked the Soviet Union, and Moszumanska-Nazar’s study came to an abrupt end. As she recalls, all she
was able to do at that time, "was to play the piano and improvise at home after working in an office." After the war, her family decided to leave Lvov, which was then permanently annexed by the Soviet Union. They moved to Krakow, a city with cultural and artistic traditions. Moszumanska-Nazar entered the Higher School of Music, where she studied piano with Karol Klein and later Jan Hoffman, and harmony with Stanislaw Wiechowicz. It was Wiechowicz who encouraged her to study composition. At that time, she "became familiar with atonality, which she applied in the traditional forms like sonata allegro, rondo, variation, etc." In 1954, before receiving her diploma, Moszumanska-Nazar sent her Suite of Polish Dances for Piano as an entry to the Competition for Young Composers, and was awarded a prize.

After Stalin's death, Polish intellectuals, artists, and musicians were able to establish contacts with the West. Polish composers were able to experience the new developments in compositional techniques and styles. After hearing the music of Luigi Nono and Luciano Berio, who both visited Poland in 1960, Moszumanska-Nazar came to the realization that Polish music was seriously lagging behind the music of the West. She felt the music of Poland was backward and conservative. She began to research modern music and to study the modern scores that were now available. These stimulated her interest in twelve-tone technique. She started to employ this technique freely, merely as a means of freeing herself from the constraints of the tonal system.

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7 Interview with Krystyna Moszumanska-Nazar, October 17, 1994.
8 Ibid., October 27, 1994.
The composer refers to this period as the first stage in her composing career (up until 1959). In this period belong such compositions as Sonatina (1956), Symphonic Allegro (1957), and the first two of the Bagatelles (1968). In 1961 and 64, she was awarded prizes at the International Competition for Women Composers in Mannheim, and a Gold Medal at the International Competition for Composers in Buenos Aires in 1966. These awards helped to establish her position as one of the most prominent composers of the younger generation.

Moszumanska-Nazar describes the second stage of her creative life as the experimental sonoristic stage (roughly between 1959 and 1973). Her interest in sonorism was the consequence of experimentation with twelve tone technique combined with her new interest in percussion. The latter was born when she was commissioned to write a piece by Janusz Stefanski, an outstanding percussionist. “When working on the Three Concertante Etudes,” as she recalls, “I began to explore the so far untapped sound possibilities of percussion instruments which I used to create a ‘multicolored narration’.” These discoveries had a direct impact on her subsequent compositions, both chamber and symphonic music, in which she ascribed the dominant role to percussion and experimented with percussion-like treatment of the strings. She was interested not only in “broadening the range of the sound (sound palette) of the percussion: but also exploring the percussion-like effects on traditional instruments (flute,

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9 1971 was the date that the whole set of Bagatelles was completed.
10 Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
violin), while assigning some quasi-melodic sections to the percussion.”¹¹

Moszumanska-Nazar’s sonoristic period was also influenced by electronics. She believes that “electronic music must have affected my subconscious, stimulating my imagination by new electronic sound.”¹² She sums up the second stage of her career as “the period of discovering new qualities of sound associated with emancipation of color, rhythm, and articulation; a period of researching sound qualities and exploring possibilities of various instruments.”¹³ This period of intense experimentation resulted in an enormous expansion of her musical language.

The Hexaèdre, composed in 1960, marks the beginning of the stage in question. In it, the composer utilizes both dodecaphony and pointillistic devices. The stylistic features of this period are fully revealed in Pour Orchestre (1969), in Bagatelles (1971), Konstellationen (1972), Quartetto per Archi (1973/74), and From End to End Percussion (1972). Besides the aforementioned Three Concertante Etudes for solo percussion (1969), other work written in this period includes Bel Canto for soprano, celesta, and percussion (1972).

Rhapsody I for orchestra (1976) marked the beginning of the third stage in Moszumanska-Nazar’s compositional career. It is the period of mature synthesis. Now her compositions “are not confined to any specific technique; I used all the devices at my

¹¹ Correspondence, July 15, 1994.
¹² Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
¹³ Correspondence, July 15, 1994.
disposal to faithfully express my musical thought."\textsuperscript{14} This period is dominated by "the form based on narration, the principle of which is evolutionary weaving of the same thought, broadening it, adding to it, amplifying it, developing or transforming it."\textsuperscript{15} Her music is characterized by strong dynamic values, a sense of drama, and a certain improvisatory quality in the presentation of musical events. Irina Nikolskaja\textsuperscript{16} describes her music as "a series of micro-dramatic explosions, full of clear sound tensions which follow the logic of contrasting changes."\textsuperscript{17} Moszumanska-Nazar believes that there will be no further dramatic turning points in her life as a composer, and that she will continue to treat the various techniques and compositional devices as subordinate to musical thought. "I will not search for anything new, although there may be some traces of post-modernism in the more recent Frescos 2 and 3, and Dialogues."\textsuperscript{18}

In her output, we find many different genres and forms ranging from those with their roots in tradition (such as fugues, variations, quartets, and concertos) to those that are composed freely and are a result of an imagination inspired by non-musical inspiration.\textsuperscript{19} Moszumanska-Nazar has been described as "one that possesses an inner 'turbulence' which pushes her to look for new ideas in the realm of sound and other

\textsuperscript{14} Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
\textsuperscript{15} Correspondence, July 15, 1994.
\textsuperscript{16} Irina Nikolskaja, a Russian musicologist specializing in Polish contemporary music.
\textsuperscript{17} Correspondence, July 15, 1994.
\textsuperscript{18} Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
\textsuperscript{19} Appendix I provides a reference listing all of her works.
aspects of composition.” She identifies three sources of inspiration or motivation to compose. The first is poetry; the second is “the need to write music;” and the last one is the commission offered by patrons. To her, the substance of a composition rests with emotion and expression. These are the “final effects of an ability to explain our imagination by the technique of composition.” This means that the music can express the part of our imagination that is beyond the limit of language. She believes that the process of composing originates from the fusion of feeling and intellect.

Honest in her indebtedness to the past, she combines elements of the traditional and avant-garde in her compositions. She considers her output to be based on the European tradition. Among other composers, she admires Béla Bartók the most, particularly for his compositional techniques and his harmonic language. When asked whether there are Polish elements in her works, she admits that it is difficult for her to judge whether they are there or not. She believes that, except for the elements directly derived from the folklore, the so-called national Polish trait is just “some kind of emotional thinking.” She believes her compositions are “governed by the universal rules of composing music, such as the use of contrasts, tensions, and culmination.”

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20 Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
21 Ibid., October 17, 1994.
22 Ibid., October 27, 1994.
23 Ibid.
24 Ibid., October 17, 1994.
As far as piano works are concerned, Moszumanska-Nazar has written a few chamber pieces as well as solo works. The chamber pieces are Three Miniatures for clarinet and piano (1957), Implications for two pianos and percussion (1970), and Variations for piano and percussion (1976). The piano solo works include: Wariacje (Variations, 1949), Suite of Polish Dances (1954), Sonatina (1956), Bagatelles (1971), and Konstellationen (1972).

The Wariacje is one of her first pieces. It consists of seven variations on an original theme and a finale. Like other pieces in the first compositional stage, it was written in the Neoclassical style. Although a very early piece, it nevertheless constitutes some of her most ambitious pianistic writing and reveals her important stylistic traits: the use of contrasting textures and moods (the light-hearted Nos. 1 and 2, the majestic No. 3, the elegant, dance-like No. 5, the scherzando No. 7, and the virtuosic, brilliant No. 6 and the finale); beautiful lyricism (the theme and variation No. 4); and the use of rhythmic irregularity (constant changes of meter in the theme, the syncopation in variations Nos. 2 and 4, and accent displacement in No. 7).

The Suite of Polish Dances (1954) contains five dances: Oberek, Kujawiak, Krakowiak, Mazurek, and Zielony. It is the only work that can be said to be national in character because of its clear association with the folk dances (though the melodies are all original). The characteristics of each dance are vividly manifested in the metric design.

---

The triple dances are Oberek, Kujawiak, and Mazurek which are all in 3/4. The duple dances are Krakowiak, and Zielony; the first one is in 2/4, and the Zielony is in 4/4. The tempi are on the fast side. The slower dances are Mazurek and Kujawiak with the metronome speed of $\frac{d}{2}=104$. In this dance, the accompanying parts carefully avoid the downbeat by either being tied from the previous bar or having a rest, thus creating an expressive and lyrical mood. The most lively one is Zielony. With the marking of “Allegro Feroce $\frac{d}{2}=136$”, this dance is full of accents and fast sixteenth-note figurations. Zielony ends with a fiery staccato dotted-sixteenth pattern and accented chords.

The subsequent piano work is Sonatina (1956) written in a traditional three-movement scheme: fast - slow - fast. Compared to the first two piano works, this piece is less challenging technically. It bears traces of Neoclassical influence, such as: clear formal structure, thin texture, motoric rhythmic patterns in fast movements, as well as motivic repetition and development.

The two piano works written in the second period of the composer’s career, Bagatelles and Konstellationen, are strikingly different from the earlier works in their sonoristic effects. The first two Bagatelles, which are still in the Neoclassical style, are the exceptions. They were composed earlier than the others, as they were originally written for Stefan Sledzinski’s birthday (Moszumanska-Nazar was among the composers asked to write a piece for the occasion).\(^{26}\) Later, encouraged by good friend Alex Brim,

\(^{26}\) Stefan Sledzinski (1897-1986), a Polish conductor and musicologist who had served as an artistic director of Bałtycka Philharmonic in Gdansk, rector of the Conservatory in Sopot, and editor of music encyclopedia.
Moszumanska-Nazar decided to extend the set of Bagatelles. She wrote the remaining seven bagatelles to “add another chapter to Bartók’s Mikrokosmos.” She felt there was a scarcity of literature that would help young pianists cross stylistic barriers to new music.27 Hence, with the intention to familiarize young pianists with a diversity of contemporary musical language, she wrote “dodecaphony, pointillistic, and graphic music as well as music in mobile form.”28

The Bagatelles are written in an accessible mixture of twentieth-century devices and the traditional musical elements. All of these indicate the composer’s interest in experimenting with a variety of twentieth-century idioms. Each piece provides a contrast to the others in tempo, color, and texture.

Konstellationen is written in a more personal and expressive style. “The title reflects her personal association of certain structures of sounds or intervals with celestial imagery.”29 This piece was written for Alex Brim. It contains many features of contemporary musical language, such as the absence of the bar line, tone clusters, playing inside the piano, and the use of indeterminate elements.

The following three chapters are designed to explore the features of contemporary musical language in Bagatelles and Konstellationen. The discussion will focus on the structural elements and the usage of indeterminacy, as well as selected aspects of performance.

27 Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
28 Ibid.
29 Correspondence, July 15, 1994.
CHAPTER II

THE STRUCTURAL ELEMENTS IN BAGATELLES (1971)

AND KONSTELLATIONEN (1972)

In the decades following World War II, the so-called primary defining elements of musical composition, i.e., melody, rhythm, and harmony, have been radically challenged. These elements have been called into question and re-evaluated. For instance, composers have discovered more and more radical ways to move beyond the long-standing assumptions about the role of pitch. Both consonance and dissonance may now be treated equally and are used according to organizational principles other than functional harmony. Meanwhile, other elements in music, such as tone color, articulation, and dynamics have been elevated to higher levels of importance in the structural formation of music.

The present chapter focuses only on the “controlled” structural elements, while indeterminacy will be discussed separately in Chapter III, Aleatory. In Bagatelles, the discussion will focus on the aspects of pitch/interval, and rhythm/meter. In Konstellationen, the selected structural elements, including dynamics, register, texture, and several pianistic devices, will be covered.
A. Bagatelles

1. Pitch/Interval

In avant-garde music, pitches are sometimes organized into non-goal-oriented sets of notes. Usually these sets are labeled according to their intervallic structure. Each one consists of several subsets based on various combinations of its intervallic structure (scale pattern). For instance, the set of Db-D-Eb-G is the set of 146. Its subsets include 114 and 146. Sometimes, there is a focal set containing all the subsets of other sets found in the piece, and this main set, with its variants, becomes the basic pitch structure of the piece. Within one set, the linear intervals between the notes are commonly chromatic steps or wide leaps that are consistently used throughout the work.

In contemporary music, the most prominant intervals fall in these three groups: major and minor second, major and minor seventh, and augmented fourth, which are traditionally considered the dissonant intervals.

In Bagatelles and Konstellationen by Moszumanska-Nazar, we can find numerous instances of these types of pitch organization. Bagatelle Nos. 1, 3, and 5 hereby provide some examples.¹

Bagatelle No. 1 has two focal sets, in measures three and eleven respectively, which contain all the subsets of the other scale patterns found in this piece. Allen Forte

¹ In the interview of October 27, 1994 (Krakow, Poland), Moszumanska-Nazar did mention that she employed some of the 12 tone technique in the Bagatelles.
<p>| | | | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>7</td>
<td>10</td>
<td>11</td>
<td>13</td>
<td>14</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

"Nexus" Set 1

"Nexus" Set 2

Figure 1. Scale Patterns and Nexus Sets in *Bagatelle* No. 1.
named this type of focal set the “Nexus set.” The relationship between the two nexus sets and other scale patterns is displayed in Figure 1.

In each column, the top rectangle represents the complete octave scale pattern. The open rectangle underneath connected by a solid line is the kernel of the scale pattern. The horizontal dotted line shows the same pattern found in other sets. The identical scale pattern may sometimes be either in rotational or in inverted relationship.

All of the subsets of scale patterns can be found in the nexus sets. In the context of this music, the first nexus set is found in measure 3 as the first entry of the right hand. At this moment, the right hand imitates the figuration and rhythm of the left-hand phrase at the beginning. The second set, in measure eleven, occurs precisely at the central point of the piece, as it is located in the center of the middle phrase (i.e., the third bar in the third phrase).

In Bagatelle No. 5, two kinds of patterns are predominant. These are:

1) the scale pattern of $[56]$ and its inversion, $[165]$.

2) the linear interval of $+1+2$ or $-1-2$ and the variants through permutation of interval order and direction.

These two features are derived from the material in the first measure, as the following figure reveals:

---

Measure | The Linear Interval | The Scale Pattern | (156)
---|---|---|---
| +1 +2 | R. H.: E F A# (165) |
| +2 +1 | R. H.: A# B E (156) |
| -1 -2 | |
| -2 -1 | |
| -1 +2 | |
| +1 -2 | |
| +2 -1 | |

Figure 2. The dominant scale pattern and linear interval in Bagatelles No. 5.

As the fundamental elements, these two features (i.e., the linear interval and the scale pattern) are widely prevailing as shown in Tables 1 and 2:

Table 1. The number of occurrences of the dominant linear interval in Bagatelles No. 5.

<table>
<thead>
<tr>
<th>Linear Interval</th>
<th>Number of Occurrences</th>
<th>Measure Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>+1 +2</td>
<td>5</td>
<td>1 (2x), 4, 9, 11.</td>
</tr>
<tr>
<td>+2 +1</td>
<td>1</td>
<td>8.</td>
</tr>
<tr>
<td>-1 -2</td>
<td>2</td>
<td>3, 5.</td>
</tr>
<tr>
<td>-2 -1</td>
<td>2</td>
<td>3, 6.</td>
</tr>
<tr>
<td>-1 +2</td>
<td>1</td>
<td>8.</td>
</tr>
<tr>
<td>+1 -2</td>
<td>2</td>
<td>6, 11-12.</td>
</tr>
<tr>
<td>+2 -1</td>
<td>3</td>
<td>1, 11, 15.</td>
</tr>
<tr>
<td>-2 +1</td>
<td>1</td>
<td>5-6.</td>
</tr>
<tr>
<td>-10 -1</td>
<td>1</td>
<td>15.</td>
</tr>
<tr>
<td>+2 +11</td>
<td>1</td>
<td>9.</td>
</tr>
<tr>
<td>-11 +2</td>
<td>1</td>
<td>9.</td>
</tr>
</tbody>
</table>
Table 2. The number of occurrences of dominant scale patterns in Bagatelle No. 5.

<table>
<thead>
<tr>
<th>Scale Pattern</th>
<th>Number of Occurrences</th>
<th>Place of Occurrences (Measure Number)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(156)</td>
<td>22</td>
<td>1 (R. H., 2x),</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 [(R. H., 2x), (L. H., 1x)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 [(R. H., 1x), (L. H., 1x)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 [(R. H., 1x), (L. H., 1x)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 [(R. H., 1x), (L. H., 1x)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9 (R. H., 2x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11 (L. H., 2x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12 [(R. H., 1x), (L. H., 1x)]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15 [(R. H., 1x), (L. H., 2x)]</td>
</tr>
<tr>
<td>(165)</td>
<td>9</td>
<td>4 (R. H., 1x), 5 (R. H., 1x),</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 (R. H., 1x), 8 (L. H., 1x),</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 (R. H., 1x), 12 (R. H., 1x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15-16 (R. H., 1x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17 (R. H., 1x)</td>
</tr>
</tbody>
</table>

There are only two kinds of intervals that appear in the patterns: seconds and augmented fourths. These groups of intervals, namely seconds, fourths and sevenths, are dominant not only in almost every Bagatelle, but also in the whole Konstellationen. Tables 3 and 4 illustrate their importance:

Table 3. The occurrences of three dominant intervallic groups in Bagatelle No. 3.

<table>
<thead>
<tr>
<th>Group</th>
<th>Interval</th>
<th>Number of occurrences</th>
<th>Measure number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>m2</td>
<td>9</td>
<td>2, 4, 6, 8, 10, 17 (2X), 19, 20.</td>
</tr>
<tr>
<td></td>
<td>M7</td>
<td>6</td>
<td>4, 6, 10-11, 13, 14, 16.</td>
</tr>
</tbody>
</table>
Table 3 (continued)

<table>
<thead>
<tr>
<th>II.</th>
<th>M2</th>
<th>2</th>
<th>2, 17.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>m7</td>
<td>3</td>
<td>2, 6, 9.</td>
</tr>
<tr>
<td>III.</td>
<td>A4</td>
<td>5</td>
<td>7, 8, 12, 13, 20-21.</td>
</tr>
</tbody>
</table>

Table 4. The occurrences of three dominant intervallic groups in Bagatelle No. 5.

<table>
<thead>
<tr>
<th>Group</th>
<th>Interval</th>
<th>Number of Occurrences</th>
<th>Measure number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>m2</td>
<td>8</td>
<td>14(2X), 15(4X), 16, 17.</td>
</tr>
<tr>
<td></td>
<td>M7</td>
<td>4</td>
<td>13(2X), 14, 15.</td>
</tr>
<tr>
<td>II.</td>
<td>M2</td>
<td>3</td>
<td>15(2X), 17.</td>
</tr>
<tr>
<td></td>
<td>m7</td>
<td>3</td>
<td>14, 15, 16.</td>
</tr>
<tr>
<td>III.</td>
<td>A4</td>
<td>9</td>
<td>14(2X), 15(2X), 16(2X), 17.</td>
</tr>
</tbody>
</table>

2. Meter and Rhythm

a. Meter

While some composers have sought to eliminate the predictability of rhythmic design, others have tried either to maintain the regular meters or utilize both free rhythm and regular pulse in the same piece of music as a means to achieve both balance and effective contrast.

Moszumanska-Nazar’s Konstellationen is written completely without meter. The Bagatelles, however, due in part to the composer’s stated pedagogical purpose of introducing young pianists to contemporary musical language and ideas, contain pieces
with regular meter (Nos. 1, 2, and 5), and frequently changing meters (Nos. 3, 6 and 7), as well as pieces without meter (Nos. 4, 8 and 9).

**Bagatelles** Nos. 1 and 2, written earlier than the rest of the work, present an early twentieth-century idiom of expanded tonality, bitonality, and Neoclassicism, with regular meter. Already, **Bagatelle** No. 3 presents a challenge not only because of frequently changing meter, but also because of the pointillistic-sounding variety of rhythmic subdivisions:

Example 1. **Bagatelle** No. 3 line 1.

Bagatelle No. 3 alternates between duple and triple meters only. Moszumanska-Nazar notates all the changes above the grand staff to facilitate the reading of the score.

**Bagatelle** No. 6 contains five different meters in this fifty-six-measure work. They are in 2, 3, 4, 5 and 6's. The greatest activity occurs in the first eight bars, where the meter changes every measure.
Example 2. Bagatelle No. 6 mm. 1-8.

Bagatelles Nos. 3, 5, and 7 are of particular interest with regard to their rhythmic characteristics, which are closely connected with the form and character of each piece.

Vastly increased rhythmic complexity became one of the basic characteristics of twentieth-century music. Bagatelle No. 3 presents a great variety of rhythmic subdivisions and combinations. The pointillistic texture is emphasized by detailed indications regarding duration, attack, articulation and intensity.

Bagatelle No. 5 presents a rhythmic scheme which can be divided into two parts: the first part is measures 1-12, the second part is measures 13-17. In the first section, the right hand maintains the steady eighth-note motion while the left hand has an accelerando written out as follows:
Table 5. The left hand’s rhythmic pulse in the first section of Bagatelle No. 5.

<table>
<thead>
<tr>
<th>Duration of Measure Number</th>
<th>4 (mm. 1-4)</th>
<th>2 (mm. 5-6)</th>
<th>2 (mm. 7-8)</th>
<th>2 (mm. 9-10)</th>
<th>2 (mm. 11-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Left hand’s Rhythmic Pulse</td>
<td>J J J</td>
<td>J J J</td>
<td>J J J</td>
<td>J J J</td>
<td>J J J</td>
</tr>
</tbody>
</table>

Accelerating Pulse

In the second section, this kind of rhythmic progression is taken over by a more spontaneous and unpredictable activity. Measures are divided either by rests or syncopated notes as follows:

Table 6. The rhythmic division in the second section of Bagatelle No. 5.

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>13</th>
<th>14</th>
<th>14</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Division of Single Beat</td>
<td>ʃ</td>
<td>ʃ</td>
<td>ʃ 3 ʃ</td>
<td>ʃ</td>
</tr>
</tbody>
</table>

Bagatelle No. 7 presents a variation of the plan in No. 5. It consists of two sections: one is in regular rhythm (mm 1-23); the other in free rhythm (mm. 24-32). The first section is divided into three phrases. Each phrase starts out with either a half or
whole note and gradually moves step by step to a faster rhythmic pulse, such as quarter notes, eighth notes, and sixteenth notes as seen in the following figure.

< * > Free Rhythm

Figure 3. The structure of rhythmic pulse in Bagatelle No. 7.

The above graph shows three waves of irregular shape. Each peak represents the beginning of every phrase. The shortest phrase is the second one, consisting of only five measures (mm. 7-10), though containing the shortest rhythmic values (\texttt{$\frac{6}{16}$}). The
longest phrase is the third one; it lasts for 13 bars (mm. 12-24). This phrase dwells on almost every rhythmic level of subdivision before arriving at the sixteenth-note pulse. It is interesting to note the dotted lines of the graph between m. 21 and m. 23, indicating the alternation between the rests and the dotted sixteenth note figurations.

B. Konstellationen

1. The formal structure

Comprehending the role of different elements and putting them in a systematic order help one to understand the importance of the formal structure of a composition. Form helps one to listen as well as to perceive various elements in the larger structures that give meaning to moments in music. Of the two works in question, Bagatelles are largely self-explanatory in terms of formal structure (Nos. 1, 2, 3, 5, 6); one, No. 9, will be discussed in Chapter III. Aleatory.

The formal structure of Konstellationen, on the other hand, is very complex. In fact, it is one of the most challenging aspects of the piece. In analyzing the formal structure of the piece, it is useful to recall the words of Halsey Stevens, from the foreword to Wallace Berry’s Forms in Music, “since music is an art that exists in time... [it] acquires its meaning through the interaction of all its parts.”

---

formal structure of one piece is to find "the sum of those qualities . . . that bind together its parts and animate the whole."\(^4\)

In the case of *Konstellationen*, the elements that serve this purpose are dynamics, register and texture, as well as certain pianistic devices. Before examining these aspects in individual sections of the piece, the general layout of the piece as a whole should be considered. *Konstellationen* can be divided into nine sections:

<table>
<thead>
<tr>
<th>Section</th>
<th>Location</th>
<th>Length of lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>page 2 * lines 1 - 3</td>
<td>3 2/1</td>
</tr>
<tr>
<td>2</td>
<td>page 2 line 3 - page 3 line 3</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>page 3 line 3 - page 4 line 3</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>page 4 line 3 - page 5 line 1</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>page 5 line 1 - page 5 line 5</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>page 5 line 5 - page 6 line 3</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>page 6 line 3 - page 7 line 3</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>page 7 line 3 - page 8 line 3</td>
<td>3 2/1</td>
</tr>
<tr>
<td>9</td>
<td>page 8 line 3 - page 8 line 5</td>
<td>2 2/1 (Coda)</td>
</tr>
</tbody>
</table>

\(^*\) Page 2 is the first page of the piece.

Figure 4. The formal structure of *Konstellationen*.

\(^4\) Ibid., xii.
There are no tonal or thematic similarities of any kind among these sections. Instead, the antecedent-consequent relations can be found in the aspects of register, dynamics, texture and pianistic devices. These various musical elements are designed in such a way that they all build up to a climax in section 8.

Figure 5. The dynamic structure of Konstellationen.

The most striking design is the dynamic plan. The dynamic plan seems to correspond to the formal structure of the piece. The following graph represents the dynamic tendency of individual sections: from a lower level rising toward a higher level then dropping down to begin another section. There are exceptions such as sudden accents or drops; these do not, however, contradict the general plan. At the same time, the dynamics of individual sections are parts of the overall dynamic design of the entire
piece. After the initial three sections, sections 4-7 are part of a long build-up to the climax of the piece, which occurs in section 8. Even though section 9, the Coda, shows a significant decay in dynamic level, it still conveys a reminiscence of all the preceding rising contours.

Another element of the formal structure involves the use of various pianistic devices which are placed according to a specific plan:

<table>
<thead>
<tr>
<th>Section #</th>
<th>Inside the piano</th>
<th>Ostinato</th>
<th>Trills high notes</th>
<th>Abrupt Box (es)</th>
<th>Irregular fast figuration</th>
<th>Repeated notes **</th>
<th>Clusters ***</th>
<th>Relative direction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X(co)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X(ob)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X(ob)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X(co)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X(co)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X***</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>X*</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X***</td>
<td></td>
</tr>
</tbody>
</table>

( co = contrary; ob = oblique )
* Only one occurrence in section 8.
** These are clusters performed both inside the piano and on the keyboard.
*** The usage of extreme register on the keyboard.

Figure 6A. The other elements of formal structure of Konstellationen.
With many obvious exceptions, various devices seem to appear with much greater frequency in a certain contour again pointing to a compositional plan. The above chart demonstrates that all the material employed throughout the piece has its origin in the first three sections. According to their frequency of occurrence, the various elements can be divided into three categories:

1) The opposition of register. This element is used consistently throughout the piece; 2) The technique of playing inside the piano, repeated notes and clusters. These appear mostly in the beginning and last parts of the work; 3) The elements of ostinato, trills, abrupt high notes, "boxes" (notes enclosed in a box which signals the repetition of itself) and irregular fast figuration. These are introduced in the second and third sections. Among these elements, the "boxes" and the irregular fast passages seem to serve as a means to increase the intensity.

All of these elements, along with dynamics plan, make up the formal structure of Konstellationen. It can be described as having a powerful beginning (sections 1 to 3) that subsides at section 4, and then, through a long build-up (sections 4 to 7) leads into the towering climax (section 8). The piece ends with a soft Coda (section 9) which brings together several elements that occurred earlier in the piece.
Chapter III

INDETERMINACY

Indeterminacy has been one of the most significant postwar developments in music. It can be defined as an intentional utilization of some degree of indeterminacy in composition or performance. Generally speaking, the possible indeterminate elements include “pitch, rhythm/duration, form, sound material and expression (dynamics, timbre etc.).”\(^1\) Although the earliest known existence of the musical indeterminacy can be traced back to the Middle Ages, it did not emerge as a widespread, broadly influential phenomenon until the 1950s. Since then it has remained “one of the unique characteristics of the most recent period of musical history.”\(^2\) The first composer to make a significant use of indeterminacy was Charles Ives (1874-1954), whose scores include “some unrealizable notations which silently invite the performer to find his own solution.”\(^3\) From the 1930s, Henry Cowell (1897-1965) followed in Ives’s footsteps and in his Mosaic Quartet (1931) made extensive use of the indeterminate element in the form. His note in the score indicates that this quartet is to be played with the order of the

movements left to the performers' discretion and that each movement should be treated as a unit to build the mosaic pattern of the form. In addition, Cowell as a pianist was noted for his newly invented techniques such as tone clusters and playing inside the piano and "his improvisatory manner of playing his own piano work." Later, in the 1950s, the emancipation of musical form was fostered by the emergence of the mobile form in visual arts. The concept is that "a work of art can have several forms by being seen from different angles. In addition, a number of objects grouped together actually change their relative positions as well." Therefore, "a work of art can have several forms, or even an infinite variety of forms and yet remain the same . . . . Similarly, music can be written in short sections, which can be arranged by the performer as he desires so that . . . every time the music is played, it offers new aspects."

Cowell's one time pupil, John Cage (1912-1992), and his followers experimented with chance in the very process of composing. For instance, Cage used coin tossing to make choices for each aspect of every sound such as "pitch, duration, loudness, timbre, and articulation." In contrast to Cage's chance operation, most composers, particularly the Europeans, avoided this type of randomness in the process of composing or in notation. They believed that the process of composing is a matter of choice but not chance. Therefore, the composer should determine and control the materials in the

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7 Ibid.
8 John Cage, For the Birds (New Hampshire: Marion Boyars Inc., 1981), 44.
composition. Most of them used only limited aleatory as one of the compositional
devices in their works. Moszumanska-Nazar has “made extensive use of aleatory in my
chamber and symphonic pieces especially those written in the ‘sonoristic period’ to
achieve ‘sound blot’ effects.” In her Konstellationen and Bagatelles, aleatoric
techniques are used extensively with regard to form, pitch, and rhythm. Each of these
aspects will now be examined separately.

A. Form

Indeterminacy in form is absent in Konstellationen; in Bagatelles, it occurs only in
Bagatelle No. 9. The piece is characterized by the so-called “open form” and consists of
five sections ranging from 5” to 45”, which are marked as A, B, C, D and E. The
composer notes that “their order is left to the performer’s discretion.” The sections may
also be played in the order prescribed in the score and may be repeated. Reginald
Smith Brindle comments on this type of musical open form as one that perhaps comes
closest to what aleatory really means. The term is from the Latin “alea”, meaning a game
of dice, “the true application of ‘aleatory’ should be only where musical elements are well
defined, but used in chance combinations.”

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9 Interview with Krystyna Moszumanska-Nazar, Krakow, Poland, October 27, 1994.
10 Krystyna Moszmanska-Nazar, Bagatelles (Krakow, Poland: PWM, 1975), 16.
B. Pitch

Moszumanska-Nazar uses three types of pitch indeterminacy: 1) random order of the pitches of a given note succession; 2) free choice of pitches with some limitation set by the composer; and 3) tone clusters.

The majority of the pitch indeterminacy in these two works falls in the first category. These occur as a varying number of grouped notes, usually with time span specified in seconds, often enclosed in a box. They are to be repeated in random order. The manner of performance is indicated with a number of different symbols. The curved line with or without an arrow at the end is found in the Bagatelle No. 6, mm. 29-31 (Example 3A), Bagatelle No. 9, section B (Example 3B), and Konstellationen, page 6 line 4 (Example 3C).

Example 3A. Bagatelle No. 6 mm. 29-31.

Example 3A differs from the following example in that the note duration and tempo are strictly prescribed.
Example 3B. Bagatelle No. 9 Section B.

The slash at the beginning of the beam indicates the free rhythm.

Example 3C. Page 6 line 4 of Konstellationen.

As in Example 3B, the notes in Example 3C lack an indication of duration. The spaces between the notes suggest certain desired rhythmic characteristics of the groups being repeated. This type of notation is also called “proportional notation” or “spatial notation” (Example 3C). The performer is often expected to play independent rhythmic patterns in each hand as vertical alignment is not desirable. This requires developing the
ability to hear differing patterns in a manner comparable to that of playing contrapuntal textures.

Example 4 represents the initial use of an even more complex set of independent lines. Written in a quasi four-voice texture, it contains three lines: quasi ostinato figure Eb-D, melodic descending minor third E-C#, with spacing varied in each occurrence; and freely rhythmic alto voice repeating a single note, E.

Example 4. Page 4 lines 1 and 2 of Konstellationen.

Example 4 also shows another feature related to this kind of improvisation. During performance, the vertical alignment of "events" occurring in each line will constantly shift in relation to their notated position, creating an effect of randomly superimposed motives. The indicated fluctuations of dynamics make this passage more effective yet more difficult to perform. The additional "ad libitum" white notes above the
staff are intended to produce a sort of melody in a manner of “three-hand” piano texture. These added pitches can be either from the original succession (Example 5) or some unspecified pitches (Example 4).

Example 5. Bagatelle No. 9 Sec. E.

Notes to be chosen ad libitum from the original group and played an octave higher

The composers often set limitations on indeterminacy, as illustrated in Example 5, with the use of register indications. These often pertain to the register in which to play. The white notes in Example 4, are to be played in the upper two octaves of the keyboard and form an expanding melody with intervallic shape indicated. Practical considerations will generally limit the span of these notes to be the second octave from the highest notes.

Playing inside the piano lends itself naturally to effects without pitch indication. The entire first page of Konstellationen consists of this type of material. Registers are indicated using both clefs (Examples 6A and 6B) and short horizontal lines (Example 7A) to illustrate the relative position of sounds within a given register. In the execution of
glissandi (Example 6A, 6B and 7A) as well as timpani-like notes (in Example 7B), the performer needs to take into account the placement of the ribs of the metal piano plate.

Example 6A. Page 2 line 1 of Konstellationen

Example 6B. Konstellationen Page 2 line 3.

Example 7A. Page 2 line 2 of Konstellationen.
Example 8 shows yet another type of limitation within a given register. Here the execution of notes in chords is limited to either white or black keys with the exclusion of certain intervals. As indicated in the composer's explanatory page, there should be no interval smaller than a sixth, and a span of an octave should be excluded altogether. Additionally, a span is indicated for both right hand and left hand through the means of the lowest and the highest permitted notes. (The “Ο” and “●” stand for white and black keys respectively).

Example 8. Bagatelle No. 8 line 4.
The last category of pitch indeterminacy is the tone cluster. These are found only in Konstellationen and range from small ones (three notes) to larger ones played with the palms and forearms.

Example 10. Page 7 line 3 of *Konstellationen*.

The opening phrase of the piece calls for the chromatic clusters to be played with open palms on the strings.

Example 11. Page 2 line 2 of *Konstellationen*.

Another type of cluster played with fingers, palms and forearms on the keyboard is found in the last two pages. In Example 12 below, lines 1 and 2 contain alternating black and white clusters, which are to be executed with the fingers; lines 2 and 3 call for the clusters to be played with open palms and forearms (the last cluster, beginning of line 3, is a chromatic one).
C. Rhythm/ Meter

Throughout various historical periods, performers have been allowed a certain degree of freedom in rhythm. This freedom usually applies to a few passages not bound by meter. This phenomenon is well exemplified by the cadenza in the third movement of Mozart’s Piano Sonata K. 333 (additionally indicated as ad. lib.) as well as fermata passages from Liszt’s Piano Concerto No. 1.
Example 13A. Mozart: Piano Sonata K. 333 Movement III

Example 13B. Liszt: Piano Concerto No. 1 Movement III.

The difference between this type of freedom and that of aleatoric music lies in the role of the composer and performer. The former type of freedom was originally based on
the soloist's improvisation of cadenzas in public performance and was not part of the printed score.

In keyboard improvisation, "the creator and performer are identical. Once an improvisation is published for performance by others, it has to be respected as much as any other printed score. On the other hand, in most aleatory music the creator provides a score which gives a degree of freedom to any performer."\(^{12}\) Here, Bagatelles Nos. 4, 8, 9 and Konstellationen serve as examples of music without meter. Spatial notation, in which the duration of each note is largely determined by the distance from the surrounding notes, is used to indicate some degree of rhythmic relationships where meter no longer exists. Example 14 illustrates two situations of irregular note figurations:

Example 14. Page 5 lines 4-5 of Konstellationen.

As the preceding excerpt shows, the distance between the notes suggests the timing between the notes. Similarly, at the beginning of Bagatelle No. 8, the accelerando is marked by the gradual shortening of distance between the lines (Example 14) with occasional departures from strictly gradual accelerando.

Example 15. Bagatelle No. 8 line 1.

In Example 16, the symbols \( \text{ca. 5''} \) and \( \text{ca. 7''} \) refer to the duration of this passage in seconds. This indication is a frequently encountered in modern music and it is used by Moszumanska-Nazar to indicate lengths of small segments. We find them throughout Bagatelles Nos. 8 and 9; in Konstellationen, all the time markings appear only in the long middle section (page 4 to page 7), which consists of long chains of improvised passages.
The phrases or sections with time markings all possess the duality of free rhythm and defined duration, which is characteristic of limited indeterminacy. The conventional musical elements are left indefinite, but the composer retains a certain degree of control.

Among the Bagatelles, the most radical rhythmic freedom is found in No. 4, which has neither meter indication nor time markings. The composer states in a footnote that vertical lines indicate time segments of unspecified duration. The integration of rhythm is determined only by the performer’s perception of spatial notation and expressive/structural relationships between various measures.
Example 17. Bagatelle No. 4 mm. 1-4.

In this Bagatelle, the overlapping of notes through the use of indicated pedal, as well as relative duration (indicated by horizontal lines), creates a four-part texture, with sounds shifting in different voices at various times. The decay of the piano tone should be carefully considered in selecting the tempo of performance.
CHAPTER IV

SELECTED PERFORMANCE ASPECTS IN BAGATELLES (1971) AND KONSTELLATIONEN (1972)

Among the important aspects of performance practice in twentieth-century pianistic idiom are those associated with the employment of pedaling and dynamic control, as well as specific problems associated with extended piano technique. Each of these aspects will now be examined separately.

A. Extended technique

Through the process of exploring new timbres, composers have gained a new awareness of the piano’s tone-color potential. The expansion of piano technique has clearly revealed the extent of the avant-gardists’ search for new and viable instrumental sound effects. “Many so-called ‘new’ instrumental devices have developed from well-established techniques. The newness is a further and more extensive development of basic effects found in scores from the late nineteenth century to the present day.” ¹ The piano has “emerged as a hybrid instrument, combining elements of both tuned and

unpitched percussion. This chapter will focus on four areas: non-pitch timbre, playing inside the piano, playing on the keyboard, and simultaneous execution of the latter two:

1. The use of non-pitch timbre.
   a. Pedal crescendo: In Bagatelle No. 7 m. 31. each pedal is marked by "•>" with crescendo sign below all of them. The crescendo is achieved by a sharp and fast pedal change which results in a striking sound (the accent) accompanied by the increase in volume and in resonance of the strings (Example 18 Bagatelle No. 7).

Example 18. Bagatelle No. 7 mm. 31-32.

b. Sounds on the frame: two kinds of percussive devices are used: tapping and knocking. The four types of tapping are:

   i) Single finger tapping (Example 21. page 2 line 1 of Konstellationen).

   ii) Trill - rhythmic diminution of tapping sound resolves in trills played on the frame (Example 19 A. Bagatelle No. 8 line 2).

   iii) Palm tremolo - in Bagatelle No. 7 m.24 (Example 19B) and Bagatelle 8 line 3.

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\(^2\) Ibid., 192.
iv) Alternating finger and palm tapping (Example 20. at the end of Bagatelle No. 8).

Example 20. Bagatelle No. 8 line 4.

Knocking is used only at the beginning of Konstellationen where it interacts with the finger striking on the strings as shown in Example 21:
2. Inside the piano.

In Konstellationen, playing inside the piano occurs only at the beginning and very end of the piece. There are three categories of this type of technique employed here:

a. Glissandi. The registers of glissandi are indicated with dashes representing the areas divided by the metal bars inside the instrument:
b. Rubbing strings with the finger nails. There are two types: one is performed on several strings to create tremolo effect; range is indicated by placement of wavy lines on the stave:

Example 23. Page 2 line 3 of Konstellationen.

The second type is performed by quickly sliding the finger nail along the length of a single string, up or down as indicated by the following symbols:

Example 24. Page 2 line 2 of Konstellationen.
c. Striking the strings with either fingers (••••) or palms (|||). 

Example 25. Page 2 lines 1 and 2 of Konstellationen.

3. On The Keyboard.

a. Extreme register

Moszumanska-Nazar employs the highest and lowest registers in several instances. These instances and their symbols are explained below:

i) \( \Delta \) The highest white key (\( \blacktriangle \) the highest black key).

ii) \( \triangledown \) The lowest white key (\( \blacktriangledown \) the lowest black key).

iii) \( \Delta \) The highest two white keys.

\[ \text{She also uses the signs of} \quad \hat{\text{G}} \quad \text{and} \quad \check{\text{F}} \quad \text{to indicate one octave higher and lower respectively.} \]
iv) ⊗ The lowest two white keys.

v) ⊘ The highest three white keys.

vi) \[ \begin{array}{c}
\hat{2} \ \hat{3} \ \hat{4} \\
\end{array} \] Each numeral above the triangle symbolizes the number of note(s) and the white or black keys to be played.

vii) ▲ or ▲ The highest white and black keys.

4. Simultaneous execution inside the piano and on the keyboard.

One hand presses hard on the strings while the other hand is playing the indicated notes creating a quasi-pizzicato sound as employed at the end of the Konstellationen.

Example 26. Page 8 line 5 of Konstellationen.

\[ \begin{array}{c}
\text{Example 26. Page 8 line 5 of Konstellationen.} \\
\end{array} \]

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B. Pedaling

In each of the two pieces, the pedal markings are notated in different systems: in Konstellationen, they are \[ \text{and} \] to represent the una corda and
the damper pedals respectively; in Bagatelles, Moszumanska-Nazar uses the traditional notation of pedaling.

With many indications of “ad libitum,” however, Moszumanska-Nazar leaves the use of much of the pedaling to the performer’s discretion. The pedal markings in Konstellationen are found mainly in the first and the last three sections of the piece, particularly in the passages played inside piano. This technique combines well with long pedal effects.

Among the Bagatelles, the most challenging instance in the execution of pedaling is found in No. 4. In addition to the basic problem of the coordination between the timing of pedal and the notes, the non-pedaled moments need to be meticulously observed. Careful listening to the pedaling is more important than ever. Example 27 provides excellent illustrations of this type of difficulty.

Example 27. Bagatelle No. 4 mm. 11-13.
Awareness of what sonority is held at any given time provides solution to the problem. For instance, in measure 11, the pedal needs to be executed after the third voice moves to E4; the pedal should be released right before D#5 of the highest voice and the A#3 of the lowest one. While this particular pedal is held, the second voice moves from F#3 to G#3. Therefore, the sonority held by the pedal consists of 5 notes. Thus, Figures 7A, B and C represent three different sonorities just described. Figure 7A is when the pedal is just depressed; Figure 7B is the one when the pedal is about to be released; and Figure 7C is when the pedal is held.

![Figure 7A](image1.png)

**Figure 7A.** When the pedal is just depressed.

![Figure 7B](image2.png)

**Figure 7B.** When the pedal is about to be released.

![Figure 7C](image3.png)

**Figure 7C.** When the pedal is held.

Figures 7A-C The pedaling of *Bagatelle* No. 4, m. 11.

C. Dynamic Control

Controlling dynamics when playing the frame present no small difficulty in *Bagatelles*, particularly in No. 8. The first instance is finger tapping on the frame in lines 1-2. The acceleration transforms the finger tapping into finger trills that are accompanied by a crescendo from *mp* to *mf*, followed by a drop in the dynamic level.
Example 28. Bagatelle No. 8 lines 1-2.

\[\text{Example notation here}\]

It is more difficult for a performer to control the loudness on the frame than on the keyboard due to the narrower dynamic range and lack of resonance. In the second line of the example above, it is particularly difficult to achieve a satisfying balance. The right hand plays a finger tremolo on the frame in diminuendo when the left hand comes in with the trills on the keyboard.

The second occurrence of playing on the frame in No. 8 is in line 3. It involves the palm tremolo with the indication of diminuendo—an effect that poses a particular challenge for the performer. Complete loose wrists and slightly tightened palms are needed to maintain absolute control while striking the frame in a fast and even motion. In passing from loud to soft, the hands execute smaller and smaller motions while remaining in close proximity to the frame.
The second problem regarding the dynamics is the balance between the parts, again seen in Bagatelle No. 8 line 2. It contains layers of trills which have in different dynamic shadings.

Example 29. Bagatelle No. 8 line 2.

After the upper voice's tremolo on the frame, the lower part joins it with trills on F#4 in pp. Then, the upper voice switches to trill on G#4 in pp. Although the upper part's trills on the keyboard come in later than the lower part, the dynamic level of the higher voice rises and falls earlier than the lower ones. Additionally, composer asks to play the lower part's trills p with the upper part's trills being pp.
CHAPTER V

CONCLUSION

Within Krystyna Moszumanska-Nazar’s total output, piano works constitute a relatively small portion. They were mainly written in her first two compositional stages; nevertheless, they reflect the significant stylistic changes in her musical language. Wariacje, Suite of Polish Dances, and Sonatina represent her earliest compositional style of Neoclassicism. Bagatelles serves as an example of her attempt to make use of various twentieth-century musical devices in a pedagogical purpose. In Konstellationen, she takes several avant-garde musical idioms even further in a more personal, sophisticated, and expressive style.

Although contrasting in many ways, Bagatelles and Konstellationen are related in that they both manifest some of the most important features of contemporary music. These elements are the dominance of dissonant intervals, the absence of bar lines, spatial notation, and other aleatoric elements. In addition, diverse sounding sources of both pitched and unpitched percussive sound on the instrument are employed. In Bagatelles and Konstellationen, a few instances of these extended techniques are the pedal crescendo and a variety of devices performed on the strings and the frame of the instrument.
Both pieces not only are marked with the stylistic traits related to the composer’s sonoristic period, but also display the very personal characteristic of the composer—expression and emotion. The interviews and correspondence with the composer provide an important insight to her compositional styles. She thinks her personal style is characterized by “the specific expressive element achieved by means of different techniques.”\(^4\) She refers to, the words of Stefan Kisielewski (b. 1911) one of Poland’s foremost musical writers. “Despite that there are stages in one [composer]’s creative life, a composer in fact writes one piece, that is, he writes different pieces but his personal trait, his personal individual “stamp” is present in all of them. These characteristics will be salient in every distinctive trait in all his/her creative output.”\(^5\)

This dissertation provides a basis for understanding the compositional style of Krystyna Moszumanska-Nazar. Through studying her two works, namely Bagatelles and Konstellationen, it also offers perspectives on contemporary performance problems associated with the piano.

In Bagatelles, Moszumanska-Nazar provides valuable opportunities for young pianists to understand new music, since “performers tend to be reluctant to undertake [non-traditional] music, for which their basically nineteenth-century training had hardly prepared them.”\(^6\) This problem is partially due to the approach of many method books on the market in which the repertoire rarely moves beyond the tonal boundary and shows

\(^4\) Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
\(^5\) Ibid.
little attempt to explore the contemporary idioms. Continuing the tradition of Bartók, Kabalevsky, Creston, and others, Moszumanska-Nazar composed Bagatelles as a performance work for young artists to explore contemporary idioms.

Konstellationen is a wonderful addition to contemporary piano repertoire. It shows a well-balanced relationship between the controlled and aleatoric elements. Allowing a certain kind of freedom in rhythm and pitch, the composer still maintains the control to build a form by interweaving various textural and sonoristic elements.

Most of the discussed devices had become more and more common in new music by the 1960s and 70s. As Moszumanska-Nazar admits, she does not consider herself as an innovator; rather, she works with variety of materials as long as they are logical. She said, "When I find more convincing notation than mine, I take it without hesitation. I do not force myself to create the latest notation system because it does not work. What is important is something logical that arises from music."7 Today, these discussed musical features must be accepted "not as signs of originality but as part of an established timbral and textural reservoir that has been growing inevitably richer with time."8

7 Interview with Krystyna Moszumanska-Nazar, October 27, 1994.
APPENDIX

THE LIST OF WORKS BY KRYSTYNA MOSZUMANSKA-NAZAR
1) Variations for piano (1949)
2) Suite of Polish Dances for piano (1954)
3) Three Miniatures for clarinet and piano (1954)
4) Concertino for piano and symphony orchestra (1954)
5) Overture No. 1 for symphony orchestra (1954)
6) Overture No. 2 for symphony orchestra (1956)
7) Sonatina for piano (1957)
8) Symphonic Allegro (1957)
9) Four Sketches (1958)
10) Five Duets for flute and clarinet (1959)
11) Hexaèdre for symphony orchestra (1960)
12) Music for Strings (1962)
13) Exodus for orchestra and magnetic tape (1964)
14) Variations Concertante for flute and chamber orchestra (1966)
15) Interpretations for flute, magnetic tape and percussion (1967)
16) Intonations for two mixed choirs and symphony orchestra (1968)
17) Three Concertante Etudes for percussion (1969)
18) Pour Orchestre for symphony orchestra (1969)
19) Bagatelles for piano (1971)
20) Konstelationen for piano (1972)
21) Bei Canto for soprano, celesta, and percussion (1973)
22) Quartetto per archi (1973)
23) Polish Madonna, poem for choir and orchestra (1974)
24) Rhapsody I for symphony orchestra (1975)
25) From End to End, for percussion (1976)
26) Challenge for baritone and chamber ensemble, words by Dylan Thomas (1977)
27) Variations for piano and percussion (1977)
28) 2nd String Quartet (1980)
29) Rhapsody II for symphony orchestra (1980)
31) Bulrush for baritone and piano (1981)
32) Canzona for violin solo (1985)
33) Fantasia for marimba solo (1987)
34) Music for Five for percussion ensemble (1989-90)
35) Three Moments Musicaux for double bass solo (1990)
36) Un Petit Cadeau Trio for flute, cello, and percussion (1993)
37) Fresco 2 (1991)
38) Fresco 3 (1993)
39) Dialogs (1994)
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Liszt, Franz. Piano Concerto No. 1 in E-flat Major.


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Moszumanska-Nazar, Krystyna. Krakow, Poland. October, 18, 1994, one tape.


Correspondence


Discography

Moszumanska-Nazar, Krystyna. Perf. Adam Wodnicki in the University of North Texas, Denton, Texas.