KRZYSZTOF PENDERECKI’S *DIVERTIMENTO / SUITE FOR CELLO SOLO* (1994-2013):
A STYLISTIC ANALYSIS AND PERFORMANCE GUIDE

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Penderecki made a tremendous variety of contributions to the cello repertoire. His profound respect for tradition and for his past is deeply appreciated by both performers and audiences. In each individual composition, he explored the cello’s sonorous possibilities and created a new technical and musical palette for the instrument. He worked with legendary, world-renowned cellists who not only gave the premieres of his works but also established deep friendships with him. The *Divertimento/Suite for Cello Solo* (1994-2013), a compilation of miniature movements, each with its sophisticated structure, demonstrates Penderecki’s three compositional style periods. Baroque and Romantic elements in each movement are achieved within their style characteristics.

Penderecki’s *Divertimento/Suite for Violoncello Solo* is composed of eight contrasting movements that were written during a nineteen-year period. The work is characterized by a Neo-Romantic aesthetic and utilizes the cello’s dark lyrical tones with a variety of timbre and tonal contrasts. The purpose of the present study is to create a practical performance guide to this important musical work with a detailed stylistic, textural, and motivic analysis of all eight movements. Although there are many published documents and analyses of Penderecki’s orchestral, choral, chamber and other solo pieces, the *Divertimento/Suite for Cello Solo* has yet to be thoroughly researched and discussed in the extant cello literature. It is the lack of research concerning this work that prompts this important study. This analysis will serve to outline the unifying compositional procedures of the work and explain the special instrumental techniques.
employed. With its illustrations of the motivic, harmonic and the textural relationships of each movement, this study serves as a twentieth-century performance guide for the cello world.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
</tr>
<tr>
<td>LIST OF MUSICAL EXAMPLES</td>
</tr>
<tr>
<td>CHAPTER I: KRZYSZTOF PENDERECKI’S LIFE: HIS COMPOSITIONAL STYLES</td>
</tr>
<tr>
<td>CHAPTER II: GENESIS OF HIS CELLO WORKS</td>
</tr>
<tr>
<td>Sonata for Cello and Orchestra (1964)</td>
</tr>
<tr>
<td>Capriccio for Siegfried Palm for Solo Cello (1968)</td>
</tr>
<tr>
<td>Cello Concerto (1972)</td>
</tr>
<tr>
<td>Cello Concerto No. 2 (1982)</td>
</tr>
<tr>
<td>Per Slava for Solo Cello (1985-1986)</td>
</tr>
<tr>
<td>Concerto Grosso for Three Cellos and Orchestra (2000)</td>
</tr>
<tr>
<td>Largo for Violoncello and Orchestra (2003, revised in 2007)</td>
</tr>
<tr>
<td>Violoncello Totale (2011)</td>
</tr>
<tr>
<td>Chamber Music and Instrumental Works Composed 1994-2013</td>
</tr>
<tr>
<td>CHAPTER III: DIVERTIMENTO/SUITE FOR SOLO CELLO</td>
</tr>
<tr>
<td>Historical Background of the Piece: Relationships to His Chamber Works</td>
</tr>
<tr>
<td>Stylistic Analysis and Performance Guide</td>
</tr>
<tr>
<td>I. Preludio (2013)</td>
</tr>
<tr>
<td>II. Serenade (2001)</td>
</tr>
<tr>
<td>III. Sarabande (1994)</td>
</tr>
<tr>
<td>IV. Tempo di Valse (2004)</td>
</tr>
<tr>
<td>V. Allegro con bravura (2010)</td>
</tr>
</tbody>
</table>
VI. Aria (2006) ...............................................................................................................47

VII. Scherzo (1994) ........................................................................................................48

VIII. Notturno (1994) .......................................................................................................51

CHAPTER IV: CONCLUSION ............................................................................................53

BIBLIOGRAPHY ................................................................................................................54
## LIST OF MUSICAL EXAMPLES

Suite for Cello Solo (1994-2010) by Krzysztof Penderecki  
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<table>
<thead>
<tr>
<th>Page</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a.</td>
<td><em>Quartet for Clarinet and Strings</em> and <em>Divertimento/Suite</em>, I. <em>Notturno</em> 20</td>
</tr>
<tr>
<td></td>
<td>The <em>Quartet</em> (Clarinet solo), mm. 5-6</td>
</tr>
<tr>
<td></td>
<td>The <em>Divertimento/Suite</em>, mm. 17-18</td>
</tr>
<tr>
<td>1b.</td>
<td><em>Quartet for Clarinet and Strings</em>, I. <em>Notturno</em>, mm. 20-21, mm. 25-26 21</td>
</tr>
<tr>
<td>1c.</td>
<td><em>Divertimento/Suite</em>, III/VIII. <em>Notturno</em>, mm. 47-49 21</td>
</tr>
<tr>
<td>2a.</td>
<td><em>Quartet for Clarinet and Strings</em>, II/VII. <em>Scherzo</em>, mm. 1-8 22</td>
</tr>
<tr>
<td>2b.</td>
<td><em>Divertimento/Suite</em>, II/VII. <em>Scherzo</em>, mm. 1-17 22</td>
</tr>
<tr>
<td>3a.</td>
<td><em>Quartet for Clarinet and Strings</em>, III. <em>Serenade</em>, mm. 1-11 23</td>
</tr>
<tr>
<td>3b.</td>
<td><em>Divertimento/Suite</em>, II/II <em>Serenade</em>, mm. 5-9 23</td>
</tr>
<tr>
<td>4b.</td>
<td><em>Divertimento/Suite</em>, V. <em>Allegro con bravura</em> (2010), system 1-2 25</td>
</tr>
<tr>
<td>5a.</td>
<td>Movement I, <em>Preludio</em>, system 1-2 30</td>
</tr>
<tr>
<td>5b.</td>
<td>Movement I, <em>Preludio</em>, system 3 31</td>
</tr>
<tr>
<td>5c.</td>
<td>Movement I, <em>Preludio</em>, system 4, system 6, system 8, system 16 32</td>
</tr>
<tr>
<td>5d.</td>
<td>Movement I, <em>Preludio</em>, system 5, system 6, system 7, system 9 33</td>
</tr>
<tr>
<td>5e.</td>
<td>Movement I, <em>Preludio</em>, system 11-12 33</td>
</tr>
<tr>
<td>5f.</td>
<td>Movement I, <em>Preludio</em>, system 13 34</td>
</tr>
<tr>
<td>5g.</td>
<td>Movement I, <em>Preludio</em>, system 14 34</td>
</tr>
<tr>
<td>5h.</td>
<td>Movement I, <em>Preludio</em>, system 14 34</td>
</tr>
<tr>
<td>6a.</td>
<td>Movement II, <em>Serenade</em>, m. 1, m. 2, m. 14 35</td>
</tr>
</tbody>
</table>
mm. 21-22 ..........................................................................................................................36

6b. Movement II, Serenade, mm. 5-10 ................................................................................36

6c. Movement II, Serenade, mm. 18-22 .............................................................................37

6d. Movement II, Serenade, mm. 23-25 .............................................................................37

6e. Movement II, Serenade, mm. 28-30 .............................................................................38

6f. Movement II, Serenade, mm. 31-32 .............................................................................38

7a. Movement III, Sarabande, system 1-2 ....................................................................40

7b. Movement III, Sarabande, system 6 .........................................................................40

7c. Movement III, Sarabande, system 8 .........................................................................41

7d. Movement III, Sarabande, system 9-106 .................................................................41

8a. Movement IV, Tempo di Valse, mm. 1-4, mm. 21-22, mm. 50-55 ............................42

8b. Movement IV, Tempo di Valse, mm. 26-27, mm. 33-35, m. 46 ...............................43

9a. Movement V, Allegro con bravura, system 1, system 4, system 6 ............................44

9b. Movement V, Allegro con bravura, system 9 ............................................................44

II. Serenade, mm. 24-25

IV. Tempo di Valse, mm. 47-49

9c. Movement V, Allegro con bravura, system 9-10-11 ..............................................45

9d. Movement V, Allegro con bravura, system 13 .........................................................46

9e. Movement V, Allegro con bravura, system 13 .........................................................46

II. Serenade, m. 1

I. Preludio, system 12

10a. Movement VI, Aria, system 4-5 ..............................................................................47
10b. Movement VI, Aria, system 6 ........................................................................................................48
10c. Movement VI, Aria, system 8 ........................................................................................................48
11a. Movement VII Scherzo, mm. 1-5 ..................................................................................................48
11b. Movement VII, Scherzo, mm. 36-44 ..........................................................................................49
11c. Movement VII, Scherzo, mm. 53-59 ..........................................................................................49
11d. Movement VII, Scherzo, mm. 78-90 .........................................................................................50
11e. Movement VII, Scherzo, mm. 127-136 .........................................................................................50
11f. Movement VII, Scherzo, mm. 261-282 .........................................................................................51
12a. Movement VIII, Notturno, mm. 12-16 .........................................................................................52
12b. Movement VIII, Notturno, mm. 25-28 .........................................................................................52
12c. Movement VIII, Notturno, mm. 44-46 .........................................................................................52
CHAPTER I

KRZYSZTOF PENDERECKI’S LIFE: HIS COMPOSITIONAL STYLES

Krzysztof Penderecki is one of the significant living composers and conductors of our time. He was born on November 23, 1933 in Dębica, Poland. He started his musical career as a violin student of Stanislaw Tawroszewicz at the Academy of Music in Kraków. Franciszek Skolyszewski, his first music theory teacher, had considerable influence on Penderecki’s studies, leading him to change his focus to composing. Later, Penderecki pursued his composition studies with Stanislaw Wiechowicz and Artur Malawski, a student of Kazimierz Sikorsky, at the State Academy of Music in Kraków. ¹ Upon his successful completion of his studies, he was offered a composition professorship there in 1958. He found opportunities to study the works of visiting artists by Luigi Nono, Béla Bartók, Carl Orff, Igor Stravinsky, Arthur Honegger and Iannis Xenakis.

In 1959, he won three highly prestigious awards at the Second Competition of Young Composers, organized by the Polish Composers’ Union, one for each of the compositions he entered in the competition: Emanations for two string orchestras (1958), From the Psalms of David for chorus and twenty-five instruments (1958), Strophes for soprano recitative and ten instruments (1959).² These works were revolutionary and had great impact in their time. They contain both traditional and twentieth-century compositional styles and techniques, such as dodecaphony, serialism, avant-gardism, and post-serial pointillism.³ In the same year, he became one of the leading composers of the international contemporary music at the first Warsaw Autumn Festival, which opened his way to a career earning him commissions and admission into

² Wolfram Schwinger, Krzysztof Penderecki: His Life and Work. Trans William Mann (Schott: 1989), 27.
major institutions and festivals by his mid-twenties. He received honorary doctorates and professorships from prestigious universities in Europe, Russia, and the United States.

Unlike his contemporaries who followed the compositional trends of the time, Penderecki gradually abandoned those trends and created his own compositional technique. He experimented with the limits of sonorism by mixing dissimilar sounding instruments with choir and by use of tone colors, quarter-tones and sound clusters. He was interested in exposing the importance of density of the pitch, register and timbral sound blocks.4

His constant interest in searching for new sounds led him to focus on electronic music. He constructed an experimental work lab environment that allowed him to create his own desired harmonies and sound patterns. He structured and grouped the sonorous effects and the rhythm in his pieces within very strictly sophisticated formal plans. However, this only lasted a few short years before he returned to orchestral composition. Although his affair with electronic music did not last long, it exposed him to alternative ideas and sounds, which he merged with his orchestral settings. In an interview Penderecki noted:

Electronics changed my attitude toward music very much. In the late fifties, we were isolated, forbidden to travel although I dreamed of going to the modern music festival at Darmstadt. I was forced to develop something out of myself, and began to work in a studio in Warsaw.5 I was working there for two years. I heard the sounds of the electronic which I have never heard before of course and it helped me to develop my music Then later, I made what was in some ways a transcription, from the sounds of the studio to normal instruments. I think my pieces like Threnody, Polimorphia, other pieces written in the beginning of 60s were very much inspired by electronic actually…6

Anaklasis scored for percussion and forty-two strings (1959-60), Threnody for the Victims of Hiroshima for fifty-two strings (1960), Polymorphia for forty-eight strings (1961),

4 Michael Leslie Klein, “A Theoretical Study of the Late Music of Witold Lutoslawski: New Interactions of Pitch Rhythm, and Form” (Diss., University of New York Buffalo, 1995), 95
5 Tom Pniewski. “Penderecki at Sixty.” World & I 8, no. 11 (November 1993): 114
Psalmus electro-acoustic piece (1961), which was his inaugural work into his electronic music phase and Fluorescences for large orchestra (1962), were his breakthrough compositions. They became the manifestos of the sonorism trend in his early style period.

In 1961, Threnody for the Victims of Hiroshima received first prize at the UNESCO International Rostrum of Composers in Paris. This work was initially titled “8’37.” After hearing it Penderecki “was struck by the emotional charge of the work… I searched for associations and, in the end, I decided to dedicate it to the Hiroshima victims.” He utilized the conventional harmonies in a new kind of proportional notation, varied black lines, which were indicated by his own durational timing in seconds as well as articulated by timbral sound effects and dynamics in order to achieve tone clusters. The fragmented melodic lines in this piece create various textural patterns and tone colors, which consist of two or three widely separated, dissonant, irregular intervals. He built highly intense climaxes with these intervals by overlapping individual parts within each instrument section, then having the sections overlap with each other to create a micropolyphonic texture and massive tone cluster.

He carried serialism and avant-garde techniques beyond their boundaries and synthesized them into the roots of Polish culture, history and religion. In his music, each compositional technique was used in variable ways and played different roles by using Polish folkloric, religious and patriotic traditions. During the Communist regime after the Second World War, his works began to embody his own cultural identity, values and language through his composition.

The most remarkable quality of his music is its ability to generate expressive power. It evokes both intellectual and emotional suffering, violence, and death. He wrote for large-scale orchestras and multiple choruses. Although Penderecki’s style has changed multiple times over the course of his career, the majority of this research merely focuses on the sonoristic, textural compositional style of his pre-1970 experimental, choral or early instrumental works.

In his early works, Penderecki enlarged the orchestra with nonmusical instruments such as a typewriter, hacksaw, alarm sirens, electric bells and objects such as metal, leather, glass and wood in his early pieces. In an article about Penderecki’s timbral system, Danuta Mirka explained that the timbral effects were created not only by plucking the strings, but also by tapping, rubbing and striking the body of the instrument with these objects. Due to the potential harm to their instruments, players rejected using such foreign objects to create sounds; as a result, Penderecki later altered his approach to include less harmful playing techniques.10

After utilizing various experimental techniques, namely electronic music and sonorism in his short works, he decided to return to traditional compositional techniques. From the mid-1960s to the mid-1970s, he concentrated more on large-scale liturgical works. Composing longer, large-scale pieces gave him a broader frontier for potential discovery.

Penderecki says:

…So I was dreaming to write the big oratorio. I wanted to do that very much, but I knew that with this kind of technique, I would never be able to write a longer piece, or an important piece. I was studying the sixteenth-century counterpoint, because I once did it in school, and I found a way to write different music. This was the first time that I really changed my style, having all this experience. In the St. Luke Passion you can find everything, which I have done in the early sixties and late fifties. Then after finishing a couple of pieces like Utrenja, again, it was not enough for me. I wanted to experiment

with the tradition. So I rediscovered the post-Romanticism, especially Bruckner, and I wrote several pieces under that influence…

*St. Luke Passion* (1963–1966, revised in 1974) was Penderecki’s large-scale choral masterpiece with which he began a new period of compositional style that displayed elements of neo-Romantic sonorities and lyricism. He portrayed the tragic suffering and death of Auschwitz with this piece. The orchestra combined all the techniques that he had exploited in the 1960s, and was reinforced by three massive mixed choirs, soprano, baritone and bass soloists, speaker, boys’ choir, and a large symphony orchestra. He exposed the characteristics of his sonoristic style with clusters of quarter-tone intervals, glissandi and blocks of sounds. The blocks’ durations were indicated by timer markings. He applied his instrumental extended percussive techniques into the vocal writing and created a link between the instruments and voices. Penderecki replaced and rearranged liturgical texts of the Latin Church in the piece’s choral passages. He utilized two features of Gregorian chant technique, metric freedom and intervals of the second, to build the resulting music into dense groups of twelve-tone complexity. Penderecki paid homage to J. S. Bach with the frequent usage of the four-note motif, B-A-C-H (B-flat-A-C-B), in this piece. Variations and transformations of this motif create a twelve-tone series.

Danuta Mirka made a point: “vocal writing based on twelve-tone and instrumental writing based on the sonoristic system.”

Being raised in a very religious family and surrounded by Greek Catholic, German Protestant, and Armenian Church practices and languages gave him the opportunity to expand

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his liturgical works. After the great success of Penderecki’s sacred phenomenon, *St. Luke Passion*, he continued writing more sacred works. Consistently aspiring to compose in larger forms, Penderecki accepted a commission from Russia writing a two part liturgical oratorio, *Utrenja I: The Entombment of Christ* (1969-70) and *Utrenja II: The Resurrection* (1970-71). He wrote these pieces for five soloists, two mixed choirs, and symphony orchestra. He utilized the main part of the Canon for Easter by St. John to set Utrenja’s text in old Slavonic as well as Latin and Greek languages. The use of three different languages in his liturgical works as a vital part of the compositional form was also a significant innovation of Penderecki’s music.

He also wrote his first three-act opera, *The Devils of Loudun* (1968-1969), which was commissioned by Hamburg State Opera and portrayed the Communist regime in Poland. These works demonstrated extreme tension of expressionism and postmodernism. Through these pieces, he conveyed a very profound and unpleasant moral message by depicting the agony of death. However, Penderecki’s avant-garde style shifted in the mid-1970s, toward Western musical concepts of the late nineteenth and early twentieth centuries. As a result he started to attract larger audiences to the concert halls. Ray Robinson described Penderecki’s later periods as his years of “sophistication, synchronization, and stabilization.” During these phases, his writing style became significantly simpler. His musical language moved from space-time notation, to a mixture of metric rhythmic elements, to traditional metric notation; from dense polyphony to Neo-Romantic transparent texture; from biblical themes to universal themes related to ethical values; and later, from large orchestration to the use of medium-sized chamber orchestras.

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15 Wolfram Schwinger, Krzysztof Penderecki: His Life and Work. Trans William Mann. (Schott: 1989), 68
During these years, Penderecki developed his Neo-Romantic works in binary form by applying post-Wagnerian chromaticism and the Bartókian art of developing variation in a highly expressive and melancholic Brucknerian manner.\textsuperscript{17} The classical and romantic musical styles such as scherzo, march, serenade, waltz and polonaise intertwined in his works. In the meantime, he was commissioned to write a number of religious works such as \textit{Magnificat} (1973-1974) and the two-act opera \textit{Paradise Lost} (1976-1978) for international festivals and opera companies. \textit{Paradise Lost}, with its distinctive harmonic structure and melismatic hymn-like passages, illustrates the biblical story of salvation within Baroque traditional settings. The Christmas carol “Silent Night” appears as an allusion in his \textit{Second Symphony}, also known as \textit{Christmas Symphony} (1979-1980). Penderecki used Polish religious song as well as the national anthem “God of Poland” in his \textit{Te Deum} (1979-1980), dedicated to Pope John Paul II.\textsuperscript{18} In this piece one can hear Penderecki’s clear return to tonality, which blended with Renaissance polyphony and Baroque rhetoric in a Neo-Romantic context.\textsuperscript{19} In his \textit{First Violin Concerto} (1976-1977), Penderecki made connections to late Romantic concertos by Johannes Brahms, Jean Sibelius, Pyotr Ilyich Tchaikovsky and Dmitri Shostakovich. It contains highly expressive quasi-thematic and chromatic long phrases, refined harmonies, and rhythmic climaxes, which combined with varied contrasting sonorities of the orchestra. He explicitly retrieved aspects of tonality in his works. With each one of these cornerstone works, Penderecki ultimately individualized his music. As Regina Chłopicka points out in her essay, during his last compositional period

\textsuperscript{18} The election of Pope John Paul and the Solidarity movement events (1978-1980) in Cracow stimulated Penderecki’s national and political visions to emphasize socio-political values in his works. With his great humanity, personality and diplomatic ties of Pope John Paul II later became a dominant figure by helping to dissolve totalitarian Communism in 1989.
\textsuperscript{19} Adrian Thomas, Polish Music since Szymanowski. Great Britain: Cambridge University Press (2005), 253-57.
Penderecki brought back simplicity and balance among tradition, sacred trilogy of God, human and evil and his post-war aesthetics revealed in his new lyricism.  

From the 1980s on, Penderecki continued exploring new possibilities. He experimented with new vocal and instrumental sonorities. He extended the limits of form and expression to blend his past and present. He explored nearly all genres and mastered counterpoint techniques such as canon, fugue, and passacaglia. He juxtaposed these classical musical genres to create expressive qualities and emotional characteristics in his scores. He was inspired by the dramatic plays of Richard Strauss, Arnold Schoenberg, Alban Berg, and Béla Bartók. His first post-modernist theatrical work, Black Mask (1986), was a commission from Salzburg Festival, with libretto based on the play by German novelist Gerhart Hauptmann. He quoted from Lutheran choral melodies, his own works and seventeenth-century Baroque dances. He kept intense drama by using universal issues by using the characters from all religions.

In the beginning of the 1990s, Penderecki composed his fourth and last two-act opera Ubu Rex (King Rex) (1991). Based on Alfred Jerry’s “Ubu Roi,” it was written for Munich Opera Festival. This revolutionary opera stands out with its avant-garde movements, and Penderecki’s brilliant use of black humor in his portrayal of the regime and the political events in his country. It is conveyed by energetic rhythm and by juxtaposed tonal and non-tonal elements.

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CHAPTER II

GENESIS OF HIS CELLO WORKS

The cello was one of the primary solo instruments for which Penderecki composed in each period. He made a significant contribution to the twentieth-century cello literature. Every one of his cello works became the epitome of the genre in its time. The size and sound capacity of the cello gave him opportunities to explicitly expand all technical and musical possibilities from every angle. In an interview with Galina Zhukova, Penderecki stated:

The cello is a universal instrument. It is much more universal than the violin. Its body is larger and therefore allows for a bigger volume of sound. It is also good that you can use the whole body of the cello in a work. 22

His innovative notation with its distinctive interpretive techniques made the cello one of the virtuosic contemporary solo instruments. In his works, Penderecki employed sound and textural color effects to increase the intensity of musical expression. He indulged in writing for the world’s best cellists, who were often the only ones capable of playing his music. Working closely with outstanding cello soloists, such as Siegfried Palm, Boris Pergamenschikow, Mstislav Rostropovich, in turn, encouraged him to use even more complex elements to explore the most intensive technical and musical qualities in his pieces. In an interview, German cellist Siegfried Palm describes Penderecki’s music as “full of humor and irony.” 23 World-renowned Russian violist Yuri Bashmet says; “This is a very intelligent, logical music, while telling the most important human issues such as life and death, love and hate or truth and falsehood.” 24

22 Krzysztof Penderecki: “Great music is always music of meaning.” Interview by Galina Zhukova. Saint-Petersburg Contemporary Music Center. reMusik.org September 22, 2011.
His first three cello works were Sonata for Cello and Orchestra (1964), *Capriccio for Siegfried Palm* (1968), and Cello Concerto No.1 (1972). Typical of this period, these works strongly display what he specifies as "total cello," in which the cello is used not only with traditional techniques but also with extended techniques. Extended techniques were used for two purposes: the first is to create sound effects by striking the instrument in unusual ways (e.g., hitting the fingerboard with a nut or fingertips); the second is to create powerful gestures by using "ultra-chromaticism," (e.g., playing indefinite pitches/highest pitch between bridge and tailpiece), quarter tones, clusters, glissandi and by incorporating chance elements. Penderecki uses the advantages of the solo instrument against the whole orchestra by alternating the wide range of dynamics from pppp to ffff. He also uses a variety of glissando patterns, trills, arpeggios, double-stops and bow strokes such as implied wild, frantic or harsh playing in a number of ways.

Sonata for Cello and Orchestra (1964)

Sonata for Cello and Orchestra was Penderecki’s first cello work and was commissioned by Southwest German Radio Orchestra and dedicated to Siegfried Palm. With this remarkably structured two-movement work, Penderecki explored his sonoristic ideas. As in his stage works, in this piece he generates dramaturgy and surreal effects. Penderecki refers to this piece as a “sonata” —not in the traditional formal sense, but in the sense of “concerto” the interaction between the solo cello and the orchestra, each accompanying one another in a way that adds sonic balance, keeping the orchestra from overpowering the cello. Penderecki employed unusual

26 He also describes this sound effect in his Threnody for the Hiroshima Victims’ partiture.
instrumentation for the piece and reinforced the orchestra with extra percussion instruments such as bongos, wood blocks, claves, and tam-tam. Simultaneously he augmented a dark-colored low brass section that supported the cello. The work is governed by dissonant harmonies, sound clusters, sudden register changes, percussive bowing techniques and various contrasting rhythmic values combined with the orchestra’s harsh, violent climaxes.28

Capriccio for Siegfried Palm for Solo Cello (1968)

Another Penderecki cello work, titled *Capriccio for Siegfried Palm for Solo Cello*, was dedicated to this famous cellist as well. This work can be considered one of the episodes of Penderecki’s capriccio series and reflects his sonorist approach. Penderecki’s use of extended techniques creates full-blown visual movements, causing Siegfried Palm to describe the work thus: “It is, of course, a little piece of theatre, and needs to be watched as well as listened to.”29

In an interview Penderecki described his *Capriccio for Siegfried Palm* and his vision of creating extended sound techniques:

For example, already in my early compositions, such as *Capriccio per Siegfried Palm*, for solo cello (1968), I used what was called the “total” cello. Composers use not only the standard approach to the instrument, but also tapping, noises and using different parts of the instrument, which are normally not played. My prescribed extraction of absolutely different sounds is sometimes random. Much in this case depends on the construction of the instrument, for example, when playing on the bridge is required. Sometimes it turns out that you get completely unexpected sounds. These unforeseen things are very important because it is this very unpredictable quality that leaves a field of boundaries for the artist, expanding the scope of what is possible in his interpretation…30

Although the combination of instrumentation and orchestration differs in each of his capriccios, all his capriccio works—*Capriccio for Oboe and Eleven Stringed Instruments* (1965),

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28 Wolfram Schwinger, *Krzysztof Penderecki: His Life and Work* (Mainz: Schott, 1989),166
29 Schwinger, *Krzysztof Penderecki: His Life and Work*, 171
Capriccio for Violin and Orchestra (1967), Capriccio for Siegfried Palm for Solo Cello (1968) and Capriccio for Tuba (1980) —share similar innovative notational systems based on diagrams and graphical writing that he used in his earlier works. Penderecki constructed his capriccio pieces from these extended techniques to bring new dimensions to expression. He explored the capacities of the string and wind instruments with coloristic bowing, unusual fingering, and blown sound effects.\textsuperscript{31} In addition to Penderecki’s sound effects indicated by musical gestures and specific signs, the performer also played a significant role in determining the tonal elements of these instruments and their components, such as a wide range of dynamics, glissandi and vibrato.

Cello Concerto (1972)

The thematic and textural material of Penderecki’s Cello Concerto is based on his Concerto for Violino Grande in 1966-67, which was premiered by Bronislaw Eichenholz in the Webern Festival in 1968. Swedish lutenist Hans Olof Hansson constructed the instrument for his Polish-Swedish friend Eichenholz who had transcribed Witold Lutosławski’s short Recitativo e arioso for violin and piano piece to this instrument in 1966.\textsuperscript{32}

To establish a greater amount of resonance than a violin, Hansson deliberately developed the violino grande to be a thicker, larger instrument with five strings. The nature of its shape and size gave Penderecki a number of sound possibilities. It is played with a viola bow to create dramatic intensity within a wide range of dark and deep tone color.\textsuperscript{33}

\textsuperscript{33} Ove Nordwall. 1969. The Violino Grande. Perspectives of New Music 7, no.2 (Spring): 111-114.
The piece demonstrates Penderecki’s sonorism with its highly expressionistic and contrasted sound effects, frequently shifting tone clusters and range of vibratos. To lift the intensity throughout the work, the cello solo played a role as a connection between sections. Intensive bowing and percussive playing techniques—tremolos on or behind the bridge, advance pizzicato glissandi—require an imaginative vision from the performer in order to overcome the challenges of the piece.

Cello Concerto No.2 (1982)

Along with Penderecki’s works written in the 1980s, his cello works Cello Concerto No. 2 and Per Slava for Solo Cello (1985-1986), present subtler manifestations of his sonorism by refining the extensive usage of complex playing techniques. These works synthesize Penderecki’s self-expression and conclude his neo-Romantic aesthetic. Penderecki dedicated both works to Mstislav Rostropovich. The Berlin Philharmonic Orchestra commissioned Cello Concerto No. 2 in 1982. The premiere was conducted by Penderecki himself; the cello soloist was dedicatee Mstislav Rostropovich. The composer later won a Grammy Award for this piece in 1987. Writing for his colleague Rostropovich allowed Penderecki to use all the performing techniques he had been perfecting in the 1960s. With these highly virtuosic pieces, Penderecki pushed the limits of the cello by achieving new sonorous possibilities.

As a natural result of Rostropovich’s close friendship with Shostakovich, the concerto is reminiscent of Shostakovich’s Cello Concerto No.1 E-flat major Op. 107 with its poetic, heroic, and capricious characteristics. Penderecki keeps the emotional intensity on the highest level by using a number of contrasting thematic and dramatic materials. The concerto exemplifies Penderecki’s improvisatory lyric language with sustained chordal clusters, which often provide
an interplay between the cello and the large forces of the orchestra, especially those provided by the lower strings, brass and percussion sections. Concerto for Viola (1983) is an adaptation of his Cello Concerto.

Per Slava for Solo Cello (1985-1986)

*Per Slava for Solo Cello* incorporates Penderecki’s lyricism filled with expressive elegiac quality. He wrote this piece for Rostropovich. So great is the level of musical expression that this five-minute piece has become one of the most frequently required pieces in prestigious international competitions.

The piece is in arch form, which is structured into four sections: Largo, Allegretto, Vivace, and Lento. The main structural thematic and motivic elements consist of the major-minor second interval and B-A-C-H monogram, which is followed by irregular rhythmic groups. These groups, increasing in rhythmic value from duple and triple, sixteenths to thirty seconds, simultaneously escalate the tempo to carry the music into the piece’s expressive climaxes. By omitting the bar lines within traditional notation, Penderecki establishes polyrhythmic patterns grouped into freely performed segments of musical material. In fact, these cadenza-like passages give Penderecki the freedom of expression that creates an additional challenge to the performer. In a similar manner to his earlier cello works, *Per Slava* contains coloristic sound effects, which are closely related to the motivic and rhythmic shifts in the piece. Russian cellist Alexander Ivashkin gave a second premiere of the revised version of the piece in 2008.
Concerto Grosso for Three Cellos and Orchestra (2000)

Penderecki’s later cello work *Concerto Grosso for Three Cellos and Orchestra* is a large-scale thirty-five minute concerto, played without pause. Penderecki initially composed the piece for his friend Rostropovich, but in fact, his three other eminent cellist friends Boris Pergamenschikow, Truls Mørk, and Han-Na Chang premiered the piece in Tokyo in 2001.\(^{34}\) In an article by Matthew Guerrieri, he recalls;

I decided to write the concerto where I should use more than one cellist, for three of my friends. (One of the friends was intended to be Mstislav Rostropovich, but Rostropovich, Penderecki recalls, declined to appear with two other cellists.)\(^{35}\)

The creation of new connections between past and present can be seen in this piece. It contains some of the clear characteristics of the late-Baroque concerto, with its wide expressive contrasting sonorities and echo technique between the solo cellos and the orchestra. The interaction between the three solo cellists and orchestra has a three dimensional dynamic, in which Penderecki treats the three celli in different manners: first, as individual solo instruments, each with its own solo and cadenza; second, as a string trio in which the musical lines are exchanged and shared in dialogues; and third, as one solo instrument consisting of the three celli playing against the orchestra. This setting is reminiscent of the Brandenburg Concertos by Bach. The rondo-like structure is divided into six short movements, which are connected by complex thematic materials of solo instruments in the orchestra. Rapidly changing style and rhetorical gestures illustrate heroism, mysticism, anger and sadness with extremely dark and exotic-colored texture.


Having firmly established the emotional power of the piece, Penderecki mimics Shostakovich’s Cello Concerto No.1 and Ernst Bloch’s *Schelomo, Rhapsody for Violoncello and Large Orchestra*. Penderecki juxtaposed Shostakovichian dry humor and sarcasm in the orchestral part with Blochian mourning and agony in the three cello solos.

**Largo for Violoncello and Orchestra (2003, revised in 2007)**

Three years after his Concerto Grosso, Penderecki wrote another piece for his friend Mstislav Rostropovich titled *Largo for Violoncello and Orchestra*. Rostropovich premiered the piece in 2005 with the Vienna Philharmonic Orchestra under the baton of Seiji Ozawa. As he premiered the piece, Rostropovich also announced the end of his cello career with this concert. The twenty-five minute piece contains three relatively slow movements: Adagio – Andante – Adagio.

Penderecki applied the majority of thematic and motivic materials from his own work Concerto Grosso for Three Cellos. The piece consists of major and minor seconds and thirds, repeated note motifs and chromatics. He replaced the other two cellos with principles from the string sections in some places, thus creating duets with the solo cello. He maintained tension with sudden climaxes while exchanging complex rhythmic motifs occurring between the cello and the orchestra. He explored the entire range of the cello using the lowest and highest pitch, including whistle-like artificial harmonics to the high and bright ranges of the instrument. In terms of expression, the piece also resembles Shostakovich’s Cello Concerto No.1 with its thick texture and orchestration reinforced by the powerful timpani, bells and percussion sections.
Violoncello Totale (2011)

One of Penderecki’s most recent cello pieces, *Violoncello Totale*, was composed for the fourteenth International Tchaikovsky Competition, for which he served as one of the jurors. The piece was dedicated to all the cello candidates in the competition. With its highly demanding artistry and technicality, Penderecki used all possible timbres to bring out the expressive somber qualities of the cello. Slavic folk melody—melancholic, appearing suddenly—creates the climax of the piece, while his avant-garde style governs the piece with its extended playing techniques, sonoric left-hand and bowing string effects. The piece lives up its title: *Violoncello Totale*.

In the same interview with Galina Zhukova, Penderecki says:

In this piece, written for the competition, I use the aforementioned elements, which I was already using in the 1960s. Because of this, the piece carries the title “The Total Cello.” These elements enrich the cello and give it another dimension. It is as if the instrument transforms from a strictly stringed instrument to a universal one. As regards the performing techniques directly involved with this work, it’s difficult to say. The only thing is that if a performer hasn’t, in general, played contemporary music, then he might run into a few problems while reading through the score 36

Some of the extended techniques, such as finger tremolos or left hand tapping on the body parts of the instrument, arise from the early style period of his instrumental works. However, compared with his Sonata or Capriccio, these techniques and the range of the dynamics are not extreme. One can assume that the six-minute miniature piece gathers together all the stylistic features of Penderecki’s previous cello output.

As each of these hallmark cello works reflected Penderecki’s stylistic periods, they also carried the characteristics from one to another. Through Penderecki’s use of motivic richness, intensive rhythmic materials, thematic devices, cluster chords, chromaticism and connection in

his cello works, he drastically influenced the aesthetics of the cello and made it one of the most important instruments of contemporary music.

Chamber Music and Instrumental Works Composed 1994-2013

From the late 1970s onward, Penderecki’s pieces include virtuosic extended techniques, which are less avant-garde. Instead, his works reflect a traditional, neo-Romantic writing style. During this period, Penderecki focused on writing small orchestral pieces, chamber works and instrumental solos. The output for this period includes a String Trio (1990-1991), a Concerto for Flute and Chamber Orchestra (1992, revised in 1995), a Quartet for Clarinet and Strings (1993), a Sextet (clarinet, horn, piano and string trio) (2000), Cadenza for the Brandenburg Concerto by J.S. Bach (viola, cello and harpsichord) (2007), Serenade for Three Cellos (2007) and his String Quartet No.3 Leaves of an Unwritten Diary (2008). He also wrote a number of solos and duets for violin, viola and cello between 2009 and 2013, which are still in preparation by Schott Music.
CHAPTER III
DIVERTIMENTO/SUITE FOR CELLO SOLO (1994-2013)

Historical Background of the Piece: Relationships to His Chamber Works

The Divertimento for Cello Solo (1994-2013) belongs to Penderecki’s third compositional style period, as does the current version of the Suite. In this work he blends his fascination with Baroque and Romantic music. Penderecki also used Classical sonata form within his contemporary aesthetic. The work contains short Baroque dance movements connected through the use of expressive rubato and broken guitar-like pizzicato chords. A broad Neo-Romantic palette draws inner beauty from within his firm ideological and theoretical framework. In each movement of Divertimento/Suite, one can clearly recognize the transformation of compositional elements arising from his traditional solo and chamber works. The work with its varied style movements is a mixture of all the cello parts of his chamber works and the compositional language Penderecki employed during this time period.

Penderecki initially composed the work in three movements: Serenade, Scherzo and Notturno. This first version of the piece derived from his Quartet for Clarinet and Strings (1993), which was inspired by the Schubert Quintet. Both works, the Quartet and Divertimento/Suite, shared not only the movement titles in reverse order—Notturno (Adagio), Scherzo (Vivacissimo), Serenade (Tempo di Valse), Abschied “Farewell” (Larghetto)—but also nearly all of the compositional procedures, including intervallic motions such as major/minor seconds and thirds and the tritone. Overall, the characteristics and textures of the instruments used in the Quartet are finally adopted by the cello alone in Penderecki’s Divertimento/Suite for Cello Solo.
The rhythmic motif consisting of slurred minor thirds in triplet and thirty-second notes within the solo clarinet part in the *Quartet* is adapted into slurred minor seconds in triplet and thirty-second notes in the *Divertimento/Suite* (see Ex.1a).

Example 1a. *Quartet for Clarinet and Strings* and *Divertimento/Suite, I. Notturno*.

Shared thematic and rhythmic material; slurred thirty-seconds in minor third, second and tritone

The *Quartet* (Clarinet solo), mm. 5-6  The *Divertimento/Suite*, mm. 17-18

![Example 1a](image1.png)

Also, as in example 1b below, Penderecki treated the endings of both pieces texturally in the same manner, in which both highest and the lowest pitches are used at the same time. In *Quartet*, at the end of *Notturno*, a long, slurred pedal B-flat note in the cello is indicated by *scordatura*, meaning the lowest string C is tuned to B-flat, whereas the violin part later contrastingly joins with the highest notes on the E string. He even emphasized it with an octave (8va) sign with mute, creating a sharp but soft, whistling sound effect. This procedure appears in the same manner in the *Divertimento/Suite*. He uses a middle range D as a pedal line over artificial harmonics played on the A string also with mute.
Example 1b. *Quartet for Clarinet and Strings*, I. *Notturno*. Use of wide range interval between the violin and the cello lines. The cello’s *scordatura* B-flat, the violin’s octave (8va) sign

mm. 20-21

mm. 25-26

Example 1c. *Divertimento/Suite*, III/VIII. *37 Notturno*. Artificial harmonics on the A string and open D string in double-stops, mm. 47-49

The inner movement in both works, *Scherzo*, also shares the same motivic and intervallic material. It is written in 3/4 meter at a very fast tempo with intervallic motion of minor seconds and tritones.

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37 *Notturno* was placed as the third movement in the first version of the *Divertimento/Suite* (1994); however, it is the eighth movement in the current version of the *Divertimento/Suite* (2011).
Example 2a. *Quartet for Clarinet and Strings*, II/VII. *Scherzo*.\(^{38}\) Minor seconds, triplet motion, mm. 1-8

![Example 2a](image)

Example 2b. *Divertimento/Suite*, II/VII. *Scherzo*, mm. 1-17

![Example 2b](image)

In the third movement of *Quartet*, Penderecki combined thematic materials from the two previous movements. As shown in the example below, the character and the tempo of the movement are indicated as a waltz (Tempo di Valse), which later became an individual movement in *Divertimento/Suite*. Quick switches between arco and pizzicato in the string section of the *Quartet* are reflected in the Serenade of *Divertimento/Suite* as well.

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\(^{38}\) Scherzo was the second movement in the first version of the *Divertimento/Suite* (1994); became the seventh movement in the current version of the *Divertimento/Suite* (2011).
Example 3a. *Quartet for Clarinet and Strings*, III. *Serenade*. Rhythmic and motivic textural interplay within the group, mm. 1-11

Example 3b. *Divertimento/Suite*, II/II *Serenade*. Motif modified in rhythmic diminution, mm. 5-9

Penderecki dedicated three-movement version of the work to his Russian born cellist friend Boris Pergamenschikow on December 28, 1994 in Köln. The fingerings and the bowings indicated in work were first originated and performed by his dedicatee. Pergamenschikow later premiered the revised version, including *Sarabande* as the opening movement on June 15, 2001 in Ludwigsburg.

Following the death of Pergamenschikow in 2004, Penderecki composed the fifth movement *Tempo di Valse* to be performed by Claudio Bohórquez at a commemorative concert.
in Kronberg Academy in Germany. Penderecki enhanced the work with the short sixth movement, *Aria*. Michel Strauss was premiered the movement in Giverny, France for the Chamber Music Festival event on September 2, 2006. The seventh movement *Allegro con bravura*, was written for Finnish cellist Arto Noras and was premiered on February 25, 2010 in Paris. In this movement, Penderecki used some of the timbral textures and rhetorical characteristics from his String Trio (1990-1991), as well as its transcription *Sinfonietta for Strings* (1990-1991). Opening atonal block chords, within their ferocious gesture, are followed by tonal motivic textures. Mourning cadenzas and erratic chromatic scales in both works evoke Shostakovich’s Quartet No.8 (1960), which was dedicated to the “Memory of the Victims of Fascism and War” by referring to himself as the victim.39


Example 4b. *Divertimento/Suite*, V. *Allegro con bravura* (2010), system 1-2

Penderecki also wrote the eighth movement, *Preludio*, for his friend Arto Noras in 2013. It was performed in the International Krzysztof Penderecki Cello Competition and various festival events. This extended version of the work has been entitled *Suite for Violoncello Solo*, but has not been officially confirmed by Penderecki himself for publication.40

Synthesizing from his past, *Divertimento/Suite* relies on Penderecki’s diverse style in terms of usage of sound material and techniques for its organization. Although the eight movements were written at different times and appear distinctively dissimilar at first glance, Penderecki used motivic and intervallc compositional techniques to unify these seemingly dissimilar movements. Throughout the piece, Penderecki expands upon the melodic, harmonic and structural characteristics inherent within a few simple musical ideas. The most significant of these ideas are the extensive use of chromatic half-step melodic motion as well as leaps of a minor third and/or its inversion, a major sixth. Another is a tritone leap coupled with half-step motion, used more subtly than the chromatic motif and employed as a binding element throughout the piece.

Penderecki entwines these non-common-practice elements into structures that resemble or reference many common-practice tonal progressions and structures. As a further homage to J.S. Bach and his Solo Cello Suites, indicated in the second movement *Sarabande*, Penderecki uses Baroque dance movements. Exceptions are short dance and character pieces (*Aria, Scherzo*,

40 Information was given by the Schott Music. Mainz, Germany.
Notturno and Serenade) in which he uses actual and implied counterpoint to further highlight the pseudo-tonal functions and progressions present in the work. Extended instrumental techniques also assist timbrally to strengthen these independent contrapuntal lines.

Although Penderecki’s style has changed multiple times over the course of his career, the majority of research merely focuses on his sonoristic, textural compositional style. Many scholarly books and articles have been written that emphasize his pre-1970 experimental, choral or early instrumental works. In light of Penderecki’s prolific output of cello music, the amount of published research is unexpectedly limited. There are a few resources in Polish that might otherwise be beneficial in this study. An effort will be made to access these resources in English. What has been written about Penderecki’s works in the 1990s has not included a discussion of the stylistic changes and extended performing techniques of Penderecki’s later cello works. This study is being presented to help fill the informational void that exists for Penderecki’s style and performance techniques for the cello.

Stylistic Analysis and Performance Guide

This part will provide both stylistic analysis and a discussion of issues of performance practice of the piece. Divertimento/Suite contains eight short movements: 1- Preludio; 2- Sarabande (J. S. B. in memoriam); 3- Serenade; 4- Tempo di Valse; 5- Allegro con bravura; 6- Aria; 7- Scherzo; and 8- Notturno. Analysis of each movement will not only draw a logical connection between the movements but will also decrease the challenge of the performing techniques. Categorizing the gestural notational groups and their relationships to one another will guide the performer to play with a deeper understanding of Penderecki’s intentions for the piece.
Based on the results of the analysis of each movement, the researcher will also make connections between the Baroque or Viennese origins of each to their modernistic structures.

The purpose of the present study is to create a practical performance guide to this important musical work with a detailed stylistic, textural, and motivic analysis of all eight movements. Although there are many published documents and analyses of Penderecki’s orchestral, choral, chamber and other solo pieces, the Divertimento/Suite for Cello Solo has yet to be thoroughly researched and discussed in the extant cello literature. It is the lack of research concerning this work that prompts this study. This analysis will serve to outline the unifying compositional procedures of the work and explain the special instrumental techniques employed.

In addition, the challenges of performing Penderecki’s Divertimento/Suite will be discussed. Although the cello performance techniques in this piece are not as exposed as in his other cello works, it is still critical to know these in order to produce a mature interpretation of the work. The performing guide will include extended playing techniques such as senza arco, which implies left finger tapping, as well as traditional techniques such as col legno battuto, arco battuto and sul ponticello.

Despite their contrasting characters, and the fact that they were written in different periods, the movements of the Divertimento/Suite show Penderecki’s thoughtful and skillful mastery in uniting the most varied elements and characteristics of all eight movements. The term “Suite,” which Penderecki later considered using for this work, indicates the compartmentalization of compositional strategies into separate movements. This is a commonly applied instrumental form in the twentieth century, used to define a succession of disparate movements, similar to the seventeenth century dance suite. In addition to the piece’s influence of Baroque formal structure, Penderecki also stressed the harmonic and rhythm aesthetics of
romanticism as well as his own musical identity within the characteristic frames of the movements. Although Penderecki mostly excludes extended playing techniques in the *Divertimento/Suite*, the rhythmic and motivic elements, combined with the use of traditional performing techniques, become exceptionally important. The melodic and rhythmic fragments were structured by the extreme usage of various techniques: *stretto* passages, ascending double stops (which sometimes end abruptly), wide dynamic contrasts, and percussive sound effects such as tapping the pitches with fingertips, striking the strings against to the fingerboard with the inside of the left hand, playing on or behind the bridge, glissando and *sul ponticello* effects. In Penderecki’s writing, these sound techniques are made more effective by using them within the context of the cello’s wide range, coinciding with climactic points.

Penderecki uses thematic motifs that appear in a variety of ways throughout the movements. The basic melodic motif is built on major-minor seconds and thirds, tritones and their rhythmic divisions. Prolonged tonal centers are used to frame the motivic materials in ways that do not follow the traditional formal structure. The researcher will point out the usage of different thematic motifs, which appear in various modifications in every movement, and combine these motifs with the explanations of performing techniques throughout the chapter.

The main focus of this chapter is to explore the movements from thematic content to performing characteristics. Thematic materials discussed will include a horizontal and vertical textural study, motivic elements or sequences and their development, intervallic structure, rhythmic or sequential patterns and metric changes. The fact that some movements are *senza misura*, written with no meters or bar lines, presents an interpretive challenge for the performer. This will be examined according to the rhythmically and melodically fragmented lines. Left and right hand articulations, bowing techniques of certain passages, and their distinct percussive
sound qualities will be analyzed. Furthermore, the discussion of performing techniques will explore Penderecki’s compositional vocabulary and his architectural plan in order to create a coherent connection between the movements.

I. Preludio (2013)

The Preludio serves as a toccata, a prelude and an overture to the entire piece. However, free the individual motivic ideas and rhapsodic rhythmic themes, the melodic and thematic diversity is unified with half-step, tritone or sixths intervallic motion. The opening C-D-flat establishes the importance of half-step motion throughout the remaining movements. Penderecki’s most frequently compositional techniques, such as leaping tritones or major/minor sixths, reappear in the other movements. Implied tonal centers through the pedal notes occur while prolonging the cadence points.

Penderecki uses both traditional and non-traditional extended techniques, which he calls “total cello.” He spreads the percussive timbral effects throughout the movement including striking the strings with the left hand and playing between the bridge and tailpiece. Other techniques include sul ponticello tremolos, dramatic and suddenly changing dynamics, wide usage of thirds, sixths and diminished seventh arpeggios, ascending or descending chromatic double stops in thirds, ricochets (the bow being thrust onto the strings and allowed to bounce naturally), left-hand pizzicatos and glissando harmonics. As with some of Penderecki’s earlier cello works, these are the main materials of the movement.

Penderecki structured the movement with no bar lines, as he has done in other earlier movements, e.g., Sarabande, Allegro con bravura, Aria. However, here the melodic texture and the rhythmic density of the notation, as well as the color-effects, provide guidance in executing
the movement. The opening passage is the combination of three different textures: varied colors of tremolo on C string, arpeggiated groupings and *accelerandi* on broken chords. The slick rhythmic and motivic texture of the piece, which he created using chromatic ascending and/or descending scales, is achieved by using quick position changes in almost all the ranges of the cello.

Example 5a. Movement I, *Preludio*. Opening *sul ponticello* tremoli on C string, color effects; sudden dynamic changes, wide leap arpeggio in sixths, system 1-2

As in the example 5a, the opening passage is not technically challenging. However, sudden dynamic changes, left hand pizzicato sforzando tremolos, sudden piano (*subito*), crescendo to forte and removing the mute while maintaining ongoing tremolo (*sul ponticello*) to create crisp, metallic tone colors on the open string C, all require a great deal of mastery.

On the third system Penderecki increases the tension and stretches the ending of the passage with a *stringendo* chromatic ascending double stops, which are emphasized with a tremolo quarter note. At the end of this introduction-like passage, Penderecki uses his symbolic triangle shape notation to indicate the highest notes as possible on the cello. These are emphasized with a glissando *sforzando* at the end. This ascending double-stop passage requires placing each finger on separate strings for the diminished chord. This volatile finger position in
high position on the cello can be difficult to maintain in tune. In the accelerating climax of the introduction the performer needs to place his/her fingers in close intervals. This trembling introduction, with constant dynamic changes, harsh tremolos on C, diminished arpeggios, and ascending chromatic double-stops, shapes the thematic material of the Allegro section with varied color effects.

Example 5b. Movement I, Preludio. Chromatic ascending double stops and glissando ending in triangle-shaped notation indicating the highest pitches possible, system 3

Preludio is the only movement in Divertimento/Suite that contains Penderecki’s extended compositional techniques. Along with one of the techniques that is shown in the example above, Penderecki introduces three other distinct techniques in this movement. These notational characteristics are derived from his early-period string orchestra works such as Threnody to the Victims of Hiroshima (1956), and cello works such as Sonata for Cello and Orchestra (1964) and Capriccio for Sigfried Palm (1968). The first of these symbols, which appears in the second system (see ex. 5a.), is interpreted as rolling the bow on an entire series of notes—in the given direction—as quickly as possible. Approaching to this notation may vary with each performer. The gesture also can be played without definite rhythm in a free tempo.

Both visual and audible percussive effects are simultaneously used in the seventh system. Executing this passage, the performer must first establish the pressure of the bow and then manage the balance accordingly. Because of the tightness of the strings between the bridge and the tailpiece (resulting in a thin squeaking sound), bouncing and rolling the bow behind the
bridge in all four strings will require unusual adjustments. The wrong bow placement with an inaccurate pressure may cause the gesture to be inaudible. Giving enough length, space and angle to the right arm and allowing the whole arm to be turned quickly from the lowest to the highest string is the closest method to manage this effect. The wavy ascending arrow indicates the direction of the arpeggio with *ricochet* bowing stroke.

Example 5c. Movement I, *Preludio*. Played behind the bridge, system 7

The third gesture, namely finger tapping, appears with a glissando marking. This technique indicates accelerando and crescendo simultaneously. However, due to the pressure of the string toward the fingerboard, Penderecki marked it with a diminuendo. Because there is no specified pitch, the gesture represents only the starting and finishing position of the stems on the fingerboard. In this case, tapping the fingerboard in a rapid manner can be achieved between the first and seventh positions, at the discretion of the performer.

The motivic material in the beginning of the Allegro section, on system four, is indicated by a group of quarter-note pizzicato chords. These groups of diminished seventh chords with pedal point on C create the structural frame of the movement and appear in varied episodes, such as broken double stops or arpeggios throughout the piece. Each episode of this chordal section is followed by chromatic rhythmical material, which is enhanced with extended bowing techniques.
Example 5d. Movement I, *Preludio*. Allegro opening pizzicato chord variations

system 4. Episode 1, pizzicato in sixths

system 6. Episode 2, followed by broken chromatic chords

system 8. Episode 3, broken pizzicato

system 16. Episode 4, expanded with triplets

The motivic motion consists of minor-second quintuplets and sextuplets followed by a triplet rhythmic figure, which also consists of a minor second down or a fourth up, completing the second half of the whole episode. Later in systems seven and nine, it is followed by natural harmonics and pizzicato double stops.

Example 5e. Movement I, *Preludio*. Episodes in chromatic quintuplets and sextuplets, followed by varied rhythmic values and sound effects

system 5

system 6

system 7

system 9
Chromatic usage and increased rhythmic density change the texture intensely in system eleven. A frequently repeated chromatic triplet rhythm then joins sixteenths, quintuplets, and sextuplets, which prepare quasi-tonal arrivals. This polyrhythmic texture is intertwined with both triplet *ricochet* bowings and large intervallic leaps. The complexity of the polyrhythmic structure is interrupted by a short folkloric melody, which is distorted by chromatics.

Example 5f. Movement I, *Preludio*. Spiccato, *ricochet* and legato bowings in the same passage, system 11-12

In the example above, traditional varied bowing strokes such as *spiccato*, *ricochet*, and legato are consequently used in varied directions. Controlling these compound bowing techniques can be accomplished by adjusting the speed, distance and pressure of the bow. Placing the bow between the heel and the middle with light pressure makes it possible to achieve all three styles of bowing techniques simultaneously.

Example 5g. Movement I, *Preludio*. Ascending wide range leap chromatic triplets, system 13

Example 5h. Movement I, *Preludio*. Interruption of a distorted folk-like melody in chromatics, system 14
II. Serenade (1994)

The Serenade lacks the character of a traditional serenade with soft, Romantic timbral characteristics; on the contrary, this works contains accelerating arpeggiated and chromatic passages outlining G, and percussive bowing effects. Except for edgy natural and artificial harmonics, sul ponticello chromatic double stops, and a number of tempo changes, there is frequent usage of lute-like pizzicati, which can be related to historical the nature of a serenade. The movement opens with a col legno battuto (c.l.batt)—striking the string with the wood of the bow, almost creating the impression of a flying staccato articulation on G. This is followed by a series of pizzicato chords consisting of half-steps, major thirds and tritones. The opening col legno battuto motif reappears two more times throughout the movement and is highlighted by expanded chromatic gestures, pizzicati, and harmonics outlining G. The movement also includes a variety of mixed meters, and sudden rhythmic changes present great challenges to the performer.


\[
\begin{array}{ll}
\text{m. 1 5/8} & \text{m. 2 6/8} \\
\text{m. 14 7/8} \\
\end{array}
\]
Starting from bar five marked as *grazioso* (with grace), in descending minor-second and major-sixth motion, the opening gesture is connected to a slowly accelerating triplet figure. Between bars 5 and 10, Penderecki expands the B-A-C-H motif with half-step motion and tritones. He shows his inspiration from J. S. Bach’s cello suites in a short, witty passage. The chromatically conjoined lines occur in bars 8 and 9, which arrive to an implied D sonority in left-hand pizzicato and double-stop harmonics at bar 10. The rhythmic figure, sixteenth triplet/eighth/sixteenth triplet, appears in varied shapes in other movements throughout the work. Considering the structure of the pitches in the adjoined chromatic lines, the accelerating tempo, and the combination of bowings and fingering positions, the double-stop note of every other triplet can be held longer to emphasize the contrapuntal, melodic relationship between the chromatic fragments.

Example 6b. Movement II, *Serenade*. Chromatic descending line with major sixths and counterpoint, mm. 5-10
This percussive A section ends in a climax, in which parallel sixths move melodically in descending half-steps and ascending tritone leaps.

Example 6c. Movement II, *Serenade*. Chromatic chordal pizzicati ending, mm. 18-22

Later in bar 23 marked *grazioso*, the aforementioned rhythmic motif reappears in a sixteenths/eighth/sixteenths sequence, which is followed by the dotted sixteenths and thirtyseconds marked as *punta d’arco* (tip of the bow). Penderecki later used dotted sixteenths in the “alla Polonaise” section of the *Allegro con bravura* (2010) movement.

Example 6d. Movement II, *Serenade*. Two rhythmic motifs used later in other movements, mm. 23-25

Toward the end of the movement, there is a circle-of-fifths progression occurring on e-a-d'-g' between the second half of bar 28 and the second half of bar 29. It is important to emphasize these pitches by sustaining them with a legato bowing, even when this passage happens in a faster tempo with *spiccato* bowing. The long climax continues with a fully chromatic ascent from g' to f'', which leads to the immediate return of the opening motif in G in bar 31. In order to
increase the intensity of this climax, Penderecki used *sul ponticello* double stops, creating a metallic, crisp, harsh timbral sound effect.

Example 6e. Movement II, *Serenade*. Circle-of-fifths progressions between e-a-d'-g' and climax, mm. 28-30

Arriving at the opening gesture with percussive bow strokes, it is also important to differentiate the motif with two bowing techniques, *col legno battuto* and *arco battuto*. Both strokes are used to create percussive effects; however *col legno battuto* indicates striking only with the wood, while *arco battuto* indicates playing with both the wood and the hair of the bow, which can produce a raspy or muffled sound.

Example 6f. Movement II, *Serenade*. Opening motif played *arco battuto* and *col legno battuto*, mm. 31-32

Metric modulation was a new concept in Eastern music in the beginning of the 1960s Penderecki applied this technique in his music, as is evident in this piece. Penderecki’s frequent use of metric and rhythmic modulation and textural differences of brief fragments in this movement creates the effect of a collage. With the procedure of combining a variety of manipulations of tempi with their metric variances and the complexity of rhythmic elements
crossing the bar-lines, Penderecki achieves a *senza misura* effect in the movement in a highly structured manner.

From the performance point of view, the technical complexity of these seemingly dissimilar rhythmic and motivic elements creates a challenge. However, these passages can be executed in a *parlando* manner according to their textural shapes. Visually the movement looks like a collage. For ease of performance, the performer could consider varying the tempo for each fragment of the collage.

III. Sarabande (1994)

One of the oldest (sixteenth century, Spain) dance movements in slow triple time, the *Sarabande* regained its traditional style characteristics in Bach’s cello suites. With the *Sarabande* movement in *Divertimento/Suite*, one encounters Penderecki’s intention to pay homage to Johann Sebastian Bach by evoking the cello suites.

One of the fundamental stylistic elements of the old-style Sarabande was the slow triple meter. Penderecki’s *Sarabande* completely omits that feature of the ancient dance; in fact, it was written with no bar lines. The performer might gain the feeling of a hidden emphasis of the beats from its rhythmical pattern and chord structures. In addition, the ascending chromatic motion of the opening pitches sets the B-A-C-H motif, which shows Penderecki’s contribution to J. S. Bach. He also used this motif in his *St. Luke Passion*, which a piece inspired by Bach’s *St. Matthew Passion*. 
Example 7a. Movement III, *Sarabande*. The hidden emphasis of the beats and chord structure B-A-C-H motif in minor seconds followed by three chords

The *Sarabande* shares many ideas in common with the *Serenade*. However, there are some important stylistic differences. This movement opens with a derivative cadence-like rising chromatic figure beginning on A, and reaching to E-flat leading to three chords (Cm-Bm-Fm) at the end. This same process, ascending or descending chromatic figures, continues through the tonal/chordal areas of the movement. The tonal area in the sixth system is articulated timbrally through left-hand pizzicati of the open C and G strings. Juxtaposed with this pedal point is a series of harmonics descending chromatically from a-flat'''' to d''''.

Example 7b. Movement III, *Sarabande*. Ascending chromatic line and descending harmonics over a pedal point left hand pizzicato C and G, system 6

As one of the extensions of traditional techniques, left-hand pizzicato is used to create a timbral effect, namely to emphasize the pedal point underneath the melodic line. The performing technique of these passages requires the player to alternate the finger positions on the melody line while plucking an open string using different fingers. Here Penderecki also uses the B-A-C-H motif as the opening of the movement over the left-hand pizzicati.
Example 7c. Movement III, *Sarabande*. Descending chromatic figure over left-hand pizzicati G as the tonal center, system 8

At the end of the movement, in the last two systems, Penderecki continues to use the B-A-C-H monogram even in grace notes attached to the e minor chords. In fact, by using the B-A-C-H motif during the entire descending line starting with these chords and onward, Penderecki may have intended to create an allusion to Elgar’s *Cello Concerto in E-minor Op.85* opening chords and theme, considered the epitome of Romanticism. Thus, Penderecki refered to two musical eras in one short line.

Example 7d. Movement III, *Sarabande*. The fifth and tritone interval chords, extended B-A-C-H motif and allusion to the opening theme of Elgar Cello Concerto, system 9-10

This passage starts with a chordal series, containing fifth and tritone intervals, which lead into a descending chromatic scale. Penderecki then returns to the retrograde motion of the opening sonorities of the movement. It is essential to emphasize these chords, as they are marked
ben tenuto, in a well-sustained, articulated manner. The performer may highlight descending chromatic pitches in which the B-A-C-H notes occur with a more sustained, legato bowing.


The Tempo di Valse predominantly features melodic motion using chromatic runs and leaps of thirds, sixths and tritones with emphasis on downbeats. As the title suggests, Penderecki constructed the movement in simple triple meter. However, the pulse of the waltz rhythmically shifts to different places within the measures. Double stops at the interval of a sixth are also common throughout this movement. As shown in the examples below, Penderecki alternated two pedal points, one on C and one on G.

Example 8a. Movement IV, Tempo di Valse. Use of pedal points over sixth intervals

mm. 1-4 mm. 21-22. Chromatic double stops in 6ths

mm. 50-55

A variety of percussive bowing techniques can also be seen in this movement. In addition to these techniques, senza arco (without bow) is introduced in this movement. This technique can be executed by tapping the fingertips, marked with a cross in a circle (☉), on the fingerboard.
with a given pitch. The impact of the string on the fingerboard results in two pitches sounding. The given pitch should be audible by tapping the string forcibly.

Example 8b. Movement IV, *Tempo di Valse*. Variations of left-finger tapping

Finger tapping in bar 33 is written for two open strings, D and A. In this passage, Penderecki establishes the timbral color by using both low and high registers simultaneously. In the high register, the two strongly resonating open strings are sustained while the lowest string, C, is stopped by finger-taps on descending chromatics. The finger-taps in the low register may naturally sound muted; therefore, the performer should change the amount of force in each hand to achieve the desired result. (Presumably the strong force will be on the right hand if the performer is right-handed.) The right hand should be held with light pressure, and the left hand should be tapped firmly. While playing double-stops in the low register with index and pinky fingers, the performer should also consider tapping his or her index finger with more force than the fourth finger in bar 46.

V. Allegro con bravura (2010)

This movement, *senza misura*, predominantly features the tritone and half-step melodic patterns. It opens with an accented series of five quarter notes on A, followed by a triplet figure consisting exclusively of half-steps and tritones (sometimes with octave displacement). This triplet figure is later replaced by sixteenth-note passages.
Example 9a. Movement V, *Allegro con bravura*. Opening motif on A

system 1. Opening motif followed by triplets

system 4. Opening motif followed by sixteenths

system 6. Stressing on A with octave and chromatic voices, accented bow strokes

In the middle of the movement, beginning with the second page, Penderecki unexpectedly changes the rhythmic texture to polonaise-like dotted sixteenths and thirty-seconds in a faster tempo. He indicates the tempo as eighth note equals quarter (♩= ♩ presedente) in an *alla Polonaise* mood. Penderecki uses this rhythmic motif in two other movements—*Serenade* (1994) and *Tempo di Valse* (2004)—in order to change the rhythmic textures of the passages.


system 9

II. *Serenade*, mm. 24-25

IV. *Tempo di Valse*, mm. 47-49
This polonaise-like pattern is followed by various rhythmic motifs. In this passage, the performer should be aware of the differences between these textural and rhythmic changes and not push the tempo. The complexity of awkward and sudden position changes may allow fluctuation of the tempo between these distinct rhythmic motifs.

Example 9c. Movement V, Allegro con bravura, systems 9-10-11

Toward the end of the movement, the C pedal tone moves to a G pedal and eventually leads to a D harmonic gesture that is articulated on the next system. Here, Penderecki uses all the possible percussive bowing techniques back-to-back. He starts with a sextuplet figure, in which the first pitch is played separately from the rest of the grouping. The rest are chromatically descending double-stops in minor thirds marked to be played in an up-bow (V) flying staccato manner. This motif involves the technique of adjusting both the length and the pressure of the bow while maintaining the clear intonation of the double-stops in thirds in the high register of the cello. Then he immediately introduces the natural-harmonics ending with two left-hand pizzicati on the open A and D strings, creating more complexity in the passage. Shifting the left hand to a higher position with clear natural harmonics on both the D and A, while placing the bow toward the bridge and with light pressure, can be an obstacle within this motif. After playing a triple-
stop, several percussive *ricochet* strokes follow in sixteenth triplets. Once again it will be necessary for the performer to control the triplets on the bouncing down-bow and to allow enough bow length to achieve this effectively. Finally, an eighth-note figure is specified with left-finger pizzicati at the end of this passage. The speed of the motion is varied according to the given rhythmic gesture. The *ricochet* figure is followed by accented left- and right-hand pizzicati, indicated as *m.d* (*mano destra*). The repetition of this motif on A implies a IV-V-I motion with D at the end of the movement.

Example 9d. Movement V, *Allegro con bravura*, system 13

![Example 9d](image)

The last motivic gesture is reminiscent of the opening motif of the *Serenade* and the *Preludio* rhythmically modified but still recognizable. The *ricochet* produces a crisp percussive sound.

Example 9e. Movement V, *Allegro con bravura*. The use of variated *ricochet* bowing techniques associating with the *Serenade* movement

![Example 9e](image)
VI. Aria (2006)

Another unmeasured movement, *Aria*, freely explores the melodic rules Penderecki has set up in the previous movements. A series of sixth leaps from *Tempo di Valse* is found in the sixth system in triplets in this recitative/cadenza-like movement. With a slow tempo and the eighth note as the unit, *Aria* can be reminiscent of the *Aria* from the *Orchestral Suite No. 3 in D Major, BWV 1068* by Bach. The melodies are shaped by their rhythmic motifs—thirty-seconds (chromatic runs) and triplets—and should be articulated accordingly. Chords signifying tonal areas interrupt poly-rhythmic segments. These chords can be treated as the main downbeats of the piece, whereas the running thirty-seconds can be played like Baroque ornaments of those downbeats. The vertical chords in the lower register and the horizontal melodies in the higher register reinforce textural variety within the passage.

Example 10a. Movement VI, *Aria*. Melody with different rhythmic motifs, interrupted by chords, system 4-5

Chromatic runs connected by leaps are again predominant in system 6, which also mimics the Prelude from the *Unaccompanied Cello Suite No. 1* by Bach. With this passage Penderecki changes the texture by using slurred arpeggiated triplets at a *pianissimo* dynamic.
Example 10b. Movement VI, *Aria*. Leaping in sixths, reminiscent of the *Cello Suite No.1* by Bach, system 6

The melodic diversity of *Aria* concludes climactically on double-stops leading into natural harmonics on G and D, in a higher tessitura than the rest of this movement. This implies ending in a G tonality with D as the dominant.

Example 10c. Movement VI, *Aria*. High range use of double-stops, ending with harmonics, system 8

VII. Scherzo (1994)

*Scherzo* begins in 3/4 meter with a five-bar repeated figure that wavers between G and A-flat. This figure reappears multiple times, which sets up both the recapitulation and the harmonic process throughout the movement. Penderecki widens the range of the wavering figure with additional increasing intervals until it reaches a major ninth in bar 53. He then completes the A section with repeated half-step motion between A and B-flat.


In example 11b, measures 36-44, Penderecki uses the returning figure of chromatically descending notes and upward leaps. There is a repeated emphasis on D throughout this passage.
The shifting articulation on the descending notes distorts the triple meter in which the piece is written.

Example 11b. Movement VII, Scherzo. Triplet motif with widening intervals with irregular slurs centering the key area of D, mm. 36-44

The widest interval, a major ninth, occurs immediately before the repetition of the opening figure in A this time, introducing the B section of the movement.

Example 11c. Movement VII, Scherzo, mm. 53-59

In order to make every note speak clearly in the given vivace tempo, the performer should consider playing each note with extreme crispness. However, the difficulties encountered—shifting up and down to play these intervals, changing the strings and sporadic finger positions, dealing with varying rhythmic patterns in these phrases—may require an under-tempo performance of this movement. It is necessary to keep the bow on the bouncing point and close to the bridge. Despite constantly changing between separate and slurred spiccato bowing gestures, the performer must maintain an accurate bowing balance on each quarter with the same length and pressure for the entire movement.
Example 11d. Movement VII, *Scherzo*. Introducing the eighth-note figure and displaced pulse, mm. 78-90

Mixing the structural ideas becomes more apparent in the last page of the *Scherzo*, where the triplet material is interrupted by the wide pizzicati, indicated with “Daumen/Thumb.” The musical and technical material of the movement is elaborated in this passage with chromatic runs and double/triple stops, resulting in a climax of the movement. At the same time, Penderecki returns to the opening key and motif. During this ascending line, the pizzicato chords are indicated by the Italian word *feroce* (fierce, violent). This passage continues by alternating pizzicati with bowed notes as well as constantly changing registers on the cello.

Example 11e. Movement VII, *Scherzo*. Large intervallic climax, combined pizzicato chords, mm.127-136

Towards the end of the movement, in the coda, a circle-of-fifths passage appears through bars 264 and 280 on the tonal centers of E-A-D-G-C. Here, Penderecki uses even wider melodic leaps, in which the pedal bass notes provide the circle-of-fifths motion. This wide-interval,
chordal climax is combined with pedal notes on open-strings, left-hand pizzicati and arco notes. This passage also involves a number of technical fingering and harmonic complexities that, when executed accurately on the dissonant chords, create a shrill sound effect. The effect of this chordal climax, marked *agitato*, is intensified as the line reaches the highest register of the cello. The timbral discord escalates from thirds to sevenths to highly dissonant triads. The performer may consider practicing this passage with unconventional fingering positions in the double-stops until the intervals are clearly audible in the highest register of the cello.

Example 11f. Movement VII, *Scherzo*. Circle of fifths during the climax of the dissonant chords, combined with left-hand pizzicati, mm. 261-282

VIII. *Notturno* (1994)

*Notturno* completes the work by focusing on the most important interval in the entire piece, the half-step. This movement begins with octave-displaced, half-step motion, creating large melodic leaps and a variety of sudden wide shifts in register. The movement opens with a pedal C, setting the overall tonality.
Example 12a. Movement VIII, *Notturno*. C tonal center with a major-minor fluctuation, mm.12-16

Example 12b. Movement VIII, *Notturno*. Sharp registral shifts over C pedal note, mm. 25-28

The movement ends over a D pedal. The melody focuses entirely on downward chromatic motion and on leaps above the pedal note. In addition, Penderecki closes the movement quietly: a muted D in the pedal is plucked with the left hand, while the same pitch is bowed simultaneously, creating a soft percussive effect. The result is a muffled sound on the D string, in both the sustained and pizzicato notes.

Example 12c. Movement VIII, *Notturno*. Chromatic melody over D pedal note, mm. 44-46
CHAPTER IV
CONCLUSION

Although Penderecki completed the movements of the Divertimento/Suite over a period of nearly twenty years, and one might think there would be changes in compositional style, the composer succeeded in maintaining a coherent unity among the materials he used. Moreover, he achieved a remarkable synthesis of styles by combining elements of Classical sonata form and Baroque dance movements, all within the context of a neo-Romantic aesthetic. In this piece, he combined elements of Classical sonata form, virtuosic performing techniques, and Baroque dance movements, all within the context of a Neo-Romantic aesthetic.

Penderecki made a tremendous variety of contributions to the cello repertoire. His profound respect for tradition and for his past is deeply appreciated by both performers and audiences. In each individual composition, he explored the cello’s sonoric possibilities and created a new technical and musical palette for the instrument. He worked with legendary world-renowned cellists who not only gave the premieres of his works but also established deep friendships with him. The Divertimento/Suite for Cello Solo, a compilation of miniature movements, each with its own sophisticated structure, includes elements from all three of Penderecki’s compositional style periods. Baroque and Romantic elements in each movement are achieved within their style characteristics. In regard to juxtaposed timbral sound effects and thematic, rhythmic, and textural elements, each movement presents an allusion to these style periods. Highly distinct Pendereckian characteristics such as innovative notation, humor in rhythm and melody, folk-like tunes and improvisatory passages, combined with a Neo-Romantic approach to composition, serve to make the Divertimento/Suite for Cello Solo a superb vehicle for connecting Krzysztof Penderecki with his audiences.
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