University of Adelaide

Elder Conservatorium of Music

Faculty of Humanities and Social Sciences

Sir Andrzej Panufnik: Music and Migration

By

Blake Parham

Submitted in fulfilment of the requirements

for the degree of

Master of Philosophy

(MPhil)

December 2013

TABLE OF CONTENTS

PART A: THE MAN

PART B: THE MUSIC

ABSTRACT

This dissertation, submitted for the degree of Master of Philosophy at the Elder Conservatorium of Music, University of Adelaide, has as its primary focus the effect migration had on the life and music of the Polish – British composer, Sir Andrzej Panufnik (1914-1991).

Many composers have been forced, or have chosen to leave, their homeland due to political pressures, and begin a new life in a foreign country. This kind of migration was particularly prevalent during times of crisis. In Europe's case, the 20th century saw a large number of artists migrate, due principally to the effects of World War I, the Great Depression, World War II and the Cold War. While, composers are often included in studies concerning migration, little attention is given to what effect this migration had on their musical output. Sometimes as a result of migration, composers who were acclaimed in their homeland found themselves outsiders in their new country and their music ignored. This thesis will examine the effect which migration from Poland had on the life and music of Sir Andrzej Panufnik, who is still an under-rated, under-performed, and under-recognised composer of the modern era.

This study consists of two sections, which explore respectively the life and music of Sir Andrzej Panufnik. Part A focuses on an overview of migration and its effect on artists (particularly composers), especially during the Cold War period. This is followed by an exploration of the effect migration had on Panufnik's life; including a detailed examination of Panufnik's reasons for leaving Poland and seeking political asylum in England. Moreover, Part A also elaborates on key concepts present throughout this study, such as defection, belonging, and Polskość ('Polishness'). Part B is a critical discussion of four pivotal works by Panufnik, which ascertains the presence of change of his musical style due to migration. The following works are the subject of discussion: *Tragic Overture* (1942), *Old Polish Suite* (1950), *Sinfonia Sacra* (1963-1964), and *Universal Prayer* (1968-1969). Each of these works represents a stylistic shift in Panufnik's compositional output.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or tertiary institution and, to the best of his knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give consent to this copy of his thesis, when deposited in the University of Adelaide library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Signed

Blake Parham   Date:

ACKNOWLEDGEMENTS

LIST OF FIGURES