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Elder Conservatorium of Music
Faculty of Humanities and Social Sciences

Sir Andrzej Panufnik: Music and Migration

By

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TABLE OF CONTENTS

Abstract	4
Declaration	5
Acknowledgements	6
List of figures	7
INTRODUCTION AND LITERATURE REVIEW	9

PART A: THE MAN

CHAPTER 1: MIGRATION	19
1.1 An overview	18
1.2 Discussion of Key Terms	20
1.2.1. Migration	20
1.2.2. Defection	20
1.2.3. Polskość	20
1.3 Comparable Composers	21
1.3.1. Non- Polish Composers	21
1.3.2. Polish Composers	23
1.3.3. Summary	24
CHAPTER 2: POLAND (PRE-1954)	
2.1 Formative Years - 1914-1945	25
2.1.1. The Early Years – 1914-1937	25
2.1.2. Study Abroad - 1937-1939	27
2.1.3. The Second World War – 1939-1945	29
2.2 Communist Poland – 1945-1954	31
2.2.1. Panufnik Becomes ‘Composer Number One’	31
2.2.2. Communism Comes to Poland	32
2.2.3. Constructing the Communist People’s ‘Democracy’	33
2.2.4. Socialist Realism and the Łągów Conference	35
2.2.5. Solutions to Socialist Realism	37
2.2.6. Panufnik and Communist Propaganda	46
2.2.7. Dual Treatment	51
2.2.8. Defection	52
CHAPTER 3: THE UNITED KINGDOM (POST-1954)	54
3.1 Dislocation from Poland	54
3.2 Troubles in the West 1954-1963	57
3.2.1. The British Personality	59
3.2.2. Suspicion and Scorn	61
3.2.3. City of Birmingham Symphony Orchestra	63
3.2.4. No Compositions	64
3.3 The British Broadcasting Corporation	66
3.4 The Cultural Thaw in Poland	68
3.5 Marriage and Settling Down	70
3.6 Return to Poland	73

PART B: THE MUSIC

CHAPTER 4: METHODOLOGICAL APPROACH	76
4.1 Introduction	76
4.2 Exploratory Framework	78
4.3 Ewa Siemdjaj's 'Rules of Shaping'	79
4.4 Zbigniew Skowron's 'Formulated Aesthetics'	80
CHAPTER 5: TRAGIC OVERTURE	84
5.1 Introduction	84
5.2 Definition of Early Style	84
5.2.1. The Note Cell	84
5.2.2. Emotionalism	86
5.2.3. The Importance of Chords	88
5.2.4. Mixed Tonality	89
5.2.5. Chromatic Movement	90
5.2.6. Layering	91
5.2.7. Thematic Development	92
5.3 The Tragic Overture and Siemdjaj's 'Rules of Shaping'	95
5.4 The Tragic Overture and Skowron's 'Formulated Aesthetics'	96
5.5 The Tragic Overture and Polskość	97
CHAPTER 6: OLD POLISH SUITE	100
6.1 Introduction	100
6.2 Stylistic Development	101
6.2.1. The Importance of Chords	102
6.2.2. Mixed Modality	104
6.2.3. Chromatic Movement	105
6.2.4. Layering	106
6.2.5. Emotionalism	106
6.2.6. Thematic development	106
6.2.7. Phrasing	108
6.3 The Old Polish Suite and Siemdjaj's 'Rules of Shaping'	111
6.4 The Old Polish Suite and Skowron's 'Formulated Aesthetics'	111
6.5 The Old Polish Suite and Polskość	112
CHAPTER 7: SINFONIA SACRA	114
7.1 Introduction	114
7.2 Stylistic Development	115
7.2.1. The Note Cell	116
7.2.2. Emotionalism	127
7.2.3. The Importance of Chords	131
7.2.4. Mixed Tonality	132
7.2.5. Chromatic Movement	136
7.2.6. Layering	136
7.2.7. Thematic Development	138
7.2.8. Symmetry	140
7.2.9. Repeated Rhythmic Figures: Early Rhythmic Modules	142
7.2.10. Methods of extension: Additive Rhythms	145
7.3 Sinfonia Sacra and Siemdjaj's 'Rules of Shaping'	148

7.4	Sinfonia Sacra and Skowron's 'Formulated Aesthetics'	150
7.5	Sinfonia Sacra and Polskość	151
CHAPTER 8: UNIVERSAL PRAYER		154
8.1	Introduction	154
8.2	Stylistic Development	154
8.2.1.	The Note Cell	155
8.2.2.	Emotionalism	164
8.2.3.	The Importance of Chords	167
8.2.4.	Mixed Tonality	169
8.2.5.	Chromatic Movement	169
8.2.6.	Layering	169
8.2.7.	Thematic Development	169
8.2.8.	Symmetry and Structural Designs	170
8.2.9.	Rhythmic Modules	175
8.2.10.	Additive or Reductive Rhythmic Attack Techniques	179
8.2.11.	Limited Aleatorism	179
8.3	The Universal Prayer and Siemdjaj's Rules of Shaping	181
8.4	The Universal Prayer and Skowron's 'Formulated Aesthetics'	182
8.5	The Universal Prayer and Polskość	183
8.6	The Universal Prayer and Belonging	185
CONCLUSION		186
LIST OF SOURCES		193
	Bibliography	193
	Discography	217
APPENDICES		224
	Appendix I: Important Date List	224
	Appendix II: Composition list	229
	Appendix III: Report on discussions with the BBC, 1960-1963 by Boosey and Hawkes.	247
	Appendix IV: Score of <i>Vision III</i> of <i>Sinfonia Sacra</i> from RM.25.	250
	Appendix V: The text of the Universal Prayer, a poem written by Alexander Pope.	254

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.

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Signed

Blake Parham

Date:

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LIST OF FIGURES

Figure 1: The Tragic Overture’s four-note cell	85
Figure 2: Tragic Overture, rhythmic augmentation of the four-note cell	85
Figure 3: Tragic Overture, interval reworking of the four-note cell.....	85
Figure 4: Tragic Overture RM.71 (machine gun)	86
Figure 5: Tragic Overture RM.66 (Artillery shots)	87
Figure 6: Tragic Overture RM.51 (Plane sound)	87
Figure 7: Tragic Overture: Final Eleven Note Chord	88
Figure 8: Tragic Overture: Final Chord Progression	89
Figure 9: An example of a major-minor chord.	90
Figure 10: The Tragic Overture RM.1 (Chromatic Movement)	91
Figure 11: The Tragic Overture RM.9 (Layering)	92
Figure 12: The Tragic Overture RM.5 (Intervalllic change).....	93
Figure 13: The Tragic Overture RM.8 – RM.11 (Thematic Development).....	94
Figure 14: A listing of the movements of the <i>Old Polish Suite</i>	100
Figure 15: The Old Polish Suite, the Opening 8 Bars of the Interlude (Chord Progression).....	102
Figure 16: The Old Polish Suite, Dance I: Cenar (An example of cadences)	103
Figure 17: The Old Polish Suite, Interlude, the B-minor to B-major modal shift.....	105
Figure 18: The Old Polish Suite, Dance I: Cenar (A-section Melody)	106
Figure 19: The Old Polish Suite, Dance I: Cenar (A-section Counter Melody)	106
Figure 20: The Old Polish Suite, Dance I: Cenar (B-section Melody).....	107
Figure 21: The Old Polish Suite, Dance I: Cenar (B-section Counter Melody)	107
Figure 22: The Old Polish Suite, Dance II: Wyrwany (A-section Melody)	107
Figure 23: The Old Polish Suite, Dance II: Wyrwany (B-section Melody)	107
Figure 24: The Old Polish Suite, Dance III: Hayduk (A-section Melody)	108
Figure 25: The Old Polish Suite, Dance III: Hayduk (B-section Melody)	108
Figure 26: The Old Polish Suite, Dance III: Hayduk RM.1	110
Figure 27: A list of the movements from Sinfonia Sacra.	115
Figure 28: Bogurodzica (First Phrase).....	116
Figure 29: Sinfonia Sacra, Vision I (Perfect Fourth).....	117
Figure 30: Sinfonia Sacra, Vision I RM.3	118
Figure 31: Sinfonia Sacra, Vision I (Interval of Stacked Fourths)	118
Figure 32: Sinfonia Sacra, Vision I (Trumpet - Harmonic Reduction)	119
Figure 33: Sinfonia Sacra, Vision II (First 10 bars)	121
Figure 34: Sinfonia Sacra, Vision III RM.8 (String Run)	122
Figure 35: Sinfonia Sacra, Vision III RM.10 (Minor Second)	123
Figure 36: Sinfonia Sacra, Hymn (Bogurodzica - Violins)	124
Figure 37: Sinfonia Sacra, Hymn RM.58 (Bogurodzica – Orchestra)	125
Figure 38: Sinfonia Sacra, Hymn RM.26 (Extra Intervals).....	127
Figure 39: Sinfonia Sacra, Vision III (Two Programmatic Elements)	129
Figure 40: Sinfonia Sacra, Vision III (Interrupted Ending).....	130
Figure 41: Sinfonia Sacra, Vision II (Importance of Chords)	133
Figure 42: Sinfonia Sacra, Hymn (Major-minor Chord)	135
Figure 43: Sinfonia Sacra, Hymn (Orchestral Layering)	137
Figure 44: Sinfonia Sacra, Vision I (Five-note Motif)	138
Figure 45: Sinfonia Sacra, Hymn (Five-note Motif)	139
Figure 46: Sinfonia Sacra, Vision I (Symmetrical Chord)	140

Figure 47: Sinfonia Sacra, Vision I (Symmetrical Chord – Trumpet)	141
Figure 48: Sinfonia Sacra, Vision III (Semiquaver Rhythmic Figure).....	143
Figure 49: Sinfonia Sacra, Vision III (Rhythmic Figure – Orchestra)	144
Figure 50: Sinfonia Sacra, Vision I (Additive Rhythmic Attack).....	145
Figure 51: Sinfonia Sacra, Vision I (Additive Rhythmic Attack – Example).....	146
Figure 52: Sinfonia Sacra, Vision I (Additive Rhythmic Attack – Example 2)	147
Figure 53: The Alpha Cell	156
Figure 54: The three positions of the <i>Alpha Cell</i> used in the <i>Universal Prayer</i>	156
Figure 55: Universal Prayer (Harmonic Reflection).....	157
Figure 56: Universal Prayer (Melodic Reflection)	158
Figure 57: Universal Prayer (Opening Phrase)	159
Figure 58: Universal Prayer (Twelve-cell set – Upper Organ).....	160
Figure 59: Universal Prayer (Twelve-cell set – Upper and Lower Organ).....	160
Figure 60: Universal Prayer (Harmonic Reduction – Harp)	161
Figure 61: Universal Prayer (Tenor Solo)	162
Figure 62: Universal Prayer (Tenor Solo 2)	163
Figure 63: Universal Prayer (Finale)	166
Figure 64: Universal Prayer (Duality of Accompaniment and Melody).....	168
Figure 65: Universal Prayer (Structure)	171
Figure 66: Universal Prayer (Position of Stanzas)	173
Figure 67: Universal Prayer (Rhythmic Symmetry)	174
Figure 68: Universal Prayer (Module 1).....	175
Figure 69: Universal Prayer (Module 2).....	176
Figure 70: Universal Prayer (Two variants of module 1)	176
Figure 71: Universal Prayer (System of Extension)	177
Figure 72: Universal Prayer (Rhythmic Modules Extension)	178
Figure 73: Universal Prayer (Additive Rhythms)	179