

## Reviews

Ryszard J. Wieczorek *Ut cantus consonet verbis. Związki muzyki ze słowem we włoskiej refleksji muzycznej XVI wieku* [Ut Cantus Consonet Verbis. The Relationship between Music and Words in 16th-Century Musical Thought]. Ars Nova: Poznań, 1995, 213 pp. English Summary (p. 205–213).

Musicological studies of the relations between sound and words in early music are flourishing and expanding, becoming more and more probing and comprehensive, ambitious and forthright. For the wide variety of trends and approaches they adopt as regards methodology and interpretation, they all exhibit a joint and today definitely paramount tendency: in all of them the research work is strictly connected with the use of the relevant historical and source materials. Thus, more and more frequently scholars analysing questions connected with the words and music of early compositions are turning to terminology from the early treatises on music and theoretical ideas associated with the relevant period. More and more often they are examining musical works, and in particular the relations between the words and the music, against their historical and cultural background, applying specific concepts, research outcomes and resources from other academic disciplines in their enquiries. Significantly, however, there is no overall uniformity in such approaches, as may be observed if we look, for example, at the situation in studies on the Renaissance and Baroque. Alongside its art of the organisation of sound, the music of the Baroque has left us a legacy in the form of a semantically motivated doctrine of musical and rhetorical figures – a basic tool for the identification of the essential factors in the relations between the words and music of Baroque compositions, and for the

determination of the general ideas held in that age on this issue. With Renaissance music the situation is slightly different. Here it has been mainly the analysis of the works of music, and only marginally and sporadically the accompanying theory, that has provided the information we now have on an extremely interesting problem. For that is how we may describe this key issue in music studies -- the question of the contemporary ideas on the relationship between music and its accompanying words, along with the contemporary records and postulates made on the subject. This question entails a methodological imperative which should precede our research objectives. In the Polish literature of musicology there has been no publication hitherto containing an account of the general attitude prevalent in that age on the relationship between music and the words to it. This deficiency is now remedied by Ryszard J. Wieczorek's book *Ut cantus consonet verbis. Związki muzyki ze słowem we włoskiej refleksji muzycznej XVI wieku* (Ut Cantus Consonet Verbis. The Relationship between Music and Words in 16th-Century Musical Thought), which presents a synthetic outline of the subject.

The book consists of two parts. The first is concerned with the ways in which postulates regarding poetics and rhetoric are presented in the art of music; while the second is devoted to the musical consideration of the rules of grammar – in the widest sense of the term. Both parts open with introductory chapters containing an account of general issues and a preview of the subsequent chapters. We shall discuss the various issues in the order followed in the book.<sup>1</sup>

With the onset of Humanism music, which gradually broke away from the mathematical disciplines of the *quadrivium*, found itself under the strong impact of categories belonging to language and the art of the spoken word – poetics, rhetoric, and grammar. Seen in this light, the Renaissance musician, whether composer or performer, was to become a musician and poet, a *melopoios*. This role was a direct outcome for him of this way of understanding music and its aim, but it was also based on the terminology in use at the time. There were two fundamental concepts relating to music prevalent in the 16<sup>th</sup> century: *musica poetica* and *melopoeia*. While the former was prevalent chiefly in the Protestant

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<sup>1</sup> Contents: Preface. Part One: Music and Poetics – Chapter I Introduction; Chapter II The Poet-Musician Postulate (1. *Musica poetica* and *melopoeia*, 2. The *melopeist* – prophet and theologian, 3. The functions of *melopoeia*); Chapter III The Poetics of Imitation (1. The concept of imitation, 2. *Mimesis*); Chapter IV The Art of Eloquence (1. *Elegantia*, 2. *Decorum*). Part Two: Music and Grammar – Chapter I Introduction; Chapter II The Problems of Syntax (1. Rests, 2. Cadences); Chapter III The problems of Prosody (1. *Lingua Latina*, 2. *Lingua volgare*, 3. Prosody versus *tactus*). Bibliography, Index, Summary.

countries of Northern Europe and served as an expression for the teaching of composition, especially for its strictly technical aspect, the latter term circulated in Italy and carried an aesthetic sense. *Melopoeia* meant the art of music, the principal aim of which was the interpretation of the text, in the widest sense of this term. The text, whether in poetry or prose, was to be “delivered” in the work of music, by a *melopoios* inspired by the *furor poeticus*. This musician-cum-poet, a new embodiment of Orpheus (but also a symbol of David, Moses, and Solomon), was regarded as a wise man, a bard, a prophet, a divine. Like a master of oratory, the *melopoios* was to apply the rhetorical formula – *docere, delectare, movere* – he was to teach, delight, and move. In this he was assisted by particular artistic hints and guidelines taken straight from the art of rhetoric and poetics. The first of these belonged to the internally highly differentiated and extensive category of *imitatio*, and it was the mimetic principle. Although *mimesis* had always been present in the arts since Antiquity, it was only now, during the Renaissance, that it attained such a high status. What *mimesis* now entailed was the imitation of the words both in their accentuation, the quantity of the syllables and diastematic organisation and interval contour (*imitatione delle parole*), as well in the ideas and meanings they carried (*imitatione delle concetti*). In its most advanced embodiment *mimesis* went as far as what was known as *enargeia* – the ideas carried by the words performed to the music were presented so pictorially that the listener was under the impression that not only was he hearing the things presented by the music, but in his mind’s eye he also “saw” a visual image of what the music described. This criterion implied a very high rating for the work of Josquin des Prés and Orlando di Lasso. Regardless of the language or literary genre he used, the *melopoios*’ work in composition and performance had to be grounded in the art of eloquence, which consisted of two main categories: *elegantia* and *decorum*. In contrast to musical barbarism, *elegantia* was a combination of a sense of elementary correctness with clarity and comprehensibility of the artistic utterance. It was especially important for the musical structure to observe the standards of prosody. The principle of *decorum*, of fundamental importance in rhetoric, required both the whole and the individual parts of the text set to music to be given a sound accompaniment appropriate for it in terms of choice of pitch, harmonic, melodic, and rhythmic sequences; and in terms of time, dynamics, and expression type for performance; and gesture, in which (in Vincenzo Galilei) it even went as far as to anticipate the Baroque *stile rappresentativo*. These postulates and requirements were strictly interconnected: the way to achieve *decorum* was to apply the mimetic principle correctly.

The 16<sup>th</sup>-century Italian ideas on the relationship between music and the words set to it also entailed the issues of syntax and prosody, that

is the level at which aesthetic recommendations are applied in their most concrete forms. As regards the projection of syntax onto a musical construction, attention focused on two elements which emphasise grammatical divisions: pauses and cadences. One of the points most frequently referred to was their function of delimitation. Composers were urged and advised to preserve the syntactic divisions within the text in the music. Thereby the theory of the grammatical period, in its tripartite division (by means of commas, colons, and full stops/periods) was brought into the theory of music. Another feature which was observed were the reciprocal relations between the syntactic structure of the text and the modal range used in the cadences, with a parallel between the tripartite syntactic division and the corresponding three levels of clauses; while a further point of note were the various aspects of the application of pauses (e. g. their size, and the importance for the vocalist of breathing techniques etc.). The question of prosody in music, which presented the next, more detailed and technical treatment of the postulates of *elegantia* and *decorum*, boiled down essentially to a discourse on the accentuation of words in music. There was a general demand for a reproduction of the textual accentuation in the music. As regards texts in Latin, the predominant requirement was for quantitative accentuation (viz. the preservation of quantitative accents). But for Italian texts there was an explicit call for a qualitative accentuation, that is one which took account of the "melody" of the syllables and of the musical consequences of the specific accentual patterns of Italian verse-types, such as the *settenario*, the *ottonario*, and the *endecasillabo* (seven-, eight- and eleven-syllable) lines. Nevertheless, even in the Italian Renaissance theory relating to texts in the *lingua volgare* set to music, there was still a strong adherence to the quantitative accent.

Ryszard J. Wieczorek has made his observations, which I have presented only in synopsis, on the basis of an extremely broad collection of source materials going well beyond the range defined by the book's title. Alongside the theoretical reflections on music recorded by Cinquecento celebrities like Pietro Aaron, Giovanni Maria Artusi, Vincenzo Galilei, Giovanni del Lago, Giovanni Maria Lanfranco, Girolamo Mei, Pietro Pontio, Biaggio Rossetti, Orazio Tigrini, Nicola Vicentino, and Gioseffo Zarlino, he has also considered the opinions of later Italian theoreticians, such as Pietro Cerone, Giovanni Battista Doni, and Lodovico Zacconi, as well as writers on music from other countries, e. g. Adam de Fulda, Johannes Affligemensis, Seth Calvisius, Adrien Petit Coclico, Hermann Finck, Franchnus Gaffurius, Heinrich Glarean, Isidore of Seville, Thomas Morley, Andreas Ornithoparcus, and Johannes Tinctoris. Their remarks are accompanied by opinions voiced by representatives of other disciplines of the arts and sciences, especially the Ancient Authors (Aristotle, Horace, Quintilian, Plato etc.) and the

Humanists (Pietro Bembo, Baldassare Castiglione, Bernardino Parthenio). Thanks to such a broad and diversified panorama of source materials, Wieczorek's main focus of interest is not presented in isolation, but instead we see it highlighted against a backdrop of other traditions of musical thought (e. g. the German ideas), trends in philosophy, and in strict association with an account of what was going on in Renaissance letters, poetry, and the other arts. As regards the strictly musical ideas on the relation between words and music, the central figure was undoubtedly Zarlino, the most frequently and extensively cited of the above-listed theoreticians. However, the narrative of this truly interdisciplinary study is by no means easy. It poses a challenge to its readers, who are expected to access the specialist glossary of contemporary terminology relating to Renaissance rhetoric and poetics, and then to transpose that information to the field of music. The high standard and logic of Wieczorek's discourse has a solid foundation in his erudition and literary skill. Significantly, his remarks and observations are accompanied by numerous quotes, cited both in the original languages and in Polish translation, mostly from the ancient authors. This is undoubtedly one of the major assets of this presentation. The book is as much informative as it is (sometimes rather boldly) interpretative, and for every idea formulated by one of the historic theoreticians there is always a modern explication and conclusion drawn by Wieczorek. As regards its factual aspect, another noteworthy point is that in almost all of its sections this book offers the Polish reader the results of musicological research on the Renaissance by foreign scholars like Don Harrán and Claude v. Palisca. In its entirety, marked by a proficient arrangement both of content and form, the book bears the unmistakable characteristics of a synthesis, with a broad and comprehensive account of how the people of the Renaissance understood and described the relationship of music to the words set to music in the vocal arts of their times. No doubt many of Wieczorek's observations and conclusions will contribute to the general discussion on music valid also for regions beyond his immediate range of interest geographically, that is Italy.

The book contains a few debatable points. It is devoted to musical thought, and not to actual compositions, so its author cannot be accused of ignoring real works of music. None the less, in some parts the reader is entitled to expect at least a reference to specific relevant models for technique, form, or style, characteristic of the period (e. g. the imitative technique, polychorality, expressive tendencies in madrigal composition, the contemporary differentiation in styles and concepts of form), in order to locate the ideas on music and relate them to the actual compositions created in the 16<sup>th</sup> century. In Wieczorek's presentation ideas on music and its relation to words are always attended by references to rhetoric

and poetics, and reflection on language, but they are remote from music itself. It seems that the introduction of certain remarks from the field of *ars musica* could improve the proportions, while a note on some questions relating to the craft of composition would allow for a clearer view of the real context in which the theoretical ideas were created and exerted an impact, along with the opportunities available for this and their limits. Naturally such an approach is open to criticism; the question would arise how far the author should go in taking the practice of composition and the research on it into account so as not to stray too far from his set subject. However, this criticism would not apply to the final sub-chapter, "Prosody versus *tactus*," which I have deliberately passed over in my preliminary account of the book's contents and main theses. In this sub-chapter Wieczorek resolves the issue of what is generally known as the rhythmic of declamation ("Deklamationsrhythmik") in a somewhat arbitrary way. This part of his book, which concludes his remarks on prosody, is devoted to a discussion on the principal rule for the way the rhythm pattern was arranged in the musical structure: was Renaissance polyphony regulated by a rhythm-pattern based on the quantitative aspect of declamation? Or was it determined by the regular time-values of the musical beat? The confrontation of 16<sup>th</sup>-century opinions on this question with the debate conducted in the academic literature well-nigh throughout the entire 20<sup>th</sup> century led Wieczorek to an outright rejection of the claim that there was a rhythmic of declamation, and a decided acceptance of an almost fully-fledged system of musical pulse. Beyond all doubt this is a problem which cannot be resolved on the basis of Renaissance theory and selected opinions of modern musicologists only, with no recourse to the analysis of works of music; all the more as the 16<sup>th</sup>-century theory does not supply us with clear-cut statements – as this book shows – which would provide the grounds for a reliable assessment. Moreover this is a problem which is still waiting for an analytical study of its own, on the basis of a musical repertoire as wide and as varied as possible. The absence of a summary is one of the book's methodological shortcomings. An examination as complex and as multi-faceted as Wieczorek's study deserves a concluding recapitulation.

A scrupulous reading of Ryszard J. Wieczorek's book encourages the reader to make a critical re-appraisal of the essence of Italian Renaissance ideas on the links between words and music. His research results show beyond all doubt how intimately 16<sup>th</sup>-century Italian ideas on music were subject to rhetoric and poetics, and how deeply they were influenced by concepts and categories derived from the literary arts and language. Vocal music was perceived as a type of oration. This provides the ultimate evidence for the need to search for a semantic message in the 16<sup>th</sup>-century polyphony. It also puts forward a particular research perspective. But at

the same time we see that such notions made only rather tenuous links between words and specific musical phenomena such as the description of rhythmic, melodic, consonant, or textural structure. If, alongside the *melopoios*' acknowledged high aspirations, the focus was solely on pauses, cadences, and musical accents, we must conclude that the Italian Renaissance ideas were above all a postulate but did not move on to develop a linguistic and rhetorical definition of musical structure. We should remember that musicological studies have revealed a host of conventions in the 16<sup>th</sup> century polyphony for the putting together of words and music – conventions which were fairly well disseminated and deliberately applied for interpretative purposes, precisely to turn music into melopoetry.<sup>2</sup> Not until the times of Joachim Burmeister (in the German literature) were the means used to achieve this described and identified – chiefly particular musical and rhetorical figures which turned out to be especially significant for the general shape of the word/music relationship.<sup>3</sup> However they were certainly present in the music of the 16<sup>th</sup> century, especially its latter half, in a manifest manner, making an impact both on the musical form and style, not to mention their importance in interpretation. There can be no doubt that this phenomenon was felt and observed in Renaissance Italy; nevertheless, as Wieczorek's research shows, no attempts were made to describe it, even in incomplete commentaries. The picture that emerges from this observation reveals a fundamental feature of Italian thought on the word-to-music relationship. These theoretical reflections made up an aesthetic declaration concerning vocal music. They were certainly not intended to serve as anything like a set of instructions for composition. One of the tasks facing today's researchers is to discover and identify the means used to implement

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<sup>2</sup> The following, containing detailed descriptions of the relation between music and the words to it may be added to the list of works cited by Wieczorek: Heinz BRANDES *Studien zur musikalischen Figurenlehre im 16. Jahrhundert*. Berlin, 1935; Franz STOCK 'Studien zum Wort-Ton-Verhältnis in den Credosätzen der Niederländer zwischen Josquin und Lasso' *Kirchenmusikalisches Jahrbuch*, Vol. XLI, 1957, pp. 20–63; Horst LEUCHTMANN *Die musikalischen Wortausdeutungen in den Motetten des Magnum Opus Musicum von Orlando di Lasso*. Strassburg & Baden-Baden, 1959; Heinrich WEBER *Die Beziehungen zwischen Musik und Text in der lateinischen Motetten Leonhard Lechners*. Hamburg, 1961; Bernhard TERSCHLUSE *Das Verhältnis der Musik zum Text in der textgleichen Motetten des XVI. Jahrhunderts mit besonderer Berücksichtigung der "Cantiones sacre" von Hans Leo Hassler*. Hamburg, 1964.

<sup>3</sup> Wieczorek makes a mention of this fact, but at the same time stresses that the question of musical and rhetorical figures and the theory of *ornatus* are beyond the range of the subject under study.

16<sup>th</sup>-century aesthetic ideals. This (alongside its other strong points) is what Wieczorek's book encourages us to do. It will be worthwhile examining just how far the concepts of *elegantia*, *decorum*, and *mimesis* managed to enter the 16<sup>th</sup>-century music, and what were the morphological consequences of this; where and to what effect *furor poeticus* made its mark on that music; and finally which *melopoios* was a bard, which a wise man, or perhaps a divine.

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Piotr Poźniak, *Repertuar polskiej muzyki wokalne w epoce Renesansu. Studium kontekstualno-analityczne* [The Repertoire of Polish Vocal Music in the Renaissance: A Contextual and Analytical Study] *Acta Musicologica Universitatis Cracoviensis* VI. Musica Iagellonica, Kraków, 1999, 264 pp.

This book by Piotr Poźniak is an important contribution to research on Polish Renaissance music. It presents a substantial revision of the musicological image of the period from the point of view of repertoire – of an image which has remained virtually unchanged for years, perpetuated in the literature, and domesticated in our awareness. Poźniak's new reading of the past has emerged chiefly as a result of the approach he has adopted. His aim was not to draft a synthesis,<sup>4</sup> but to concentrate on selected issues, hitherto virtually overlooked or superficially treated, controversial, or misinterpreted. The outcome of this approach has been the verification and re-definition of categories in the repertoire of Polish vocal music in the Renaissance, and often the presentation of the subject in a new light. The collection of materials he has studied has revealed a new, real identity on many counts – in terms of authorship, time of composition, parts and degree of completion. Significantly, Poźniak spent many years of study and produced numerous lesser contributions on details of the subject before he embarked on the observations collected in this comprehensive publication.<sup>5</sup>

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<sup>4</sup> The most recent synthesis of the Polish Renaissance in music has been compiled by Katarzyna MORAWSKA 'Renesans. 1500–1600'. *Historia muzyki polskiej*, Vol. II. Ed. Stefan Sutkowski, Warszawa, 1994.

<sup>5</sup> These articles carry direct anticipations of the research accomplished in the book. Cf. Piotr POŻNIAK 'Dwunasta pieśń czterogłosowa Cypriana Bazylika' [The Twelfth Four-Part Hymn by Cyprian Bazylik]. *Muzyka*, XLI 1996, no 1, pp. 55–70;

The “contextual and analytical” discourse heralded in the title essentially fills two chapters of this book. The first of them, on the Latin polyphonic repertoire, p. 13–136, deals with the masses and motets. Detailed studies come in four sub-chapters, on the anonymous works in the Wawel manuscripts; works hitherto wrongly believed to be incomplete; the masses of Krzysztof Borek; and intabulations which have been revocalised. Chapter Two, on the repertoire of religious hymns and secular songs, p. 137–197, addresses a wide range of issues associated with Polish *pieśni* (hymns and songs). Its four sub-chapters discuss the subject-matter and formal structure of the texts set to this vocal music; madrigals, which were an ephemeral phenomenon in Poland; multi-part hymns and songs; and one-part hymns and songs. The focus is on the one-part pieces. A very concise Chapter Three, presenting a new image of Polish vocal music in the Renaissance, is a recapitulation of the book’s analytical section and re-defines Polish Renaissance music. A fairly substantial music appendix with six works (p. 209–252) provides an important supplement to the analysis, documenting and illustrating the research procedures followed.

Poźniak’s most substantial contribution is the amendment of the hitherto widely-held opinion defining the image of the part Polish music played in the development of 16<sup>th</sup>-century vocal music. His revision may be sub-divided into two general classes. The first queries the Polish provenance of particular works, viz. of authorships by native Polish composers or ones settled in Poland; the second involves the opposite – the recognition of works which were previously not considered Polish as part of the Polish corpus of composition.

A fairly large number of works has been rejected by Poźniak from the “Polish” canon. Interestingly, his list of rejects includes works which have to a large extent been thought of as contributing to the relative generic and stylistic distinctiveness of the Polish Renaissance oeuvre. Alongside his own discoveries which have corrected hitherto prevalent notions concerning the authorship of the “Polish madrigal” *Aleć nade mną Wenus* (he shows the music was not by Mikołaj of Cracow, but a piece by Francesco Patavino), the motet *Cantate Domino* (not by Sebastian of Książ, but a 6-part rearrangement of a 5-part motet by Giovanni Pierluigi da Palestrina), the motet *Grates Deo canamus* (not by Diomedes Cato, but a rearrangement of a madrigal by Ippolito Baccusi) – we learn of

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‘Dzieje i zawartość polskich kancjonałów składanych’ [The History and Contents of the Polish Collated Hymnals] *Muzyka*, XLI 1996, no 3, pp. 19–43; ‘Koniec legendy o polskim madrygale’ [End of the Legend of the Polish Madrigal] *Muzyka*, XLI 1996, no 3, pp. 59–71; ‘Nie znamy motetu Diomedesa Catona’ [We Do Not Know of Any Motets by Diomedes Cato]. *Affetti musicologici*, Book of Essays in Honour of Zygmunt M. Szwejkowski. Ed. Piotr Poźniak Kraków, 1999, pp. 125–128.

several other new identifications. The mass *In te, Domine, speravi*, which is based on a motet under the same title by Waclaw of Szamotuły, has for long been attributed to Fabrycy of Żywiec (died 1665); but it turns out to have been composed in the 16<sup>th</sup> century, while its composer still remains unknown, although Waclaw of Szamotuły himself cannot be ruled out. Two anonymous psalms with Polish texts, Psalm XIII, *Rzekł niemądry w sercu swoim*, and Psalm L, *Zmiłuj się nade mną, Boże*, which have been considered part of the Polish register of compositions, turn out to be rearrangements of works by Johann Walter to words by Martin Luther, *Es spricht der Unweisen Mund wohl*, and by E. Hegenwalt, *Erbarm dich mein o Herre Gott*. The most painful of Poźniak's blows to the overall picture of Polish Renaissance music is his undermining of the vocal status of all of the motets and hymns by Mikołaj of Cracow, some motets by Mikołaj of Chrzanów, Marcin Wartecki, Seweryn Koń and the N. Z. Monogrammist. His querying of these works' ascription to the vocal music is supported by a thorough analysis and strong, objective arguments; nevertheless the potential for debate is still open. Undoubtedly, Mikołaj of Cracow, who has always been regarded as the principal Polish early 16<sup>th</sup>-century composer, is the most affected in this respect. Poźniak's conclusion that generically the music by Mikołaj of Cracow should be classified as instrumental, not vocal, leads him to question whether Mikołaj should still be considered a composer, or perhaps just an intabulator. Although he does not resolve the issue definitively, he writes that the repertoire of Polish multi-part vocal music which is most frequently discussed in the historical presentations has now to be depleted through the removal of all the motets, hymns and songs by Mikołaj of Cracow (p. 199).

A parallel outcome of Poźniak's investigations, comparisons, and analyses of the sources is the extension of the Polish vocal repertoire by new items. Of the works whose authorship is established, the following have now been added to the vocal repertoire: *Psalm XIV* by Waclaw of Szamotuły, and the hymn *Pieśń z Ewanjelijej wyjęta* by Cyrian Bazylik; and *Gloria* by Jan Borzym to the Latin polyphonic works; furthermore the madrigal *Tirsi morir volea* by the naturalised Italian-born composer Diomedes Cato, should also be counted in the musical culture of Poland-Lithuania. The register of vocal works has also been enhanced by the accession of a further two Polish composers' works which have not been examined hitherto accurately enough. The first is the introit *Vultum tuum* by Tomasz Szadek, hitherto regarded as incomplete. Poźniak has now completed it by comparing two extant sources (the Wawel manuscripts, shelf-numbers Kk I. 4 and Kk. I. 6). The second is *Kyrie paschale* by Krzysztof Klabon, preserved in a tablature version, now acknowledged as a vocal composition. However, quantitatively the largest addition to the Polish repertoire has come from the anonymous works, although in this

case – as always with works deprived of any sort of attribution – any qualification will always be hypothetical and open to risk. Poźniak has indicated over 40 works – chiefly a variety of mass cycles – extant in the Wawel manuscripts, which ought to be designated as belonging to the local works of composition, strictly connected with the liturgical and musical tradition of Wawel Cathedral in Cracow. His chief basis for such a postulate comes from the contextual aspect of the analysis, which takes into account the circumstances in which the given source was created, its purpose, internal layout, and the relationships between the works in it, the comparison of its cantus firmus and the melodies used in the local liturgical tradition. This approach gives a reliable objective basis for the attribution of a Polish, Cracovian provenience for a large part of the Wawel musicalia. However, the feeling of satisfaction evoked by this state of affairs is limited by the fact that the overwhelming majority of the works which have thereby been acknowledged as Polish are extant in very incomplete versions, e. g. with up to two parts missing.

In spite of the presence of some interesting compositions, e. g. the anonymous *Tertium officium de Annuntiatione*, which is marked by a highly complex rhythmic structure and a sophisticated canon technique, and which has no analogies in the previously known Polish repertoire, as a phenomenon the works newly admitted to the ranks of the Polish repertoire appear to be very homogeneous. The predominant feature are compositions with a choral cantus firmus in a conservative style, frequently lagging behind the times in terms of texture and technique with respect to the music of other countries. In this light the overall balance at the end of the process of relocation of works eliminated from, and added to the canon of the Polish repertoire, according to Poźniak, is as follows: although in terms of quantity there is a certain accrual, nevertheless from the point of view of quality and stylistic diversity, we observe an undeniable retrogression with respect to the earlier determinations. The vocal music of the Polish Renaissance now appears even less diversified than was held hitherto, and its homogeneity and the uniformity in the techniques of composition and stylistic conventions it employed are clear signs of its conservative tendencies.

Of course, not all of the issues – some of them very difficult – addressed by Poźniak, have received an unambiguous interpretation or a fully satisfactory explanation. The unresolved doubts concerning the number of parts in the two masses by Krzysztof Borek may serve as an example. Some authors regard them as five-part compositions and treat the four extant parts as an incomplete set; whereas others believe they make up a four-part composition. Joining in this discussion with a highly detailed analysis, Poźniak nevertheless refrains from formulating a final conclusion, and stops at making a cautious suggestion that one of the

masses (the untitled one), may be a four-voice, completely extant work, while the other one, *Missa Te Deum*, may be a five-part composition, and therefore has survived in an incomplete form (with one part missing).

The research carried out by Piotr Poźniak has revealed many interesting, sometimes hitherto completely unknown phenomena relating to the musical practice of olden times. Undoubtedly his most intriguing discovery is the practice of deformation of a work of music achieved by the filling in of the rests in a particular part with the melody line of another part (and in unison very often by means of doubling another part, the transfer of some segments of a melody phrase to another octave, and the change of the relative position of the parts. He managed to achieve these results by comparing two different versions of an anonymous 16<sup>th</sup>-century mass cycle. The determination of this kind of procedure has allowed him to identify two different transcripts, previously regarded as belonging to different compositions related only by their cantus firmus arrangement, as representing the same work.<sup>6</sup> Another new aspect of information is to be found in Poźniak's treatment of the hymns and secular songs, with a systematic presentation of the multiple-part works in the compiled hymnals, with a synthetic view of the source materials for the one-part religious hymns (both Catholic and Protestant in the hymnals, catechisms, and psalters) from the Seklucjan collection (1547) up to the early 17<sup>th</sup>-century publications.

Regardless of the new identifications and the conclusions regarding the structure and nature of the material examined, what should be appreciated about Piotr Poźniak's book is its analytical content, with respect to both subject-matter and approach. In many parts of the book Poźniak pursues fascinating analytical lines of inquiry, endeavouring to show the most plausible solutions for the reconstruction of the work concerned, revocalising instrumental arrangements and fitting the Polish texts to the music. Very often, in line with the specific nature of the material examined, such as the large number of incomplete works, other problems, too, are considered from the point of view of reconstruction. They include the parodying technique, and stylistic features in the incomplete *Missa In te, Domine, speravi*. Poźniak's analysis is accompanied by an almost running debate with the opinions of other researchers, such as Tomasz Czepiel, Katarzyna Morawska, Mirosław Perz, Zygmunt M. Szweykowski, or Elżbieta Zwolińska, which endows the book with a deeper level of reflection. In outcome, alongside his research results, Poźniak has

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<sup>6</sup> This practice has been confirmed, independently of Poźniak's work, by the present author, Tomasz JASIŃSKI 'Msze "łowickie" w nowej perspektywie badawczej' [The Łowicz Masses From a New Research Perspective]. *Marcin Mielczewski. Studia*. Ed. Zygmunt M. Szweykowski. Kraków 1999, pp. 153–160.

elaborated a profound insight into the music of the Polish Renaissance, which is bound to inspire musicologists interested in this period to undertake further research. Continuation is needed, for the distance between the artistic level and cultural dimension of the Polish Renaissance and our actual knowledge of our native Polish musical repertoire is still disproportionately large.

Tomasz Jasiński (Lublin)

Szymon Paczkowski, *Nauka o afektach w myśli muzycznej I połowy XVII wieku* [The Theory of the Affections in Early 17th-Century Musical Ideas]. *Studia et Dissertationes Instituti Musicologiae Universitatis Varsoviensis, Series B*, Vol. VIII, Polihymnia, Lublin, 1998, 299 pp., English Summary

There has been little interest in the theory of the affections in Polish musicological literature on the Baroque, which in recent times has been developing fairly dynamically with numerous new research publications and editions – despite the fact that this theory was one of the fundamental aspects of a Baroque aesthetics in music. Numerous references to the concept itself or to the categories of musical affections have appeared, but that has been all. There has been no presentation of the problem so far, not even a fragmentary one, not to mention a broader study. This dissertation by Szymon Paczkowski has now filled this gap. It presents and analyses the doctrine of the affections as extant in early 17<sup>th</sup>-century ideas about music.<sup>7</sup> Paczkowski's publication also enriches the international corpus of musicological research on the Baroque theory of affections, which comprises a fairly abundant collection of minor notes and observations, but is relatively meagre in terms of more substantial and comprehensive approaches to the issue from a historical and analytical point of view.<sup>8</sup>

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<sup>7</sup> Prior to the publication of his dissertation, Paczkowski published two articles on the theory of affections which are part of the present volume. Cf. Szymon PACZKOWSKI 'O racjonalistycznych podstawach muzycznej teorii afektów w świetle filozofii Kartezjusza' [On the Rationalist Foundation of the Musical Theory of the Affections in the Light of the Philosophy of Descartes]. *Barok* I, 1994, no 1; and 'Teoria afektów Athanasiusa Kirchera' [Athanasius Kircher's Theory of the Affections]. *Muzyka*, XXXIX 1994, no 4.

<sup>8</sup> Of the non-Polish literature of the subject, see especially Rolf DAMMANN *Der Musikbegriff in deutschen Barock*. Köln, 1967.

Importantly, Paczkowski has based his work on original source materials and makes numerous references to earlier authors,<sup>9</sup> which not only gives his dissertation the qualities of a scholarly discourse, but also allows it to convey a reliable picture of the opinions of the age, presenting the reader with a captivating and autonomous historical account.

The book is divided into three parts presenting the three essential stages of the treatment. Paczkowski starts with the philosophical aspects of his subject (Part I), and subsequently discusses the main ideas of an early 17<sup>th</sup>-century philosophy of the affections in music (Part II), and finally, in Part III, he attempts to show some concrete relationships between the affections and certain aspects of musical works. In a nutshell, his argument develops from a discussion of the origins and contexts of the theory of affections to a description of the ways in which it was put into practice in music.

In Part I the philosophy of the doctrine is traced back to its roots in Antiquity. Its essential principles and classification go back to the Stoics, Plato, Aristotle, and Cicero. In later times this foundation – including the enumeration of the basic affections (joy, sorrow, fear, and desire), and the derivative affections, the recognition of their psychological and physiological background, and the postulate of the primacy of reason over affection, and finally the definitions proper to this philosophical trend (Aristotle's statement that the emotions are forms lodged in matter) – preserved its vitality and continued to flourish. In the Christian milieu its chief proponents were St. Augustine, who would exert an impact on 17<sup>th</sup>-century ideas, and St. Thomas Aquinas, compiler of the modern systematic classification of the affections involving their sub-division into two basic groups: the appetitive affections (in contrasting pairs: love – hatred, desire – repulsion, joy – sorrow), and the ascendant (prevailing) affections (hope – despair, courage – fear, anger). At the close of the Middle Ages, as the Renaissance was setting it, the importance of the emotions was recognised and appreciated by writers such as Marsilio Ficino, Erasmus of Rotterdam; and by the 17<sup>th</sup> century ideas on the affections had been taken beyond the realm of purely philosophical reflection and given a new dimension through medicine and the natural sciences. This was tantamount to an acknowledgement of the affections as an extremely important component of man's corporal and spiritual makeup. After a general presentation the philosophical background, Paczkowski goes on to outline the doctrine of the affections in music, as observed

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<sup>9</sup> The translations of the source texts quoted in this book are by Dorota Kozińska, Lech Koziński, Justyna Neuer-Luboradzka, Ewa Ostaszewska, and Szymon Paczkowski.

from Antiquity up to the times immediately preceding the Baroque. Historically the concept recognised as the longest-lasting paradigm of the effect of music on the emotions and its impact on Man was the theory of ethics, based on the expressive and ethical qualifications of the *modi*, as elaborated by the ancient Greeks (Plato, Aristotle, Philodemos of Gadara, Ptolemy, Aristides) and Marcus Fabius Quintilian. Their ideas were subsequently taken up by St. Augustine, Boethius, and St. Thomas Aquinas, and were still current in the modern historical period. New ideas on the affections in music appeared in the 15<sup>th</sup> century, and were expressed most fully by Marsilio Ficino, who developed the theory of the influence and physiology of the affections, and observed the impact of music on human “inspiration”. The quintessence of the Renaissance theory of affections is to be found in *Istitutioni harmoniche* by Gioseffo Zarlino, the chief 16<sup>th</sup>-century exponent of this theory. He continued the ancient Greek tradition, focusing much attention on ethics, but also contributing his own observations, such as the psychological interpretation that every emotion evoked in Man represented a particular combination of four qualities – hot and cold, wet and dry. In conclusion of the philosophical part, Paczkowski outlines Descartes’s Rationalist idea, as presented in *Les passions d’âme* (1649), the key concept in the Baroque theory of the affections and current until the mid-18<sup>th</sup> century. Descartes’s position may be summarised as follows: music exerts an influence on Man, the corporeal machine powered by “the vital inspirations,” as he puts it, by sensual and physiological means, and subsequently through a physiological process, affecting Man’s psychological constitution and evoking emotions and passions. These may be reduced to six basic affections: joy, sadness, love, hatred, admiration, and desire – alongside their variants and combinations. In the musical arts appropriate means have to be selected in order to express these affections in music – for as full as possible a coherence between the harmonic movement (*motus harmonicus*) and the motion of the soul (*motus animæ*). This postulate provided a patent aesthetic recipe for the Baroque composers.

The second part of Paczkowski’s book discusses the principal ideas of affective music devised in the French, Italian, Dutch, and German milieux in the first half of the 17<sup>th</sup> century: Marin Mersenne’s *musique accentuelle*, Giovanni Battista Doni’s *musica scenica*, Joan Albert Ban’s *musica flexanima*, and Athanasius Kircher’s *musica pathetica*. Each of these theories, albeit under different names, called for the same: for music to express fully feelings and passions, for a music capable of stirring the soul. But despite the numerous parallels in their intentions and their other similarities, these theories reflected their creators’ individual opinions, whereby each addressed the respective problems in his own individual way, often at odds with other opinions. A characteristic feature for Mersenne,

who emphasised the affective role of musical accent (in the wide sense of the term, e. g. rhythmic, melodic, or tonal accent), was the postulate that a system of analogy be created between the various elements of music (rhythm, metre, harmony, melody) and the respective affections. This system should provide the foundation of a natural, universally understood and perceived language accessible to all, capable of moving each and every person across the full gamut of emotions. According to him the power of such a music would match the power of the music which flourished in ancient Greece, and the first step to its achievement was to be the implementation of the *musique accentuelle* model. Doni was of the opinion that music for the theatre and stage had the best chance of evoking the emotions, and he focused his attention on melody. The melopoeia he described was to appeal to the emotive powers in the particular intervals, tempos, time measures, absolute levels of the sound, and scales, in this way constructing the affective intensity of the musical arrangement set to words. His aim was to achieve an expressive melody in a new style. Like Mersenne, Doni hoped to recover the lost "wonderful effects" (*effetti meravigliosi*) of ancient Greek music. Ban's idea of a song which would move the soul is very interesting, but highly individualised, as Paczkowski observes. Unlike Doni, Mersenne, and the majority of the contemporary theoreticians, Ban rejected the notion of the perfection of the Greek music of Antiquity, and he expressed doubts (although not consistently) on the ethical and aesthetic aspect of the ancient modal system. The ground for this Dutch theoretician's views was his belief that the melodic intervals in themselves evoked particular emotions and thanks to this were capable of moving the listener. To provide a rational basis for the expressive and ethical potential of the *musica flexanima* he postulated, Ban classified the musical intervals according to their expressive properties. The debate between Mersenne and Ban conducted on the occasion of a conflict on the subject of composition between Ban and Antoine Boësset, offers a commentary illustrating Ban's opinions on this and other issues, as well as on views held at the time by other theoreticians, as we are told by Paczkowski. The controversy on aesthetics between Ban and Mersenne showed a lack of agreement of the most fundamental kind, e. g. on the aim of music, the way texts should be interpreted, or the choice of a modus and metre. To a certain extent such divergent views make the reliability of some of the theoretical enunciations of those times rather relative. A synthesis of the Baroque doctrine of the affections is presented in Athanasius Kircher's *Musurgia Universalis*. The basis for Kircher's explanation of the affective process is a series of extensive reflections grounded on the medical sciences, in which the engagement of the soul is associated with the physiological operations of the ear, nerves of hearing, brain, heart, and muscles, as well as with the theory of the

pneuma and vital inspirations. Using this last-mentioned theory in combination with the science of proportions as a point of departure, Kircher ascribes particular emotional effects to particular intervals, and subsequently analyses the phenomena of counterpoint in the categories of the emotions. One of his claims is that the semi-tone is the “soul of music”. The full range of musical effects, including a broad collection of forms in musical rhetoric, an abundance of rhythmical structures, a variety of metrical arrangements, tones, intervals, styles, and instruments, ought to be applied to achieve the affective power of his *musica pathetica*. For Kircher a distinct emotion is “the purpose of the whole of music”. The most fascinating passage in this part of the book is a selection of Kircher’s analyses, illustrating some examples of affection in music, with an interesting commentary by Paczkowski. He refers to model presentations of love, suffering, joy, and other emotions in the works of Carlo Gesualdo da Venosa, Giovanni Pierluigi da Palestrina, Giovanni Trojano Tudertino, Antonio Maria Abbatini, Giuseppe Tricarico, Gino Angelo Capponi, and Giacomo Carissimi. These analyses provide inspiration for modern musicological research into 17<sup>th</sup>-century music.

In Part III of his book, which is a direct continuation from Part II, Paczkowski vets and revises the ideas on affective music he has already presented, endeavouring to discover concrete and unambiguous indications for the music of the affections from the theoretical ideas, as formulated with respect to melodic, musical scales, and rhythm. The postulate of an expressive melodic line rises to the rank of a basic recommendation, while the model for the melodic implementation of the requirements of the *Affektenlehre* is ascribed to the rhetorician’s speech. The opinions expressed by Mersenne and Kircher become especially interesting in this context. Mersenne, who also took the opinions and musical style of Giulio Caccioni into consideration, describes the effect of the intervals and subsequently also of the expressive potential of a variety of ornamental devices (diminution, exclamation etc.). Kircher sees the following regularity in the melodic level: the longer and higher the interval, the faster the movement of the vital inspirations in the listener, and the more violent the emotion evoked; the smaller and lower the interval, the slower the movement of the vital inspiration, and the quieter the effect. Kircher’s idea is also connected with the issue of musical and rhetorical figures. Paczkowski enumerates four main categories of figures which may be derived from Kircher’s approach: 1) figures associated with affective declamation (the rest, the anaphora, the climax), 2) figures with a symbolic or allegorical meaning, 3) figures associated with “sound imagery”, and 4) onomatopoeic figures (treated as a separate category of the “imagery” figures). In his discussion of melodic expression, chiefly in accompanied monody, he appreciates the special position of the Italian *seconda pratica*,

and notes that for many of the Italian maestros a musical work's emotive expression was far more important than the sequence of affections which could be obtained by an autonomous study of its melodic intervals. The second issue addressed in this part of the book, the mutual relations between the ethos of musical scales and the theory of the affections, only gives the impression of being straightforward. Although individual theoreticians produced rather unambiguous assignations of the expressive and ethical attributes to particular musical scales,<sup>10</sup> thereby indicating their affective qualifications, in reality, as Paczkowski shows, the multiplicity of trends current in the 17<sup>th</sup>-century ideas on tonality suggests a degree of diversity which could hardly be subjected to a single, fairly consistent interpretation. Since the 16<sup>th</sup> century new criteria of distinction had accrued on top of the ancient and medieval traditional ethical theory. These new elements included the sub-division of the twelve modes into two main groups: the joyful modes (with a major third above their final), and the sad modes (with a minor third above the final). There were also three separate modal systems in use alongside each other, differing in the way the notes were ordered. One system (used by Henricus Glareanus, Pontus de Tyard, and Nicola Vicentino) had a Dorian mode starting from D; another (Zarlino's and Mersenne's) had its Dorian starting from C; and in a third (used by Vincenzo Galilei, Girolamo Mei, and Giovanni Battista Doni) the Dorian started from E. Finally, a new category, the *stylus impressus*, a 17<sup>th</sup>-century predecessor of the national style, had appeared. It envisaged a differentiated effect of the ethics of scale (and also of other aspects of the musical work) on grounds of differences in national temperament. Thus a situation arose where, on the one hand, the notion of a theory of ethics as such was generally current and musicians like Heinrich Schütz called for its application for the appeal to the emotions; while on the other hand there was no systematic or interpretative uniformity on this matter, which behaved like an internal disturbance counteracting the affective contribution to the modal system, gradually rendering it outdated. The third component making up the affective side of music, rhythm, was viewed by the 17<sup>th</sup>-century theoreticians in a variety of contexts. Doni analysed the mutual relationships between rhythm and the affections in the French *musique mesurée*; Mersenne was interested in the same issue in dance considered as a special form of expression; and Kircher in the accentual properties of a verbal text set to music. Finally Claudio Monteverdi applied the same relationship to completely

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<sup>10</sup> Opinions on the affective nature of tonality are recorded in the descriptions presented in the book's annex from the treatises of Henricus Glareanus, Gioseffo Zarlino, Girolamo Diruta, Johannes Lippius, Salomon de Caus, Athanasius Kircher, Marin Mersenne, and Christoph Bernhard.

new ideas concerning rhythm and expression, such as the *tempo pirricho* in the “excited style”. While Paczkowski stresses that the 17<sup>th</sup>-century appreciated the affective role of rhythm (here, too, he refers to the ancient Greek ideas and terminology), he also observes the absence of any fully satisfactory presentations of this issue by them.

This book by Szymon Paczkowski is an important publication for two main reasons. First, it is an extensive presentation of a subject which has hitherto not been addressed in the Polish literature. It contributes new material and information. It is presented in a logical, coherent, and consistent manner, with well-written descriptions and elegant combinations of quotations and references to sources with its author’s own opinions, analyses, and commentaries. Secondly – and this deserves special emphasis – Paczkowski’s book provides an exceptionally strong incentive encouraging further research, as he himself suggests in his closing remarks. He offers a new approach to the question of musical and rhetorical figures. Hitherto the figures, which were elaborated to a large extent to “embody” the affections in sound, have been examined in isolation from the context of a more general theory of the affections, although of course there has always been an awareness of their interconnection. What was needed was a study of the Baroque theory of the affections. Now, when we have Paczkowski’s book, an opportunity is opening up for a more profound and proficient analysis based on a historical approach to the musical and rhetorical figures, which would thereby define the emotive, semantic, and aesthetic aspects of Baroque music.

Tomasz Jasiński (Lublin)

Zofia Chechlińska *Wariacje i technika wariacyjna w twórczości Chopina* [Variations and the Variation Technique in the Works of Chopin]. Musica Iagellonica, Kraków, 1995, pp. 198.

A surprising and somewhat annoying fact which comes to light in a review of the work done on Chopin is that no one has attempted to define or analyse the basic categories of variation, which occupies such a prominent place in his works. If our study were to include the question of variants, which is much wider than variation itself, these phenomena would need to be seen as part of the very essence of Chopin’s music and his compositional idiom. However, this author has limited her examination to only two aspects of variation form and technique, and this is in fact a sufficiently broad subject of inquiry.

The literature of the subject, albeit cited quite extensively, cannot resolve the problem of the range and precision of the concepts of variation and variation technique. The overview of the work done on these issues since the 18<sup>th</sup> century (J. A. P. Schultz, 1774; and A. C. Koch, 1802), and subsequently in the 19<sup>th</sup> century (A. Reicha, 1826; A. B. Marx, 1847; J. C. Lobe, 1850; A. Dommer, 1865; and A. Richter, 1896); and finally in the 20<sup>th</sup> century from Arnold Schönberg and H. Schenker to R. Reti (1951), K. H. Wörner (1969), E. R. Sisman (1986), E. Cavett-Dunsby (1989), and A. Leikin (1992) shows a diversity of similar or contrasting formulations in a rather chaotic progression, as if in accordance with Reti's assumption that definitions are impossible or even undesirable in music. Hence his own definition of variation is somewhat too broad. There are sharp contrasts in the understanding of the notion. For some the units subject to variation changes are self-contained entities; for others they are open or evolving passages (the *entwickelnde Variation* or the *variation amplificatrice*). As regards variation in Chopin, the literature is amazingly scant. The fundamental study on the melodic qualities of Chopin's music was written in 1930 by B. Wójcik-Keuprulian, who also wrote an article entitled 'Wariacje i technika wariacyjna Chopina' [Variation and Variation Technique in Chopin] in 1933. For over 60 years no one has undertaken a comprehensive study of the problem, and that is why this study by Chechlińska should be recognised as a pioneering achievement, all the more so as Wójcik-Keuprulian's work is restricted to the issues of melodic ornament and only to the ornamental aspect of variation. On the other hand Chechlińska is decidedly opposed to the extension of the notion of variation to the range used by Leikin, who regards Chopin's *Sonata* in B flat minor as a variation form on account of the similarity of the variation themes in the exposition, and the treatment of development as just another variation, regardless of whether the similarities relate to the superficial or deeper layer. This may indeed give rise to the danger of overlap in range for the concepts of the variant, variation, thematic work, down to the reduction of variation to all changes and transformations of themes.

It seems it would be much easier to describe variation as a cyclic form, rather than as a technique where the boundaries of the different concepts become vague, which seems to be characteristic of our Postmodernist times, when anything may be accepted, even understanding the same concept in very different ways, depending on the needs of a given research task. But what is to become of our ability to communicate within just a single discipline? Chechlińska establishes her own definition, with the reservation that she is using it only with regard to the style of a particular period and composer. She builds up her definition in stages. Her starting assumption is that as a unit a variation must be identifiable

as an entity, and that therefore what makes up the essence of variation is the combination of changes with fixed elements. Her second principle is connected with this, and relates to the conservation of one of the elements of the musical syntax (the melody, harmony, or formal structure), or as Esther Cavett-Dunsby calls it, the middle layer, while the surface layer may undergo change. But since according to Schenker there may be several middle layers, it would be better to speak of melodic contour and harmonic plan. Finally in the third stage of a variation there has to be a real or ideal musical idea or model present, an identifiable repetition involving the change of at least one of the elements in this unit, while at least one of the syntactic elements remains unchanged. No further limitations should be introduced, since that would only increase the number of exceptions and boundary situations. Chechlińska presents her own idea of the essential critical features of variation. She distinguishes between variation and thematic work, the salient feature of the latter being transformation; not repetition, the division of the model into its components and their recomposition in a different order, the segmentation of the parts and their sequential development. Variation is one of the episodic forms, while thematic work is a developing, evolving form. Although in the transformation of, say, a sonata form, we may come across variation technique, while a cycle of variations may involve the fugue technique and a thematic work, nevertheless both on the level on which means and microstructures are developed as well as in the general scheme for a work's form and its progress, we can observe the principles that differentiate between the process of variation and the thematic process. We have to start from the theme itself or from the model which undergoes change. For a variation it will in general be closed and characterised by what H. Mersmann calls a *Flächemelodik*, and need not entail internal contrasts; while the model theme for thematic changes tends to be "open" to further development, multi-part, with contrast within itself. As regards the means used in thematic processes, K. H. Wörner has listed numerous categories for the theme's decomposition and recomposition, axiomatics, assimilation, and the additive structures, even down to reduction, e. g. a restriction merely to just the rhythm. On the other hand in variation Chechlińska juxtaposes the thematic processes with many different kinds of varied repetitions in the plan for ornamentation, harmony, rhythm, colour and texture, and even articulation itself, for which an excellent example is provided in the *Etude* in A flat major Opus 10 no 10, but the periodic structure and/or other elements indicative of the model's formal constancy are preserved. She also cites examples of sequence technique, which takes us into the evolutionary form, or of segmentation of the model, as in the *Nocturne* in E major Opus 62, no 2, which brings thematic processes to mind. However, if the specific thematic section is preserved, this does not

change a variation form into an evolutionary one. Segmentation or sequence would have to go hand in hand with a harmonic development with modulations, which would be in breach of the treatment of the theme, period, and model as a closed formal unit. Chechlińska does not consider development of sonata form, in which the two techniques could converge.

Her analysis deals with the following questions: 1. the morphology of Chopin's variations, 2. variations in the microstructures, 3. variations in the macrostructures, and 4. the evolution of his variation technique. This list clearly shows that what interests Chechlińska is above all the evolution of variation technique. She gradually comes to discuss variation form, showing the dominance of the variation technique in the macrostructures, and finally discusses 7 of Chopin's works which are regarded as variation forms; the *Variations* in E major (1824), the *Variations* in D major for four hands (1826), the *Variations* in B flat major Op. 2 (1827), the *Variations* in F major (dedicated to Tytus Woyciechowski, 1827, now lost), *Le Souvenir de Paganini* (1829), the *Variations* in B flat major Op. 12 (1833), *La Berceuse* Op. 57 (1844). The *Variation* of the *Hexameron* might also have been considered. Most of these forms were composed before 1833, and belong to Chopin's early music. He assumes the conventional canons for those times regarding the variation cycle, e. g. a simple, cantilena theme, in line with the requirements of 19<sup>th</sup>-century theory (H. C. Koch and A. B. Marx), with no significant amendments (as noted in Op. 2 by J. Parakilas in *A Nineteenth-Century Tribute to Mozart*, 1983). Before his final, extended variation (e. g. *Alla Polacca* in Op. 2), Chopin brings in a minor variation, essentially preserving the thematic harmony, and concentrating on texture changes, especially as regards the melody and rhythm – all of which is in compliance with the principles of the *air varié* and the *brillant* style prevalent throughout Europe at the time. This is why Chechlińska's discussion of Chopin's variation cycles does not occupy very much space in her work – only 12 pages. Another reason why she condenses her account of Chopin's variation forms is her general rule not to conduct a comparative study and to ignore the historical context for the development of Chopin's variations. Perhaps this phenomenological approach is not fully warranted, since individual phenomena cannot be presented fully if there is no reference to the standards and conventional means from which an original style diverges. Moreover, as has already been said, Chopin's variation form is associated chiefly with his early period, so that a mention of the conventional models would have been a good idea.

Chechlińska disregards one other problem, namely the traditional division of variation form into ornamental variations and characteristic variations. K. Dale has suggested different types of variations with respect to 19<sup>th</sup>-century music – the symphonic type, not necessarily for orchestra,

but one which makes use of the orchestral colour and texture; the intellectual type, in which there is a predominance of a precise construction, e. g. canonical, fugue, and ostinato technique; the virtuoso type; and the Romantic type. This is not an exhaustive system; it is not subject to a uniform set of criteria; but it does try to define the specific stylistic and textural phenomena which occur in 19<sup>th</sup>-century variations. Chopin comes in the first traditional classification, if we are to take his finale polonaises, and the *Adagio* in B flat minor in Opus No. 2, the waltz in his *Variations* in E major, or the *Scherzando* in Opus No. 12 as examples. Thus he did not limit himself only to ornamental variations, but also applied the "characteristic" kinds, even in the first phase of his work. Chopin's variations (e. g. the ostinato variations in *La Berceuse*) could readily find their place in Dale's classification as well. It is a pity that there are no reappraisals of Chopin's variations from the point of view of the various categories enumerated above.

Czechlińska undertakes a profound analysis of the variation processes in Chopin, not only in his variation cycles, but also in all his other genres in which the variation technique is a relevant mode of construction, e. g. in his nocturnes, ballades, impromptus, mazurkas, waltzes etc. Starting from the microstructures, Czechlińska examines the way in which the small component parts make up the building material for the larger units, and she reaches a conclusion that there is a high density of variations in many of Chopin's genres, but in each of them the type of variation is different. Another relevant point is her observation that the variants of Chopin's variations are a factor slowing down development rather than a dynamic element in the formal continuum. One could say that the idiom of Chopin's music carries an embedded opposition and interchange between "a tendency to move forward" and a recurrent habit to generate new variations on what has already been presented.

As regards macrostructure Czechlińska addresses her attention to the changes of theme, especially in the ballades and polonaises. In the *Ballade* in A flat major, she writes, the themes appear in the form of successive variations; these themes are transformed in this way virtually from the beginning to the end of the work. Then she turns to the larger sections of form, such as the reprise treated as a variation, e. g. in the nocturnes, mazurkas and impromptus. She observes the construction of the variation sections which occur in the final stage of Chopin's work, e. g. in the *Polonaise-Fantaisie*, in diverse parts of the form, referring to J. Kallberg's analysis. A. Tarasti has also shown that the varied repetition of themes (e. g. the mazurka interpolations, which are repeated three times in the *Polonaise Fantaisie*) give rise to a kind of echo and express the individual poetics of Chopin's late works. Here we come up against the problem of evolution in the variation technique: how may this be synchronised in

relation to the periodisation of Chopin's work? It turns out that there is no single, clear-cut line of development. The criteria which Chechlińska applies are the type of variation technique, the function of variation, and finally the degree to which the work is saturated with variations. The diverse trends either lead to a culmination, or they may come to an abrupt end. However Chechlińska divides Chopin's works into several phases of development: 1. until 1833 (1835), when he was composing variation cycles in the style followed in that period; 2. until 1839, when he extended his range of variation means, differentiating between the functions of the diverse variations; 3. until 1846, his most intensive period for the use of variation technique, when, as Chechlińska writes, variation became a means to achieve synthesis in a work; and finally phase 4, which includes the *Barcarolle* and the *Nocturne* in E major, Opus 62, in which there is an integration of variation technique with thematic processes, but not exceeding the bounds set by Chechlińska for the study of variations as she understands the concept.

Her analysis within the framework of the diverse individual questions is precise and develops in a logical way, but of course it can hardly be expected to lead to sensational conclusions which would drastically change the way we perceive Chopin's technique of composition. However, she does reach some surprising results, for instance that in his scherzos Chopin tends to avoid variation; or that in some of Chopin's genres variation technique is developed on the morphological and microstructural level, and others in which the macro-coefficients of form may have a status comparable with that of variations; or that Chopin presents variation *Erinnerungsthemen* within the framework of form. Chechlińska explains the coherence of the *leggiero* variation in the *Impromptu* in F sharp major, which has been queried by some, simply as sharing a mutual harmonic contour with the theme – in line with her initial assumption that what determines the relationship between the "variation" and the "model" is the preservation of at least one of the syntactic elements.

We thus have a profound study of the structure of Chopin's works which shows the local variation procedures, variation at the level of formal sections, and finally variation as a cyclic form. Nevertheless the central issue in this study is Chopin's idiom for the ideal balance of repetition, variants, changes and variations, and transformations of a musical idea, and ultimately for proportions and contrasts which still surprise, astonish, and excite researchers. It is possible to give only a partial illustration and description of them. Zofia Chechlińska's book gives an insight into these matters, into the precision but also into the insufficiency of musicological analysis as a research tool for their presentation. The book provides an inspiring documentary account of the quest undertaken by scholarship to penetrate the inscrutable secrets of Chopin's music.

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