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## The solo piano music of Andrzej Dutkiewicz

Christine Burczyk Allen

*Louisiana State University and Agricultural and Mechanical College*

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**THE SOLO PIANO MUSIC OF ANDRZEJ DUTKIEWICZ**

**A Monograph**

**Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts**

**in**

**The School of Music**

**By**

**Christine Burczyk Allen  
B. M., University of Kansas, 1977  
M. M., Northwestern State University of Louisiana, 1987  
May, 2006**

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## **DEDICATION**

To my mother, Ruth Sturm Burczyk, concert pianist, teacher, and loving mother. While a faculty member at the National Music Camp, Interlochen, Michigan, she introduced me to her colleague, Andrzej Dutkiewicz, in June 1975.



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## ABSTRACT

This purpose of this study was to examine the solo piano compositions of Polish composer and pianist, Andrzej Dutkiewicz (1942- ). These works include *Toccatina* (1969), *Suite for Piano* (1970), *Three Sketches in Retrospect* (1985), and *À-la* (1986). Although his compositions have been performed in festivals and concerts, there has been little written about his works. This is the first academic research presented by an American scholar.

This monograph is divided into three chapters as follows: Chapter One includes background and biographical information on Dutkiewicz; Chapter Two presents a comprehensive analysis of *À-la* from an analytical and stylistic perspective; Chapter Three focuses on *Toccatina*, *Suite for Piano*, and *Three Sketches in Retrospect*; Chapter Four offers a brief conclusion.

Due to the fact that *À-la* is Dutkiewicz's sole unpublished composition, an edition is included in Appendix A. This edition was made with the permission and supervision of the composer.

# CHAPTER 1

## BIOGRAPHICAL INFORMATION

Andrzej Dutkiewicz (AN-zhay Doot-KAY-vitch) was born September 30, 1942, in Staszow, Poland, located in the southwest part of the country. His parents were amateur musicians and encouraged their son to take piano lessons, but never with the intention of dictating his future as a professional musician. He remarks, “At that time the Communist regime promoted Chopin’s music for propoganda reasons. Besides, music was popular because it was the safest way of communicating with people. It exhibits emotions, expresses feelings, and gives a chance to retreat from daily dreadful life with no future and no freedom, and allowed one to meditate about a better future. All without words—which were very risky to use.”<sup>1</sup>

Dutkiewicz recalls, “The International Chopin Competition in 1955 made a big impression on me.”<sup>2</sup> He listened to live radio broadcasts of the competition daily. Dutkiewicz remembers that his favorite pianist, Vladimir Ashkenazy, won second prize. Among the panel of jurists were Arturo Benedetti Michelangeli, Arthur Rubinstein, and Emil Gilels. “It was a fantastic level [of playing] in that competition.”<sup>3</sup> During that time Dutkiewicz decided to become a concert pianist and to study music seriously. After primary school he attended the Secondary School of Music in Warsaw, where he graduated in 1958. Dutkiewicz’s favorite composer is Chopin, commenting that he “can listen to his nocturnes, polonaises, etc., forever. I think of myself as very romantic in nature. I like beautiful melodies, impressionistic harmony, tender atmosphere, nostalgic dreams. I try to incorporate all of these characteristics into my own compositions.”<sup>4</sup>

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<sup>1</sup> Andrzej Dutkiewicz, private conversation.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

Dutkiewicz studied at the Frédéric Chopin Academy of Music in Warsaw from 1963-1972 and graduated with a Master of Music in piano in 1968, and another Master of Music in composition in 1972. He studied piano with Jerzy Lefeld and Regina Smedzianka, and composition with Witold Rudzinski. His studies during these years significantly shaped his interest in music of the twentieth century.

In 1973, Dutkiewicz was the recipient of a Fulbright Foundation Fellowship and, from 1973-1976, studied at the Eastman School of Music in Rochester, New York, where he earned the Doctor of Musical Arts in piano and composition. He studied piano with Eugene List, composition with Samuel Adler, and electronic music with Wayne Barlow. Other influences on Dutkiewicz's compositions came through coursework and seminars at the Eastman School of Music with such composers as Pierre Boulez, George Crumb, Aaron Copland, and pianist and contemporary music specialist, David Burge. During this time he participated in post-graduate seminars in composition at the Academy of Music in Prague and Ferienkurse für Neue Music in Darmstadt, Germany. He met and worked individually with composers such as György Ligeti, Iannis Xenakis, Karlheinz Stockhausen, and Aloys Kontarsky, each of whom had a significant impact on his compositional style.

In 1972, Dutkiewicz began his own teaching career at the Frédéric Chopin Academy in Warsaw. Initially, he was a teaching assistant in the studio of Regina Smedzianka and was appointed an Adjunct Professor in 1977. In 1991, he was promoted to the rank of Professor of Piano and Director of Contemporary Music Studies.

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<sup>4</sup> Andrzej Dutkiewicz, private conversation.

In the summer of 1974, Dutkiewicz began an extended relationship with what was then called the National Music Camp in Interlochen, Michigan, as well as other summer programs such as the Universidad Catolica Boliviana in La Paz, Bolivia. Since that time he has presented numerous concerts in the United States, Canada, Mexico, Europe, South America, and Korea. Dutkiewicz is known as a specialist in contemporary music and has performed, lectured, and participated in faculty exchange programs in over fifty American universities as well as numerous universities abroad. Some of these institutions include: the Schönberg Institute (Los Angeles, CA), Polish Reference Center (Los Angeles, CA), University of Southern California (Los Angeles, CA), University of Kansas (Lawrence, KS), University of Miami (Miami, FL), University of Houston (Houston, TX), Louisiana State University (Baton Rouge, LA), Northwestern State University (Natchitoches, LA), University of Michigan (Ann Arbor, MI), Bob Jones University (Greenville, SC), and Northwestern University (Evanston, IL).

Dutkiewicz has published articles in “Ruch Muzyczny” (Poland) and in periodicals published by the Frédéric Chopin Academy. He has appeared on commercial and documentary programs for Polish radio and television, and has also made guest appearances on radio and television programs in Germany and the United States. His audio recordings are featured on Muza Polish Recordings (Poland), Phillips (The Netherlands), Sonoton Pro Nova (Germany), Gasparo (United States), Olympia (England), and Acte Préalable (Poland) labels.

As a composer, Dutkiewicz has received international acclaim. His compositions are published by Sonoton Pro Nova (Germany), Authors Agency/ZAIKS (Warsaw), Polish Music Publishers/PWM (Krakow), Sacred Music Publishers (Poland), and Kjos West Publishers (United States). His music has been performed on Polish radio and television, in Carnegie Hall in New York City, at the Warsaw Autumn Festival, the Cleveland Orchestra Blossom Festival, the

American Franz Liszt Society Festival, Daizm Contemporary Music Festival (South Korea), Polish Music Festival (China), and other contemporary music festivals throughout the world. He is founder, member, and director of GRUPA XX, a twentieth-century music ensemble in Warsaw.

Dutkiewicz has received several awards in the area of composition. Two of the most significant prizes include First Prize (1988) for best piano composition and second prize in the overall category for *À-la* in the National Composers Competition organized by Author's Agency/ZAIKS in Warsaw, and First Prize (1983) for *Six Meditations for Electronic Sound and Piano* in The International Competition of Electroacoustic Music and Sonic Art in Bourges, France. He was awarded second prize for his performance of twentieth-century music in the 1970 International Competition for Performers of Contemporary Music in Rotterdam, an event that launched his recording career with Polskie Nagrania Record Company. This resulted in solo LP releases that included his own compositions and other contemporary works. A compact disc, *Andrzej Dutkiewicz Plays Dutkiewicz*, released in 1997 on the Gasparo label (USA), includes all of his solo piano works except *Toccatina* as well as his *Music for Two Pianos*, *Tango for Cello and Piano*, and *Sophie's Music for Four*. *Polish Contemporary Music*, a compact disc including Dutkiewicz's *Suite for Piano*, was released in 1998 on the Olympia (England) label. In 1999, *XXI Century Polish Choral Music* was recorded on the Polish label Acte Préalable which included Dutkiewicz's *Hymnus in Honorem Sanctus Andreas* for a *capella* choir.

Critically acclaimed for his performance of the standard repertoire, Dutkiewicz has been particularly lauded for his interpretation of the music of his countrymen, Chopin and Syzmanowski. He continues a very active life as a performer, teacher, and composer. In conjunction with his concert performances, he often serves as an adjudicator for competitions

such as the New Orleans Composers Contest and the 1999 Gina Bachauer International Competition in Salt Lake City, Utah. In 1990, Dutkiewicz was recognized by the Minister of Foreign Affairs of the Republic of Poland for promoting Polish culture abroad, and in 2002 was awarded the Golden Cross of Merit, presented by the president of Poland, Alexander Kwasniewski. This award, one of the highest civil distinctions established by the Parliament of the Republic of Poland, is given to individuals who have performed services of particular value to the state or society of Poland.

Dutkiewicz is currently serving his third term as Dean of the Department of Piano, Harpsichord, and Organ, at the Frédéric Chopin Academy. In 2005, he was appointed Director of Contemporary Music studies. Since 2002 he has been co-director of the Keimyung Chopin Academy of Music, a branch of the Frédéric Chopin Academy of Music, in Taegu, South Korea. Since 1998, he has been artistic director of the annual music festival in Warsaw, *From Chopin to Gorecki*.

The remaining chapters of this monograph examine the solo piano music of Andrzej Dutkiewicz. Chapter Two provides a detailed analysis of *À-la* (1986). Chapter Three presents analyses of his shorter works, *Toccatina* (1969), *Suite for Piano* (1970), and *Three Sketches in Retrospect* (1985). Chapter Four presents a conclusion and recommendations.

## CHAPTER 2

### *À-LA* (1986)

Composed in 1986, *À-la* is Dutkiewicz's most virtuosic piano composition. During the 1988 National Composers Competition organized by ZAIKS (the Polish ASCAP), it received second prize in the overall category and first prize for best solo piano composition. The composer performed the premiere in 1988 during the Festival of Warsaw Composers in Warsaw, Poland.

*À-la* is built entirely around the tonality of A-natural. Note that both the A-natural and "la" in the title are equivalents in different notational systems, A-natural being the pitch center and tonic of A minor, and "la" being A-natural in the "fixed *do*" solfeggio system. Furthermore, the French term "*à la*" is interpreted as "in the style of," this composition is "in the style of" minimalism. Dutkiewicz comments that *Ala* is the nickname for his daughter Alicia and he "intended this piece to be dedicated to her".<sup>5</sup>

The style that most influenced Dutkiewicz as he composed *À-la* is minimalism. The minimalist movement of the 1960's and 1970's was a reaction to current modernist tendencies, especially serialism. Serialist composers were motivated by an intensifying interest in extreme chromaticism that, due to the absence of tonality, resulted in a need to create unity. Serialism became the favored means of expression for modernist composers beginning around 1950, and for the next two or three decades continued to be regarded as the most important principle of music construction for a large number of composers. Modernists such as the serial composers

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<sup>5</sup> Andrzej Dutkiewicz, private conversation.

Arnold Schönberg (1874-1951) and Pierre Boulez (*b* 1925), along with aleatoric composer John Cage (1912-1992) “sought complexity as a necessary passage to truth.”<sup>6</sup>

Minimalism, on the other hand, was an effort to make music and visual art more accessible to a wider range of people. It is a term first associated with visual art and describes a style of musical composition characterized by rhythmic, harmonic, and melodic simplicity. A hypnotic effect is often created through extensive repetition of small musical fragments that undergo little or no change. This effect is also enhanced by a repetitive, insistent, rhythmic pulse, similar to that used in rock music.<sup>7</sup>

Minimalist art and music are both characterized by the reduced amount of material used and a regularity of formal design. Minimalist music is usually tonal or modal and employs features such as diatonic pitch collections and tertian harmonies. It is characterized by perpetual rhythmic activity that is regular, often repetitive, and is structurally and texturally simple. In contrast, modernist music tends to be atonal, aperiodic or fragmented, and structurally and texturally complex.

American composers who pioneered the development of minimalism are LaMonte Young (*b* 1935), Terry Riley (*b* 1935), Steve Reich (*b* 1936), and Phillip Glass (*b* 1937). Both Young and Riley use improvisation as a prominent device in their compositions. Young is notably interested in sustaining sound through the use of drones and pedal tones, a technique also used by Dutkiewicz. Riley uses modal material in constantly repeating patterns in his composition *In C* (1964), which had an influence on Dutkiewicz’s *À-la*. Reich and Glass demonstrate an interest

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<sup>6</sup> Keith Potter: ‘Minimalism’, *Grove Music Online* ed. L. Macy (Accessed 06 June 2004), <http://www.grovemusic.com/index.html>.

<sup>7</sup> Ibid.



in composed material as opposed to improvisation, and uses clear formal designs, building lengthy compositions with small blocks of material. Though Dutkiewicz employs all of these techniques to some extent, *À-la* contains more melodic and harmonic material as well as a clearer sense of formal progress and trajectory than the typical minimalist composition.

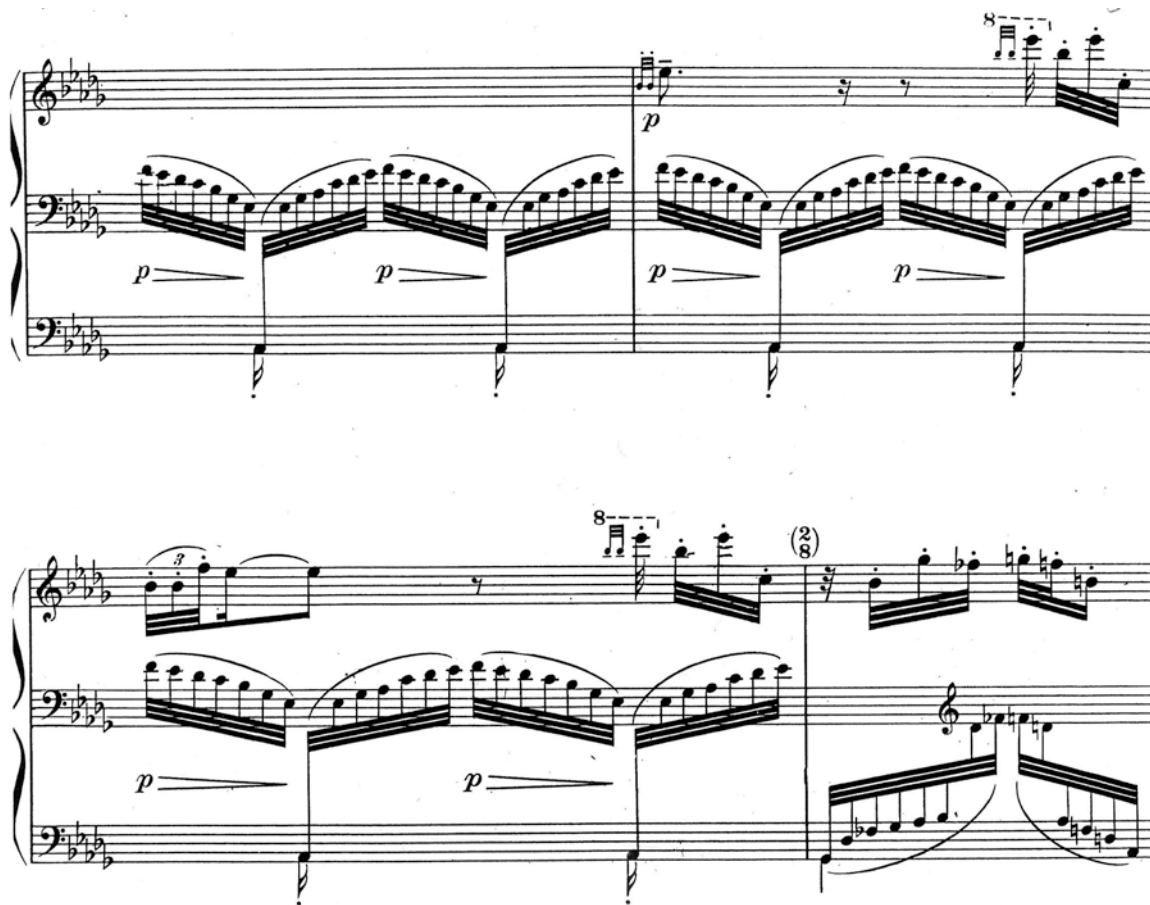
In *À-la*, Dutkiewicz's extensive use of tremolos, blurred tonalities, and extreme ranges of the keyboard, recall the compositional styles of Claude Debussy (1862-1918) and Maurice Ravel (1875-1937). Dutkiewicz comments that he was influenced by Ravel's *Gaspard de la Nuit* in that he imagines a fresco being "thrown on the wall" by a painter.<sup>8</sup> The Italian term *fresco* means fresh. This ancient technique of painting is done on fresh, wet plaster with pigments dissolved in lime-water, which produces vibrant colors. The challenge of painting a fresco is due primarily to time constraints; it must be done quickly. After the plaster is applied, the artist stencils the drawing onto the surface, and then applies the paint quickly before the plaster dries. In Ravel's Ondine from *Gaspard de la Nuit* a rapid thirty-second note figure pervades the movement, creating a sense of urgency as time passes, perhaps the sonic analogue to the wet, pigmented plaster of a fresco. Against this Ravel first adds a simple melody, (Example 1), then later, brilliant, colorful, chords.

Dutkiewicz creates a sense of urgency in *À-la* by scoring a persistent *tremolo* figure in the middle range of the piano. Against this intensifying figure the right and left hands alternate with random explosive patterns in the extreme ranges above and below the tremolos (Example 2). Debussy creates a similar, colorful texture in *Feux d'artifice* (Example 3).

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<sup>8</sup> Andrzej Dutkiewicz, private conversation.





Example 3. Debussy, *Feux d'artifice*, mm. 40-45, colorful, explosive figures, fast figuration.

The climax of *À-la* occurs at a frenzied *fff* passage that gradually dissolves in a wash of sound, concluding the section (Example 4). This same type of effect is created in measures 26-46 of Debussy's *La cathédrale engloutie* (Example 5) and measures 67-72 of Ravel's Ondine from *Gaspard de la Nuit* (Example 6).

Another characteristic of Dutkiewicz's compositional style, also common in the works of Impressionist composers, is the use of modalism. Dutkiewicz's opening melody in *À-la* is reminiscent of chant in that it is modal, rhythmically free, and, even in the absence of text,

suggests a melismatic setting. Example 7 presents a portion of a Gregorian Chant melody that illustrates characteristic irregular note groupings and melismas.<sup>9</sup>

↓ Climax.

The musical score for Example 4, Dutkiewicz, *À-la*, mm. 70-89, is presented in three systems. The first system (mm. 70-77) begins with a piano introduction marked with a dashed line and 'loco' above it. The second system (mm. 78-81) features a melodic line with a 'mf' dynamic and a piano line with a 'p' dynamic. The third system (mm. 82-89) includes a 'rallentando' section, a 'M.M. ♩ = 80' tempo marking, and a 'Lento cantabile' section with a 'M.M. ♩ = 63' tempo marking. Dynamics include 'f', 'pp', and 'p'.

Example 4. Dutkiewicz, *À-la*, mm. 70-89.

<sup>9</sup> Davison, Archibald D. and Willi Apel. *Historical Anthology of Music*. Cambridge, Massachusetts: Harvard University Press, 1974, 12.

↓ Beginning of climactic section.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one flat (B-flat). It features a series of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *sf* and *ff*. The instruction *Sonore sans dureté* is written above the staff. The second system continues the chordal texture with the eighth-note bass line. The third system shows the bass line becoming more active with eighth-note patterns. The fourth system features a series of chords in the right hand with a dynamic range from *p* to *pp*, and a more complex bass line. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

Example 5. Debussy, *La cathédrale engloutie*, mm. 26-46.



↓ Beginning of climactic section.

Un peu plus lent

*ff*

*mf*

*p*

Retenez

8<sup>va</sup>

8<sup>va</sup>

Example 6. Ravel, Ondine from *Gaspard de la Nuit*, mm. 67-72.



Example 7. Gregorian Chant, *Alleluia: Angelus Domini*.

Example 8 is the opening melody in *À-la* and demonstrates irregular note groupings, free, and unmetered groupings, all reminiscent of melismatic chant writing. This irregular grouping of notes places equal rhythmic stress on every scale step with no tonic or dominant harmonic implications.



Example 8. Dutkiewicz, *À-la*, Section A, m. 1, opening melody.

Perhaps the one composer who most influenced Dutkiewicz's *À-la* is Igor Stravinsky. One of the founders of the modernist movement of the early twentieth century, Stravinsky's aesthetic is in many ways antithetical to that of the minimalists mentioned above. Dutkiewicz, however, like Stravinsky, is a pianist, composes at the piano, favors black-key/white-key oppositions, and employs symmetrical sets and subsets. The pitches utilized in Dutkiewicz's *À-la* are  $A^3$ ,  $C^4$ ,  $D^4$ ,  $E^4$ ,  $G^4$ , used in A minor triads or the (0257) tetrachord DEGA, a pitch set also used frequently by Stravinsky in some of his works. In large part, Stravinsky favored this collection because of its correlation to the open strings on the violin. In his Violin Concerto, the open strings of the violin make up the primary pitch classes for the entire composition. Additional examples of Stravinsky's preoccupation with this tetrachord can be observed in the opening of *Petrushka* and Part II of *The Rite of Spring*. As shown in Example 9, Stravinsky introduces the (0257)

tetrachord DEGA in a flute fanfare during the opening of *Petrushka*. He later transposes this material in order to create related pitch class sets. Dutkiewicz does not follow Stravinsky's practice of transposition, perhaps due to the influence of minimalism, which results in a more limited amount of melodic material. *À-la* is much more compact in structure than *Petrushka*, negating the need for extensive expansion of material.

↓ (0257) tetrachord DEGA.

Vivace. M. M. ♩ = 138.

Flauto I.

3 Clarineti in Sib.  
I.  
II. III.

Corni in Fa.  
I.  
II.  
III.  
IV.

4 Celli soli.

1 *mf cant.*

Example 9. Stravinsky, *Petrushka*, mm. 1-5.

In the introduction to Part II of *Rite of Spring*, at rehearsal 80, the violins play the pitch A<sup>6</sup> as a harmonic, which prepares the way for the “Mysterious Circles” melody, based on the (0257) tetrachord DEGA, a fragment of which is introduced one measure before rehearsal 81 in the violins, violas, and cellos (Example 10). Underneath the pitch A<sup>6</sup> is a moving eighth note figure employing primarily pitches that correspond to the black notes of the piano, an example of Stravinsky's use of black notes against white. Shown in Example 11, a full statement of the “Mysterious Circles” melody in violins and cellos occurs two measures before rehearsal 82.



↓ A-natural

Rehearsal 80 of Stravinsky's *Rite of Spring*. The score shows the following parts and markings:

- V-ni I:** *pppp*, *div. in 3*, *pppp*, *div. in 2*, *p flautando*
- V-ni II:** *pppp*, *div. in 3*, *pppp*, *div. in 2*, *p flautando*
- 3 V-le sole:** *con sord.*, *p*, *tutti div.*, *unis.*, *div.*
- V-le altre:** *p*, *p flautando*
- V-c.:** *p*, *p flautando*
- C-b.:** *con sord.*, *p*, *p flautando*

Example 10. Stravinsky, *Rite of Spring*, rehearsal 80

Two measures before rehearsal 82 of Stravinsky's *Rite of Spring*. The score shows the following parts and markings:

- V-ni I:** *div.*
- V-ni II:** *div.*
- V-le.:** *div.*
- V-c.:** *div.*
- C-b.:** *div.*

Example 11. Stravinsky, *Rite of Spring*, two measures before rehearsal 82, melody in violins and cellos.

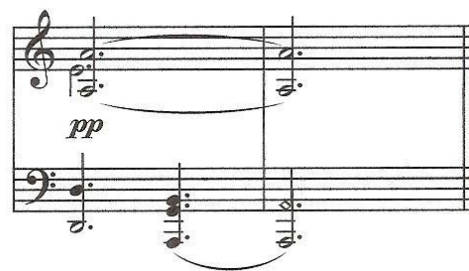
Stravinsky's *Serenade in A* (1925) for solo piano offers another interesting point of reference because of the features it shares with Dutkiewicz's *À-la*. As in *À-la*, the pitch A-natural is the predominant note and Stravinsky positions it either alone or as part of a chord at the beginning and end of all four movements of the piece. At the beginning of the first movement, A-natural functions as the third of an F major chord, while at the end it appears in unharmonized double octaves. (Example 12). In the second movement, the first chord features A-natural as both the highest pitch in the treble clef and the lowest pitch in the bass clef, forming harmonies built in fourths between the two A-naturals. In the penultimate measure, Stravinsky notates a silently depressed A-natural octave in the bass register with a sounded A-natural in the treble. Against this he concludes the movement with a G major chord in second inversion, played staccato (Example 13). The third movement opens with an A-natural in the melody and is set above a rapid sixteenth note arpeggio figure in c-sharp minor. The movement ends with A-natural played in octaves (Example 14). The fourth movement opens with an A minor triad and concludes with A-natural octaves identical to those heard at the end of the first movement (Example 15). As Eric Walter White observes, at the end of movements one, two, and three a "halo of overtones is caused by depressing one or more of the A keys on the piano, thereby raising the dampers and allowing the undampened strings to pick up sympathetic vibrations".<sup>10</sup> It should be noted that Arnold Schönberg used this same technique in his *Three Piano Pieces*, Opus 11 (1908).

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<sup>10</sup> White, Eric Walter. *Stravinsky: The Composer and His Works*, second edition. Berkeley and Los Angeles, CA: University of California Press, 1979, 324.



mm. 1-2



mm. 80-81.

Example 12. Stravinsky, *Serenade in A*, I.

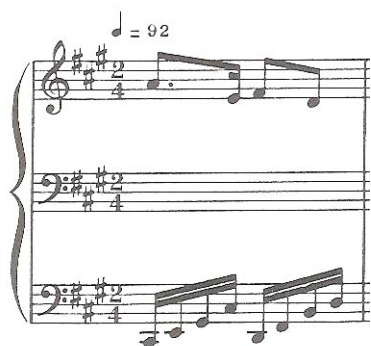


m. 1.



mm. 79-80.

Example 13. Stravinsky, *Serenade in A*, II.



m. 1.



mm. 127-129

Example 14. Stravinsky, *Serenade in A*, III.



m. 1.



m. 10.

Example 15. Stravinsky, *Serenade in A*, IV.

The pitch class A-natural plays a significant role in Dutkiewicz's *À-la* and is also strategically placed at the beginning and end of each section. It appears as part of the group of silently depressed pitches at the beginning and because it is the lowest note in the left hand and the highest note in the right hand, receives a tonic accent (Example 16). It also receives metrical accents on beats two and four, and, in addition, is sustained throughout Section B in the (0257) tetrachord DEGA (Example 17). Finally, it also appears as the fifth of a D minor broken chord in Section C (Example 18).



Example 16. Dutkiewicz, *À-la*, m.1, silently depressed pitches.



Example 17. Dutkiewicz, *À-la*, Section B, subsection one, mm. 8-15, (0257) tetrachord DEGA.



Example 18. Dutkiewicz, *À-la*, Section B, m. 95, D minor tonality.

Both within, and at the conclusion of most sections, there is a reference to either the silently depressed pitches or the (0257) tetrachord DEGA (Example 19 and 20).

The piece concludes with a descending A minor arpeggio ending on an A octave in the low register of the piano (Example 21).

35

\* ) Soundless pressing keys.  
 \*\* ) Spatial notation until

Example 19. Dutkiewicz, *À-la*, Section B, mm. 35-37, end of subsection two.

3 Ped.

Example 20. Dutkiewicz, *À-la*, Section C, mm. 96-97.

pp

Example 21. Dutkiewicz, *À-la*, m. 115, end of composition



The third movement of Stravinsky's *Serenade in A* is composed in a two-voice texture and a set in *moto perpetuo* style (Example 22).



Example 22. Stravinsky, *Serenade in A*, III, m. 1.

Section B of Dutkiewicz's *À-la* also creates a *moto perpetuo* effect but, unlike the *Serenade*, features intensified rhythmic activity that builds to a frenzied climax. Also, already shown in Example 2, a tremolo figure in the middle register accompanies fast, random arpeggio figures that shift quickly above and below this figure. This technique of quickly shifting back and forth over a rapid accompaniment is commonly found in sonatas by Scarlatti and can be observed in Example 23.



Example 23. Scarlatti, *Sonata in B-flat major*, K. 57, mm. 162-168.

It is important to investigate the overall structure of *À-la*. In his essay “The Nature of Musical Form” from *Musical Form and Musical Analysis*, Edward T. Cone discusses the relationship between sound and silence and explains how silence can act as a frame around an entire composition. Music “stands in great need of a frame to separate it from its external environment—[silence can serve to] mark off musical time from the ordinary time before it and after it...”<sup>3</sup>

However, the clear demarcation between silence and the actual beginning of a piece can be intentionally blurred. Cone cites the opening measures of three Beethoven symphonies as examples of the different types of frames.

The principle that a composition begins at its first attack applies equally to those that start, like the Fifth Symphony, with a clear upbeat, and to those that start, like the Seventh, with a clear downbeat. In each case, there is a demarcation between the attack and the preceding silence. But the Ninth exemplifies a kind of beginning that was, so far as I know, new to Beethoven, but became increasingly popular during the nineteenth century: the almost imperceptible growth of sound from silence. . . . In such cases we feel, in retrospect, that the music may have been going on for some time, below the threshold of hearing, before it became loud enough for us to perceive it.<sup>11</sup>

Dutkiewicz creates this sort of frame around *À-la*, using silence at the beginning. Before a sound is heard, he asks the pianist to silently depress pitches and hold them with the sostenuto pedal. These pitches appear under an eighth-note rest, which is an intentional part of the rhythmic structure. The opening eighth-note rest is followed by three eighth notes played in the right hand. Although it is only the first in a series of eighth-note groupings, this figure may seem similar to the opening figure in Beethoven’s Symphony No. 5 in which the rest indicates the manner in which the rhythm of the following three notes is to be executed as an upbeat.

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<sup>11</sup> Cone, Edward T. *Musical Form and Musical Performance*. New York, New York: W. W. Norton & Company, Inc., 1968, 18.



However, the overall effect of Dutkiewicz's opening is more similar to the opening of Beethoven's Symphony No. 9. In both, the sound seems to grow out of nothing. Beethoven creates the sensation that the music comes from something that transpired before we actually hear it. By having the performer silently depress pitches, Dutkiewicz actually goes one step further: something actually does transpire before we hear the first sound. Furthermore, he uses the opposite effect at the end of the piece where he employs a descending grace-note figure comprised of the pitch classes A-natural and E-natural in several octaves. These are held under a fermata until the sound fades completely away, thus returning us to the silence from which he began (Example 24).



Example 24. Dutkiewicz, *À-la*, beginning (m. 1) and end (m. 115).

Cone writes “Similarly, at the end, we need silence to cover our return to ordinary time.”<sup>12</sup> He goes on to explain that “a clearly defined metrical pattern often imposes itself on the final chord

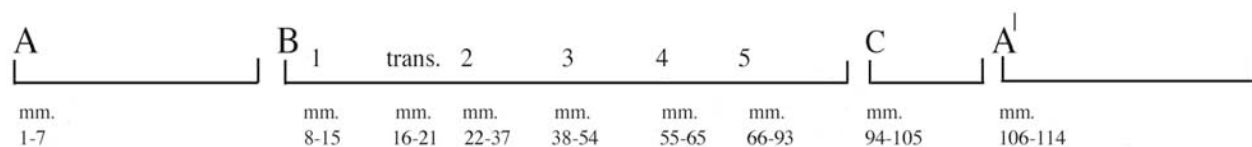
<sup>12</sup> Cone, Edward T. *Musical Form and Musical Performance*. New York, New York: W. W. Norton & Company, Inc., 1968, 16.

<sup>12</sup> Ibid., 18.

of a composition—especially when it is a very strong downbeat—in such a way as to force several beats or even several measures into the ensuing silence.”<sup>13</sup>

### Formal Analysis

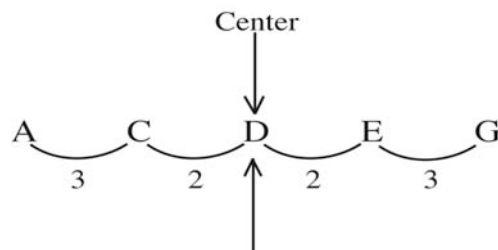
*À-la* is organized in a three-part (ternary) form (Example 25). After the opening measured silence, Section A presents a diatonic melody in A minor. Since Dutkiewicz employs the natural form of A minor exclusively, for the purpose of this analysis A minor will always imply the Aeolian minor mode. The opening diatonic melody is repeated several times, each time in a different pitch range, and at a louder dynamic. Section B is the largest and most complex of the three sections. It contains five subsections, including the point of climax for the entire composition, which occurs at the end of the fifth subsection. Section C is marked *Quasi recitativo improvisando*. It contains fragments of the diatonic melody in the right hand reminiscent of Section A, and also an improvisatory melody in the left hand. This subsection provides a bit of repose after the tension created in the preceding climactic section. At the end of the improvisatory section, Dutkiewicz recalls the silently depressed pitches from the beginning of the piece, a reference indicating the return of Section A. The original material is restated, with minor alterations, in the return of Section A.



Example 25. Dutkiewicz, *À-la*, Formal plan.

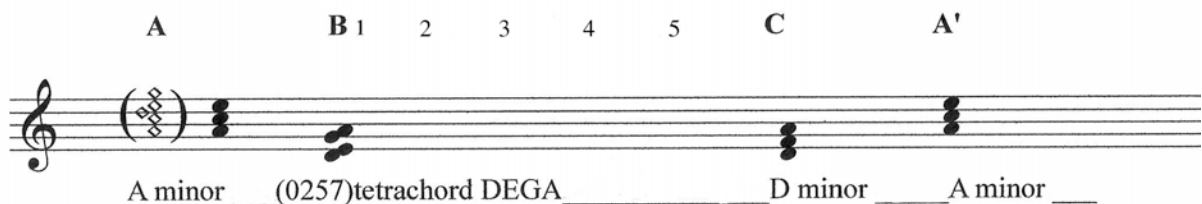
<sup>12</sup> Cone, Edward T. *Musical Form and Musical Performance*. New York, New York: W. W. Norton & Company, Inc., 1968, 18.

The entire composition is derived from the white-key pentachord  $A^3, C^4, D^4, E^4, G^4$ . This is the superset of which the (0257) tetrachord DEGA, mentioned above, is a symmetrical subset. The  $A^3, C^4, D^4, E^4, G^4$  pentachord is silently depressed before the first articulated pitch in Section A and is sustained with the sostenuto pedal. The intervallic structure of the original collection,  $A^3, C^4, D^4, E^4, G^4$ , is symmetrical when D is considered the center pitch. This symmetry is illustrated in Example 26, which demonstrates that there are two half steps descending from D to C, and ascending from D to E. Three half steps descend and ascend from those pitches, C to A and E to G.



Example 26. Dutkiewicz, *À-la*, symmetry of opening pitch collection.

The pitch A is used as the root of the tonic minor triad in Section A, is retained in the (0257) tetrachord DEGA in Section B, and appears as the fifth of the D minor triad in Section C. (Example 27).



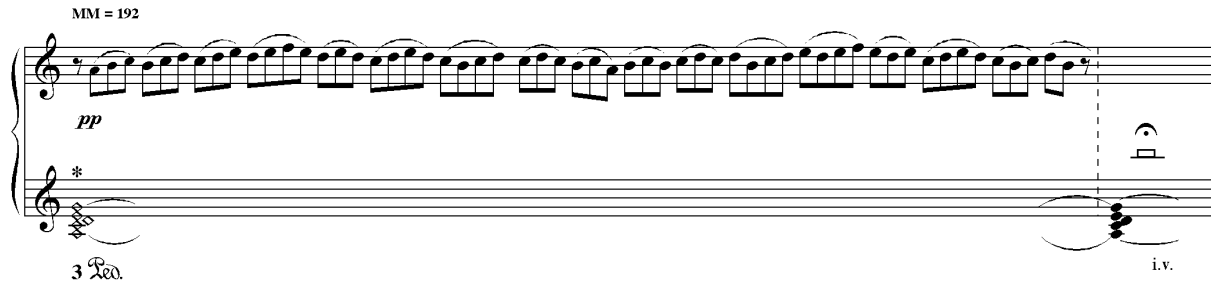
Example 27. Dutkiewicz, *À-la*, Tonal plan.

The A Aeolian diatonic melody provides the basic character of Section A. The pitch A-natural in the (0257) tetrachord DEGA continues to be sustained throughout subsections one, two, three, four, and five. This same A-natural is sustained in Section C, the improvisatory passage, which centers around the tonality of D minor, while repeatedly referring to the A pentachord from the beginning of the piece. The restatement of the A Aeolian diatonic melody signals the return of Section A.

Section A is played exclusively on the white keys. As mentioned earlier, the pianist begins by silently depressing the pitches A<sup>3</sup>, C<sup>4</sup>, D<sup>4</sup>, E<sup>4</sup>, G<sup>4</sup>, and sustains them with the sostenuto pedal. An eighth-note rest precedes the first note of the melody in the right hand and seems to indicate that the diatonic melody in A minor emerges from these silent pitches. Dutkiewicz notates an extension of the eighth-note beam from the first three eighth notes under the eighth rest to indicate that the rest belongs to the opening melody. The pitches that are silently depressed not only include the diatonic melody on which Section A is centered, but also the (0257) tetrachord DEGA that is the foundation for Section B. Both collections of pitches are allowed to vibrate throughout the undampened strings. Dutkiewicz returns to the process of silently depressing these pitches, allowing sounds to vibrate under a fermata or rest.

The opening diatonic melody moves primarily in stepwise motion. Its range encompasses a minor sixth from A to F. Section A consists of six statements of this melody and is played by the right hand alone beginning on the pitch A<sup>4</sup> in the first three of these statements. Each of the six statements is made up of seventeen groups of eighth notes notated in irregular three-note or four-note groups. In four instances the stepwise motion is interrupted by the use of a descending third (Example 28). Each phrase ends on the second scale step, B, as if to delay the resolution to the tonic, A-natural, until the beginning of the next phrase. In phrases four and five the melody

contains a slight variation. In both phrases the fifth group of eighth notes is D-C-D instead of D-E-D, an intentional modification by Dutkiewicz (Example 29).<sup>14</sup>



Example 28. Dutkiewicz, *À-la*, Section A, m. 1, diatonic melody.



Example 29. Dutkiewicz, *À-la*, Section A, m. 5, variation in melodic line.

The first two statements of the diatonic melody are presented by the right hand alone, separated by a fermata over a rest with the reminder *l.v.* (*laissez vibrer* or “let vibrate”) that the silently depressed pitches should remain sustained. The resulting overtones set off sympathetic vibrations in the undampened strings, allowing the listener to hear these sounds as a reference to the opening pitches. Alone, the right hand then plays the second statement of the theme, also beginning on A<sup>4</sup>.

The right hand stays at A<sup>4</sup> for the third statement and is joined by the left hand one octave below at A<sup>3</sup>, for an exact repetition of the initial melody by both hands in unison at the octave.

<sup>14</sup> Andrzej Dutkiewicz, private conversation.

Since the melody is doubled in this manner, the initial pitches and their overtones continue to be heard reverberating in the background.

At the end of the second and third statements, Dutkiewicz does not notate eighth rests. However, this is a misprint in the original manuscript, Dutkiewicz says, and in his own performance of the piece he pauses for an eighth rest before beginning the next phrase. Moreover, he slows the tempo slightly at the end of the second statement to mark the end of the phrase. Statements four through seven have broken bar lines notated to mark the end of each phrase.<sup>15</sup>

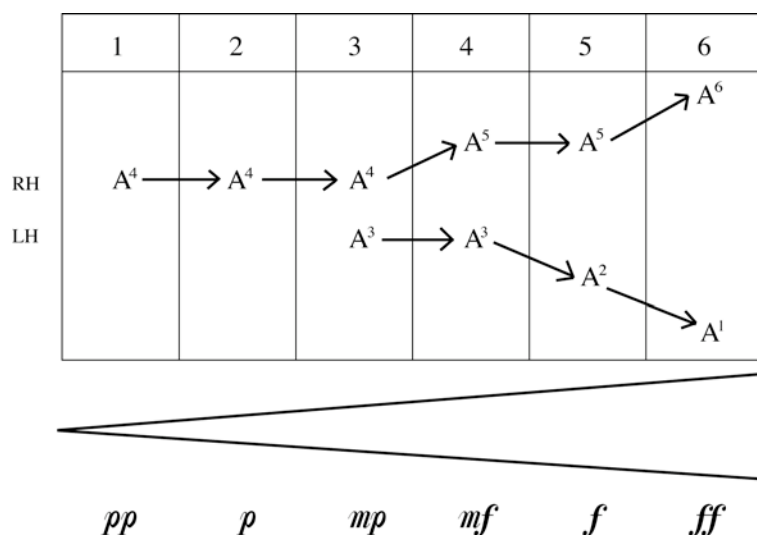
Beginning with the third statement and each subsequent statement, progressive expansion of the pitch range is created by shifts of register that push the hands farther apart, resulting in oblique or contrary motion. The third statement exhibits the first such expansion of pitch range. Between the third and fourth statements the left hand remains stationary at A<sup>3</sup> while the right hand shifts up an octave to A<sup>5</sup>, creating oblique motion. Similarly, this oblique motion is created before the fifth statement as the right hand remains at A<sup>5</sup> while the left hand moves down to A<sup>2</sup> (Example 30). Between statements five and six, both hands shift in contrary motion to A<sup>1</sup> (left hand) and A<sup>6</sup> (right hand), continuing the exploration of the extreme ranges of the keyboard (Example 30). Unique aspects of the sixth statement include a slur mark over the entire phrase (something not marked in previous phrases) and accents that appear over or under each eighth note in the statement. These features, in addition to the fact that Dutkiewicz marks this final statement *ff*, make the sixth statement the melodic and dynamic climax of Section A.

The dynamic level increases with each repetition of the diatonic melody. The sixth statement represents the climax of a progression of dynamic levels from *pp*, *p*, *mp*, *mf*, *f*, and

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<sup>15</sup> Andrzej Dutkiewicz, private conversation.

finally to *ff*. As shown in Example 30, with each statement more sound collects as Section A progresses, culminating with the climactic sixth statement.



Example 30. Dutkiewicz, *À-la*, types of motion with dynamic charting.

Section B makes up more than half of *À-la*, and consists of a series of five subsections, including a short transitional passage between the first and second subsections. Introduced in the silently depressed pitches in section A, the (0257) tetrachord DEGA is sustained throughout Section B by the sostenuto pedal.

The first subsection of B is four phrases in length. Each phrase consists of the simultaneous sounding of pitches D and E preceded by grace notes. There is one occurrence of similar treatment using the pitches G and A. These simultaneously sounded seconds are ornamented with grace notes that consist primarily of black-key notes. The right hand ornaments form tetrachords (0157) (A-flat, A natural, D-flat, and E-flat) and (0368) (G, B-flat, D-flat and E-flat). The left hand ornaments form tetrachords (0157) (A-flat, A natural, D-flat, and E-flat) and

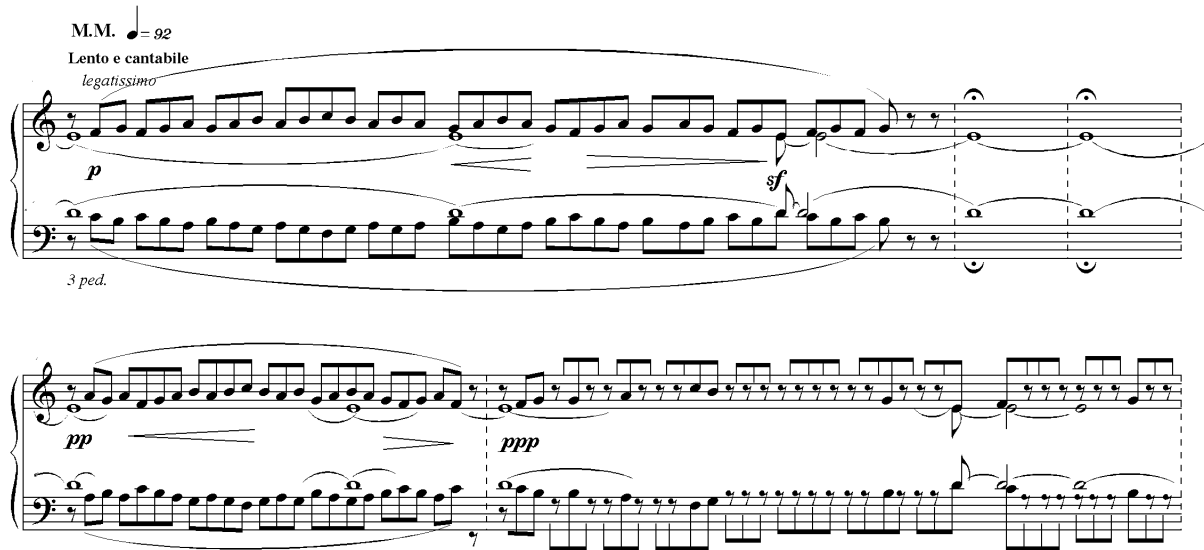
(0168) (C, D-flat, G-flat, and A-flat).<sup>16</sup> These tetrachords quickly sound with the hands playing in contrary motion landing on either D and E or G and A (Example 31). Each phrase consists of conjunct melodic material played in contrary motion cadencing on the original starting pitches (Example 31). Except in the last phrase, the starting pitches are played *ff*. The final D and E are held by the sostenuto pedal, and lead to the first transitional section.

Example 31. Dukiewicz, *À-la*, Section B, mm. 8-15, subsection one, 0257 tetrachord DEGA with grace note ornamentation and melodic material played in contrary motion.

The transition from the first to the second subsection begins with pitches D and E carried over from the end of the previous phrase, and uses melodic material from Section A. The right hand plays the theme, mirrored by an inversion in the left hand (Example 32). This is repeated three times, each statement played at progressively softer dynamic levels, *p*, *pp*, to *ppp*. It is worth noting again that pitches D and E are sustained throughout the section with the sostenuto pedal.

<sup>16</sup> Straus, Joseph N. *Introduction to Post-Tonal Theory*, second edition. Upper Saddle River, NJ: Prentice-Hall, Inc., 2000, 30-31.





Example 32. Dutkiewicz, *À-la*, Section B, mm. 16-20, transition section

Subsection two begins utilizing the grace-note figures from subsection one. These black-key ornaments are once again used as decorations of D and E or G and A. However, Dutkiewicz gives specific instruction not to sustain these pitches with the sostenuto pedal (*senza 3 Ped*), the crisp, staccato articulation causing the strings to vibrate (Example 33). The first seven ornaments of subsection two are borrowed verbatim from subsection one before Dutkiewicz varies the patterns. Now, the black-key ornament groups vary between being played hands separately and hands together. Unlike the first subsection, the composer makes extensive use of rests to heighten dramatic impact.

Midway through subsection two Dutkiewicz notates *sf* over three repetitions of  $E^4$  and  $G^4$ , both members of (0257) tetrachord DEGA. The next six ornaments are accented, percussive, and increase in volume, highlighting different pitches in the (0257) tetrachord DEGA (Example 34).



Example 33. Dutkiewicz, *À-la*, Section B, mm. 21-32, subsection two, (0257) tetrachord DEGA without pedal.

Finally, the entire tetrachord is depressed silently and sustained with the sostenuto pedal. The subsection ends with a rapid descending figure in the bass register played on the pitches A and E (Example 34).

\* ) Soundless pressing keys.  
 \*\* ) Spatial notation until

Example 34. Dutkiewicz, *À-la*, Section B, mm. 33-38, end of subsection two, *sf*, accented pitches.

Subsection three features trill figures using the pitches from (0257) tetrachord DEGA in the  $D^4$  register, and seem to emerge from the silently depressed pitches at the end of the previous section. Splashes of black-key ornaments are played above the trills, with a white-key open fifth figure below, again illustrating the opposition of black and white keys (Example 35).

Example 35. Dutkiewicz, *À-la*, Section B, mm. 39-45, subsection three, tremolo with ornamenting figures.

The trills, made up of D and E in the left hand and G and A in the right hand, are used by Dutkiewicz to sustain the key pitches throughout the entire section. The measured trills become unmeasured and then morph into a measured tremolo, which is also decorated by black-key/white-key figures.

Subsection four follows a *rallentando*, and the tremolo is modified into a four-note pattern, still using D<sup>4</sup>, E<sup>4</sup>, G<sup>4</sup>, A<sup>4</sup>. Bursts of sound on black-key/white-key figures again appear above and below the continuous tremolo figure. B-flat<sup>3</sup> is introduced in measure 56 as an ornament to A<sup>3</sup> in the left hand and appears again in measure 63 to ornament the tetrachord DEGA tremolo preparing for subsection five (Example 36).

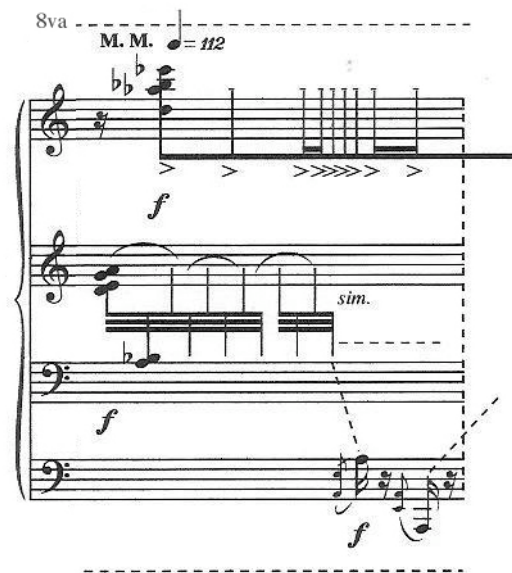
Example 36. Dutkiewicz, *À-la*, Section B, mm. 56-58, subsection four, four-note pattern with ornamenting figures, added B-flat<sup>3</sup> in left hand.

In subsection five, Dutkiewicz adds a percussive rhythmic pattern played on a chord in the right hand, which is set against an intensified tremolo on the (0257) tetrachord DEGA with an added B-flat<sup>3</sup> in the left hand (Example 37). The section continues to build in sound and increased rhythmic activity, culminating in a frenzied *fff* passage that brings the composition to its climax in measure 72. This dramatic moment represents the rhythmic as well as the dynamic and emotional climax of the entire composition, what Edward T. Cone would classify as the “structural downbeat”. Cone refers to the “structural downbeat” as “an important point of simultaneous harmonic and rhythmic arrival (that) is so powerful that retrospectively it turns

what precedes it into its own upbeat”.<sup>17</sup> The structural downbeat functions as a sort of punchline to the entire composition. Cone states:

musical form, as I conceive it, is basically rhythmic. It is not, as conventional analysis would have it, thematic, nor, *pace* Schenker, harmonic. Both of these aspects are important, but rhythm is basic. That is why Ravel could have said, as the story goes that he had finished his compositions—“all but the themes.”<sup>18</sup>

Cone believes that it is an oversimplification, but not a gross one, to state that “every tonal composition represents a variation on a single rhythmic form, viz., an extended upbeat followed by its downbeat”.<sup>19</sup>



Example 37. Dutkiewicz, *À-la*, Section B, subsection five, m. 66, percussive, rhythmic chord right hand against (0257) tetrachord DEGA with added B-flat<sup>3</sup>.

In terms of Dutkiewicz’s work, the structural downbeat is best explained by Cone when he states:

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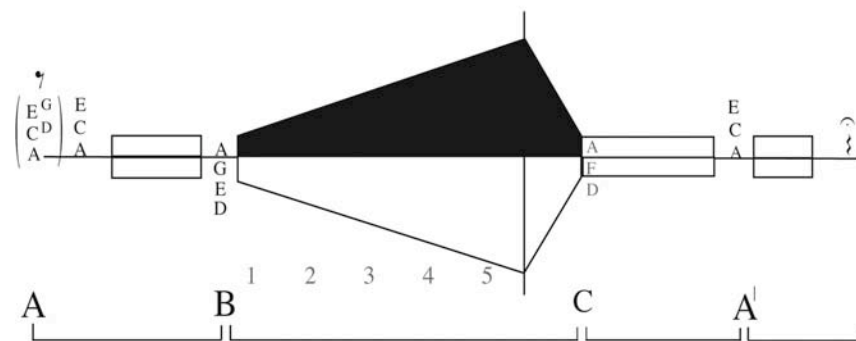
<sup>17</sup> Cone, Edward T. *Musical Form and Musical Performance*. New York, NY: W. W. Norton & Company, Inc., 1968, 24.

<sup>18</sup> Ibid., 25.

<sup>19</sup> Ibid., 25.

in larger forms one entire section can stand as an upbeat to the next. And if. . . a phrase can be heard as an upbeat to its own cadence, larger and larger sections can also be so apprehended. A completely unified composition could then constitute a single huge rhythmic impulse, completed at the final cadence. This does not necessarily mean, of course, the final chord. The ultimate resolution often requires a feminine ending—sometimes quite extended—as a way of discharging its momentum.<sup>20</sup>

Example 38 illustrates the overall design of *A-la* and shows where the structural downbeat occurs in the latter stages of Section B, subsection five.



Example 38. Dutkiewicz, *À-la*, Section B, over all design.

Once Dutkiewicz reaches this climactic in point in *À-la*, the dynamics begin to taper from *fff* to *pp* with descending D and A pitches played in the bass register, preparing for the D minor tonality of Section C. Dutkiewicz marks *l.v.* (*laisser vibrer* or “let vibrate”) indicating that the sounds fade away at the conclusion of this section.

Section C is marked *Quasi Recitativo improvisando* (“as if improvising in the [style of] a recitative”). A cadenza-like melody is played by the left hand and is the only significant melodic material presented in either Sections B or C. It begins on the pitch D<sup>2</sup> and progresses to the middle region of the keyboard, marking the first time that the (0257) tetrachord DEGA is not

<sup>20</sup> Cone, Edward T. *Musical Form and Musical Performance*. New York, NY: W. W. Norton & Company, Inc., 1968, 26.

actively sustained in this range. Note, however, that these pitches are being sustained by the sostenuto pedal, and continue reverberating at each fermata (Example 39). The prominent melody implies a strong D minor tonality (Example 40) with the exception of an F-sharp inserted at the end of the section (Example 41).

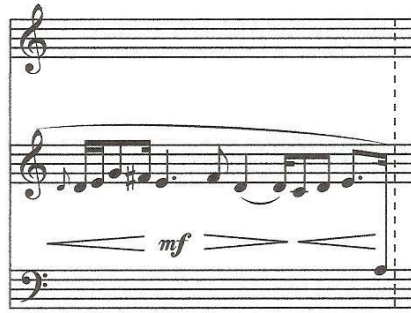
Example 39 is a musical score for piano and right hand. The tempo is marked 'M.M.' with a quarter note equal to 100. The piano part is marked 'Quasi Recitativo improvisando' and 'pp'. The right hand part is marked 'mp' and features a fermata. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 39. Dutkiewicz, *À-la*, Section C, mm. 95-97, solo melodic material with melody from Section A in right hand.

Example 40 is a musical score for piano and right hand. The tempo is marked 'M.M.' with a quarter note equal to 132. The piano part is marked 'rubato, improvisando' and 'mf'. The right hand part is marked 'mf' and features a fermata. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 40. Dutkiewicz, *À-la*, Section B, Section C, m. 101, F-natural in melody implying D minor tonality.





Example 41. Dutkiewicz, *À-la*, Section B, Section C, m. 105, F-sharp in melody.

The original melody from Section A is present in the background, played by the right hand in an improvisatory fashion, recalling the piece's opening section (Example 39). At the end of Section C a descending figure built on the pitches A and E is played by the left hand in the bass register while the right hand plays a fragment of the original theme. These bass pitches signal a return to an A minor tonality, setting the stage for a full return of Section A, henceforth referred to as Section A<sup>I</sup> (Example 42).

Example 42. Dutkiewicz, *À-la*, Section C, m. 106, descending A and E pitches before A<sup>I</sup>.



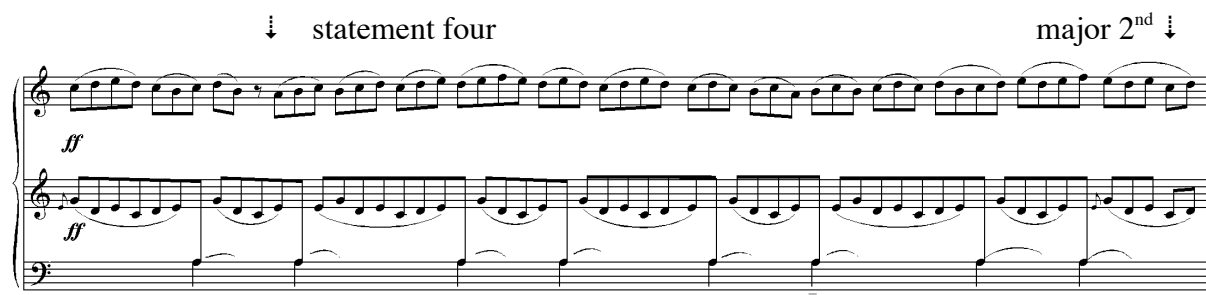
As in Section A, the first articulated note in Section A<sup>1</sup> is preceded by the same silently depressed pitches sustained by the sostenuto pedal, plus an additional octave of the lowest A and A<sup>1</sup>. They are also scored under an eighth-note rest. By placing a fermata over these pitches Dutkiewicz allows time for the pitches to reverberate (Example 43).

Example 43. Dutkiewicz, *À-la*, Section A<sup>1</sup>, mm. 106-109, silently depressed pitches with fermata and original theme with left hand accompaniment.

Section A<sup>1</sup> presents seven statements of the original melody instead of the six statements heard in Section A. The addition of a left hand counter-melody consisting of accented quarter notes, using pitches A<sup>3</sup>, C<sup>4</sup>, D<sup>4</sup>, E<sup>4</sup>, F<sup>4</sup>, G<sup>4</sup>, is reminiscent of bells tolling in the distance (Example 28). This combination of melody and counter-melody is stated three times. At the end of the third statement the left hand pitches become eighth notes, the quickened rhythm preparing the listener for statement four. Near the end of the second and third statements of the melody, low octave A's are sounded to reinforce the prevailing tonality, and also to introduce statement four.

Statements two and three only contain sixteen groups of eighth notes as opposed to the seventeen groups that constitute the original melody.

Statement four concludes with an ascending major second, unlike all other statements that end with a descending minor third (Example 44). Shorter in length, statement four ends after only fourteen groups of eighth notes, whereas other statements contain sixteen or seventeen such groups. Played at the loudest dynamic level (*ff*) in Section A<sup>1</sup>, there is no pause at the end of statement four, creating an immediate elision into statement five (Example 44).



Example 44. Dutkiewicz, *À-la*, Section A<sup>1</sup>, m. 112, incomplete ending of phrase four.

Statement five is played in octaves with the right hand beginning on A<sup>5</sup> and the left hand on A<sup>3</sup>. Dutkiewicz marks it *subito p*, *senza Ped* (without damper pedal) and *senza 3 Ped* (without sostenuto pedal), an unexpected surprise given the *ff* ending of statement four. This is the only statement in either the initial Section A or its return that does not utilize the sostenuto pedal or the damper pedal. From this point forward the music decreases both in dynamics and emotional intensity.

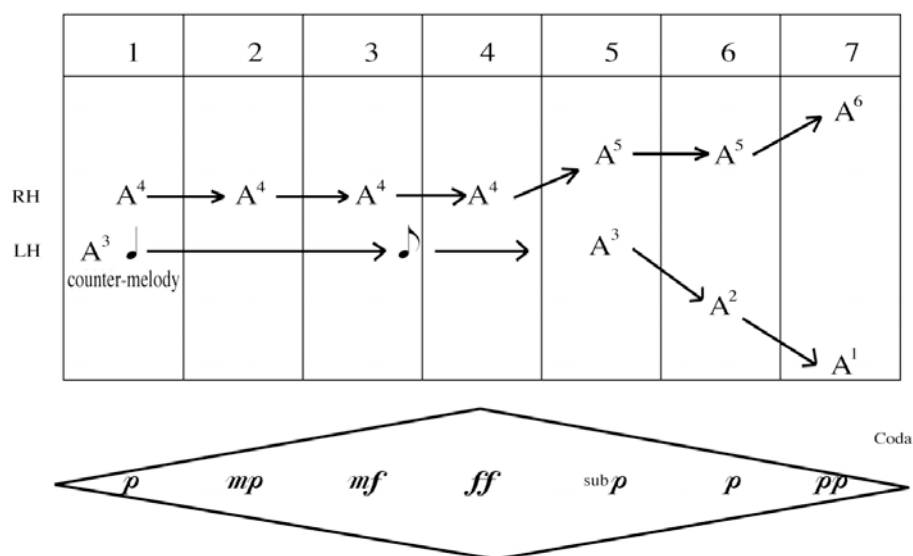
The sixth statement features a low octave A in the bass sounding during the eighth-note rest that precedes the beginning of the statement. The dynamic level is *p*, the hands playing in parallel motion at A<sup>5</sup> in the right hand and A<sup>2</sup> in the left hand. The seventh statement of the melody is played *pp* with the hands again playing in parallel motion at A<sup>6</sup> in the right hand and

A<sup>1</sup> in the left hand. Statements five, six, and seven also include the same intentional variation in the melodic line heard in statements four and five of Section A: the fifth group of eighth notes is D-C-D rather than D-E-D. The level of sound and emotional intensity that began in statement five continues in the final two statements, which are followed by a short coda concluding the piece.

The use of parallel, oblique, and contrary motion between the hands in Section A<sup>1</sup> is similar to that displayed in Section A. The first four statements are presented with the right hand playing the melody and, as a variation, the left hand playing an accompanying figure at A<sup>3</sup>. In statement five the left hand remains at A<sup>3</sup> while the right hand moves to A<sup>5</sup>, creating oblique motion. The right hand remains at A<sup>5</sup> for statement six while the left hand moves down to A<sup>2</sup>. This, again, creates oblique motion. The distinctive nature of the final statement of both Section A and Section A<sup>1</sup> is created by moving both hands in contrary motion to A<sup>6</sup> and A<sup>1</sup>. (Example 45).

Each of the first three statements of Section A<sup>1</sup> has its own dynamic level, *p*, *mp*, and then *mf* respectively, creating an overall increase in the dynamic level. The broken octave, appearing before statements three and four, adds intensity as the section builds to its dynamic climax in statement four. Statement four acts here as a melodic and dynamic climax. The right hand melody is played *ff* as the left hand figure quickens from quarter notes to eighth notes, further heightening the intensity.

The dynamic contour of Section A<sup>1</sup> contrasts with the shape of the original Section A. The *subito p* of statement five is a dramatic change after the building of sound in the first four statements. In Section A<sup>1</sup> the dynamic level builds through statement four and then decreases until the conclusion of the piece (Example 45), as opposed to the gradual increase in dynamic level throughout the six statements of Section A.



Example 45 Dutkiewicz, *À-la*, Section A<sup>1</sup>, parallel, oblique, and contrary motion and dynamic shape.

The coda begins with a fermata over a rest followed by a rhythmic augmentation of the final six notes of the melody, set in dotted quarter notes. The piece concludes with two fermati over rests followed by descending A and E pitches and an A octave scored in the lowest range of the keyboard, also with a fermata over a rest. Just as the piece began with silently depressed pitches, Dutkiewicz concludes *À-la* by allowing the final notes to reverberate and dissolve into the same vacuum in which the composition began (Example 46).



Example 46. Dutkiewicz, *À-la*, m. 115, coda.

## CHAPTER 3

### OTHER SOLO PIANO COMPOSITIONS

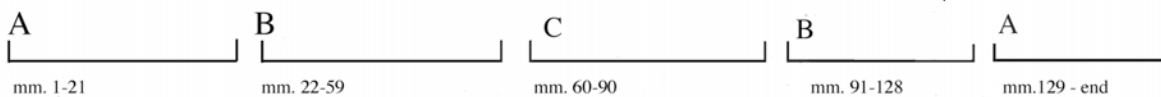
*À-la* is Dutkiewicz's most virtuosic, most complex, and largest in scale of his works for solo piano. The techniques used in *À-la* are representative of his overall compositional style and can be observed in his other solo piano works, *Toccatina* (1969), *Suite for Piano* (1973), and *Three Sketches in Retrospect* (1985). The following offers a brief analysis of each in matters of style, form, and compositional techniques.

#### *Toccatina* (1969)

Composed in 1969, *Toccatina* was awarded the prize for best piano piece at the 1969 National Composer's Competition in Kolobrzeg, Poland. In the same year, the composer gave the first public performance of the piece on the Composer's Concert Series in Warsaw, Poland. It was first published in Warsaw by ZAIKS in 1982, and then in U.S. by Kjos West Publishing Co. in 1984.

Two and a half minutes in length, *Toccatina* employs a continuous sixteenth note pulse throughout, which provides both melodic interest and rhythmic accompaniment. Dutkiewicz uses the twentieth-century notational technique of applying accidentals only to the notes they precede and not to the same note later in the measure. Since this runs counter to traditional practice, it may require some additional attention on the performer's part in the initial reading stages with the addition of courtesy accidentals.

*Toccatina* is cast in a miniature arch form (Example 47).



Example 47. Dutkiewicz, *Toccatina*, formal plan.

Section A calls for the hands to alternate between black and white keys with minor seconds playing a significant role (Example 48).<sup>21</sup>



Example 48. Dutkiewicz, *Toccata*, mm. 1 and 2.

The melody, which begins on A-flat<sup>3</sup>, encompasses one octave. For the first eight measures, the left hand assumes melodic leadership by playing on the beat, while the right hand complements it with off-beat minor seconds. After eight measures, the right hand assumes melodic leadership with the left hand playing the off-beat figure. The melody rises to a higher register, eventually reaching C<sup>6</sup>. A climax is reached as the right and left hands alternate, playing harmonic minor seconds, descending in octave leaps from A<sup>6</sup> and B<sup>6</sup> to A-flat<sup>3</sup> and B-flat<sup>3</sup> bringing Section A to a brilliant conclusion (Example 49).<sup>22</sup> This section is technically difficult because the hands play close together, the melody shifting between them and changing register rapidly.

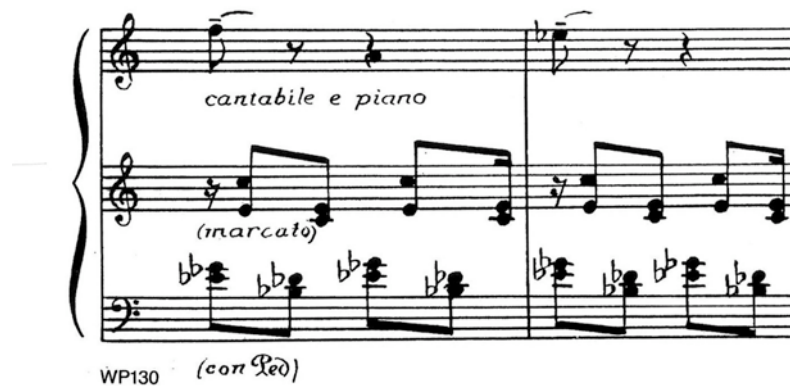


Example 49. Dutkiewicz, *Toccata*, mm. 18-20.

<sup>21</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>22</sup> Ibid.

For all of Section B (mm. 22-59) the rhythmic accompaniment consists of alternating chords between the left hand, which plays on the black keys, and the right hand, which plays on the white keys. A melody is superimposed over this accompaniment. Dutkiewicz notates this section with three staves (Example 50).<sup>23</sup>



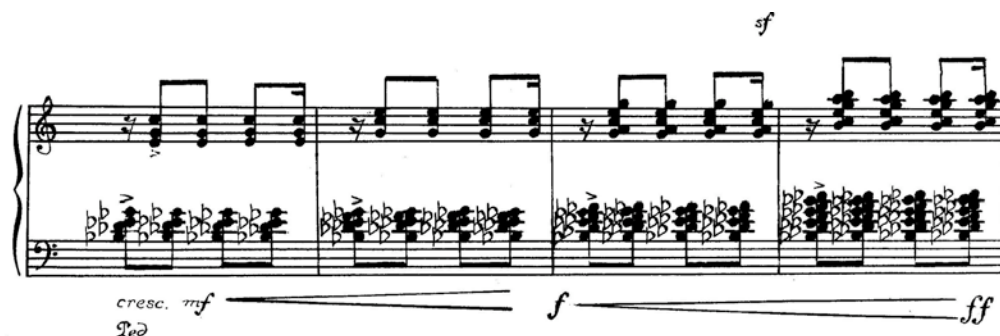
Example 50. Dutkiewicz, *Toccata*, mm. 24-25.

The section reaches a climax and the texture thickens as more and more pitches are added, eventually forming clusters. This thickening is accompanied by increased volume until *ff* conclusion is reached, notably with all twelve chromatic pitch classes sounding simultaneously (Example 51).<sup>24</sup> Dutkiewicz suggests adding a fermata following measure 59 for dramatic effect, allowing the listener to absorb the accumulated sonorities.<sup>25</sup>

<sup>23</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>24</sup> Ibid.

<sup>25</sup> Andrzej Dutkiewicz, private conversation.



Example 51. Dutkiewicz, *Toccata*, mm. 56-59.

Section C begins at measure 60 and is reminiscent of the well-known *Toccata*, Opus 11, by Sergei Prokofiev (1891-1953), which begins on a series of repeated D's (Example 52).



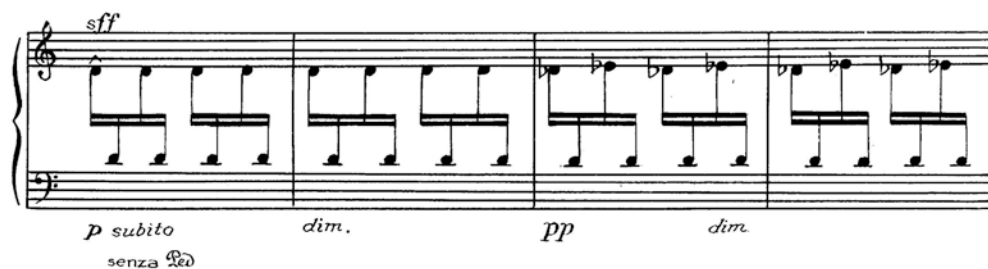
Example 52. Prokofiev, *Toccata*, Opus 11, mm. 1-3.

In Dutkiewicz's *Toccata*, characteristics of Section A and Section B are combined in Section C. The use of alternating hands and melodic minor seconds refers to measures 1-13 in Section A (Example 53)<sup>26</sup>, while the melody in eighth notes, woven into the sixteenth note patterns, recalls the texture created in measures 24-55 of Section B (Example 54).<sup>27</sup>

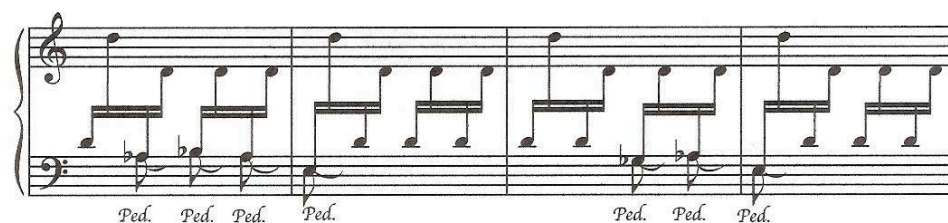
<sup>26</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>27</sup> Ibid.





Example 53. Dutkiewicz, *Toccata*, Section C, mm. 60-63.



↑ melody in eighth notes

Example 54. Dutkiewicz, *Toccata*, Section C, mm. 82-85.

Section B returns exactly as it appeared earlier, followed by a shortened version of Section A. The piece concludes with descending octaves of harmonic major seconds for four measures. Marked *con fuoco* with a crescendo, the figure descends to the lowest range of the piano. This is immediately followed by *subito pp* seconds placed at opposite ends of the keyboard, bringing the piece to a humorous conclusion (Example 55).<sup>28</sup>

### ***Suite for Piano (1970)***

Written in 1970, *Suite for Piano* was first performed by the composer at the National Museum Concert Series in Warsaw (1971). It was published in Poland by Author's Agency in Warsaw (1971) and in America by Kjos West Publishing Company (1984). Set in a

<sup>25</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

traditional fast—slow—fast tempo arrangement, *Suite for Piano* contains three movements: Prelude, Aria, and Toccata.



Example 55 Dutkiewicz, *Toccata*, mm. 143-148.

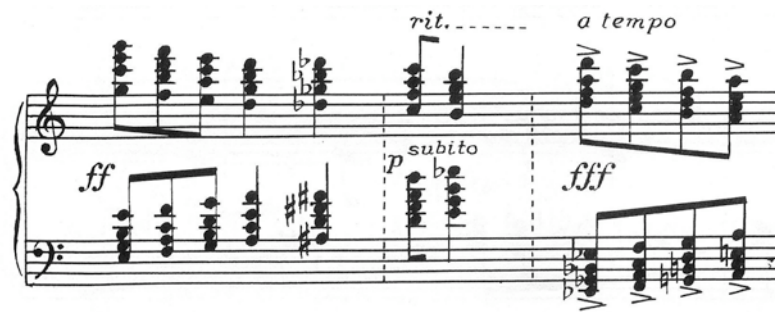
## Prelude

The first movement, Prelude, consists of a single main section that is repeated, with slight modifications, four times ( $A^1$ ,  $A^2$ ,  $A^3$  and  $A^4$ ). It is freely barred with no meter indication. The rhythm of each section is identical, and although the melody is the same in Sections  $A^1$ ,  $A^2$ , and  $A^4$ , it is stated a minor third lower in Section  $A^3$ . For most of the movement the hands play in parallel motion. The only exception to this is at the very end of the movement where Dutkiewicz concludes with *ff*, bitonal chords, played in contrary motion (Example 56).<sup>29</sup>

With the exception of Section  $A^1$  and  $A^3$ , which have a simple two-voice texture, all of the other sections have different textures. Section  $A^2$  consists of parallel thirds or fourths creating a

<sup>29</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

thicker texture of four voices. The densest texture appears in Section A<sup>4</sup> as parallel triads, each with a doubled chord tone, create an eight-voice texture.



Example 56. Dutkiewicz, *Suite for Piano*, Prelude, mm. 7-9, conclusion.

The melody in Section A<sup>1</sup> is stated in parallel thirds, which later expand to parallel fourths. Because only the white keys are used, the quality of these intervals varies between major and minor thirds and perfect, augmented, and diminished fourths (Example 57).<sup>30</sup>



Example 57. Dutkiewicz, *Suite for Piano*, Prelude, Section A<sup>1</sup>, m. 1.

In Section A<sup>3</sup> the hands play in parallel minor seconds, thus recalling *Toccata* in that the right hand plays primarily white keys while the left hand plays primarily black keys, yet another example of how Dutkiewicz is influenced by Stravinsky's practice of employing white-black-key relationships (Example 58).<sup>31</sup>

<sup>30</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006

<sup>31</sup> Ibid.



Example 58. Dutkiewicz, *Suite for Piano*, Prelude, Section A<sup>3</sup>, m. 4.

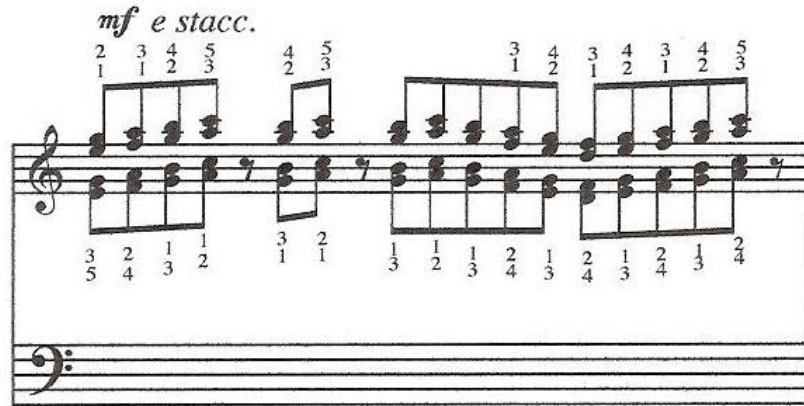
Sections A<sup>2</sup> and A<sup>4</sup> employ multiple notes in both hands, which serves to expand the sound, providing contrast to the thinner textures of the preceding sections. Section A<sup>2</sup> uses parallel thirds in two octaves (Example 59),<sup>32</sup> while Section A<sup>4</sup> expands the sound by using triads. Here the left hand plays triads in root position with the root doubled at the octave, and the right hand plays first inversion triads with the bottom note doubled at the octave (Example 60).<sup>33</sup> Because the chords have to be executed quickly and require rapid horizontal motion, it is technically difficult. Although the suggested fingering in the Kjos edition for Section A<sup>2</sup> is more conducive to legato playing, the articulation of both Sections A<sup>2</sup> and A<sup>4</sup> is staccato. Dutkiewicz suggests using fingers 2 and 4 in each hand for each chord throughout Section A<sup>2</sup>.<sup>34</sup> This allows the performer to execute the staccato articulation as indicated while reducing the technical demands (Example 59).

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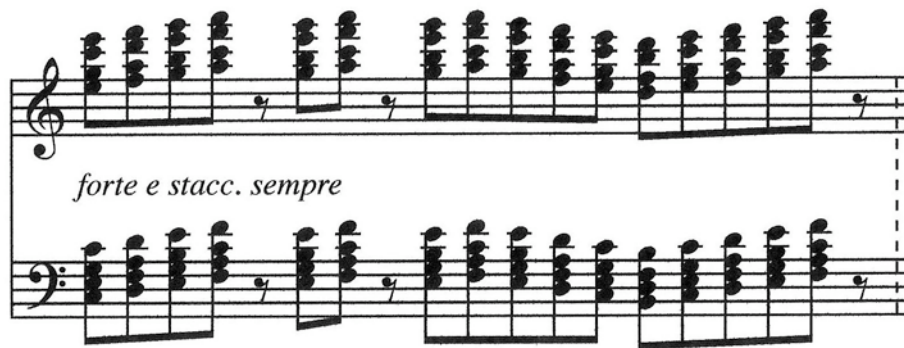
<sup>32</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006

<sup>33</sup> Ibid.

<sup>34</sup> Andrzej Dutkiewicz, private conversation.



Example 59. Dutkiewicz, *Suite for Piano*, Prelude, Section A<sup>2</sup>, m. 2.



Example 60. Dutkiewicz, *Suite for Piano*, Prelude, Section A<sup>4</sup>, m. 6.

The dynamic markings of both sections, A<sup>1</sup> and A<sup>3</sup>, are soft, Section A<sup>1</sup> marked *p* and Section A<sup>3</sup> *pp*. Both sections A<sup>2</sup> and A<sup>4</sup> raise the dynamic level from the preceding section. In an interview, Dutkiewicz states, “The performer should not insert an artificial crescendo or decrescendo in these sections.”<sup>35</sup> He prefers that the natural rise and fall of the melodic line be the predominant expressive feature. Both Sections A<sup>1</sup> and A<sup>3</sup> are executed with legato articulation.

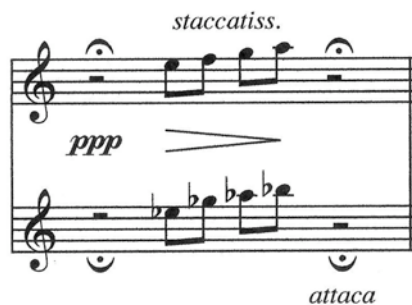
<sup>35</sup> Andrzej Dutkiewicz, private conversation.

The conclusion of each section is distinctive. Section A<sup>1</sup> simply ends with a fermata over a rest. However, Sections A<sup>2</sup> and A<sup>3</sup> follow that fermata with four *ff* accented staccato triads followed by another fermata (Example 61).<sup>36</sup>



Example 61. Dutkiewicz, *Suite for Piano*, Prelude, m. 3, *ff* accented staccato triads at end of A<sup>2</sup>.

Dutkiewicz provides a humorous surprise by concluding the Prelude with four *ppp* *staccatissimo* minor seconds, identical to those cited earlier, which evaporate in a wisp of sound (Example 62).<sup>37</sup>



Example 62. Dutkiewicz, *Suite for Piano*, Prelude, m. 9, *ppp* *staccatissimo* harmonic minor seconds.

<sup>36</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>37</sup> Ibid.

## Aria

Aria, the second movement, is based on folk songs from the Kurpie region of northeast Poland.<sup>38</sup> These, like many Polish folk songs, are characterized by monophonic melodies set primarily in simple duple or triple meter. Dutkiewicz's original melody is reminiscent of this folk style. Set in ABA form, Aria is characterized by a marked contrast between the melodic, *cantabile* nature of Section A and the percussive character of Section B. Although Aria does not contain a traditional time signature, metrical groupings are suggested by the placement of dotted bar lines in the score.

The piece begins on the pitches D<sup>4</sup> and E<sup>4</sup> played by the right hand, with accompaniment figures in the left hand. The right hand pitches are repeated five times throughout the implied four-measure introduction, separated either by one, two, or three eighth notes in the left hand (Example 63).<sup>39</sup>



accompaniment (Example 64).<sup>40</sup> This melody seems to alternate between duple and triple groups, a characteristic trait of some Polish folk music.



Example 64. Dutkiewicz, *Suite for Piano*, Aria, Section A melody, mm. 5-13.

The same melody is then repeated, harmonized in major seconds below each melodic note (Example 65).<sup>41</sup> This is followed by a four-measure extension consisting of varied patterns derived from the introductory material.



Example 65. Dutkiewicz, *Suite for Piano*, Aria, Section A melody harmonized in seconds, mm. 14-21.

<sup>40</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>41</sup> Ibid.



Section B makes extensive use of allowing undampened strings to reverberate after being activated by marcato octaves. This reverberation is further enhanced by the use of the sostenuto pedal. A short transition follows in which each hand plays simultaneously sounded major seconds in the same rhythm. These major seconds move chromatically, in contrary motion, and arrive at whole notes on the pitches E<sup>4</sup> and F-sharp<sup>4</sup> under a fermata. The last pair of seconds are whole notes and are sustained with the sostenuto pedal. These pitches, E<sup>4</sup> and F-sharp<sup>4</sup>, have a fermata over them (Example 66).<sup>42</sup>



Example 66. *Suite for Piano*, Aria, mm. 26-29, first transition.

A series of marcato octaves played *mf* in irregular rhythmic groupings around the sustained pitches E<sup>4</sup> and F-sharp<sup>4</sup> is introduced. At the end of this first statement, a fermata appears over a rest with reverberation markings. These markings appear as isolated curved lines similar to tie markings and are an indication that the performer should listen for the sympathetic vibrations of the two sustained notes. Example 67 illustrates these held pitches, the percussive octaves, and the fermata over a rest that allows the performer to listen to the accumulated sounds.<sup>43</sup>

<sup>42</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006

<sup>43</sup> Ibid.

staccatiss. e marcatiss.

*mf*

b) 3 Ped

(3 Ped)

Tempo I

*mp legato*

b) 3 Ped indicates sostenuto (middle) pedal.

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Example 67. Dutkiewicz, *Suite for Piano*, Aria, mm. 29-32, emphasis on sustained pitches, percussive octaves, and fermata over rest.

Immediately following this pause, Dutkiewicz restates the transitional material that appeared before the beginning of Section B. However, this time the section is expanded as both hands play simultaneous thirds and fourths, concluding with a six-note tone cluster sustained by the sostenuto pedal (Example 68).<sup>44</sup>

<sup>44</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.



Example 68. Dutkiewicz, *Suite for Piano*, Aria, mm. 30-37, extended second transition with six-note cluster.

The six-note cluster is followed by a second statement of the main theme played *f*, and ends with a fermata over a rest. Unlike the ending of the first statement, the Kjos edition does not have reverberation markings (Example 69).<sup>45</sup> However, Dutkiewicz states that the markings should indeed be there and that the performer should listen to the accumulated sounds again.<sup>46</sup>

After this first statement, three more statements of the octave theme follow, each with an additional repetition of the final three octave attacks. This repeated pattern is accented and played *subito fff* at the extreme ranges of the piano, with the right hand moving an octave higher and the left hand moving an octave lower than previous statements. These additional loud and percussive chords reactivate the vibrations of the sustained notes in the six-note cluster (Example 70).<sup>47</sup>

<sup>45</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>46</sup> Andrzej Dutkiewicz, private lesson.

<sup>47</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The first system is marked with a tempo/mood of 'staccatiss. e marcatis.' and a dynamic of 'f'. It features dense, rapid six-note clusters in both hands. The second system is marked with '(3 Rep)' and continues the dense cluster texture. The third system is marked with 'mf' and '(3 Rep)', showing a change in dynamics and a more rhythmic, octaved pattern. A fermata is placed over a rest in the right hand of the third system.

Example 69. Dutkiewicz, *Suite for Piano*, Aria, mm. 37-38, six-note cluster, percussive octaves, fermata over rest.

Section B concludes with a further expansion of the sustained tone cluster as Dutkiewicz instructs the pianist to silently depress all the pitches from B<sup>3</sup> to B-flat<sup>4</sup>, sustaining them with the sostenuto pedal. The symbol at the beginning of Example 70 indicates the silent depressing of these keys. After these pitches are depressed, two more repetitions of the accented *subito fff* octaves are played.



Example 70. Dutkiewicz, *Suite for Piano*, Aria, mm. 38-39, *subito fff* octaves.

This time the octaves appear only in the right while the left hand plays sixths and sevenths. Following these accented pitches, a fermata is placed over curved dotted lines running both horizontally and vertically, an indication that the performer should listen to the reverberation of the silently depressed pitches activated by the accented *subito fff* figures (Example 71).<sup>48</sup> Section B concludes as this collection of pitches disappears. The amount of time it takes for these pitches to fade will vary depending on the instrument being played and the room in which it is performed. The three clusters used in Aria are yet another example of Dutkiewicz's fondness for black-key/white-key relationships. The tone clusters of undamped pitches expand from two to six, and finally all pitches from B<sup>3</sup> to B-flat<sup>4</sup> are sounded for the last six *subito fff* figures.



Example 71. Dutkiewicz, *Suite for Piano*, Aria, m. 44, silently depressed cluster, *subito fff* figures, reverberation indication.

<sup>48</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

The movement concludes with an exact repetition of Section A. An *attaca* marking is added in the last measure to introduce the third movement, Toccata.

## Toccata

The *Harvard Dictionary of Music* defines toccata as “a virtuoso composition for keyboard...featuring sections of brilliant passage work...”<sup>49</sup> Dutkiewicz creates a virtuosic effect in his Toccata by expanding single notes to octaves, ninths, hand clusters, and forearm clusters, over rapid rhythmic patterns. The tempo, *presto*, also contributes to the overall sense of virtuosity.

The movement is divided into four distinct sections, which lead to a melodic and rhythmic climax followed by a closing section. The only exact repetition of material is the restatement of the opening idea in the closing section. As in other movements of *Suite for Piano*, there are no bar lines; instead, dotted lines suggest metrical or sectional note groupings.

The movement opens with single right hand notes outlining the toccata melody, accompanied by a five-note cluster in the left hand (Example 72).<sup>50</sup> In the Kjos edition the opening melody is marked *mp*. However, Dutkiewicz states that he prefers it be played *f*.<sup>51</sup>



Example 72. Dutkiewicz, *Suite for Piano*, Toccata, Section One, m. 1, toccata melody with left hand cluster accompaniment.

<sup>49</sup> Randall, Don M., ed. *The New Harvard Dictionary of Music*, Third edition, Cambridge, MA: Belknap Press of Harvard University Press, 1986. s.v. “toccata”.

<sup>50</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>51</sup> Andrzej Dutkiewicz, private conversation.

The opening melody continues as the single notes expand to octaves and then to ninths in both hands. The top note in both the octaves and ninths provides the melodic contour for the first section (Example 73).<sup>52</sup> From a technical perspective, this passage is particularly difficult to execute because it demands rapid execution of octaves and ninths, all played *f*. Dutkiewicz offers an easier option for less advanced pianists that omits the notes in parenthesis. The pianist would then proceed with the tone clusters that follow in section two.<sup>53</sup>

The rhythmic drive and dynamic level continue to build in Section Two. Black-key tone clusters spanning an octave in each hand are played with the entire hand turned sideways, including all black keys within that particular octave. A pentatonic melody evolves as a result of playing exclusively on black keys. Attention to voicing the top note in each hand is essential (Example 74).<sup>54</sup>

Section Two continues with white-note octave clusters, played in contrary motion between the hands. Dutkiewicz indicates crescendi as the line ascends and decrescendi as the line descends (Example 75).<sup>55</sup>

Dutkiewicz utilizes the third section to expand the motoric element of the piece, while minimalizing the amount of melodic material. He begins by presenting a pattern of white-key octave clusters in each hand. These clusters are played on repeated octave B's in the right hand and octave G's in the left hand. (Example 76).<sup>56</sup>

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<sup>52</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>53</sup> Andrzej Dukiewicz, private conversation.

<sup>54</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.



WP130

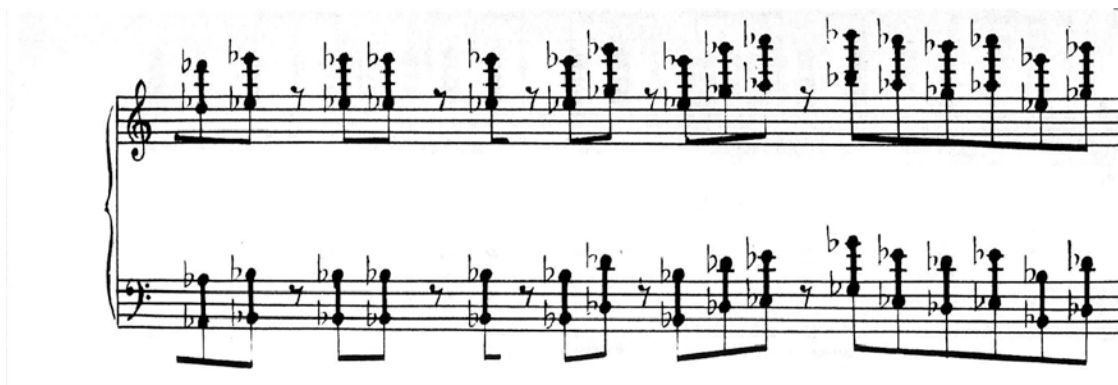
e) indicates repetition of a note or a chord.

f) In case of small hands, omit notes in brackets until \*

g) indicates cluster on black keys.

Example 73. Dutkiewicz, *Suite for Piano*, Toccata, m. 1-3, melody in octaves and ninths, notes in parenthesis.

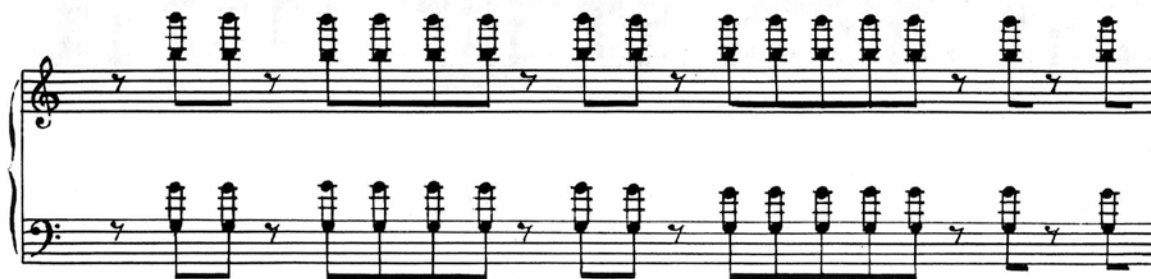




Example 74. Dutkiewicz, *Suite for Piano*, Toccata, Section Two, m. 3, black-key octave clusters.

This musical score shows a piano part with two staves. The music consists of a series of white-key octave clusters, where each cluster contains two notes an octave apart. The clusters are played in a rhythmic pattern, with some notes marked with a 'y' (likely a grace note or a specific articulation). The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *f* (forte) and *sim.* (sforzando), and a crescendo hairpin. There is also a section marked with a dashed line and a 's' (possibly for sostenuto or a similar effect).

Example 75. Dutkiewicz, *Suite for Piano*, Toccata, Section Two, m. 3-4, white-key octave clusters.



Example 76. Dutkiewicz, *Suite for Piano*, Toccata, Section Three, m. 5, white-key rhythmic clusters.

Following an eight-note rest, Dutkiewicz varies this rhythmic figure by alternating rhythmic white-key clusters with black-key octave clusters. These octaves alternate between B-flat and B octaves in the right hand and G-flat and G octaves in the left hand. This section is predominantly rhythmic but the octaves do alternate in minor seconds, creating some melodic interest for the listener (Example 77).<sup>57</sup>

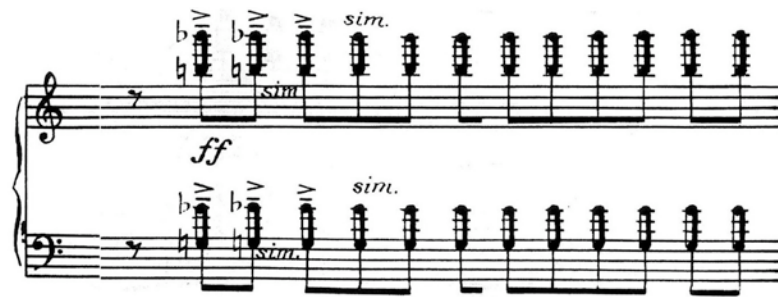


Example 77. Dutkiewicz, *Suite for Piano*, Toccata, Section Three, m. 5, black-key and white-key clusters.

At the end of the third section, a new cluster is introduced by depressing all white keys and black keys within the same octaves. These clusters are played on repeated octaves and serve to increase

<sup>57</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

the dynamic level and collected sound. In order to cover all of these pitches, the pianist must play with the hand outstretched, not turned to the side as in previous sections (Example 78).<sup>58</sup>



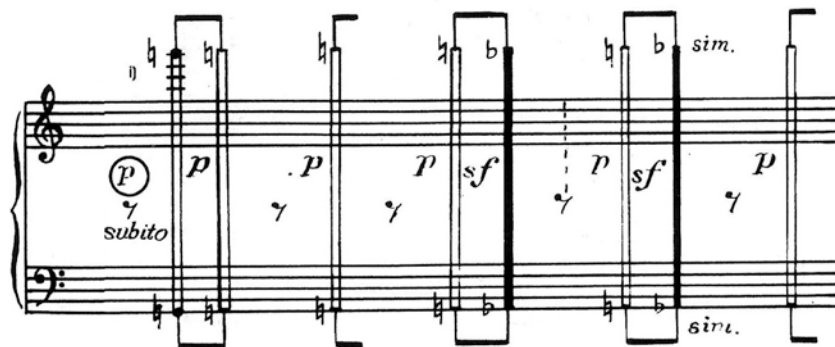
Example 78. Dutkiewicz, *Suite for Piano*, Toccata, Section Three, m. 5, black-key and white-key octave clusters.

The opening of the fourth section provides what is perhaps the most inevitable and visually exciting moment in Toccata. The performer is asked to use the forearms on the piano to play alternating black-key and white-key clusters ranging from G<sup>2</sup> to G<sup>5</sup>. Dutkiewicz instructs the player to “perform [these] clusters with right and left forearms in the approximate tonal range indicated.”<sup>59</sup> The only way to cover all of the pitches indicated is to lean forward and play with the forearms. The clusters alternate between pitches G and G-flat, and results in a purely rhythmic effect. The white-key clusters are marked *p* while the black-key clusters are marked *sf*. Throughout this section, it is important that the melody of alternating minor seconds be heard clearly. This is accomplished by using the right elbow to voice these pitches and heighten the intense rhythmic drive (Example 79).<sup>60</sup>

<sup>58</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>59</sup> Dutkiewicz, Andrzej. *Toccata and Suite for Piano*. San Diego, CA: Neil A. Kjos Music Company, 1984. 22.

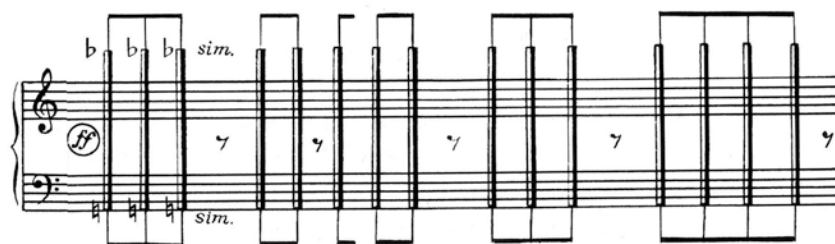
<sup>60</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.



Example 79. Dutkiewicz, *Suite for Piano*, Toccata, Section Four, m. 6, forearm clusters.

The forearm clusters expand to include all pitches, black and white, between G<sup>2</sup> and G-flat<sup>6</sup>.

These combined white-key and black-key clusters are played with both forearms and all are marked *ff*. The passage transitions with a crescendo into the next section. Example 80 illustrates the expanded forearm clusters indicated by Dutkiewicz.<sup>61</sup>



Example 80. Dutkiewicz, *Suite for Piano*, Toccata, Section four, m. 6, white-key and black-key forearm clusters played simultaneously.

The dynamic markings are specifically related to the color of cluster the performer is playing.

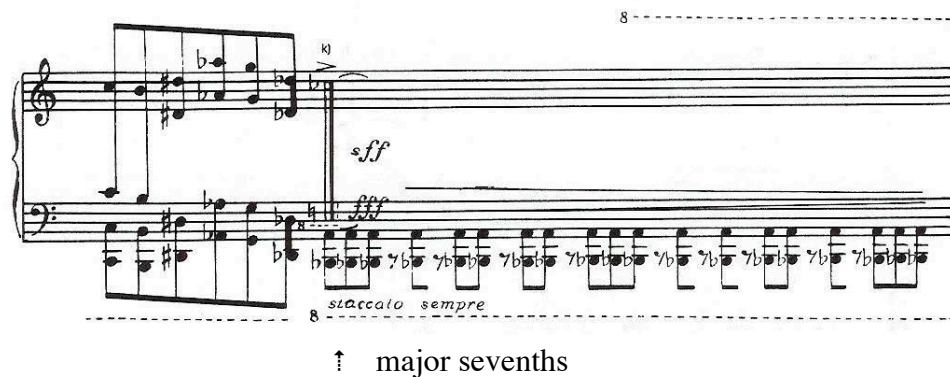
White-key clusters are *p*, black-key clusters are *sfz*, and the combined white-key and black-key clusters presented in the final section are *ff*.

<sup>61</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

The forearm clusters in section four transition into a flourish of octaves played in parallel motion by both hands that seem to explode from the previous clusters (Example 81).<sup>62</sup> These octaves represent the culminating moment of Toccata. The octave passage ends with a rhythmic repetition of major sevenths in the bass register, while the right hand holds a forearm cluster on white and black keys (Example 82).<sup>63</sup>



Example 81. *Suite for piano*, "Toccata", m. 7, exploding octaves.



Example 82. Dutkiewicz, *Suite for piano*, Toccata, m. 7, major sevenths.

After a long pause, the melodic material from the beginning of the piece is restated with a *p* dynamic indication. The final three measures extend the last two notes of the melody to octaves,

<sup>62</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>63</sup> Ibid.

clusters, and finally, to a low forearm cluster. The cluster is followed by two *fff* octaves played in a high register, bringing the piece to a tumultuous conclusion (Example 83).<sup>64</sup>

↓ restatement of opening material

k) Hold cluster through the fermata. WP130

Example 83. Dutkiewicz, *Suite for piano*, Toccata, m. 8, conclusion.

### *Three Sketches in Retrospect* (1985)

Dutkiewicz describes *Three Sketches in Retrospect* as being “written in 1985 when I learned of the sudden loss of Eugene List, a great pianist, outstanding artist, unforgettable teacher, and close friend”.<sup>65</sup> These pieces refer to memories of List with whom Andrzej Dutkiewicz studied at the Eastman School of Music. The suite includes three movements: Hymnus, Mazurka, and Pastorale. The outer movements are serene and solemn, reflecting the loss of a friend and respected teacher. In contrast, Mazurka is filled with energy and life.

<sup>64</sup> © 1984 Neil A. Kjos Music Co (WP 130). Used with permission, 2006.

<sup>65</sup> Dutkiewicz, Andrzej. *Three Sketches in Retrospect*. Krakow, Poland: Polski Wydawnictwo Muzyczne SA, 2002.

The premiere performance of the second movement, Mazurka, was given by Dutkiewicz in 1986 at the Festival of New Music in Siedlce, near Warsaw. It was published separately in 1995 by Biblioteka Narodowa. In 1987 *Three Sketches in Retrospect* was premiered in its entirety by the composer at the Schönberg Institute, in Los Angeles, California. The complete work was published in 2002 by Polski Wydawnictwo Muzyczne.

## Hymnus

Hymnus, the first movement, is “inspired in its entirety by the mournful effect of Gregorian chant melodies, with an excerpt of a mournful, religious song worked into it.”<sup>66</sup> Dutkiewicz’s original melody, in the style of chant, is set in the Dorian mode with the pitch D as the tonal center. Characteristic of chant, it is rhythmically free and moves predominantly stepwise. Dutkiewicz employs dotted barlines throughout to either set off phrases or to punctuate a repetition of the end of a phrase or a measure of rest. Hymnus opens with an introduction, played in octaves, beginning on E-flat<sup>4</sup>, E-flat<sup>3</sup>, and E-flat<sup>2</sup>. These octaves, played *f*, descend through a series of intervals to *sf* octaves on D<sup>1</sup>, D<sup>2</sup>, and D<sup>3</sup>. The piece then follows a ternary formal plan of A B A<sup>1</sup>, each section preceded by a similarly constructed descending octave passage.

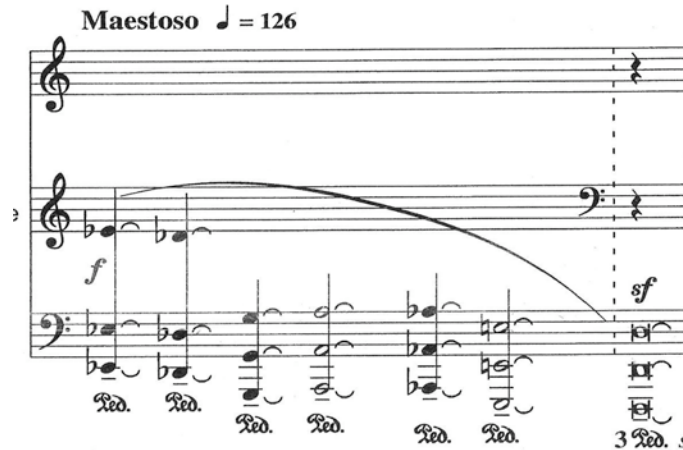
In the dramatic *f* introduction, we can observe yet another example of Dutkiewicz’s fondness for black-key/white-key relationships. The descending octaves highlight the (0257) tetrachord DEGA, with the pitches A, E, and D notated as half notes and G notated as a quarter

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<sup>66</sup> Dutkiewicz, Andrzej. *Three Sketches in Retrospect*. Krakow, Poland: Polski Wydawnictwo Muzyczne SA, 2002.



note. The tetrachord is ornamented by black keys played in quarter note rhythmic values (Example 84).<sup>67</sup> The introductory section ends on a *sf* double whole note played on low D's.



Example 84. Dutkiewicz, *Three Sketches in Retrospect*, Hymnus, Section A, mm. 1-2, introduction.

A chant-like melody signals the beginning of Section A. In the Dorian mode, it is harmonized with diatonic triads played in first inversion in each hand that move in parallel motion, reminiscent of the ancient practice of *fauxbourdon*. The melody moves in seconds and thirds with one leap of a fourth in the last phrase. With the exception of occasional two-note slurs, all are played with detached articulation over a D pedal point. The sostenuto pedal is engaged with the playing of the pitch D and retained throughout the entire section, allowing sympathetic vibrations to reverberate (Example 85).<sup>68</sup>

<sup>67</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

<sup>68</sup> Ibid.





Example 85. Dutkiewicz, *Three Sketches in Retrospect*, Hymnus, Section A, m. 2, opening melody.

The dynamic indication is *f* throughout almost all of Section A, and after each phrase the low octave D's are played *sf*. Section A concludes with the last melodic fragment restated in octaves in the bass clef, but at a soft dynamic level, which not only concludes the section but provides a smooth transition into the more ethereal Section B.

Section B is preceded by a notation to silently depress all the pitches between D<sup>1</sup> and D<sup>3</sup> and then engage the sostenuto pedal. These pitches are played with the elbow and forearm of the left hand playing white keys and the elbow and forearm of the right hand playing black keys. Again, this demonstrates Dutkiewicz's use of black-key/white-key relationships (Example 86).<sup>69</sup>

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Example 86. Dutkiewicz, *Three Sketches in Retrospect*, Hymnus, Section A, m. 21, notation to silently depress pitches.

Over these undamped strings, Dutkiewicz introduces a melody consisting primarily of seconds, encompassing a range from A to D-flat. He notates the pitches A and B-flat as whole notes that are played together at the beginning of the melody. The sostenuto pedal allows these pitches to reverberate throughout the entire section (Example 87).<sup>70</sup>

Example 87. Dutkiewicz, *Three Sketches in Retrospect*, Hymnus, Section B, mm. 22-23, melody.

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Although not a direct quote, this melody is derived from the second phrase of a sacred Polish hymn, *U drzwi twoich* [At Your Gates] (Example 88).<sup>71</sup> This melody is presented in a much thinner texture than Section A, with each hand playing single notes instead of chords (Example 87). The text that accompanies this melody can be translated to read: I am standing by the door, Lord. I wait on Thy mercy.<sup>72</sup>



the right hand repeats the material presented in Section A but with an added third on top (Example 89).<sup>73</sup> The thickened texture contributes to the increase in dynamic level, bringing the movement to a conclusion on repeated D minor *sfz* chords. The sonorities create a prayerful mood, and evoke the atmosphere of a large cathedral with sounds echoing and spirits lifted upward.



Example 89. Dutkiewicz, *Three Sketches in Retrospect*, Hymnus, Section A<sup>1</sup>, mm. 48-49, expanded melody.

## Mazurka

The second movement, Mazurka, is “in Chopinesque style, Eugene List’s favorite genre”.<sup>74</sup> Dutkiewicz has been deeply influenced by two masterful composers of mazurkas, Frédéric Chopin (1810-1849) and Karol Szymanowski (1882-1937). Mazurkas are dances named for the Mazurs of Mazovia near Warsaw, and are a type of *oberek*, a turning dance for couples. Mazurkas are classified into three types: 1) *Mazur*, in a moderate tempo, and used most commonly by Chopin, 2) *Kujawiak*, in a slow tempo, serious, and typically in a minor key, and

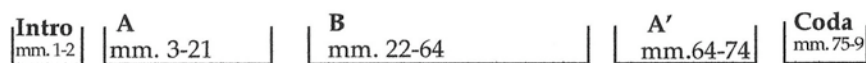
<sup>73</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

<sup>74</sup> Dutkiewicz, Andrzej. *Three Sketches in Retrospect*. Krakow, Poland: Polski Wydawnictwo Muzyczne SA, 2002.

3) *Obertas*, the fastest in tempo of the three types. They are in triple meter and were originally danced to the accompaniment of the *dudy*, an instrument similar to the bagpipe, which produced a drone bass.

Chopin wrote mazurkas in all three styles, and the majority of his them are in ABA form. They are often modal and all have characteristic irregular accentuations on beats two or three and sometimes on both beats two and three. Other defining characteristics include intense melodies, quick embellishments, angular melodic lines, contrapuntal passages, dotted rhythms, and a general avoidance of bravura.

Dutkiewicz's Mazurka is organized in ABA<sup>1</sup> form (Example 90).



Example 90. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, formal design.

Section A, in A minor, is in the style of a *Mazur*. The sound of an open fifth begins this two-measure introduction and, on the second beat, the fifth is heard an octave lower. Both fifths are accented, played *f*, with a grace-note decoration on the first accented fifth (Example 91).<sup>75</sup>



Example 91. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section A, mm.1-2, introduction.

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The melody of Section A is chromatic and characterized by frequent dotted rhythms, which along with quickly articulated ornaments that primarily appear on beats two and three, add to the overall angularity of the melodic line. Dutkiewicz's use of overlapping melodic cadences creates the sensation of a continuous melody (Example 92).<sup>76</sup> The dynamic level of Section A is *f*, which also contributes to its bold character.

The image displays two systems of a musical score for a mazurka. The first system consists of a treble staff and a bass staff. The treble staff contains a melodic line with chromatic movement and dotted rhythms, featuring ornaments on beats two and three. The bass staff provides a drone accompaniment with a repeating pattern of two notes. Pedal points are indicated in the bass staff with the word 'Ped.' and an asterisk. The second system continues the same musical material, with a dynamic marking of *mf* at the beginning. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Example 92. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section A, mm. 3-10, melodic line.

Typical of a mazurka, the melody is the dominant feature. Dutkiewicz uses perfect fifths as a primary accompanimental figure, which injects a drone-like quality of a *dudy*. Phrases vary in length from two to three measures. Also typical of a mazurka, the melody is the dominant feature.

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The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four measures. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and Ab4, then a half note G4. The bass line in the bass clef provides a harmonic accompaniment with chords. A piano (*p*) dynamic marking is placed below the second measure. The second system also consists of four measures. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and Ab4, then a half note G4. The bass line continues with chords. A *rit.* (ritardando) marking is placed above the third measure. The score concludes with a final chord in the bass line.

At the end of Section A, the pitch B-flat<sup>2</sup> is held under a fermata to signal the beginning of Section B, which is in A-flat minor.

<sup>77</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

lyrical type of mazurka, and is more waltz-like, featuring accents on the second half of beat three. Marked *dolce e leggero*, its melody is somewhat nostalgic and introspective.

Section B is longer than Section A, consisting of two large subsections plus a transition into Section A<sup>1</sup>. Each subsection contains three four-measure phrases plus one six-measure phrase. The last six measures of the second subsection function as a transition into A<sup>1</sup>.

The rhythm in Section B is metrically regular, with limited use of dotted rhythms. The left hand accompaniment moves in quarter notes and is reminiscent of a waltz. Also, in contrast to Section A, the dynamic level ranges only from *pp* to *p*.

The melody begins by outlining an A-flat minor arpeggio, but soon adopts an extremely chromatic character in subsequent phrases and the transitional section (Example 94).<sup>78</sup>

**Più mosso avvivando**  
*dolce e leggero*

22 *pp sempre legato*

con ped.

26 *rit.*

Example 94. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section B, mm. 22-29, melody.

<sup>78</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.



The melody employs wider intervals than the melody in Section A, and particular emphasis is placed on the interval of a major sixth, as it appears six times within ten measures (Example 95).<sup>79</sup>



Example 95. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section B, mm. 48-57, wide intervals.

In Section B, the harmonies alternate between passages of traditional triadic harmonies (Example 95), and those with greater chromaticism (Example 96 and 97).<sup>80</sup>



Example 96. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section B, mm. 26-29, chromaticism.

<sup>79</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

<sup>80</sup> Ibid.



Example 97. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section B, mm. 44-47.

This is also true of the transition, which begins in measure 58 and acts as harmonic preparation for the return of Section A (Example 98).<sup>81</sup>



Example 98. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section B, transition to A.<sup>1</sup>

Section A returns with a rhythmic alteration in the left hand introduction. Unlike the beginning of the movement where the left hand plays quarter note fifths, when the section is reprised the left hand plays a half note/quarter note rhythmic pattern (Example 99).<sup>82</sup>

The melody is similar to that of Section A, but this time the texture is more angular, enhanced by the addition of an inner voice in the right hand (Example 100).<sup>83</sup>

<sup>81</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

<sup>82</sup> Ibid

<sup>83</sup> Ibid.

Section A, opening rhythm.



Section A<sup>1</sup>



Example 99. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section A<sup>1</sup>, introduction.



Example 100. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section A<sup>1</sup>, angular melody with inner voice.

This thickens the texture and enhances the effectiveness of the return to the *f* dynamic level. The piece concludes with an accelerando and crescendo (Example 101).<sup>84</sup> In the printed score, the ending is marked *a tempo* in measure 75 after a *poco ritard*. Dutkiewicz, however, actually prefers an accelerando to accompany the crescendo, driving the fifths in the left hand to the conclusion of the piece.<sup>85</sup>

<sup>84</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

<sup>85</sup> Andrzej Dutkiewicz, private conversation.



Example 101. Dutkiewicz, *Three Sketches in Retrospect*, Mazurka, Section A<sup>1</sup>, conclusion.

## Pastorale

The last movement, *Pastorale*, is described by Dutkiewicz as:

veiled sounds resulting from a long pedal in the acoustics of a lofty cathedral, which, by means of an improvisatory succession of changing harmonies and the hypnotic rhythm of ‘minimal music’, is intended to stimulate reflections on the passing of time, to express sorrow and nostalgia for the lost one, so as to create, at the end of the narration, a mood of peace, contemplation and acceptance of what is irreversible.<sup>86</sup>

*Pastorale* is a minimalist composition characterized by rhythmic, harmonic, and melodic simplicity. Dutkiewicz employs two prominent techniques, tremolo chords of indeterminant length built on tertian harmonies in Section A, and an arpeggiated D minor seventh chord in Section B. The extensive use of these tremolo chords, which undergo little or no change, create a hypnotic effect. The combination of slightly changing harmonies and unvarying rhythmic patterns sustained in the damper pedal “creates the spacious atmosphere of a Gothic cathedral.”<sup>87</sup> Having begun the first movement with a melody reminiscent of chant, this cathedral effect reinforces the religious tone of the entire suite.

<sup>86</sup> Andrzej Dutkiewicz plays *Dutkiewicz with the Lanier Trio*. Gasparo GSCD-240. Peterboro, NH: Gasparo Records, Inc., 1997.

<sup>87</sup> Andrzej Dutkiewicz, private conversation.

Dutkiewicz states that this composition was influenced by the Prelude in C Major, BWV 846, from the *Well Tempered Clavier* Book I by Johann Sebastian Bach (1685-1750).<sup>88</sup> Both Pastorale and the Prelude in C Major employ a harmonic rhythm of one chord per measure. Prelude in C Major uses a constant and steady arpeggiated pattern of sixteenth notes as the rhythmic pattern, while Pastorale uses a constant tremolo of thirty-second notes as its rhythm. This unwavering rhythmic figure in both compositions lends itself to a slightly hypnotic effect. Both compositions begin with C<sup>4</sup> as the root of their initial C major chord and have E<sup>5</sup> as the highest note in the right hand of the first measure. This feature is illustrated in Example 102 and Example 103.<sup>89</sup>



Example 102. J. S. Bach, Prelude in C Major, BWV 846, mm.1-2.

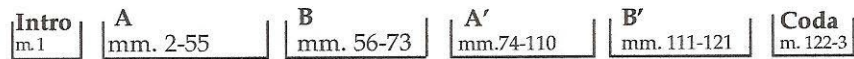


Example 103. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, m. 2.

<sup>88</sup> Andrzej Dutkiewicz, private conversation.

<sup>89</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

Pastorale is organized in a binary design, which is diagrammed in Example 104. Marked *Lento cantabile* ( $\text{♩} = 60$ ), the tempo remains the same throughout the entire movement.



Example 104. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, formal design.

The introduction is monophonic and centers around the (0257) tetrachord DEGA. Lasting only one measure, it stops on the pitch C<sup>4</sup>, which acts as preparation for the C major tremolo chord at the beginning of Section A (Example 105).<sup>90</sup>



Example 105. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, m. 1, introduction.

Marked *quasi improvando*, Section A is built on chords divided into a tremolo figure between the hands. Groupings of eight thirty-second notes alternate chord tones between the right and left hands. Dutkiewicz indicates that the performer should choose between three and seven repetitions (3~7) of these groups, each lasting the equivalent of a quarter note.<sup>91</sup> Following two measures of this indeterminate length, Dutkiewicz begins a series of consecutive, subtle,

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<sup>91</sup> Andrzej Dutkiewicz, private conversation.



harmonic changes often created by changing just one chord tone in each measure. The entire section consists of chords constructed on white keys (Example 106).<sup>92</sup>

quasi improvvisando (♩ = 60)

3~7 3~7 sim.

ppp

sim.

(red. sempre)

Example 106. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, Section A, mm. 2-16, tremolo chords, changes of harmony, and indeterminant notation.

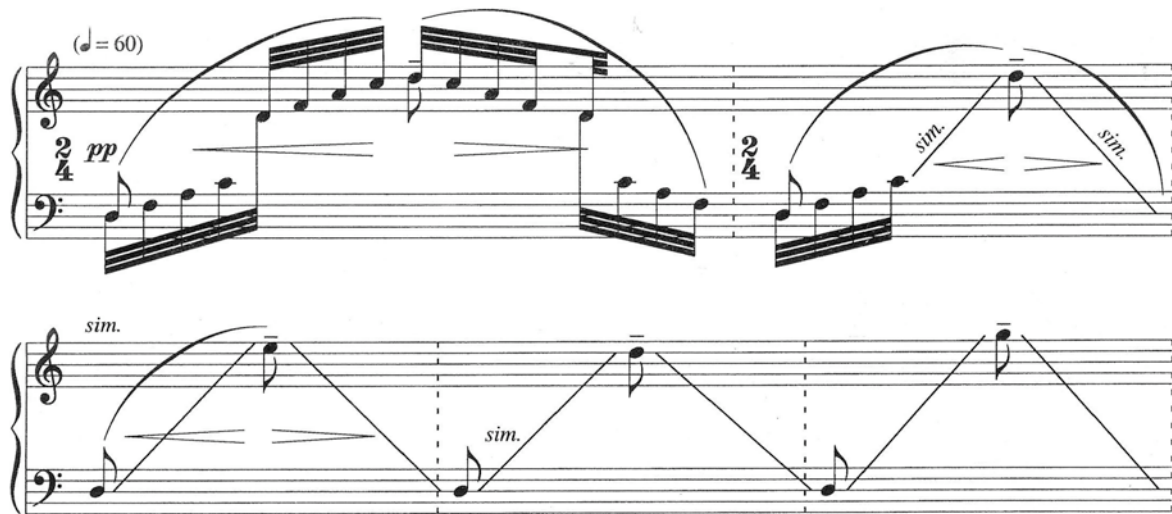
Example 107 illustrates the subtle changes in harmony from chord to chord in the first fourteen measures of Section A.

5 - 6 6 ----- 7 ----- 6 9 6 8 --- 9 6 9 -----  
 3 ----- 4 ----- 5 --- 4 4 5 3 7 ----- 4 4 -----  
 3 ----- 3 -- 2 3 ----- 3 3 3 5 ----- 2 2 -- 3

Example 107. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, Section A, mm. 2-15, harmonic scheme.

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An arpeggiated D minor seventh chord, constructed of all white keys, appears throughout the entire Section B. The section is set in a standard duple meter, with the tempo marking of  $\text{♩} = 60$  which Dutkiewicz states should be followed only as a suggestion.<sup>93</sup> The rise and fall of the arpeggiated figure, accompanied by markings of crescendo and decrescendo, create a sense of motion that contrasts with the static effect of Section A. Furthermore, the single notes highlighted at the top of each arpeggiated chord create a melody using the pitches D, E, and G, part of the (0257) tetrachord DEGA (Example 108).<sup>94</sup>



Example 108. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, Section B, mm. 56-60, D minor arpeggiated chord and meter notation.

<sup>93</sup> Andrzej Dutkiewicz, private conversation.

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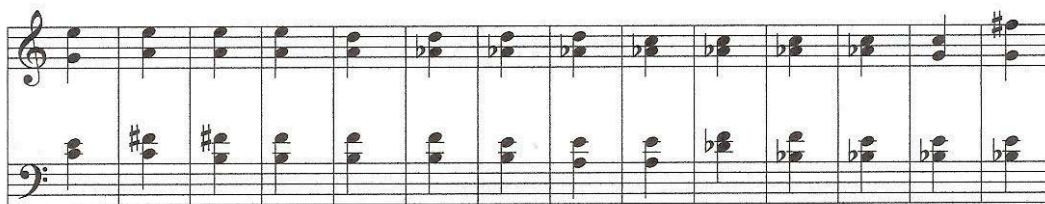


Sections A and B are repeated with some variation. Section A<sup>I</sup> returns with harmonies that include both black and white notes (Example 109).<sup>95</sup>



Example 109. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, Section A<sup>I</sup>, mm. 73-81, changing harmonies.

The harmonic scheme for the first fourteen measures is illustrated in Example 110.



Example 110. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, Section A<sup>I</sup>, harmonic scheme.

Section B<sup>I</sup>, shorter than the initial Section B, presents fragments of the arpeggiated D minor seventh chord. Between these fragments, Dutkiewicz inserts a blank implied measure with a

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fermata (Example 111).<sup>96</sup> The expectation of hearing the continuously arpeggiated D minor seventh chord is never realized.



Example 111. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, Section B<sup>1</sup>, mm. 11-114, fragments of D minor seventh arpeggios.

In actual performance, Dutkiewicz ignores B<sup>1</sup>, and instead repeats the original Section B in its entirety, adding low octave D's at the beginning of the last two D minor seventh arpeggios. He plays the crescendi and decrescendi with more dramatic arch than before, therefore offering a satisfying performance alternative.<sup>97</sup>

With the exception of the Introduction and the Coda, which include *mp* markings, the dynamics throughout this movement are soft, *ppp* in Section A and *pp* in Section B. The crescendi and decrescendi in Section B add drama and shape to the composition.

The composition ends with a one-measure coda consisting of the same melodic material heard in the introduction. As in the introduction, the pitch C<sup>4</sup> is sounded at the end of the phrase, acting as preparation for the final C major tremolo. Dutkiewicz imagines a church bell tolling in

<sup>96</sup> © 2002 Polskie Wydawnictwo Muzyczne S.A., Kraków, Poland. Used with permission, 2006.

<sup>97</sup> Andrzej Dutkiewicz, private conversation.

the distance until all sound has completely faded away (Example 112)<sup>98</sup> and he suggests this effect can be attained as the pianist randomly accentuates individual pitches in the chord, barely piercing the gradually fading sound.<sup>99</sup>



Example 112. Dutkiewicz, *Three Sketches in Retrospect*, Pastorale, mm. 122-123, coda and final C major tremolo chord.

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<sup>99</sup> Andrzej Dutkiewicz, private conversation.

## CHAPTER 4

### SUMMARY AND RECOMMENDATIONS

The solo piano compositions of Polish pianist and composer, Andrzej Dutkiewicz (1942- ), make a significant contribution to the piano repertoire of the late twentieth and early twenty-first centuries and deserve to be performed and studied. Dutkiewicz has been influenced by significant Polish musical figures, most notably Chopin and Szymanowski. His use of the mazurka and Polish national hymns demonstrates the influence of Polish culture on his compositions. Additional primary influences were Igor Stravinsky, one of the giants of twentieth century composition, and the minimalist movement. Like Stravinsky, Dutkiewicz composes at the piano, uses black-key/white-key oppositions, favors the tetrachord DEGA, and utilizes symmetrical sets and subsets. True to his Polish Roman Catholic heritage, religion also plays a role in Dutkiewicz's compositions and can be seen in his use of Polish hymns, imitation of Gregorian Chant, and his attempt to create the atmosphere of resonating sonorities in a large cathedral.

*À-la*, composed in 1986, is Dutkiewicz's most complex work for solo piano. With the exception of large tone clusters, it encompasses all of the compositional techniques he uses in all his other piano compositions. Dutkiewicz breaks with tradition by adopting some avant-garde notational techniques such as spatial or proportional notation, hand and forearm clusters, and dotted barlines that blur the sense of metrical regularity. He employs a variety of techniques that allow sounds to reverberate and uses tremolos both to convey a sense of urgency and also to sustain sounds. Dutkiewicz composes sections of purely rhythmic, percussive passages, and uses simple structural designs such as binary, sectional, and miniature-arch forms. Dutkiewicz's other compositions, which are a bit more accessible, nonetheless incorporate many of the techniques

found in *À-la*, and in the case of Toccata from *Suite for Piano*, goes beyond *À-la* with striking episodes of tone clusters.

Further research could involve a study of his *Concerto for Chamber Orchestra and Piano* (1977), *Concerto for Two-Pianos and Orchestra* (2001), *Six Meditations for Electronic Sound and Piano* (1979), his two piano composition *Music for Two* (1976), his composition for piano trio and electronic tape *Sophie's Music for Four* (1986), or his many chamber works.

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## **Recordings**

*Andrzej Dutkiewicz plays Dutkiewicz with the Lanier Trio*. Gasparo GSCD-240. Peterboro, NH: Gasparo Records, Inc., 1997.

*Music from Poland*. Recording of a live performance by Andrzej Dutkiewicz at Louisiana State University in Baton Rouge, Louisiana, September 11, 1988.

*From Chopin to Dutkiewicz*. Recording of a live performance at Northwestern State University, Natchitoches, Louisiana, April, 2000.

**APPENDIX A**  
**EDITION OF À-LA**



# À-la

7' 30"

M. M. ♩ = 192

Andrzej Dutkiewicz  
88/89

con moto

*pp*

\*

3 Ped.

2

(3 Ped.) l.v.

4

*mp*

(3 Ped.)

5

*mf*

(3 Ped.)

6

*f*

(3 Ped.)

\* ) Press keys without sound and hold sustained 3 Ped until sign : senza 3 Ped

2

Á-la

8<sup>ma</sup> - - - - -

7

*ff*

(3 Ped.)

8 MM  $\text{♩} = 112$

*ff sf p*

*ff sf p*

senza 3 Ped.

a tempo

12

*sf p*

*p pp*

poco rit. - - - - -

M.M.  $\text{♩} = 92$

Lento e cantabile  
legatissimo

16

*p*

3 Ped.

19

*pp*

*ppp*

*sf*

*sf*

The musical score is for a piece titled 'Á-la'. It consists of five systems of music. The first system (measures 2-7) features a piano introduction with a forte (ff) dynamic and a 3-pedal instruction. The second system (measures 8-11) includes a tempo marking of MM (Moderato) at 112 beats per minute, with dynamics ranging from ff to p. The third system (measures 12-15) starts with a tempo change to 'a tempo' and includes dynamics like sf, p, and pp, ending with a 'poco rit.' (poco ritardando) instruction. The fourth system (measures 16-18) is marked 'Lento e cantabile' and 'legatissimo', with a piano (p) dynamic and a 3-pedal instruction. The fifth system (measures 19-20) continues with piano (pp) and pianissimo (ppp) dynamics, leading to a forte (sf) climax.

MM  $\text{♩} = 72$

21 *mf* *mf* *mp* *senza 3 Ped.*

27 *p* *mf* *p* *poco a poco cresc.---*


33 *f* *sf* *sf* *sf* *crescendo molto* *3 Ped.*

35 *sf* *rit.* *sf* *M. M.*  $\text{♩} = \text{♩} = 132$  *pp* *10*

*senza 3 Ped.* *con 3 Ped.*

*II*

\* ) Soundless pressing keys.

\*\* ) Spatial notation until 



39

m. g.

*p*

11 m.s.

m. g.

13 3

12 6 5

10 m.g.

14

43

m. g.

*mp*

*mf*

6 6 5 9 5 7:3 3

*p*

5 5 *sf sf sf sf*

8

7 3 3

*poco... a... poco... cresc.*

46

M.M. ♩ = 132

5 6 5

m. g.

*mf* m.g.

*fff*

*fff*

52

*p*

*pp*

*pp*

6

*mp*

*p*

*pp*

M.M. ♩ = 112

*rallentando...*

*pp*

*sim. sempre*

*mp* *mf*

57

*p* 3

(sim.) (m.g.) (m.g.) (sim.)

*sf* *Rea*

61

*p* 6 *mp* 3

(m.g.) *sim.* *p*

*f* *Rea* *8va* *Rea* *8va*

64

*8va* *sf* *f* *M. M. = 112* *sim.* *f*

*5* *sim.* *f* *f* *f*

*Rea* *p* *Rea* *8va*

68

*ff* *sim.*





102

8

Á-la

106

$\text{♩} = \text{♪}$   
M. M.  $\text{♩} = 192$

*pp* *p* *mp*

*Ped.*  
*senza 3 Ped.*

108

3 *Ped.*

*poco a poco accel. . . . al fine* *mp* *cresc.* *mf*

110

*mf* *cresc.* *f*

(3 *Ped.*)

*sf* *con Ped. sempre*

111

*ff* *ff* *f* *sf*

(*Ped.*)  
(3 *Ped.*)



112

*p sub.*

*p sub.*

(*3<sup>da</sup>*)  
(*3<sup>da</sup>*)

*senza 3<sup>da</sup>*  
*senza 3<sup>da</sup>*

113

*p*

*3<sup>da</sup>*

114

*pp*

(*3<sup>da</sup>*)

115 (*8<sup>va</sup>*)

*ppp*

(*3<sup>da</sup>*)

*pp*

## **APPENDIX B**

### **CATALOGUE OF COMPOSITIONS BY ANDRZEJ DUTKIEWICZ**

## CATALOGUE OF COMPOSITIONS BY ANDRZEJ DUTKIEWCZ

TITLE	YEAR OF COMPOSITION
<b>Compositions for Solo Piano</b>	
<i>À-la</i>	1986
<i>Three Sketches in Retrospect</i>	1985
<i>Suite for Piano</i>	1970
<i>Toccatina</i>	1970
<b>Compositions for Pedagogical Purposes</b>	
<i>Seascapes</i>	1984
<i>The Puppet Suite</i>	1983
<b>Compositions for Electronic Sound and Instruments</b>	
<i>Sophie's Music for Four</i> for Piano Trio and Tape	1986
<i>Six Meditations</i> for Electronic Sound and Piano	1979
<i>4-28-74</i> for Soprano, Flute, Piano, Double Bass, and Tape	1974
<b>Compositions for Chamber Ensemble</b>	
<i>Three Songs for Baritone, Flute, and Piano</i>	2006
<i>Three Songs and Two Interludes for Soprano and Prepared Piano</i>	2005
<i>Romanza</i> for Violin & Piano	1996
<i>Tango Mon Amour</i> for Cello and Piano	1995
<i>Fantasy</i> for Solo Horn	1984

<i>Two Nocturnes and Improvisation</i> for Bassoon and Harp	1984
<i>Capriccio</i> for Horn and Alto Saxophone	1983
<i>Music for Five</i> for Wind Quintet	1983
<i>Music for Four</i> for Violin, Bassoon, Alto Saxophone, and Piano	1980
<i>Danse Trieste</i> for Alto Saxophone and Piano	1979
<i>Music for Two</i> for Two Pianos	1976
<i>Impressions</i> for Brass Instruments and Piano	1973
<i>String Quartet</i>	1971
<i>Musiquette</i> for Chamber Ensemble	1970
<i>Impressions</i> for Brass and Piano	1969

#### **Compositions for Orchestral Ensemble**

<i>Concerto</i> for Two Pianos and Orchestra	2001
<i>Musica Sanctissima</i> for String Orchestra	1999
<i>Mini -Max</i> for String Orchestra	1980
<i>Concerto</i> for Chamber Orchestra and Piano	1977
<i>Orchestral Sketches</i> for Symphony Orchestra	1972

#### **Compositions for Choral Ensemble**

<i>Hymnus in Honorem Sancti Andreae</i> for mixed a capella choir	1998
<i>Metaphore</i> for Choir, Organ, and Percussion	1998
<i>Kisses</i> for a capella choir	1971

**APPENDIX C**  
**LETTERS OF PERMISSION**

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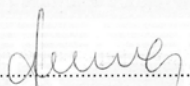
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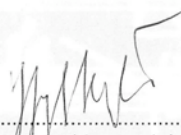
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February 14, 2006

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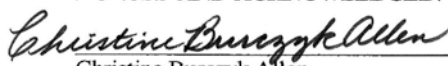
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Thank you for your support of Kjos Music. Please sign this letter and return it to my attention by fax (858) 270-3507 or by mail 4380 Jutland Drive, San Diego CA 92117, signifying your agreement to each of the terms above. Please return signed copy within 60 days.

AGREED AND ACKNOWLEDGED:

  
Christine Burczyk Allen  
Graduate Student

Date: 02/15/06

  
Derren Rager  
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*Addendum to Letter of Permission*

This Addendum will serve as a correction of the letter of permission for reproduction issued to Chis Allen, authorizing use of *Toccatina and Suite for Piano* (WP130) in her graduate thesis paper.

The original letter of permission incorrectly identified the copyright date for *Toccatina and Suite for Piano* as 1978. The correct copyright date for this piece is 1984.

This is an addendum to the original letter of permission. All terms and agreements issued therein are still valid.

  
Derren Raser, Copyrights & Licensing

Date 03/15/06

Neil A. Kjos Music Company



### **Schedule A**

Selections from *Toccatina and Suite for Piano* by Andrzej Dutkiewicz:

***Toccatina:***

mm. 1-2; mm. 18-19; mm. 24-25; mm. 56-59; mm. 60-63; mm. 82-85; and mm. 145-148.

***Suite for Piano:***

***"Prelude":***

mm. 1-4; m. 6; mm. 7-9.

***"Aria":***

mm. 1-4; mm. 5-13; mm. 14-21; mm. 26-28; mm. 29-30; mm. 30-37; mm. 38-39; m. 44.

***"Toccata":***

m. 1; m. 3; m. 4; m. 5; m. 6; m. 7; mm. 8-10.

Attn: Chris Allen

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**ADDENDUM** to the Agreement between **Christine Burczyk Allen**, DMA candidate at the State University of Louisiana and the **Neil A. Kjos Music Company**, dated February 14, 2006

Permission is granted to include the following additional measures *from Toccatina and Suite for Piano* by Andrezej Dutkiewicz for use within Ms. Burczyk Allen's monograph:

*Toccatina:*  
mm. 143-148

*Toccata:*  
m. 2

The terms of licensing listed in the original Agreement shall apply to these additional measures.

**AGREED:**

  2/14/06  
Christine Burczyk Allen, DMA Candidate Erin Watson, Copyrights & Licensing

## VITA

Christine Burczyk Allen is Assistant Professor of Music at Northwestern State University of Louisiana where she teaches applied piano, coordinates the group piano and piano pedagogy area, and serves as the choral accompanist. Ms. Allen began studying piano with her mother Ruth Burczyk, at the age of 6. She received her Bachelor of Music degree from University of Kansas where she studied with Richard Angeletti, and her Master of Music degree from Northwestern State University of Louisiana where she studied with Dr. Edward Rath and Dr. Robert Watson. Prior to her appointment at Northwestern State University, she served on the faculty at William Woods College in Missouri, and spent several summers as a staff accompanist at the National Music Camp in Interlochen, Michigan. In Fall 2000, Ms. Allen began her Doctor of Musical Arts degree at Louisiana State University in Baton Rouge studying with Barineau Professor Constance Knox Carroll and Dr. Jennifer Hayghe.

Christine Allen performs both as a soloist and accompanist for faculty recitals and for the Northwestern Chamber Choir. She has performed as soloist with the Natchitoches-Northwestern Symphony and with several orchestras in Michigan. In 2002, Dr. Allen performed the Grieg *Concerto in A Minor* with the Menomonee Falls Symphony in Wisconsin and the Grosse Pointe Symphony in Michigan. In NSU's Department of Music, she was the 1999-2000 recipient of the Johanna Magale Endowed Professorship at NSU and as such traveled to Poland to study with internationally recognized pianist/composer Andrzej Dutkiewicz. In Spring 2000, Dutkiewicz was in residence at NSU and together they presented a recital of his works. In April 1997, Ms. Allen appeared with the Chamber Choir at Carnegie Hall.

Christine Allen is an internationally recognized teacher and clinician in Suzuki Piano Pedagogy and is a registered Teacher Trainer with the Suzuki Association of the Americas. She

has appeared at workshops and conferences throughout the United States, including Alaska, and Canada. Ms. Allen is also an MTNA certified teacher, has served on the LMTA State Certification Board and is currently Chair of the MTNA Collegiate Artist Performance/Chamber Music Auditions. She has served as an adjudicator at numerous piano festivals and competitions.