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The Symphonies of Andrzej Panufnik: Plans and Content

Andrzejaus Panufniko simfonijos: planai ir turinys

Abstract

The article investigates the apparent dichotomy between heart and mind in the symphonies of Andrzej Panufnik (1914–1991). On the one hand, the composer uses a well structured intellectual base for his composition, which appears as simple diagrams or as elaborate geometric plans. These plans can create the impression that the music that he composed is hindered by sterile adherence to unmusical number working and false and inaudible symmetries, while in practice Panufnik overcomes these reservations without difficulty. The article reveals that he created dramatic contrasts of tempo, volume and instrumentation, as well as contradictions to the basic plan or symmetry (employed during the composing process) which gave the music a positive emotional message not explicitly implied by the plans. His melodic-rhythmic dimension is audible in a clearly defined way, especially in his last symphonies. The article gives very clear examples of this process which uses medieval techniques of isorhythm in melody and random dispersion of rhythmic patterns to make vibrant music which totally invalidates any suspicion that the music is restricted to the obvious limitations created by its intellectual origins. The conclusion reached is that Panufnik's composing diagrams are very interesting, but do not reveal the true emotional and dramatic nature of these symphonies.

Keywords: symmetry, isorhythm, rhythmic patterns, geometric plan, symphony, Panufnik, composing process.

Anotacija

Straipsnyje nagrinėjama sielos ir proto dichotomija Andrzejaus Panufniko (1914–1991) simfonijose. Viena vertus, kompozitorius savo muzikinėms kompozicijoms naudoja aiškiai struktūruotą intelektualų pagrindą, kuris matomas paprastų diagramų ar geometrinių planų pavidalu. Šie planai gali sudaryti įspūdį, kad kompozitorius kuriamai muzikai trukdo sterilus pavaldumas nemuzikiniams skaičiams ir netikrums bei negirdimoms simetrijoms, nors iš tiesų Panufnikas šiuos apribojimus įveikia be jokio vargo. Straipsnyje atskleidžiami kompozitoriaus sukurti dramatiški tempų, apimties ir instrumentuotės kontrastai bei prieštaravimai baziniam planui arba simetrijai (naudotai muzikos komponavimo procese), suteikiantys muzikai teigiamą emocinę mintį, kuri nėra tiesiogiai implikuota planuose. Kompozitoriaus melodinis-ritminis matmuo yra girdimas aiškiai apibrėžta forma, ypač tai pasakytina apie paskutines jo simfonijas. Straipsnyje pateikiami akivaizdūs šio proceso, kai muzikos virpesiams sukurti naudojamos viduramžių melodijos izoritmų technikos ir atsitiktinė ritminių modelių sklaida, pavyzdžiai – jie visiškai panaikina įtarimus, kad kompozitoriaus muzika negali peržengti savo intelektualųjų ištakų ribų. Daroma išvada, kad Panufniko sukurtos diagramos yra labai įdomios, bet neatskleidžia tikrosios emocinės ir dramatinės jo simfonijų prigimties.

Reikšminiai žodžiai: simetrija, izoritmas, ritminiai modeliai, geometrinis planas, simfonija, Panufnikas, komponavimo procesas.

The Polish composer, Andrzej Panufnik, was born in 1914 in Warsaw, where he received a thorough if somewhat stormy musical education. After his graduation from the Music Academy he gained further experience around Europe, but especially with the famed orchestral conductor Felix Weingartner. While these studies in the years 1937–1938 helped him to become familiar with the main orchestral repertory, he had also been building up a portfolio of compositions by the time he returned to Warsaw in 1939 at the outbreak of World War Two to help look after the members of his family. He completed some new works even at this time and did achieve some performances during the war, but suffered the catastrophe of the destruction of all his compositions at the time of the Warsaw Uprising. In the years after the war he managed to reconstruct a small number of the lost pieces, but in his newly written compositions he tended to look to his Polish roots for inspiration

rather than to 'abstract music'. These years proved very difficult for him as he was constantly harassed by Polish communist party officials, so much so that in 1954, on a conducting trip to Switzerland, he evaded his official 'minders' and escaped to England. Occasional performances, a new publisher's contract and conducting opportunities promised well, but, despite some success, he did not at first establish himself in England and his music was banned in Poland.¹

In much of Andrzej Panufnik's music, and especially in the symphonies, there is an apparent conflict between the techniques of composition and the music's content and indeed its 'meaning'. This feeling has arisen from numerous studies that have been published over many years. Usually the point of departure has been shown in the numerous charts and diagrams which have been presented by the composer in connection with the understanding of these works. These were clearly part

of the composer's preparation and thinking process and naturally formed part of his structural planning. These consist of straightforward tables and, in the case of the later music, geometric plans that are crystal clear in their conception but, if they are taken literally, can give a somewhat simplistic idea of the composition in question. It is sometimes possible to think that there is little more to the music. Similarly, the short motifs that form such an important part of the detailed working of Panufnik's music are only a small part of this very fundamental creative process. The translation of these basic ideas into the vital works that these symphonies are is an amazing process.

Panufnik's music is so far removed from this potentially clinical and detached world in its intensity, formal power and underlying inspiration that one senses a rift between 'heart and brain'.² It was perhaps inevitable that the composer's own writings focus on the objective aspects of his music. His own view of himself as an architect is particularly apt: 'I could liken myself to an architect, tackling each work in three stages, always in the same order: first the purpose, or reason for which the work is composed; then the architectural structure; then the material of which it is to be built.'³ The composer's commentaries inevitably concentrate on these techniques. The details of mathematical structures and motivic groups do help to explain the rationale behind the music, but it is possible that they might in some way limit the intuitive response to the music. That Panufnik himself was very well aware of the possibility of this interpretation is clear in his writings. Three quotations clarify his views:

- I never regard the technical side of a musical work as an end in itself.⁴
- For me personally music is an expression of deep human feeling and true emotion.⁵
- I should humbly seek to find the truest possible balance between feeling and intellect, heart and brain.⁶

It is clear that Panufnik himself was fully aware of the possibility that there could be some conflict between the thinking processes on the one hand and the realisation of these ideas into music. It is the aim of the present

paper to investigate the process by which the ideas are translated into musical form, the one in which we as listeners can receive these works. Taking the symphonies in chronological order shows how the process changed from a straightforward to a complex one, but also how the process was consistently effective. The symphonies form three natural groups: the first three inspired by Poland; the second group, dating from 1973-78 in which geometric plans were first presented; the third group, composed in the 1980s to important commissions.

The Polish Symphonies

Two early symphonies were lost in the Warsaw uprising of 1944 so the first of the surviving series is the *Sinfonia Rustica*, composed in 1948 and revised in 1955, composed as a tribute to the rustic art of Poland. The two following works, the *Sinfonia Elegiaca* of 1957 and revised in 1966 (originally composed in 1951 as *Symphony of Peace*, but fundamentally rewritten) and the *Sinfonia Sacra* of 1963, move out in new directions.

The *Sinfonia Rustica* is the most straightforward of Panufnik's symphonies. Based on Polish folk tunes, it presented a distinct challenge to the composer. Anyone who has tried to compose a piece using folk song will know of the difficulties of the extension of the statement of the single melody. The choice is whether to repeat the melody in full, repeat it with changes or treat it in an unfolk-like and more symphonic way by selecting parts of each melody for more detailed treatment. Panufnik does it in all ways. What is beguiling about his treatment is the imaginative way that each melody is presented and then varied. There is some similarity with the same type of melody in Janáček's *The Cunning Little Vixen* and the *Sinfonietta*. The formal chart (Figure 1) that the composer published has certain symmetries, but these are of a traditional type and give little clue to what was to follow in the later works. The sonata construction of this movement and the finale is almost entirely denoted by different themes. The charming second movement *Con grazia* is given in a simple form which disguises the beautiful repeats of the main melody

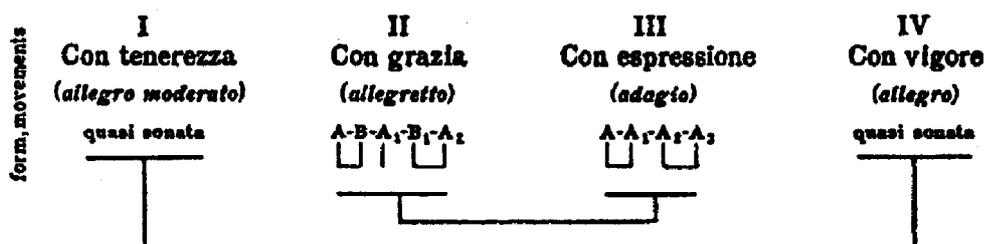


Figure 1. Plan for *Sinfonia Rustica*

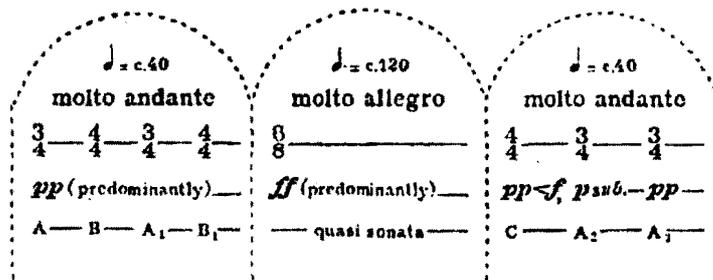


Figure 2. Plan for *Sinfonia Elegiaca*

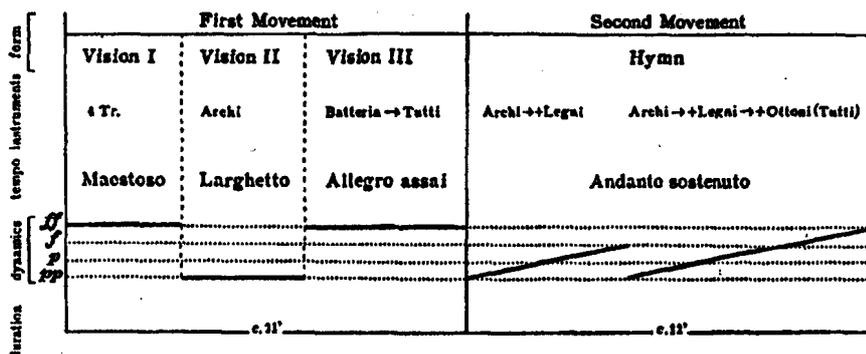


Figure 3. Plan for *Sinfonia Sacra*

which begins to appear in a motivic way, while the yearning third movement *Con espressione* takes on the form of an expressive set of variations.

The *Sinfonia Elegiaca* was composed with the memory of the loss of many of the composer's relatives during World War Two (the Polish dimension), but was intended to be a general protest against any human violence. It takes over some of the features of the *Sinfonia Rustica*, but in a totally untraditional way and one that points to new formal developments. The idea of a sonata-type structure for the central section is of itself somewhat unorthodox, but the superimposition of a hybrid combination of rondo and variations on either side of it is entirely new (Figure 2).

This written description hardly begins to suggest what the work sounds like, although it provides a precise and clear statement of the form. It is in the content that the composer really shows his imagination. Divided cellos with basses and timpani rolls bring a poignancy that can scarcely be imagined just from reading the score. The simple four-bar phrases extended to five bars have a very unsettling feeling, while the freely elaborated cor anglais phrases are irregularly balanced in an unpredictable way that was not found in the *Sinfonia Rustica*. We are now beginning to see the type of development of motives that was to play such an important part in later works. The central quasi-sonata section contrasts as violently as can be imagined with the sorrowful outer sections. The rhythmic vitality of this section has

something of the rhythmic spring of the first movement of Beethoven's Seventh Symphony, but the constant change from two beats to three in the basic 6/8 time gives this section a new dimension from the earlier work. It is an example of Panufnik's fearless juxtaposition of extremes of tempo and dynamics, something which can also be found both in the later symphonies, notably the *Sinfonia Mistica* and the *Sinfonia Votiva*.

The *Sinfonia Sacra* 'was composed as a tribute to Poland's Millennium of Christianity and Statehood'.⁷ The strong Polish connection is with the Gregorian chant, the *Bogurodzica*, long associated with Poland, on which the work is based. The composer again used a chart to show the formal design, but he also now showed the way that his motivic material could be created. As a tribute to Poland, Panufnik used the Gregorian chant, the *Bogurodzica*, as the basis of the work (Figure 3). By extracting the first three intervals from the melody, the composer used these for each of the three sections (here called 'Visions') that make up the first movement. The trumpet fanfares of the first vision are based on the fourth, the second vision on the major second and the third on the major second. The contrast between the visions is very large. The opening fanfares are powerful and immediate. The use of the perfect fourth for each instrument is simple yet effective; by building the sound of the four trumpets by inversion Panufnik was able to create a wide range of harmonic combinations to suit the intensity of the drama. In complete contrast the

second vision which follows without a break is a very quiet interlude for strings, making very free use of the chosen interval. In the third vision the composer deliberately added the interval of the diminished fifth to create more 'contrast and heightened expression.'⁸ The Hymn that constitutes the second movement prepares gently for the full appearance of the *Bogurodzica* and the dramatic return of the trumpet fanfares from the opening vision.

The *Sinfonia Sacra* is justifiably well known. It has a directness of expression that communicates its message effectively and a superb orchestral technique. It represents a watershed in the composer's music. The work also presents a number of the techniques and features that Panufnik followed in his later symphonies. Notable are the use of small melodic cells, sections strongly contrasted by dynamics, speed and orchestration, as well as a powerful emotional element barely suggested in the diagrams and charts.

Geometric Plans

The second group of symphonies, composed in the 1970s, takes as its foundation numerous geometric shapes and concepts as represented in various published diagrams. The symphonies also make considerable use of small motives in the symphonic tradition. All these works are unusual in their formal plans and, like all the previous symphonies, except for the *Sinfonia Rustica*, they are played without a break. While something of a traditional formal plan can be seen in the *Sinfonia Concertante* (Symphony No. 4), the formal plans of the next three symphonies (Nos. 5–7) show an imaginative originality that owes little to tradition. Indeed, they display enormous contrasts and conflicts of tempo, dynamics and instrumentation and they are informed by a brilliant transformation of geometry, symmetry,

numerology and symbolism. That the listener is probably unaware of these ideas is not important in the first instance, because the works have an impact and intensity of emotion that is immediately obvious. The transformation of these ideas is the next focus of our attention.

The composer's plan for the *Sinfonia Concertante* looks abstract on paper (Figure 4), with a five-part symmetrical first movement, a strongly rhythmic second movement called a development and consisting of twelve microstructures, and a very short third movement called *Postscriptum* which returns very remotely to some of the music of the first movement. The contrast between the first two movements could hardly be stronger: on the one hand, there is the first movement's gently lyrical flute melodies, the harp's subtle arpeggiations and the rich sounds of divided strings, and on the other hand, there is the second movement's opening *giocoso* bucolic double bass solo that is far removed from the restraint and dignity of the earlier music. The composer made no secret of this dichotomy, referring to: *cantabile – ritmico*; slow – fast; static – non-static; symmetry – asymmetry; flow – abruptness; lyrical elements – dance-like elements⁹.

For the listener, this can be a disconcerting experience. Panufnik's way of bridging this gap was to base his music on a three-note motif in six different permutations plus transpositions in such a way that the music naturally arises from these small cells or triads. While some of these are not immediately obvious, with familiarity the connections become clear. Like much of Panufnik's music, the *Sinfonia Concertante* does not reveal its secrets in a great hurry.

Connections with numbers play an important part in the next three symphonies, but at the same time there is still a strong emphasis on very strong contrasts between sections, perhaps the most obvious initial feature. Both the *Sinfonia di Sfere* (Symphony No. 5) and the *Sinfonia*

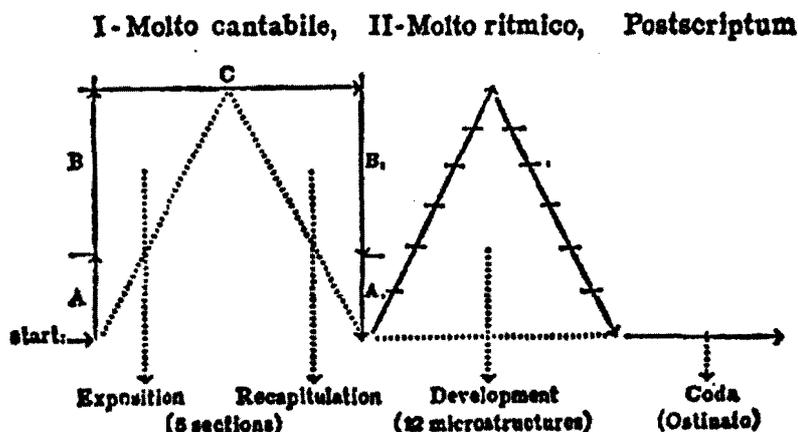


Figure 4. Plan for *Sinfonia Concertante*

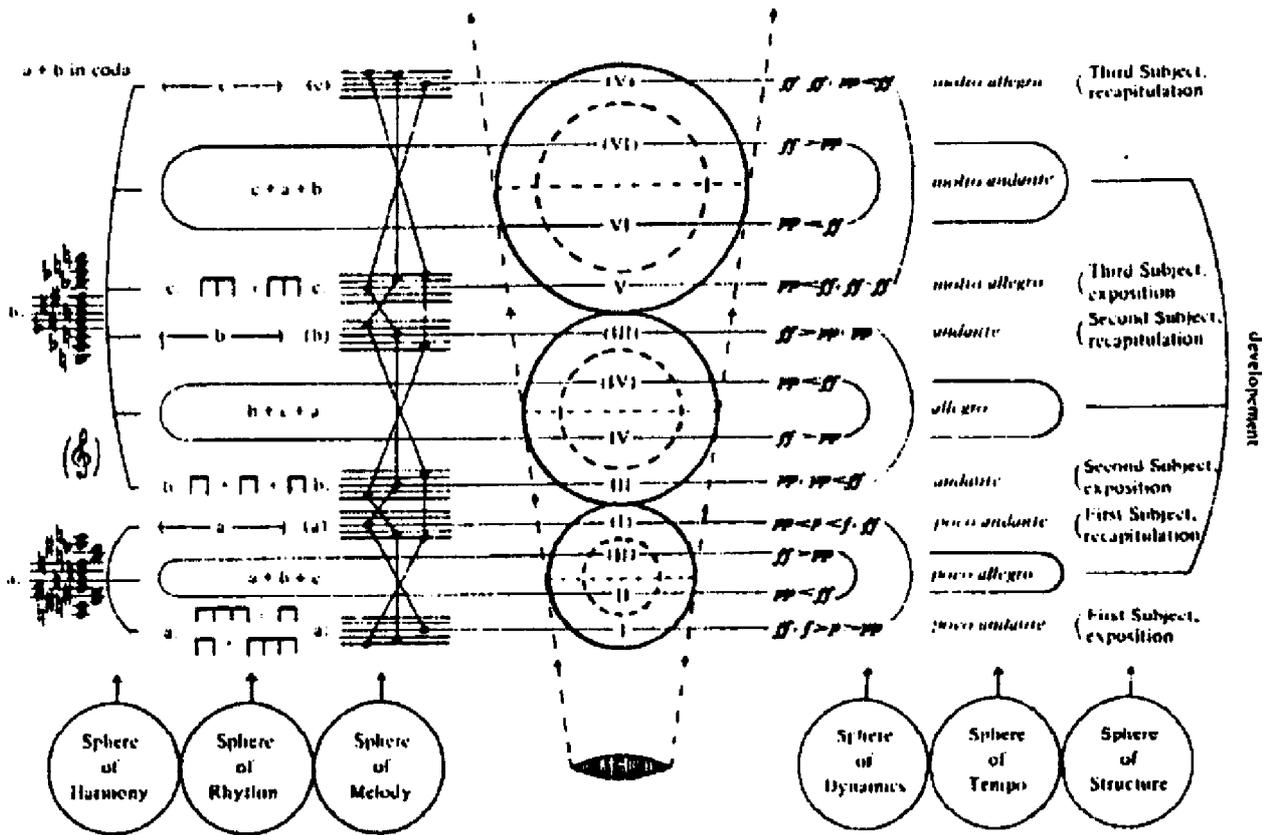


Figure 5. Plan for *Sinfonia di Sfere*

Mistica (Symphony No. 6) take the number 'six' as their starting point, while the *Metasinfonia* (Symphony No. 7) naturally takes the number 'seven'. These numbers influence the music at all levels.

In the *Sinfonia di Sfere* there are six spheres: harmony, rhythm, melody, dynamics, tempo and structure (Figure 5).¹⁰ These are combined to create the six spheres which constitute the ground plan for the work. The diagram suggests a very contrived set of relationships in the work and one whose complexity seems impenetrably cerebral. The composer himself was obviously aware of this possibility when he said in the preface to the score that: 'readers, while hearing the work, might be too much preoccupied with technicalities, not allowing their perceptive powers to work inwardly and fully.'¹¹ The plan shows that the form falls naturally into three pairs of concentric spheres, which translates into a musical form of three consecutive ternary form sections, i.e. ABA-CDC-EFE. In actual practice the work is much subtler than this.

The composer calls the opening pair of spheres 'the first subject'. Sphere I (A) is slow, operating with a strong meandering melodic line derived from the three-note sphere of melody. Sphere II (B) by contrast is very fast and a scherzo of breathtaking delicacy which uses

different subdivisions of rhythmic groups of six (4+2, 2+4, 3+3, 2+2+2) in a *tour-de-force* that derives all its pitches from the sphere of melody. The return to the opening section (Sphere I), played by the cellos, tuba, horn and trombone in succession, is again clearly audible, but now the spidery figures of Sphere II appear as counterpoints to the melody. In terms of traditional formal construction this is a straightforward ternary form with parts of the central section being combined with the opening music on its return.

The composer called the second pair of spheres, Sphere III and IV (C and D), 'the second subject'. Again the outer sections (Sphere III) are slow with a meandering melody or melodies passed around the orchestra: violas, cellos, double basses, clarinet, oboe, violins/violas. The central section (Sphere IV) is again fast, using the rhythmic patterns of sphere II in a similarly contrasting section, but unlike the earlier section the rhythmic groups do not appear in rhythmic unison but with numerous parts independent of each other within the basic three quavers in a bar. The return to the music of Sphere III is again infiltrated by the fast-moving groups from Sphere IV, but they are progressively slowed down.

What Panufnik called the third subject is the last of the pairs of concentric spheres, Spheres V and VI

(E and F). Here the tempos are reversed (quick, slow, quick), a brilliant move that allows the work to achieve a strong and powerful conclusion. Sphere V is strongly rhythmic with fast-moving percussion. The *andante* that follows (Sphere VI) is more melodic but with appearances in the texture of parts of the opening percussion. The final appearance of the *molto allegro* (third subject recapitulation) moves through the notes to a huge climax at the end.

The formal plan of the *Sinfonia Mistica* (Figure 6) is much more straightforward than that of the *Sinfonia di Sfere*. Panufnik again took the number six as the basis for his form, melody, harmony and metre. The formal plan is the most immediate dimension for the listener. There are six sections which alternate between very slow and very fast (*molto andante* and *molto allegro*), with the slow sections being quiet and fast sections loud. Although the crotchet speed is only three times faster in the fast sections than the slow ones, the subdivision of the beat in the latter into multiples of three and six creates an impression of considerably increased speed and almost of frenetic activity. Like similar sections of the *Sinfonia di Sfere*, the rhythmic groupings and motivic activity are similarly obsessive and repetitive. Yet when one stops to study the rhythmic patterns in detail, one is aware of the enormous variety that Panufnik has achieved. The slow sections provide the material for the work but because it is so understated, it could easily be missed, for example, in the *pianissimo* harmonics at the very beginning played by solo strings. The rapt intensity is much more apparent than symphonic connections. Even in the return of the slow music in the third section, the huge contrast between the slow and fast sections remains. The effective combination of these two materials only takes place near the end, the fast music on woodwind combined with slow string parts (score, fig. 40–42) followed by reversed roles (score, fig. 42–43). The final chorale that follows immediately draws out the slow motifs in a blaze of sound.

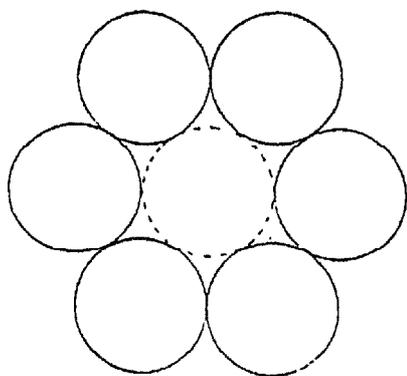


Figure 6. Plan for *Sinfonia Mistica*

In the *Metasinfonia* for organ, timpani and strings of 1978, the overall plan is ingeniously worked around the number 'seven'. The opening bar-length of eight crotchets is incrementally reduced in each of the seven sections down to two crotchets in a bar, but keeping the speed of the crotchets steady (apart from an *allargando* at the end of each section). It is not surprising that the metrical significance of the changing bar length is not immediately obvious to the listener, although the different characters of the sections are. This situation is fundamentally changed at the halfway stage. At this point the composer reversed the process, starting at two crotchets to a bar and increasing it by one for each section until he reached eight again. What might appear to be a mechanical procedure is contradicted by three imaginative strokes, which tie together the disparate elements of the work.

The first is the entry of the pedal timpani (which had until now been silent) moving down and up in pitch over the full range of the instrument, taking fourteen crotchets for each traversal of the range (up or down). As the pitch is constantly changing, there are no fixed pitches at any one given moment. This then created a wave that descends in 14 (2x7) crotchets and ascends in 14 (2x7) crotchets whatever the basic barring for the organ and strings, creating a double layer for most of the second half. When the barring reaches seven crotchets the timpani are now synchronised with strings and organ for one section only, but are dislocated in the following section which has eight crotchets to a bar. The second masterstroke is the creation of a quasi-palindromic cadenza for organ which marks out the melodic shapes already found in the work in slow pedal notes while the manuals present a varied arpeggiated working of the motifs. This breaks the potentially automatic process suggested in the overall plan so far. The third feature that brings the music full circle is the coda that recalls the string melody from the very opening, now with timpani playing each of the notes of the melody at an exact and fixed pitch, with the organ also doubling the melodic and harmonic elements of the work. This provides the final unifying element in the work which presents so many apparently contradictory materials.

Commissioned Symphonies

Panufnik's last three symphonies were written to commissions from major organisations: the *Sinfonia Votiva* for the Boston Symphony Orchestra, Symphony No. 9 (*Sinfonia della Speranza*) for the Royal Philharmonic Society in London, and Symphony No. 10 for the Chicago Symphony Orchestra. There were hints that there would be some move towards orchestral

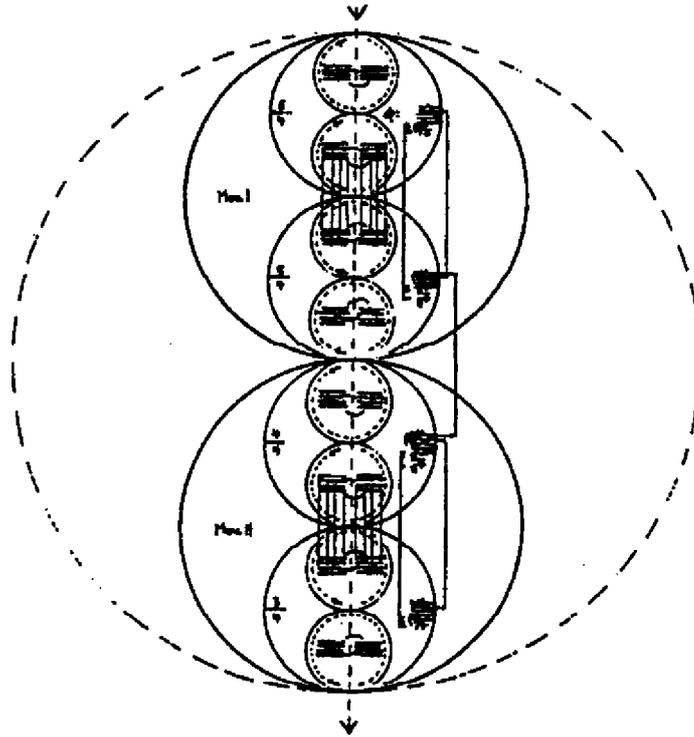


Figure 7. Plan for the *Sinfonia Votiva*

virtuosity, but it was a temptation that the composer resisted. He said about his *Sinfonia Votiva* (No. 8): 'Although the work is symphonic in structure, it may also be regarded as a 'Concerto for Orchestra', allowing the players to show not only their technical skill, but also their expressive and poetic qualities'.¹² Similarly with the Symphony No. 10, Panufnik was tempted to write a showpiece for the Chicago Symphony Orchestra, but instead wrote 'a symphony which through various combinations of groups of instruments, would demonstrate their supreme sound quality, show off their collective musicianship and humanity, and their ability to convey their intense and profound feeling'.¹³

The *Sinfonia Votiva*, a two-movement work from 1980–81, again makes strong contrasts between sections. The first movement, *con devozione – andante rubato*, is quiet and slow; the second movement is fast, strongly rhythmic and mostly loud. The structure is presented in a geometric figure (Figure 7) that gives some clue to its overall shape. The progressive reduction of bar lengths from six crotchets to three over the two halves of the two movements is not immediately obvious. What is clear, though, is the beautifully built-up phrases of the solo instruments in the opening part of the first movement that are complemented by the vibraphone's mysterious sounds (or those of various other instruments in the composer's 1984 revision) and the wide-spanning melodies in the second part of the first movement. The second movement provides a headlong rhythmic

punctuation (Example 1) for another of Panufnik's slow moving and irregularly balanced melodies that are so much a feature of his style. When the metre contracts to three crotchets in a bar the music takes on a strong dance-like character which continues almost without a break until all is cut off for the bells to ring on at the end.

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Example 1. Andrzej Panufnik: *Sinfonia Votiva*.
 Rhythm of the opening of the second movement

This, of course, is a very long way from the published diagram, although the connections can be followed easily enough. The same is true also of what is arguably the most powerful work in the whole series of ten, the Symphony No. 9, subtitled *Sinfonia della Speranza* ('Symphony of Hope'). The prismatic diagram (Figure 8) that the composer presented with his notes for the work makes clear the arch-form or quasi-palindromic structure of the symphony. It also begins to show how the melodic cells are organised throughout. It says nothing about the work's overwhelming power which is produced by going a long way beyond the diagram itself.

The opening melodic line which has some similarities with those in the *Sinfonia di Sfere* and *Sinfonia Votiva* provides a simple intensity of music like no other (see Example 2).

The motivic transformations provide the basis for a faster central part of the symphony to counterbalance the mainly slower outer sections. Although the arch-form of the symphony appears to be symmetrical, it is modified in detail in line with the drama of the piece.

The second half of the work does not feel in any way that there is an automatic reversal of the process of the first half. While in the *Metasinfonia*, Panufnik used various means to counteract that possibility – fixed-length timpani glissandi, organ cadenza, recapitulatory coda – here he used no such devices, but rather let the music speak for itself. At over forty minutes in duration, it is Panufnik's longest symphony and probably his greatest, as Harold Truscott said in 1987: 'It is his crowning achievement, so far.'¹⁴

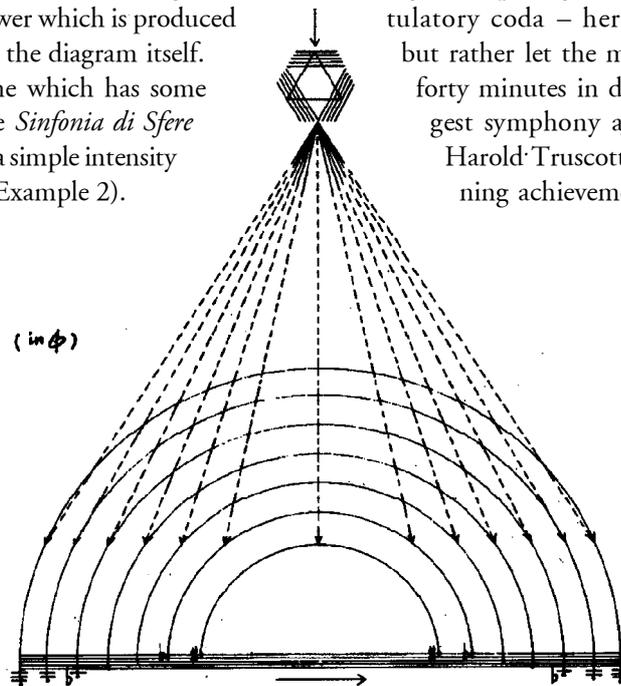


Figure 8. Plan for Symphony No. 9 (*Sinfonia della Speranza*)

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Example 2. Andrzej Panufnik: Symphony No. 9 (opening)

One symphony followed, Symphony No. 10. With a duration of fifteen minutes, it is less than half the length of the Ninth Symphony, and much more elliptical in expression. Its slow and powerful opening fanfares give way by stages to faster music until the opening slow tempo suddenly returns. No diagram is included with the published score, but it is not difficult to visualise a shape that could represent the form, with staged increases in tempo until the final return of the opening slow tempo. The composer referred to the shape of the 'golden ellipse' (see Figure 9) in his note on the work: 'As in my previous symphonies, the beauty and mystic forces of geometry influenced me in the overall design. The invisible skeleton of the symphony is the 'golden ellipse'; its curving frame guided me in the ordering of the expressive contractions

and expansions of musical texture. The music progresses along its elliptical course for one and half orbits, until suddenly it straightens out into a new trajectory leading to the conclusion of the symphony.'¹⁵ The way that Panufnik makes his music 'straighten out into a new trajectory' is the most dramatic point in the symphony. After an almost bacchanal section reminiscent of the first part of the second movement of the *Sinfonia Votiva*, with vigorous changing rhythms and a long and extended melody from the strings which is completely 'over-powered', the music reaches a powerful climax with the volume suddenly dropping to piano and the tempo instantly slowing to *Adagio* for the sustained melodic interweavings which form the benediction on the work, and indeed on the composer's symphonic corpus.

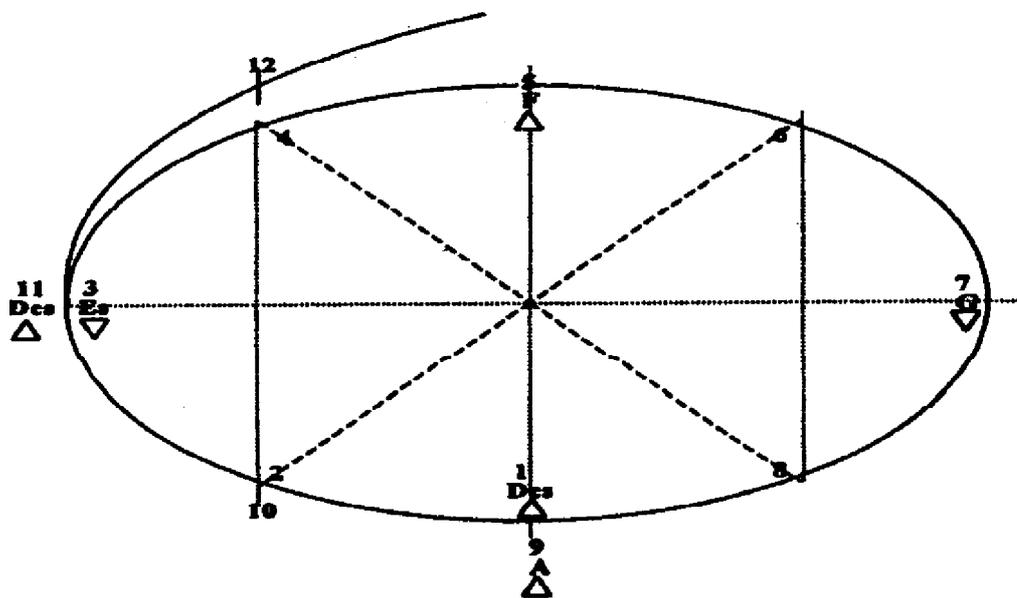


Figure 9. Plan for Symphony No. 10¹⁶

Conclusion

Let us return to our opening question about whether there is an apparent conflict between the techniques of composition and the music's content. The published diagrams give some clues but the way that they are transformed into music is not immediately obvious. In the case of the first two symphonies there is a clear connection with traditional forms. The second does include a notable symmetry. In the next symphony (*Sinfonia Sacra*) this is subtly transformed into something more unusual, with the symmetries and a layout that breaks away from traditional plans. What is clear is that the plans represent only a small part of the power of the work. The next four symphonies make considerable use of symmetrical plans and geometric diagrams. While the music of the *Sinfonia Concertante* is a little difficult

to relate to these symmetries, the next three symphonies (*Sinfonia di Sfere*, *Sinfonia Mistica* and *Metasinfonia*) do this with consummate ease and with a plan that is clearly part of the music that affects the listener. In these three works the plan is fundamental to understanding the work; it articulates the dramatic structure in a completely convincing way. The contrast of loud and soft, fast and slow, and the distribution of short motives are especially important in this respect, arising completely from the composer's structural plans. The plans of the last three symphonies, and particularly that of the arch-form Symphony No. 9, form the basis of the works that one hears. Rather than being abstractions with only a distant connection with the musical sound of these symphonies, these plans have been transformed by Panufnik from interesting ideas, shapes and diagrams into bold and living music that gradually reveals its secrets.

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Fig. 5 © 1976 Boosey and Hawkes Ltd. Reproduced by permission.

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Recordings currently available on compact disc are:

EMI 3 52289 2	<i>Sinfonia Sacra, Sinfonia Rustica, Sinfonia Concertante</i>
First Edition FECD-0017	<i>Sinfonia Elegiaca</i>
Explore EXP0014	<i>Sinfonia Mistica, Sinfonia di Sfere</i>
Hyperion CDH55100	<i>Sinfonia Votiva</i>
RCA Catalyst 82876642802	<i>Sinfonia della Speranza</i>
Accord ACD 072-2	<i>Sinfonia Sacra, Symphony No. 10</i>

A recording of *Metasinfonia* on Unicorn-Kanchana DKPCD 9049 is no longer available and has not yet been reissued on compact disc.

Notes

¹ He described himself as going 'From Number One [in Poland] to No one [in England]. See Andrzej Panufnik: *Composing Myself* (London, 1987) pp. 242–62.

² Andrzej Panufnik: *Composing Myself* (London: Methuen, 1987), p. 330.

³ Andrzej Panufnik: *Impulse and Design in My Music* (London: Boosey & Hawkes, 1974), p. 1.

⁴ *Impulse and Design*, p. 1.

⁵ *Impulse and Design*, p. 1.

⁶ *Composing Myself*, p. 330.

⁷ *Impulse and Design*, p. 5.

⁸ *Impulse and Design*, p. 5.

⁹ *Impulse and Design*, p. 20.

¹⁰ This chart is given in the published score: Andrzej Panufnik: *Sinfonia di Sfere*, score (London: Boosey & Hawkes, 1976), p. ii.

¹¹ *Ibid.*, p.ii.

¹² Notes to the Hyperion recording on CDA66050 (reissued on Hyperion CDH 55100).

¹³ Composer's note to the score of *Symphony No.10* (London: Boosey & Hawkes, 1992).

¹⁴ Harold Truscott: 'The Achievement of Andrzej Panufnik', *Tempo* 163 (December, 1987), p. 12.

¹⁵ Andrzej Panufnik on the Boosey & Hawkes website www.boosey.com

¹⁶ From Ewa Siemadaj: *Andrzej Panufnik twórczość symfoniczna* (Kraków: Akademia Muzyczna w Krakowie, 2003), p. 265.

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Santrauka

Lenkų kompozitorius Andrzejus Panufnikas (1914–1991) gimė ir mokėsi Varšuvoje, taip pat studijavo ir Vienoje kartu su Weingartneriu. Pirimosios dvi jo simfonijos buvo sunaikintos Varšuvos sukilimo metu. Po sunkių metų Lenkijoje Panufnikas 1954-aisiais pabėgo į Angliją, kur įsikūrė visam laikui. Panufniko simfonijos vaizduoja sielos ir proto – emocionaliojo ir intelektualiojo prado – konfliktą, tačiau iš tiesų – jų abiejų sintezę ir perėjimą į konsonansą.

Dešimt išlikusių kompozitoriaus simfonijų skirstomos į tris pagrindines grupes: simfonijas, kuriose juntami stiprūs saitai su Lenkija (*Sinfonia Rustica, Sinfonia Elegiaca, Sinfonia Sacra*), simfonijas, susijusias su geometrinių planų realizavimu (*Sinfonia Concertante, Sinfonia di Sfere, Sinfonia Mistica, Metasinfonia*) ir didžiųjų orkestrų bei orkestrų organizacijų (*Sinfonia Votiva, Sinfonia della Speranza*, 10-oji simfonija) užsakytas simfonijas. Pirmai grupei priskiriamose simfonijose naudojami tradiciniai planai su tam tikromis modifikacijomis ir lenkiškaisiais saitais; antros grupės simfonijose plačiai naudojami simetrijos, skaičiai, kontrastai, o trečiai grupei priskiriamose simfonijose labai ryškūs išplėtotų melodinių linijų ir originaliųjų ritminių struktūrų konfliktas. A. Panufnikas įgyvendino savo planus – sukūrė galingą ir patraukiančią muziką, toli pralenkusią minėtas pradines idėjas ir schemas.