

# ALEATORIC AS A DRAMATIC FACTOR IN THE WORKS OF WITOLD LUTOSLAWSKI AND KRZYSZTOF PENDERECKI

## Khasanova - Tursunova Kh.

*Khasanova - Tursunova Khurshida - associate professor, composer,  
DEPARTMENT OF COMPOSITION AND INSTRUMENTS,  
STATE CONSERVATORY OF UZBEKISTAN,  
TASHKENT, REPUBLIC OF UZBEKISTAN*

**Abstract:** aleatoric, as a new technique of musical composition found widespread use in music culture of the twentieth century. The most widely used alethoric in the 60-70s was in the works of composers of the Polish school: V. Lyutoslavsky, G. Batsevich, K. Penderetsky, K. Serotsky. These composers created such vivid examples of the use of aleatoric as: "Three poems on the words of Henri Michaud", the Second Symphony and "Venetian Games" by V. Lutoslavsky, "Polymorphia", "Passion for Luke", "Tren in memory of the victims of Hiroshima" and "Dies Irae" by Penderecki. The analysis of their compositions revealed the leading principles of modern musical writing technique.  
**Keywords:** aleatoric, musical composition technique, atonal music, theory of modern music.

# АЛЕАТОРИКА КАК ДРАМАТИЧЕСКИЙ ФАКТОР ПРОИЗВЕДЕНИЯ ВИТОЛЬДА ЛЮТОСЛАВСКОГО И КШИШТОФА ПЕНДЕРЕЦКОГО

## Хасанова - Турсунова Х.

*Хасанова - Турсунова Хуришида - доцент, композитор,  
кафедра композиция и инструменты,  
Государственная консерватория Узбекистана,  
г. Ташкент, Республика Узбекистан*

**Аннотация:** алеаторика, как новый прием музыкальной композиции, нашла широкое применение в музыкальной культуре XX века. Наибольшее распространение алеторика в 60-70-е годы получила в творчестве композиторов польской школы: В. Лютославского, Г. Бацевича, К. Пендерецкого, К. Сероцкого. Этими композиторами созданы такие яркие образцы употребления алеаторики, как: «Три стихотворения на слова Анри Мишо», Вторая симфония и «Венецианские игры» В. Лютославского, «Полиморфия», «Страсти по Луке», «Трен в памяти жертв Хиросимы» и «Dies Irae» Пендерецкого. Анализ их сочинений выявил ведущие принципы современной техники музыкального письма.

**Ключевые слова:** алеаторика, техника музыкального сочинения, атональная музыка, теория современной музыки.

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It is known that the term "aleatoric", "aleatorny" comes from the Latin alea - a lot about randomness in dice games - about randomness in general. The aleatoric in music is a technique of composition whereby a certain part of the process of creating a musical work in works with different elements is subject to more or less controlled randomness [1]. "Randomness", as a philosophical category, is a multi-component and multi-valued phenomenon. Speaking of randomness, one should not forget the category of "necessity", because "randomness" is a free phenomenon, its existence in one or another circumstances is caused by some "necessity". According to the dialectical law of unity and the struggle of opposites, the concept of "controlled randomness" is in effect in Aletharik.

In other words, the contradiction inherent in the aleatorics allows the composer to use the method of organizing a musical whole in which deep artistic goals and tasks are justified by the choice of means of musical expression. Having generalised all types and types of aleatoric available today, let us single out two widely used in the composer practice:

1. The absolute aletharic is pure, true, orthodox.
2. Relative aletharic - controlled.

One should distinguish the alethorics of the creative process from the alethorics of the performing process. The following species and combinations can be observed in a controlled aletharic:

1. Aleatoric of external form (large, unlimited).
2. The alethoric of the internal form (aleator use of rhythm, harmony, timbre, polyphony).

The main characteristic of works written in unbounded Aleatoric is the variability and uncertainty of form in general. The most commonly used small restricted aleatorics. When applied to aleatoric music, the element of "personal freedom" primarily refers to the performer. After all, freedom in reading a work is an element of improvisation, the "momentary" creative process.

John Cage is considered to be the founder of modern aleatoric music. In 1952, he used different elements of randomness in his piano concerto *Music of Change*. Also significant is the *Third Piano Sonata* by Pierre Boulez. His name is associated with the emergence of one of the first important theoretical treatises on aleatoric in music [2].

It was most widely used in the 1960s and 1970s in works by composers of the Polish school. Especially in the works of V. Lyutoslavsky, G. Batsevich, K. Penderetsky, K. Serotsky, etc. These composers created such vivid examples of the use of aleatoric as: "Three poems on the words of Henri Michaud", the *Second Symphony* and "Venetian Games" by V. Lutoslavsky, "Polymorphia", "Passion for Luke", "Tren in memory of the victims of Hiroshima" and "Dies Irae" by Penderecki. For a clear understanding of the processes of development of musical material in the allegorical works let us turn to the work of Witold Lutoslawski.

"Three poems on the words of Henri Michaud" is a major phenomenon in the musical art of the twentieth century. Written in the early 1960s, it brought great fame to the Polish composer.

"Poems" are especially interesting as a musical and literary composition. The composer refers to Henri Michaud's poems, partly symbolist, partly surreal.

This poetry of the twentieth century and interest in it certainly exposes the poetic tastes of the composer, his sympathies.

The unusual imagery of Henri Michaud's poems is well suited to the music, which has a characteristic "controlled improvisation" - the second kind of aleatoric, as another way of saying - is small.

Lutoslavsky based his work on three different poems by Henri Michaud, "the general outline of the work arose before I found the text" [2] recognized the composer himself. Nevertheless, the composer manages to create a single cycle.

Part 1 - "Thoughts" - thinking, human reflections:

Part 2 - "The Great Battle," contrasts sharply with the first. Fast, stormy leading to a dramatic climax.

Part 3 - "Rest in Misfortune" - is the complete opposite of the second part - the search for an ethical ideal.

The peculiarity of "Poem" is that its two component parts - choir and orchestra have each separate score - choir and symphony, performed under the direction of two conductors. However, this combination is integral and organic. And that gives the work a certain dramatic effect.

In one case, both scores act as two full-fledged components of the work, in the other each leads its own, individual line.

Speaking about the orchestra, we note that in "Poems" there is no string section, with double and sometimes triple woodwinds and brass. The absence of a string section gives a metallic sound, creates a cold atmosphere. All this contributes to the creation of a characteristic phenomenon in the "Three Poems of Henri Michaud" - a vivid display of timbre and register sides.

**Part 1 of "Penser"** - "Thoughts" begins with an orchestra screensaver, then there is a choir exposition associated with the first verse line: *Penser, vivre, peu distincte* (Think, Live - Uncertain Sea). His sound is quiet, the combination of choral voices is arbitrary, as are the orchestra's parts.

Here, each choir group is divided into 5 parts to separate the 12 sounds that make up their vertical displacement. The existence in the first part of the twelve-sounding gives us reason to judge the intonation system. Intonation systems consist of a quart-quint ratio. They are the fundamental seed on which all the first poem is built.

It is written in three parts. The first part consists of small contrasting episodes.

1. *Moi ca tremble* - "I'm a shiver" - quietly tucked (number 29) - the orchestra's density is cut.

2. *Ombres de mondes* - "Shadows of the smallest worlds" - expressive, full of lyrical expression

After these episodes there are small fragments that make up symmetry in the rise and decay of the dynamics in the rise and fall, in the uniformity of the waves.

Reprise - more condensed compared to exposure, missing the second episode ("Shadows of the Smallest Worlds"). Lutoslavsky assigned the final section to the choir, and the orchestra fell silent.

Typical of the first poem is the connection of the Aleatoric with the serial technique (sound-height system). This connection is conditioned by the fact that the intonation quarta-second sequence we have initially taken makes up its system and thus, from the point of view of aleatoric technique, is interpreted by the composer freely.

**Part 2 of *le Grand combat* - *The Great Battle*.** Lyutoslavskiy successfully solves the interpretation of the second part of the composition, making it vividly spectacular with the help of literary and theatrical means.

The second part is written for the speaking choir. The choral score is not written, only the direction of intonation is written out: raise or lower the voice. This part is a vivid example of dark music. In the verses, a great place is

occupied by unusual phrases, untranslatable sound-imitating cries. It was a massacre, but it was not clear who the victim was. This part is the dynamic center of the whole work. Rhythm is distinguished as the main organizing tool. It is the head of the orchestra's percussion group and the choir's rhythmic recitation. Despite the absence of notes in the choir, let us note the systematization of intonation trends, both in the choir and in the orchestra.

The second part is also three-part. The outer sections are choral, and the middle section connects to the orchestra.

In the initial section, the section is vividly emotional, where the accent in the choral part goes to the words "The second hesitates - turns the torso and collapses". This phrase is repeated several times, and thus sharpens the listener's attention. The central section of the second part - brief cheers at the choir "Fouille" ("Run") alternates with dry chord volleys of the orchestra. This line leads to number 52, where there is a mass vote.

Reprise - The chorus of women's voices, divided into 10 parties with the words "Dans la marmite". The choir goes from screaming to speaking in half a voice and finally to whispering.

Making a general conclusion on the second poem we shall stop at the following: Part of it is bright, the composer boldly uses all means of expressiveness of sonoro-aleator technique to create bright musical dramaturgy. These are bright dark colours, register plays, aleatoric techniques used in choir recitation, sound density, etc.

The alternation of the sopranos and violas has the same six sounds, but coming in at a different share, the same pattern and tenors and bass, only the alternation of the other six sounds. We can clearly see that in our example all 12 sounds are vertical - the female choir has six, and the male choir has six. Sopranos and tenors have the same quarto-second line in the alto and bass. Here the question arises, how does the composer manage to achieve multi-layered sounding on the verge of confusion and disorder by keeping a well-organized structure? This effect, first of all, due to rhythmic differences in each of the group parties. (Controlled alethoric rhythm).

Speaking of the twelve sonorous consonances at the beginning of the first part of "Poem" there arises the idea of the presence of a series - not the one that is used to perceive (that is horizontal), but a series on the vertical.

The relationship between the series and the alethorics, their interpenetration is not new. This is used in his works Penderecki, himself Lutoslavsky in "Mourning music" and other works. The second part of Poem can be compared with such masterpieces as Arnold Schoenberg's The Survivor from Warsaw, The Lament for the Victims of Hiroshima and Krzysztof Penderecki's Dies Irae.

**Part 3 "Repos dans le Malheur" - "Rest in misfortune"**. Lyrically humbling finale. This is where the transition to more traditional means of expression takes place. Such a return to traditional means of expression is due, first of all, to the close connection of words and music. This is the way in which the composer achieves the deep content of this part. In this part V. Lyutoslavsky widely uses one voice. The latter is evident and coincides with the words "Malheur" - "Unhappiness" - singling it out.

At the beginning of the third part, the two pianos have a twelve-tone structure. Sounding simultaneously, it creates (as in the first part of the composition) a quart-quint ratio, the twelve-tone series is horizontal-vertical.

The shape of the third part is rhondlike, and the refrain seems to be a moan exhalation of "Le Malheur"

From the number 10, you can see how the basic tone of unison is relaxed symmetrically in both directions, expanding and reuniting again.

After a tense episode comes a clarification: from the digits 26 to 34, the polyharmonic consonant comes to fis-moll. The constant return at the end of the piece to this sound makes it known that fis becomes the sound center.

In number 36 - the final section, two pianos in opposite registers echo separate sounds. There is a dark arch between the beginning and end sections of the third part.

In the verses of the third part the picture of the "dead field" after a big battle, a picture of hopelessness, loneliness, deep pessimism is displayed. All this determines the figurative structure of that part and the composer manages to masterfully embody such deep images.

Krzysztof Penderecki's Passion for Luke (1966) is essentially the composer's first monumental work. It quickly gained popularity with a huge audience of ministers.

Speaking about this work, we should first of all stop on the fact that Penderecki creates a canvas brightly neoclassical. There is an undeniable sense of his closeness to the outstanding composer of the 20th century, the bright representative of neoclassicism Igor Stravinsky.

A striking model for the Polish composer was the wonderful "Passions" by J.S.Bach. The composer takes as the basis of the work the musical form of the Bach passions - a two-part composition, where, as in the Bach "passions", the movement of the plot culminates at the end of the first part (from the Captivity to the Judgment Judgment) goes down in the second part.

At the same time, Penderecki creates an independent canvas, synthesizing several techniques: It is serial, sonoro-aleatoric and dodecophone. Synthesis in one work of such different techniques is a characteristic feature of works by composers of the 20th century.

The emphasis in Penderecki's work is on revealing the philosophical undertones of the events depicted. Hence the huge number of intermedia sections in the cycle.

In Passions, Penderecki introduces a mixed choir and boys, and the composition of the orchestra, which consists of an extensive group of brass and wooden brass instruments, deserves special attention: 4 flutes -2 piccolo, 1 alto; instead of the usual clarinet, the clarinet is used bass, 2 alto saxophones, 3 faggots, contrafagot, 6 horn, 4 trumpets in B, 4 trombones, tuba, a large group of percussion, episodic instruments. The orchestra includes an organ and a group of bow instruments. Such an abundance of instruments of low timbre contributes to the creation of dark cold pictures of the life and death of Christ.

The Passion for Luke consists of 24 psalms: the first part is from 1 to 13, the second part is from 14 to 24. The work contains several thematic complexes. All of them focus on the initial anthem, then the music material is relaxed on various complexes. The finale - collects all these disparate musical thoughts.

The first thematic complex is chromatically-using second intonations. The second structure of the first thematic complex is a characteristic feature of the Gregorian psalms. The first thematic complex includes arias and motifs and crosses. The first theme complex is interpreted as neoclassical.

The line of use of the neoclassical complex is concentrated in the intermedia sections "Passions" key is three numbers: aria "Deus meus" (1; 3), passacaglia (11; 15) and "Stabat Mater" (22). These rooms are strictly subject to the basic principle of the development of a second themed complex. Also note the motif of BACH and the cross appears in the sixth and twelfth Psalms.

The second thematic complex is sonorno-aleatoric (let's dwell on it later).

The third thematic complex - dodecafon. It consists of two series and adjoins the sections of the first and second thematic complex.

As we already see the first and third thematic complexes are built on serial and dodecaphonic technology. Therefore, most of this work is written in the above systems.

However, this fact does not exclude the huge dramatic role of the second thematic complex - the sonorno-aleatoric betraying special paint, special effects. The sonorno-aleatoric complex includes: №№ 5, 8, 10, 13, 19 sections "Passions".

N5 - "Betrayal". This section, as well as all sections of the second thematic complex is characterized by the image of dramatic events. The choir and orchestra are treated as equal operating components. In these parts, choristers usually do not sing, but murmur, chant consonant sounds.

We can compare this section with the second poem "Three poems by Henri Michaud" by Lutoslavsky.

N8 - "The Abdication of Peter" - here as well as in N5 the choir and orchestra participate as two equal groups. Uses cluster extensively. The continuous sound of clusters throughout this section creates a kind of paint that helps dramaturgical understanding of the work as a whole.

N10 - "The Mocking of Jesus" by the High Priests.

This section is characterized by a gradual compaction of the sound of the orchestra. The first group of violins begins the section, then there is the addition of the second, third and fourth groups of violins. They are joined by the third group of cellos and violas divided into div, after this thicket of string instruments include the woodwinds: saxophone, bassoon, contrafagot, flute, flute piccolo. Such a gradual tempered compaction of the material is a characteristic feature of the aleatoric.

The **Tutti** episode of this section (joined by a band of drums and a choir) is characterized by a large density of sound, a wide register, and a variety of darker colors. In this section, as well as N5 choral batch is not numbered.

The central section not only of the second thematic complex, but also of the whole cycle is section N13 - "Jesus before Pilate". This section is huge in its scale and opens with a cluster sound at violins, organ.

Then, as in the first poem "Three poems by Henri Michaud" by Lutoslavsky there is a symmetrical introduction of sounds in the string and wood-wind groups. The Choir Party is peculiar for its long notes that freely enter. Then at the Piu mosso this movement is interrupted, starting as if the second section of this number, brief cheers by the choir, the snarling sound of sounds in the orchestra group: Then there is the theme material, which appeared earlier in the first and fourth thematic complex - Domine cheers, inclusion of this number creates a kind of arch with the previous numbers of the cycle. With the advent of clusters, the musical line culminates the entire cycle as a whole.

**In the second part of The Passion**, a striking example of the use of sonorno-aleatoric techniques is section N19, "Alios salvos" ("Christ's Ridicule on the Cross" - characterized by the use of low instruments in the orchestral part: contrafagot, trombones, contrabass. The visual division of the section is created into three parts - where in the extreme parts the choir part is notation, and in the middle the choir has no notation.

In the extreme sections of the orchestra party - clusters.

The sphere of use of the sonorno-aleatoric complex - numbers recreating the events of the Gospel tradition. He appears most prominently in the episodes in which the Evangelist recounts the abuse of Christ.

Although there are few sections of the second thematic complex, but they are sound and visual, bright spectacle occupy an important place in the work.

All these sections of the second thematic complex - sonoro-aleatoric are aimed at achieving one goal - a vivid demonstration of this technique as the main dramatic factor of this work.

To sum up, it should be noted that both Lutoslavsky and Penderetsky use in their works the Aleatoric approach from the point of view of dramaturgy in different ways. Lutoslawski approaches him more narrowly. He uses expressive means more like an impressionist. Penderecki uses the aleatoric, introduces it into the musical fabric more widely, boldly, his affinity for expressionists.

And yet, we can boldly affirm the great importance of the Aleatoric as the most important dramatic factor in the works of Lutoslavsky and Penderetsky.

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