Pieśni Muezina Szalonego, Op. 42 (Songs of an Infatuated Muezzin) by Karol Szymanowski

Yukari Yano

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THE FLORIDA STATE UNIVERSITY
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PIEŚNI MUEZINA SZALONEGO, OP. 42
(SONGS OF AN INFATUATED MUEZZIN)

BY KAROL SYMANOWSKI

BY

YUKARI YANO

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
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The members of the Committee approve the treatise of Yukari Yano defended on May 2, 2007.

Carolyn Bridger  
Professor Directing Treatise

Matthew Shaftel  
Outside Committee Member

Timothy Hoekman  
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.
To my mother, father, and grandmother, who have given me unconditional love and support throughout my education from the other side of the Earth.
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ABSTRACT

While an International Exposition in Paris in 1889 stimulated the interest in exoticism among French composers such as Debussy and Ravel, Karol Szymanowski's interest in the "exotic" was inspired by the culture and history of Italy and North Africa, where he traveled several times in the first two decades of the twentieth century. *Pieśni muezina szalonego*, Op. 42 (*Songs of an Infatuated Muezzin*), was written in 1918 during the period when the composer's interest in Islamic culture peaked, and it became one of the most unique song cycles in early twentieth-century vocal literature.

The texts, created by the Polish poet Jarosław Iwaszkiewicz, portray the fantasy of a Muslim holy man, the muezzin, whose main duty is to lead the call for the five daily prayers in Muslim worship. In *Songs of an Infatuated Muezzin*, the muezzin’s praise for Allah transforms into praise for the nameless "beloved," who deludes him and disappears without actually playing a role in the cycle. Within the frame of a traditional European song style, Szymanowski painted these Muslim-inspired exotic texts with his original, colorful sound world that is reminiscent of authentic Islamic music.

Due, in part, to the difficulty of singing the Polish texts, *Songs of an Infatuated Muezzin* are rarely performed, but they undoubtedly deserve more recognition. By introducing the International Phonetic Alphabet, word-for-word translation, musical analysis, and performance suggestions for these songs, this treatise is intended to be a practical performance guide for both singers and pianists.
CHAPTER ONE
SZYMANOWSKI AND HIS VOCAL LITERATURE

Introduction

The year 2007 was officially proclaimed the “Year of Karol Szymanowski” by the Ministry of Culture and National Heritage of Poland. The occasion is the 70th anniversary of Szymanowski’s death on March 29 and the 125th anniversary of his birth, which falls on October 6.¹ Karol Szymanowski was one of the first Polish composers, after Fryderyk Chopin (1810-49), to become well known outside of Poland. Despite the unstable political climate of his home country and the outbreak of World War I, Szymanowski continually worked to bring Polish music to the Western European musical scene. Although his efforts to promote his own compositions, as well as those of his contemporaries, were rewarded to some extent during his lifetime, it was not until 100 years later that he finally was awarded the recognition he deserved.

Since the centenary of his birth, Szymanowski’s instrumental compositions—especially symphonies, works for violin and piano, and works for solo piano—have continued to gain greater popularity worldwide. It is the large body of his vocal literature, however, that is rarely performed and studied. This is due in part to the difficulty of singing the Polish song texts. Using the International Phonetic Alphabet, a word-for-word translation, and an idiomatic translation of the texts, this treatise is intended to be a practical study guide, in English, for performers of Pieśni muezina szalonego (Songs of an Infatuated Muezzin).

Brief Biography of the Composer

Childhood (1882-1900)

On October 3, 1882, Karol Maciej Szymanowski was born into a talented musical family in the Ukraine. The family estate in Tymoszówka was inherited from Karol's grandfather, Oswald Korwin-Szymanowski, and passed down to Karol's father, Stanisław Korwin-Szymanowski, "a man of outstanding scientific as well as musical talent."² Baroness Anna Taube, Karol's mother, who was of Swedish extraction although her family had Polish connections for many generations, was a talented pianist and linguist.³ Karol was the third of five children; his older brother Feliks became a pianist and composer of operettas and music for light entertainment, and his younger sister Stanisława became a well-known opera singer whose soprano voice influenced Karol's vocal compositions, most of which are written for high voice.⁴ In addition to his parents and siblings, several of Karol's relatives from both sides of the family were also musicians. The Szymanowskis held regular musical soirées at the Tymoszówka home, performing compositions by family members, and inviting professional artists who were visiting their town.⁵

Due to a leg injury at the age of four, most of Karol’s education took place at home. He began studying the piano with his father at the age of seven, and in 1896, Karol went to study piano and music theory in a school run by his cousin, Gustav Neuhaus, in Elisavetgrad.⁶ It was there that Neuhaus realized Karol's talent for composition. In his last year at the school the young composer published a set of Nine Preludes for Piano, Op. 1, in 1900.

Warsaw Years (1901-1910)

When Szymanowski was nineteen, he moved to Warsaw, where the musical education and performance opportunities were not as highly developed as those in other European cities.

⁵Julian Haylock, liner notes to Karol Szymanowski (PNCD 063), 2.
⁶Palmer, 9.
Attempts to establish a permanent national orchestra had failed more than once and the Warsaw Conservatory (now known as the Fryderyk Chopin Academy of Music), one of the oldest music schools in Europe, had struggled to remain open for the preceding ninety years. The school experienced numerous temporary closures and reopenings over the years, each time using a different name. The closures closely reflected the history of Poland, a country that had been partitioned many times by several neighboring countries in the eighteenth and nineteenth centuries and even disappeared at one time from the European map. By 1901, however, a milestone in music was reached with the establishment of the Warsaw Philharmonic Orchestra. The Warsaw Philharmonic brought stability to the music of Poland and the conservatory began to thrive. This was the year Szymanowski arrived in Warsaw. It is not known why he decided to study privately for four years—harmony with Marek Zawirski, and counterpoint and composition with Zygmunt Noskowski (1846-1909)—instead of entering the conservatory. But it is clear that he was eager to catch up with the European standard.

Szymanowski met several other young Polish musicians who were ready to lead the new music scene of their home country. Szymanowski formed a group with Grzegorz Fitelberg (1879-1953), Lubomir Różycki (1884-1953), and Apolonary Szeluto (1884-1966) in 1905, called Młoda Polska (Young Poland), which was an idea partially modeled after the literary movement Young Poland. The young musicians also founded the Young Polish Composers Publishing Company, aiming to publish compositions and promote concerts created by the members. Attempting to work in their homeland and abroad, the composers maintained headquarters in Berlin and Leipzig, and were supported by a strong patron of the arts, Prince Władysław Lubomirski.

Through the help of Lubomirski, Young Poland had a successful first major concert in Warsaw on February 2, 1906. In fact, Szymanowski's compositions received a rave review by Warsaw critic and musicologist Aleksander Poliński. Later that year, Young Poland gave

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8Palmer, 11.

9Chylińska, 33.

10Ibid.
another concert in Berlin that was also well received. Following the success of these concerts, Szymanowski began traveling to major German cities, during which time he became acquainted with the music of Richard Strauss (1864-1949) and Richard Wagner (1813-83). The German neo-romantic movement strongly influenced Szymanowski as well as other members of Young Poland; at their concert in Warsaw in 1907, Poliński now turned against them and called them "parrots mimicking Wagner and Strauss." For Szymanowski, this marked the beginning of a long journey to discover his own musical language.

Struggling to find success following the 1907 concert, Szymanowski experienced more disappointments in the first decade of the twentieth century; many works, including an operetta, *Lottery for a Husband*, song cycles with words by German poets, his first symphony, and piano trio received either no performance or only one. On the other hand, he had several opportunities to visit Italy between 1908 and 1911, which refreshed him tremendously. The inspiration and energy Szymanowski absorbed from Italy promoted his compositional departure from the period which had been overwhelmed by late German-Romanticism.

**Vienna, Tymoszówka, and World War I (1911-19)**

In 1911 Szymanowski returned from Italy to spend summer and fall in Tymoszówka, then he moved to Vienna. He asked his close friend, Ficio (Fitelberg), to move with him to Vienna. Fitelberg had given up his career as a composer and shifted his focus to conducting, becoming an important interpreter of Szymanowski's works. The two young men quickly established themselves in the Viennese musical circle; Fitelberg not only conducted numerous premieres of Szymanowski's compositions, but also helped establish the contract between Szymanowski and the Viennese publisher Universal Edition. For Szymanowski, Vienna also provided an encounter with Stravinsky's ballet *Petrushka*; he was so impressed with this work that he began to dislike the German masters whom he had previously adored.

Between the years 1911 and 1914, Szymanowski spent his time composing in Vienna, Tymoszówka, and Zakopane. He traveled to Sicily and North Africa in 1914, gaining inspiration

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11 Chylińska, 34.
12 Palmer, 12.
13 Chylińska, 60.
from the histories and cultures of these regions. Even though World War I broke out only a few days after he returned from these travels, the effect of the war on Szymanowski was almost nonexistent. He was not conscripted due to his limping from a childhood leg injury. In fact, he was entering one of the most productive compositional periods in his life. The most frequently performed orchestral and instrumental pieces from this time period are *Mity (Myths)* for Violin and Piano, Op. 30 (1915); *Nocturne and Tarantella* for Violin and Piano, Op. 28 (1915); *Metopy (Metopes)* for Piano, Op. 29 (1915); *Maski (Masks)* for Piano, Op. 34 (1915-16); Symphony No. 3—*Pieśń o nocy (The Song of the Night)*, Op. 27 (1914-16); Violin Concerto No. 1, Op. 35 (1916); and Piano Sonata No. 3, Op. 36 (1917).

In 1915 Szymanowski declined an offer from Reinhold Glière (1875-1956), a young Russian composer, to teach at the Kiev Conservatory. Despite this he was still able to associate himself with the key persons of the Russian music world, mainly in Moscow, St. Petersburg, and Petrograd. Szymanowski's works were performed in those cities and more concerts were planned when the Bolshevik Revolution broke out in October of 1917. The conflict resulted in the destruction of the Tymoszówka family estate, and the Szymanowski family was forced to move to Elisavetgrad. The dark political surroundings negatively affected Szymanowski's creative energy and he began to suffer from nervous breakdowns.

Rather than composing music, Szymanowski spent two years (1917-19) writing a lengthy novel, entitled *Efebos*, which unfortunately was lost in 1939 in a fire in Warsaw. While writing the book, he maintained contact with his distant cousin, Jarosław Iwaszkiewicz, who possessed the manuscript of *Efebos* until it was destroyed. A distinguished poet himself, Jarosław suggested to Szymanowski in 1918 that he draw upon the memories from his Sicilian and North African travels. The resulting compositions were an opera, *Król Roger*, Op. 46 (*King Roger*, 1918-1924), and *Songs of an Infatuated Muezzin*. By the end of 1919, Szymanowski returned to Warsaw and produced several concerts of his compositions. Poland had gained its independence


15Samson, 84.


17Samson, 131.
in 1918 and World War I was over, but the cultural life of his native country had not yet returned to the level that would completely satisfy him.

Szymanowski resumed his concert tour in 1920 and increased his destinations to include concerts not only in major European cities, but also in the United States. While performing his works in Paris and London, Szymanowski's long-time friends, violinist Paul Kochański and pianist Artur Rubinstein, persuaded him to go to the United States. Szymanowski visited New York and Chicago as a composer, and Florida and Cuba as a tourist. Szymanowski's compositions were well received both in Chicago and New York and he was impressed by the diversity of cultural events offered in large cities. Szymanowski also loved the warm Southeastern climate and weather in Florida and Cuba.

Szymanowski's popularity grew after he returned from the U.S. His works began to receive warm and enthusiastic reviews in Paris, thus he visited and spent significant time there between 1922 and 1926. Szymanowski's reputation spread throughout Europe and by the end of 1926, he was offered the directorship of the conservatories in both Warsaw and Cairo, Egypt.

Despite the generous salary and preferable climate in Cairo, Szymanowski chose Warsaw. Acceptance of the Warsaw Conservatory position surprised the people closest to the composer. He had been treated for depression in 1924 but was not yet aware of the threat of tuberculosis and possible lung/throat cancers. He immediately began reorganizing the Conservatory. His intent to bring the institution up to a twentieth-century European standard required the dismissal of professors who did not share in his vision. The continuation of work-related stress and poor health practices took their toll on him physically. He smoked sixty cigarettes a day, drank frequently, and was possibly addicted to morphine or cocaine and alcohol. His health worsened, leading him to a sanatorium in Edlach, Austria in 1928, and in 1929 he resigned from his position at the Conservatory.

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18 Chylińska, 106-107.
19 Ibid., 110.
21 Palmer, 18.
22 Ibid.
Last Years (1930-37)

Szymanowski was transferred from Edlach to another sanatorium in Davos, Switzerland to be treated for advanced tuberculosis.\(^{23}\) His health was dangerously poor upon arrival in Davos, but the better climate, ten months of treatment, and a break from music aided his recovery. Many honors and awards were showered on Szymanowski upon his homecoming in May of 1930. Following his resignation in 1929, the Warsaw Conservatory was divided into two schools, one of them gaining university status.\(^{24}\) Szymanowski was appointed as the first Rector and professor of composition for this newly organized State Academy of Music in Warsaw in 1930.\(^{25}\) He was also awarded the Cross of the French Legion of Honor, granted an honorary doctorate from Kraków Jagiellonian University, and received honorary memberships in the International Society for Contemporary Music and the Czech Academy of Arts and Sciences.\(^{26}\) In addition, he received the Polish State Prize for Music.\(^{27}\)

Szymanowski rented a lovely villa, called "Atma," in Zakopane from 1930 until 1935, where he lived with his servant, Feliks, and housekeeper Anna.\(^{28}\) Atma was a pleasant place for Szymanowski. Many friends visited and he regained enough energy to compose. During these years he finished his last large-scale works including the ballet *Harnasie*, Op. 55 (1931); *Symphonie Concertante*, Op. 60 (1932); and Violin Concerto No. 2, Op. 62 (1933-34). Financial uncertainty forced him to leave Atma in 1935 and despite his deteriorating health he gave concert tours in Scandinavia.\(^{29}\)

Szymanowski was never able to settle in one place after leaving Atma in the last few years of his life. He spent a few months in Warsaw, Paris, Grasse (France), and wherever his works were being performed.\(^{30}\) His secretary, Leonia Gradstein, came to meet him in Grasse in

\(^{23}\)Samson, "Szymanowski, Karol, 1:Life."

\(^{24}\)Samson, 197.

\(^{25}\)Chylińska, 160.

\(^{26}\)Ibid.

\(^{27}\)Palmer, 18.

\(^{28}\)Samson, 197.

\(^{29}\)Samson, "Szymanowski, Karol, 1:Life."

\(^{30}\)Ibid.
1937. Immediately recognizing his helpless state, she took him to a sanatorium in Cannes and then to Lausanne.\textsuperscript{31} Karol Szymanowski died in Lausanne on March 29, 1937.

**Overview of Szymanowski's Vocal Literature**

Vocal literature plays a central role in Szymanowski's compositional output. Most of his songs were written using Polish texts; however, there are also texts in German, Russian, French, and English. Although it is best to perform songs in the original language as intended by the composer, Szymanowski's songs always include translations in one or two other languages, most of which were authorized by Szymanowski himself from the time of the first publication. Therefore, performers have more choices. It is believed that his first songs were written using words by Paul Verlaine and Friedrich Nietzsche before 1900, but they have not survived.\textsuperscript{32} Thus, the vocal compositions are divided into the following three periods: 1) 1900-1914; 2) 1914-18; and 3) 1920-1933.\textsuperscript{33} This span of vocal compositions from 1900 to 1933 reflects the development of his compositional technique and wide interest in diverse cultures.

**Works for Solo Voice and Piano**

Works from the first period are influenced by Chopin, Aleksandr Skryabin (1872-1915), Strauss, and Wagner. The texture is often dense and the thick piano part tends to remain in the low register of the instrument. There are more songs in flat, minor keys than in sharp, major keys. These characteristics, along with the frequent use of chromatic movement, contribute to the dark image of songs in this period. Recurring themes in the poetry—despair, loneliness, wandering, resignation, and exhaustion, among others—add even deeper sadness to the songs. Zofia Helman points out:

\textsuperscript{31}Samson, 203.


On numerous occasions thematic motifs in Szymanowski's songs reflect his involvement in the political situation of the Polish nation, and with it a sense of servile subjection and of weakening of the will to act.\(^{34}\)

Szymanowski chose four poets for his early songs: Kazimierz Przerwa-Tetmajer (1865-1940) in Op. 2, Jan Kasprowicz (1860-1926) in Op. 5, Waclaw Berent (1873-1940) in Op. 7, and Tadeusz Miciński (1873-1918) in Op. 11. All of these poets were members of literary Young Poland, and the fact that Szymanowski did not draw upon any ancient poetry at this time (as he did later in life), shows his desire to be current with literary trends. Later in this period, he composed three sets of German songs: *Fünf Gesänge*, Op. 13 (*Five Songs*, 1905-07), *Zwölf Lieder*, Op. 17 (*Twelve Songs*, 1907), and *Bunte Lieder*, Op. 22 (*Colorful Songs*, 1910). Interestingly, Szymanowski used eleven different poets and one German folk poem (*Christkindleins Wiegenlied* from *Des Knaben Wunderhorn*, Op. 13, No. 2) in these three sets rather than choosing one poet per set. Ten of the twenty-two songs use texts by Richard Dehmel (1863-1920), whose poems were repeatedly chosen by numerous German and Austrian composers in the first quarter of the twentieth century.\(^{35}\)

After finishing the Op. 22 songs, Szymanowski encountered a small collection entitled *Hafis*, free translations and paraphrases of poems by Hafiz of Shiraz (c. 1320-1390), edited by Hans Bethge.\(^{36}\) His interest in ancient poems was stimulated and he began composing *Des Hafis Liebeslieder*, Op. 24 (*Love Songs of Hafiz*, 1911) and *Das Grab des Hafis*, Op. posth. (*The Grave of Hafiz*). The music still bears similarities to his first period with the thick and complicated texture and chromatic movements; however, these songs are considered to be transitional because the use of ancient texts was new to Szymanowski. These sets are Bethge's German free paraphrases of Hafiz's texts, suggesting that the sound or rhythm of the original language did not receive significant consideration from the composer when he wrote the music. Instead, it was the ideas and spirituality of the poems that encouraged Szymanowski to create the sound world that reflects and evokes the atmosphere of the East.\(^{37}\)

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\(^{34}\) Helman., 3.


\(^{37}\) Helman, 4.
Szymanowski's interest shifted from Germanic music to French and Russian music, especially Claude Debussy (1862-1918), Maurice Ravel (1875-1937) and Igor Stravinsky (1882-1971), for his second period. The textures became lighter as the music departed from a language of traditional harmonic function within the major-minor system, creating a more ambiguous, atmospheric world while a clear tonal center remains audible.

The color of the sonorities and the strong inclination towards Oriental, exotic, and sensual subject matter became more apparent, inspired by his trips to Sicily and North Africa. In this period, the application of melismatic ornamentation, descending motifs, intervals of semitones and augmented seconds is characteristic of his “Oriental-inspired” pieces.

The common thematic elements found in *Pieśni księżniczki z baśni*, Op. 31 (*Songs of a Fairy Princess*, 1915), *Trzy pieśni*, Op. 32 (*Three Songs*, 1915), *Vier Gesänge*, Op. 41 (*Four Songs*, 1918), and *Pieśni muezina szalonego*, Op. 42 (*Songs of an Infatuated Muezzin*, 1918) include references to an unidentified beautiful young girl, dance, an invocation to Allah, the golden sun and silver moon, and lovesickness. All of these subjects lead to his favorite concept in this period: "erotic yearning bordering on frenzy, an ardent and burning love combined with adoration and awe, but remaining unfulfilled, the consequences of which are loss, the departure of the beloved, and death."³⁸

There is no transitional vocal work between the Op. 42 songs and the first work of the third period, *Piosenki Żołnierskie* (*Soldier's Songs*, no opus number, 1920). Szymanowski had taken a break from composition for nearly two years (1918-20) to write a novel, *Efebos*. The political climate of the newly independent Poland was not a comfortable, secure place for Szymanowski's artistic activity. He presented his "exotic" works, such as *Myths*, *Love Songs of Hafiz*, and *Songs of an Infatuated Muezzin* in 1920 in Warsaw and received a cold response from the audience and even from his closest friends.³⁹ This made him realize that the works he had written in the preceding five years, when he was away from his homeland due to World War I and other political conflicts, did not fit into the Polish culture. Suddenly the need for returning to his native idiom emerged and he began to draw upon more folk texts. Szymanowski also used the poets Kazimiera Iłłakowicz (1892-1983), Julian Tuwin (1894-1953), and Jarosław

³⁸Ibid., 5.

³⁹Neuer, preface (C 11), xvii.
Iwaszkiewicz (1894-1980), all of whom were members of Skamander, a new literary group in Poland. Their texts were taken from ordinary life, and most of the exaggerated expression favored in the previous generations disappeared. Szymanowski’s songs became shorter as the music became simpler. He used strophic form for the first time in *Piosenki Żołnierskie; Idom se siuhaje dołu, śpiewający* (*Young Highlanders Descend, Singing*, no opus number, 1924); and *Pieśni polskie* (*Polish Songs*, no opus number, 1926). Instead of focusing on a single idea, the music adopted a wide variety of moods within a cycle. Helman describes the most significant change in this period: “In spite of their variety, the songs from the last period demonstrate a perceptible shift from the subjective emotions and experiences that had prevailed in previous years to an expressive objectivity.”

**Works for Solo Voice and Orchestra**

Szymanowski's first attempt to orchestrate solo songs began with *Salome* for Soprano and Orchestra, Op. 6 with words by Jan Kasproeicz. The version for voice and piano was written in 1904, and the orchestra version appeared in 1907, followed by a reorchestration in 1912. Unfortunately all three versions were unpublished and have been lost. The next attempt was in 1908: *Penthesilea* for Soprano and Orchestra, Op. 18 with words by Stanisław Wyspiański. The piano version (most likely unpublished) was then reorchestrated in 1912.

After *Penthesilea*, which is a single song, Szymanowski wrote the orchestra version of a song cycle, *Love Songs of Hafiz*, Op. 26 in 1914. He had written the piano version of *Love Songs of Hafiz*, Op. 24 in 1911, and then composed another cycle (piano version) of five songs with the same title in 1914. The piano version of the entire Op. 26 is unavailable today, except for *The Grave of Hafiz*, which was published after the composer's death. The orchestra version includes three songs from Op. 24 (No. 1, *Wünsche*; No. 5, *Der verliebte Ostwind*; and No. 4, *Tanz*, in this order) and five songs from the second cycle, including *The Grave of Hafis*.

Eighteen years after he composed *Songs of a Fairy Princess*, Op. 31, Szymanowski orchestrated three songs from this cycle in 1933, also designated as Op. 31. The three songs are No. 1, *Samotny księżyc* (*Lonely Moon*); No. 2, *Słowik* (*The Nightingale*); and No. 4, *Taniec* (*Dance*). *Songs of an Infatuated Muezzin*, Op. 42 was also orchestrated much later in his life.

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40 Helman, 8.

41 Ibid., 2.
The original piano version appeared in 1918, and four songs from this cycle were orchestrated in 1934, No. 1, *Allah Akbar*; No. 4, *W południe*; No. 5, *O tej godznie*; and No. 6, *Od Desert in the Desert*.

Before the orchestra versions of *Songs of a Fairy Princess* and *Songs of an Infatuated Muezzin* were written, the composer had entered his nationalistic period (the third period), and wrote the piano version of *Słopiewnie (Word Songs)*, Op. 46 bis in 1921. He orchestrated the entire cycle in 1928. Szymanowski did not compose new vocal works after 1933, but he returned to the orchestration of the *Songs of a Fairy Princess* and *Songs of an Infatuated Muezzin*, indicating his love for these songs and his strong attachment to these particular cycles.

The following table includes a chronological list of Szymanowski’s works for solo voice and piano.
Table 1 List of Works for Solo Voice and Piano

<table>
<thead>
<tr>
<th>Op.</th>
<th>Year</th>
<th>Title</th>
<th>Poet(s)</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1900-02</td>
<td>Sześć pieśni (Six Songs)</td>
<td>Przerwa-Tetmajer</td>
<td>Polish</td>
</tr>
<tr>
<td>5</td>
<td>1902</td>
<td>Trzy fragmenty z poematów Jana Kasprówicza (Three Fragments from Poems by Jan Kasprówicz)</td>
<td>Kasprówicz</td>
<td>Polish</td>
</tr>
<tr>
<td>7</td>
<td>1904</td>
<td>Łabędź (The Swan)</td>
<td>Berent</td>
<td>Polish</td>
</tr>
<tr>
<td>11</td>
<td>1904-05</td>
<td>Cztery pieśni (Four Songs)</td>
<td>Miciński</td>
<td>Polish</td>
</tr>
<tr>
<td>13</td>
<td>1905-07</td>
<td>Fünf Gesänge (Five Songs)</td>
<td>Dehmel, Bodenstedt, Bierbaum</td>
<td>German</td>
</tr>
<tr>
<td>17</td>
<td>1907</td>
<td>Zwölf Lieder (Twelve Songs)</td>
<td>Dehmel, Mombert, Falke, Greif,</td>
<td>German</td>
</tr>
<tr>
<td>20</td>
<td>1909</td>
<td>Sześć pieśni (Six Songs)</td>
<td>Miciński</td>
<td>Polish</td>
</tr>
<tr>
<td>22</td>
<td>1910</td>
<td>Bunte Lieder (Colorful Songs)</td>
<td>Bulcke, Paquet, Faktor, Ritter, Huch</td>
<td>German</td>
</tr>
<tr>
<td>24</td>
<td>1911</td>
<td>Des Hafis Liebeslieder (Love Songs of Hafiz)</td>
<td>Hafis (free paraphrases by Bethge)</td>
<td>German</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Das Grab des Hafis (The Grave of Hafiz)</td>
<td>Hafis (free paraphrases by Bethge)</td>
<td>German</td>
</tr>
<tr>
<td>Posth.</td>
<td>Published in 1937⁴²</td>
<td>Samotny księżyce (Lonely Moon) (first version of the first song of Pieśni księżyńczki z baśni)</td>
<td>Szymanowska</td>
<td>Polish</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pieśni księżyńczki z baśni (Songs of a Fairy Princess)</td>
<td>Szymanowska</td>
<td>Polish</td>
</tr>
<tr>
<td>32</td>
<td>1915</td>
<td>Trzy pieśni (Three Songs)</td>
<td>Dawydov</td>
<td>Russian</td>
</tr>
<tr>
<td>41</td>
<td>1918</td>
<td>Vier Gesänge (Four Songs)</td>
<td>Tagore</td>
<td>German</td>
</tr>
<tr>
<td>42</td>
<td>1918</td>
<td>Pieśni muezina szalonego (Songs of an Infatuated Muezzin)</td>
<td>Iwaszkiewicz</td>
<td>Polish</td>
</tr>
<tr>
<td></td>
<td>1920</td>
<td>Piosenki Żołnierśkie (Soldier's Songs)</td>
<td>Makuszyński, Czyżowski</td>
<td>Polish</td>
</tr>
<tr>
<td>46 bis</td>
<td>1921</td>
<td>Słopiewnie (Word Songs)</td>
<td>Tuwim</td>
<td>Polish</td>
</tr>
</tbody>
</table>

⁴²Neuer, preface (C 11.), xv.
Table 1 continued.

<table>
<thead>
<tr>
<th>Op.</th>
<th>Year</th>
<th>Title</th>
<th>Poet(s)</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td>1922</td>
<td>Trzy kołysanki (Three Lullabies)</td>
<td>Iwaszkiewicz</td>
<td>Polish</td>
</tr>
<tr>
<td>49</td>
<td>1922-23</td>
<td>Rymy dziecięce (Children's Rhymes)</td>
<td>Iłłakowicz</td>
<td>Polish</td>
</tr>
<tr>
<td>—</td>
<td>1924</td>
<td>Idom se siuhaje dołu, śpiewający (Young Highlanders Descend, Singing)⁴³</td>
<td>Folk texts</td>
<td>Polish</td>
</tr>
<tr>
<td>—</td>
<td>1925</td>
<td>Dans les prés fleuris (In the Flowering Meadows)</td>
<td>Unknown</td>
<td>French</td>
</tr>
<tr>
<td>54</td>
<td>1926</td>
<td>Seven Songs</td>
<td>Joyce</td>
<td>English</td>
</tr>
<tr>
<td>—</td>
<td>1926</td>
<td>Pieśni polskie (Polish Songs)</td>
<td>Makuszyński</td>
<td>Polish</td>
</tr>
<tr>
<td>—</td>
<td>1928</td>
<td>Vocalise-étude</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>58</td>
<td>1930-33</td>
<td>Pieśni kurpiowskie (Kurpian Songs)</td>
<td>Folk texts</td>
<td>Polish</td>
</tr>
</tbody>
</table>

⁴³ *Siuhaje* is a word in dialect from the Tatra region, meaning "smart and jaunty highland lads." Neuer, preface (C 11), xiv.
CHAPTER TWO

BACKGROUND OF SONGS OF AN INFATUATED MUEZZIN

Szymanowski and Exoticism

Exoticism in music and other art forms, especially in France, was stimulated by an International Exposition held in Paris in 1889. This festival commemorated the centenary of the French Revolution and exposed French musicians to Javanese gamelans, Annamite dancers, gypsy orchestras, and some lesser known Russian music conducted by Nikolay Rimsky-Korsakov (1844-1908). The fourteen-year-old Ravel was fascinated by this event and his interest in exotic music continued throughout his life. Obvious influences from this event, for example, can be heard in Ravel's *Shéhérazade*, *Chansons madécasses*, and *Tzigane*. Debussy's interest in Eastern music is exhibited in his *Pagodes* from *Images I* and *Poissons d'or* from *Images II*, as well as *La terasse des audiences du clair de lune* from *Préludes II*. Alistair Wightman describes the general interest in exotic subject matter that was developed in all artistic spheres during the final years of the nineteenth century and early part of the twentieth. Ravel's *Shéhérazade*, for instance, was the East "viewed strictly from a European perspective," and the utilization of pentatonic scales and the combination of a semitone and a minor third (or augmented second) were "Ravel's much-favored formula, the cliché-

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47Ibid.
Orientalism.⁴⁸ As opposed to that, Szymanowski's Orientalism, based upon his interest in Islamic culture, was not simply a superficial stylization, nor was it strongly influenced by the International Exposition; rather, it "originated in the substratum of a culture in which the orientalization of artistic taste has immemorial traditions."⁴⁹ Szymanowski spent his childhood in the Ukraine, a country characterized by "distinctive geographical climate, the intermingling of different cultures, social levels, religion and customs . . . above all, a true ethnic mixture of Tartars, Cossacks, Armenians, Germans and Jews."⁵⁰ One could imagine that Szymanowski might have felt more natural in approaching other cultures than did some French composers because of his early exposure to diverse ethnic groups and their cultures. Szymanowski made his first attempt at incorporating exotic elements into song with his Suleika, Op. 13, No. 4 (1905). It uses "a non-specific hymn in praise of the exquisite Suleika" in the text and also a figure that is close to Ravel's "Oriental cliché-formula" in the vocal part. But this was not a conscious effort to compose a song with an exotic subject, "for the poem by the German dramatist and poet Friedrich Bodenstedt (1819-92) is not primarily 'exotic,' and lacks Oriental references."⁵¹

As pointed out by many scholars, Szymanowski's interest in the exotic was inspired by his first trips to Italy in the years 1908-11. On December 4, 1910, he wrote to his friend, musicologist Zdzisław Jachimecki:⁵²

> If Italy did not exist . . . I could not exist either. I am not a painter or a sculptor, but when I stroll through museums, churches, even streets, when I contemplate these proud, imperious works gazing down serenely and with an indulgent smile at everything that is base, stupid and soulless . . . when I think about these generations of the greatest, the most marvelous geniuses, I fell [sic] that life and work are worth something.⁵³

In 1911 Szymanowski encountered the "ideal texts," German paraphrases by Hans Bethge whose sources were nineteenth-century translations by Joseph Freiherr von Hammer-

⁴⁸Ibid.
⁴⁹Neuer, preface (C11), xiv.
⁵⁰Wightman, 124.
⁵¹Ibid.
⁵²Samson, 55.
⁵³Chylińska, 42.
Purgstall (1812-13) and Georg Friedrich Daumer (1852) of poetry by fourteenth-century Persian poet Hafiz. The outcome was *Des Hafis Liebeslieder*, Op. 24, which marked the real beginning of the exotic period in Szymanowski's vocal literature. The strong effects of his first travels were long lasting and resulted in yet another trip to Sicily, Italy and North Africa in 1914. His travel destinations included Palermo, Algiers, Tunisia, Biska and Constantine. Szymanowski wrote to Jachimecki on April 11, 1914: "This place is utterly divine ..." Szymanowski's growing preoccupation with exoticism was at the same time the result of his declining interest in German culture. Iwaszkiewicz, the poet of *Songs of an Infatuated Muezzin*, wrote in his book *Spotkania z Szymanowskim* (Meetings with Szymanowski):

Sicily is to this day a mysterious and colorful country . . . the mixture of diverse elements, the relics of all kinds of religious faiths help one to gain a historical perspective of this world's life. The metopes of Selinunt, placed in a mediaeval monastery, the exquisite Martorana, blending baroque elements with Byzantine gilded mosaics, which fascinated Szymanowski so much, the abandoned temple in Segesta, which was never finished and remained forever a perfect sketch—all this . . . exerted a powerful impression on the young man's mind . . .

These travels were accompanied by Stefan Spiess, a music-lover and patron of the arts whom Szymanowski met in Warsaw in 1904. According to Spiess, Szymanowski collected information about Arab history, geography and culture and kept it in his notebooks, but he did not conduct ethnomusicological research as Bela Bartók did; therefore, the details of Arab music were not recorded. Spiess also observed Szymanowski’s “totally unique absorption in impressions, his inquisitiveness and his knack of forming—with the help of a rich imagination and coordination of impressions with a previously acquired knowledge—a full historical picture

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55 Ibid., 75.
56 Chylińska, 64.
57 Samson, 76.
58 Chylińska, 67.
59 Samson, 22.
60 Wightman, 127.
of the country he was visiting.\textsuperscript{61} It was (and still is), of course, impossible to precisely notate and perform the extremely complicated Arabian rhythmic modes and quarter or third tones using the Western conventional notation system and instruments, which might be part of the reason why Szymanowski did not record the musical examples. However, a composer of Iranian descent, Kaikhosru Sorabij (1892-1988), comments that "Szymanowski's music was permeated with the very essence of the choicest and rarest specimens of Iranian art" and "succeeds in giving us in musical terms what we instinctively know and recognize as the essence of Persian art."\textsuperscript{62} Szymanowski's intense interest in Islamic culture continued through his opera \textit{King Roger}. Although by the time the opera was completed, his "exotic period" had already ended, the works from his middle period reflect the highly personal and unique world of Szymanowski; they seem to appeal to audiences more than the works from his earlier and later periods.

\textbf{Jarosław Iwaszkiewicz, the Poet}

German neo-romanticism in music and in literature peaked in Poland and throughout Europe in the few years preceding the outbreak of World War I; however, this was about to change.\textsuperscript{63} Several well-known writers of literary Young Poland were still active at the end of World War I,\textsuperscript{64} but there was a new group of poets emerging. They were the first generation of poets after Poland gained its independence in 1918. One of the poets in this new generation, Jarosław Iwaszkiewicz, was born in Dnieper in the Ukraine in 1894.\textsuperscript{65} He was a distant cousin on Szymanowski's mother's side. From 1912 through 1918, he studied law at the University of Kiev and music at the local conservatory. By the time he moved to Warsaw at the

\textsuperscript{61}Ibid., 127.

\textsuperscript{62}Wightman, 128.


\textsuperscript{65}Krzyżanowski, 571.
age of twenty-four, he had been exposed to Oscar Wilde and Vyacheslav Ivanov, as well as avant-garde music. In 1919 Iwaszkiewicz co-founded Skamander, a group of experimental poets, along with several others including Julian Tuwin (1894-1953). Szymanowski chose Tuwin's poem Słopiewnie for one of his song sets, Op. 46 bis. Skamander aimed to return to Classicism and was born as a reaction to the trends of German neo-romanticism, expressionism, and the preceding group of poets, Young Poland.

The poets of Skamander gathered in Picador Café in Warsaw and recited their own poems. In their manifesto, published in the first issue of Skamander, they state: "We believe unshakably in the sanctity of a good rhyme, in the divine origin of rhythm, in revelation through images born in ecstasy and through shapes chiseled by work." Indeed, the poems spawned by the manifesto included an increased emphasis on sound-patterns and form. Their words were lyrical, tender, and self-ironic, and most importantly, they were taken from everyday life in response to the public demands "for poetry to recover a lightheartedness and perform a spontaneous dance without recourse to compulsive justifications." This lighter focus was directly opposed to what they perceived as the chaotic and verbose expressions used by previous generations. They were also open to Russian and French influences. Although the poets were united by the common love of literature, each member of Skamander had a very different style of expression. For example, Julian Tuwin wrote delightful poems for children, loved word-play (Słopiewnie is a nonsense term), collected rare books written by madmen and graphomaniacs, and compiled works on demonology.

Iwaszkiewicz was a multi-talented writer; he published volumes of lyric poetry, short stories, novels, plays, and memoir-type works. Iwaszkiewicz also translated novels, plays, literary essays, and fairy tales from several different languages. His writing shows

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66 Miłosz, 389-390.
67 Krzyżanowski, 565.
68 Miłosz, 386.
69 Krzyżanowski, 566.
70 Ibid., 385-386.
71 Ibid., 387.
72 Krzyżanowski, 571.
characteristics of exoticism with an inclination towards the blending of cultures from Greece, the Middle East, and Eastern and Western Europe. Czesław Miłosz described an early work of Iwaszkiewicz's, Dionysiacs (1922), thus: “Fantastic, musical landscapes of colors, wild and unexpected breaks in rhythm, dissonant tones of ferocity and sweetness in this volume destined Iwaszkiewicz to be a ‘poet’s poet’ and, thus, less popular with the public than others of his group.”

Iwaszkiewicz's association with Szymanowski is significant. He provided the Polish translations of the poems by Rabindranath Tagore for Vier Gesänge, texts of Songs of an Infatuated Muezzin, libretto of the opera King Roger, and texts of Trzy kolysanki, Op. 48 (Three Lullabies, 1922). He also wrote a book on Szymanowski, Spotkania z Szymanowskim (Meetings with Szymanowski, 1947), and an essay, K. Szymanowski a literature (K. Szymanowski and Literature, 1953). After producing a large number of works, Iwaszkiewicz became a leading literary figure in Poland; he served as chairman and vice-chairman of the Polish Writer's Union for many years and participated in numerous conferences and congresses.

The Muezzin’s Role in Muslim worship

The Qur'an (Koran, in some sources) is the word of God for Muslims and it governs everything in their life. Muslims are expected to follow and consult the Qur'an for their religious, ethical, and social duties. There are five religious duties of Islam, the so-called "Five Pillars." They hold up the edifice of their faith and none of the five pillars may be broken or omitted. These five pillars are 1) Shahadah, the repetition of the brief creed of Islam, "There is no God but Allah, and Muhammad is his Prophet;" 2) Salat, the prayer; 3) Zakat, or almsgiving, a type of tax designated to spread wealth and balance the society; 4) Sawm, the fast during the month of Ramadan; and 5) Hajj, the pilgrimage to Mecca.

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73Miłosz, 390
74Ibid.
75Krzyżanowski, 572.
Salat, the prayer, is one of the most important rules in the religious life of Muslims. They pray five times daily, facing toward Mecca: 1) between dawn and sunrise, 2) soon after midday, 3) before sunset, 4) between sunset and darkness, and 5) at the onset of darkness. On Fridays, they gather at the mosque for a special service. The muezzin is a chosen person who leads the call for these five daily prayers and the Friday service from the top of the mosque’s minarets. Sometimes his voice is heard through amplifiers or from a recording.\textsuperscript{77} The recording of the actual muezzin’s calls to prayer and readings from Qur'an is available to non-muslims as well. The sound is that of a melismatic chant. According to his travel companion Spiess, Szymanowski heard the muezzins in Tunisia and he believed that their calls to prayer were consciously echoed in Songs of an Infatuated Muezzin,\textsuperscript{78} although Szymanowski apparently did not transcribe the actual call.

The Texts of Songs of an Infatuated Muezzin

The texts of Songs of an Infatuated Muezzin are not translations of the actual call of a muezzin or a pre-existing writing of the Arab region; they are poems created by Iwaszkiewicz, which, since he was himself an amateur composer, he originally intended to set to music himself. In his book, Szymanowski-Iwaszkiewicz: Dzieje przyjaźni kompozytora i poety (The Story of a Friendship between a Composer and a Poet), Stanisław Golachowski described the circumstances in which the poems originated:

These songs, . . . had undergone an interesting and characteristic evolution. Iwaszkiewicz, who at that time had not yet abandoned for good the two paths of his creative activities, attempted to put this impression of the 'Muezzin's singing' into the shape of a cyclic composition for orchestra. As the extant sketches show, however, the ideas for paths of the work became exhausted after a few bars and the thread was broken off. It is only when he decided to express the same conception in words that all creative inhibition vanished. Within a few hours the 'Muezzin's singing' had assumed the shape of six charming poems.\textsuperscript{79}

\textsuperscript{77}Ibid., 48.
\textsuperscript{78}Wightman, 127.
\textsuperscript{79}Neuer, editorial notes (C 11), 290.
In June of 1918, Iwaszkiewicz met Szymanowski in Elisavetgrad and suggested the outline of the story of *King Roger*. This reminded Szymanowski of the memories of his Sicilian travels from several years before, and he responded enthusiastically to the idea of the opera. Iwaszkiewicz and the composer held another meeting in Odessa on the Black Sea in September of the same year to further discuss the project. Their discussion included the latest chapter of Szymanowski's novel *Efebos*, Iwaszkiewicz's recent writing, and also a few brief musical sketches of the *Muezzin* songs that Iwaszkiewicz had composed on the train from Kiev to Odessa. Szymanowski liked the sketches and the underlying poems very much, and, in his more capable musical hands, they were soon set in their entirety as the *Songs of an Infatuated Muezzin*.

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80 As described in Samson (141), the *King Roger* project (as well as the *Vier Gesänge*, translated by Iwaszkiewicz for Szymanowski) resulted in tense relations between the two men, since the poet had become too involved in the founding of Skamander to complete the work in a timely and acceptable fashion. As stated in a letter from Szymanowski: "Jarosiu, I implore you not to refuse me the translation into Polish of these four lyrics of Tagore, as I must send them to press as soon as possible . . ." See also Neuer, editorial notes (C 11), 288.

81 Samson, 132.

82 Chylińska, 91.
CHAPTER THREE
TRANSLATIONS, IPA TRANSCRIPTIONS AND MUSICAL ANALYSIS

Introduction

This chapter explains the general rules of Polish pronunciation for each song in Songs of an Infatuated Muezzin and will be presented in the following format:

- Song title
- [International phonetic alphabet transcription in brackets]
- Polish text in bold
- Word-for-word translations in italics
- Idiomatic translation
- Musical analysis

The following pronunciation rules and word-for-word translations of the song texts are drawn from Polish: An Essential Grammar by Dana Bielec (New York: Routledge, 1998) and Polish-English, English-Polish Dictionary by Iwo Cyprian Pogonowski (New York: Hippocrene Books, 1993). Native Polish speaker Joanna Sobkowska was also consulted.

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83The idiomatic translations were drawn and adapted from Sandra Celt (liner notes to Songs of Szymanowski, Spectrum, SR-160, LP Record), and Dorota Gostyńska, Grazyna Drabik, Laura Kafka, Brian Galliford, and Juliana Gondek (liner notes to Karol Szymanowski: Complete Songs for Voice and Piano, Channel Classics, CCS 19398, Compact Disc).
Polish Pronunciation

The Polish alphabet includes all of the letters in the English alphabet except q, v and x, as well as several other letters with accents or diacritical markings. Each individual letter is pronounced with the exception of the combinations listed below. The Polish language has no silent letters.

Polish alphabet (letters in parentheses are used only in foreign words):

- a ą
- b
- c ć
- d ę
- e
- f
- g
- h
- i
- j
- k
- l ł
- m
- n
- ń
- o ó
- p (q)
- q
- r
- s
- š
- t
- u (v)
- w (x)
- y
- z
- ż

Combinations of letters pronounced as one sound:

- ch cz sz dż dź rz

Stresses in Polish are normally placed on the penultimate syllable, and in this treatise they are indicated with an accent [ ' ] at the beginning of the syllable. For example: szalonym (mad) [ʃa 'lɔ nIm] (the stress is on “lo”).

The Vowels

Polish uses pure vowels; they are either single or nasal vowels. When i is followed by another vowel, the preceding consonant is softened and the vowel i becomes a [j] glide (the sound yields to the next longer vowel immediately). For example: wiem (I know) [vjem]. The exception is when the i is part of ci, si, zi or dzi and followed by another vowel. In this case, the preceding consonant is normally softened, and the IPA for the vowel excludes the [j] glide. Consonants that are softened because of the following vowel, or that have less explosive sound than the closest equivalent sound in other languages are indicated with an asterisk (*) after the IPA symbol. Examples: ciebie (you) [tʃe bje], codzięń (daily) [tsɔ dʒ*ɛɲ]. The following table indicates the IPA symbols used in this treatise, the example words used in Songs of an Infatuated Muezzin, and the equivalent sounds found in English, French, German or Italian.
Table 3.1 Single Vowels

<table>
<thead>
<tr>
<th>Vowels</th>
<th>IPA</th>
<th>Example words from <em>Songs of an Infatuated Muezzin</em> that use this sound</th>
<th>Equivalent sound in other languages</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>[a]</td>
<td>dachy (roofs) ['da hI], blask (flush) [blask]</td>
<td>Männ (Ger.)</td>
</tr>
<tr>
<td>e</td>
<td>[ɛ]</td>
<td>ledwie (barely) ['lɛd vjɛ]</td>
<td>met, let (Eng.)</td>
</tr>
<tr>
<td>i</td>
<td>[i]</td>
<td>i (and) [i], chwali (to praise) ['hva liw]</td>
<td>feet, deal (Eng.)</td>
</tr>
<tr>
<td>o</td>
<td>[ɔ]</td>
<td>noczy (night) ['nɔ tʃ], od (from) [ɔd]</td>
<td>bought, caught (Eng.)</td>
</tr>
<tr>
<td>ó/u</td>
<td>[u]</td>
<td>mój (my) [mu], ufisz (you trust) ['u faʃ]</td>
<td>cool, who (Eng.)</td>
</tr>
<tr>
<td>y</td>
<td>[I]</td>
<td>baseny (pools) [ba 'ʃɛnɪ], ty (you) [ti]</td>
<td>dím, bří (Eng.)</td>
</tr>
</tbody>
</table>

Table 3.2 Nasal Vowels

<table>
<thead>
<tr>
<th>Vowels</th>
<th>IPA</th>
<th>Example words from <em>Songs of an Infatuated Muezzin</em> that use this sound</th>
<th>Equivalent sound in other languages</th>
</tr>
</thead>
<tbody>
<tr>
<td>å</td>
<td>[ɔ]</td>
<td>gorça (heat) [gɔ 'rɔ tsa]</td>
<td>mon, bon (Fr.)</td>
</tr>
<tr>
<td>e</td>
<td>[ɛ]</td>
<td>się (self) [ʃɛ]</td>
<td>vin, pain (Fr.)</td>
</tr>
</tbody>
</table>

Table 3.3 Glides

<table>
<thead>
<tr>
<th>Vowels</th>
<th>IPA</th>
<th>Example words from <em>Songs of an Infatuated Muezzin</em> that use this sound</th>
<th>Equivalent sound in other languages</th>
</tr>
</thead>
<tbody>
<tr>
<td>j</td>
<td>[j]</td>
<td>moje (my) ['mɔjɛ], jak (as) [jak]</td>
<td>fiore (It.), jetzt (Ger.)</td>
</tr>
<tr>
<td>ì</td>
<td>[w]</td>
<td>glos (voice) [gwɔs], biale (white) ['bjawɛ]</td>
<td>tuo, quattro (It.)</td>
</tr>
</tbody>
</table>

The Consonants

The following consonants are pronounced the same as in English: b, d, f, g, k\(^{84}\), l, m, n, p, r, s, t, and z. When r is at the beginning or end of a word, it is rolled (IPA: [r]). In the middle of a word, r is a flip (IPA: [ɾ]). The other consonants are listed in the following tables.\(^{85}\)

---

\(^{84}\)This becomes voiced g when it is in front of a voiced consonant.

\(^{85}\)The following consonants do not appear in *Songs of an Infatuated Muezzin*: dz ([dz] as in goods (Eng.)), dž ([dʒ] as in jam (Eng.)), and ži (soft [ʒ*i] as in Rhodesia (Eng.)).
### Table 3.4 Consonants

<table>
<thead>
<tr>
<th>Consonants</th>
<th>IPA</th>
<th>Example words from Songs of an Infatuated Muezzin that use this sound</th>
<th>Equivalent sound in other languages</th>
</tr>
</thead>
<tbody>
<tr>
<td>c</td>
<td>[ts]</td>
<td>cud (miracle) [tsud]</td>
<td>cats (Eng.)</td>
</tr>
<tr>
<td>č/či/ćz&lt;sup&gt;86&lt;/sup&gt; (soft)</td>
<td>[tʃ*]</td>
<td>chwalić (to praise) ['hva liʃ*]</td>
<td>cheese (Eng.) but softer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>złoci (gilded) ['zwɔ tʃ*i]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>czekasz (you wait) ['tʃɛ kaʃ]</td>
<td></td>
</tr>
<tr>
<td>ch</td>
<td>[h]</td>
<td>ukochana (beloved) [u kɔ 'ha na]</td>
<td>hat (Eng.)</td>
</tr>
<tr>
<td>dz (soft)</td>
<td>[dʒ*]</td>
<td>dźwięk (sound) [dʒ*vjɛk]</td>
<td>jeans (Eng.) but softer</td>
</tr>
<tr>
<td>ń/ni (soft)</td>
<td>[ɲ]</td>
<td>słońca (of sun) ['swɔɲ tsa]</td>
<td>signore, sogno (It.)</td>
</tr>
<tr>
<td>ś&lt;sup&gt;87&lt;/sup&gt;/ś&lt;sup&gt;88&lt;/sup&gt; (soft)</td>
<td>[ʃ*]</td>
<td>myślic (thinking) ['mʃ* lɔts]</td>
<td>sheet (Eng.) but softer</td>
</tr>
<tr>
<td>sz</td>
<td>[ʃ]</td>
<td>pierwszy (first) ['pjɛrʃ ʃ]</td>
<td>show (Eng.) or chose (Fr.)</td>
</tr>
<tr>
<td>szcz</td>
<td>[ʃʃ]</td>
<td>pluszczę (they ripple) ['pluʃʃɔ]</td>
<td>fresh cheddar (Eng.)</td>
</tr>
<tr>
<td>ści/śĉ&lt;sup&gt;89&lt;/sup&gt; (soft)</td>
<td>[ʃʃ*]</td>
<td>nagości (nakedness) [na 'ɡɔʃ tʃ*i]</td>
<td>Finnish cheese (Eng.) but softer</td>
</tr>
<tr>
<td>w</td>
<td>[v]</td>
<td>wraz (together) [vɾas]</td>
<td>van (Eng.)</td>
</tr>
<tr>
<td>ż/rz</td>
<td>[ʒ]</td>
<td>czyż (if) [tʃ/lʒ]</td>
<td>pleasure (Eng.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dobrze (well) ['dɔb ʒɛ]</td>
<td></td>
</tr>
</tbody>
</table>

Consonants that are normally voiced are unvoiced if they are 1) at the end of a word or 2) standing before or after a voiceless consonant (which may be in another word).<sup>90</sup>

### Table 3.5 Unvoiced Consonants

<table>
<thead>
<tr>
<th>Voiced</th>
<th>Unvoiced</th>
<th>Example words from Songs of an Infatuated Muezzin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d (becomes) →</td>
<td>t</td>
<td>słodkij (sweet) ['swɔt kʲɛj]</td>
</tr>
<tr>
<td>w →</td>
<td>f</td>
<td>zew (call) [zɛf], w poranka (at morning) [f pɔ 'ran ka]</td>
</tr>
<tr>
<td>dż →</td>
<td>c</td>
<td>zbudż (awake) [zbuʃ*]</td>
</tr>
<tr>
<td>ż/rz →</td>
<td>sz</td>
<td>już (no longer) [juʃ], przyślij (you send) ['pʃlʲ fliʃ]</td>
</tr>
</tbody>
</table>

<sup>86</sup>Cz becomes voiced dż when it is in front of a voiced consonant.

<sup>87</sup>S becomes voiced ż when it is in front of a voiced consonant.

<sup>88</sup>Si has the same sound as ś, but there is no word that contains si in Songs of an Infatuated Muezzin.

<sup>89</sup>Śc has the same sound as ści, but there is no word that contains ść in Songs of an Infatuated Muezzin.

<sup>90</sup>The following unvoiced consonants do not appear in Songs of an Infatuated Muezzin: b→p, g→k, z→s, ż→ś, dz→c, dż→cz.
1. Allah, Akbar (Allah, Akbar)\(^91\)

\[\text{[al la: 'al la: 'ak bar 'al la:]}\]

Allah, Allah, Akbar, Allah!

Allah, Allah, Akbar, Allah!

\[\text{[ja vjem ja 'dɔb ðe vjem ðe 'tʃe bje 'stwɔ ɔlw 'al la: blm 'je gɔ 'hva liw]}\]

Ja wiem, ja dobrze wiem, że ciebie stworzył Allah bym jego chwalił,

I know, I well know that you created Allah so that him praise

\[\text{[bɔ tʃiɔ* ðe 'ma jɔts 'tʃe bje 'blw blm ʃa 'lo nlm mu ez 'zi nem]}\]

bo czyż nie mając ciebie byłbym Szalonym Muezzinem?

because if not having you would I be mad muezzin

\[\text{[bɔ 'tʃiɔ blm vl 'sl waw v 'ne bo gwɔs vl hva la 'jɔ tsl al 'la ha]}\]

Bo czyżbym wysyłał w niebo głos wychwalający Allaha,

Because would I send into sky voice praising Allah

\[\text{[ne 'mlʃ* lɔts ðe dɔ*vjɛk 'je gɔ 'zbu tʃ*i 'tʃe bje]}\]

nie myśleć że dźwięk jego zbudzi ciebie!

not thinking that sound its awaken you

---

[‘al la: ‘ak bar ‘al la:]

**Allah, Akbar, Allah!**

*Allah, Akbar, Allah*

Allah, Allah, Akbar, Allah!

I know, yes, I know Allah created you so that I could praise him, for without you would I be the Infatuated Muezzin?

Would I send my voice towards the heaven praising Allah without thinking its sound would somehow awaken you!
Allah, Akbar, Allah!

The text of the first song introduces the relationships between the three characters: the muezzin, Allah, and the unnamed “beloved” who was created by Allah. We learn that both Allah and the beloved have power over the muezzin’s life. The beloved exists because Allah exists, and if the beloved disappears from the muezzin’s world, he may cease to raise his voice in praise of Allah. This condition indicates the level of the muezzin’s infatuation with the beloved—he is on the verge of breaking his religious duty, and giving in to his erotic desires, as revealed in subsequent songs.

The repeated pitch E in the piano part opens the song and remains the tonal center for the first nine measures. Although the text does not indicate the time of day, the transparent opening suggests that this could be the first prayer of the day (between dawn and sunrise). In the orchestra version, the opening is colored by the muted horns and three violin I players (the first plays the harmonics, the second and third play the same melody as the first with a trill), pizzicato in the violin II and viola parts, joined by the harmonics of the cello at measure 3. With this ethereal sound in the background, the triangle and the piano tinkle like shining morning stars (Ex. 3.1).
EXAMPLE 3.2 Allah, Akbar (Orchestra Version) mm. 1-3

In measure 2, the invocation to Allah begins on the second beat in a melismatic figure cascading in sixteenth notes. These four descending pitches (E → D-sharp → C-sharp → B-sharp) immediately take us to the exotic sound world with their semitone-tone-semitone melodic tetrachord; Ravel’s “cliché” Orientalism is similar, using the same intervallic combinations (two
minor thirds and two semitones), albeit in different orderings. The invocation (Allah motif) is inverted and augmented in measure 3 in the piano part (oboe part in the orchestra version in mm. 2-3). The Allah motif and the counter melody act as a sort of call and response, a reaction to the muezzin’s call to worship.

According to Andrzej Tuchowski, following the invocation section in measures 1-5, the addition of the lower E in the piano part at measure 6 coincides with the muezzin's confession of faith, conviction, and his shift of attention from heaven to earth. The muezzin commences his new theme at measure 6 and arrives at measure 10 for a brief moment of G centricity. This three-measure section leads to another tonal area of B, which introduces the open fifth with F-sharp, another important interval throughout the cycle. The B center functions as a dominant for the return of the tonal center E at measure 16.

Beginning at Tempo I at measure 16, the piano part is given a new role (a melismatic melody) as opposed to the preceding sections where its main function was to provide the harmony and color. The piano and vocal duet starts out calmly but gradually becomes more impassioned, reaching the climax of this song with the word Allah at measure 20. The music then returns to the celestial atmosphere of the opening, and the muezzin's prayer vanishes in the ascending piano line, ending the song. The formal structure of this song is as follows (Table 3.6).

Table 3.6 Formal Structure of Allah, Akbar

<table>
<thead>
<tr>
<th>Sections</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subsections</td>
<td>a</td>
<td>a'</td>
<td>b</td>
</tr>
<tr>
<td>Text</td>
<td>Invocation</td>
<td>Confession</td>
<td>Invocation</td>
</tr>
<tr>
<td>Tonal centers</td>
<td>E</td>
<td>G→B</td>
<td>E</td>
</tr>
<tr>
<td>Measures</td>
<td>1-5</td>
<td>6-9</td>
<td>10-15</td>
</tr>
</tbody>
</table>

---

2. O, ukochana ma! (Oh My Beloved!)

[ō u kɔ 'ha na ma 'al la: bis mil 'la 'al la:]  
O, ukochana ma! Allah, Bismillah,93 Allah!  
oh beloved my Allah, Bismillah, Allah

[do tʃe bjɛ 'mo dli ʃɛ muj gwɔs pjɛ tʃ*ɔ 'ra kɔ]  
Do ciebie modli się mój głos pięciokrotnie  
to you prays self my voice five-fold

['al la: bis mil 'la 'al la:]  
Allah, Bismillah, Allah!  
Allah, Bismillah, Allah

[bo vjam ʒɛ v 'ŋɔ tsl i f tʃas pɔ 'wud ja i tʃa su 'gvjaz dI pɔ 'ran nej]  
Bo wiem, że w nocy i w czas południa i czasu gwiazd porannej  
Because I know that at night and at time noon and time of star morning

['tʃɛ kaʃ na muj stɛ'skJɔ nl zɛf]  
czekasz na mój stęskniony zew!  
waiting upon my yearning call

---

93The word Bismillah is commonly translated as "In the name of Allah," and the accent is on the last syllable. It is an idiom having the connotation of with the blessings of, under the guidance of, as an instrument of, with the support of, or for the glory of. Wahiduddin Richard Shelquisth, "Meaning of Bismillah," http://wahiduddin.net/words/bismillah.htm (accessed April 28, 2007).
Allah, Bismillah, Allah!

Allah, Bismillah, Allah!

Oh my beloved! Allah, Bismillah, Allah!

My fivefold voice prays unto you

Allah, Bismillah, Allah!

For I know that at night and noon, and at the morning-star-time,

You’re waiting for my longing call!

Allah, Bismillah, Allah!

Like the first song, the second song also consists of two sections—the dance of the beloved and the invocation to Allah. Although this song is not entitled "dance," the first section bears similar characteristics (3/8 time signature, beginning with the ostinato in the left hand) to the Dances found in Love Songs of Hafiz and Songs of a Fairy Princess. There are dances also in the Symphony No. 3 and King Roger. According to Helman, Szymanowski's dance suggests notions of “Orientalist” evocations as well as modernist inspiration.94

The dance section appears three times; the first time it is based on the F-Lydian mode and the latter two sections are transposed to A-Lydian. The left hand of the piano part imitates a percussion instrument and the vocal part floats like an improvisation, taking the first three main pitches from the piano part. There are two ways to group the piano part in this section—as two hemiolas over four measures, or playing it as four 3/8 measures while emphasizing beats that are marked with a tenuto or an accent (Ex. 3.2).

---

94Helman, 5.
EXAMPLE 3.2 *O, ukochana ma!* mm. 1-8

The dance section stops abruptly at the downbeat of measure 12 with a fermata over a rest, leaving the listener with a sense that the dance is unfinished. After a short moment of silence, the invocation section begins in the middle of the measure with the syncopated open-fifth ostinato in the piano part, as if the muezzin returned suddenly from dreaming and came back to his daily duty. It is noteworthy that the top notes of the piano's right-hand part repeat the minor second, the first two pitches of the Allah motif from the first song (Ex. 3.3).

EXAMPLE 3.3 *O, ukochana ma!* mm. 9-16

The invocation section naturally leads to the second dance section at measure 19, and the two contrasting sections continue to alternate throughout the song. However, conflict within the muezzin arises. The beloved is mentioned only at the beginning of the song and the remaining text is supposedly addressed to Allah, and yet, the muezzin begins to talk to Allah using the
dance theme. The poetic material being paired with specific music themes clouds the true addressee. The formal structure of this song is as follows (Table 3.7).

Table 3.7 Formal Structure of O, ukochana ma!

<table>
<thead>
<tr>
<th>Sections</th>
<th>A</th>
<th>A'</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subsections</td>
<td>a</td>
<td>b</td>
<td>a'</td>
<td>b'</td>
</tr>
<tr>
<td>Text</td>
<td>Calling the beloved</td>
<td>Invocation</td>
<td>Praise</td>
<td>Invocation</td>
</tr>
<tr>
<td>Tonal Centers</td>
<td>F</td>
<td>A</td>
<td>C-sharp</td>
<td>A</td>
</tr>
</tbody>
</table>

3. Ledwie blask słonca złoci dachy wież
(The Rising Sun Has Barely Gilded the Tower-Spires)

[ˈlɛd vɛ̃ blask ˈswɔ̃ tsa ˈzwoʊ tʃ*] ˈda hɬ  vjẽ  muj gwɔ̃ ps ˈsI wam ˈto bje]

Ledwie blask słonia złoci dachy wież, mój głos posyłam tobie.
Barely flush of sun gilded roofs of towers my voice I send to you

[vjem ʒe f poˈran ka spɔˈko̞ ju ˈu faʃ v ˈje go ˈsreb̄nI tɔn]

Wiem, że w poranka spokoju ufasz w jego srebrny ton!
I know that at morning peace you trust in its silver sound

[ˈzbu tʃ* ʃɛ ˈzbu tʃ* i ˈpʃI ʃli̯ vraz ze ˈswə̃n kʃem]

Zbudź się, zbudź i przyślij wraz ze słoniem
Awake self awake and you send together with the sun

34
Twój pierwszy uśmiech, o luba! Allah! Allah!
your first smile oh beloved Allah Allah

The rising sun has barely gilded the tower-spires; my voice I send to you.
I know you trust its silver tone in the morning peace!
Awake, awake, oh beloved, and send your first smile with the rising sun! Allah! Allah!

The piano prelude is marked "improvisando, rubato." The semitone pitches E and F in the first two measures turn into a trill, which then changes to E and F-sharp and persists throughout the prelude. Not only does the E-F semitone cell recall the first song, but E and F are also the tonal centers of the previous two songs; thus the trill at the beginning of this song acts as a pitch-specific reminder of the events that have already transpired. After the trill is stabilized at the end of measure 2, the improvisatory phrase begins with arpeggios rising from the left hand and connecting to the right-hand arpeggios. The phrase is repeated two more times in the introduction, each time expanding its range and adding more elaborate extra notes while descending. This very sensual piano part is a melisma for the pianist and acts in conjunction with the text as a subtle metaphor for the flush of sun touching the tower (Ex. 3.4).
At measure 11, the motif from the piano introduction (transposed) is heard again as the muezzin describes the scene at early morning. The ascending part of this motif is closely related to the Allah motif (Ex. 3.5).

EXAMPLE 3.5 Ledwie blask słonca złoci dachy wież mm. 11-13

Just as in the second song, the music is used in such a way as to cloud the addressee of the text. The composer introduces new melodic ideas at measures 11, 16, and 21, that correspond to the beginning of each line of the poetry. Line 1 is addressed to Allah and line 3 to the beloved; however, the music has almost identical phrase endings (tobie "to you" at m. 15 and luba "beloved" at m. 26, Ex. 3.6). Unlike the second song, Allah's name is mentioned only at the end of the song, leading the listener to ask: Is the muezzin sending his voice to Allah or to the beloved?

---

95 Tuchowski, 161.
EXAMPLE 3.6 *Ledwie blask słońca złoci dachy wież* m. 15 (left) and m. 26 (right)

The tonal structure of this song is similar to the first song as both the piano prelude (mm. 1-10) and the postlude (mm.27-35) use the pitch E. In between these outer sections, the tonal centers shift by tritone from A to E-flat. The section in A extends from measures 11-15 in the *Lento tranquillo*, the description of the morning, and the E-flat section is the introduction of a new melody in the piano part from measures 16-20, marked *a tempo poco animato*. From measure 21 through 26 (*a tempo risvegliando*), the left-hand bass part plays open fifth alternations (D and A, B-flat and F, E-flat and B-flat). This interval, the open fifth, is also heard in the previous song. The muezzin attempts to awaken the beloved using thematic materials such as the open fifth and the Allah motif. The open fifth was used previously as an invocation to Allah; here, the vocal part *Zbudź się, zbudź* (awake, awake) uses the E-D-sharp semitone from the Allah motif in the first song. The first three songs, therefore, are tied together by textual and musical confusion of the addressee (Ex. 3.7).
EXAMPLE 3.7 Ledwie blask słonca złoci dachy wież mm. 21-22

Table 3.8 Formal Structure of Ledwie blask słonca złoci dachy wież

<table>
<thead>
<tr>
<th>Sections</th>
<th>A</th>
<th>B</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subsections</td>
<td>Prelude</td>
<td>Description of the scene</td>
<td>Speaking to Allah</td>
</tr>
<tr>
<td>Text</td>
<td>a</td>
<td>b</td>
<td>c</td>
</tr>
<tr>
<td>Tonal Centers</td>
<td>E</td>
<td>A</td>
<td>E-flat</td>
</tr>
<tr>
<td>Measures</td>
<td>1-10</td>
<td>11-15</td>
<td>16-20</td>
</tr>
</tbody>
</table>

4. W południe (At Noon)

W południe miasto białe od gorąca,
At noon town white from heat

Baseny pluszczą wilgotną zielenią.
Pools ripple wet green
At noon the city is white with heat,
The pools ripple with wet green.
I raise the call to glorify Allah only so
you’d take off your colorful robes to bathe.
My call every day brings a miracle,
the miracle of your nakedness!

It is noon, and the muezzin wishes that the beloved would take a ritual bath. At the beginning, marked languido, the right-hand trills in the piano part evoke the mirage of the hot city (Ex. 3.8) and the dotted rhythm in the left hand from measures 13-15 paints the pluszczq (rippling) of the pool.

---

Traditionally Muslims take a ritual bath (Ghusl, full ablution) before the Friday prayer, and it is recommended or obligatory to perform Ghusl on many other occasions. Encyclopædia Britannica Online, "Ghusl," http://www.britannica.com/eb/article-9036709 (accessed April 29, 2007).
EXAMPLE 3.8 *W południe* mm. 1-6

In the orchestra version, trills played by the clarinets are prominent, creating an even more languorous ambiance through the instrumental timbre. Throughout this section (depicting heat), the muted violas and cellos play another layer of trills in the background, indicated *flautando* (near the fingerboard) for violas and *sul ponticello* (very near or on the bridge) for cello. The orchestra version of this song also contains trills or tremolos in one or more instruments throughout, which is not the case in the piano version.

After the muezzin describes the city's white heat and rippling of the pool, the piano's trill turns into a cadenza and connects to the second section (*Vivace, non troppo, Ansioso e agitato*). The nervous drumming sound from afar, played by the repeated notes in the middle voice of the piano part, triggers the muezzin's desire. As the agitated drum sound comes closer to him, the muezzin is aroused by his imagination of the beloved taking off her colorful robes to bathe (*byś do kąpieli zdziała szaty barwne*). Another level of rhythmic complexity is added from measure 47 as the piano part begins the quadruplet in the bass, marked *Ancora piú mosso, agitatissimo*. This restless section is even more effective in the orchestra version because the composer adds triplets in the snare drum, a rhythmic pattern that does not exist in the piano version (Ex. 3.9).
EXAMPLE 3.9 *W południe* (Orchestra Version) mm. 47-53
The music reaches a climax both dynamically and emotionally at measure 61, highlighting the words *cud twej nagości* (miracle of your nakedness) that are spread over twelve measures.

The postlude combines the disappearing drum sound with the white heat and the rippling pool, calming the music. After the piano cadenza at measure 82, the orchestra version has five more measures of trills until the end, while the piano version has only three more measures. These extra measures in the orchestra version help the timpani to make a *diminuendo* from *pp* to *ppp*.

Table 3.9 Formal Structure of *W południe*

<table>
<thead>
<tr>
<th>Sections</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subsections</strong></td>
<td>a</td>
<td>a'</td>
<td>b</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>Description of the city</td>
<td>Speaking to the beloved</td>
<td></td>
</tr>
<tr>
<td><strong>Tonal Centers</strong></td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Measures</strong></td>
<td>1-12</td>
<td>13-16</td>
<td>17-46</td>
</tr>
</tbody>
</table>

5. **O tej godzinie (At This Hour)**

[ɔ tɛj ɡɔ 'dɔi ɲɛ f 'ktu ɾɛj 'mjas tɔ j*pĩ ɔ ɔ 'la li ɔ ɔ 'la li]

O tej godzinie w której miasto śpi, o olali! o olali!

At this hour at which town sleeps o olali o olali

[ˈzbu dɔ tʃ*ɛ ʃɛ 'hva liʃ* ɔł 'la ha]

Zbudźcie się chwalić Allaha!

Awake self praise Allah

[fstaɲ 'sta r'I 'kup tʃɛ ɔl ˈhva liʃ* ɔł 'la ha a ˈli tʃõts sʃɛ 'pɛɾ wI]

Wstań stary kupcze, by chwalić Allaha A! licząc swe perły.

Rise old merchant to praise Allah ah counting your pearls
Wstań ty niewiasto, by chwalić Allaha, czekając na junaka.

Rise you women to praise Allah waiting upon young lover

Tylko ty o luba utulona snem, o olali! o olali!

Only you oh beloved nestled by sleep o olali o olali

jak lotus śpij skulona.

as lotus flower sleep curled

At this hour when the city sleeps, o olali! o olali!

Awake thus to praise Allah!

Rise, old merchant, to praise Allah! ah! counting your pearls.

Rise woman, to praise Allah, awaiting your young lover.

Only you, oh beloved, nestled in dreams, o olali! o olali!

Sleep curled like a lotus flower.

Unlike the previous song that specifies the time as noon, this song does not indicate which "hour" it is. It could be the hour when the city is taking a siesta and close to the third prayer of the day (before sunset), or perhaps the city is deeply asleep at night. The outer sections (mm. 1-13 and mm. 60-71) are a lullaby; Szymanowski oscillates between G-sharp and D-sharp in the bass, implying tonic and dominant alternation of harmony, which is one of the characteristics of a berceuse. Another characteristic of the berceuse can be heard in the swaying right-hand chords. These elements are combined as two time signatures (3/4 and 9/8, creating a three-against-four rhythm) in a quiet dynamic level at slow tempo. Despite the rather simple and ordinary appearance of the score, the hazy atmosphere and cross rhythm of this section disrupt
the sense of meter as well, especially when the vocal part enters on the second beat of the second measure. The audience may hear this beginning as 4/4 and the vocal entrance as the downbeat of the second measure, which could be the composer's intention (Ex. 3.10).

EXAMPLE 3.10 *O tej godzinie* mm. 1-3

The music returns to rhythmic clarity at measure 14 and the muezzin raises his voice. He orders *stary kupcze* (an old merchant) to praise Allah, after which Szymanowski introduces a new rhythmic pattern in the piano part (paired sixteenth notes with an accent on the first note) to drive the music forward (Ex. 3.11).

EXAMPLE 3.11 *O tej godzinie* mm. 14-18
The voice part is also accented after calling Allah's name; in measure 33 it jumps to the highest note in the cycle (A-sharp) while the piano part ascends in a hemiola rhythm. Following the peak, both parts descend together in a hemiola rhythm during the transition into a section that is slightly slower. At measure 40, the two sixteenth-note groups are doubled in thirds and marked with a *tenuto* on the first note instead of an accent. The composer combines the sixteenth-note material with a new motif (descending swirling triplet in the left hand, Ex. 3.12).

![EXAMPLE 3.12 O tej godzinie mm. 40-41](image)

After the new motif is introduced at measure 40, this time the muezzin tells the *niewiasto* (woman) to praise Allah. It is only the beloved that he does not want to awaken. When the lullaby returns in the last section at measure 60, Szymanowski mixes elements from the first lullaby with the swirling triplets. The muezzin has awakened the rest of the city, but the beloved remains asleep (Ex. 3.13).
EXAMPLE 3.13 *O tej godzinie* mm. 59-61

At the end, the muezzin tells the beloved to sleep like a lotus flower, which, in Hinduism and Buddhism, symbolizes purity and divine beauty above the muddy water.⁹⁷ The beloved is kept above the noise of the city in the muezzin's imagination.

Table 3.10 Formal Structure of *O tej godzinie*

<table>
<thead>
<tr>
<th>Sections</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subsections</td>
<td>a</td>
<td>b</td>
<td>b'</td>
</tr>
<tr>
<td>Text</td>
<td>Invocation to the beloved</td>
<td>Speaking to old merchant</td>
<td>Speaking to women</td>
</tr>
<tr>
<td>Tonal Centers</td>
<td>G-sharp</td>
<td>F→D-sharp</td>
<td>F-sharp</td>
</tr>
<tr>
<td>Measures</td>
<td>1-13</td>
<td>14-39</td>
<td>40-59</td>
</tr>
</tbody>
</table>

6. Odeszała w pustynię (You Departed)

[ɔ 'ɔliɔ ɔ 'ɔliɔ ɔ 'deʃ waʃ]* f pu'stl ɲɛ za 'hɔd ɲʊ]

O olio, o olio! Odeszała w pustynię zachodnią!

O olio o olio You departed to desert Western

---

O olio! O tej godzinie już twee białe ciało

O olio At this hour no longer your white body

nie zna kroplek srebrnych wód.
not knows drops of silvery waters

W suchych piaskach swe ciało w zachodniej nurzasz pustyni,
In dry sands your body in Western you dip desert

i serce moje piasek rozłęki.
and heart mine sand of separation

Miast wody słodkiej kochania pije! O olio! O olio.
Instead of water sweet beloved drinks O olio O olio

O olio, o olio! You departed for the western deserts!
O olio! At this hour your white body no longer knows the drops of silvery waters.
In dry sands of the western desert you immerse your body, and my heart drinks desert sand
Instead of the sweet water of loving! O olio, O olio!
This is the only song in the cycle that begins with a loud dynamic. The muezzin does not mention Allah's name in this song, for it is the departed beloved who occupies his mind. Her departure may imply her death, or simply that she is lost in the sand of the pustynię zachodnią (western desert), where she is unreachable. The Allah motif in the first song is transformed by the mournful screaming of the text olali, articulated sharply with a double dotted rhythm (Ex. 3.14). With the clear evocation of the previous songs' E center in the voice part, the tonal center in the piano part remains D for the first nineteen measures, and reminds us of the agitated section in the fourth song, especially when it is marked tremolo.

EXAMPLE 3.14 Odeszłaś w pustynię mm. 4-6

The performers and listener can imagine the D tremolo as the desert's sand and the quiet, legato piano part in the next section (Meno mosso andante, mm. 20-33) as a word painting for srebrnych wód (silvery water). The words białe ciało (white body [of the beloved]) is sung for four measures over the watery piano part, showing the muezzin's strong yearning for her.

The slur becomes shorter as the music progresses into the next section, and gradually the piano part loses the moisture from the sound. At measure 34, marked Piú mosso agitatissimo, the piano part goes back to suchych piaskach (dry sand) as if the descending thirty-second-note figure in the right hand describes a strong wind blowing the water away. From measure 35, the repeated notes (dry sand) in the right hand, which we heard as a tremolo at the beginning of this song, become a persistent element in the texture, but change pitch every quarter-note beat, while the D returns in the bass and also is repeated. From measure 39, the tonal center D is lost, and
the repeated notes are exchanged between the hands, allowing the piano part to expand to both higher and lower registers. The build-up leads to the most chaotic sounding climax of the cycle with the voice part reaching the highest note in the cycle (A-sharp). The muezzin's uncontrollable desperation is exhibited intensely through this section of text: “my heart drinks desert sand instead of my sweet water of loving!” (Ex. 3.15).

EXAMPLE 3.15 Odeszłaś w pustynię mm. 39-43

From the Meno mosso ma sempre agitato at measure 46, Szymanowski continues to use the repeated note figure with the open-fifth triplet figure from the watery section in the bass, mixing the musical elements representing sand and water.
As the *Meno mosso* section closes, the repeated notes take over at measure 54, bringing back the mournful call section. The song ends with the staccato repeated notes in the left hand, as found in three other song endings in this cycle. In the ending of this song, the repeated D's could mean many things: sand, water dripping, tear drops of the muezzin, and even drops of blood from the muezzin's heart because the departure of the beloved must have left him beyond desperation. Whatever the repeated D's might be, it is a true departure from the opening E's.

Table 3.11 Formal Structure of *Odeszłaś w pustynię*

<table>
<thead>
<tr>
<th>Sections</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subsections</td>
<td>a</td>
<td>a'</td>
<td>b</td>
</tr>
<tr>
<td>Text</td>
<td>Cry</td>
<td>Description of the beloved's departure</td>
<td>Cry</td>
</tr>
<tr>
<td>Tonal Centers</td>
<td>D</td>
<td>F-sharp</td>
<td>D</td>
</tr>
<tr>
<td>Measures</td>
<td>1-9</td>
<td>10-19</td>
<td>20-33</td>
</tr>
</tbody>
</table>

There are a few more questions remaining. Did Allah create the beloved in order that he should be praised by the muezzin? When was the beloved created? How long has the muezzin been longing for her? Does the song cycle occur over the course of a single day, corresponding to the five daily prayers, or over a longer period? Did Szymanowski see himself in the muezzin? Perhaps these questions are best left to the imagination of the performers and audience, leaving the mysteries of the composition intact and open to artistic interpretation and exploitation.
CHAPTER FOUR

PERFORMANCE SUGGESTIONS

Ensemble Issues

Despite the use of conventional time signatures and rhythmic figures, Songs of an Infatuated Muezzin presents significant ensemble issues for the performers. A successful performance requires a highly trained singer and pianist. Besides solid technical facilities, such as breath control for the singer and finger independence for the pianist, it is crucial for both performers to have an excellent sense of timing and color. Although Szymanowski's orchestra version excludes the second and third songs, listening and comparing the voice and piano version to the orchestra version of the other four songs will help tremendously. The following performance suggestions are based on the author's personal experiences with this song cycle and may not be applicable to every musician; however, this chapter will provide suggestions that will help the reader in future performances.

1. Allah, Akbar

The first vocal entrance (m. 2) is difficult because of the soft dynamic level, the E lying in the passaggio, and no consonant to help the breath move before the utterance. The pianist can provide little help outside of establishing stable beats to prepare this vocal entrance that comes from nowhere (see Ex. 3.1 in Chapter 3). The instability of the voice, however, is purposeful, as it is a chant style. Therefore, it is important for both performers not to be too concerned about this beginning being perfect.

In measure 4, Szymanowski changed the time signature when he orchestrated; the piano version is in 5/4 but the orchestra version is in 3/2, extending the second Allah by one quarter
note. In the corresponding place, measures 25-26, the piano version is written as 4/4 and 2/4. The orchestra version is written as one measure of 3/2, which does not change the total number of beats. Awareness of this subtle change will be beneficial for singers who have the opportunities to sing both versions; not only because it is easily overlooked, but also the slight change of physical memory (the timing or the amount of breath) could confuse the counting.

Flexibility in the quintuplet can be found in the vocal part at measure 5 because of the ritard, but there is an implied a tempo at measure 6.

The next juncture that needs attention is measure 8. It will be easier if both the singer and pianist take a full breath before the start of the measure and think a tempo on the downbeat (allowing a rubato will cause a bigger problem). The piano's arpeggio is equivalent to four groups of septuplets. If both performers keep a steady pulse and feel the phrase going through until the end of the word Allah (beat 2 of the next measure), it will naturally sound improvisatory (Ex. 4.1).

![Example 4.1 Allah, Akbar mm. 8-9](image)

When available, the pianist can use the sostenuto (middle) pedal for the E octaves at the end of measures 6 and 15, and the B octave at the end of measure 21.

The connection from measure 17 to 18 is also complex. The piano part is full of activity with both hands jumping in opposite directions, playing the grace notes and arpeggio before the first beat of measure 18. Although measure 18 is the beginning of a new phrase for the piano,
the vocal part is still in the middle of a sentence. The singer can improve this situation by pronouncing the consonants (w, and n of niebo) deliberately so the space between the beats is slightly stretched (Ex. 4.2).

As instructed by the composer, an adequate *allargando* in the first half of measure 21 is necessary in order for the singer to breathe and prepare the octave leap, as well as for the music to ease into a calmer character. This passage is awkward for the pianist because the breath occurs before the last eighth note of the triplet. A big *diminuendo* starting from the last beat of measure 20 and a constant slowing of the sixteenth-note sextuplet will help facilitate the timing of the important negation word *nie* (Ex. 4.3).
2. O, ukochana ma!

This song is not problematic as far as the ensemble is concerned. It is helpful to the singer, though, if the pianist emphasizes the right-hand tenuto slightly more than the left-hand tenuto at measures 12 and 30. These measures can sometimes be confusing for the singer since the music resumes with off-beats in the left hand following the rest with a fermata (see Ex. 3.3 in Chapter 3).

In the dance section (mm. 1-11) and the corresponding places (mm. 19-29 and 54-60) this author takes the tenor voice notes with the right hand whenever the notes are an interval of a tenth from the bass (A in the first section, C-sharp in the later sections).

3. Ledwie blask słonca złoci dachy wież

Due to its free and melismatic nature, the introduction of this song can give the singer little sense of meter or tempo before the vocal entrance (see Ex. 3.5 in Chapter 3). Therefore, it is important for the pianist to establish the tempo of the Lento at the end of the introduction; from the last beat of measure 10 the tempo should be stabilized.

The singer needs to listen to the piano part carefully at measure 20, not only because of the two-against-three rhythm, but also because moving from beat 2 to 3 takes time for the left hand in the piano part. The pianist has to jump down and back up again to catch the four-note chord, which spreads to the interval of a ninth, while maintaining the legato quality. The solution is to slow down enough at the end of the previous measure so that there is more time in measure 20. The singer can then enjoy the leap with the consonants, sr of the word srebrny, while the pianist places the low G octave. The goal here is to make the srebrny ton (silver sound) exquisite (Ex. 4.4).
In the postlude, the last two vocal entrances require considerable concentration from the singer. Similar to the beginning of the first song, these entrances have no preparatory notes or consonants, and start from even higher notes (G-flat and A) with a soft dynamic. Although the piano part sounds improvisatory again, the beginning of measures 28 and 30 should be clearly marked (but not loudly), so the downbeats are apparent to the singer.

4. W południe

In the first part of this song, there are many elements designed to blur the meter (trills, septuplets, sextuplets, tremolos and arpeggiated chords); however, the pianist should carefully maintain the quarter-note pulse. From measure 13 to 15, both the singer and pianist need to feel the hemiola so that the leggiero e veloce, grazioso will be performed effectively.

In the middle section (starting at measure 17), pacing the tempo and dynamic level is important, especially for the pianist. The repeated notes could easily become too heavy and the tempo could start to drag due to the technical difficulty. In order to maintain the staccatissimo in the repeated notes, the use of the pedal should be held to a minimum or not used at all, and the top voice of the right hand, marked tenuto e cantabile, should be connected just by fingers. At this point the tempo is roughly dotted-quarter note = 60 and it is almost impossible to play this part without taking some of the repeated notes with the left hand (Ex. 4.5).
EXAMPLE 4.5 *W południe* mm. 17-23

In addition, if this section starts too fast (or gets faster as it progresses) the *Ancora piú mosso* will be a disaster. Feeling the music in two- or four-measure groups will help control the tempo despite the excitement. Strict observance of the *subito pp* at measure 47 by both performers will eliminate the accumulated sound, reset the tempo, and then create the fourteen-measure-long crescendo. After the climax, there is little time for the built-up sound to *decrescendo to pp* by measure 73, since the texture remains thick. Therefore, it is recommended that the pianist shorten and thin out the use of the pedal and that both performers continually slow down.

5. O tej godzinie

As mentioned in the previous chapter, a vague impression is created by the three-against-four rhythm, in slow tempo, in the outer sections of this song. For the sake of the ensemble, the pianist should bring out the top notes of the right hand in this delicate passage (see Ex. 3.11 in Chapter 3). The word *Allah*, crossing the bar-line from measure 8 to 9, needs time for the singer to beautifully connect the leap of a fifth and pronounce the double consonants in *pp*, so the pianist should be attentive to the extra space.

The next obstacle is from measures 29 to 35 in the middle section. This section is difficult for several reasons: the singer has a tendency to be late coming off the tie before singing the triplet on beat three of measures 29-31; as the singer tries diligently to project every note, the triplets have a tendency to drag; and the piano part can be confusing for the singer due to the off-beat accents in the left hand. There is little room for the piano part to be flexible; therefore, the solution is for the singer to feel the triplet as a pick-up to the next measure and sing
through it. It is better not to hold the tied note so precisely, but rather to use that note as a preparation (psychologically) for the last two notes of the triplet. At measure 33 when the vocal part hits the high A-sharp with an accent in \( f \), it is difficult for the singer to hear the beginning of the ascending piano part clearly because of the close position of the hands and the soft dynamic level. In order for both performers to line up confidently at measure 36, the pianist can emphasize the hemiola starting at measure 34 (Ex. 4.6).

EXAMPLE 4.6 *O tej godzinie* mm. 29-35

Beginning at measure 53, the composer indicates a gradual slowing down by writing *calando, rallentando, allargando, sostenuto*, and another *allargando* for the performers before reaching the *Tempo I* at measure 60. In fact, this part is quite hectic for the pianist, especially fitting the sextuplet into one eighth-note value, which is frantically fast if played in tempo. In addition, the vocal part goes down to *p* in the low range, which can easily be covered by the
thick piano part. Carefully controlling the tempo and projection of the sound (voicing of the thirds in the right hand for the pianist) will enhance the performance.

As opposed to the sextuplets in the middle section, the sextuplets in the last section need to move faster than is instinctual. This time they are doubled in octaves and lie in the same low range as the voice part. Slow and heavy sextuplets will muddy the sound and make it more difficult for the singer to maintain breath to the end of the phrase. Thus, the key is to think past the first beat and feel the music horizontally (see Ex. 3.14 in Chapter 3).

Lastly, the timing of the first two beats of measure 65 has to be planned carefully, even though this could differ greatly from one singer-pianist duo to another. Regardless of the length of the fermata, both performers need to agree on the timing of placing the second beat.

6. Odeszłaś w pustynię

Although it appears in the score that the first four measures of this song are improvisational, it is better to play them almost in tempo so that the sharpness of the thirty-second notes and the rapid arpeggios give a great impetus to the vocal entrance.

Throughout the middle section (from measure 20 to 53), the pianist can easily fall into a trap of feeling every quarter-note pulse, due to the constant cross rhythms, huge leaps, and repeated notes that require alternating hands. However, no matter how difficult the parts are, it is essential to feel the pulse measure by measure to keep the music moving forward. From measure 39, it becomes drastically more difficult for the pianist. Within the first half of the measure (a quarter-note beat), the right hand has a chord and a set of repeated notes, and the left hand is responsible for a descending quintuplet that spans more than three octaves. In addition, the first note of the quintuplet is a rest, which makes it even more challenging to fit the five notes against eight repeated notes. Before moving to the second beat, the left hand must come back up to arpeggiate the chord whose top note becomes the first note of the next set of repeated notes. In addition, measures 41, 42 and 44 have grace notes in the left hand that span almost the entire lower half of the instrument. In these brutal measures, the pianist has no other choice but to start the grace notes early (by taking an entire eighth-note value to play the grace notes) in order to avoid a "hole" between the groups of repeated notes. The singer can support the struggling pianist by remaining extremely steady and singing as dramatically as possible. Both performers
can drop the dynamic level at the beginning of measures 39 and 40 so the ff from measure 41 will be more effective (see Ex. 3.16 in Chapter 3).

**Conclusion**

Szymanowski's main creative output includes the symphony, opera, ballet, solo piano, violin and piano, and voice and piano. In many accounts, he is described as a shy and private man; consequently, his works were premiered and performed mostly by his close friends: Fitelberg for the orchestral works, Rubinstein for the piano works, Kochański for the violin works, and his own sister, Stanisława, for his vocal works. Though he was recognized as a great composer in his native Poland and in a few neighboring countries, worldwide recognition was delayed until almost a century after his death, due, in part, to his introverted personality. This prevented his works from being performed by others and kept him from being more diverse in his instrumentation.

Szymanowski knew intuitively, however, that composing works for voice was his natural talent, and through his vocal literature he developed and transformed as a composer. As Chylińska states:

> There is no doubt that poetry was a stimulus for Szymanowski's creative imagination. . . . The emotional mood that the poetry aroused in the composer created the need for a musical expression of this experience, and the text played the role of a stimulus. But it also had another irreplaceable quality: unequivocalness and semantic preciseness. . . . The poet used to be the master of both words and sounds, but Szymanowski understood that he himself must remain a poet of sounds, not of words.

Had the political surroundings in Poland been more stable and supportive for artists, Szymanowski could have enjoyed greater success and perhaps benefited from more financial stability. However, if he had been born in a more secure environment, *Songs of an Infatuated Muezzin* might not have been created at all, because this work is a crystallization of

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98 Palmer, 100.

Szymanowski's insecure personality, his fetish for the exotic, and his ability to capture and generate representational sounds of Islam within the European notation system, all of which were brewed within the dark political situation of his country in the early twentieth century.

With the celebration of the "Year of Szymanowski" in his native Poland, there is hope that Szymanowski's vocal works, as well as his other compositions, will be performed more frequently and gain popularity in years to come. The author of this treatise wishes to ignite more interest in *Songs of an Infatuated Muezzin*, a cycle which displays Szymanowski's best qualities as a composer.
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APPENDIX B
Publishers and Editions

The complete works for voice and piano are available from PMW Edition (Polskie Wydawnictwo Muzykzne) in three volumes: Dzieła (Dz.=works) 17, 18, and 20. Dz. 19, which contains the works not included in the other three volumes, seems to be unavailable for purchase as of March 28, 2007, although this volume exists in fifteen libraries worldwide (twelve of them are U.S. libraries). The PWM Edition includes photocopies of the manuscripts but the preface and editorial notes are available only in Polish. There is another complete edition (Gesamtausgabe) published by Universal Edition in two volumes: Series C (Vocal Works)-10 and C-11 (Series A-5 includes the Songs with Orchestra). The preface and editorial notes are in German and English. In both editions the musical texts are essentially the same and the editorial notes contain extremely valuable information on each song. However, for the performers who only need one set of songs, these scores are too big to carry and could be quite expensive. The separate song cycles are available from Universal Edition, Masters Music, and Recital Publications (in the United States only). Information on publishers and available scores is listed below.

Polskie Wydawnictwo Muzykzne (Poland)
al. Krasinskiiego 11a
31-111 Krakow
Tel. +48-12-422-70-44
Fax +48-12-422-01-74
e-mail: pwm@pwm.com.pl
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101 The Songs with Orchestra in PMW Edition are in Dz. 10, however it is also unavailable for purchase; only eleven libraries worldwide (nine of them in the U.S.) include this in their catalogues.
Table 5 Available Editions

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BIOGRAPHICAL SKETCH

Originally from Japan, Yukari Yano started her musical training at the age of four in the Yamaha Music Education System, after which she began private studies with Atsuko Hayashi. She continued her training with Professor Yasuko Tasumi at Kyoto City University of Arts, where she received her Bachelor's Degree in Piano Performance. In 1998 she came to the United States as a scholarship student of Dr. Gary Smart both at the University of Wyoming (Performer's Certificate) and the University of North Florida (Post-Baccalaureate study).

As winner of the Florida State University Young Artist Competition and the Doctoral Concerto Competition, Ms. Yano performed with the University Philharmonia in 2003 and with the University Symphony Orchestra in 2007. She also won the Rotary Club of Tallahassee Chapman Piano Competition in 2003. Other awards include the Accompanying Prize in the Little Cameria Contest of the 12th Settsu Music Festival in Osaka, Japan, Tallahassee Music Guild Scholarships, Graduate Assistantships in Accompanying and Opera, and a Dissertation Research Grant. She has also participated in the Internationale Meisterkurse Trier in Germany where she studied with Wolfgang Manz.

Ms. Yano’s extensive performance experience includes piano and harpsichord solo, chamber music and vocal accompanying recitals in the United States and Japan. She has served as an Adjunct Instructor of Piano and Accompanist/Coach at the Gulf Coast Community College in Panama City, Florida. Under the direction of Dr. Carolyn Bridger, she received her Master's Degree in Accompanying in 2003 and Doctoral Degree in Piano Performance: Chamber Music/Accompanying in 2007 at the Florida State University.