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## Dialogue in *Sonata for Two Violins Op. 10* by Henryk Mikołaj Górecki from a Performer's Perspective

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### Abstract

The article aims at defining the specificity of dialogue in *Sonata for two violins Op. 10* by Henryk Mikołaj Górecki from the point of view of the performer. This piece, though created in the early period of the composer's career, belongs to important examples of this genre in 20th century European music. With regard to the declared aim, various versions of the dialogue in this sonata were examined. The issue of dialogue in the discussed piece is presented in the context of the individual composer's style. In order to address the core matter, the analysis of all three movements of the sonata cycle was carried out in terms of different forms of dialogue between the two violins.

Górecki's Sonata represents very interesting types of dialogic communication, conveying various emotional contents: from rivalry to harmony, from expression – sometimes utterly harsh – to joint reflection, from grotesque to contemplation. This piece features a rich sound coloring, which the Master achieves through sonoristic effects and extensive use of dissonant consonances and dynamic contrasts. The piece shows also an excellent sense of the sound space in which the soloists perform. Spatial changes effects are achieved by means of, among other things, rapid shifts from the lowest registers to the highest ones. The "instrumental drama" is accompanied by colorful "decorations", with a wide range of feelings typical of Górecki. The parts of two violins carry out

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a polyphonic narration. The voices of each “protagonist” receive a different reaction in their vis-à-vis, and in the last part they unite in an expressive, unrestrained dance movement. It is precisely this variety of musical material and the dialogues of the soloists in different categories of perspectives that provide this piece with an intensity of empathic experiences, evoked both in listeners and in performers.

**Keywords:** sonata for two violins, dialogue, neoclassicism, avant-garde, works of H.M. Górecki.

The inspiration for writing the article was provided by my own artistic activity of ten years’ collaboration with Jakub Działak as the violin duo called “Innovation Duo”. Throughout this activity, we have acquired a very wide repertoire for two violins and still discover new, fascinating both to performers and listeners, artifacts of outstanding composers, from the Baroque to contemporary times. It may be interesting to note that the greatest and most frequently performed compositions for two violins were created in the 20th century. They belong to different schools of composition and represent different styles and a wide range of genres and themes. Among the pieces intended for these instruments, cyclic and one-movement sonatas are particularly interesting. These include such works as:

- Eugène Ysaÿe’s late Romantic *Sonata*; (1915);
- Arthur Honegger’s urbanistic *Sonatina* (1920);
- Sergei Prokofiev’s constructivist Neoclassical *Sonata* (1932);
- Edison Denisov’s *Sonata*, combining folk motifs and avant-garde technique (1958).

In Polish music, this genre appears in the works by Aleksander Tansman (1950) and Henryk Mikołaj Górecki (1957). Sonatas intended for two violins have special features. These works stand out in the group of sonatas, which also includes pieces of this genre intended for other ensembles (e.g. sonatas for three violins or a concert for two violins with a chamber orchestra). In my opinion, this difference is mainly related to another and more interesting approach to dialogue, which in sonatas for two violins is reduced to two performers, without any background and other “comments”.

What is interesting is the very concept of dialogue, referring to relations between different actors, which can be understood broadly. In the reflections on this piece, my intention is to take into consideration several aspects of dialogue. First – the theoretical part (concerning philosophical reflections on the dialogue) is intended to present selected issues and definitions of the dialogue which, in my opinion, are the most appropriate for the discussed piece. I consider them significant in reaching the sources of the composer’s idea, and just as important for shaping the performing idea. In the analytical part, however, it seems necessary to place more emphasis on the dialogue elements, which Górecki achieves in the musical layer of the piece. The parts of both violins create an “instrumental drama”, full of sound contrasts and changing relationships between the “leading actors”.

The *Sonata for two violins Op. 10* by Henryk Mikołaj Górecki seems very interesting in this respect. This piece constitutes a great interpretative challenge in terms of dialogue carried out between the performers. It is also highly interesting in the context of the composer's individual style.

### Category of dialogue in a philosophical and aesthetic perspective

Referring to the current approach to the category of dialogue, which has numerous translations and interpretations, I will quote the definition which seems to be closest to Górecki:

The concept of "dialogue" belongs to the most important categories of contemporary philosophy. From Martin Buber's "dialogical principle", through the Frankfurt School and the "philosophy of dialogue", to the latest trends in the philosophy of religion (J. Dupuis), this concept organizes the most recent approach, giving it a new dimension and a new depth. At the same time, philosophy abandons the position of subjectivity, but also effectively defends itself against the tendencies of materialism; it transforms and creates a new image of the world and of the man, but also does not give up tradition; it protects what is "different", but does not deprive cultures nor the man of their identity; it transcends individualism, but also does not destroy what is spiritual.<sup>1</sup>

The following observation goes even deeper into the essence of the dialogue, which is in line with the outlook and spiritual values behind the music of Górecki:

[...] the contemporary philosophy of dialogue is very strongly rooted in the biblical-religious tradition and often refers to it. This tradition creates the possibility of showing human existence not in the cold atmosphere of modern metaphysics, in which man appears as a „pure being” rather than in the relation “man-God” and “man-man”. It implies that for man, both in his thinking and in his being, God and a fellow human being are always the constitutive elements.<sup>2</sup>

If we should address the category of dialogue in the field of art, it seems useful to refer to a longer, but indispensable in the context of the chosen subject matter, quote from the work of the outstanding Russian humanist Mikhail Bakhtin:

There is neither a first nor a last word, and there are no limits in a dialogical context (it becomes a boundless past and a boundless future). Even the meanings belonging to the past, that is which are born in the dialogue of past centuries, can never be stable (once and for all completed, perfect) – they will always change, be updated in a process of never-ending development of the dialogue. At any moment in the development of the dialogue, a multitude, an infinity of forgotten meanings emerge, at certain moments they will be brought back to memory and revive in an updated form (in a new context). There is nothing absolutely dead: each meaning will have its festival of rebirth.”<sup>3</sup>

<sup>1</sup> M. Szulakiewicz, *Kategoria dialogu w refleksji filozoficznej*, „Paedagogia Christiana” 2010, vol. 25, no 1, p. 33, [DOI: <http://dx.doi.org/10.12775/PCh.2010.002>]. All translations – Patrycja Czarnicka-Jaskóła.

<sup>2</sup> Ibidem, p. 41.

<sup>3</sup> М.М. Бахтин, *К методологии гуманитарных наук*, [in:] Бахтин М.М., *Эстетика словесного творчества*, Москва, Искусство, 1979, p.373. [Bahtin Mihail Mihajlovič, *К те-*

Mieczysław Tomaszewski does not use the word “dialogue” but „relationship” when considering the categories shaping a musical work. Indeed, in creating music, he advocates a dialogic similar to Bakhtin’s, as an indispensable condition for its existence in the cultural space:

Reading the piece in the perspective of a historical period and cultural space leads to a formula that synthesizes the whole situation: *f r o m i n s p i r a t i o n , t h r o u g h c o n t e x t , t o r e s o n a n c e*. Each of the terms referred to herein concerns the relation of the piece to one of the three cultural paradigms: the paradigm of the past, of the present and the future. All three have in common the principle of the relationship: the relationship of what is undoubtedly one’s own in a piece, to what is somehow different – previously existing, coming from outside one’s own circle, echoing from foreign creative output.<sup>4</sup>

Summarizing these reflections on the interpretation of the category of dialogue, it is important to briefly determine its main qualities, in the meaning field in which dialogue will be treated in H.M. Górecki’s *Sonata for Two Violins Op. 10*. According to contemporary researchers, empathy, understanding and compassion, and above all, God as the supreme goal to which the individual is heading in his confessions, are of the utmost importance in dialogue.

According to Mikhail Bakhtin, a work of art is always the subject of dialogue, because it requires somehow to take into account the other party – the audience. He interprets the meanings hidden in the text through the author, from the perspective of his experience, of the historical time and social space in which he belongs. Thus, the dialogue in art was held with the author, with the content of his work, however, the recipient is not only a passive partner who uncritically absorbs the information conveyed, but also joins in its interpretation – in the “infinity of forgotten (or newly created) meanings” mentioned by Bachtin<sup>5</sup>. As for the music, there is also the performer, who acts simultaneously as a participant of the dialogue and co-creator of the piece. The perfect recipient<sup>6</sup> wants to capture and combine in this conversation the three cultural paradigms of time identified by Tomaszewski: the past time of tradition, on which every work of art is always based in one way or another; the present - the author’s time, and the future time, the time of the recipient and interpreter, always finding hidden content in the work, available only after a lapse of time.<sup>7</sup> Górecki refers to this connection when he declares in one of his interviews from the 1990s:

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*todologii gumanitarnyh nauk*, [in:] Bahtin M.M., *Ėstetika slovesnogo tvorčestva*, Moskva, Iskusstvo, 1979, p. 373.]

<sup>4</sup> M. Tomaszewski, *Odczytywanie dzieła muzycznego. Od kategorii elementarnych do fundamentalnych i transcendentnych*, „Teoria Muzyki. Studia, Interpretacje, Dokumentacje” 2012, no 1, p. 20.

<sup>5</sup> М.М. Бахтин [Mihail Mihajlovič Bahtin], op. cit., p. 373.

<sup>6</sup> This is where we can refer to M. Bakhtin’s famous term of the ‘ideal Super-addressee’ of a work of art and identify him as an ideal partner in dialogue.

<sup>7</sup> Cf. M. Tomaszewski, *Odczytywanie dzieła muzycznego. Od kategorii elementarnych do fundamentalnych i transcendentnych*, „Teoria Muzyki. Studia, Interpretacje, Dokumentacje” 2012, no 1, p. 20.

[...] I am deeply rooted in tradition and that is where I look for the key to the present. A key that would make it easier for me to communicate where I am now, and what surrounds me.<sup>8</sup>

Should we refer to Górecki's own reflections, we will find there numerous connotations to the aforementioned philosophical interpretation of dialogue. The artist's creative *credo* was a constant sense of the Divine presence, which he expressed in the following words:

To see the Creator of everything – and to write for Him<sup>9</sup>,  
and so address Him by engaging dialogue with Him.

### **Specificity of dialogue in the *Sonata for two violins Op. 10* by H.M. Górecki**

The piece is a very rewarding research material. It could be interesting to establish the specificity of the dialogue both in Polish music after World War II and the influence of this dialogue on the individual style of the composer. What should be taken into account is the role of the piece in Górecki's oeuvre and the social and historical context in which it was created. The *Sonata for two violins Op. 10* was composed by the 24-year-old composer in 1957. Górecki then studied at the State Higher School of Music in Katowice, under Professor Bolesław Szabelski. The sonata has a very personal touch – it is dedicated to his future wife Jadwiga Rurańska, a pianist. The premiere took place in the Silesian Philharmonic during the author's monographic concert. The Sonata was included in the program along with other valuable pieces by the young composer, often performed in the years to come by the most distinguished world musicians.

The precedential concert featuring Górecki's oeuvre was scheduled for February 27, 1958 by the Silesian Philharmonic Orchestra. It was the first event of this kind in the history of the PWSM (Higher State School of Music) in Katowice – the news that the philharmonics would play pieces by some remarkable Szabelski's student and that it was absolutely necessary to be there spread among the music community. The hall was fully occupied. The program included six premiere pieces: Toccata op. 2 for two pianos, Variations op. 4 for violin and piano, Quartettino op. 5 for two flutes, oboe and violin, Song of joy and rhythm op. 7 for two pianos, Sonata for two violins op. 10 and finally Concerto for five instruments and string quartet<sup>10</sup>.

The aforementioned pieces provide a compact picture of the composer's early period and reveal his aesthetic priorities of the time, which include the experi-

<sup>8</sup> H.M. Górecki, *Powiem Państwu szczerze...*, interview with Górecki during the 2nd Music Meetings in Baranów in 1977, „Vivo” 1994, no 1 (11), p. 44.

<sup>9</sup> Cit. per: T. Malecka, *Henryk Mikołaj Górecki i jego muzyka na chór a cappella*, CD Booklet, Polskie Radio 2008, Warszawa 2008, [n.pag.].

<sup>10</sup> M. Wilczek-Krupa, *Górecki. Geniusz i upór*, Wydawnictwo „Znak”, Kraków 2017, p. 88.

ments with sound consisting in the search for bold and unusual sound combinations. Therefore, such a talented young man of rebellious and sensitive character could not remain indifferent to the aesthetics of the „Warsaw Autumn”. However, in the future, the *Sonata for Two Violins Op. 10* received very varied and ambiguous reviews. While preparing to perform this piece, I have read various musicological research papers, as well as comments to records and reviews in the press, as a result of which I have received quite a diverse spectrum of opinions concerning the style and content of this piece. The most radical evaluation of the sonata is the one by Mieczyslaw Tomaszewski, who relies on his impressions aroused immediately after the concert and a brief discussion with the author. Górecki was pleased with the musicologist’s horror. The shock was described by Tomaszewski in the following words:

I can still hear and see this moment in my memory. These unbearably aggressive sounds. And the struggle of players, being on the antipodes of the same stage with their own instruments<sup>11</sup>.

According to M. Tomaszewski, the avantgarde *Sonata for two violins Op. 10* can be considered as one of the most experimental works in Górecki’s entire oeuvre. The piece can be approached from the perspective of a dialogue between the author and the listener – through the interpretation which constitutes a link. It is the communication of the composer’s creative idea in a provocative form, without expecting immediate understanding by the listener. Hence the feeling of “aggressiveness” that the audience experiences and the satisfaction of the author with their horror. Krzysztof Droba defines this period of the composer’s career (1955–1957) as the “phase of motor constructivism”<sup>12</sup>, and therefore, as a listener, he gives in to the energy of movement and element. This term is reused by Ireneusz Pawlak in a laudation in honor of Górecki, where he applies it strictly to the piece in question:

In the initial period of his career, Henryk Górecki preferred constructivism as well as an intense and energetic way of expression. He practiced so-called motoric constructivism (*Sonata for two violins*, 1957).<sup>13</sup>

The opinion regarding the style of this piece is well known – the piece is considered to be continuing the traditions of interwar Neoclassicism. Without denying its updating of “forgotten meanings” as Bachtin had put it or “echoing from foreign creative output”, as Tomaszewski said, it highlights, like the other reflections mentioned above, its “fierce sound atmosphere”:

<sup>11</sup> M. Tomaszewski’s utterance, cit. per: M. Wilczek-Krupa, op. cit., p. 92.

<sup>12</sup> K. Droba, *Górecki Henryk Mikołaj*, [in:] *Encyklopedia Muzyczna PWM. Część biograficzna*, vol. efg, ed. E. Dziębowska, Państwowe Wydawnictwo Muzyczne, Kraków 1987, p. 424.

<sup>13</sup> I. Pawlak, *Laudacja wygłoszona na cześć Profesora Henryka Mikołaja Góreckiego z okazji nadania tytułu doktora honoris causa KUL*, [in:] *Henryk Mikołaj Górecki Doktor Honoris Causa Katolickiego Uniwersytetu Lubelskiego*, Wydawnictwo KUL, Lublin 2004. pp. 10–11.

Before Górecki, in contemporary music literature, pieces for two violins were written by Béla Bartók (*44 Duos*, 1931) and Sergei Prokofiev (*Sonata*, 1932), among others. The spirit of these two artists is clearly present in the *Sonata* of the young Polish composer. This fact should not be surprising, as most of his early works are charged with an atmosphere of Neoclassicism filled with energy and aggressive sounds, close to the works of the mentioned artists. The *Sonata for two violins* brings to an end that initial period of Henryk Mikołaj's career, and at the same time is the longest of his early compositions [...]. The *Sonata for two violins* undoubtedly confirms Górecki's tendency to use clear and strong expressive contrasts in his music – a feature he maintained also in his later compositions, far from any references to Neoclassicism<sup>14</sup>.

Since Béla Bartók was mentioned as one of the precursors of Górecki's sonata, it seems natural that there are neofolk elements in this particular piece. Górecki always tended to introduce folk motifs, referring to the folklore of his native Silesia and he was fascinated by Karol Szymanowski's oeuvre. Stefania Pawłyszyn, a musicologist from Lviv, draws attention to an indigenous feature of the Polish national style, which according to her is the "sensuality in treating sound". Therefore, in the 1950s, national music is in search of "new emotions" and "appropriate aesthetic expression"<sup>15</sup>.

The direct work with this sonata and the accompanying search for my own performing conception not only contributed to deep contemplation of the above-mentioned style characteristics but also led me to notice other, complementary elements – essential for the whole composition. Hence the need to define the key concept – a multi-layered dialogue in terms of meaning, which concerns different elements of the piece and occurs in this sonata on various levels. My opinion was confirmed by the one expressed by Bohdan Potiej, whose observations became very important for understanding the composer's idea. He stated that:

[...] Górecki's music, since its beginnings, has been created on the axis of an old contrast: between extreme harshness and euphony, between tension and complete calm, between energy and contemplation, action and meditation, anxiety and peace, agitation and silence, the outer and the inner, extensivity and intensity, the power of life and the power of the spirit, secularity and sacredness, *profanum* and *sacrum*.<sup>16</sup>

These extremes, however, do not fight each other, but on the contrary, create harmony and achieve a kind of balance. The three movements of the sonata cycle confirm the above observation. The first *Allegro molto* is already set on two "extremes": the extreme episodes, full of spontaneous expression, develop against the background of an uninterrupted ostinato pulsation that forms a colorful sound tape. The impulse comes from the initial accented chord, whose "G-G-sharp-A"

<sup>14</sup> Henryk Mikołaj Górecki, *Sonata na dwoje skrzypiec op. 10* <https://ninateka.pl/kolekcje/trzej-kompozytorzy/gorecki/audio/sonata-na-dwoje-skrzypiec-op-10> [accessed on November, 11, 2020].

<sup>15</sup> С.С. Павлишин, *Музыка двадцатого століття*, БаК, Львів 2005, с. 196–197. [Stefaniã Stefanivna Pavlišin, *Muzika dvadcatogo stolittã*, BaK, Lviv 2005, pp. 196–197].

<sup>16</sup> B. Pocij, *Akord Góreckiego*, „Więź” 2003, no 8–9, p. 140.

and “D-sharp-E-flat-E” sounds form the melodic-harmonic core of the whole part. Dialogical relations take place between the partners according to the rules, which M. Tomaszewski rightly described as:

[...] the struggle of the players, standing on the antipodes of the same stage with their own instruments [...].<sup>17</sup>

It is known that the composer recommended the performers to stand at the opposite ends of the stage, for a stronger effect of competition between the artists. Dissonances, both vertical and horizontal, evoking analogies with the Neoclassical style of Bartók and Prokofiev, are shifted from one partner to another, which highlights the “dialogue of competition” even more clearly.

**Example 1.** H.M. Górecki, *Sonata for two violins Op. 10* Movement 1, *Allegro molto*. The main theme. Bars 1–8.

The initial and final passages are contrasted with the lyrical reflective middle section, which prefers a different type of dialogue, and instead of competition, there is a “duet of reconciliation” (we could use here the terminology of the Baroque opera). The sound space is filled with a melody on broad ties and separate melodic motifs in the course of development are shifted from one partner to another, creating a dialogue of reconciliation (Example 2).

The second movement is a short *intermezzo* – *Adagio sostenuto*, in which the unison leading of the melody by both partners creates a nearly “ethereal”, “angelic” effect, that is, from the perspective of a philosophical approach to dialogue – the “man-God” relation. The composer achieves it through the use of a well-suited set of means of expression. Apart from *unisono*, these include the highest

<sup>17</sup> M. Tomaszewski, *O Góreckim*, „Teoria Muzyki. Studia, Interpretacje, Dokumentacje” 2016, no 8–9 (special issue „Mieczysława Tomaszewskiego Teksty Różne”), p. 245.



violin register, *con sordino*, *pp* dynamics, and free rhythmic values with constant rhythmic values. This type of dialogue can be described as a “dialogue of absolute harmony”. It is of such a perfection that it cannot last forever, it appears only as an unattainable ideal. The idyllic harmony of voices then transforms into a developed dialogue with elements of imitation. The polyphonic narrative reaches its peak here, for each participant in the relationship clearly manifests his nature here (Example 3).

Andante (♩.66-69)

arco sul D mp

pizz. e molto vibrato sempre p

sul G

sul D

p. p

**Example 2.** H.M. Górecki, *Sonata for two violins op.10*, Movement 1, *Allegro molto*. Middle section, *Andante*. Bars 57–67.

10

pp

pp

p

**Example 3.** H.M. Górecki, *Sonata for two violins, Op. 10*, Movement 2, *Adagio sostenuto*. Theme development. Theme 1. Bars 10–13.

A sudden change of ‘sound decoration’ is introduced by the musical direction *senza sordino*. It is accompanied by a shift to a low register, which is a background for the developing dissonant melody that resembles the theme of the first movement. This section constitutes a transition to the third movement, which is the final act of this “instrumental drama” (Example 4).



**Example 4.** H.M. Górecki, *Sonata for two violins, Op. 10, Part 2, Adagio sostenuto*. Thematic development. Theme 2, bars 23–27.

In the final movement *Andante con moto*, probably the most difficult to convey the content, the composer creates a grotesque-tragic image of dance. For this purpose, he uses sonoristic devices (tone clusters), complex asymmetrical rhythmic, and maximum sound intensity. Here, the dialogue takes place not between the partners, as both are absorbed by the element of dance, but between them and the inexorable fate. In this movement one of the main principles of Górecki's style is highlighted, which is brought to our attention by B. Pocij:

The sound matter produces its influence directly by itself – in accordance with the nature of music as the art of sounds – and at the same time is enriched by two important functions: the structural one, when the sound 'builds' the form, and the symbolic one, when the sound means something or symbolizes something (transcendence of substance).<sup>18</sup> (Example 5).



**Example 5.** H.M. Górecki, *Sonata for two violins, Op. 10, Movement 3, Andante con moto*. Coda. Bars 108–113.

## Summary

The analysis of H.M. Górecki's *Sonata for two violins op. 10* leads to the conclusion that this early work already displays the main features of the composer's later mature style. The principle of dialogue, which develops on various levels, plays an important role here. It also concerns higher levels as relations – correlations – achieving a balance between various elements that constitute the work as a whole. We can also distinguish in this sonata dialogues of tradition and

<sup>18</sup> B. Pocij, *Akord Góreckiego*, p. 142.

innovation, of active action and contemplation, and different emotional states. Finally, various types of dialogue between the two protagonists of the “instrumental drama” are displayed here – from fierce competition to perfect harmony. An important role in the performing conception of the piece is assigned to the polyphonic narrative, in which each participant takes a position independent from his partner and expresses his own feelings and point of view. Throughout the development of the sonata’s successive three movements, a rapprochement based on reaching an agreement is gradually achieved. During this process, the ‘true face’, the spiritual essence of each partner is revealed. Górecki’s sonata provides very interesting types of dialogic communication which convey different emotional meanings. From rivalry to harmony, from expression – sometimes utterly harsh – to joint reflection, from grotesque to contemplation. And in the final movement, it dissolves in a swirling motion.

For performers, this piece, especially in the contemporary situation more than sixty years after its premiere, poses a serious challenge as it requires a rethinking of the performing conception. It no longer gives the impression of aggressive music, in retrospect. The once seemingly harsh consonances and competitive dialogue are now perceived as more moderate and appear to be rather a striving for agreement, a joint search for harmony. In line with this approach, in our performance version, the second movement of the piece becomes the “silent culmination” of the entire cycle. What is at issue here is the theme referred to in the above study as “the dialogue of absolute harmony.” We approach it with solemnity – in the spirit of church music, like, for example, the theme of the 13th-century Polish song *Bogurodzica* (en. *The Mother of God*). It is my deep conviction that the seeds of the Master’s later works can be seen in this early composition by Górecki. Teresa Malecka, referring to Mieczysław Wallis, writes about it in the following words:

works [...] the most poignant, the most profoundly human – or works that pave the way for the art of the future [...].<sup>19</sup>

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<sup>19</sup> T. Malecka, *Henryk Mikołaj Górecki. Styl późny*, “Res Facta Nova” 2000, nr 11, s. 147. URL: [http://www.resfactanova.pl/pliki/archiwum/numer\\_20/RFN20%20Malecka%20-%20Henryk%20Mikolaj%20Gorecki.pdf](http://www.resfactanova.pl/pliki/archiwum/numer_20/RFN20%20Malecka%20-%20Henryk%20Mikolaj%20Gorecki.pdf) (accessed on December,7, 2020).

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## Dialog w *Sonacie na dwoje skrzypiec op. 10* Henryka Mikołaja Góreckiego z perspektywy wykonawcy

### Abstrakt

Celem artykułu jest określenie specyfiki dialogu w *Sonacie na dwoje skrzypiec op. 10* Henryka Mikołaja Góreckiego z punktu widzenia wykonawcy. Dzieło to, choć powstało we wczesnym okresie twórczości kompozytora, należy do znaczących przykładów tego gatunku w muzyce europejskiej XX wieku. W związku z deklarowanym celem zbadano różnorodne wersje dialogu występujące w niniejszej sonacie. Problem dialogu w omawianym utworze ujęty jest w kontekście stylu indywidualnego kompozytora. W celu rozwiązania głównej problematyki przeprowadzono analizę wszystkich trzech części cyklu sonatowego pod kątem różnych form dialogu pomiędzy dwojgiem skrzypiec.

Sonata Góreckiego reprezentuje bardzo interesujące typy dialogicznej komunikacji, przekazując różne treści emocjonalne: od rywalizacji do harmonii, od ekspresji – niekiedy krańcowo ostro wypowiedzianej – do wspólnej refleksji, od groteski do kontemplacji. Utwór ten cechuje bogata kolorystyka brzmieniowa, którą Mistrz osiąga poprzez efekty sonorystyczne oraz intensywne wykorzystanie współbrzmień dysonansowych i kontrastów dynamicznych. Dzieło to odznacza się także doskonałym wyczuciem przestrzeni dźwiękowej, w której poruszają się soliści. Efekty zmian przestrzennych dają m.in. raptowne przerzucenia z najniższych rejestrów do najwyższych. „Instrumentalnemu dramatowi” towarzyszą barwne „dekoracje”, z typową dla Góreckiego szeroko rozpiętą skalą uczuć. Partie dwóch skrzypiec prowadzą narrację polifoniczną. Wypowiedzi każdego „bohatera” otrzymują różną reakcję u swego vis-à-vis, w ostatniej zaś części łączą się w pełnym ekspresji niepoahamowanym ruchu tanecznym. Właśnie taka różnorodność materiału muzycznego, dialogi solistów w różnych kategoriach ujęć, zapewniają temu dziełu intensywność empatycznych przeżyć, wywoływanych zarówno u słuchaczy, jak i u wykonawców.

**Słowa kluczowe:** sonata na dwoje skrzypiec, dialog, neoklasycyzm, awangarda, twórczość Henryka Mikołaja Góreckiego, instrumentalistyka, interpretacja muzyki.