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KAROL LIPIŃSKI AS A MUSICAL INTERPRETER IN THE PRE- JOACHIM ERA

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KAROL LIPÍŃSKI AS A MUSICAL INTERPRETER IN THE PRE-JOACHIM ERA

DMA PROJECT

A DMA Project
submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By

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Lexington, Kentucky

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2022

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ABSTRACT OF DMA PROJECT

KAROL LIPIŃSKI AS AN INTERPRETER IN THE PRE-JOACHIM ERA

The work concerns a study of Karol Lipiński – the early nineteenth century Polish violinist – focusing on his activity as a musical interpreter. The work is supported by a comparison with another violinist acknowledged in this field – Joseph Joachim. The work is divided between four chapters: The first chapter begins with a discussion on the development of the concept of musical interpretation in the context of the broader social and aesthetical changes of the early nineteenth century, and ends with a summary of Joachim's interpretative activity in the latter half of the same. The second chapter includes Lipiński's biographical sketch and discusses his musical style based on available sources. The third chapter focuses on Lipiński's activities as a musical interpreter and consists of three subchapters, each concerning different kinds of activity within this area, such as performing other composers' solo and chamber works, music editing, and leading an orchestra. The fourth and final chapter attempts to answer the following questions: How innovative, in relation to the dominant trends of the time, was his approach to a music interpretation? Did he influence Joachim? If so, to what degree? Finally, why did the name of Lipiński fade into oblivion while Joachim prevailed?

KEYWORDS: Lipiński, Joachim, Interpretation, Music, Musical Interpretation

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INTRODUCTION

The turn of the nineteenth century saw a gradual yet noticeable shift in the approach to the performance of instrumental music—from one determined by the immediate circumstances of a performance and largely subservient to extra-musical ends, to one regulated by newly-emerged emphasis on an informed reading of the composer’s intentions and on the concept of a musical work. This change in perception of music paved the way for development of the new tradition of a musical interpretation. One of the most important figures credited with initiating and popularizing this new trend among performers is Joseph Joachim (1831-1907), a violin virtuoso born in Hungary, who came to represent the school and tradition of German violin playing. Though his pivotal role in modernizing the approach to music interpretation is well documented, the same cannot be said of Karol Lipiński (1790-1861), a violin virtuoso, composer, and editor forty years Joachim’s senior. A universally respected interpreter of works by Bach, Haydn, Mozart, and Beethoven, his name has practically disappeared from twentieth-century violin-oriented publications. The process of “rediscovering” his life and work began in the 1960s, though only in Poland and the USSR, resulting in two monographs about him published in the 1970s. Despite the lack of more recent publications of comparable major significance, many papers addressing his work have been released (mainly in Polish), providing some further insight on the topic. The overall interest, however, in researching Lipiński’s life and work, especially outside Polish borders, remains low. Therefore, I find the prospect of researching and writing a doctoral dissertation on his legacy as a musician both valuable and interesting. As the title suggests, the main goal of this study will be to examine Lipiński’s expertise as a musical

interpreter and his role in advancing the trend of informed interpretation as compared to Joachim.

Methodology

I will present my research in four main chapters organized as follows:

Before examining Lipiński's role as a musical interpreter, it will be necessary to discuss the concept of a "musical interpretation" and its development in the context of the broader social and aesthetic changes of the early nineteenth century. After providing a general definition of the term, I will point out and examine the reason for the concept's emergence, as well as the kinds of musical production which drove its early development. Brief information about Joachim and his role in this story will follow, illuminating parallels between Lipiński and Joachim.

The second chapter will introduce Lipiński by providing a biographical sketch and discussing his musical style based on available concert reviews and preserved descriptions written by his friends and other fellow musicians, including Robert Schumann, Hector Berlioz, and Richard Wagner.

Lipiński's approach and interpreting style will be discussed in the third chapter of this project, which will focus on three areas where his interpretive skills were in use:

The first section concerns him as a performer of other composers' works, both as a soloist and as a chamber musician. Since no recordings of him are available, I will focus on examining the reviews of his performances, as well as the recollections of his friends and biographers.

In the second section, I will discuss Lipiński's output as a music editor. Among his major achievements in this area are his editions of the complete Haydn's String Quartets and the Sonatas for Violin and Keyboard by J.S. Bach. While the former is mainly known for his inclusion of metronome markings, the latter, edited for Peters, is richly annotated with a variety of markings that instruct both the character and execution of the works. All these editions are available online and may help explain his approach to these works and his contribution to reviving the music of the past.

The third subchapter will concern his activity as a concertmaster and his influence on the orchestra's quality and performing style. Additionally, the story of his conflict with Wagner as the conductor of Mozart's *Don Giovanni* will serve as a colorful illustration of the shifting dynamic between the roles of concertmaster and conductor, shedding more light on Lipiński's personality and his approach to an interpretation.

The fourth and final chapter will answer the following questions: How innovative, considering the dominant trends of the time, was his approach to musical interpretation? Did he influence Joachim? If so, to what degree? Finally, why did the name of Lipiński fade into oblivion while Joachim prevailed?

Sources

Providing a conceptual and historical context for the researched topic requires works of more general scope concerning the musical production of the late eighteenth and nineteenth centuries. The most informative for my research were Lydia Goehr's *Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, published by Oxford University Press in 1992, and Clive Brown's *Classical and Romantic Performing Practice*

1750-1900, published in 1999. The former is centered around the claim that the concept of the work as a regulative force for musical production emerged around 1800. In support of this thesis, the author discusses the history of music in the context of broader social and aesthetic changes which help explain the differences in function and perception of music during its different periods. Since I could not find any publication providing a satisfactory explanation of the origins of interpretation in music (most of those concerning the topic focus on defining its limits rather than its history), I had to deduce it myself. The information provided in this publication allowed me to do so. While Goehr provided a conceptual and historical framework, Brown complemented it with more detailed and practical information concerning the early eighteenth and nineteenth-century relationship between musical notation and performing practice, deepening my understanding of the beginnings of interpretation in music.

There are two monographs on Karol Lipiński: the first one published by Vladimir Grigoriev in Moscow¹ in 1977, and the second one by Józef Powroźniak in Krakow² in 1970. I list the one by Grigoriev first because it was written ten years earlier, thus before Powroźniak, who received a draft of Grigoriev's book before publishing his own. Unfortunately, since Grigoriev's work has not been translated from Russian, and the copy of the book itself is hard to find, I was unable to use it in this research. There are, however, several articles referring to Grigoriev's book, including a few by Grigoriev himself that are available among publications devoted to Lipiński. These publications provide substantial information about its content and research value. Grigoriev, a violinist and musicologist at

¹ Russian: ЛЬВОВ.

² Also known as Cracow; Polish: Kraków.

the Tchaikovsky Moscow Conservatory focusing on nineteenth-century violin schools, wrote major works on Henryk Wieniawski (1966), Leonid Kogan (1975), Karol Lipiński (1977), and Niccolò Paganini (1987).

Unlike Grigoriev's, Powroźniak's monograph has been translated into English (by Maria Lewicka) and was published by Paganiniana Publications in 1986. In this book, the author summarizes the then-available knowledge and, after conducting extensive and government-funded research, supplies newly discovered facts, mainly concerning Lipiński's life and work in Dresden. Since this is the period of Lipiński's peak activity as a performer and interpreter, the book served as a valuable source of information and a starting point for further research. Powroźniak was a music pedagogue and writer. Among his major publications are two monographs: one of Niccolò Paganini (1958) and the other of Karol Lipiński (1970).

While both monographs offer a summation of knowledge about Lipiński available through 1970, much more research has been done since then. One of the most prolific centers, in terms of the number of produced publications concerning the discussed violinist, is the Karol Lipiński Academy of Music in Wrocław, Poland. Carrying the name of the Polish virtuoso obliged the institution to host a series of seven conferences, held between 1988 and 2020, whose content was published in seven volumes under the (translated) title *Karol Lipiński: His Life, Work and Times*. Each volume consists of around ten papers by different authors, amounting to approximately seventy publications. As the title of the conference suggests, the resulting materials cover a wide range of different topics, providing much more depth to the subject. They both supplement and extend the content of the monographs with updated information based on recent research and with a more

substantial list of primary sources. For all these reasons, this seven-volume publication plays a vital role in my study.

A Romantic Century in Polish Music is also a collection of articles written by several authors, including Maja Trochimczyk, who is also the work's editor. The articles concern the life and work of the most important Polish romantic figures, such as Maria Szymanowska, Karol Lipiński, Henryk Wieniawski, Fryderyk Chopin and Karol Szymanowski. Those about Lipiński and Wieniawski are the most relevant to my research.

One of the most recent and valuable publications concerning Lipiński is Marek Kawiorski's *Działalność koncertowa Karola Lipińskiego (Concert/Performing Activity of Karol Lipiński)*, which was published in Kielce, Poland in 2016. In this book, the author gathered and summarized the available primary sources, as well as different musicologists' comments concerning Lipiński's musical style and performing activity. As opposed to the abovementioned monographs, this publication provides an abundance of citations referring to the primary sources.

The last major study including a significant portion of information concerning Lipiński carries the misleading and somewhat mysterious title *Franz Liszt, His Circle, and His Elusive Oratorio*. According to the author, Xavier Jon Puszowski, the book follows "a mosaic pattern of intersecting biographies, alternating with historical sketches."³ While the main goal of this work is presenting Liszt in the context of his lively interests and support for the "Polish cause" (Poland was, at that time, occupied by the Russian and Austro-Hungarian empires, and Prussia), he begins by introducing several, significant (in the

³ Xavier Jon Puszowski *Franz Liszt, His Circle, and His Elusive Oratorio* (London: Rowman & Littlefield, 2014), ix.

context of his research) musical figures. Among them are Wieniawski, Chopin, and, most important to me, Lipiński, to whom an entire chapter is devoted, as well as appearances in a few others. The work is well documented, and Paul Munson appreciates its quality and fresh approach in his review in *The Journal of American Liszt Society*.⁴

To form the basis for my work, however, a study of Joachim will be also required. His assistant, Andreas Moser, wrote Joachim's biography, which was soon after translated into English by Lilla Durham. The book will play an important role in understanding Joachim's musical style as well as the circumstances from which it emerged. Additionally, it offers a few anecdotes referring to his connection with Lipiński.

Boris Schwarz's *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman*, includes an extensive survey of the most important (in the given timeframe) violinists and provides valuable information regarding their lives and styles, offering, at the same time, an insightful comparison and classification of different violin schools and traditions. The publication helps form an image of Joachim's activity in the context of the German violin school although it does not include any information about Lipiński.

Additional sources will include modern music encyclopedias and biographical dictionaries (such as *MGG* and *Grove Music*), as well as the historical ones, which were published mainly in the nineteenth century. Interestingly, several entries in these were written by authors who personally knew Lipiński. These are especially useful since they provide a firsthand description of his playing style, which is so important for this research.

⁴ Paul Munson, "Franz Liszt, His Circle, and His Elusive Oratorio—Review," *Journal of the American Liszt Society* 66 (2015): 102–104.

For example, Wilhelm von Wasielewski, a German violinist, conductor, and musicologist, provided an entry about Lipiński to Mendel's *Musikalischen Conversations-Lexikon*. Even more important is his publication about violinists, *Die Violine und ihre Meister* which includes a seven-page-long description of Lipiński's life, musical style, and sound, even of his interests and personality.

Among the primary sources, one of the most valuable is *Allgemeine musikalische Zeitung* – a music journal published in nineteenth-century Leipzig, which reported on and reviewed major musical events. The record of the earlier-mentioned Quartett-Akademien as well as many of Lipiński's other concerts can be found therein.

CHAPTER 1. MUSICAL INTERPRETATION

1.1 The beginnings of a musical interpretation

Interpretation is quite an elusive term to define, as its specific meaning depends on both the area and the time of its use. Its most generic definition derives from the Latin verb *interpretari*, meaning “to explain, expound, translate, or to understand,” or alternatively, in the passive sense, “to be explained, or mean.”⁵ With time, it came to be typically used to indicate an act of explaining or making meaning out of something of a mysterious, abstruse, or ambiguous nature—that is, when no clear or single answer could be deduced. This explains its frequent application in the areas of religion, law, philosophy, and art, within which its meaning has often further evolved, acquiring multiple more specific definitions, retaining, however, its underlying explanatory notion.

In music, as in other dramatic arts, the term refers to the way a performer chooses to convey the author’s idea within a presented work. The term is typically applied in discussing historical repertoire and, in its essence, rests on the assumption that it is impossible (or even undesirable) to exactly recreate the composer’s originally intended sonic experience of his or her work. This is mostly because of music’s abstract (hence ambiguous) language, changing musical tastes, and the imperfections within a score itself. Therefore, a performer’s interpretation is a sum of choices guided by an understanding of the notation, of the general concept of “a work,” and by personal perception. This

⁵ Oxford English Dictionary Online, *Interpret*, v. (Oxford University Press, 2021).

perception, because of its subjective nature, could vary among performers, allowing for myriad different ways of realizing the composer's idea.⁶

The concept of musical interpretation, from the musicological standpoint, is relatively new. Scholarly discussion of the term dates from around the mid twentieth century, in acknowledgement of its increasingly widespread use in musical practice in the previous one hundred years. Considering the thousand-year history of modern musical notation and long-standing questions about realization, the emergence of the concept of musical interpretation can be seen as curiously overdue; it was, however, dependent upon a number of other developments on the social, musical and aesthetical fronts.

Among the most important changes were the advent of the romantic movement and a rise in significance of the middle class, which originated in the late eighteenth century. The former played an important role. First, it changed the perception of music—from something seen as subordinate to the extra-musical ends, to something glorified for its ability to embody, due to its abstract language, the transcendent ideas of the new aesthetics.⁷ Second, it influenced the transition from the traditional (therefore more universal) composing and performing practice based on a geographical style, to one dependent on a composer's individual musical style.⁸ On the social end, the rapidly growing middle class opened a new type of market for the musicians, much more oriented in its demands towards originality and expression than was traditional under church and

⁶ Davies, Stephen, and Stanley Sadie. "Interpretation." *Grove Music Online*. 2001.

⁷ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1992), 152-53.

⁸ Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (New York: Oxford University Press, 1999), 62, 631.

court patronage. Moreover, because of their weakening dependence on these institutions, the number of traveling musicians had grown considerably, increasing their reliance on musical notation and therefore the publishers instead.

There are three implications of the above-mentioned changes which I find crucial for the development of musical interpretation, and which I would like to further discuss:

1. The transition to music production regulated by the concept of a “work”.
2. The proliferation of new musical markings.⁹
3. An interest in reviving older compositions.

1.2 The Concept of a “Work”

For an act of interpretation to occur, there must be an idea or an object possessing some sort of meaning, which could be then interpreted or explained. Traditionally, that meaning was expected to be carried by a word, a painting, or a sculpture, but not necessarily by music. Until the late eighteenth century, music was widely considered unable to capture “‘clearly and distinctly’ the essence of Nature, of person, or world”¹⁰ by theorists and philosophers. And whenever composers wanted their music to convey an idea, they achieved it by the means of imitation (of nature, literature, or other forms of art) rather than through the music itself. In consequence, the primary role of music, at least until the late 1700s, was to fulfill extra-musical functions such as accompanying a text or decorating a church or court ceremony. Of course, there were many creative composers in the prior centuries whose instrumental works we now consider valuable and meaningful, thus worth

⁹ *Ibid.*, 62.

¹⁰ Goehr, *The Imaginary Museum of Musical Works*, 143.

interpreting. These works, however, were mostly composed either with a particular performance in mind, or for the sake of a private exercise, with little to no expectation of further publication or performance.¹¹ The general perception of music, at least among the intellectual elites, began to gradually change around the middle to late eighteenth century, driven by “‘transcendent’ move from the worldly and particular to the spiritual and universal.”¹² Under the new aesthetics, music suddenly came to be seen as (or, became) the most appropriate medium to convey this content. The transition is evident from the writings of figures influential to the romantic movement, such as Ludwig Tieck, who wrote: “In instrumental music art is independent and free, here art phantasizes [spelling from the original translation] playfully and purposelessly, and nevertheless art attains the ultimate.”¹³ Even more specific in describing the role and perception of music under the new aesthetics was E.T.A. Hoffman:

When we speak of music as an independent art should we not always restrict our meaning to instrumental music, which, scorning every aid, every admixture of another art . . . gives pure expression to music's specific nature, recognizable in this form alone? It is the most romantic of all the arts—one might almost say, the only genuinely romantic one—for its sole subject is the Infinite.¹⁴

¹¹ *Ibid.*, 178–79,

¹² *Ibid.*, 153.

¹³ Bellamy Hamilton Hosler, *Changing Aesthetic Views of Instrumental Music*, 190 [as quoted in Goehr, *The Imaginary Museum of Musical Works*, 154].

¹⁴ E.T.A Hoffman, *Beethoven's Instrumentalmusik* [as cited in Goehr, *The Imaginary Museum of Musical Works*, 148].

The perception of music, however, did not change because of external factors alone, as it was also driven, from within the musical world, by the composers themselves. For example, Stamitz, Haydn, and Mozart made clear contributions to the development of purely instrumental forms like the symphony, sonata, or concerto,¹⁵ extending music's capacity to carry more elaborate and diverse meaning. Their works also became the core of the instrumental repertoire and a basis for the creation and evaluation of future works. The composers' aim to emancipate their music from servitude to the extra-musical was finally realized by Ludwig van Beethoven. Driven by the revolutionary spirit of his time, he changed the way "musicians thought about composition, performance and reception."¹⁶ His instrumental compositions, created as finished, meaningful, and independent works, proved music's ability to exist on its own and opened a new perspective on how it could be seen and approached.

Applying the concept of a "work" to music provided a framework to evaluate a composition through its content, apart from more or less successful performances. By separating the work from its performance, the composer no longer had to be a performer and vice versa. This led to further specialization within the fields of composition and performance, helping musicians build artistic authority within their distinct categories.

Composers were the first to enjoy higher status, and by producing carefully crafted and original works of art—meant to be performed by different artists at a different time and place—they allowed for the idea of the canonical repertory to emerge.¹⁷ These works

¹⁵ Goehr, *The Imaginary Museum of Musical Works*, 200.

¹⁶ *Ibid.*, 208.

¹⁷ Davies and Sadie, "Interpretation."

required a new type of performer, more like an actor, able to understand and present the composer's content according to his or her intentions provided within the score. However, the composer's rising authority came at the cost of the performer's freedom, as the importance of a truthful rendition of a given score was further empowered by the emergence of the idea of *Werktreue*, which defined the performer's subservient role to the composer. Earlier, the musical language was more universal, being largely regulated by the sets of conventions typical to certain cultural centers, and an educated performer was expected to supply the work with necessary musical nuances according to these accepted traditions and his or her individual taste.¹⁸ Furthermore, a work's text itself was of a lesser importance—altering it using tools of ornamentation and improvisation was in fact a widely accepted part of a successful performance.¹⁹ With a transition from music production determined mainly by the circumstances of a performance to one regulated by the concept of the work, and therefore the composer's intention, understanding and accurately rendering of the musical notation became a vital part of the performing process. This brings us the next implication of the earlier-mentioned changes: the proliferation of musical markings.

1.3 The New Musical Markings

As the spread of the new romantic aesthetics encouraged composers to develop more personal musical styles, there was a growing demand for improved notational tools, especially those responsible for “fine-tuning” the musical lines, such as dynamics,

¹⁸ Brown, *Classical and Romantic Performing Practice 1750–1900*, 29, 59.

¹⁹ *Ibid.*, 3–4.

accentuation, and articulation.²⁰ As a result, both theorists and composers introduced a variety of new markings and gradations of the already existing ones, to allow for more precise musical instructions.

However, because their introduction occurred at a much faster pace than their adoption, mostly due to the limited spread of information at the time, many misconceptions arose, so that the same signs often meant different things for different composers.²¹ There was not, after all, one governing body responsible for standardizing and unifying musical notation; instead, its development seemed to be somewhat arbitrary and largely dependent on a theorist's or composer's stylistic provenance and own judgment. The gradually-weakening composer–performer connection meant less opportunity for a composer to directly supervise a performance and created the need for a more precise notation. The problem was partially countered by the establishment of the first music conservatories and music-oriented private societies, and the subsequent spread of music literature concerning biographies of single composers, bibliographies, or music journals.²² The new kind of musicology, focusing on names rather than a method, reflected the weakening importance of the traditional conventions and, at the same time, the growing need to understand composers' increasingly diversified musical styles. Understanding a work's notation began to require comprehending the wider body of a given composer's output and awareness of his or her ideological outlook and even life. Both a work and its composer had to be studied

²⁰ *Ibid.*, 62.

²¹ Many examples of a “flexible” understanding of the musical markings appear throughout Brown's publication. Among these, discussed are: *fp* (p. 70), *Sf* (p. 75), *rf* (p. 90), accentuation markings (p. 95), *staccato* (p. 98), accentuation vs. dynamics (p. 107), dashes (pp. 129–32), articulation (p. 200), and ornamentation (p. 456).

²² Goehr, *The Imaginary Museum of Musical Works*, 241–42.

now. And with all the ambiguity involved in this process, an act of interpretation had to occur.

1.4 Reviving Older Compositions

This ambiguity was especially pronounced within the works from the past. With composers “coming to be seen as independent masters and creators of their art,”²³ a tendency to approach similarly those from the previous eras emerged. Earlier music was now studied and categorized according to a modern work-concept, “as self-sufficient works, each publishable on its own right.”²⁴ In consequence, the individual compositions were collected, assigned with opus numbers,²⁵ and edited to comply with modern notational standards, largely shaped by the changing musical aesthetics and rapidly growing amateur market.²⁶ The last aspect is of particular importance here: With increasing reliance on the more detailed notational tools, the problem of understanding the “unmarked” scores from before this transitional period was becoming more and more apparent, especially among the younger generations of performers. Pierre Baillot raised this issue within his violin method from 1834, *L'Arte du violon*:

This tendency towards the dramatic style was to give rise to the need to increase the number of signs and to notate every inflection in order to correspond as closely as possible to the wishes of the composer. This is

²³ *Ibid.*, 206.

²⁴ *Ibid.*, 202.

²⁵ *Ibid.*, 203.

²⁶ Brown, *Classical and Romantic Performing Practice 1750–1900*, 304.

what modern composers have done and this is what makes music written before this era much more difficult to perform and interpret well: we stress this point in order that students may not be in any way discouraged at the prospect of the large number of works where the absence of signs makes an appeal to their intelligence which is bound to turn out to their advantage if they will only take the trouble to deepen their studies.²⁷

Baillot admits that performing older works, with their *absence of signs*, could pose a significant challenge for a musician but also recognizes the opportunity it presents. With a much greater concern, deriving from the work-concept, about the composer's true intentions, but without sufficient information to really revive it, a performer had to create a big part of the performance him- or herself. Since the process relied heavily on making assumptions based on an "unmarked" score combined with one's familiarity (or a lack thereof) with traditional conventions and with the historical context—of both the composer and the work—the resulting rendition reflected the performer's own understanding of a composer's idea rather than the idea itself.²⁸ In other words, the objective goal of conveying an author's intention was inevitably conditioned by the subjective judgment of a performer. This gave a performer much more creative control over the performed material while staying faithful to the composer's idea (or at least creating that appearance).

²⁷ Pierre Marie François de Sales Baillot *L'Art du violon: Nouvelle méthode* (Paris, 1834), 162 [as cited in Brown, *Classical and Romantic Performing Practice 1750–1900*, 62–63]. A side note: Baillot uses the verb “*interpréter*” in the original French edition of this publication; however, in its German translation, the word “*dolmetschen*” (to translate) is used instead. This indicates that the term *interpretation* may not yet have been used in German-speaking countries in the musical context at the time of this publication. The used translation also suggests a much more generic understanding of the term than the one we use today.

²⁸ Davies and Sadie, “*Interpretation*.”

The performer thus gained the freedom to express creative individuality without resorting to composition or improvisation. This was particularly the case when approaching music of the past, through the lens of the newly emerged “work concept, and, perhaps, served as a catalyst in the development of “musical interpretation”.

1.5 Joseph Joachim

One of the first musicians to focus his career on interpreting and performing other composers’ works was Joseph Joachim. He was an Austro-Hungarian violinist, composer, conductor, and teacher, born in 1831 and educated by Stanislaw Serwaczyński (1791-1859) in Pest, Joseph Böhm (1795-1876) in Vienna, and, above all, Felix Mendelssohn (1809-1847) and Moritz Hauptman (1792-1868) in Leipzig. From his early years, he was exposed to the music of the great composers, such as J.S. Bach, Viennese classics, and Mendelssohn himself, which shaped his musical taste, defined by an attitude of respect towards the work and its creator. His later close associations with the foremost romantic composers, such as Robert Schumann, Franz Liszt, and Johannes Brahms only strengthened this sentiment, strongly influencing the development of his characteristic “ascetic” interpretative style, characterized by subordination to the composer rather than giving prominence to the performer’s virtuoso technique.²⁹ This style greatly differed from the image of a “virtuoso,” as established in the early nineteenth century and represented by Paganini or Liszt, whose primary role was to entertain and astonish the spectacle-hungry audience. Joachim’s approach was much more uncompromising in this regard. Instead of satisfying his auditors’

²⁹ Beatrix Borchard, and Katharina Uhde, *Joachim, Joseph*. (Grove Music Online, 2001).

“lower” tastes by performing the fantasies on successful operas which were so popular at the time, he drew “his listeners up to him, to extend their understanding, to broaden their intellectual horizon, by offering them a musical fare which in its very self, without any theatrical ‘make-up,’ was of lofty musical worth.”³⁰ In this noble pursuit, he aimed to stay truthful to the presented works and his own artistry. He was regarded “as a paragon of authenticity: at one with himself, absorbed in the activity at hand, unaware of or independent from his audience, modest, and restrained in his gestures and overall expressivity.”³¹ With this approach, he played a fundamental role in raising both awareness and appreciation of the historical repertoire. As Joachim’s biographer, Andreas Moser, said: “The simple refinement and cohesive unity with which Joachim brought forth the concerti of Beethoven, Mendelssohn, Spohr and Viotti, movements from Bach’s works for violin alone, sonatas of Tartini, the Schumann Fantasy, etc., acted practically as revelations and conveyed to his contemporaries a hitherto completely unknown understanding of the mission of a performing musician.”³²

Joachim’s interpretative style, although regarded by his contemporaries as ascetic (perhaps to contrast it with a free virtuosic style), was in fact a combination of the stricter approach of Mendelssohn with the musical freedom of Liszt. It is most clearly seen in the example of his treatment of a tempo, which we know about from the written reports of those who heard him as well as his few available recordings. From these, we can infer that although he kept the underlying pulse of the performed works stable, he treated the melodic

³⁰ Carl Flesch, *The Art of Violin Playing* (New York: Carl Fisher, 1930), 74–75.

³¹ Karen Leistra-Jones, “Staging Authenticity: Joachim, Brahms, and the Politics of Werktreue Performance,” *Journal of the American Musicological Society* 66, no. 2 (2013): 399.

³² Andreas Moser, *Joseph Joachim: Ein Lebensbild*, Vol. II (Berlin: B. Behr’s Verlag, 1898), 343–44.

lines more freely—something evident during his string quartet performances where the first violin part often moved independently from the remaining voices and arrived together only at the places important to the form. Joachim’s understanding of rubato was a typically classical one, which indicated that any lengthened note value must result in shortening another; contemporary accounts describe his playing as at once balanced and spontaneous.³³

The noble kind of artistry and discipline with which he approached performing made him many composers’ performer of preference. Among the greatest were Schumann, Brahms, Max Bruch, and Antonin Dvorak, who wrote their violin concertos, among other works, with Joachim in mind. By encouraging them to compose musically complex and large-scale works specifically for violin, he partially contributed to elevating the significance of the modern violin repertoire and made the act of interpreting even more rewarding.

Joachim interpreted musical works not only as a performer but as an editor as well. Besides assisting non-violinist composers in writing works for violin, he left behind a vast editorial output consisting of multiple solo, chamber, and orchestral works by baroque and classical masters. He published many of his own cadenzas to their violin concertos as well. His achievements in reviving and popularizing the music of the past undoubtedly contributed to developing and crystallizing the modern concept of interpretation in the latter half of the nineteenth century. Here, they will serve as a reference for examining the

³³ W. Robert Eschbach, *Der Gegenkönig—Joseph Joachim as a Performer*. Joseph Joachim—Biography and Research, June 12, 2013, <http://josephjoachim.com/2013/06/12/der-geigerkonig/>.

achievements, in this category, of Lipiński, who was active in the century's first half and recognized for his expertise in the historical repertoire.

CHAPTER 2. LIPÍŃSKI'S LIFE AND MUSICAL STYLE

2.1 Biographical Sketch

Karol Lipiński was born on October 30 or November 4 of 1790 in Radzyń,³⁴ in the court of the Polish aristocratic family of Potocki, where his father, Feliks Lipiński, worked as a conductor of ensembles and a music tutor. Karol began violin studies under his father between the ages of five and seven,³⁵ but within two years surpassed him.³⁶ Since his father could not afford to send him abroad to continue his education, he took care of providing Karol with a decent general education, including foreign languages, from the local court tutors. By the age of eight, Karol was able to perform concertos by Pleyel and Jarnovic, which his father, inspired by the stories of little Mozart's performing career, saw as an opportunity to improve his family's financial situation. However, Karol's strong objection, driven by his innate shyness and self-consciousness, convinced his father to drop this idea.

Following the partition of Poland in 1795, the Potocki family sold their estate in Radzyń in 1799, forcing Feliks Lipiński to seek new employment. He found it in the formerly Polish city of Lviv³⁷ which, at the time, was the capital of the Austrian partition zone, called Galicia. Drawing a significant number of economic refugees (which formed a new social class that S. Wasylewski aptly called the "true proletariat of the clerical intelligentsia"),³⁸ as well as many artists from Austria, Lviv quickly became the cultural

³⁴ Marek Kawiorski, *Działalność koncertowa Karola Lipińskiego*. Kielce: Uniwersytet Jana Kochanowskiego, 2016), 47.

³⁵ *Ibid.*, 55.

³⁶ Józef Powroźniak, *Karol Lipinski: His Life and Times* (New Jersey: Paganiniana Publications, 1986), 7.

³⁷ Ukrainian: Львів, Polish: Lwów, Russian: Львов, German: Lemberg.

³⁸ S. Wasylewski, *Zycie polskie w XIX wieku*. (Kraków, 1962) [as cited in Powroźniak, *Karol Lipinski: His Life and Times*, 11].

center of Eastern Galicia. There, Feliks was appointed as the kapellmeister of Count Adam Starzeński's orchestra, where he entrusted to young Karol the position of leader of its chamber ensemble. Stimulated by this new challenge, Karol devoted himself to several hours of daily practice.

Continuing to be a self-taught violinist, he based his education on observing the performances of the respectable guest artists, and studying the repertoire, focusing both on building his violin technique and refining his musical style. The “technical” repertoire consisted of etudes and caprices by Pierre Gavinies, Rudolph Kreutzer, Carl Fiorillo and Pietro Rovelli. At the same time, he shaped his musicality on the violin sonatas and concertos by Giuseppe Tartini, Giovanni Battista Viotti and Louis Spohr.³⁹ Very probably, his most important teacher was in fact a book, *Methode de violon*, written by Viotti's students—Pierre Rode, Rudolph Kreutzer, and Pierre Baillot—and published in 1803.⁴⁰

Also important for Karol's musical growth was meeting Ferdinand Kremes—an Austrian officer and skillful cellist who quickly recognized Lipiński's talent. Partly because of his influence and partly because of the need for a cellist in his father's ensemble, Lipiński undertook cello studies, quickly becoming proficient enough to perform cello concertos by Bernhard Romberg and Jacques de Lamare. He eventually returned to the violin but attributed the ability to produce his characteristic “grand” tone to this experience. Kremes also introduced Lipiński to composition.

³⁹ Powroźniak, *Karol Lipinski: His Life and Times*, 33.

⁴⁰ Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 58.

Between the years of 1809 and 1814, Lipiński served first as an orchestra-leading violinist, then as kapellmeister,⁴¹ in the German Theater in Lviv. There, he had the opportunity to broaden his artistic horizons by staging operatic works by German, French, and Italian composers, as well as the works he had either composed (3 Symphonies, op. 3, Overture in D major) or arranged (three comic operas). As he revealed to one of his biographers, his experience with staging operas helped him master polyphonic and chordal playing on violin, which he used, instead of the much more typical piano or, formerly, harpsichord, to rehearse with singers.⁴² His symphonies, although not very complicated, shared a form and certain stylistic features with those of the Viennese classics, revealing his interest in their work. In this context, Lipiński's musical collaboration with Franz Xaver Wolfgang Mozart, son of W.A. Mozart, "who, between 1810 and 1838, with intervals, stayed in Lviv as pianist, conductor and music teacher,"⁴³ is noteworthy. It is known that Franz Xaver helped arrange Lipiński's three polonaises, op. 5 for piano; there is also information about their joint performance around 1812,⁴⁴ as well as his assistance in preparing a performance of his father's famous requiem in 1826.⁴⁵

At the turn of 1812-1813, Lipiński married Regina Garbaczyńska, "whom contemporary diarists remembered as one of the most attractive women in Lviv."⁴⁶

⁴¹ Traditionally, the duties of a Kapellmeister consisted of selecting a repertoire, leading an ensemble, rehearsing with soloists and the choir, and composing music.

⁴² Wilhelm Joseph von Wasielewski, *Die Violine und ihre Meister* (Leipzig, 1883), 628.

⁴³ Powroźniak, *Karol Lipiński: His Life and Times*, 15.

⁴⁴ Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 124.

⁴⁵ *Allgemeine Musikalische Zeitung* (AMZ), no. 8 (1827): 143.

⁴⁶ Powroźniak, *Karol Lipiński: His Life and Times*, 22.

Lipiński's travel to Vienna towards the end of 1814, with the intention to hear Spohr—one of the leading violinists at the time representing the German tradition of violin playing—marks a turning point for his career: Within the performance of the German master, Lipiński found a “confirmation that his path, previously contested by some, was nevertheless the right one for true art.”⁴⁷ Furthermore, soon after the concert, Lipiński had a chance to meet Spohr and demonstrate his abilities in person. Spohr's strongly enthusiastic reaction to Lipiński's playing encouraged the young Pole, upon his return home, to resign from a secure conducting post and devote himself to pursue a purely soloistic career—a decision made with impressive confidence, considering he was already the head of a family of four. While in Vienna, he also attended performances by Kreutzer and Baillot.

With virtually no recognition as a violin virtuoso outside of Lviv (besides a narrow musical circle in Warsaw) and without the financial means to build it, Lipiński decided to focus on perfecting his technique and expanding his repertoire.⁴⁸ During this time, his income was mainly earned by teaching students and occasional quartet performances.⁴⁹

An opportunity to leverage his career appeared in 1817, when Lipiński learned about the rising star of Paganini and decided to go on tour to Italy and meet him. The recommendation letters received a few years before from Spohr allowed Lipiński to perform in Hungarian (in Kosice and Pest) and Croatian (in Varaždin and Ljubljana) theaters on his trip to Italy. Once in Paganini's home country, he traveled from Trieste

⁴⁷ G. W. Fink, AMZ, no. 26 (1835): 424-25. Own translation.

⁴⁸ Powroźniak, *Karol Lipiński: His Life and Times*. 24.

⁴⁹ *Ibid.*, 24.

through Venice to Milan, where he stayed for a while, performing in private homes and the local conservatory. On this trip, he met one of Tartini's former students—either the ninety-year-old Dr. Mazurrana or Signor Salvini (sources do not agree on this matter; maybe he met them both).⁵⁰ Particularly revealing, in the context of this research, is the story concerning meeting of Dr. Mazurrana:

Lipiński was returning via Trieste and learnt that there still lived the last surviving pupil of Tartini, the 90-year-old man, Dr. Mazurrana. Rejoicing, he turned to him for guidelines on how Tartini's compositions should be rendered. The grand old man of the Paduan school was living evidence of tradition; because of old age he no longer played, but asked Lipiński to perform one of Tartini's sonatas. Lipiński played it, however Mazurrana did not like his interpretation and with the whole brutality of the faithful pupil of the late master declared that his performance did not correspond to Tartini's intentions. Next he showed him several sonatas by Tartini with texts written on the score and told him to read the text several times and only then play the composition. The text probably included Petrarch's sonnets which inspired Tartini to compose these sonatas. Lipiński, thrilled by the contents of the lyrics, played the sonata in such a way that he won Mazurrana's admiration and since then had

⁵⁰ Powroźniak, *Karol Lipinski: His Life and Times*, 29. The story concerning Salvini was reported in *Violin Times* by von Krockow who met Lipiński in 1849, while the one concerning Mazzurana was presented by Wilhelm von Wasilewski, who met Lipiński in Dresden around 1850 and was one of his biographers.

always paid attention to the poetic interpretation of the compositions he performed, especially in regard to classic works.⁵¹

Lipiński finally found Paganini in Padua, likely seeing him for the first time in a box office selling tickets to his own concert. During the performance, Lipiński's initial skepticism quickly turned to admiration. Reportedly, at the end of the adagio movement, Lipiński was the only one applauding, which suggests Lipiński's admiration of Paganini's lyrical rather than technical skills. After the concert, the two finally met. After establishing a friendly and mutually respectful relationship, they agreed to give two joint concerts in Piacenza on April 17 and, most likely, May 24, 1818. Many more could have taken place, had Lipiński agreed to Paganini's offer of a joint concert tour. Lipiński rejected it though, justifying his decision with family obligations that required him to return home shortly. Some other factors could have played a role as well, such as his unwillingness to conform to Paganini's style and his ambition to achieve success on his own terms. Regardless of whether this was the case or not, there were two important outcomes of this Italian trip for Lipiński: The news of him performing with Paganini himself made Lipiński's name finally recognizable among both Polish and foreign audiences, building a necessary demand for his performances. Secondly, he recognized the importance of originality in an artistic endeavor and the necessity of possessing a unique sound and expression that was characteristic only of him.

In 1819, Lipiński finally began his concert career as a solo virtuoso. Throughout the next two decades, he traveled across Europe, as far as St. Petersburg⁵² and Moscow to

⁵¹ *Ibid.*, 29–30.

⁵² Saint Petersburg, Russian: Санкт-Петербург

the east and Paris and London to the west. In most cases, when not interrupted by political matters, such as the nationalistic bias of some European centers, Lipiński scored a huge success, confirmed by numerous highly enthusiastic reviews and press notes. The spread of his fame was limited only by the relative scarcity of his concert tours compared, for example, with Paganini, and the fact that he resided in the provincial (from Western Europe's perspective) city of Lviv, making him often nonexistent in artistically crowded European centers. An important event occurred in 1835 when Lipiński's application for the position of concertmaster in the Gewandhaus in Leipzig was rejected in favor of the younger and much less accomplished (at the time) Ferdinand David, who was a close friend of Gewandhaus Music Director Felix Mendelssohn. According to Wilhelm von Wasielewski, one of Lipiński's biographers, the Pole expressed his frustration by refusing to perform in the Gewandhaus ever again.⁵³ However, his documented performances in that hall in the following year,⁵⁴ as well as in 1842,⁵⁵ contradict this statement. Nevertheless, Lipiński later expressed strongly critical remarks concerning Mendelssohn's composing style and David's playing quality,⁵⁶ possibly echoing the events of 1835, thus giving Mendelssohn's numerous enthusiasts an argument to dismiss him and his artistic merits.

In 1839, four years after that defeat, he was eventually accepted in the position of concertmaster at the Dresden Opera Theater, which allowed him to relocate to a more significant musical center. However, as the range of duties connected with this post

⁵³ Wilhelm Joseph von Wasielewski, *Aus siebenzig Jahren—Lebenserinnerungen* (Leipzig: 1897), 87.

⁵⁴ AMZ no. 45 (1836): 743-44.

⁵⁵ AMZ no. 41 (1842): 801.

⁵⁶ Wasielewski, *Aus siebenzig Jahren*, 87.

strongly limited his soloistic activities, he turned his attention towards chamber music instead. Between 1840 and 1857, he organized the chamber concerts called Quartet-Akademien, to which he, together with the musicians from his orchestra or guest artists (most notably, Liszt), performed chamber works, mostly by Haydn, Mozart, and Beethoven.⁵⁷ Being considered as an expert on older music, he was also given the task of preparing the violin part for Bach's six sonatas for harpsichord and violin, BWV 1014–1019, and all Haydn string quartets for publishing. I will elaborate on these activities in the next chapter.

On May 1, 1861, Lipiński retired from his post because of quickly deteriorating health and moved to Urłowo in Galicia, where he “started to realize the dream of his life: he bought violins from Lviv and founded a music school for talented peasant children.”⁵⁸ Unfortunately, the project did not last for long, as he passed away the same year on December 16 following an acute bout of asthma.⁵⁹

2.2 The Assessment of Lipiński's Musical Style

From the description above, Lipiński can be viewed as an exceptionally gifted musician, both physically and intellectually, who was able to achieve mastery with limited guidance, basing his education mostly on observation and comparison with the best in the field. Throughout his career, he took inspiration from multiple different styles and schools of playing. Starting with the French school (still strongly influenced by the Italian violinist

⁵⁷ Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 66–67.

⁵⁸ Maria Zduniak, „Lipiński's Concerts in Wrocław,” in *A Romantic Century in Polish Music*, ed. Maja Trochimczyk (Los Angeles: Moonrise Press, 2009), 71.

⁵⁹ Powroźniak, *Karol Lipiński: His Life and Times*, 119.

Viotti) of Kreutzer, Rode, and Baillot, whose works represented the core of his early repertoire, he soon learned of the German school of Spohr and the old Italian (although indirectly) of Tartini. Affected by these traditional styles, Lipiński developed his highly lyrical way of playing, with a focus on a strong and singing tone, favoring more connected, rather than detached or bouncy, types of bowing. Finally, there was Paganini's influence. Although critical of his orientation towards technical display, Lipiński admired Paganini's genuine talent and, as an observant player, likely "inherited" some elements of the Italian's virtuosity and lyricism.

Lipiński's artistic career can be divided between three main periods: the time of his employment in the Lviv Theatre, from 1799, would mark the first one; the second begins with the termination of his orchestral duties in the capital of Galicia in 1814 and ends with him securing the position of a concertmaster in the Dresden Theatre in 1839, when his third and last period begins. Each of these was marked by different life circumstances and priorities, which determined the focus of his musical endeavors. During the first period, he practiced the solo repertoire, played chamber music with the orchestra members, performed orchestral music as both an instrumentalist and a conductor, and, finally, composed. All these experiences contributed to developing his musical versatility both in a range of practical skills and in awareness of a variety of musical styles. The second period concerns almost exclusively his activities as a soloist virtuoso. Within it can be seen a gradual change in the kind of repertoire he performed, from one mainly based on programs of other composers' works (usually with only one of his own) to concert programs based entirely

on his own works by 1835.⁶⁰ The dominant genres of the compositions he performed also changed. The violin concertos, typical of the early nineteenth century were gradually being replaced by variations and fantasias based on themes from the Italian and French operas, which were growing more and more popular in the 1820s and 1830s. Finally, his last period marks a return to orchestral and chamber music literature. During this time, with his great musical experience, position, and authority, Lipiński could finally play a more active role in mainstream European musical life and, with a secure salary, devote himself to a more intellectual, rather than technical, kind of musical production.

It is hard to categorize Lipiński's musical style, as it represented a blend of the classical and romantic traditions. His inclination towards classical aesthetics was mainly reflected by his interest in and respect for the traditional violin styles and repertoire. At the same time, his individualism (deriving from his mostly independent education), the typically romantic genres of his virtuosic works (transcriptions, fantasias, and variations), his musical nationalism (by borrowing themes from Polish folk and dance music), and his subjective approach to other composers' works point to the romantic side of his musical personality.⁶¹

The majority of Lipiński's concert reviews shared an admiration for his technical mastery, big tone, and easy execution of even the most demanding passages. Reviewers also mentioned his perfect intonation and precision in double-, triple- and quadruple-stops; precise shifting—even between the farthest positions; smooth transitions between

⁶⁰ Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 63.

⁶¹ Władimir Grigoriew, „Karol Lipiński—romantyk,” in *Karol Lipiński. Życie, działalność, epoka* (KL ŻDE), Vol. III (Wrocław: Akademia Muzyczna im. Karola Lipińskiego we Wrocławiu. 2003), 35–43.

contrasting registers; preference for the traditional styles; creation of expression in accordance with the composer's intention; and timbral variety. Occasional critical voices usually concerned the small diversity in his bowing techniques and his old-fashioned musical style.⁶²

Lipiński enjoyed high esteem among the other great musicians of the time. Paganini expressed his appreciation by giving the Pole, in his last will, his Andrea Amati violin. Liszt, with whom Lipiński performed chamber works on several occasions, described him as “Maestro di Maestri”, while Richard Wagner, in his autobiography, called him a “genial, eccentric Pole.”⁶³ Hector Berlioz, while conducting in the Dresden orchestra his *Harold in Italy*, expressed his admiration for Lipiński's energy and enthusiasm in leading the orchestra.⁶⁴ He also called Lipiński “a great artist and a wonderful man.”⁶⁵ Robert Schumann dedicated his *Carnaval*, op. 9 to him, and wrote, in anticipation of Lipiński's performance in Leipzig in 1835, the following note:

Lipiński is here. These three words are enough to make the pulse of a music lover beat faster. Those who have failed so far to hear the music of this powerful master of the violin, who, by means of his masterly play, is capable of evoking totally new emotions, will have an opportunity to delight themselves with the kind of art not to be experienced perhaps in the near future.⁶⁶

⁶² Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 72.

⁶³ Zduniak, “Karol Lipiński's Concerts in Wrocław,” 71.

⁶⁴ Hector Berlioz, *Memoire* (Leipzig, 1967), 301.

⁶⁵ *Ibid*, 305.

⁶⁶ G. Eismann: *R. Schumann. Ein Quellenwerk über sein Leben und Schaffen*, Vol. II (Leipzig, 1956), 138 [as cited in Powroźniak, J. *Karol Lipiński: His Life and Times*, 69].

CHAPTER 3. KAROL LIPIŃSKI AS AN INTERPRETER

3.1 Performing Activity

Throughout his career, Lipiński performed many works by other composers. Based on the existing records, his solo repertoire consisted of violin concertos by Baillot, Beethoven, Kreutzer, Libon, Mestrino, Rode, Spohr, and Viotti; variations and fantasias by Baillot, Beriot, Lafont, Osborne, and Paganini; rondos by Kreutzer, Lafont, and Viotti; and other forms such as nocturns (by Chopin), dances or orchestral solos.⁶⁷ Of these, he was most frequently heard playing concertos by Viotti, in particular nos. 11, 18, 24, and 29, though, most often, the number was not indicated.⁶⁸ Also, noteworthy are his performances of Beethoven's violin concerto in St. Petersburg in 1838⁶⁹ and in Dresden in 1839.⁷⁰ Lipiński's chamber repertoire was best documented in the context of the earlier-mentioned *Quartett-Akademien*, which the local musical press reported. They took place during the winter months, usually three to five times per season, between 1840 and 1857 (excluding seasons 1843/1844, 1844/1845, 1845/1846, 1848/1849, 1853/1854).⁷¹ Their core repertoire consisted of quartets by Viennese classics: documented are performances of nine quartets by Haydn, five by Mozart, and twelve by Beethoven (op. 18, 59, 74, 95, 127, 131, 135).⁷² Occasionally, Lipiński was also heard performing duo sonatas by J.S. Bach, Tartini and Beethoven; trios by Beethoven and Schumann; quintets by Boccherini,

⁶⁷Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 63.

⁶⁸*Ibid.*, 63.

⁶⁹Władimir Grigoriew, *Karol Lipinskij* [as cited in Powroźniak, *Karol Lipiński: His Life and Times*, 87].

⁷⁰AMZ no. 40 (1839). Lipiński was substituting for Franz Clement.

⁷¹Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 66.

⁷²*Ibid.*, 67–68.

Mozart, and Beethoven; the septet by Beethoven; and the nonet by Spohr.⁷³ According to Moser, he did not perform the famous Sonatas and Partitas for solo violin by J.S. Bach in public, though he worked on them during the summer seasons; he also points out that in conversations with Joachim, Lipiński only talked about Bach.⁷⁴ We do not know much about his earlier chamber activity, though. For example, it is known that, until 1809, he was first violinist in a string quartet under Starzeński's orchestra in Lviv but there is no information about this group's performances or repertoire. Few mentions remain about the first private, then subscription chamber concerts he organized in Lviv in, respectively, 1818⁷⁵ and 1824.⁷⁶ The latter were joined, at Lipiński's invitation, by Schuppanzigh and Mazas.⁷⁷ Their repertoire consisted of quartets by Viennese classics, as well as Boccherini, Onslow, and Romberg. No specific works were mentioned though. His chamber performances also took place in the homes of the aristocracy during his concert tours.

While the majority of his concert reviews concerned the matters of sound and technique, many of them also discussed his talent in performing other composers' repertoire, in particular, his ability to capture a variety of different composers' musical styles. Below are a few examples of such accounts:

⁷³ *Ibid.*, 69.

⁷⁴ Andreas Moser, *Geschichte des Violinspiels* (1923): 476 (orig. "und der ausschließliche Gegenstand ihrer Unterhaltung ist Bach gewesen").

⁷⁵ *Pszczółka Krakowska* 3, no. 26 (1821), 10 [as cited in Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 126] (orig. "Lipiński po swoim powrocie z Włoch, dawał we Lwowie w mieszkaniu własnym, Kwarteta na które wszyscy miłośnicy muzyki wolny wstęp znajdowali; gdzie same tylko dzieła Mozartów, Hajdenów, Boccherynich, Bethovenów, Onslowów były exekwowane") Eng. "Lipiński, after his return from Italy, was giving in his Lviv apartment quartet performances which all the music lovers could attend freely, where only the works by Mozart, Haydn, Boccherini, Beethoven, Onslow were being executed").

⁷⁶ *Mnemosyne* no. 27 (1824) [as cited in Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 131].

⁷⁷ Kijankowska-Kamińska, *Karol Lipiński a lwowski romantyzm*, in KL ŻDE, Vol. IV (Wrocław, 2007), 19.

- “Even the contrasting styles are typical of Lipiński. And you have hardly any in which he would not make his playing perfect. Equally in the naive and the sentimental. Nobody will suspect us of exaggeration in this sentence, remembering that he performed Viotti, Rode, Baillot’s and his own compositions with the same ease and the same result.”⁷⁸
- “In other composers’ composition he shines as well as in his own.”⁷⁹
- “Mr. Lipinski played a Spohr violin concerto, which was as pleasant as it was right.”⁸⁰
- “Whoever heard Lipiński this time could not have come to know him well because he played only his own works. Obviously, these compositions are brilliant and present in full light his extraordinary features as a virtuoso. However, they do not provide any indication at all about his abilities as an interpreter of works by other composers, for instance, Viotti—the father of a new performance style.”⁸¹

⁷⁸ Maurycy Mochancki, *Gazeta Polska*, no. 42 (1828) in *Antologia polskiej krytyki muzycznej*, PWM (1955), 52 [as cited in KL ŹDE, Vol. II, 68] (orig. “*Sprzeczne nawet stylów rodzaje są właściwe Lipińskiemu. A nie masz prawie żadnego, w którym by gry swojej do doskonałości nie posunął. Zarówno celuje tak w naiwnym, jak i sentymentalnym. Nikt nas w tym zdaniu o przesadę nie posądzi, wspomniawszy sobie, że kompozycje Viottiego, Rodego, Baillota i własne z tą samą łatwością i jednakowym skutkiem wykonał.*”)

⁷⁹ *Gazeta Polska* no. 161 (1829): 705 [as cited in Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 87] (orig. “W cudzych kompozycjach równie on jaśniej jak w swoich”).

⁸⁰ AMZ no. 8 (1814): 133 (orig. “Hr. Lipinski spielte ein Violinkonzert von Spohr, ehnen so angenehm als richtig”).

⁸¹ *Breslauer Zeitung* no. 279 (1836). Probably by Joseph Nimbs [as cited in Zduniak, “Lipiński’s Concerts in Wrocław,” 63].

- “He was created only to play that famous sonata [*Le trille du diable*] which the devil staged in a dream to the great violinist Tartini, and which he himself, having woken up, wrote.”⁸²

Several other descriptions suggest his personal, therefore subjective, approach to works by other composers. According to them, he was “playing a known composition in an unknown way,”⁸³ “transforming ... under his own bow a foreign work into his own,”⁸⁴ transforming works by Kreutzer, Mestrino and Viotti, with the use of his own “legato, into the totally new compositions.”⁸⁵ At the same time, in his performances, he remained truthful to the score. As one reviewer noted, in his interpretation of a Viotti concerto, there was “no note added or changed” (“*keine Note hinzugefügte oder veränderte*”), ornamenting it only with his own *fermata* (cadenza) of an “astounding difficulty.”⁸⁶

In his later years, Lipiński was especially valued for his expertise in interpreting the works of the baroque and classical masters:

- “Of his [Joachim’s] minor concert tours, those to Dresden deserve special mention, because it was there that he excited the unbounded admiration of the master Lipinski, who was at that time universally considered the Bach player ‘par excellence’.”⁸⁷

⁸² *Rozmaitości* no. 135 (1821): 540 [as cited in Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 88] (orig. “stworzony on jedynie do grania owej sławnej sonaty, którą diabeł wystawił we śnie wielkiemu wioliniście Tartiniemu, a którą tenże ocknąwszy się napisał”).

⁸³ *Dziennik Polski* no. 158 (1834): 828 [as cited in Kawiorski, 89].

⁸⁴ *Dziennik Polski* no. 174 (1834): 922 [as cited in Kawiorski, 89].

⁸⁵ *Korrespondent* no. 178 (1834): 711 [as cited in Kawiorski, 89].

⁸⁶ [Wiener]-AMZ no 47 (1821): 374 [as cited in Kawiorski, 90].

⁸⁷ Andreas Moser, *Joseph Joachim: A Biography (1831–1899)* (London: Philip Welby, 1901), 68.

- “In the quartet performance he was an unmatched classical master, and his ingenious reproduction of Beethoven's sound poems and Haydn's adagios will remain unforgettable to those who heard him.”⁸⁸
- “You should have heard with what power and expression he was executing Beethoven's Quartet XI and how beautifully he performed the one in C sharp minor! Between the first and the second quartet, he played with me Bach sonatas (for piano and violin) and Tartini’s famous sonata La Sonate du Diable... Lipiński is invaluable in the execution of old masterpieces by Bach, Corelli, Tartini and Beethoven; I even doubt whether anyone in Europe will equal him in these matters.”⁸⁹

Throughout his career, Lipiński had many opportunities to meet musicians directly connected to the above-cited composers who could pass him invaluable information about their musical styles. In Lviv, he worked with a son of W.A. Mozart and a student of Haydn. In Italy, he met an elderly student of Tartini’s. We do not know about such a connection with Bach; however, he reportedly suggested to young Joachim to execute one passage from Bach’s Chaconne in the similar way as the violinist Johann Peter Salomon, who knew

⁸⁸ Wilhelm von Wasielewski. “Lipinski, Karl Joseph,“ in *Musikalischen Konversation-Lexikon*. Vol. 6, ed. Hermann Mendel (Leipzig 1876) (orig. “Im Quartettvortrage war er ein unerreichter classischer Meister, und seine geniale Wiedergabe Beethoven'scher Tondichtungen und Haydn'scher Adagios wird denen, die ihn hörten, unvergesslich bleiben”).

⁸⁹ Wiktor Każyński, *Notatki z podróży muzycznej po Niemczech odbytej w roku 1844*, PWM (1957), 143 [as cited in Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 89] (orig. “Trzeba było słyszeć, jaką siłą i ekspresją egzekwował on XI Kwartet Beethovena oraz jak pięknie poszedł u niego Kwartet tegoż cis-moll! Między jednym a drugim kwartetem grał ze mną sonaty Bacha (na fortepiano i skrzypce) oraz sławną sonatę Tartiniego La Sonate di diable . . . Lipiński jest nieoceniony w egzekucji starych arcydzieł Bacha, Corelli, Tartiniego i Beethovena; wątpię nawet, czy mu w tych rzeczach zrówna kto w Europie”).

C.P.E. Bach, used to do it.⁹⁰ It is not known though how this information was passed on to Lipiński, as they had never met. Nevertheless, this small anecdote suggests his intention to base his interpretative judgment, as much as possible, on available sources rather than intuition alone.

In his later years, he began to be criticized for developing certain mannerisms, especially regarding his famous “big tone” (“in his later years ... he played everything, even that which required an opposite treatment, with a broad, massive line”)⁹¹ and an interpretative style, marked by “the tendency towards subjective, mystically colored emotion, too strong accentuation, as well as overwhelming pathetic expression.”⁹² It is likely that his past experience as a soloist, which necessitated certain exaggerations in his performing style, in connection with his gradual weakening of overall feel and control, contributed to this matter.

3.2 Editorial activity

One of the important outcomes of Lipiński’s reputation for interpreting historical works was the invitation, by the Leipzig publisher C.F. Peters in 1841, to annotate the violin voice of a new edition of Bach’s *Six Grandes Sonates pour le Pianoforte et Violon oblige*, BWV 1014–1019. Later, in 1848, came a similar invitation to edit full collection of string quartets by Haydn, published in 1851 in Dresden by Wilhelm Paul.

⁹⁰ Jon F. Eiche, *The Bach Chaconne for Solo Violin: A Collection of Views* (Frangipani Press, 1985), 112–13.

⁹¹ Wasielewski, *Die Violine und ihre Meister*. 631 (orig. “er fast alles, selbst dasjenige, was eine entgegengesetzte Behandlung erfordert, mit breitem, wuchtigem Strich spielte”).

⁹² *Ibid.* 631 (orig. “die Neigung zu subjektiver, mystisch gefärbter Gefühlsvertiefung, zu starken Akzenten und Betonungen, sowie zu überwallendem, pathetisch gehaltenem Ausdruck”).

The above-mentioned edition of Bach's sonatas was the second to be published (after the first from the early 1800s by Hans Georg Nägeli), though it was the first one with annotated performance instructions. According to the editor's preface, the new publication was based on a newly discovered Bach manuscript, which helped correct errors found in the earlier edition. This task was given to Moritz Hauptmann, a German music theorist and composer who was a student of Spohr's and, later, a teacher of, among others, Joseph Joachim and Ferdinand David. Lipiński was responsible for providing a violin part with the "bowings and all other indications, which also make it much easier for the violin player to fully understand the work."⁹³ With a similar performance edition of *Sonatas and Partitas* by Bach edited by Ferdinand David and published by C.F. Peters two years later, a rising demand was evident for this kind of instructive publications, especially among the amateurs and students. Many more were released throughout the nineteenth and twentieth century, with improved, or simply stylistically fashionable, performing instructions and more carefully derived accuracy of the score.

The first mention of Lipiński performing sonatas for violin and piano by J.S. Bach comes from the obituary of pianist Charlotte Fink—daughter of Gottfried Fink.⁹⁴ The private performance took place in Leipzig in 1835. They also played sonatas by Beethoven. According to her father, Lipiński, on these occasions, "played with the same zest and fervor

⁹³ *Six Grandes Sonates pour le Pianoforte et Violon oblige. Composees par Jean Sebastian Bach* (Leipzig: Bureau de musique de C.F. Peters, 1841) (orig. „Herr Lipinski die Violinstimme mit den Zeichen für die Bogenführung und allen übrigen Andeutungen versehen hat, welche die vollkommene Auffassung des Werkes auch dem Violinspieler wesentlich erleichtern“).

⁹⁴ Siegfried Wilhelm Dehn, *Cäcilia, eine Zeitschrift für die musikalische Welt* (Mainz-Brüssel-Antwerpen 1844), 196.

as in front of a large audience.”⁹⁵ More importantly, however, he performed them with Mendelssohn—one of the first “discoverers” and prominent champions of Bach’s music—in Leipzig in 1836.⁹⁶

His annotations reveal his tendency to treat Bach’s music poetically, as they mainly concern shaping the musical line and the phrasal structure. The dynamics used ranges from *pianissimo* (pp) to *fortissimo* (ff) and their changes are indicated both by the Italian terms of *crescendo* and *diminuendo* and by hairpins (<>). Similarly, for accents he uses both *sforzato* and “>” markings to imply their different gradations or character. Tempo markings are limited to *rallentando*, suggesting slowing down the desired passage, usually in slow movements. In those, Lipiński also more frequently uses character indications such as *sostenuto*, *appassionato* or *dolce*. On the other hand, articulation markings are not consistent throughout. Down- and up-bow indications appear only in the first movement of the first sonata and in two of the fifth one. For this reason, even though the slurs are written in, the bow division is not clear in the end. *Staccato* markings most likely indicate simply detached, in the upper half of the bow (as typical of the German style), rather than bounced bowings, though the suggested slurs often take a performer back to the frog. Fingering markings also appear occasionally, usually to suggest a certain left-hand position but also to indicate the focal point of a phrase by the use of the stronger second finger instead of the weaker fourth, possibly to make the note easier to vibrate (if he used *vibrato* at all it is likely he did it sparingly to ornament only the important notes). Sometimes,

⁹⁵ Powroźniak, *Karol Lipiński: His Life and Times*, 70.

⁹⁶ AMZ no. 45 (1836), 743-744; *Neue Zeitschrift für Musik* no. 32 (1836), 130 [as cited in Kawiorski, *Działalność koncertowa Karola Lipińskiego*, 144].

instead of the fingering, the desired string is indicated to achieve the desired timbre. On one occasion, possibly to achieve more coherent poetical narration, Lipiński alters the text: in the second movement of the second sonata, instead of a progression based on a succession of repeated two-bar phrases—first *forte*, then *piano*—Lipiński removes the repeated *piano* parts and suggests a continuous *crescendo* with increasingly strong dynamic markings throughout the entire progression instead.

The contemporaneous music theorist and Lipiński's biographer, Gottfried Wilhelm Fink, enthusiastically received his Bach's edition. In the *Allgemeine musikalische Zeitung* he wrote the following: "the provision of annotations comes from a man who is not merely a perfect master of his instrument, but also suffused with the sublimity of Bach's spirit."⁹⁷ Quite contrary in his judgment regarding stylistic accuracy was Wasielewski who remarked: "The edition of Bach's sonatas for piano and violin, edited by him in association with Klengel, reveals the thinking artist in terms of the expression, but the added performance marks and dynamic lines do not entirely correspond to the spirit of Bach's music."⁹⁸ It is worth noting though that Wasielewski's criticism came several decades after the music was published, when its style was already considered obsolete.

Different, in terms of annotations, was Wilhelm Paul's edition of the string quartets by Haydn which, according to the editor's preface, was "primarily aimed at delivering a

⁹⁷ G.W Fink, AMZ 43, no. 7 (1841): 147. (orig. "die Angabe der Bezeichnungen von einem Manne kommt, der nicht blos vollkommener Meister seines Instrumentes, sondern auch vom Geiste Bach'scher Großartigkeit durchdrungen ist").

⁹⁸ Wasielewski, *Die Violine und ihre Meister*, 632. (orig. "Die von ihm im Verein mit Klengel veranstaltete Ausgabe der Bachschen Sonaten für Klavier und Violine' läßt in betreff der Bezeichnungen überall den denkenden Künstler erkennen, doch entsprechen die hinzugefügten Vortragszeichen und Stricharten nicht durchaus dem Geiste der Bachschen Musik").

complete collection of these masterpieces in the field of chamber music, characterized by the clarity and correctness of the print, as well as by pleasant and comfortable furnishing, in contrast to the at least partial incompleteness, indistinctness and flawedness of the earlier editions.”⁹⁹ Thus, in this edition Lipiński’s contribution was limited to revising the quartets and supplying them with the metronome markings. The musical annotations, beyond those suggested by a composer, are scarce and mainly concern the bowing in the faster passages (originally left unmarked) and, much more rarely, dynamic markings.

Most interesting, however, from a modern performer’s standpoint are Lipiński’s metronome markings. By comparing them with those heard in today’s recordings, we can observe his general preference (there are exceptions) for slower first and second movements and faster third ones—based on minuets. The tempos of finale movements usually resemble those used today, though being on the faster side. As is the case with many questionable tempo choices from nineteenth-century composers and editors, it is difficult to know how much those made by Lipiński were based on his intuition and desire to make his performance more dramatic, and how much on his understanding of traditional conventions and Haydn’s own intention. It was revealed earlier that he often tended to achieve the former but, at the same time, we also know of his lively interest in the traditional musical styles of the composers of the past which he had every opportunity to learn about, from both their students and their close relatives with many of whom he was

⁹⁹ *Vollständige Sammlung der Quartette für zwei Violinen, Viola und Violoncello von Joseph Haydn. Neue Ausgabe. Revidirt und mit Tempobezeichnung versehen von Carl Lipinski* (Dresden: Wilhelm Paul, 1851) (orig. “Des Verlegers Streben ging vorzugsweise dahin, der wenigstens teilweisen Unvollständigkeit, Undeutlichkeit und Fehlerhaftigkeit der früheren Ausgaben gegenüber, eine durchaus vollständige, durch Deutlichkeit und Korrektheit des Druckes, wie durch gefällige und bequeme Ausstattung sich auszeichnende Sammlung dieser Meisterwerke auf dem Gebiete der Kammermusik zu liefern”).

acquainted throughout his life. Therefore, I would not rush to dismiss them, at least as quickly as Clive Brown did by declaring these “metronome marks ... are even less likely (than those by Czerny in Haydn’s London symphonies) to reflect anything but a mid-nineteenth-century view of Haydn.”¹⁰⁰

3.3 Orchestral Activity

Although much less significant than the previously discussed pursuits, Lipiński’s orchestral activity offers a few more important clues regarding his role as a musical interpreter.

Evident from the beginning was his interest in performing instrumental works by classical composers; in the year he was appointed kapellmeister of the Lviv German Theater, he took the initiative to adapt its ensemble to perform the symphonic works as well. These performances featured, among other works, symphonies and oratorios by Haydn,¹⁰¹ and took place weekly during the summer months between 1812–1813. His resignation from the kapellmeister post in 1814 put a quick end to his short conducting career; however, he led a few more symphonic performances throughout the next few decades. In 1824, Lipiński conducted the Lviv premiere of Beethoven’s Symphony no. 7 in A major. The reviewer of this event stressed the great and previously unheard precision which the orchestra achieved in this performance; he also described its presentation as simple, cheerful, restrained yet festive and appropriate for the occasion.¹⁰² Lipiński

¹⁰⁰ Brown, *Classical and Romantic Performance Practice 1750-1900*, 298.

¹⁰¹ D. Kołbin, “Karol Lipiński a austro-niemiecka kultura muzyczna,” in *KL ŻDE*, Vol. III (Wrocław, 2003), 54.

¹⁰² *Mnemosyne* no. 29 (1824): 116.

conducted this work again in Lviv in 1836. Particularly noteworthy is a performance, Lipiński conducted and prepared in collaboration with F.X. Mozart, of W.A Mozart's Requiem in D minor in 1826 in Lviv's cathedral, on the thirty-fifth anniversary of the composer's death.¹⁰³

Lipiński was also partially responsible for the interpretation of orchestral and operatic works as concertmaster of the Dresden Royal Theater. There, among his duties was deciding on the seating and instrumentation required for each performance, and, quite often, leading the orchestra itself. Since, during that time, the function of a conductor, in the modern sense, had not yet been crystallized, the concertmaster had much more to say in terms of the musical style of the performed work. This became a problem when the more traditionally inclined Lipiński stood against the much more progressive vision of a younger conductor, and promising composer: Richard Wagner. The subject of this conflict was the choice of tempos which Wagner intended to use in a performance he was directing of Mozart's *Don Giovanni*. Apparently, they significantly deviated from the then-accepted performing tradition which Lipiński was authorized by the orchestra's management to "protect". Lipiński himself was also confident about the merits of their performing style as he once remarked that "only we, in all Germany, faithfully follow the traditions of the correct performance of the works of Bach, Gluck, Beethoven, Handel, Haydn and Mozart. Only here can you hear their works done properly."¹⁰⁴ The disagreement, although

¹⁰³ AMZ no. 8 (1827): 143.

¹⁰⁴ *Repertuar i Panteon* no. 2 (1846P. Conversation with W. Każyński. [as cited in Grigoriew, "Karol Lipiński – romantyk," 39 (orig. "Tylko my w całych Niemczech zachowujemy wiernie tradycje prawidłowego wykonania twórczości Bacha, Glucka, Beethovena, Haendla, Haydna i Mozarta. Tylko tu można usłyszeć ich dzieła wykonane jak należy").

eventually resolved by the concerned parties, represented a broader conflict in the approach to music, which is typical for different generations of musicians and was further magnified by the radical social and aesthetic changes of the time.

CHAPTER 4. CONCLUSIONS

In the first chapter, we learned that musical interpretation became an important component of music performance only in the nineteenth century and its early development was largely dependent on reapproaching older works through the lens of a modern work-concept; and that one of its first “pure” representatives was violinist Joachim, whose career encompassed the second half of the nineteenth century. The second chapter presented facts from Lipiński’s life and a brief assessment of his musical style, which had its roots in the old Italian and German violin schools characterized by their lyrical or even poetical treatment of music. His focus on content rather than effect was further empowered by his rivalry with Paganini, whom he saw as a representative of the opposite side of the artistic spectrum and, subsequently, from whom he wanted to differentiate himself the most. The third chapter discussed Lipiński’s activity as an interpreter of other composers’ works and his reception among his reviewers and biographers. It consists mostly of reports which strongly appreciate his ability to evoke the spirit or intention of a composer. As a soloist, he excelled in Viotti concertos, which stylistically stood the closest to Lipiński’s artistic ideals. Furthermore, in their performance, his faithfulness to the score was pointed, not that common among the virtuoso performers of the time. Later in this chapter, I discussed Lipiński’s interpretative activity in the role of a chamber musician. Thereby revealed was his strong preference towards works by Viennese classics and masters of the baroque era, in particular Bach and Beethoven, whose works allowed him to display his individual expressivity most convincingly. Lipiński’s tendency to treat the older music poetically was seen in the example of his edition of the sonatas for violin and keyboard by J.S. Bach which was discussed later in that chapter. On the other hand, his revision of Haydn’s quartets

leaves them almost untouched (excluding occasional bowing and metronome markings), suggesting his different, more simplistic, approach towards works by the youngest of the Viennese classics. Lastly, mentioned was Lipiński's orchestral activity, which only confirmed his penchant towards classical masters and his desire to preserve their tradition.

I am aware that discussing a musician so rooted in the past in terms of innovations can be somewhat counterintuitive. However, in the case of musical interpretation, we are looking at a long-term process which, as I established earlier, largely emerged from an interest in a musical "archeology." Even Joachim, now considered as one of the first true musical interpreters, was seen by many contemporaries as old-fashioned or conservative at best. It was only in the twentieth century when, through the spreading availability of recordings, allowing for direct comparison of different interpretations of the same work, the concept came to be seen as innovative and, more importantly, artistically and commercially viable. This is why, in this context, the entire nineteenth century should still be seen as a transitional and formative period, with Lipiński's career encompassing only its earlier part.

Lipiński's activity as a musical interpreter was not as pioneering as that represented by, for example, Mendelssohn or other contemporaneous music scholars; however, he was, together with Liszt, one of the first virtuoso musicians attempting to promote it. Of course, in the era of virtuosity, one still could not make a living by performing more sophisticated repertoire, hence their double-careers—virtuosic as entertainment for the masses and interpretive for the narrower circles of more sensitive music lovers at the events typically referred to as "salons" or "soirées." Securing the stable position of a concertmaster in Dresden allowed Lipiński to intensify his interpretative efforts, though they still required a

fair amount of devotion from him due simply to the orchestra's extremely busy schedule, listing around three hundred performances a year!¹⁰⁵

Lipiński's tendency to approach works poetically, although conceptually coherent and convincing to many, soon came to be seen as obsolete and limiting from the perspective of the new "transcendent" aesthetics. It was also overshadowed by later achievements in this field by the representatives of the "New German School," such as Liszt and Wagner. However, some traces of this lyrical approach remained preserved among violinists, most notably, Joachim and his followers, possibly because of the vocal characteristics of the instrument. It is likely that Joachim, as a teenager, looked up to Lipiński who was, at the time, one of the most respected violinists and preeminent interpreters of Bach, and inherited some elements of his style. Or, at least, found confirmation of the approach Joachim derived from his Viennese tutelage, which Lipiński was known for representing. Furthermore, Lipiński's performing edition of Bach sonatas, which was one of his only lasting achievements in the field of musical interpretation, was also the first of its kind. Therefore, it could set a standard and influence the stylistic direction of the future editions, at least until the emergence and spread of the modern urtexts.

Lipiński, although stylistically closest to the old Italian and German schools, did not truly belong to either of these. He neither was a disciple of any significant master nor had important students who would help preserve his memory in a meaningful way. The few lessons given to the young Joachim and Wieniawski, although potentially influential, were probably not enough to establish the stronger bond between a student and his master.

¹⁰⁵ *Dresdener Adress-Handbuch auf des Jahr 1842*, Vol. 2, 10 [as cited in Hans John "Działalność Karola Lipińskiego w Dreźnie." in *KL ŻDE*, Vol. IV (Wrocław, 2007), 70].

Moreover, unlike many other influential musicians, he did not publish any teaching method or student repertoire. Most of his works are incredibly demanding and, with few exceptions, not proportionally attractive. However, I find his absence from the social life of the then-dominant cultural centers, especially in this turbulent time in music history, the most contributing factor to his musicological disappearance. He was considered too old-fashioned by the progressive musicians, while those who were more conservative distanced themselves because of his resentment towards Mendelssohn, echoing the events of 1835. Perhaps as a result, there is no private correspondence between him and any other then-prominent musician left that would prove his ties with the mainstream music-world and shed more light on his life or personal thoughts. The language barrier could also prevent from taking more active part in the social life—although he knew German well enough to communicate, he never really mastered it;¹⁰⁶ he was even mocked for his strong Polish accent and a peculiar way of speaking.¹⁰⁷ Finally, his penchant for German style and the position he held in the Saxon Royal Theater exposed him to criticism from a patriotic Polish faction as well. With no intention to preserve his legacy by any of these factions and a scarcity of the written records concerning his private life, his memory faded as soon as those who remembered him passed away.

Today many researchers aim to recover as much of the lost information concerning Lipiński as possible to better understand and acknowledge his innovative way of approaching his performed work. After all, despite his short-lived fame, he was one of the

¹⁰⁶ Powróźniak, *Karol Lipiński: His Life and Times*, 107.

¹⁰⁷ Wasielewski, *Aus siebzig Jahren*, 172. The author provided a written illustration of Lipiński's way of speaking with his faulty pronunciation: "Das Bach ist derr Planettensystem, da gehen die Stimmen so durch einander wie die Sterne", "Betthoven ... ist ein Gasflamm", aber Mendelssohn bloß kleine Wachslight."

pioneers of the interpretative style, which became truly dominant only in the twentieth century—someone who practiced it before a term had even been coined for it.

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PROGAM NOTES

FIRST DMA RECITAL PROGRAM NOTE

04/16/2017

Violin: Andrzej Kunecki

Piano: Savannah Etter

Władysław Żeleński: Sonata in F major Op. 30 for Piano and Violin

- I. Allegro non troppo
- II. Allegretto
- III. Molto sostenuto. Allegro molto con brio

Karol Szymanowski: Violin Concerto Op. 61, No. 2

Karol Lipiński: Caprice Op. 29, No. 3

Władysław Żeleński: Sonata in F major Op. 30 for Piano and Violin

Władysław Żeleński (1837-1921) was a Polish composer, pianist, pedagogue, and conductor. He was born in Grodkowice but grew up in Kraków where he began his musical education. His first piano teachers were Kazimierz Wojciechowski and Jan Germasz. There, he also studied composition under Franciszek Mirecki, who was a former pupil of Johann Nepomuk Hummel (1778-1837). In 1859, Żeleński moved to Prague, where he studied piano under Alexander Dreyschock, and organ and composition under Josef Krejai. He continued his composition studies under Napoleon Henri Reber at the Paris National Music Conservatoire in 1866 and, privately, under Berold Damcke in 1868-70.

In 1872, he was appointed as the professor of harmony and counterpoint at the Institute of Music in Warsaw and, in 1878, as an art director of the Warsaw Music Society. He returned to Kraków in 1881. There, he conducted symphony concerts of the City Orchestra and of the amateur Music Society. Most importantly, he played a key role in establishing the Conservatory of Kraków Music Society in 1887, which he managed until his death. There, he also taught organ and theory of music.

Żeleński's melodious and harmonically conservative musical language made him one of the most celebrated Polish composers in the late-nineteenth century. His works regularly accompanied the most important national events and his songs belonged to a core repertoire of Polish salons. Although he was best remembered for his operas, based on the works by the Polish romantic writers (Mickiewicz, Słowacki) and Polish folklore, he also composed many instrumental chamber works.

One of these was his Sonata in F major Op. 30, which was first published in 1870s. Although the work consists of only three movements, its overall structure clearly derives from a classical sonata cycle: *Allegro non troppo* is based on the classical sonata form,

Allegretto resembles minuet, and the last one merges slow *Molto sostenuto* with a fast *Allegro molto con brio* finale.

The musical content of the first movement is defined by the characteristic qualities of the first thematic group – the descending shape of musical lines and a frequent use of the diminished fifths. Such features result in an emotionally loaded and melancholic character of the movement. Interestingly, instead of introducing a contrasting second theme, Żeleński uses the “sweetened”–without the characteristic diminished fifths–though still melancholic version of the first one.

Much simpler, in terms of character, is an opening theme of the second movement. Its triple meter, moderate tempo and a symmetrical musical structure suggests its connotations with a form of minuet. Furthermore, there is a Trio-like section in the middle, marked as *Poco piu mosso*, which brings a character contrast by incorporating elements of a folk dance.

As I stated earlier, the third and final movement begins with a slow and improvisatory introduction. With most of its musical lines of ascending direction, the composer both contrasts his theme from the first movement and gradually builds up towards an introduction of a vigorous first theme of the final one. The second theme is of much more lyrical character and is presented in a form a canon realized by both performers. The coda is preceded by a repeated appearance of an introductory *Molto sostenuto* section, although in a shortened form, and based on the musical material of the final movement’s first theme but kept in much faster *Molto vivace* tempo.

The combination of classical form with complex harmonies and symphonic rather than soloistic treatment of voices makes this sonata belong to the category of works typical for Brahms rather than other more forward-looking late-romantic composers.

Karol Szymanowski: Violin Concerto Op. 61, No. 2

Karol Szymanowski (1882-1937) was the foremost Polish composer of the early twentieth century. He was born in Timoshovka (today's Ukraine) and displayed a musical talent from his early years. Between 1901 and 1904, he studied composition in Warsaw. In 1905, he moved to Berlin, which he found much more stimulating for his musical growth. His compositions from this period reveal his interest in the music of Richard Strauss, Richard Wagner, and Alexander Scriabin. The outbreak of the World War I forced Szymanowski to return to his homeland where he stayed isolated till 1917. During this time, he explored the cultures of Islam and ancient Greek and experimented with polytonal and atonal music. An establishment of an independent Polish state in 1918 turned his interests towards Polish folk music in an attempt to recreate a Polish national style. In 1927, Szymanowski was appointed as a head of the Warsaw Conservatory. During 1930s, his music saw a gradual departure from almost exclusive use of folk material in favor of its unification with the styles he used in the previous period. He passed away prematurely due to tuberculosis in 1937.

Szymanowski composed his second Violin Concerto in 1932, largely at a request of and in collaboration with violinist Paweł Kochański, who was Szymanowski's friend and a main performer of his works. As the composer later remarked: "Paweł provoked and simply squeezed out of me a whole violin concerto. I wrote it in just under 4 weeks, so you can imagine how I had to work and how very tired I am." The work, typically to the style of his last period, blends the elements of Polish folk music with middle eastern exoticism and impressionism. Although it is a single-movement work, it consists of two main parts of distinct form and character and is divided by its central cadenza (by Kochański). The first part resembles a form of variations on the opening theme. There, Szymanowski

juxtaposes melodic material based on a folk-derived modal and pentatonic scales with impressionistic coloring and romantic expression. The second part is in a form of quasi-rondo as it opens with a fast and vigorous folk dance, which is then divided by the slower parts of an exotic flavor. The work's first theme is restated in the last such section and followed by a virtuosic coda based on the final movement's folk dance.

Karol Lipiński: Caprice Op. 29, No. 3

Karol Lipiński (1790-1861) was one of the foremost virtuoso violinists of the early nineteenth century and the most famous Polish musician before Fryderyk Chopin. He was born in Radzyń but grew up and lived till 1839 in Lviv. He began his violin education at the early age, initially under his father who was kapellmeister at the court of Potocki, then after surpassing his skills, all by himself. Although his talent was well-acknowledged locally, he lacked wider recognition necessary to make his concert tours profitable. The turning point was meeting Niccolò Paganini in 1817, with whom he performed two joint concerts which brought him fame practically overnight. Ironically, his later popularity was mainly driven by the alleged rivalry between these two virtuosos and critics' heated discussions debating on their contrasting musical styles. The differences can be most clearly seen on the example of the caprices of these two musicians: while the caprices by Paganini are mostly brief and stylistically coherent, usually based on two contrasting musical ideas, those by Lipiński are often much longer and with multiple sections of different character. In short, by supplying them with an underlying dramatic narrative, Lipiński aimed to elevate their role beyond what was purely technical.

Lipiński composed his set of three Caprices Op. 29 around the years of 1835-6, which marked the peak of his virtuosic career. The third caprice from this opus number is

considered the most popular among all twelve he wrote and, apparently, the closest to Paganini's style. Although not as brief, it is structurally very coherent and based on then-popular mini-genre of *moto perpetuo* utilizing rhythmically steady movement of the fast sixteen-notes. Among the other characteristics in his work is thick texture – 80 out of 121 measures have written in double- and triple-stops, chromatic harmony and, most interestingly, curious similarities with Bach's famous Ciaccona from the second partita for solo violin BWV 1004, in particular within his use of a *bariolage* technique.

SECOND DMA RECITAL PROGRAM NOTE

2/03/2018

Violin: Andrzej Kunecki

Eugène Ysaÿe: Sonata for Solo Violin in A Minor, Op. 27, No. 2

- I. Obsession – Prelude: Poco vivace
- II. Malinconia – Poco lento
- III. Danse des Ombres – Sarabande
- IV. Les Furies – Allegro furioso

Johann Sebastian Bach: Partita for Solo Violin No.1 in B Minor BWV 1002

- I. Allemande – Double
- II. Corrente – Double
- III. Sarabande. – Double
- IV. Tempo di Bourree – Double

Eugène Ysaÿe: Sonata for Solo Violin in D minor “Ballade”, Op. 27, No. 3

Eugène Ysaÿe: Sonata for Solo Violin in A Minor, Op. 27, No. 2

Eugene Ysaÿe (1858-1931) was a Belgian virtuoso violinist and, later in his career, conductor and composer. He composed his set of Six Sonatas for Solo Violin, Op. 27, in 1923, in a then-popular Neo-Classical style characterized by its reference to music of the past. In case of Ysaÿe's sonatas, an inspiration was most clearly drawn from J.S. Bach's Six Sonatas and Partitas for unaccompanied violin – a monument of violin playing, composed nearly two centuries earlier. As the unaccompanied works, both collections share densely polyphonic and even chordal texture demanding a high-level of violin proficiency. Moreover, Ysaÿe employs in several of his sonatas musical forms and dances typical for baroque era, such as fugue, allemande or sarabande. However, despite his use of these historical forms, his musical language is very modern (as for the time it was composed) and, in terms of violin playing, greatly exploratory. Expanding beyond traditional tonality, he made use of whole-tone scales, a variety of different modes, and even quarter tones. What made these works especially attractive was the fact that every single sonata aptly and wittily depicted an individual playing style of their chosen dedicatees who were often Ysaÿe's friends and violin virtuosos of the time. Their names are respectively Joseph Szigeti, Jacques Thibaud, George Enescu, Fritz Kreisler, Mathieu Crickboom, and Manuel Quiroga.

The second sonata, which is first in the recital program, was dedicated to Thibaud, who once stayed at the composer's home and was likely remembered for his "obsessive" practicing of Bach's Partita No. 3 in E major. Hence the name of the first movement "Obsession" indicates the composer used direct quotes from the Prelude of the Bach's Partita, which he then juxtaposed with the musical material of chromatic tonality and unsettled character. Later in the movement, Ysaÿe introduces a theme of "Dies Irae," a

plainchant from the Catholic Mass for the Dead, which, as the sonata progresses, unfolds to become a leitmotif of the entire work.

The second movement, Malinconia, contrasts the first one with its melancholic character and a soft tone being partially a result of (indicated by the composer) use of a mute. Its rhythms of siciliano dance and a use of contrapuntal techniques make a clear reference to the music of Bach. The return of the theme of Dies Irae marks the end of the movement.

The third movement is based on a theme with variations. The theme itself is derived from “Dies Irae” but presented in a style of Sarabande and performed pizzicato to imitate a sound of guitar or lute. The theme is followed by its six variations but appears again at the movement’s very end. Interestingly, although the notes remain the same, it is now performed with a bow making use of a violin’s full sound.

Both the title and a character indication of the movement give a clear instruction as to what kind of expression is desired here. The “Dies Irae” theme appears “obsessively” throughout the movement without any attempt to mask its ominous nature. An interesting musical coloring (by employing, for example, *sul ponticello*) and harmony together with striking contrasts and virtuosic character of this movement set it among the most recognizable solos for violin.

Johann Sebastian Bach: Partita for Solo Violin No.1 in B Minor BWV 1002

The first partita is a part of an earlier mentioned set of sonatas and partitas for solo violin which Bach completed around 1720. Like a suite, the partita is based on a set of baroque dances – typically Allemande, Courante, Sarabande and Gigue. Here, however,

Bach used *bourrée* instead of *gigue*, and added “double” after each movement, which is simply a variation on a preceding dance.

The first movement, *Allemande*, is an old German dance. It is performed in a moderate tempo and with its characteristic “double-knocking” upbeat of two sixteenth- or, as in this *partita*, thirty-second notes. Interestingly, in this *allemande*, Bach employed dotted rhythms in the measure’s latter half instead of more typical notes of even values, possibly to emphasize the dance’s ceremonious character. The following *Double* is harmonically and melodically based on the *allemande*, but its rhythm is simplified to even sixteenth notes suggesting its more relaxed character.

Corrente is an Italian dance in triple meter. As its name suggest (It. “running”) it is a fast dance of a lively character. Musically, this liveliness is achieved by the frequent use of larger intervals and quick alternating between high and low registers through the rapidly progressing passagework based on arpeggios in both ascending and descending direction. The scale-based runs dominate the following *Double*, which, with its even faster tempo, makes for a virtuosic variation of a preceding dance.

The third movement is based on a *Sarabande* – French baroque dance of Spanish origin. It is traditionally a slow dance in triple meter characterized by the lengthening of the second beat. Such rhythm is clearly seen in the opening of Bach’s *Sarabande* and even *Ciaccona* from his second *partita*. It is not as obvious in this *Sarabande* though, as it begins with three even quarter-notes. However, educated performers achieve this effect by leaning on or even ornamenting the measure’s second beat which is also a focal point of the opening phrase. Once again, the next *Double* draws its harmonic structure from the preceding dance but is much more relaxed in character after arguably the most expressive movement of the *partita*.

The basis for a fourth movement is a French dance Bourrée. It is a duple meter dance of a lively character based on a four-bar (or its multiplication) phrasal structure. Though musically simple, the movement's quick pace combined with densely polyphonic writing is set to stress-test the technical capabilities of a performer. The similar energy and character should be maintained in the following Double, which serves the role of the work's finale.

Eugène Ysaÿe: Sonata for Solo Violin in D minor "Ballade", Op. 27, No. 3

It is one of the most popular works of Ysaÿe. He dedicated it to George Enescu, who was a Romanian composer and a violinist active in the early twentieth century. Although there is no as direct reference to a dedicatee as in the second sonata, Ysaÿe's use of a poetic imagery within a form of Ballade and exploratory musical language can be seen as reflective of the Romanian composer's musical style. The sonata is composed as a single continuous movement consisting of two main sections of a distinct character and structure. The first one, marked as *Lento molto sostenuto*, can be seen as an introduction in a style of recitative where the work's musical landscape is being slowly drawn. There is no rigidity of time and meter, as there are no bar lines throughout. Its imaginary character is further suggested by the use, in the opening phrase, of a whole-tone scale – typically employed to evoke scenery of an other-worldly nature. It is then juxtaposed with highly chromatic and expressive melodic line made of alternating half-steps with dissonant large intervals. An introduction is followed by a transitory section *Molto moderato quasi lento* in 5/4, which gradually builds up a tempo and energy preparing for highly agitated and rhythmically driven opening theme of the second and largest section *Allegro in tempo giusto e con bravura*. Like in a literary form of Ballade, this section consists of several musical parts

(stanzas) that succeed one another and the main theme (refrain) which repeats several times throughout. The work is concluded with an effective and fiery finale filled with a virtuosic passagework.

THIRD DMA RECITAL PROGRAM NOTE

Upon agreement of the doctoral committee, the recital is a sum of two performances given at the Festival du Paques in Deauville, France on 4/27/2017 and 4/26/2018.

Violin: Andrzej Kunecki, Yi-Chi Chiang

Viola: Austin Han

Cello: Daniel Hoppe, Xiaohang Yu

Terry Riley: Sunrise of a Planetary Dream Collector

Charles Ives: String Quartet No. 1 "From the Salvation Army"

- I. Chorale: Andante con moto
- II. Prelude: Allegro
- III. Offertory: Adagio cantabile
- IV. Postlude: Allegro marziale

Erich Wolfgang Korngold: String Quartet No. 1 in A major, Op. 16

- I. Allegro molto
- II. Adagio quasi fantasia – Langsam, mit grossem Ausdruck
- III. Intermezzo. Ziemlich lebhaft, mit Grazie
- IV. Finale. Allegretto amabile e comodo

Jessie Montgomery: Voodoo Dolls

Terry Riley: Sunrise of a Planetary Dream Collector

Terry Riley (1935–) is an American composer, widely considered a father of minimalism in music. Inspired by the work of La Monte Young, Jazz and North Indian Raga, Riley diverged from the highly complex mainstream trends of a post-war music and devoted to creating music of much simpler content and structure primarily driven by the means of repetition. Emergent from these inspirations was also his interest in improvisation which led him to abandon music notation around 1970.

He composed *Sunrise of a Planetary Dream Collector* on a request of David Harrington – founder of the famous Kronos Quartet – in 1981. Although initially reluctant to put his music on a paper, he eventually devised a method to reconcile his improvisatory aims with a need for notation. He did so by providing musicians with a collection of 24 precomposed modules which, as he instructed, can be played in any order, repeated any number of times, performed by any number of musicians, played in any register and with any articulation. In short, performers have the building blocks which they can improvise upon and create a unique piece of music whenever it is performed. The musical material of the work is derived from Riley's earlier piano improvisations largely influenced by north Indian raga, which Riley found particularly fit for string instruments. Each of modules uses a modal scale based on A and is 7, or its multiple, beats long. However, they differ in terms of employed rhythm and overall character: some emphasize the melody, while the others are based on driving rhythms or static drones.

As composer revealed, the idea for the work's rather imaginative title, originated from his conversation with a seven-year-old girl who marveled at the idea of a collector of dreams and who every morning gathers them to redistribute again the following night.

Charles Ives: String Quartet No. 1 "From the Salvation Army"

Charles Ives (1874-1954) is considered to be the first American-born composer of an originally American music. Born in Danbury, Connecticut, he was a son of U.S. Army bandleader who introduced him to music at an early age. As a well-trained and open-minded musician, his father also encouraged Charles to experiment with polytonalism. Later, at the age of 14, he became a salaried organist in a local church, which exposed him to a wide repertory of Church music. Finally, in 1894, he began studying classical composition at the Yale University under German trained teacher Horatio Parker. As his later compositions show, all these influences contributed to a development of his own greatly original musical style which the discussed string quartet comes to represent. Although Ives composed his first string quartet still as a student at Yale, the work already reveals his both creative ingenuity and a solid command over its form and structure.

The first movement was initially written as a contrapuntal exercise for his teacher's class and resembles a traditional four-part chorale with its subject based on "Missionary Hymn". Although Ives removed this movement from the quartet in his later revision, it was reinstated as its integral part by the work's publisher.

The second movement, Prelude, is of much livelier or even Haydnesque character. There, Ives used the hymns "Beulah Land" and "Shining Shore," which serve a basis for the movement's sections A and B respectively. The last section sees the return of both tunes which are then reworked to create more dissonant and rhythmically complex musical structures.

The third movement, Offertory, is slow and lyrical, and is again based on ABA ternary form. Ives used a fragment of the hymn "Come thou Found of every blessing" as the movements main theme and the transformations of the tune from earlier heard "Shining

Shore” in a section B. The musical language of the movement is densely chromatic, though not dissonant.

The final movement, Postlude, is again in ABA form. Its primary theme is derived from “Stand up, stand up for Jesus”, while the “Shining Shore” became again a basis of its middle section. It is by far the most “experimental” movement of the quartet. One of its main features is use of polymeter in coda – $\frac{3}{4}$ in first violin and viola against $\frac{4}{4}$ in second violin and cello – as a result of a juxtaposition of different hymns in different voices.

Erich Wolfgang Korngold: String Quartet No. 1 in A major, Op. 16

Erich W. Korngold (1897-1957) was an Austrian American composer, hailed as a child prodigy early in his life by Gustav Mahler and Richard Strauss but today best known for his accomplishments in the Hollywood film industry and its stylistically related concert repertoire. Korngold composed his first string quartet in 1924, that is long before his journey to the United States, during the time of his activity on the Austrian and German music scenes. Therefore, it still reveals strong stylistic ties to the highly expressive and complex late romantic music of Richard Strauss or early Arnold Schoenberg.

The first movement is traditionally based on the extended sonata form. Its first thematic group of an invigorating character is contrasted with a charming and lyrical secondary theme. What is characteristic, all the themes are frequently broken into shorter motives which are often transformed and presented across different voices. To achieve a desired continuity, all the pieces must fall into right places, which is not an easy task considering the music’s complexities on both the rhythmical and harmonic grounds.

The second movement is by far the most romantic and expressive part of the work. Its contrapuntal structure, rich harmony and frequent doubling of the voices result with a very thick sounding ensemble, once again, requiring perfect unity from the performers.

While the first two movements are very much representative of the German late romanticism, the third movement, *Intermezzo*, offers a refreshing approach to a traditional scherzo movement. There, the sixteenth-notes line resembling popular in the early nineteenth-century form of *moto perpetuo* is juxtaposed with a melody of a simple or even naïve character. The music grows more intense in the movement's middle part to eventually return to its simplistic roots.

The variety of themes and their imaginative arrangement within duration of the final movement offers a glimpse into a style of Korngold's future film music. The opening theme of a nostalgic character is followed by a march-like section juxtaposed with an energetic rustic dance in the first violin. As the movement progresses, the themes (or their fragments) from the previous movements begin to appear more and more frequently, interwoven between the appearances of a march-like section and the opening theme. Astonishingly, this mixture of different episodes does not interrupt the natural flow of the movement, but it rather supports it. The vigorous and bold in character final coda stylistically resembles the music of Richard Strauss rather than earlier mentioned Arnold Schoenberg.

Jessie Montgomery: Voodoo Dolls

Jessie Montgomery (1981–) is an American composer, violinist, and educator recognized for her unconventional style – merging classical tradition with non-Western styles – and her involvement in community work. Despite her young age, she was already

commissioned to compose for such institutions as the Metropolitan Museum of Art or Orpheus Chamber Orchestra, and her music was performed by the major American orchestras. Most recently, in 2021, she became the Chicago Symphony Orchestra's Mead Composer-in-Residence.

The presented string quartet, *Voodoo Dolls*, was commissioned by the JUMP! Dance Company of Rhode Island in 2008 as music for a suite of dances. According to the composer, the dances are aimed to depict different traditional children's dolls, such as Russian dolls, marionettes, Barbie, or voodoo dolls. The music is composed as one continuous movement consisting of several melodically and rhythmically distinct sections. The work opens with performers tapping against their instruments the syncopated rhythms derived from west African drumming patterns. These rhythms are later taken over by the accompanying voices and serve as a base for the first few melodic episodes, the first of which is meant to be improvised by the first violinist. The middle part of the work features a lyrical chant which is followed by the return of the opening section with its tapped pervasive rhythms.

FOURTH DMA RECITAL PROGRAM NOTE

3/30/2019

Violin: Andrzej Kunecki, Yi-Chi Chiang

Piano: Dr. Jacob Coleman, Yongxiang Du

Sergei Prokofiev: Sonata for Violin and Piano in D major, No. 2, Op. 94a

- I. Moderato
- II. Presto
- III. Andante
- IV. Allegro con brio

Igor Stravinsky: Violin Concerto in D

- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

Dimitri Shostakovich: Three Pieces for Two Violins and Piano, Op. 97d

- I. Praeludium
- II. Gavotte
- III. Waltz

Sergei Prokofiev: Sonata for Violin and Piano in D major, No. 2, Op. 94a

From the very beginning of his composing career, Sergei Prokofiev (1891-1953) displayed a great interest in classical forms and their overall aesthetics, best reflected in his ‘Classical’ Symphony, composed in 1917 and inspired by works of Haydn. In the following year, the Bolshevik Revolution made him leave Russia and move first to the United States, and then to Paris in 1922. Learning about new musical trends and styles while abroad certainly influenced his music; however, his overall style, marked by the self-described “simple and melodic expression”, remained mostly unchanged throughout his career. Nevertheless, these “western” influences were enough to draw attention of Soviet officials, upon his come back to Russia in 1936, exposing him to their harsh criticism over his decadent and “formalistic” music. Despite this political pressure, Prokofiev kept composing, doing his best to maintain a proper balance between quality and originality, and, above all, accessibility to the wider public. A good example of such a work is his Sonata for flute and piano, Op. 94, written in 1943 and arranged in the following year, with David Oistrakh’s help, for violin and piano (op. 94a).

The first movement, Moderato, is filled with lyrical and simple sounding lines seasoned by occasional energetic and rapid passages. The second one, Presto, is dominated by light yet quickly moving figures strongly resembling a character of a classical scherzo. The serene opening of the third, Andante, movement evokes the mood characteristic of Mozart’s slow movements, while its middle section contrasts it with somewhat bluesy flavor (American/Parisian influence?). The last movement with its drive and energy makes a proper finale and is contrasted only by a middle part of interestingly sentimental quality.

Igor Stravinsky: Violin Concerto in D

Igor Stravinsky (1882-1971) is considered to be one of the most influential composers in music history. His main achievements include redefining the role of time and rhythm in music (especially in his ballet “*Rite of Spring*” from 1913), and reviving pre-Romantic music, primarily as a source of both aesthetic and musical ideas (with his “*Pulcinella*” from 1920 as the brightest example). Even though he purposefully avoided using string instruments at the beginning of his Neo-Classical period (for their too “personal” sound), a decade later, in 1931, he eventually composed his only Violin Concerto with a help of his violinist friend, Samuel Dushkin. The work has four movements which all begin with the same sonority built on notes D, A, and E, which are also used as tuning pitches for three top strings of a violin. Here, however, their order is inverted creating a very distinctive sounding chord which spans over two octaves. Despite this one shared element, the character of each movement is very different. The first one, Toccata, refers to the polyphonic traditions of this popular form in a baroque period. However, typically for Stravinsky, it is the rhythm which keeps the movement going, using an irregular meter to shape the phrases and create a sense of direction. The second one, Aria I, is, as the name suggests, much more lyrical; however, the middle section introduces contrasting material based on syncopated rhythms as well as chordal sonorities. The second Aria represents an interesting departure from Stravinsky’s “objectivity” with its very sentimental and intimate nature. It was dedicated to the composer’s wife and served (according to Dushkin’s wife) as an apology for his affair with Vera Sudeikina. The fourth movement, Capriccio, is the most virtuosic of them all and concludes with a fast and, once again, rhythmically interesting coda leading to the concerto’s end.

Dimitri Shostakovich: Three Pieces for Two Violins and Piano, Op. 97d

Dimitri Shostakovich (1906-1975) was the youngest composer among the three included in this program and the only one living in the Soviet Union for his entire life. Mainly known for his very characteristic instrumental music, he was also a composer of over thirty movie scores. One of them—“*The Gadfly*”, directed in 1955, is a costume drama set in nineteenth century Italy. Its strongly sentimental and tuneful music, very unlike the mostly dark and ironic Shostakovich we all recognize, certainly helped the production achieve great commercial success. In consequence, the numerous arrangements of its musical excerpts, both for orchestra and chamber ensemble, have emerged, with this charming duo as one of them.

VITA

Educational Institutions:

1. University of Kentucky—Doctor of Musical Arts under Daniel Mason (expected 2022)
2. Azusa Pacific University—Artist Certificate under Charles Stegeman and Nathan Cole (2013-2016)
3. Grażyna and Kiejstut Bacewicz Academy of Music in Lodz—Master of Music under Izabela Ceglińska (2011-2013)
4. Grażyna and Kiejstut Bacewicz Academy of Music in Lodz—Bachelor of Music under Izabela Ceglińska (2008-2011)

Professional Positions Held:

1. Teaching Assistant at the University of Kentucky (2016-2020)