

# **Karol Szymanowski's Violin Concerto No. 1, Op. 35**

LINDA MANUKYAN

SUPERVISOR

Robin Rolfhamre, ph.d.

**University of Agder, 2017**

Faculty of Fine Arts

Department of Classical Music and Music

Education



## **Abstract**

Szymanowski is a highly interesting composer, often been in the shadow of the European main stream of music history. His personal expression combined with an extremely talented way of using traditional and modern composition techniques makes him special within the European context of composers. Karol Szymanowski (1882-1937) was inspired by music from the second half of the 19<sup>th</sup> century and sought inspiration from other traditions. Consequently, his music is a cosmopolitan mix of Romantic, impressionistic and nationalistic styles. Changes in Szymanowski's compositional style over the course of his career can thus be read as musical responses to outside stimuli; first to German, then French and finally, eastern European folk trends. The first violin concerto, as the epitome of his "impressionistic" period, displays imaginative lyricism and a sensuous and colorful sound world. Karol Szymanowski's Violin Concerto No. 1, Op. 35, is considered one of the first modern violin concertos. It rejects traditional tonality and romantic aesthetics. It was written in 1916 while the composer was in Zarudzie, Ukraine. Pawel Kochanski advised Szymanowski on the fine point of violin technique during the composition of the concerto, and he later wrote the cadenza. The work is dedicated to Kochanski. The likely inspiration for the concerto was Noc Majowa, a poem by the Polish poet Tadeusz Miciński. The Violin Concerto No. 1 was premiered 1 November 1922 in Warsaw with Józef Ozimiński as the soloist.

**Keywords:** Szymanowski, violin, music performance, interpretation.

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## **Aim**

I first encountered Szymanowski's violin music in a concert given by my violin professor Adam Gruchot in Kristiansand with Kristiansand Symphony Orchestra in May 2015. His performance inspired me to look closer at this musical work and add it to my repertoire. From 2014 to 2016 I was fortunate enough to be able to undertake my master degree studies with Adam Gruchot at the Agder Conservatorium. The first piece for my graduation exam, which I studied with him, was Szymanowski's First Violin Concerto. It has been such a privilege for me to study this beautiful music. This thesis was conceived in response to my wish to better understand this music, which seemed so unlike any other violin music I had previously played. I hope that this research will perhaps enlighten and encourage violinists to explore and perform Szymanowski's musically rewarding works. Szymanowski's music is relatively unknown within the Norwegian Music Life, except possibly among violinists and perhaps pianists. One can say today that he was one of the most important and original composers during the beginning of the 20th-century. This thesis I hope will shed light upon this extremely important composer, and his very interesting violin concerto no.1.

Karol Szymanowski (6 October 1882 – 29 March 1937) was a Polish composer and pianist, the most celebrated Polish composer of the early 20th century. He is considered a member of the late 19th-/early 20th-century modernist movement Young Poland.

The first violin concerto, as the epitome of his "impressionistic" period, displays imaginative lyricism and a sensuous and colorful sound world. The work takes approximately 27 minutes to perform.

## **A problem definition**

The purpose of this master thesis is to understand, document and publicize the following: the background, history, expression and style of the first modern violin concerto. Also, including detailed analysis (tempo, dynamic, harmonics, motive, form) of the work as a whole and a discussion of performance considerations. I will provide background history and context, including composer biography, description of his compositional style during his middle period, features of his violin idiom, developed in collaboration with his friend Pawel Kochanski as well as the immediate circumstances of the concerto's composition, with information on its history, premieres and reception. First, to establish the historical significance of the concerto, and second, to explore the piece itself as a performer preparing a recital. To achieve the former objective, it will be necessary first to provide a brief explanation of the history and development of music for violin.

Why is it important? Karol Szymanowski was one of Poland's most important composers after Chopin and

post Second World War composers such as Lutoslawski, Penderecki, Panufnik and Gorecki. Szymanowski was a truly individual composer and a cosmopolitan man who had strong artistic aspirations in connection with his native Poland.

Szymanowski left an indelible mark in the 20th century music, and in the violin concerto repertoire overall. His music still has not made it in the mainstream repertoire to a large extent outside of Poland or outside of Polish musicians' repertoire. However there seems to be a resurgence of interest recently in his music and perhaps it is slowly moving into more musicians' repertoire. My analysis and research of the first modern violin concerto will, I hope, encourage readers to explore and know more about Karol Szymanowski's compositions.

### **Methods**

Methods that I have been using in this thesis are: Historical, Analysis and Comparative method. It is important for understanding more about Szymanowski and the influence of different musical ideas on his work. I will present melodic and harmonic analysis of the concerto. It is important to show the background, history and style of the first violin concerto, a detailed analysis of the work as a whole, and a discussion of performance considerations. As I told before, I will provide background history and context, including composer's biography, description of his compositional style during his middle period, features of his violin idiom, developed in collaboration with his friend Pawel Kochanski as well as the immediate circumstances of the concerto's composition, with information on its history, premieres, and reception. I will show detailed analysis of the piece, addressing questions of form, harmony, motive, and genre; these findings will contribute to a hermeneutic investigation of the piece. Finally all those discussions "performer's analysis, historical recordings, genre analysis and narrative analysis..." can be used to create a more carefully considered interpretation of the piece.

### **Biographical note**

Through reading the biographical note of Karol Szymanowski, you will first gain new information and second, new ways to understand the composer's musical world: To understand Szymanowski's music, it is important to understand his background.



**Figure 1. Karol Maciej Szymanowski (6 October 1882 – 29 March 1937), Roma 1935. Photograph: Venturini. By Culture.pl (free access).**

Karol Maciej Szymanowski (see fig.1) was a Polish composer and pianist, the most celebrated Polish composer of the early 20th century. He is considered a member of the late 19th-/early 20th-century modernist movement Young Poland.

In the eighteen-month period, from March 1881 to October 1882, saw the birth of three creative giants in Eastern Europe: Béla Bartók in Hungary, Igor Stravinsky in Russia, and Karol Szymanowski in Poland, who, though less renowned, deserves to be mentioned in the same breath. All three were trained in the waning days of a romantic musical nationalism; all went on to redefine this nationalism, moving from an essentially nostalgic use of folk materials to an exploration of their potential to shape an expressive vocabulary at once primitive and avant-garde.

The early works show the influence of the late Romantic German school as well as the early works of Alexander Scriabin, as exemplified by his *Étude Op. 4 No. 3* and his first two symphonies. Later, he developed an impressionistic and partially atonal style, represented by such works as the *Third Symphony* and his *Violin Concerto No. 1*. His third period was influenced by the folk music, including the ballet *Harnasie*, the *Fourth Symphony*, and his sets of *Mazurkas* for piano.

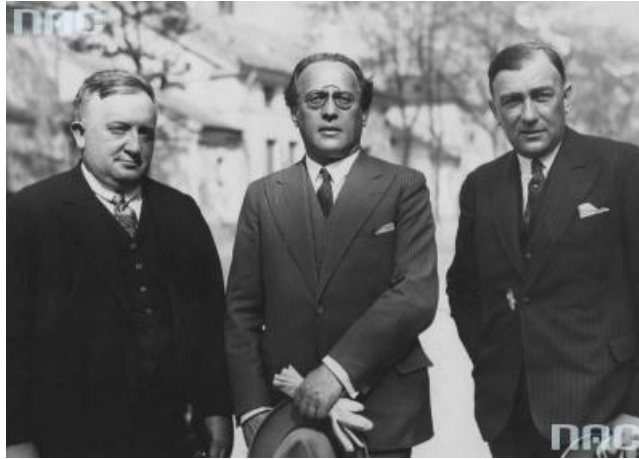
He was awarded the highest national honors, including the Officer's Cross of the Order of Polonia Restituta, the Order of Merit of the Republic of Poland and other distinctions, both Polish and foreign\_(Piotr Deputch , 2007).



Szymanowski was born into an aristocratic Polish land-owning family in the Tymoszewka village, situated in the Kiev province of the Ukraine. Although they were members of the landed gentry, the family was not particularly wealthy despite a property in the neighbouring town of Elisavetgrad. They lived comfortably without want for any of life's necessities. Karol, his brother Feliks, and his sisters, Anna, Zofia and Stanisława experienced a childhood rich in cultural experience and privilege. The family genealogies on both sides reveal a depth of artistic relatives: professional pianists, singers, composers and writers. The composer's siblings were also artistically endowed: Anna, known in the family as "Nula", would grow up to be a talented painter, his brother Feliks was a gifted pianist, his sister Stanisława Szymanowska went on to become a famous singer, and Zofia, the youngest, wrote poetry and translated Szymanowski's songs into French (Downes, 1994, p. 25-26). Both parents encouraged their children to make full use of their imaginative potential and to study a broad range of academic fields including music, literature, languages and the sciences.

Karol Szymanowski was baptised at the Roman Catholic church in Śmiła on 2 November 1882 (or 21 October according to the Julian calendar then in use in the Russian Empire). He spent his childhood in a highly intellectual and artistic environment. The family cultivated Polish patriotic traditions and were open-minded about new scientific developments. Szymanowski's father, Stanisław Korwin-Szymanowski, was a man of vast intellect, which he applied particularly to the fields of science and music, playing both the piano and cello with proficiency. The composer's father, owned a landed estate called Orłowa Bałka in the former province of Kherson, and later he inherited (as one of four joint owners) the village of Tymoszewka (Timoshovka). Szymanowski's mother, Baroness Anna Taube, was also of noble ancestry, with a mixture of Swedish and Polish heritage. She was a proficient amateur pianist as well as a keen linguist. Szymanowski's uncle, Gustav Neuhaus, was a well-regarded pianist and ran a successful music school in the nearby town of Elisavetgrad. When he was ten years old, Karol moved there to continue his musical education, taking piano lessons and studying musical theory. Neuhaus saw the potential in his young nephew and encouraged him to study the music of German masters such as Bach, Brahms and Beethoven. Importantly, he also introduced Karol to the literature, poetry and philosophy of the day, avidly reading Mickiewicz, Kasprówic, Byron, Goethe, Nietzsche, Musset, Verlaine and Pushkin (Zent, 1988, p. 19). Aside from his native tongue, Szymanowski was fluent in German, French and Russian. In 1901, Szymanowski moved to Warsaw to study composition and counterpoint with Zawirski and Zygmunt Noskowski, exploring the technique of every instrument in the orchestra, studying scores by Wagner, R. Strauss and Scriabin. At this time the capital of Poland was an isolated and backward musical center lacking professional orchestras but crowded by the apathetic audience and conservative critics. It was thus natural for Szymanowski and his ambitious associates to turn to major European centres for help in promoting their

work. In 1905 Fitelberg, Szymanowski, Szeluto and Różycki (see fig. 2 and 3) founded the Young Polish Composers Publishing Co. in Berlin under the patronage of Prince Władysław Lubomirski, with the aim of supporting new Polish music by publishing it.



**Figure 2. Ludomir Różycki, Grzegorz Fitelberg i Karol Szymanowski. By muzeumkonstancina.pl (Free access).**



**Figure 3. Grzegorz Fitelberg and Karol Szymanowski. Leipzig, 1912. By karolszymanowski.pl (free access).**

The group is also referred to as "Young Poland in Music", but it was not a community of shared artistic ideals. In the years 1906-1908 the composers gave concerts in Warsaw and Berlin; in 1912 Szymanowski entered into contract with the Universal Edition in Vienna. Szymanowski's earliest composition were piano

pieces (Preludes op.1, Studies op.4) stylistically akin to the music of Chopin, Schumann and Scriabin, and also some songs of late romantic character. All of his music before 1914, even the works of his more mature style as Concert Overture op.12, the 2nd Symphony, belong to the current of German Romanticism.

Szymanowski was first interested in violin composition in 1904 when he wrote his Sonata for Violin and Piano in D minor, op. 9. A beautiful Romance for violin and piano, op. 23 was composed in 1910 and dedicated to Kochanski. Both of these pieces are well written, however there is nothing startling or unexpected in their conception that suggests the future advancements Szymanowski would make in writing for the violin. Like virtually all other European composers living at the turn of the century, Szymanowski was familiar with Richard Wagner's music dramas. Throughout his compositional "apprenticeship", the music of both Wagner and Strauss had a significant impact, and their presence is easily detected in his early works.

Most of 1911 and 1912 Szymanowski spent in Vienna, but he made journeys to Italy, Sicily and Africa acquainting himself with ancient Arab and early Christian cultures. This deep fascination resulted in such works as the Symphony no. 3, The Song of the Night, Myths for violin and piano, the piano cycles Metops and Masks, the cantatas Agave and Demeter, Songs of the Infatuated Muezzin, the String Quartet No.1, the Violin Concerto No.1. However, unlike most European composers who have been interested in the orient, Szymanowski did not attempt to give his music an eastern colour, nor did he ever use Arab and Persian melodies or scales. He composed the pieces using the most basic qualities of orient music: coloratura melody, sequential chromatic patterns, certain percussion sounds and, finally, its characteristic expressive qualities of ecstasy, fervor and passion. Szymanowski's oriental interest is supposed to have been his early contact with Eastern music in Ukraine, which may have contributed to perceptual opening and spiritual sensitivity to exotic sound. The immediate impulse, which set the composer on the path to a new stage in his creative development, is supposed to have been provided by the crucial journey to Tunisia and Algeria, during which the composer came into direct contact with the music of the East. The process of shaping Szymanowski's individual style, initiated under Eastern influences, took place during the years 1914-1918 (in that period of time he wrote his 1st violin concerto), although the first traces of his new interest lead to Zuleikha from op. 13 (1905-1907) and the song From the singing halls of Mauritania from op. 20 (1909). In 1911 he wrote the Love Songs of Hafiz (op. 24), instrumentalised in 1914 (op. 26), and a year later, also included among the "Eastern" works – Songs of the Fairy-tale Princess op. 31. The Eastern "cycle" also includes Symphony No. 3 "Song of the Night" op. 27 from 1916, as well as the Four Songs op. 41 composed in 1918 and Songs of the Infatuated Muezzin op. 42. King Roger op. 46 (1918-1924) closes the list of works with exotic climate, which, in the general opinion became the most important factor in the transformation of Szymanowski's style.

Poland regained its independence in 1918. The Szymanowski family returned to Poland on Christmas Eve, having sold the house in Elizavetgrad, but from that point they suffered from financial difficulties. For nearly two years the composer exchanged music for literature searching for more a precise medium to clarify philosophical and moral problems. For this reason, over the next decade Szymanowski spent much of his time abroad.

When he returned to composition it was to begin work on *King Roger* - the opera (text by Iwaszkiewicz) in which he expressed his personal celebration of Dionisus and estatic love. Although during the years 1920-21 Szymanowski travelled a lot around Europe and visited America twice successfully giving concerts with his friends Artur Rubinstein and Pawel Kochanski, the liberation of his native country had a profound effect on him. It gave him a sense of responsibility for Polish music. Of the works of that time there are *Słopiewnie* (the songs with piano) - the first attempt after Chopin to create a Polish national style on so high artistic level, *Kurpie Songs*, the ballet *Harnasie*, piano *Mazurkas* and finally, *Stabat Mater*, in which he welded together folk material and version of early church music. At this time Szymanowski found his main source of folk inspiration in Tatra mountain since he spent a lot of time in their "capital" Zakopane.

From 1922-1926, the composer divided his time between Warsaw, Zakopane and Paris. Szymanowski was appointed director of the Warsaw Conservatory in 1927. He saw it as an opportunity to re-invigorate Polish music education and to form a new generation of polish composers. He remained at that post despite several intervals of ill health. Unfortunately, in 1929, due both to his failing health and to conservative opposition at the conservatory, he was forced to resign. He left to receive treatment for tuberculosis at the Swiss resort Davos. Despite his illness, the 1930s were the period of Szymanowski's greatest stability and success. He gained international recognition testified by numerous prizes and honorary titles. He rented a house, "Atma", in Zakopane and settled there. The return to his creative energy resulted in the mature large-scale works. All the major late pieces - *Veni creator*, the *Litany to the Virgin Mary* (both for piano and orchestra), the *Symphony No. 4* and the *Violin Concerto No. 2*, are closely linked with folk music as regards to material, yet the *Litany* contains sound and colour effects that stem directly from the *Symphony No.3* and the *Violin Concerto No.2.*, while the *Symphony No.4* resorts to a neo-Baroque *sinfonia concertante* form, though Szymanowski had little in common with Stravinski's neo-Classicism. In 1930, he was appointed rector of the Warsaw Academy of Music, but was dismissed again in 1932, when the state dissolved the academy. In the last few years of his life, stricken with poverty, Szymanowski undertook numerous concert tours across Europe to try and support himself, culminating in a tour of Scandinavia in 1935. These exhausting tours strained his health. He was again diagnosed with advanced tuberculosis. From a boarding house in Grasse, he was transferred to sanatoriums in Cannes and then Lausanne, where he died on March 29, 1937.

Karol Szymanowski's output, though not very large (62 opuses) is highly varied in genre and form. Most of it consists of settings abstraction to literary texts, for his talent was a pre-eminently lyrical one, stimulated and intensified by words. His less common 'abstract' works (Symphony No.2, the Second and Third Piano Sonatas, the Piano Variations, the Studies op.33) show his new attitude toward tonality and forms. To Polish music of his time Szymanowski meant a revolutionary turning point in its history, because he created in his work a kind of synthesis of Polish and European.

Szymanowski was influenced by the music of Richard Wagner, Richard Strauss, Max Reger, Alexander Scriabin, the impressionism of Claude Debussy and Maurice Ravel. He also drew much influence from his countryman Frédéric Chopin and from Polish folk music. Like Chopin he wrote a number of mazurkas for piano.

### **Impressionist music of Szymanowski**

In 1915, after a year when the first World War arose, Szymanowski composed two impressionist compositions for violin and piano, "Notturmo and Tarantella Op.28" and "Mythes Op.30". From that year to the next, the flash of two years, he produced a series of so-called Impressionist style music.

"Notturmo and Tarantella Op.28" apparently assumes the nature as a show-piece, however, predicts what is to come. In Notturmo, the violin weaves a melody making the best of decorative techniques characteristic of the instrument; double-stops, high register notes, harmonics, trills and tremoli, which are all the outer effects of impressionist music on the violin. Habanese appears in the middle of Notturmo, and the penta-tonic phrase recalls oriental atmosphere, which makes one of the representative characters of impressionist music. Szymanowski must have seen people dance with the rhythm of Tarantella, the most vehement rhythm in Italy, when he twice visited there.

"Mythes op.30"

There exists everything that impressionist music on the violin demands. Here, we might be able not only to characterize the impressionist music but also to generalize it. The work consists of three parts, each of which has no relation to the others, "The Fountain of Arethusa", "Narcissus" and "Dryads and Pan".

Szymanowski's preference for literature, Greek mythes in particular, is so conspicuously expressed in this work that it is worthwhile to give a brief literary description to each part.

### "The Fountain of Arethusa"

--Arethusa is a nymph who was pursued by the river-god Alpheus, and changed by Diana, the goddess of hunting, into a fountain in the small island of Ortygia, near Syracuse. Alpheus fell so much in love with Arethusa that he was said to flow under the sea and came to the surface of Ortygia.

### "Narcissus"

--Narcissus is a beautiful youth with whom the nymph Echo fell in love. But Narcissus did not return her love. To avenge what she regarded as a rebuke to herself, Venus, the goddess of love, caused him to become enamored of his own reflection in the waters of a stream. Unable to embrace or kiss the image, he pined away until he was changed into a flower, the narcissus.

### "Dryads and Pan"

--Dryads are wood nymphs and the spirits or souls of trees. They were immortal; each Dryad came to life and died with her tree. Pan is the god of wood, fields, and shepherds. He is represented as having two small horns, flat nose, and the lower limbs of a goat. He was very fond of music and enjoyed dancing with the nymphs. But he was also mischievous and frightened people who walked through the forests at night.

Here, almost all the technical functions of the violin, glissandi, spiccato, portamenti as well as above-mentioned ones, were most effectively used. However, as to the multi-scale sound effect made by the contrast between the black keys and the white ones of the piano, is it indispensable to express the stir of a fountain. How about the high-register tones for Narcissus, and the harmonics for Syrinx. If the composer only intended to describe the things and the atmospheres, he could do without these affluent techniques.

In fact, when you hear Debussy's piano works, you will be amazed how simply he depicts the outer things. One of Debussy's innovations is the introduction of non-functional harmonies, which in result liberated the scales fixed by the conventional music theories. This will be compared with the liberation of colors in Monet's paintings.

In that that sense Debussy ought to be called an Impressionist musician, not merely because he depicted the atmospheric things: the sea, the clouds, the winds and so on and preferred non-German cultures, the oriental one as the impressionist painters did and old Greek one in his piano works in particular. Debussy liberated the idea fixed by the tradition or the orthodoxy as Monet did, so his works assume a kind of brightness, clarity and simplicity.

While, in the case of Szymanowski, what is most important is not the impressions caused by outer things, but the inner images reminded of by the subconsciousness. As he tries to describe outer things, his mind depresses into introspect, and the music assumes darkness and unhealthy, sensual tendencies.

In "The Fountain of Arethusa" he seems to describe the fountain itself, but what he expresses is his inner vision itself. If not, is such high register effect necessary? These overflowed trills, for example, do they not reveal his unstable state of mind? Does he not scream with the high register tones as Edvard Munch did in his painting, "Scream"? When the violin plays spicato, does it not frighten you as if a demon's whisper?

The violin sings its own melody with every function of its voice, while the piano sounds non-functional harmonies. The more functional, the more rich and abundant are melodies on the violin. While the less functional, the richer sonority has harmonies on the piano.

In "Narcissus", his disconsolation represents Szymanowski's, doesn't it? If not, the melody on violin need not assume such weariness, languidness.

Why do these two instruments, the violin and the piano, have to insist on denying the conventional way of collaboration? If you listen to the music which these two instruments create you surely will find how exquisitely they have succeeded in collaboration in quite a new and unique style.

Szymanowski actually did not have successors. When we listen to Bartok's two sonatas for violin and piano, we can find that these two works were composed under the influence of Szymanowski. We shall have to consider Szymanowski's influence on Bartok once again when considering the concerto.

### **Impressionist and Expressionist**

As I mentioned above, his expression sometimes assumes grotesque taste, abundant trills which are often heard in Scriabin's later works, for example, and I pointed out his inclination to introspect. Another example is heard in his Piano Sonata No.2. The Fuga Theme in the second movement which contains a trill in such a short passage, appears something funny and grotesque, just like Bartok's "Wooden Prince", both of which text and music are nothing but grotesque.

Before I listened to Szymanowski's music carefully, I have taken it for granted that he appeared as an Impressionist composer. Now I am wondering if he expressed his inner visions unconsciously, he should have been called Expressionist rather than Impressionist. At least he anticipated the former. In this meaning I remarked whether he heard Arnold Schoenberg's early works, which are regarded as written in typically expressionistic style.

I have another reason to be doubtful about categorizing him as an Impressionist; his music reminds me of Oskar Kokoschka who, no one denies, is one of the representatives of Expressionist painter, rather than Monet, the genuine Impressionist. As Kokoschka expressed his inner visions without any decorations, his works were transformed by his subconscious states of mind, agony, doubt, uneasiness, sensuality, etc., into the ones in which shapes showed ugly deformation.

It is doubtless that Szymanowski had tried to take a style of Impressionist at least at first, however, he was not able to hide his other inclination to Expressionism, consciously or unconsciously, which he might chiefly extracted from Scriabin. When I consider Szymanowski, I cannot help but to think that he might be an Impressionist and Expressionist.

If we had clear definitions of these styles in music, it would become far easier for me to categorize Szymanowski's, but in this statement, it only revealed more conspicuously difficult to confine one music in only one category. The following work, "Violin Concerto No.1" makes me even more confused.

"Violin Concerto No.1 op. 35" composed in 1916 presents a problem of great importance to orchestral music colorfulness. We surely have colorful works: Scriabin's later works, "Prometheus" for instance, are well known for combining music and colors. Again Bartok, he also designated the room colors in his opera "Bluebeard's Castle", and in one scene of "Miraculous Mandarin". I admit that they surely make me feel colorful. But no other classical music I have ever heard, seems to me as colorful as this concerto. Is the correspondence of one color to specific tone or scale or harmony possible? As far as I am concerned, I could not but to say "No". However, I cannot deny that I feel colorfulness in some music as mentioned above. This violin concerto shows the best example. The colorfulness is one of the characteristics of the Impressionist music, because the term originated from the innovative movement in the field of paintings. It goes without saying that the solo violin maintains all sorts of abundant techniques as shown in the works for violin and piano. The solo violin seems to sing, apparently ignoring the orchestral support, but they dexterously collaborated each other.

### **The history of how Szymanowski violin concerto No. 1 was written**

After an arduous and prolific year in 1915, he spent primarily in Tymoszwka, Szymanowski went to Russia, where Kochanski had recently been appointed professor at St. Petersburg Conservatory. In Moscow, the conductor Alexander Siloti insistently inquired about new orchestral works available for performance. Excited by the prospect of new concerts, Szymanowski promised him both the Third Symphony and the Violin Concerto, with Kochanski as soloist. He returned to Tymoszwka that summer to compose both works for the following season.



The Third Symphony was scheduled for a premiere in Petrograd on November 19, 1916, while the premiere of the First Violin Concerto was scheduled for February 8, 1917. Having finished the Third Symphony, sending the score with Kochanski back to Russia in August 1916, Szymanowski assured Siloti in a letter dated July 21, 1916 from Tymoszwka: "Meanwhile the Violin concerto is in sketches, but in December-January, for sure I'll have time to finish it off (Michalowski & Szymanowski, 1967, p. 129).

When Siloti sent the newly printed programmes for the season back to Szymanowski in August, Szymanowski replied: "It was an enormous pleasure to see my name on the programmes... I hope that Kochanski sent you the score. I am now terribly worried and anxious that it is satisfactory. Anyway, we shall see! I am arriving in Petrograd at the end of October as I still have work to do on the concerto (Chylinska, 1993, p. 108). The detailed sketches for the concerto were finished quite soon after the letter. While Szymanowski and Kochanski were visiting the composer's distant relative Jarosznki in Zarudzie, the entire work was finished in 12 days. Szymanowski writes to his friend, Stefan Spiess, in a letter dated August 27, 1916: "I finished the concerto with the help of Pawel (the detailed sketch, that is, the full score has still to be done) (Chylinska, 1993, p. 115) And a few months later, "I must say I am very happy with the whole thing-again a new, different music, but at the same time, a bit of a return to the old. The whole thing is terribly fantastical and unexpected" (Chylinska, 1993, p. 115.)

Later, in another letter to Spiess in September 25, 1916: "The Violin Concerto is completely different (from the Third Symphony) Not so profound, but with great charm and not so complicated orchestration (Chylinska, 1993, p.116).

The premiere of the Third Symphony was continually pushed back and eventually postponed to the following season, while the date for the Violin Concerto's premiere remained set for February. After promising Siloti the material would be ready in January 1917, Szymanowski contracted scarlet fever:

"Well, I arrived in Kiev at the beginning of January to attend to really awful (not personal) matters... After sorting them out tolerably well, I was to have returned to Petrograd when suddenly I fell ill with a rather serious attack of scarlet fever (19th of January) I endured this illness in very difficult and trying conditions in someone else's cold flat... Because I could not arrive, my orchestral work had to be postponed until autumn..." (Chylinska, 1993, p. 109).

In February the defeat of Russia on the German front and the abdication of Czar Nicholas led to revolutionary changes, and the concert was canceled. Szymanowski would have to wait until after the war for the first performance of the concerto.

After the end of the war, the premiere was finally given by the violinist Jozef Oziminski on November 1st, 1922 in Warsaw. Szymanowski wrote to Kochanski, by that time residing in the USA, that all his expectations had been surpassed: "The sound is so magical that people here have been completely transfixed at this point. Imagine, Pawel that the violin comes out on top the whole time! It may be 3-4 bars, where the orchestra obscures it! It is my greatest triumph" (Wightman, 1999, p.177).

He retained a strong affection for the piece throughout his life. To the Kochanski January 6, 1929 from Edlach: "It is a strange thing that all that is best and formost in my life is in some strange way inextricably connected with you in music, because it is no use talking, I feel with every nerve, every emotion that, for example, my concerto, where so much is Pawel's, is up to now my best and favorite composition" (Wightman, 1999, p. 177). Later, to Herztka, his publisher at Universal Edition: "... it is one of my favorite works; in reality it is a symphonic work for rather large orchestra with solo violin, but it gives the impression of a concerto(Wightman, 1999, p. 177).

The premiere of the concerto was given in Warsaw, November 1, 1922, with Jozef Oziminski and the Warsaw Philharmonic, conducted by Emil Mlynarski. Subsequent performances were given in Prague, June 2, 1924, with violinist Alma Moodie and Grzegorz Fitelberg conducting the International Festival of Contemporary Music Society; as well as in Paris, November 27, 1924, with violinist Hortense de Sampigny, conducted by Phillippe Gaubert. Pawel Kochanski, to whom the piece was dedicated, finally played its American premiere in New York on December 2, 1924, conducted by Leopold Stokowski, followed by another performance in Philadelphia, December 1924.

The first recording of the piece was made by Eugenia Uminska in 1948 with the Orchestra Philharmonia conducted by Grzegorz Fitelberg. Uminska also recorded a second version with Fitelberg in 1955 with the National Polish Radio Symphony orchestra.

The third recording was by Ayla Erduran with Stanislaw Wislocki conducting the State Orchestra Philharmonic of Poznan.

Roman Totenberg recorded the piece in 1959 with the same conductor and orchestra. Finally, David Oistrakh recorded the concerto in 1960 with Kurt Sanderling conducting the Leningrad Philharmonic. The manuscript is currently housed in the Szymanowski Archives at the Warsaw University Library in Poland.

### **Karol Szymanowski's Violin Concerto No. 1 Op. 35**

*Together Pawel and I created in the Mythes and First Concerto a new style, a new*

*mode of expression for the violin, something in this respect completely epochmaking. All works by other composers related to this style (no matter how much creative genius they revealed) came later, that is, through direct influence of Mythes and the Concerto, or else with Paweł's direct collaboration (Letter to Zofia Kochańska, Paweł's wife, 5 March 1930, as quoted in Wightman, 1999, p. 142).*

**Orchestration:** 3 flutes (3rd = piccolo), 3 oboes (3rd = English horn), 3 clarinets (3rd = E-flat clarinet), bass clarinet, 3 bassoons (3rd = contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tambourine, triangle), 2 harps, piano, celesta, strings, and solo violin.

First Los Angeles Philharmonic performance: April 7, 1932, with violinist Paweł Kochanski, Artur Rodzinski conducting.

The concerto was written in the autumn of 1916 in Zarudzie, Ukraine, on the estate of the composer's friend - Józef Jaroszyński. The violin Concerto No.1 is among Szymanowski's most popular pieces, one of a series of virtuoso works he created for the violinist Paweł Kochanski. The violin writing is decorative but never merely showy. It exploits the full range of the instrument, with a particular emphasis upon sustained lyricism in the highest register. The orchestral writing is of matching intricacy and delicacy, ranging from the floridly gossamer textures of the opening to the bold outbursts of the work's climaxes. There is a particular emphasis upon the interaction of the violin line with higher woodwind coloured by various tuned percussion instruments (celesta, glockenspiel), together with harp and piano. The concerto in a one movement form is unique, a seamless, continuously evolving whole which should ideally be absorbed complete. It is dedicated to Paweł Kochanski, who composed a cadenza for the Concerto. During work on the piece he gave the composer advice on violin technique, as well as tone colour and texture. The world premiere of the Concerto took place on 1 November 1922 in Warsaw. The soloist was Józef Ozimiński, concertmaster of the Warsaw Philharmonic at the time. A New York performance two years later featured Paweł Kochanski and was conducted by Leopold Stokowski. This great duo played the Concerto several more times in the United States, launching the work's international career. One of the sources of inspiration for this composition was probably a poem by Tadeusz Miciński called Noc majowa / May Night. The poem runs as follows:

*And the snow with its fleece –  
As if waves were gushing from the earth –  
And all around the sapphire immensity –  
And fire – and forests – and these owls,*

*Staring with terrorstruck eyes at  
The divine madness of our festival.  
The derisive tears flow on me,  
Because our lips cannot meet,  
And while the river oozes into the sea,  
We stand mute in terror,  
In rapture, in bloody conflagration,  
And in our hands bound with flowers,  
Rust-coloured stigmata trickle through.  
The few dying Ephemerids  
Fall at my feet with a rustle,  
And the black ant grave-diggers  
Bury them under the snake-weed.*

-----  
*Once I wandered through those pillars  
That Abderrahman created for his beloved,  
Sheherazade, in the amethyst night,  
When in the heavens, talismans burned –  
- - - I heard the bray of an ass –  
Ah, how hopeless –  
How savage and harsh a flute.  
But never in the human throat  
Did such a spirit release  
Such a cry from the depths as of one damned.  
I do not rival him!  
Ephemerids,  
Flying in the dance –  
O flowers of the lake, Nereids –  
Pan plays on his pipes in the oak-grove (Wightman, 1999, pp.178-179).*

Tadeusz Miciński was a gnostic poet and writer of the "Young Poland" movement, whose works were precursors to those of the Expressionist and Surrealist movements. Like his other works, *Noc Majowa* is full of unexpected contrasts, painting a strange world that combines Romantic Gothic, Dionysian and Arabian imagery. Alternately erotic and apocalyptic in tone, it repeats motives of flying, burning, weeping,

and dying throughout. The sensuous revelry and the merry promise of the wedding in the poem's beginning later give way to the ecstatic terror of the narrator's "mad festival." Aside from the Sheherazade quotation (compare the mm. 7-8 from No. 1 of the Op. 34 Masques to mm. 248-249 of the Violin Concerto), however, there is little evidence to connect the two works definitively. Yet, in hearing the evocative shimmer, chirp and whir of the concerto's orchestral introduction, the languid amatory atmosphere surrounding the solo violin's principal theme, or the angry "disillusioned" dissonance of the second orchestral interlude, perhaps we cannot blame Jachimecki for hearing the vivid imagery of the poem reflected in the fantasy sound world of the concerto.

The work is recognized as the first "modern" violin concerto, in which the composer rejects the 19th-century tradition and the major-minor system, and introduces a new music language full of ecstatic raptures and tension. The lack of a dramatic kind of expression, which is replaced with emotional intensity, means that the piece is closer to the aesthetics of expressionism than to the Romantic convention. The Concerto is a one-movement, internally diverse poem.

The concerto was very well received both in Poland and abroad. After a concert at which it was performed by Paweł Kochanski, one critic wrote about Concerto No. 1:

"This work, written very freely, offering unusual diversity, filled with unpredictable combinations, rich and lively, interested me greatly. The role the orchestra is given involves painting and describing; the violin's role is lyrical song. The sound waves flood the soloist's subtle melody, the cascades of the harp surround it, the clarinets and oboes quarrel fiercely. One could say the landscape changes from one moment to the next, like a film." (Deputch, 2007). The first fully original 20th-century violin concerto, breaking away from the great Romantic violin tradition. One of the greatest artistic triumphs of Szymanowski's music. The image of an overpowering spring night, as painted by Tadeusz Miciński in his poem *Noc majowa / May Night*, became the starting point for the creation of music fascinating in its oneiric phantasmagoria and passionate, with sensuality bordering on ecstasy. Contrary to *Symphony No. 3*, in which the night reveals its mystical aspect, *Concerto No. 1* primarily uncovers a fantasy and fairytale element. This strongly emphasized poetics of the night in Szymanowski's piece brings it close to the symbolism of the *Scherzo - Schattenhaft* from Mahler's *Symphony No. 7* and many of Bartok's later compositions. The extraordinary beginning of the piece, similar to the "bird music" from act three of the opera *Der Ferne Klang* by Schreker (there is no evidence that Szymanowski knew this composition), sounds almost punctualistic and opens up a world of sounds typical for many examples of the music of Lutosławski, to mention the beginning of his *Piano Concerto* for example. The work is written with great technical mastery. The sound of the violin always "floats" above the multi-colour orchestra, never letting its sound be overwhelmed. It was the score of

Concerto No. 1 that Alban Berg studied when he was writing his Concerto to the Memory of an Angel almost 20 years later. The single-movement, very strongly integrated music form that Szymanowski proposes here has practically no equivalent in the history of music. Five contrasting links combine elements of a rhapsodic fantasia with creatively reshaped relics of the traditional symphony form. Delicately highlighted dance motifs (the sound of the tambourine) place this work among the composer's Dionysian pieces. The striking cadenza, wonderfully melded into the poetics of the Concerto, is the work of Paweł Kochanski, whose playing yet again provided Szymanowski with extraordinary inspiration.

*[...] Undoubtedly there are plenty of other elements apart from music in Karol Szymanowski's Concerto, primarily a certain literary programme, a little like Miciński's 'Noc swietojanska' [Midsummer Night], and in addition - a pantheistic philosophy. That orphic monody of the violin against the background of the orchestra, whose sometimes uncoordinated sounds are like the voices of nature, like the chaos of nature, the sense of some kind of conversation with the universe and a singing out of the universe, means that this work simply makes us shiver. Of course these are strictly musical elements, but they are elements of life immemorial, expressed with the help of a powerful musical language [...]*  
(Iwaszkiewicz, 1925).

Violin Concerto No. 1 op. 35 was written in Zarudzie, in 1916, and was dedicated to Paweł Kochanski. While working on the instrumentation, Szymanowski wrote to Spiess (1916): *“I must say I am very pleased with the whole – again various new little notes – and yet a little bit of a return to the old. – The whole terribly fantastical and unexpected”*. This work is the first modern violin concerto – the first to abandon the tradition of the nineteenth century and the major-minor system in order to embrace a new sound and colouristic language, and a new expressiveness. Moreover, this Concerto does not draw, even in most general terms, on any other type of violin concerto known previously, and presents an exceptionally original idea, both in terms of its mood aura, the emotion contained in the work, and the form. It is really a concerto-poem – one which does not abandon the concerto and virtuoso features, but which rejects the classical structure and takes on the character of a one-movement (although internally highly differentiated) poem. However, it is a poem not at all in the sense of a symphonic poem with a literary programme, but only in the sense of having individually designed form which contains highly poetical content. Szymanowski, by sketching in his instrumental composition a complex musical “story”, whose material is provided by changing feelings and moods, follows in fact in the footsteps of Chopin and his ballads. However, the musical-expressive content of First Concerto does not really evoke the climate of a ballad, neither has it anything of a demonic drama about it. It is worth noting that the absence in the work of expressiveness of

the dramatic type clearly excludes it from the romantic tradition and convention, where dramatic turbulence and conflicts, at least in some part of the work, were – particularly in large forms – a virtually indispensable element of a musical statement. In Szymanowski's work there is no drama or tragedy – rather, we meet here sharp, almost painfully sensual tensions and passionate, ecstatic raptures, emerging from colourful and unusual, not to say magical, sound images. Although influences of romantic lyricism can be found in this work, the new harmonic devices, the intensity of feelings and the heat of emotions go beyond all the models of nineteenth-century music. Hence, the work could be described in terms of a special, personally felt expressionism, rather than romanticism.

The special character of the poem, which is the First Concerto results from being saturated with two emotional elements: fairytale fantasy and eroticism. The first is reflected in the timbral language of the work, in its ornamental figures and colouring; the second – in the intense melodic-harmonic raptures, full of sensuality, but also in the subtle play of “love” nuances, in phrases which bring to mind flirtatiousness, coquetry or delicate caress. The rich, sumptuous melodic lines are based on the “oriental” intervallic steps familiar from previous works (particularly characteristic is the interweaving of minor thirds and semitones), but also at times on clear tonal, diatonic motifs, although the harmonies of the accompaniment sometimes contradict the tonal understanding of a phrase. The harmonic language of the Concerto presents a large range of devices: alongside radically new sonorities, there are more traditional passages, reminiscent of Szymanowski's earlier music. Here, for the first time, appears the effect which the composer employed later, on a number of occasions, consisting in a momentary return to harmonic progressions drawing upon the Romantic style, to the pure triads, to clear tonality – in order to achieve a particular expressive effect, comprehensible within the context of the whole. In this way, that which previously had constituted the usual basis of the sound language, in the works of Szymanowski becomes a particular, local means of expression, enriching the new music, and in this way acquiring a new meaning. What is also strange is that the “traditional” places of this kind do not break up the unified style of the Concerto, but seem to result naturally from the course of the music; we perceive them as precisely expressive, and not stylistic, phrases.

The work generally is characterised by a large spectrum of timbres, feelings and moods. There is much delicate, penetrating lyricism, which is an individual feature of Szymanowski's work (high violin registers, tuneful motifs wafting in and out in rich meanders, sublimated timbres of the orchestra); alongside this, plenty of colourful fantasy (wispy, “goblin” figures, beautiful, sensual colouring of the violin part and orchestra), and lastly – passionate, ecstatic raptures in the peak moments of the composition. Szymanowski's ability to paint sound pictures has an enormous significance for his style, and for the attraction of the work – not only in the use of the violins, but also (primarily) in the orchestra. Here the composer reveals himself to be a great master of orchestral colouring – one of the greatest of his era. The finesse of the instrumental

ideas in the Concerto seems to exceed even the delights of the orchestral sound in Symphony No. 3 and the Songs of Hafiz op. 26. The succulent combination of selected harmonies with the appropriate instrumentation, producing unforgettable timbres (as, for instance, in the the main motif just before the end of the Concerto), deserves special attention.

Five phases, differing in moods and motivic material (although occasionally there are local returns to previous phases), can be discerned in the structure of Violin Concerto No.1. In spite of contrastive juxtapositions, it would be difficult to talk about movements of the concerto; the phases are too deeply embedded in the uninterrupted musical flow of the whole composition. In contrast with the Third Symphony, where the movements, although not marked by the composer, are at least separated by pauses with fermata, here there are no clear caesurae; on the contrary, the composer tries to ensure that the “movements” pass one into the other smoothly, almost imperceptibly. We might call them “links”, bearing in mind their lack of autonomy and their strong association with the others, but also their expressive distinctiveness. The music of the first link might, in most general terms, be described as fairytale-fantastical, that of the second link – as lyrical-passionate; the third link is a kind of scherzo, while the fourth is a gentle, soothing nocturn; the final fifth link, which contains a solo cadenza, brings a synthesis of all the previous phases.

In spite of its internal differentiation, the First Violin Concerto is, in its concept and sound aura, an aesthetically unified and highly individual work, about which one would like to make the same comment as about the Third Symphony: in the history of music, there is no other composition that is related or similar to it. In view of its easily engaging, unique charm and attraction, it can, without reservation, be counted among the most beautiful violin concertos ever written. Unfortunately, the composer had to wait six years for its world premiere: this took place on 1 November 1922 in Warsaw Philharmonia, the soloist was Józef Ozimiński, the conductor Emil Młynarski. It was not until two years later that the Concerto was performed by Paweł Kochanski with Leopold Stokovsky in New York, and then in other American cities.

### **Musical analysis of the concerto**

When I entered the world of this extraordinary composer, it was a world which fairly soon had completely taken me over. I adored the concerto - its sensuality and deep emotional currents, its luxuriant orchestration and above all its ability to summon a whole realm of fantasy and life within it. In this regard the concerto does something that few works for the violin manage; that is for the violin to assume a distinct yet complete character within the piece.

I began to wonder why this music did not have a bigger following. What I read told me that his music had



changed quite radically in style more than once in his career, perhaps this has done him no favours as it makes his music difficult to pigeonhole. The first violin concerto is written in his second phase - impressionistic and much influenced by reading the ancient texts of, and travelling in North Africa, Sicily, Greece and Turkey.

The fact that in the genre of the violin concerto, Debussy and Ravel did not achieve what Karol Szymanowski did achieved. Written in 1916, the first concert for violin and orchestra is not only one of the finest examples of the genre - a milestone in the history of music. Apparently, Szymanowski was the first composer of a new era, who refused the traditional romantic violin concerto and created something fundamentally different. The Concerto was devoted to the violinist Pawel Kochanski, and remains unique and unparalleled in the music of the XX century.

The first concert of Szymanowski completely devoid of conflict, drama and reflection that are required for almost any romantic works. It seems that the composer paints a surreal, fairy-tale world in which man with his passions and emotions are not simply pushed into the background - it simply is not there. And the violin, in general, is not something separate, opposing the orchestra: on the contrary, it is - part of the orchestra. In fact, after a short orchestral soloist preface does not enter, but as it prolongs the action has already started. Whimsical violin winding arise from bizarre noises so organically that the usual effect of the entry for a concert soloist is virtually absent. You just do not notice how it happened.

What associations do not only occur in one movement while listening to the concert. Violin almost all the time hovering in the high register, writing finest configurations - sometimes it sounds become sensitive, but never - cloying. If we describe the violin part Concerto in one word, then it will be enjoyment. The orchestral part is diverse, full of a wide variety of voices. A special role is played by wind instruments that mimic the chaotic sounds of a fictional world - all these whispers, rustles, Climaxes, which occur several times in the Concert, they bring inherent in this music ekstazim to the highest boiling point. After the cadence should be the final explosion, and then suddenly returned noises from the very beginning - and, just as in the beginning, violin part, as if pulled from them. The concert ends quietly and mysteriously - a magical world suddenly disappears, appearing only a fleeting vision.

For a long time I was listening to the various versions of this music before finding what I needed. In XX century, the first concert of Szymanowski was recorded infrequently - from famous violinists as David Oistrakh and Nathan Milstein. Sviatoslav Richter in his diary entry praised Wanda Wilkomirski and Witold Rovitskogo. I for some time focused on the performance of Lydia Mordkovich and Vassily Sinaisky.

Mordkovich plays inspired and bright, wonderful ecstatic passing of this music, but the orchestra, unfortunately, is missing many important details that simply cannot be heard.

In the end, I found, in my opinion, one of the perfect recordings - already in the XXI century, when the first concert of Szymanowski began to perform more often. It made Frank Peter Zimmermann in cooperation with Anthony Witt (Warsaw Philharmonic). Thanks to their remarkable performance I was able to fully appreciate the richness of this most refined of the score, catch the smallest nuances, without which the concert is losing its integrity. For example, at the beginning of the track 4, marked Poco meno - Allegretto (a conditional division as concert lasts without interruption), you can hear almost every detail that winds instruments make accompanying the violin, especially the flute. On the recording of Mordkovich Sinaisky these details, as well as many others, unfortunately, cannot be heard. The performance of Zimmerman, very subtle and intelligent, is musically also beyond praise.

It is difficult to define the genre established by Szymanowski first violin concerto. At the heart of this music is expressionism and impressionism. Interestingly, in the beginning of his Piano Concerto another Polish master Witold Lutoslawski pays tribute to the music of its predecessor, although it does, of course, in its own way. However, emerging in the early works of Lutoslawski's whimsical, magical noises clearly give to understand where lay the origins of magic.

As I mentioned above Karol Szymanowski was inspired by music from the second half of the 19th century and sought inspiration from other traditions. Changes in Szymanowski's compositional style over the course of his career can thus be read as musical responses to outside stimuli, first to German (strongly influenced by R.Wagner and R. Strauss. Particularly Strauss, with who he cooperated with during of two years), then French (Influenced by M.Ravel and C.Deussy) and finally eastern European folk trends (mixing folk music material with 12-tone, pentatone and whole tone based technical structures). The composer's career can be divided into the following three stylistic periods: 1.Post-romantic; 2.Impressionistic; 3.Impressions from polish national music culture. From second stylistic period is detracts the first Violin concerto.

Here I will present melodic and harmonic analysis of the concerto. This part of the thesis for other violinists can be used to create a more carefully considered interpretation of the piece, to find idiomatic solutions on the violin, and to solve the technical challenges of the concerto.

**FIRST SECTION****(mm. 1 to 145)**

- Mm. 1 – 19                      Orchestral introduction. "Fanfare" and "whole-tone" motifs presented. Tonality uncertain.
- Mm. 19 - 32                    Violin entrance. Presentation of six-note idea that is immediately transformed. Orchestra interjects with "whole-tone" motif.
- Mm. 32 - 44                    Orchestral interlude (subito piu mosso a tempo). Oboe solo (mm32 - 35), followed by transformation of "whole-tone" motif by orchestra.
- Mm. 45 - 48                    Six-note idea picked up by orchestram presented in augmentation.
- Mm. 48 - 70                    First rhapsodic violin solo, accompanied by six-note idea (transformed) in orchestra.
- Mm. 71 - 135                  Vivace assai. Virtuoso section based primarily on "whole-tone" motif. Adumbration of later virtuose sections. "Fanfare" motif also prominent (mm. 89 - 91, 100 - 105), first culmination (mm. 134-135).
- Mm. 136 - 145                 played by orchestra.

**SECOND SECTION (mm. 146 to 250)**

- Mm. 146 - 159                 Orchestral interlude (ancora poco meno), reminiscent of opening. Occasional interjections of "whole-tone" motifs.
- Mm. 160 - 199                 Violin solo. Presentation of theme A (mm. 163 - 164), followed by four transpositions. Theme B presented (m. 192). Theme A exchanged between violin and orchestra (mm. 196 - 199)
- Mm. 200 - 211                 Second rhapsodic violin solo (Lento assasi, improvvisando).
- Mm. 212 - 224                 Theme A.
- Mm. 225 - 237                 Third rhapsodic violin solo (Poco meno).

Mm. 238 - 250                      Orchestral interlude. Continuation of rhapsodic feeling (mm. 238 - 241) leads to second culmination (mm. 242 - 250), which features themes A and B in dissonant harmonies.

**THIRD SECTION (mm. 251 to 341)**

Mm. 251 - 259                      Theme B presented by violin in augmentation.  
Mm. 260 - 330                      Virtuoso section. "Scherzando" theme variant of "scherzando" theme played by orchestra and taken up by violin (mm. 284 to 291). Second variant of "scherzando" theme played by violin from mm. 306 to 309. Original "scherzando" theme reappears (mm. 322 to 330).  
Mm. 331 - 341                      Orchestral interlude leading to third culmination.

**FOURTH SECTION (mm. 342 to 427)**

Mm. 342 - 363                      Fourth rhapsodic violin solo (poco meno. Allegretto).  
Mm. 364 - 389                      Third variant of "scherzando" theme.  
Mm. 382 - 389                      Theme B, in augmentation, played by violin.  
Mm. 390 - 401                      Theme A, in augmentation, played by violin.  
Mm. 402 - 409                      Theme B, in augmentation, played by violin.  
Mm. 410 - 427                      Orchestral interlude leading to fourth culmination .  
Short transition (mm. 420 to 427) leading  
Fifth Section.

**FIFTH SECTION (mm. 428 to 562)**

Mm. 428 - 444                      Adumbration of theme C.  
Mm. 445 - 454                      Theme C.  
Mm. 455 - 459                      Theme D played in harmonics by violin, accompanied by figures derived from theme C.  
Mm. 460 - 461                      Theme C in harmonics.  
Mm. 462 - 467                      Theme D played by violin and orchestra.

Mm. 468 - 469	Theme C.
Mm. 470 - 473	Theme D.
Mm. 474 - 486	Theme C exchanged between violin and orchestra.
Mm. 487 - 496	Rhythmic variants of theme C.
Mm. 497 - 518	Virtuoso section based on second variant of "scherzando" theme. Tonality on A-natural established (mm. 497 to 503).
Mm. 519 - 526	Second variant of "scherzando" theme presented by the violin.

### **CADENZA (by P. Kochanski, mm. 563 to 592)**

--included theme B (mm. 566 to 567), first variant of "scherzando" theme (mm. 578 to 580, 585 to 588), and material from first rhapsodic section (m.576) with original material that is improvisatory in nature.

### **Orchestral culminations (mm. 593 to 647)**

Mm. 589 - 596	Transitional passage linking cadenza with orchestral climax.
Mm. 597 - 604	Trombone solo, accompanied by "fanfare" motif (bassoons).
Mm. 605 - 608	Horn takes over material from trombone solo.
Mm. 609 - 616	Theme B.
Mm. 617 - 628	Theme A in augmentation, accompanied by "fanfare" motif.
Mm. 629 - 638	Variant of theme A.
Mm. 639 - 647	Confirmation of tonality on A-natural. Theme A in original form.

### **Coda (mm. 648 to 667)**

Mm. 648 - 650	Reference to opening "whole-tone" motif.
Mm. 651 - 661	Themes A and D played by violin.
Mm. 662 - 667	Closing gesture. Violin fades away on harmonics. Basses close the work on a soft A-natural (pppp) in pizzicato.

These divisions, while not definitive, do follow a general pattern: each begins quietly, usually with the violin, and ends with the full orchestra. Accepting these divisions, one can view the first section (mm. 1 to 145) as an area where Szymanowski establishes certain musical motifs and the relationship between soloist and orchestra. Two ideas are featured in the opening which will recur at various times: a spike, "fanfare" motif (Ex. 1a), and a "whole-tone" motif (Ex. 1b) which gives the piece a tinge of Orientalism.



Ex. 1 (a). Szymanowski, Violin Concerto No 1. Op. 35, m. 3, oboe parts.



Ex. 1 (b). Szymanowski, Violin Concerto No 1. Op. 35, m. 3, clarinet III part.

When the violin enters at measure 19, it does so almost imperceptibly, as if emerging from the orchestral fabric. This approach to introducing the solo instrument, unique in itself, continues throughout the work until the cadenza. The first solo features a six-note idea which is immediately transposed, then transformed, but does not reappear again in later sections of the concerto:







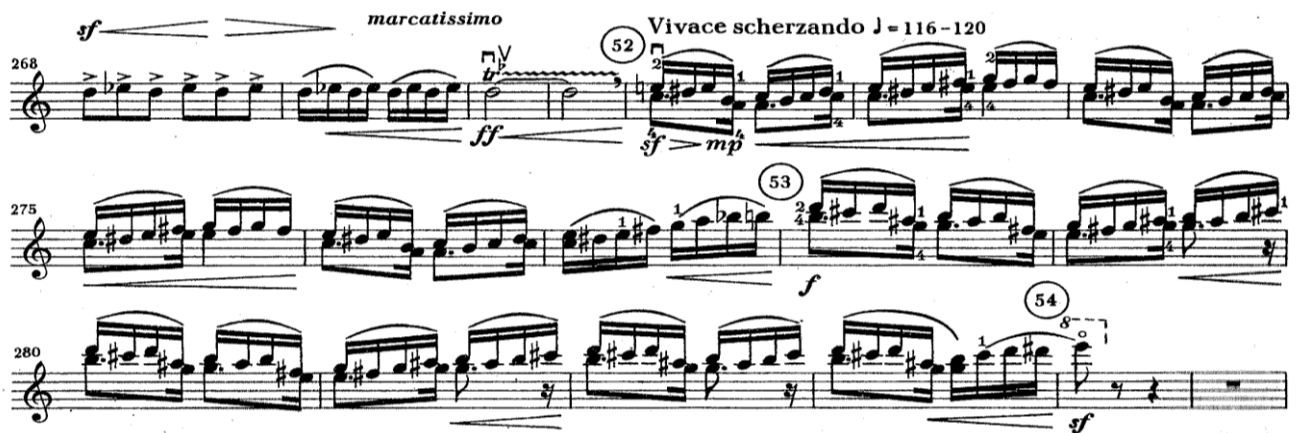
measure 192, but will later become bolder and more forceful in transformed versions:



Ex. 7. Szymanowski, Violin Concerto No. 1, Op. 35, m. 192, violin part.

Repetition and transformations of these themes occur throughout the remainder of the work, notably in the fourth section, where they are presented in augmentation, and in the orchestral climax.

The second section is lyrical; the tenor changes by the time the third section arrives. Virtuosity replaces lyricism and this part of the concerto contains the most demanding technical challenges for the soloist. Highlighting the section is a new theme (labelled the "Scherzando" theme in the outline) which features an interesting combination of double-stops and sixteenth notes that run simultaneously:



Ex. 8. Szymanowski, Violin Concerto No. 1, Op. 35, mm. 268 to 283, violin part.

The first variant of this theme takes the form of triple stops:



Ex. 9. Szymanowski, Violin Concerto No. 1, Op. 35, mm. 286 to 290, violin part.

The second variant, by contrast, is lyrical:

*a tempo*  
 57 **Allegretto grazioso**  
 306  

 A 3 3 3 E *pp*  
*p dolce grazioso* *[poco rit.]*

Ex.10 Szymanowski, Violin Concerto No. 1, Op.35, mm. 306 to 309, violin part.

A further variant of the "Scherzando" theme occurs in the fourth section (mm. 364 to 381), which otherwise serves to develop old themes, namely A and B. The fifth section, on the other hand, introduces new material. Theme C (Ex. 11b) springs directly out of the transitional passage joining the fourth and fifth sections together (Ex. 11a):

**ancora poco meno**  
**enfatico e affettuoso**

*dim.*

Ex.11(a). Szymanowski, Violin Concerto No. 1, Op. 35, mm. 416 to 419, piano reduction.

82 *poco f*  
 83 *ossia* *vibr.* etc.  
*dim.* *ppp* *A dolciss. espress.*

Ex. 11(b). Szymanowski, Violin Concerto No. 1, Op. 35, mm. 444 to 457, violin part.

Theme D, Likewise, is derived from theme C, if one takes into account the orchestral accompaniment at measure 455:



Ex.12. Szymanowski, Violin Concerto No. 1, Op. 35, mm. 455 to 456, piano reduction.

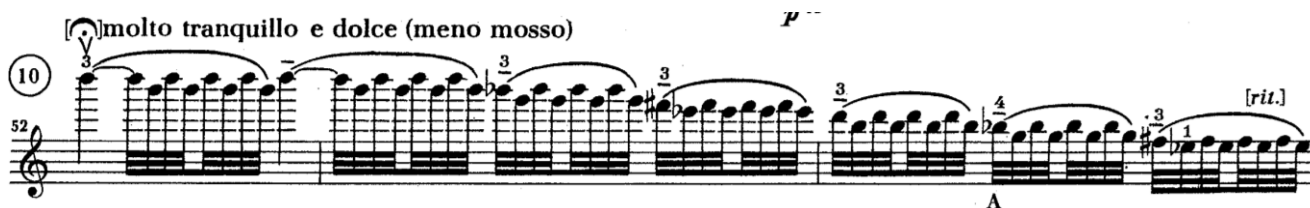
Of this new material, theme D is of somewhat more prominence, given that it makes a brief reappearance in the coda (mm. 656 to 660). Theme C, however, is transformed in both rhythm and character (mm. 487 to 496). In this form, it is used to lead into the final virtuoso section of the concerto (mm. 497 to 552), which contains a recapitulation of the "Scherzando" theme and its variants. This, in turn, leads to the solo cadenza, following a short orchestral interlude.

Kochanski's cadenza is externally brilliant and effective. For the most part, it is in an improvisatory style, akin to the various rhapsodic solos that Szymanowski composed within the concerto proper. Thematic connections do exist, however; for instance, at measures 566 to 567, where theme B is used in augmentation:



Ex. 13. Szymanowski, Violin Concerto No. 1, Op. 35, cadenza, mm. 566 to 567.

Later, a reference to the first rhapsodic solo is made:



Ex.14(a). Szymanowski, Violin Concerto No. 1, Op. 35, mm. 52 to 54. violin part.



Ex. 14(b). Szymanowski, Violin Concerto No. 1, Op. 35, cadenza, m. 576.

And finally, to conclude and lead into the orchestral culmination, Kochanski uses the first variant of the "Scherzando" theme, appropriately giving the cadenza a spectacular finish:

A piano reduction of Szymanowski's Violin Concerto No. 1, Op. 35, measures 585 to 593. The score is arranged for piano, with multiple staves for different instruments. The top staff is the right hand, starting at measure 585 with the tempo marking *Allegro moderato* and a quarter note equal to a half note. The dynamic is *ff marcantissimo*. Below this are staves for Cor. (Coronet), Vc. (Violoncello), and Vni I, II (Violin I and II). Measure 589 is marked *poco allargando* and *crescendo molto*. The dynamic is *ppp poco a poco cresc.*. Measure 593 is marked *sub. Allegro assai*. The dynamic is *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ex. 15. Szymanowski, Violin Concerto No. 1, Op. 35, mm. 585 - 593, piano reduction.

The orchestral culmination, undoubtedly the culmination of the entire work, makes use of themes A and B, the former accompanied by the "fanfare" motif that was featured at the beginning of the concerto. The orchestration is reminiscent of late Romanticism, an indication that Szymanowski was not entirely free of 19th-century influence, even at this, the most original phase of his career. The style changes almost abruptly at the onset of the coda, which immediately recalls the opening of the concerto. The whole work ends, not with a bang, but on a mere whisper of sound from the double basses on

an A natural, thus confirming the concerto tonality.

The juxtaposition and combination of Romanticism plus Impressionism, succinctly presented in this final section, permeates the entire concerto. The duality of the work's nature has been commented on by several writers, and, judging by Szymanowski's own remarks to Spiess, the composer himself seems to have realized this as well. Duality exists also at another level, namely in the combination of innovation and tradition, or in the composer's words, various "new notes" with "a bit of a return to the old."

Innovation can certainly be seen in the structural organization of the concerto, as has already been extensively noted. If one compares this work with other violin concertos written around the same time, then one can further appreciate the originality of Szymanowski concept.

The following, improvisatory nature of the First Violin Concerto has few parallels in the repertoire. Yet the inclusion of the solo cadenza, written by someone other than the composer, is a throwback to an earlier period; the closest model, chronologically speaking, is the Violin Concerto by Brahms, although in that particular work, the cadenza is not written into the concerto itself. Likewise, the use of an expanded orchestra, which calls for a piano, two harps, and a large assortment of percussion instruments, in addition to the usual winds, brass (including tuba), and strings, is indicative of an interest in a wide range of timbres. This is consistent with Impressionism. But the composer also realized that a solo violin could not project above these large orchestral forces. In a bow to the traditional violin concerto, Szymanowski skilfully thinned the orchestration during the soloist passages, thus effectively spotlighting the violinist at all times.

Effective, too, is the writing for the solo instrument. Essentially, Szymanowski continued the line of development begun with the Nocturne and Tarantella, and perfected in the Mythes. However, First Violin Concerto is not primarily a virtuoso work. Although flashes of virtuosity occur (e.g., the "Scherzando" theme), the emphasis on lyricism is predominant.

With the First Violin Concerto, Szymanowski reached the end of his exploration of the "new mode of expression."

## **Pawel Kochanski. Biographical Sketch**



**Figure 4. Pawel Kochanski, c. 1920, The Tully Potter Collection. By tarisio.com, free access.**

Pawel Kochanski (14 September 1887 – 12 January 1934; see fig.4) is remembered mostly for the technical assistance he gave composer Karol Szymanowski: however, the violinist collaborated with other important composers as well.

The Kochanski family were living in Orel, a town approximately 350 kilometres south of Moscow, when Pawel was born on September 14, 1887. Little is known about his family life, however we do know his first violin teacher was his father, prior to formal lessons in the city of Odessa which began from the age of seven. Kochanski's violin teacher in Odessa, that great breeding ground of concert violinists, was Emil Młynarski, a Polish violinist who had studied with the legendary pedagogue Leopold Auer.

When Młynarski was offered the inaugural role of principal conductor and musical director of the newly founded Warsaw Philharmonic in 1901, he offered the role of concertmaster to his most exceptional student, the fourteen-year-old Kochanski. One can only speculate as to the reaction, whether it disgruntled the experienced orchestral players in Warsaw at the time, or whether they supported the appointment of the young prodigy. In any case Kochanski, from the records available, appears to have held the position of concertmaster for two years before moving to Belgium to pursue further studies with Cesar Thomson at the Brussels Conservatoire in 1903, where he was awarded the first prize after only a few months.

Kochanski successfully established and sustained an international solo concert career during a period when there were many excellent concertizing violinists as a Elman, Enesco, Heifetz, Huberman, Kreisler, Powell, Spalding, Szigeti, Thibaud and Zimbalist is in itself evidence that he was a unique artist.

### **Kochanski's Instruments**

Even though Pawel Kochanski did not give the premiere of Szymanowski's First violin Concerto, he was

the medium through which the work first reached the public in most countries.

According to the unreliable memory of his friend Artur Rubinstein there are colorful stories attach to his two Stradivarius. The first one, then known mistakenly as the 'Spanish' but now called the 'Ole Bull' (see fig. 5) after the great Norwegian violinist, was given to Kochanski on his marriage in 1912.



Figure 5. "Ole Bull" Stradivari, 1687. By tarisio.com, free access.

Rubinstein, who was against the marriage, thought his friend was being swayed by the gift of the violin; he even refused to go to the wedding, but the marriage did last. This 1687 Stradivarius, used by Kochanski for his early performances of the Szymanowski, has a beautiful back which the Hills have described as "exceptionally handsome". It is now in the Smithsonian Museum. The other Stradivarius, dated 1717, allegedly belonged to Tsar Nicholas II of Russia, who gave it to Kochanski. On one occasion, we are told in Rubinstein's memoirs, Kochanski and Rubinstein were on the train back to Poland after performing in Russia, when they became in danger of being arrested by Red Army soldiers. Kochanski promptly played "revolutionary songs" on the Stradivarius and they were allowed to proceed. In 1987 this violin was stolen from its present owner, Pierre Amoyal, who had to buy it back from the thief after some tortuous negotiations. From 1925 Kochanski also had a fine 1774 Guadagnini but his favourite concert instrument from 1928 to his untimely death in 1934 was a superb Guarneri 'del Gesù' of 1741. His sole substantial recording, Brahms's D minor Sonata with Rubinstein, was made on it. From 1958 it was owned by Aaron Rosand, who used it for many recordings (Tully Potter, n.d.).

Kochanski was esteemed by other musicians as well. German violinist Carl Flesch described Kochanski as an "inimitable interpreter," (Flesch, 1979, p. 340) and fellow violinists' tributes at the time of his death included such statements as ". . . [one of the world's] most distinguished artists" (Mischa Elman), ". . . not only a great artist but a great person" (Efrem Zimbalist), and "a fine colleague and valued friend." (Jascha Heifetz) (The New York Times, 1934). English violist Lionel Tertis regarded Kochanski as "brilliant", (Tertis, 1974, p. 45) and Artur Rubinstein, a close life-long friend and frequent recital partner, wrote that from the beginning they played together as if musically they had been "made for each other" (Artur Rubinstein, 1973, p. 109). Furthermore, Kochanski frequently performed chamber music with many outstanding musicians such as Pablo Casals, Eugene Goossens and Fritz Kreisler. Possessing a strong sense of humor, Kochanski was also often included in musically-important social events. Hence, when the violinist prematurely died from cancer in 1934, "more than 1500 mourners including nearly every prominent musician in New York" attended his memorial, and 41 internationally-known personalities of the music world comprised the list of honorary pallbearers. Among the names were Walter Damrosch, Mischa Elman, Carl Friedberg, Ossip Gabrilowitsch, George Gershwin, Jascha Heifetz, Vladimir Horowitz, Jose Iturbi, Fritz Kreisler, Serge Koussevitzky, Louis Persinger, Gregor Piatigorsky, Artur Rodzinski, Felix Salmond, Theodore Steinway, Leopold Stokowski, Joseph Szigeti, Arturo Toscanini and Efrem Zimbalist (The New York Times, 1934). As a performer Kochanski became known for his interest in new music. In addition to his brilliant interpretations of Szymanowski's music, he presented works by many other composers of the time such as Ernest Bloch's First Sonata and the revised version of Arnold Bax's First Sonata for Violin and



Piano. Among his last public appearances is the first New York performance of Sergei Prokofiev's Sonata for Two Violins, which took place in April 1933 (with Louis Persinger) (The New York Times, 1934). The virtuoso violinist also taught throughout his career. Beginning in 1909 at the age of 21, he was professor of violin at the Warsaw Conservatory for two years, and between 1916 and 1918 he succeeded Leopold Auer at the Imperial Conservatory in St. Petersburg. After teaching at the Kiev Conservatory between 1919 and 1920 and immigrating to the United States in 1921, Kochanski taught at the Juilliard School from 1924 until his death. In addition to demonstrating a serious approach to violin pedagogy, (Martens, 1922, pp. 72-75) these appointments were also instrumental in making contacts with other musical artists.

Pawel Kochanski was also a composer and arranger. In more than one case, Kochanski's transcriptions represent a personal connection with the original composer.

**Table I. Kochanski's Compositions and Transcriptions**

<b>COMPOSER</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>
Nicolo Paganini	<i>Campanella</i>	Carl Fischer	1922
Alexander Glazunov	<i>Melodie Arabe</i>	Carl Fischer	1923
Fryderyk Chopin	Mazurka, op. 6, no. 3	Carl Fischer	1923
Pawel Kochanski (vln.) Karol Szymanowski (pno.)	<i>Danse sauvage</i> [Wild Dance]	Carl Fischer	1925
Pawel Kochanski (vln.) Karol Szymanowski (pno.)	<i>L'Aube</i> [The Dawn]	Carl Fischer	1925
Manuel de Falla	<i>Suite populaire espagnole</i>	Max Eschig	1925
Joaquin Nin	<i>Chants d'Espagnole</i>	Max Eschig	1926
Karol Szymanowski	<i>Roxana's Song</i> from <i>King Roger</i>	Universal Edition	1926
Maurice Ravel	<i>Pavane pour une infante défunte</i>	Max Eschig	1927
Pawel Kochanski	<i>Flight</i> (Caprice)	Carl Fischer	1928
Manuel de Falla	<i>Danse rituelle du feu</i> [Ritual Fire Dance] <i>tirée de El amor brujo</i>	Max Eschig	c. 1930
Franz Schubert	Impromptu, op. 90, no. 4	Carl Fischer	1930

COMPOSER	TITLE	PUBLISHER	YEAR
Karol Szymanowski	Dance from <i>Harnasie</i>	Universal Edition	1931
Karol Szymanowski	<i>Kurpie Song</i>	Universal Edition	1931
Fryderyk Chopin	Nocturne in C # minor, op. 62, no. 1	Carl Fischer	1922
Manuel de Falla	<i>Pantomine (El amor brujo)</i>	Chester	1931
Aleksander Scriabin	Etude, op. 42, no. 4	G. Schirmer	1933
Manuel de Falla	<i>Danza del Terre</i>	Chester	1934
Pawel Kochanski	<i>Souvenir d'un lieu cher</i> , op. 42, no. 3	Published –	n/y

### Overview of the Kochanski Collaborations

Pawel Kochanski's most lasting contribution to new music was his collaborative work with several important composers. The collaboration with Karol Szymanowski (1882-1937) had the most far-reaching scope (See fig. 6).

The two Poles first met in Warsaw in 1901, when Szymanowski was 19 years old and Kochanski was 14, and their final collaboration on the composer's Violin Concerto No. 2 (1932-33) took place at the end of the violinist's life. The two were intimate friends, and their friendship motivated Szymanowski to write for the violin. (Christopher Palmer, 1983, p.100). Kochanski and Szymanowski often performed together in recital presenting the composer's violin-piano works.



**Figure 6. Paweł Kochanski and Karol Szymanowski, London 1914. By karolszymanowski.pl free access.**

These international performances, as well as Kochanski's appearances with prominent conductors and other pianists, served to make Szymanowski's music more widely known, and the violinist came to be considered "the most authentic exponent" of Szymanowski's music (Flesch, 1979, p. 340). Szymanowski greatly valued Kochanski both professionally and personally; his respect and admiration is well-documented in Szymanowski's published letters as well as reflected by the number of works the composer dedicated to the violinist and his wife. Szymanowski's violin works which are dedicated to Paweł Kochanski include Romance in D Major for Violin and Piano, Op. 23 (1910), Violin Concerto No. 1, Op. 35 (1916), the first two of Three Paganini Caprices, Op. 40 (1918) - i. e. Nos. 20, 21, and Violin Concerto No. 2, Op. 61 (1932-33) for which the dedication reads "To the memory of the Great Artist and Great Friend - Paweł Kochanski." Also, the Myths, Op. 30 (1915) is dedicated to the violinist's wife Zofia Kochanska.

Kochanski's principal contribution to the violin idiom of Szymanowski's works is usually described as the introduction of the technical means through which the composer-pianist was able to blend his uniquely-imaginative conceptions with an idiomatic use of the full virtuoso resources of the violin. The result was the creation a new type of violin writing which is "in the highest degree refined and exploratory. (Chylińska, 1980, p. 503). The works which launched the new style include the Nocturne and Tarantella, Op. 28 (1915), the Myths, Op. 30 (1915) and the Violin Concerto No. 1, Op. 35 (1916). It is interesting to note that

Szymanowski did not continue to fully develop his new violin idiom in compositions written after 1920. This fact can have a twofold explanation: (1) the composer attempted to create a national style based on folklore, within which the new violin writing would have been inappropriate, and (2) he no longer had direct contact with Kochanski, who since 1921 was living in America. The latter reason strongly suggests the significance of Kochanski's role in the development of Szymanowski's new violin writing.

Kochanski's three transcriptions of Szymanowski's music were either "authorized" by the composer or made with the composer. The closeness of the entire Kochanski-Szymanowski collaboration is evident in the facts that not only were the solo parts to both violin concerti written as a joint effort, but the violinist wrote his own cadenzas in precisely the same style, thus recalling a similar relationship between Joseph Joachim and Johannes Brahms in the writing of the latter's violin concerto.

Later in their collaboration, Szymanowski himself came to realize that their work had truly innovative results

"[...] *Paul and I have created a new style in Mity and Koncert, a new utterance in violin playing, something you might call epochal*" (Letter to Zofia Kochańska, Paweł's wife, 5 March 1930. As quoted in Wightman, 1999, p. 142).

According to Alistair Wightman, one composer strongly influenced by the Poles' efforts was Béla Bartók. Technical and musical influences from the Myths can be found in Bartók's Sonata No. 1 and Sonata No. 2 for violin and piano (1921 and 1922, respectively) as well as the Second Violin Concerto (1938).

At the same time Szymanowski was also aware that the influence of their new violin style was disseminated both through his own compositions and through Kochanski's collaborative work with other composers.

All works by other composers related to this style (no matter how much creative genius they revealed) came later, that is through direct influence of Myths and the Violin Concerto No. 1 or else through direct collaboration with Paweł.

**Table 2. Works Resulting from Collaboration with Paweł Kochanski**

COMPOSER	WORK	YEAR	DEDICATION
Karol Szymanowski	<i>Nocturne and Tarantella</i> , op. 28	1915	Auguste Iwański

COMPOSER	WORK	YEAR	DEDICATION
Karol Szymanowski	<i>Mythes</i> , op. 30	1915	Sophie Kochańska
Karol Szymanowski	Concerto no. 1	1916	Pawel Kochanski
Serge Prokofiev	Concerto no. 1 in D major	1917	
Arnold Bax	First Sonata (revised)	1920	Pawel Kochanski
Ernest Bloch	First Sonata	1921	Pawel Rosenfeld
Serge Prokofiev	Five Melodies, op. 35-bis	1925	Nos. 1, 3, 4: Pawel Kochanski, no. 2: Cecilia Hansen, No. 5: Joseph Szigeti
Igor Stravinsky	Suite for violin and piano, after themes, fragments and pieces by Giambattista Pergolesi	1925	Pawel Kochanski
Karol Szymanowski	Three Paganini Caprices, op. 40	1926	No. 20, 21: Pawel Kochanski no. 24: Jozef Oziminski
Karol Szymanowski	Concerto no. 2	1932-33	Pawel Kochanski

Kochanski's collaborative influences represented in Table 2 and their inter-relationship with the new violin style of Szymanowski, along with its direct influence on Bartók, chronicle the remarkable impact of the Szymanowski-Kochanski collaboration within less than twenty years.

### **Relationship of Kochanski's Manuscript Collection To His Career**

The Pawel Kochanski Manuscript Collection is an important resource in examining the violinist's written creative work. Housed in the Music Department of the National Library in Warsaw, Poland since 1989, the collection was purchased at Sotheby's New York location in December 1988 by using funds provided by the Polish Ministry of Culture. Prior to the sale it was probably owned by the Kochanski family in the United States. The majority of the individual items are signed or stamped, thus indicating the violinist's personal

ownership at one time. Consisting of forth three numbered manuscript items and three printed scores, the collection represents all of Kochanski's professional life beginning with his student days in Brussels. The earliest dated items are from 1904 - his manuscript copies of Joseph Joachim's cadenza to the Brahms Concerto and Eugčne Ysađe's cadenza to the Tchaikowsky Concerto.

Also, when viewed as a whole, the manuscript collection mirrors different facets of Kochanski's career.

First, the collection reflects Kochanski as a violinist-performer. Short works and multi-movement suites make up most of the collection, thus paralleling the violinist's specialty of performing pieces from the small-scale genre. Cadenzas to standard violin concerti (e. g. Brahms, Mozart and Tchaikowsky) mirror Kochanski's frequent role as soloist with orchestra. Representing Kochanski's broad musical tastes, composers range from Baroque masters (e. g. J. S. Bach, Antonio Vivaldi and Arcangelo Corelli) to nineteenth-century virtuosi (e. g. Nicolo Paganini) and active writers of the early twentieth century (e. g. Alexander Gretchaninov, Piotr Perkowski and Karol Szymanowski). Some composers also represent a personal relationship with Kochanski (e.g. Manuel de Falla, Igor Stravinsky).

The collection includes numerous other composers' manuscripts, including some autographs which directly relate to Kochanski's collaboration with Szymanowski. Suggesting possible use in some of the many joint concerts given by Kochanski and Szymanowski, several works from the latter group appear to have been used in performance. Reflecting Kochanski's popularity with other musicians are the items bearing signed dedications to the violinist. Good examples are three pieces by Poldowski (1879-1932), Henryk Wieniawski's youngest daughter, Irena Wieniawska, who was known in England as Lady Dean Pawel.

**Table. 3. Dated Items by Other Composers in the Kochanski Collection**

<b>COMPOSER</b>	<b>WORK</b>	<b>YEAR/ PLACE</b>	<b>KOCHANSKI DEDICATION?</b>
Karol Szymanowski	Sonata in D Minor for Violin and Piano, Op. 9 (Mus.6003)	1903, Warsaw	
Karol Szymanowski	Kochanski's manuscript copy of Violin Concerto No. 1, Op. 35 (Mus.6007)	1916	yes, but not this manuscript
Karol Szymanowski	Three Paganini Caprices, Op. 40 (Mus.6001)	1918	yes (first two), but not this manuscript
Pawel Kochanski - Karol Szymanowski	Danse sauvage (Mus.6005)	May, 1920, Warsaw	

COMPOSER	WORK	YEAR/ PLACE	KOCHANSKI DEDICATION?
Tivador Nachez	Concerto in B Flat Major by Antonio Vivaldi (Mus.6042)	London Aug.18,1920	Yes
Jules Conus	Suite Sept Caprices rythmiques (Mus.6034)	1923	Yes
Alexander L. Steinert	Barcarolle (Mus.6041)	1925	Yes
R. Stoklas	Lento assai (Mus.6023)	10/8/25	
Karol Szymanowski- Pawel Kochanski	Air de Roxane from the opera King Roger (Mus.6004).	(1926)	
Alexander Gretchaninoff	Romance, Op. 112, No. 1 (Mus.6033)	8/27/27	Yes
Pawel Kochanski	Flight (Mus.6043)	March 1928, N. Y. City	
Emil Młynarski	Second Concerto for Violin with Piano Reduction, Op. 16 (printed score)	1931	Yes
Karol Szymanowski - Pawel Kochanski	Transcription of Dance from the ballet Harnasie (Mus.6002)	1931	
Karol Szymanowski	36-page sketch to Violin Concerto No. 2, Op. 61 - (Mus.6043)	(1932- 33)	yes but not this manuscript
Francis Poulenc	Huit chansons polonaises for Female Voice and Piano (printed score)	1934	

### **The Kochanski Collection of Manuscripts and Szymanowski's Violin Writing Of 1915-16**

The violin techniques recognized as characteristic of Szymanowski's color-oriented violin writing of 1915-16 are also found in a number of manuscripts from the Kochanski Collection, composed either by the violinist himself or by other composers. While the techniques themselves are traditional in their origin, their uniqueness consists in that they are used in new ways or to create new colors within musically-innovative contexts. The materials from the Collection suggest that Kochanski and other composers continued to work imaginatively with these technical devices, either by using the technique within a context

that emphasizes its uniqueness or by using it to an unusually extensive degree in order to create an unusual color, the use of different registers - especially the very high, (B) harmonics, (C) trills, (D) double stops, (E) chromatic glissandi, and (F) pizzicati. In either case (as in the pieces created by the Szymanowski-Kochanski collaboration), each technique seems to have been used in a highly idiomatic manner.

Use of registers. The colorful use of the violin's different registers, especially the high "E" string in order to create a singing quality as well as an dreamy, soaring effect, is widely found within the collection's many works. It has long been recognized that this quality was directly transferred from Kochanski's playing into Szymanowski's works. In the words of Christopher Palmer, that the Violin Concerto No. 1, "an apotheosis of instrumental song," was "specifically conceived with the 'captivating sweetness' of Kochanski's tone in mind can scarcely be doubted."

In addition to the first two solo violin's entrances in this concerto, among the most famous of the many other specific passages that could be cited in Szymanowski's works are the first violin solo in the first of the three Myths, La Fontaine d'Arethuse, Op. 30, No. 1, especially measures 9 - 17 which feature the violin in a high register with a relative low piano part. Measures 14 - 18, 27 - 30.

## **Conclusion**

It cannot be denied that Karol Szymanowski's Violin Concerto No. 1, Op. 35 left an indelible mark in the 20th century music, when it was written, and in the violin concerto repertoire overall. It is the piece that requires complete control, technical and emotional and a full concentration from the soloist. To play it, it is necessary to have certain amount of musical and interpretative maturity.

Karol Szymanowski was an eclectic composer of enormous creativity. Szymanowski cannot be entirely attributed to a single stream of art. His vision was a romantic. But on the stylistic level of his romanticism coexisted and interacted with impressionism, neoclassicism, neofolklorizm and even to some extent with the expressionism.

During this century, few composers have contributed such diverse compositions for the violin. Collaboration with his great friend and violin virtuoso, Pawel Kochanski, Szymanowski learned the secrets of violin technique. This in turn, unveiled to the composer the unique expressive possibilities of the instrument. As well as creating and incorporating new sonorities, techniques and colouristic effects on the violin, Kochanski's collaboration with Szymanowski became seminal for the possibilities realised and discovered by a new generation of composers including Prokofiev, Stravinsky, Bartok, Bloch.



Like other great composers of the violin, Paganini, Wieniawski, Ernst, Szymanowski had a vision for the instrument. His distinct lyricism reaches beyond conventional vocal styles. His contribution toward virtuoso technique was not innovating, but in expanding and elaborating those effects found in earlier traditions.

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## **Appendix**

### **1. List of violin compositions by Karol Szymanowski**

#### ***Sonata in D minor, op 9***

1. Allegro moderato, patetico
2. Andante tranquillo e dolce
3. Finale. Allegro molto, quasi presto.

Date of composition: 1904

Dedication: "To Bronislaw Gromadski"

Premiere: Warsaw; 1911. Pawel Kochanski, violin/ Artur Rubinstein, piano.

#### ***Romance in D major, op. 23***

Date of composition: 1910

Dedication: "A Monsieur Pawel Kochanski"

Premiere: Warsaw, April 8.1913. Jozef Oziminski, violin/ Karol Szymanowski, piano.

#### ***Nocturne and Tarantella, Op. 28***

Date of composition: 1915

Dedication: "A Monsieur Pawel Kochanski"

#### ***Myths, Three Poems for violin and piano, op. 30***

1. La Fontaine d' Aréthuse
2. Narcisse
3. Dryades et Pan

Date of composition: 1915

Dedication: " A Madame Sophie Kochanski"

Premiere: Uman ( Ukraine) 1916. Pawel Kochanski, violin/Karol Szymanowski, piano.

***First Concerto for Violin and Orchestra, Op. 35***

Date of composition: 1916

Dedication:" AM. Pawel Kochanski"/ piano score

"a mon ami Pawel Kochanski"/ full score

Premiere: Warsaw, November 1, 1922. Józef Oziminski,violin, Warsaw Philharmonia Orchestra/  
Mlynarski, conductor.

***Three Paganini Caprices, Transcribed for violin and piano, Op. 40***

No. 1: D major

No. 2: A major

No. 3: A minor

Date of composition: 1918

Dedication: No. 1: "A Pawel Kochanski"

No. 2: "A Pawel Kochanski"

No. 3: "A M. Józef Oziminski"

Premiere: Elizavetgrad, 1918. Victor Goldfeld, violin/ Karol Szymanowski piano.

***La berceuse d' Aitacho Enia, for violin and piano, Op. 52***

Date of composition: 1925

Dedication: "To Dorothy Jordan Robinson"

## ***Second Concerto for Violin and Orchestra, Op. 61***

Date of composition: 1932-1933

Dedication:” To the memory of a Great Musician, my dear and never-to-be- forgotten friend, Pawel Kochanski”

Premiere: Warsaw, October 6, 1933. Pawel Kochanski, violin, Warsaw Philharmonia Orchestra/ Fitelberg, conductor.

## **2. Selected list of works by Karol Szymanowski**

### ***Orchestral and Vocal Orchestral Works***

Concert Overture, in E major for symphonic orchestra - 1904-05

Symphony No. 1, in F minor - 1906-07

Salome, for soprano and orchestra - circa 1907

Penthesilea, for soprano and orchestra to text from S. Wyspianski's "Achilles" - 1908

Symphony No.2, in B flat major - 1909-10

Love Songs of Hafiz , for voice and orchestra - 1914

*The Tomb of Hafiz*

*The Pearls of My Heart*

*Your Voice*

*Eternal Youth*

*Drinking Songs*

Symphony No. 3 "Song of the Night", for tenor or soprano solo, mixed chorus and orchestra to words of the 13th century Persian poet and mystic, Jabal-al-din-Rum - 1914-16

Violin Concerto No. 1 - 1916

Demeter, cantata for alto solo, female choir and orchestra to poems of Z. Szymanowska - 1917

Agawe, cantata for alto solo, female choir and orchestra to text by Z. Szymanowska- 1917

Słopiewnie, for voice and orchestra to words of J. Tuwim - 1928

Stabat Mater, for solo voices, mixed choir and orchestra to text of medieval Latin sequences - 1925-26

Veni Creator, for soprano solo, mixed chorus, organ and orchestra - 1930

Litany to the Virgin Mary, 2 fragments for soprano, female chorus and orchestra - 1930-33

Symphony No. 4 "Symphonie Concertante", for piano and orchestra - 1932

Violin Concerto No. 2 - 1933

Songs of a Fairy - tale Princess, for voice and orchestra - 1933

Songs of the Infatuated Muezzin, for voice and orchestra - 1934

### ***Chamber Works***

Sonata, in D minor for violin and piano - 1904

Piano Trio, - 1907

Romance, in D major for violin and piano - 1910

Nocturne and Tarantella, for violin and piano - 1915

Mythes, 3 poems for violin and piano - 1915

### ***Fountain of Arethusa***

### ***Narcissus***

### ***Dryads and Pan***

String Quartet No. 1 - 1917

Three Paganini Caprices, for violin and piano - 1918

Lullaby "La berceuse d'Aitacho Enia", for violin and piano - 1925

String Quartet No. 2 - 1927

***Stage Works***

The Lottery for Men, operetta in 3 acts - 1908-09

Hagith, opera in 1 act - 1913

King Roger, opera in 3 acts by K. Szymanowski and J. Iwaszkiewicz - 1918-24

Mandragora, pantomime in 3 scenes by R. Boleslawski and L. Schiller for symphony orchestra - 1920

Harnasie, ballet-pantomime in 3 acts by J. Iwaszkiewicz and J.M. Rytard - 1923-31

Prince Potemkin, music for chamber orchestra to the 5th act of drama by T. Micinski - 1925

***Songs and Choruses for voice and piano.***

Six Songs, to poems of Kazimierz Tetmajer - 1900-02

Three Songs , to the poems of Jan Kasproicz – 1902

The Swan , to words of Wladyslaw Berent - 1904

Four Songs, to poems of Tadeusz Micinski - 1904-05

Five Songs, to German Poems (R. Dehmel, F. Bodenstedt, O.J. Bierbaum) - 1905-07

Twelve Songs , to German poems (R. Dehmel, A. Mombert, G. Falke, M. Greif) - 1907

Six Songs , to poems of T. Micinski's cycle, "In the twilight of the stars" - 1909

"Bunte Lieder" , to German poems (K. Bulcke, A. Paquet, E. Faktor, A. Ritter, R. Huch) - 1910

Love Songs of Hafiz, Hans Bethge's paraphrase of Arabian texts - 1911

Songs of the Fairy-tale Princess, to the text by Zofia Szymanowska - 1915

Three Songs, to poems of D. Dawidow - 1915

Four Songs , to text of R. Tagore from his cycle, "The Gardener" - 1918

Songs of the Infatuated Muezzin , to words by J. Iwaszkiewicz - 1918

Two Basque Songs, to folksong texts - circa 1920

Słopiewnie, 5 songs to words of J. Tuwim - 1921

Three Lullabies, to words by J. Iwaszkiewicz - 1922

Twenty Children's Rhymes, to poems of K. Illakowicz - 1922-23

Four Songs, to poems of J. Joyce - 1926

Vocalise - etude - 1928

Kurpie Songs, for chorus - 1928-29

Kurpie Songs - 1930-33

### ***Piano Works***

Nine Preludes - 1900

Four Studies - 1902

Variations, in B flat minor - 1903

Sonata No. 1, in C minor - 1904

Variations on a Polish folk theme, in B minor - 1904

Fantasy, in C major - 1905

Prelude and Fugue - 1905

Sonata No. 2, in A major - 1911

Metopes, three poems for piano - 1915



Twelve Studies - 1916

Masques, three pieces for piano- 1916

Sonata No. 3 - 1917

Twenty Mazurkas - 1924-25

Four Polish Dances - 1926

Two Mazurkas - 1933-34

### **3. Awards**

Karol Szymanowski was awarded the following distinctions: The Officer Cross of the Polonia Restituta Order; The Officer Order of the Italian Crown; The Commander Order of the Italian Crown; The Honourary Plaque of Reggia Accademia di Santa Cecilia; The Commander Cross of the Polonia Restituta Order; The Academic Golden Laurel of the Polish Academy of Literature. He was also a Doctor Honoris Causa of the Jagiellonian University, Kraków and an honorary member of the Ceske Akademie Ved a Umeni, the Latvian Conservatory of Music in Riga, the St Cecilia Royal Academy in Rome, the Royal Academy of Music in Belgrade, and the International Contemporary Music Society. In 1935, he was awarded the National Prize for Music.