THE VIOLIN MUSIC OF KAROL SYMANOWSKI:  
A REVIEW OF THE REPERTOIRE AND STYLISTIC FEATURES

DOCUMENT

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By

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* * * * *

The Ohio State University  
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Dedicated to

my loving parents,

Marty and Allen Foster,

and to the loving memory of

Reigh, Edna, and John Roscoe Lantz
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CHAPTER I

INTRODUCTION

Introduction

It would be unthinkable to imagine Polish romantic music without Chopin. It would also be impossible to comprehend Polish music of the first half of this century without the works and artistic personality of Karol Szymanowski. Of the same generation as Stravinsky, Bartok and Kodaly, he is thought by many to have equaled them in genius and inspiration. He was the first Polish composer to re-introduce Polish music to the world after the death of Chopin. ¹

The music of Karol Szymanowski first impressed me while attending a masterclass in Zürich with Nathan Milstein in 1983. The work performed was a transcription by the Polish violinist, Pawel Kochanski, of an aria from Szymanowski's opera, King Roger entitled "Chant de Roxane". The composition's expressive lyricism prompted me to investigate other repertoire of Szymanowski upon my return to the United States. The task of locating scores and recordings proved to be

somewhat difficult since Szymanowski's music is not well-known in this country and is only occasionally performed in western Europe. His lack of popularity is due partly to his death at the age of fifty five in 1937, shortly before World War II. It is due also to the fact that after the war, his native country of Poland became quite isolated from the West, and thus, the scarce availability of published scores of Szymanowski's music was undoubtedly an impediment to many musicians who might have been interested in exploring this repertoire.

Szymanowski has often been labeled as a "Polish-Impressionist." His music, however, which include several symphonies, an opera, piano, vocal and chamber works, can be divided into three distinct stylistic periods: Post-Romanticism; Impressionism; Nationalism. His compositions for the violin, which include two concertos, a sonata, and numerous short pieces, span all three of these periods. They display not only a view into the composer's artistic evolution, but also exhibit a unique expressive quality in violin writing. By focusing on Szymanowski's output of violin music and exploring its expressive uniqueness, this document will perhaps enlighten and encourage violinists to explore and perform these musically rewarding works.
Biography

Karol Szymanowski was born in the village of Tymoszówka, a province of Kiev in the Ukraine, on October 3, 1882 into a highly artistic, Polish aristocratic family. Though socially and economically the family was not extraordinary among the Polish landowners in the Ukraine, they were exceptional in their extremely high cultural and artistic standards. Both parents were amateur musicians, in particular, the father was a fine cellist, and all five of their children became either musicians, painters, or poets: both Karol and his brother Feliks were pianists and composers, and his sister, Stanislava, was a singer. Szymanowski’s family encouraged and provided an artistic environment for their children as described by Bronislaw Gromadski, an amateur violinist to whom Karol dedicated his only violin sonata:

The Szymanowski home was an oasis on such a high cultural level...that it would stand out not only in the Ukraine, but in the most civilized parts of the world, as an island separate from and superior to its environment. Karol’s father, while an efficient manager of his estate...was a man with a deep musical culture and traditions brought from his own parent’s home, where Tausig and Liszt had been guests and where he had listened to their masterly music. He was the only member of the family who realized... Karol’s talent and future potential. ... Karol wrote: he made notes of motives which he was already nurturing...

The house at Tymoszówka was filled with a throng of young relatives, close or distant, but nearly all with artistic ambitions, some degree of talent and a wild
sense of humor ... I encountered ... a family in which everyone was an outstanding personality ... I listened to Feliks Szymanowski at the piano, to singing ensembles organized by the brothers and sisters, I saw creative, imaginative artistic games ... I came into contact with all the aspects of contemporary arts ... Almost every family meeting converted the Tymoszkówka living room into a concert hall. Music and lyrics for operettas were quickly improvised, stage sets painted and a performance put on a makeshift stage.²

When Szymanowski was a young child, he sustained an injury to one of his knees which left him slightly lame for life. He was then tutored at home and unable to participate in normal childhood games, and instead he sought refuge in reading and other solitary pursuits which intensified his already introverted nature. At the age of seven, he began to study the piano under the tutelage of his father, and later studied theory with a distant relative, Gustav Neuhaus, who was the director of a music school in nearby Elisavetgrad. When he was nineteen, Szymanowski traveled to Warsaw to pursue studies in counterpoint and composition with Zygmunt Noskowski, and harmony and instrumentation with Marek Zawirski. There he met the young violinist, Pawel Kochanski, who was the teacher of the virtuoso class at the Warsaw Conservatory, and who later succeeded the great Leopold Auer at Imperial Conservatoire in St. Petersburg. Kochanski was to become Szymanowski's most influential life-long friend and promoter.

of his compositions. Another acquaintance and future life-long friend was the young Arthur Rubinstein. Both Rubinstein and Kochanski performed Szymanowski’s works, often jointly in concert, throughout Poland, Europe, and North America.

Disappointed with the conservative musical atmosphere in Warsaw, Szymanowski eventually joined a circle of radical young musicians, known as Young Poland in Music (inspired by the already existing Young Poland in Literature movement). The aim of these musicians was to take an active role in effecting a change in the conservative state of musical life throughout Poland. In 1905, the group founded the Young Polish Composer’s Publishing Company, which was financed by Prince Władysław Lubomirski. This enabled the young composers to publish their own compositions and to organize concerts of that music, thus pursuing their goals of introducing into Poland musical trends which were current in Western Europe. The publishing company was based in Berlin and a declaration of the founder’s objectives, published in the periodical Lutnista (The Lute Player), stated the following:

Our aim is the promotion of new Polish music, through concerts and the publication of the musical works of our members, forging our artistic future ourselves on a co-operative basis, free of the often burdensome dependence on music publishers and impresarios.³

³ Ibid., p. 33.
In 1906, the 'Nine Preludes' Op.1 was printed. Five years later, Szymanowski published his only violin sonata which he wrote between 1904-5. A colleague of the group, Ludimir Rózycki, later published *Reminiscences about Szymanowski* in which he cites his methodology for composition:

...Szymanowski composed at the piano... Above all he loved and worshipped Chopin, and after Chopin's music, the piano works of Scriabin... I found him frequently at the instrument studying in minute detail the structure of the passages in Chopin and Scriabin. In their music he saw and was able to discover the secret of pianoforte style...4

Although their concerts were a success and contributed to the advancement of music in Poland, divergent opinions caused the group to separate within a few years. One of the members, Grzegorz Fitelberg, a composer and later prominent Western European conductor, joined Szymanowski in his travels to Leipzig, Dresden, and Vienna in an attempt to become acquainted with the German 'moderns': R. Strauss, Wagner, Reger, Schreker, and the neo-romantic movement. Szymanowski later traveled through France, Italy, Sicily, as well as northern Africa. Much of his post-romantic period music was better received outside his native Poland as can be seen between the following summation from the composer following a 1909 recital in Cracow:

Pawel and Arthur gave a splendid interpretation of my "Violin Sonata" Op.9, yet the critics were dim and uninspiring.\textsuperscript{5}

and from the Viennese critic, Richard Specht in 1912:

\begin{quote}
The second Sonata and Symphony [composed in 1909] revealed a most original, musical talent, rich in invention... a young composer who is predestined to feel his very best in monumental forms and measures...\textsuperscript{6}
\end{quote}

Szymanowski lived through a particularly eventful period in European and Polish history, namely the rebirth of Poland as a unified country, following the partitions of the 18th and 19th centuries. Isolated in Tymoszówka by the events of the First World War, and still greatly impressed by his trips to Italy, Sicily and North Africa, the composer studied to deepened his knowledge of the history and culture of Ancient Greece and of other Eastern civilizations. This new-found interest resulted in diminishing the attractiveness of the German ideals. It is during this period of imposed isolation that Szymanowski's most unique compositional style was born and through which his most popular compositions emerge; for violin, the Mythes, and the First Violin Concerto; for piano, the Masques, and the Metopes; and the Third Symphony. These compositions display a uniquely expressive and at

\textsuperscript{5} Ibid., p. 34.
\textsuperscript{6} Ibid., p. 39.
times exotic impressionistic style, in which the ancient landscapes and mythological fables are recounted in an almost programmatic manner.

Following the war, Szymanowski again traveled to Paris, London, and twice to the United States. During this time, he met Stravinsky whose music made an enormous impact, causing another change in his outlook with his interest shifting to the folklore of Poland, native land. In 1921, Szymanowski wrote an article about Stravinsky, in which he revealed this impact:

The very name 'Stravinsky' has been for the last ten years or so a call to arms in the artistic circles of the West, a challenge and almost a symbol- for some of music's 're-birth' and for others of it's 'demise' ... [Petrushka] is the last of Stravinsky's works yet to feature original folk motives... We should be specially concerned with his work because of the treatment he accorded in his music to national elements. As Chopin once did for us, he probed in search of inspiration the depths of his soul, inevitably finding there the genetic heritage of the race, accumulated over generations- and discarding the superficial disguise of the folks garb, found in that treasure the priceless ore from which he forged his greatest visions...7

Szymanowski remained primarily in Poland from 1921 until his death in 1937. He resided at Zakopane, an area in the Tatra mountains and during this time, he became fascinated with a particular type of

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7 Chylinska, op. cit., p. 114-115.
native music from the Góral mountaineers. Szymanowski, often present when the highlanders got together, was impressed by their festivities of native song and dance. On one occasion following a wedding, he met with a close friend, Anna Iwaszkiewicz, who recounted the following:

...he told me about it [the wedding] enthusiastically, and he was particularly lyrical in describing the scene of a highlanders' brawl on the lawn outside the house; it seems that the whirling mass of bodies in their white embroidered trousers, swinging tomahawks on a background of green grass, in the moonlight, presented a fabulous sight, with the Tatra mountains as a backdrop.8

It was during this time that Szymanowski developed the third and final period of his life as a composer. This mature period was impassioned not only by the music of the native highlanders, but also with a sense of nationalistic drive as he became actively involved again in the musical life of the newly resurrected Poland. He succeeded in accomplishing this through concerts of his music, through articles, and through treatises on Chopin, the role of music education in Poland, and Polish criticism in music.

In 1927, Szymanowski became director of the Warsaw Conservatory but resigned after a few years because of continued opposition of the more conservative musicians at the school who still did not agree with his commitment to contemporary music. At this time

8 Ibid., p. 127.
he was suffering from advanced tuberculosis or perhaps cancer of the throat and lungs. Upon the advice from his doctors, Szymanowski sought refuge for eight months in a sanitarium in Davos, where he was forbidden to compose. He did continue his campaign through articles for various journals in several languages.

When Szymanowski finally returned home, his health had slightly improved and he became intent upon completing his unfinished compositions. Among these was a sketch of his Second Violin Concerto. He showed the sketch to Kochanski who was so enthusiastic that he asked permission to write a cadenza for it as he had done for the First Violin Concerto. Despite Kochanski’s ill health (he unsuspectingly suffered from advanced cancer) the two left for Zakopane where they could be properly inspired by the "folkloristic atmosphere" of the region. The concerto was completed in one month and Kochanski, to whom the concerto was dedicated, gave its first performance on October 6, 1933 with the Warsaw Philharmonic, Grzegorz Fitelberg conducting. Shortly thereafter, Kochanski returned to his wife in America and died. His wife blamed his death on Szymanowski and the concerto. This accusation caused even more pain and grief for the composer who grew to despise the concerto and finally avoided anything concerning the composition.

The concerto proved to be a swan song not only for Kochanski, but also for Szymanowski. His final works were actually Two Mazurkas for piano dating 1933-34. Szymanowski’s final years were spent in ill health and financial hardship. Often the composer found himself practicing and preparing for concerts of his own music in order to obtain enough
income for his meager living expenses and for the support of his aged mother. In 1936, his doctors ordered him again to return to a sanitarium, this time in Grasse. Though severely ill, he had visions of new ballet. In a letter to his secretary, Leonia Gradstein, he wrote the following:

I started sketching something for that ballet. It's rough going— but I am forcing myself— if only for practical reasons... All this depression— it's really due to the conviction that I am going downhill (physically). And that is a fact. I can hardly speak at all, I have great trouble eating— as a result I get thinner. I am not writing about it to anyone, for fear that it might reach my ladies [mother and sisters]... actually I want to stay here until the situation with this unbearable throat clears up.9

In March, his secretary was summoned to Grasse, where she had the composer transferred to another sanitarium in Lausanne. There his sister, Stanisława, joined him. She was at his side on Easter Sunday, March 29, 1937, when the composer died.

Szymanowski remained loyal to his native Poland throughout his life. Although he was often harshly criticized and received little recognition during his own lifetime, upon his death the composer finally emerged as he had desired: the father of twentieth century Polish music.

CHAPTER II

THE FIRST STYLISTIC PERIOD:

Post-Romanticism

Prefatory Note

Karol Szymanowski's earliest period of violin compositions is represented by those dating from 1904 to 1910, while he was a student at the Warsaw Conservatory. They include his only published violin sonata, the Violin Sonata in D minor, Op. 9, and a composition also for violin and piano, entitled Romance, Op. 23. An earlier work, the Violin Sonata in E major, composed in 1898 during his years at Tymoszówka-Elisavetgrad, was never published, nor formally premiered and the manuscript has since been lost. Szymanowski's only Piano Trio, Op. 16, composed in 1907, received its premiere in March, 1909, but with "tepid criticisms," causing the composer to immediately withdraw it from publication. This manuscript has also been lost.

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10 Samson, op. cit., p. 211.
11 Maciejewski, op. cit., p. 33.
VIOLIN SONATA IN D MINOR, Op. 9

The Violin Sonata in D minor was composed in 1904-5 during his student years in Warsaw. It wasn’t until 1911 that the work was published. Though the composition was undoubtedly inspired by "Wieniawski's tradition and Kochanski's great virtuosity," it was dedicated to Bronislaw Gromadzki, a medical student and amateur violinist who went to school in Elisavetgrad. It was Gromadzki who first showed the manuscript of the sonata to Arthur Rubinstein and was responsible for introducing the young Polish virtuoso to Szymanowski. The ensuing friendship proved to be most fortuitous for both composer and pianist: Rubinstein found new works which were musically rewarding, and Szymanowski found a world-class pianist who was enthusiastic about performing and promoting his works.

Gromadzki returned the next afternoon with a pile of manuscripts which Frederic and I took to the piano without even looking at. We were convinced we would find the naïve scribblings of a schoolboy. It is difficult to describe our amazement after playing only a few bars of a prelude. This music had been written by a master! We read feverishly all the manuscripts, becoming more and more enthusiastic and excited, as we knew we were discovering a great Polish composer! His style owed much to Chopin, his form had something of Scriabin, but there was already the stamp of a powerful, original personality to be felt in the line of his melody and in his daring and original modulations...That night I wrote a long letter to

12 Ibid., p. 27.
Szymanowski...I told him what a deep impression
his music made upon me, how it had refreshed
me musically...how much it was akin to my own
musical instincts...It was one of the most important,
most urgent letters I had ever written.13

It was with Rubinstein that Pawel Kochanski often gave
performances of Szymanowski's works for violin and piano, including
the American premiere of the Violin Sonata in D minor in October of
1920. It is unfortunate that no recording was ever made of Kochanski and
Rubinstein, or, of Kochanski and Szymanowski. There are several very
fine performances of the sonata, one being an early 1955 recording with
David Oistrakh, and the other, a rather recent recording with Eeva
Koskinen. [see further entries under Discography]

Structural Overview

The Violin Sonata in D minor, Op.9 is in three movements:
Allegro moderato, Patetico; Andantino tranquillo e dolce; Finale
(Allegro molto, quasi presto). Though Szymanowski appeared
determined during this period to come to terms with the ideal of the
late-Romantic styles, he did not follow the example of a four-movement
sonata as one finds in the violin sonatas of Brahms, Faure, and Franck.

Critic and historian Jim Samson, has likened Szymanowski's
sonata to that of Cesar Franck and several reasons may be cited for this
observation. Both sonatas have an overlying mood of great passion and

lyricism. The second theme of the first movement of Szymanowski's sonata contain a transparent impressionistic texture which is strikingly similar to Franck's first movement:

Example 1
Szymanowski: *Violin Sonata in D minor* ; First mvt: m. 43-53
Example 2    
Franck: *Violin Sonata in A major*; First mvt: m. 13-20
Whereas the opening theme takes on an aggressive flourish which can be paralleled to that found in the second movement of Franck's work:

Example 3
Szymanowski: Violin Sonata in D minor; First mvt: m. 1-8
Example 4
Franck: Violin Sonata in A major; Second mvt: m. 94-99 and m. 112-115
As in Franck's third movement, Szymanowski's second movement portrays a dream-like atmosphere with two distinct sections. Franck's sonata opens with boldness which transforms into reverie, where Szymanowski interrupts his reverie with a section of violin pizzicati. In this movement, the melodic theme of Szymanowski never reaches the climactic heights of Franck, nor does the piano assume the ethereal impressionistic quality as in the Franck.
Example 5
Szymanowski: Violin Sonata in D minor; Second mvt: m. 1-16
Example 6
Franck: *Violin Sonata in A major*; Third mvt: m. 59-62
Szymanowski begins the Finale with a short introduction by the piano punctuated with a bursting scale from the violin. Then, like the final movement of the Franck, the piano begins the main theme shadowed by the violin. Szymanowski was very interested in cyclic devices used throughout the nineteenth century, and one can see a similarity at this point between the second theme of this movement with that of the first movement:

Example 7
Szymanowski: *Violin Sonata in D minor* ; Third mvt: m. 73-80
Example 8
Szymanowski: *Violin Sonata in D minor*; First mvt: m. 45-53
Another cyclic device which Szymanowski employs in the last movement, though not very strongly, is a restatement of the original opening theme as a final closing gesture:

Example 9
Szymanowski: Violin Sonata in D minor; First mvt: m. 1-3

Example 10
Szymanowski: Violin Sonata in D minor; Third mvt: m. 272-275
ROMANCE, Op.23

In 1910, after spending a holiday with his friends Kochanski and Fitelberg, Szymanowski returned to work on his Second Symphony. It was during a short interval between movements of the symphony that Szymanowski composed the Romance. In a letter to his friend and musicologist, Zdzislaw Jachimecki, the composer describes the following:

..A few days ago I complete the finale of my Second Symphony an am only left with the variations. Yesterday (29th November), for the sake of a rest, I sketched a quite lengthy "Romance for Violin and Piano" which I must send immediately to Pawel [Kochanski]...14

Structural Overview

The work was first published in 1912 by Universal Edition, Vienna, and is dedicated à Monsieur Paul Kochanski. It is a one-movement composition which may be divided into several sections. The first section, marked Lento assai poco rubato, begins with a long lyrical line introduced by the violin. The theme has a dark, brooding quality which feels in some mysterious way to be rising. The theme is indeed rising, but through careful and clever means of steps and leaps in the violin line over a walking chromatic line in the piano:

14 Maciejewski, op. cit., p. 37.
Example 11 Romance : m. 1-8
The tension produced is rhythmically enhanced as the violin climbs higher to get out of the darkness, the original rhythm is diminished, first by the piano, then by the violin.
Example 12 Romance: m. 1-15
A slight transformation of the opening returns in the violin, a tenth higher, and proceeds into a new section marked *Adirato*. New material in double-stop thirds, sixths and finally ascending chromatic octaves lead to the passionate climactic moment of the work. Here the right hand of the piano joins the violin in octaves doubling the melody. This is followed by a short developmental section based on original thematic material which then leads into a return of the theme. From here to the end, Szymanowski takes us through a double recapitulation where the violin writing appears at a different octave from the opening but the piano writing is much more expansive and thicker. The theme occurs in the first recapitulation on an F-sharp, and then again a fifth higher, after a short *a piacere*. The theme keeps rising to celestial heights until it finally arrives to a high F-sharp, the highest point of the piece, but eventually an octave lower, which slowly fades away:
Example 13 Romance: m. 65-80
Upon listening to a performance of the Romance, the Polish critic, Aleksander Polinski wrote the following on March 6, 1913:

Judging from the contents and atmosphere of the beginning and middle of this innovatory piece, it is not a romance-with the usual romance formula: I love you, you love me, we will go on loving each other—but some kind of misunderstanding, quarrel, expostulation and to-ing and fro-ing over all the existing tonations, symbolizing struggle and storms of passion. In the end however, the storm dies down, stars embroider the blue of the heavens, the tonation becomes clearly stressed, a nightingale trills out its song repeatedly with deep feeling; and at this point we can hear ringing out harmoniously through to the last cadence, the usual pattern of the romance: I love you, you love me, we will go on loving each other...\(^{15}\)

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CHAPTER III

THE SECOND STYLISTIC PERIOD:

Impressionism

Prefatory Note

From 1912 to 1914, Szymanowski traveled extensively through Italy, Sicily, and North Africa. The outbreak of World War I forced Szymanowski to return home to Tymszówka. There, influenced by the memories of his recent travels, he isolated himself and devoted his time and energy to the study of ancient Greek and Arabic cultures and to early Christian art. Because of this period of travel, study and reflection, Szymanowski produced compositions which culminated in a new found stylistic independence. This independence revealed a more individual voice as well as a new aesthetic orientation.

Extra-musical inspirations from Greek and oriental antiquity and from other exotic sources combined to create for the composer an 'interior landscape' of symbols and images, material for dream and fantasy...It was partly the strength of the inner world of imagery, much of it culled from mythological sources, which enabled the composer to absorb and transcend...
those models which he clearly needed, for which the imagery itself, through its musical stylization, created a unique landscape of sound.¹⁶

Szymanowski's most expressive compositions for the violin occurred during this time. Two of his most famous works for violin and piano the Nocturne and Tarantella Op. 28, and the Mythes Op.30, were composed almost simultaneously in 1915. The Nocturne was composed first, immediately followed by the three Myths, written between March and June. Some months later "during the course of a rather alcoholic evening,"¹⁷ Szymanowski with his friends August Iwanski, the son of a wealthy landowner, and violinist Pawel Kochanski, sketched the main ideas for the Tarantella and eventually dedicated the work to Iwanski. [Note: According to biographer Maciejewski, Szymanowski composed the Tarantella first and some months later added the Nocturne.¹⁸]

In 1916, the composer traveled to Moscow to visit Kochanski, newly appointed professor of the St. Petersburg Conservatory. He also arranged for publication of his music in Russia with Jurgenson until at least after the war, when he could then renew his contract with Universal Edition in Vienna. When he returned to Tymoszówka, Szymanowski completed his First Violin Concerto Op. 35, for which Pawel Kochanski composed the cadenzas. The concerto, considered to be

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¹⁶ Samson, op. cit., p. 80-81.
¹⁷ Ibid., p. 79.
¹⁸ Maciejewski, op. cit., p. 58.
one of his finest works is highly programmatic and is based on a poem by
Miczinski entitled "May Night."

Szymanowski completed the First String Quartet, Op. 37 in 1917. However, the outbreak of the Russian Revolution in October of that year
caused the composer to flee his home. Unfortunately, his home, which
contained many sketches and unpublished manuscripts, was burned to the ground. Writing to a friend from Elisavetgrad, Szymanowski
describes the following:

Try to imagine such a petit maître as myself,
standing guard all night with a rifle and revolver, on familiar terms with such things
that would have made me at least faint before-
such as corpses, the wounded, some frightful
bandit gangs etc., etc. It's a miracle that we got
out of this business alive.\textsuperscript{19}

The composer found it very difficult to write at this time. In fact,
his only compositions for violin were transcriptions of three Paganini
Caprices of 1918, to which Szymanowski wrote a piano accompaniment,
changing very little of the original violin part. An unpublished
incomplete manuscript of Allegretto and Ansioso for violin and piano
is attributed to the end of this period, around 1920, but precise dates have
not been established.\textsuperscript{20}

\textsuperscript{19} Samson, \textit{op. cit.}, p. 130.
\textsuperscript{20} \textit{Ibid.}, p.212.
The influences of Ravel, Debussy and Skryabin are evident in the new textural and coloristic devices for both the violin and piano. The influence of German composers in the Post-Romantic style of the Sonata Op.9 has been left far behind. Szymanowski now became immersed in a new harmonic language comprising modal, whole-tone, pentatonic scales, bitonality, and unusual combinations of chromaticism. The influence of the earlier Post-Romantic period can only be felt in the impassioned passages and expressive shape of the melodic lines. The piano writing in these compositions could more appropriately be called a 'backdrop' to the vocal qualities of the violin lines. There can be found dialogues between the two instruments, but the harmonic colors and layering of texture in the piano writing serves less as an accompanimental role and more toward creating an atmosphere over which the violin soars with sinuous melodies.
**Nocturne and Tarantella, Op.28**

Szymanowski composed one of his most popular and original works for violin and piano in 1915, the *Nocturne and Tarantella*, [both Samson and Chylinska claim 1915 as the original date, however, Maciejewski cites 1916.][21] The first public performance featured the Szymanowski and Kochanski at a charity concert of the Society for Assistance to War Victims in Human and Kiev.[22] The works were published by Universal-Edition under Op. 28 in 1921, and most recently re-issued in 1983 by PWM-Edition [Polskie Wydawn Muzyczne- Edition]. In 1950, Grzegorz Fitelberg orchestrated the Tarantella and recorded it in 1955 for the Polish recording company, 'Muza'. A more recent recording of this version is a Marco Polo recording with the Polish State Philharmonic Orchestra, under the direction of Karol Stryja.

**Structural Overview**

The opening of the *Nocturne*, marked *Lento assai*, is striking in its mystical sonorities created from both instruments. The accompaniment figure in the piano establishes both rhythm and harmony. However, Szymanowski creates a new sonority by extending these harmonies into the extreme registers of the instrument, building layers which evolve into subtle progressions:

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[22] Chylinska, op. cit., p. 80.
Example 15 Nocturne : m. 1-7
Overlaying this backdrop is the muted violin line playing double-stop fifths. The sonority created by this effect is both mysterious and exotic. At the Ancora meno mosso, Szymanowski introduces a uniquely expressive violin melody exhibiting vocal qualities which would become hallmarks of the composer's violin writing:

Example 16 Nocturne: m. 8-13
Szymanowski contrasts this ethereal opening section with a bright, Spanish-like *Allegretto scherzando*. Here the piano enters with the theme over the violin accompaniment of percussive double-stop pizzicato, imitating a guitar. When the violin finally enters with the melody, Szymanowski contrasts this with a languid *Meno mosso* section followed by *Largo*. These contrasting sections continue until a recapitulation of the opening expressive melody. From this point, Szymanowski gives a mirror-like image of the opening, slowly unlayering the texture. It ends with the violin eerily fading away in harmonic double-stop fifths:
Example 17 Nocturne: m. 61-71
The ensuing Tarantella bursts forth with strong rhythmic introduction which immediately establishes the 6/8 pattern typically found in a tarantella. Frequent meter changes and extended rhythms of the previous movement contribute to the shock of the rhythmic vitality of this opening introduction. The energetic pulse of this opening rhythm is found throughout the movement, passed back and forth between the two instruments:

Example 18 Tarantella: m. 1-2

m. 13-15
It is also the rhythmic backbone of the main melodic theme:

Example 19 Tarantella: m. 17-24

The expressive melody found in the developmental *Meno mosso* section does not contain the same rhythmic vitality. Instead, the melody is propelled by harmonic interest, moving through E minor, C minor, and E flat minor.
As in the *Nocturne*, Szymanowski attempts to expand the range of sonorities in both instruments. Piano passages of right hand grace-note/chords placed 3 octaves and a major 2nd above the left hand create a chaotic, tone-cluster effect:

![Musical notation image]

**Example 20 Tarantella: m. 49-54**

Szymanowski again makes frequent use of double-stop fifths and fourths in the violin part, further exploring these colors and dynamic range by effectively placing them in different registers:

![Musical notation image]

**Example 21 Tarantella: m. 65-68**
Example 22  Tarantella: m. 81-93
Large chords followed by left-hand pizzicato, punctuate various transitional areas. The second theme, a weaving, whirling melody, is stated by the violin in a variety of sonorities, each contributing toward a mounting tension of wild frenzy:

Example 23 Tarantella: m. 93-100
Example 24 Tarantella: m. 125-140
Example 25 *Tarantella*: m. 335-340

Example 26 *Tarantella*: m. 380-386
The violin's final descending *glissando stringendo* pitted against the piano's ascending scale in octaves creates a whirlwind effect which is then punctuated by chords and harmonics:

Example 27 *Tarantella*: m. 411-417

In Szymanowski's study of ancient Greek culture, he became aware of the importance of dancing, which to the Greeks, symbolized ecstasy. Alistair Wightman suggests that:

Szymanowski's preoccupation with the dance could be a form of psychological compensation for his physical disability.\(^{23}\)

Throughout his middle period, Szymanowski repeatedly makes use of dance-style material often of an oriental or exotic character. Further examples will be discussed in the *Myths* and in the *Second Violin Concerto*.

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Myths, Op. 30

At the estate of Józef Jaroszynski in Zarudzie, between March and June of 1915, Szymanowski composed his most popular pieces for violin and piano, the Myths, Op. 30. Working in close collaboration with Paweł Kochanski, Szymanowski created 'a new style', a new mode of expression for the violin. In a letter to Pawel's wife, Zofia Kochanska to whom the Myths are dedicated, Szymanowski writes:

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

The Myths are actually three poems which describe ancient legends of classical mythology. Up until this period, Szymanowski's music had been primarily 'free music', not influenced by painting, literature or poetry. After immersing himself in ancient classical literature, the composer became interested in programmatic music. The end result of this lead to a new instrumental style in which certain virtuosic techniques are merely a means of literary expression and not a device by which the composer intended to show-off the instrumentalist. Szymanowski employs the various combinations of sounds and colors from both instruments in order to achieve his means. The violin must use many technical devices in the execution of these works: notated

24 Palmer, op.cit, p.42.
25 Ibid, p. 43.
glissandi, left-hand pizzicato, harmonics in single and double-stopped, extensive double, triple, and quadruple-stopping, sul ponticello, and quarter-tones. Szymanowski's piano writing is very full and complex, both harmonically and rhythmically. As Guido Pannain wrote in a short essay about Szymanowski's three 'M's':

In the Szymanowski composition for pianoforte (such as Študies, Mětopes, Masques, and the piano parts of Myths) one finds many examples of rich and varied tonalities, embodying a profound and many-sided instrumental genius. In the art of the piano, Szymanowski reveals a lively orchestral sensibility...harmonious colours, transcendental virtuosity, and melodic richness...26

The three poems are entitled "La Fontaine d'Ařéthuse", "Narcisse", and "Dryads et Pan". Kochanski and Szymanowski gave the premiere performance of the work in 1916 in Uman (Ukraine). The immediate appeal and popularity of the Myths gained Szymanowski much fame and success. In his article, A musician revealed to the public, Maurice Boucher of Paris's "L'Avenir" wrote the following:

Szymanowski's Myths were performed in Paris several times...the violins become in his works living, joyous creatures...

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26 Maciejewski, op.cit., p. 55.
La Fontaine d'Aréthuse

The main source of inspiration for this work can be found in
Ovid's "Metamorphoses". In his travels to Sicily, Szymanowski visited
the port of Syracuse on the small island of Ortygia. There is a spring,
where Ovid's ancient legend is said to have transpired:

'And Ceres,
Secure and happy in her daughter's presence,
Went back to Arethusa for the story
Of why she fled, how she became a fountain.
The waters all fell silent as their goddess
Rose from the deep of the pool, and used her hands
To wring her green hair dry, and told the story
Of the Elean river's love. "I was a nymph,"

She said, "Achaian-born, and none more eager
than I in hunting, and I had some courage,
And had a name for beauty, though I never
Went asking for it, and when people praise me
I took no pleasure in it; other girls
Liked to be praised for beauty; I was simple,
I did not think it right to be attractive,
And blushed like any milkmaid at their talking.
I was tired one day from hunting, I remember,
On my way home from the woods; the day was warm,
And I was twice as warm from all my effort.
I found some water, moving without a ripple,
Without a sound, clear to the very bottom,
You would not think the water was even moving,
You could count the pebbles, and the silver willows
And poplars shaded the sloping banks. I stood there,
Paused, dipped my toes in, waded to my knees,
And this was not enough. I took my clothes off
And hung them on a willow, bending over,
And plunged in naked, and while I beat the waters
And with one stroke and another, and turned and glided,
I thought I heard a curious kind of murmur
From deep down under. I fled to the bank in terror,
Heard Alpheus calling: 'Where are you going,
Where are you going in such a hurry, Arethusa?'

He said it twice, in that hoarse voice he had,
And I kept running, naked, for my clothes
Were on the other bank, and all the more
He kept on coming; naked, so he thought,
I was readier for the taking. So I fled,
And he kept coming after me, as fierce
As falcon after doves...
I kept on running, and he could not catch me.
But I was not as strong, I could keep going
In short bursts only, and he could run forever,

...Running ahead, and oh, but I was frightened
At the sound of his feet and the way his labored breathing
Blew on the back of my hair. And I was tiring.
'Goddess' I cried, 'Diana, come and help me,
Before I am taken, help your armor-bearer,
Carrier, often, of your bow and quiver!'

She was moved, and cast a hollow cloud about me,
So I was hidden in mist, and he, blind stalker,
Went searching, lost, around that cloak of darkness,
Twice he went round the place, and never knew it,
Calling 'O Arethusa, Arethusa!'

...He would not leave, for he had seen no footprints
Farther along the trail; he stayed there watching,
Shifting his eyes from cloud to ground. Cold sweat
Poured over my limbs, and the dark drops were raining
From all my body, and wherever I moved,
There seemed to be a pool, and even quicker
Than I can tell the story I was changed
To a stream of water. But even so, he knew me,
He laid aside his human shape, became
A river again, a watery shape, to join me.
My goddess broke the earth, and I plunged downward
To the dark depths, and so came here; this land
Received me first in upper air; I love it
In memory of my goddess."

Ovid: "Metamorphoses" [Book V: lines 570-643]\(^{27}\)

In knowing something about the poetry which inspired
Szymanowski to write this highly programmatic work, the performers
will then be able to capture the fantasy and spirit of the story in the
music. The 'technical effects' demanded of each instrument will
suddenly take on new meaning as the "shimmering water" [example 1],
or the song of the beautiful nymph, Aréthuse [example 2]:

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**Example 28 La Fontaine d’Aréthuse: m. 1-5**

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Example 29 La Fontaine d’Aréthuse: m. 9-25

At the *Meno mosso*, could the piano *trillo* with pedal possibly be the "murmur from deep down"?

Example 30 La Fontaine d’Aréthuse: m. 28-37
As Aréthuse to flees from the water, she hears Alpheus calling twice, "Where are you going?"..."in that hoarse voice he had."
Szymanowski represents this with the eerie quality of the violin playing double-stopped harmonics:

![Musical notation](image-url)

**Example 31 La Fontaine d’Aréthuse: m. 48-54**

The chase begins: The violin, representing Aréthuse, begins the drama with a trill followed by sequence of 32nd-notes, which are immediately followed in imitation by the piano, Alpheus, who is directly behind her and gaining:
Example 32 La Fontaine d'Aréthuse: m. 55-60
Arethusa is fleeing 'in short bursts', through fields, mountains, rocks and cliffs:

Example 33  *La Fontaine d’Aréthuse*: m. 59-66

As the chase continues, the nymph cries for help, and and is lifted up and transformed into mist. Szymanowski creates this climactic moment with the violin crying upward in a double-stopped trilling glissando, forcing the sound of the instrument into oblivion.

Example 34  *La Fontaine d’Aréthuse*: m. 67-69
There follows a silence (fermata over a rest) as Alpheus searches the mist for her-cold sweat is dripping from her body and there seems to be a dark pool wherever she moves. Here the violin creates a gurgling, bubbling effect with a chain of trills, which grow more mysterious through repetition *sul ponticello*.

Example 35 *La Fontaine d’Aréthuse*: m. 71-74

The piano returns with the shimmering water of the opening phrase. When Arethuse re-enters with her opening melody, it is transformed. This time the violin is muted and plays the theme two octaves lower on the G string. The effect—she is now singing underwater:
Example 36 La Fontaine d'Aréthuse. Poco meno
When Alpheus recognizes Aréthuse, "he laid aside his human shape, became a river again, a watery shape, to join me". For the first time, Szymanowski writes a solo line in the violin, \textit{ad libitum}. This naked sound might represent the mortal form of Alpheus, as he begins the transformation back to water. The second "ad libitum", the moment where Arethuse's "goddess broke the earth", and Arethuse "plunged downward," is much more dramatic as the violin plays a descending double-stopped tremolo glissando. From this effect, one could imagine Arethuse laughing at her pursuer as she swims away, and the last sounds are the bubbles rising from the dark depths of the waters:

\textbf{Example 37} \textit{La Fontaine d'Aréthuse}: The \textit{ad libitum} to the end.
Narcisse

And so Tiresias,
Famous through all Aonian towns and cities,
Gave irreproachable answers to all comers
Who sought his guidance.
The truths he told was a naiad of the river,
Liriope, whom the river-god, Cephisus
Embraced and ravished in his watery dwelling.
In time she bore a child, most beautiful
Even as a child, gave the name Narcissus,
And asked Tiresias if the boy would ever
Live to a ripe old age. Tiresias answered:
"Yes, if he never knows himself." How silly
Those words seemed, for how long! But as it happened,
time proved them true- the way he died, the strangeness
Of his infatuation.

Now Narcissus was sixteen years of age, and could be taken
Either for boy or man; and boys and girls
Both sought his love, but in that slender stripling
Was pride so fierce no boy, no girl, could touch him...

...[Echo] was not the only one on whom Narcissus
Had visited frustration; there were others,
...Till finally one rejected youth, prayer,
Raised up his hands to Heaven: "May Narcissus
Love one day, so, himself, and not win over
The creature whom he loves!" Nemesis heard him,
Goddess of Vengeance, and judged the plea was righteous.

There was a pool, silver with shining water,
To which no shepherds came, no goats, no cattle,
Whose glass no birds, no beast, no falling leaf
Had ever troubled. Grass grew all around it,
Green from the nearby water, and with shadow
No sun burned hotly down on. Here Narcissus,
Worn from hunting, came to rest
Finding the place delightful, and the spring
Refreshing for the thirsty. As he tried
To quench his thirst, inside him, deep within him,
Another thirst was growing, for he saw
An image in the pool, and fell in love
With that unbowed hope, and found substance
In what was only a shadow. He looked in wonder,
Charmed by himself, spell-bound, and no more moving
Than any marble statue...

...Everything attracts him that makes him so attractive.
Foolish boy,
He wants himself; the loved becomes the lover,
The seeker sought, the kindlier burns. How often
He tries to kiss the image in the water,
Dips in his arms to embrace the boy he sees there,
And finds the boy, himself, elusive always,
Not knowing what he sees, but burning for it...

...And if you turn away, you will take with you
The boy you love. The vision is only shadow,
Only reflection, lacking any substance...
...No thought of food, no thought of rest, can make him
Forsake that place...and he almost drowns
In his own watching eyes...crying to the forest:
"What love, whose love, has ever been more cruel?
You woods should know: you have given many lovers
Places to meet and hide in; has there ever,
Through the long centuries, been anyone
Who has pined away as I do? He is charming,
I see him, but the charm and sight escape me.
I love him and I cannot seem to find him!...
...He is eager for me to hold him. When my lips go down
To kiss the pool, his rise, he reaches toward me.
You would think I could touch him- almost nothing
keeps us apart. Come out, whoever you are!
Why do you tease me so?..."

"...Your lips, it seems answer when I am talking
Though what you say I cannot hear. I know
The truth at last. He is myself! I feel it,
I know my image now. I burn with love
Of my own self; I start the fire I suffer.
What shall I do?... If I could only
Escape from my own body! if I could only-"
How curious a prayer from any lover-
Be parted from my love! And now my sorrow
Is taking all my strength away; I know
I have not long to live, I shall die early...
...The boy I love must die: we must die together."

He turned again to the image in the water,
Seeing it blur through tears, and the vision fading,
And as he saw it vanish, he called after:
"Where are you going? Stay: do not desert me,
I love you so. I cannot touch you; let me
Keep looking at you always, and in looking
Nourish my wretched passion!"

He tore his garment from the upper margin,
Beat his bare breasts with hands as pale as marble...
...The strength and hardihood and comeliness,
Fading away..."Farewell, dear boy,
Beloved in vain!" were his last words, and Echo
Called the same words to him. His weary head
Sank to the greensward, and death closed the eyes
That once marveled at their owner's beauty.

And even in Hell, he found a pool to gaze in,
Watching his image in the Stygian water.
While in the world above, his naiad sisters
Mourned as they did, and wept with them, preparing
The funeral pile, the bier, the brandished torches,
But when they sought his body, they found nothing,
Only a flower with a yellow center
Surrounded with white petals.


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28 Ibid., p. 67-73.
In this second Myth, the portrait of the tragic Narcissus includes some of Szymanowski's most exquisite compositional techniques. The composer makes extensive use of instrumental and harmonic colors in order to create various imageries.

"There was a pool, silver with shining water..."

Example 38 Narcisse : Piano Introduction:

The lilting rhythm and the extended harmonies create a liquid sound—a sf might indicate the slight movement of the water.
"Here Narcissus, worn from hunting, came to rest..."

Example 39 Narcisse: Violin Entrance:

The opening theme of the violin is an extended phrase which begins softly in long tones which sweep into the upper register—a relaxed feeling is created in the dotted triplet rhythm.
"In what was only a shadow. He looked in wonder, Charmed by himself, spell-bound, and no more moving."

"He tries to kiss the image in the water, Dips in his arms to embrace the boy he sees there."

**Example 40 Narcisse**: Meno mosso

The violin in double-stops, is used to portray both Narcissus and his reflection. By using fourths instead of octaves, Szymanowski creates space between the two images: representing the water that is between them. As Narcissus dips into the water, the image becomes distorted: the double-stops are no longer perfect fourths, but have become more dissonant: D/C#; A#/G.
Example 41 Narcisse: Largo assai
"And even in Hell, he found a pool to gaze in Watching his image in the Stygian water."

Example 42 Narcisse : Meno mosso

A restatement of the double-stopped passage con sordino.
The ending dies away with only a partial statement of the opening Narcissus theme.

Dryades et Pan

...A driver of goats, collected somewhere, and he goes
Playing a little tune on a pipe of reed,
And this new sound is wonderful to Argus.
"Whoever you are, come here and sit besides me,"
...Whiling the time away with conversation
And soothing little melodies, and Argus
Has a hard fight with drowsiness; his eyes,
Some of them, close, but some of them stay open.
To Keep himself awake by listening.
He asks about the pipe reeds, how was it
This new invention came about?
The god began the story: "On the mountain slopes
Of cool Arcadia, woodland nymph
Once lived, with many suitors, and her name
Was Syrinx. More than once the satyrs chased her,
And so did other gods of field or woodland,
But always she escaped them, virgin always
As she aspired to be, one like Diana,
Like her in dress and calling, though her bow
Was made of horn, not of gold, but even so,
She might, sometimes, be taken for the goddess.
Pan, with a wreath of pine around his temples,
Once saw her coming back from Mount Lycaeus,
And said: "and Mercury broke off the story
And then went on to tell what Pan had told her,
How she came to Ladon's river, flowing
Peaceful along the sandy banks, whose water
Halted her flight, and she implored her sisters
To change her form, and so, when Pan had caught her
And thought he held a nymph, it was only reeds
That yielded in his arms, and while he sighed,
The soft air stirring in the reeds made also
The echo of a sigh. Touched by this marvel,
Charmed by the sweetness of the tone, he murmured
This much I have! and took the reeds, and bound them
With wax, a tall and shorter one together,
And called them Syrinx, still.

Ovid: "Metamorphoses" [Book I: lines 677-712]

Syrinx is the Greek word for the Pan Pipe. Pan, in his unsuccessful attempt to capture the lovely nymph, Syrinx, haunts the hills and mountains of his homeland, Arcadia, playing the sad and beautiful sounds of his pipe. The Dryades are tree-nymphs, and are typically referred to as "spirits of oak trees." These nymphs are generally long-lived, but not necessarily immortal. They are often seen in Ovid's poetry weeping, as in the death of Narcissus.

29 Ibid., p.24-25.
The third **Myth** of Szymanowski, is the most abstract of the triptych. Violinistically, it is technically the most demanding of the three. In this work, the performer will discover that a wide range of color and dynamics are necessary in order to create the proper effects. Szymanowski has carefully notated the violinistic feats in the score, however it is up to the performer to understand that these effects are given to help illustrate, wind, insects, bending, and blowing trees, and Pan with his pan pipe.

In example 1, the opening articulation in the violin might be thought of as representing the wind, or insects. Szymanowski creates the effect by oscillating the pitch and color between the open D string and a quarter-tone D-flat. He then gives a little point, or 'sting' to the sound by adding a trill [C-sharp to E flat]:

Example 43 *Dryades et Pan*: m. 1-6
At the Più mosso (scherzando), a wild dance of the Dryads begins. The acrobatics are primarily written in the violin, with feats flourished arpeggios, double-stopped trills, glissandi trills, and double-stopped glissandi trills:

Example 44 Dryades et Pan: Più mosso (scherzando)

Example 45 Dryades et Pan: Poco sostenuto (grazioso)
Example 46 *Dryades et Pan*: No. 4

The frenzied dancing comes to an abrupt stop (fermata) and the solo violin enters with the sound of Pan's pipe. The effect is produced by the natural harmonics on the violin's G string. The cadenza continues and the song becomes more chromatic through the introduction of natural harmonics on three strings, as well as false harmonics at the very end of the cadenza:

Example 47 *Dryades et Pan*: "La flûte de Pan"
Natural harmonics to be played glissando on the G string.
Example 48 Dryades et Pan: "La flûte de Pan"
Natural harmonics to be played glissando on the C, D and A strings.

Example 49 Dryades et Pan: "La flûte de Pan"
False harmonics.

Throughout the rest of the movement, the Dryades and Pan continue to dance. As the dance becomes more wild, so do the effects needed to produce the illusion of such frenzy. The violin is called upon to perform triple-stops, left hand pizzicati, double-stopped glissandi, and tremolo double-stops. Finally, Pan calmly begins to play his pipe again and leaves the Dryades. All that is left, are the whispering of the trees and Pan’s pipe in the distance.
First Violin Concerto, Op. 35

During an August visit to Zarudzie with his friends Jozef Jaroszynski and Pawel Kochanski, Szymanowski composed most of his First Violin Concerto within a few weeks. Kochanski helped Szymanowski with the solo violin part as well as enthusiastically providing the cadenza. In a letter to Stefan Spiess from Zarudzie, the composer expressed the following:

I must say I am very pleased with the whole thing. Once again there are some new little notes while a bit of the old style has been reverted to at the same time. The work as a whole is terribly fanciful and unexpected.30

Szymanowski dedicated the concerto to a mon ami Pawel Kochanski, who was scheduled to premiered the concerto in St. Petersburg on the 4th of February, 1917. However, general political unrest in Russia forced the cancellation of this first performance. The concerto was finally premiered in Warsaw on November 1, 1922, by another violinist Józef Oziminski, since Kochanski was touring the United States. A year later, Nathan Milstein premiered the concerto in Moscow in a recital accompanied by pianist, Vladimir Horowitz. Kochanski gave American premieres of the concerto in New York and Philadelphia in 1924, with Leopold Stokowski conducting. Critics and the public alike enthusiastically received these performances: "Sensational success;

enthusiastically received these performances: "Sensational success; beauty and powerful of expression; magnificent orchestration; extremely subtle coloring; ecstasy; fantasy..."\textsuperscript{31}

The poem "Night in May" (from the cycle \textit{By Star-light at Dusk}) by Tadeusz Micinski provided the inspiration for this concerto. Micinski at one time was a member of the 'Young Poland' movement and Szymanowski considered him to be something of a kindred spirit as both Micinski and Szymanowski were fascinated by Eastern culture and religions. Although Szymanowski did not share Mincinski's esoteric mystic beliefs, the extravagant and powerful imagery of Mincinski's poetry played an enormous role in providing Szymanowski with programmatic themes for not only the Violin Concerto, but also for his Song Cycle, Op. 20 and Concert Overture, Op. 12.\textsuperscript{32} Mythological as well as pantheistic elements can be found in this Micinski's poem:

\begin{verbatim}
Asses in crowns settle majestically on the grass-
fireflies are kissing the wild rose-
and Death shimmers on the pond
and plays a frivolous song.
Ephemerals
fly into dance-

oh, flowers of the lakes, Nereids!
Pan plays his pipes in the oak grove.
Ephemerals
fly into dance,
fly into dance-
plaited in amorous embrace
eternally young and holy-
stabbed with a lethal dart.
\end{verbatim}

\textsuperscript{31} Chylinska, \textit{op. cit.}, p. 143.
\textsuperscript{32} Samson, \textit{op. cit.}, p. 43.
golden crucians and roach,
and patient kingfishers
gaze with their eyes of steel-
and on the trees the hammering of
the little blacksmiths,
amid the sorb, red croaked-beaks
and kestrels with eyes like tinder-
merrily whistling and chatting
I fly: here over the water-
there under the trees...
In the woods are glades as if appointed
for these nocturnal revels.
All the birds pay tribute to me,
for today I wed a Goddess...
And now we stand by the lake,
in crimson blossoms,
in flowing tears of joy,
with rapture and fear,
burning in amorous conflagrations:
the fire seizes these aged trees
and they shed tears of pitch,
and the familiar gull from the Polar seas
describes a halo over us...
Translated by Sylvia and Benjamin Shoshan.\textsuperscript{33}

\textbf{Structural Overview}

Many critics have considered the First Violin Concerto to be
Szymanowski's finest extended work. After its Warsaw premiere, the
composer told Kochanski that all of his expectations had been surpassed:
The sound is just so magical that people here were completely
transfixed.\textsuperscript{34}

\textsuperscript{33} Palmer, \textit{op. cit.}, p. 60-61.
\textsuperscript{34} \textit{Ibid.}, p. 61.
Arthur Hedley, a distinguished Chopin scholar and Polish music specialist, described Szymanowski’s First Violin Concerto in this way:

The concerto is in one movement—a continuous rhapsody, moving from one ecstatic climax to another, with solo instrument maintaining almost without break a stream of rapturous music away up on the heights. The orchestral part is complex, and large forces are called for (including piano and bells), in order to provide every shade of colour and sufficient volume for the shattering peak-points in the score. There is a profusion of themes both vigorous and reflective, of chromatic character, given to the solo violin, which never ceases to be the center of interest. Scherzando sections alternate with episodes of reverie which are almost oriental in their languor and sensuousness, and each climax rises to a higher pitch of intensity than the one which preceded it. By steady stages the music arrives at last at the cadenza, the tour de force, after which the soloist having, so to speak, exhausted his vocabulary, falls silent while the orchestra, with all its forces unleashed, carries the music to the passionate climax of the whole work. From this point little remains but for the violin to take leave of the listener in phrases of ravishing beauty, drawing the last drop of sweetness and pathos from the themes that have formed the substance of the concerto; the end is hushed.35

35 Maciejewski, op. cit., p. 56-57.
dancing fireflies. The 'shimmering' is created by muted strings playing in alternating sections ostinato patterns, tremolo flautando, ponticello, pizzicato, and harmonics. The 'dancing fireflies' are represented in brief rhythmic punctuation by the harp, celesta, triangle, muted trumpets, and woodwinds. The rhythmic gestures which bounce back and forth between trumpets and winds, were undoubtedly influenced by Szymanowski's great admiration for Stravinsky, and to lesser extent, Ravel. The opening climate grows by layers of instrumental color and sound (dynamics), becoming ever more chaotic. The piano enters, followed in sequential imitation by the clarinet, oboe and flute, an augmentation of an earlier woodwind pattern. This causes some of the chaos to dissipate allowing the solo violin whose high, floating melody instills a sudden of calm over the orchestra.

The entire work is one of fantastic imagery and color. The solo violin part appears to be the primary story-teller of the poem above the backdrop and scene changes of the orchestra. The sections and phrases generally seem to the listener to be melting in and out of each other. There are many themes played by both the solo violin as well as the orchestra- sometimes never to be heard again. The formal structure of the concerto is unique. Biographer, Jim Samson has provided a tabulature and analysis of the form in which there are three important thematic groups.
An overall scheme of the concerto.\textsuperscript{36}

1. Fantasy 1
   First quick section- \textit{Climax 1}
   Fantasy 2

2. Thematic Group A
   Fantasy 3
   Development A- \textit{Climax 2}

3. Second quick section- Thematic Group B
   Fantasy 4
   Development A- \textit{Climax 3}

4. Thematic Group c- \textit{Climax 4}
   Development B
   Cadenza

5. \textit{Climax 5} based on A
   Fantasy 5
   Closing reference to C

As mentioned earlier, Kochanski collaborated with Szymanowski on the concerto. Although Szymanowski briefly studied violin as a child,\textsuperscript{37} it was Kochanski's magnificent technique, sound, and wide range of colors which helped to funnel the composer's imagination into a purely violinistic idiom. Kochanski's exclusive contribution to the concerto was the solo cadenza, which occurs toward the end of the piece. Not only did Kochanski write the cadenza, but as can be seen by drafts of the concerto, he edited the solo violin part in terms of bowings,

\textsuperscript{36} Samson, \textit{op.cit.}, p. 119.
\textsuperscript{37} Golachowski, \textit{op.cit.}, p. 34.
fingerings and occasionally, an alternative solution to a technical difficulty.\textsuperscript{38}

The cadenza, marked Vivace (fantastico, capriccioso) is filled with wonderful violinistic effects. Though many of these effects are very difficult, they are most idiomatic to the instrument. The writing of The Mythes, which took place just months before is still striking evidence in the form of 'effects' placed on the violinist. An example of this would be the use of falling and rising double-stop glissandi, found not only in the cadenza but also throughout the concerto:

\textbf{Example 50} First Violin Concerto : Cadenza

\textsuperscript{38} Ibid., p. 34.
Example 51 First Violin Concerto: No. 21

Example 52 First Violin Concerto: No. 66

One of the more difficult effects found in the cadenza occurs at the very beginning. The difficulty appears at the end of the chromatic double-stop gesture when the violinist must quickly execute a double grace-note followed by a harmonic. The dynamic range and physical placement of the octave grace-notes followed by fingered harmonic makes it difficult for the harmonic to speak clearly:

Example 53 First Violin Concerto: Opening of the cadenza.
Szymanowski's (or perhaps Kochanski's!) great love for double-stops is evident throughout the concerto as well as the cadenza. Both composer and violinist have written an extensive variety: double-stop trills on both notes; double-stop trills on one note; double-stop glissandi; triple-stops; a sustained open string with an ascending chromatic scale passages on the string below. Another violinistic effect is the extensive use of harmonics both natural and artificial, (though this work, unlike the opening of the Nocturne, does not contain double-stop harmonics.)

Another demand on the soloist is the extensive use of wide intervallic leaps, which the composer often uses melodically. At these moments, the violinist must navigate his/her way around the instrument very cleverly so as not to disturb the ethereal quality of the high vocal lines of the melody:

Example 54 First Violin Concerto : Nos. 4-6
Great demands are placed upon the soloist's sense of just intonation, for not only do the solo passages contain wide leaps and chromatics, but the orchestral accompaniment often does not create a solid harmonic framework from which the soloist may obtain his/her pitch. Despite these technical challenges placed upon the soloist, the violinistic and musical rewards are generous.
Three Paganini Caprices, Op. 40

Following the destruction of his home in Tymoszówka in 1917, Szymanowski moved to Elisavetgrad with his mother and two sisters. Eventually the Austrian army took over the town, causing Szymanowski to express the following in a letter to his friends Stefan Spiess and August Iwanski:

...there is such confusion and pandemonium that no one can predict what may happen to us...It's almost inconceivable that one should be stranded, in times like these, in Elisavetgrad of all places.⁴⁹

He went on to say:

I cannot compose now...I am writing a bit of course without any literary aspirations- simply to get things off my chest...⁴⁰

During this period, Szymanowski did not compose any 'original' works for violin. He opted instead to add piano accompaniments to three popular Paganini Caprices: numbers 20 in D major, 21 in A major, and 24 in A minor. According to biographer Jim Samson, Szymanowski composed these three Caprices in collaboration with the violinist Victor Goldberg.⁴¹ [However, it seems curious that the first and second of these Caprices would be dedicated to Pawel Kochanski and the third would be

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⁴⁹ Chylinska, op. cit., p. 96.
⁴⁰ Ibid., p. 89.
⁴¹ Samson, op. cit., p. 131.
dedicated to Joseph Oziminski, who premiered Szymanowski’s First Violin Concerto.]

Structural Overview

It is difficult to say whether or not Szymanowski knew of Schumann’s piano accompaniments to the Caprices. Szymanowski’s accompaniments certainly bear no resemblance to those of Schumann. Where Schumann wanted to provide only a skeleton accompaniment without altering the original violin part, Szymanowski has added a few minor changes which directly reflect his fondness for the violin’s upper register. The following examples illustrate some of these differences between Szymanowski the original Caprices:

Example 55
Paganini: *Caprice #20*: m. 8-16
Example 56
Szymanowski: Paganini Caprice #20: m. 8-16

Example 57
Szymanowski: Paganini Caprice #21: m. 10-29
The most remarkable change is found in the second Caprice in which the *Presto* is completely omitted. And also in the third Caprice, Szymanowski changes the order of several of the variations: Variation 4 and 2 are reversed; Variation 6 becomes 5; Variation 9 becomes 7; Variation 10 becomes 9. Variation 3 is completely omitted. The Finale has been almost completely rewritten, keeping the basic harmonic structure in the violin part, but with new rhythmic interest and drive:

Example 58
Szymanowski: *Paganini Caprice* #24 : m. 162-172
Example 59
Paganini: Caprice #24 : m. 133-End
Szymanowski also includes a coda *poco a poco allargando*. Here, the composer winds down the work with a section of his 'signature version' of double-stops in fourths and fifths, so favored during this period for their exotic quality:

![Musical notation]

**Example 60**  
Szymanowski: *Paganini Caprice* #24 : m. 177-182

In the piano accompaniment, Szymanowski provides extended harmonies, sometimes implying bitonality, chromaticism, and synthetic scales to create a colorful setting beneath the framework of Paganini's more classical harmonic structure. The pianist may further enhance these sonorities and color with clever pedaling. Rhythmic interest is also provided through displaced accents. Szymanowski's unique harmonic language in the piano juxtaposed against the virtuoso solo part provides an impressionistic setting to these well-known Caprices.
Example 61
Szymanowski: Paganini Caprice #20: Opening

Extended harmonies, chromaticism, and counterpoint
Example 62
Szymanowski: *Paganini Caprice* #20: Vivace scherzando

Displaced rhythm: Hemiola
CHAPTER IV

THE THIRD STYLISTIC PERIOD:

Nationalism

Prefatory Note

The Polish musicologist, Jachimecki wrote the following about Szymanowski’s return to Warsaw in 1920 42

Szymanowski came to Poland after the war, as the interpreter of ancient myths and of Dionysiac mysteries. Like Ulysses, he returned after long journeys among strangers in order to become, during the last decade of his life, the troubadour of the unsullied purity of Polish national tradition. Now he sought the way to the sources of those musical elements in which the spirit of the Polish people had been revealed in its real form.

The 1920’s proved to be a critical stage in Szymanowski’s development. Upon his return from America and from London, where he again met Igor Stravinsky, Szymanowski recognized that his own creativity was about to undergo another stage of artistic metamorphosis.

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42 Maciejewski, op. cit., p. 76.
In London, Stravinsky had played for Szymanowski excerpts from his latest ballet *Les Noces*, in which Stravinsky makes extensive use of Russian folk music. The brilliant way in which Stravinsky was able to incorporate the folklore and music with his own unique style completely fascinated Szymanowski, and the seed was planted for his next creative period: Nationalism. (Consequently, several pieces, which had been sketched before this time were left either unfinished or unpublished. These works include the *Allegretto* and *Ansioso* for violin and piano.)

Several months after his return to Poland, Szymanowski was introduced to the musical folklore of the Podhale region, an area at the foot of the High Tartas near Zakopane. The mountain people of this area, known as Góral, possessed great passion for music and dance:

The most characteristic mountain dances are the brigands’ dances, quick, fiery, and requiring tremendous muscular agility. The dancer holds the long-handled axe that is almost a part of him, whirling it into the air as he dances and catches it again with a flourish...the ideal achievement is to leap so high into the air that the performer can cross his legs and fire a pistol before he touches ground again.43

Szymanowski became captivated by certain original characteristics of Podhale music:

...characterized by various kinds of polyphonic singing for high men’s and deep women’s voices, including distended parallelism, by use of pedal points

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...characterized by various kinds of polyphonic singing for high men's and deep women's voices, including distended parallelism, by use of pedal points either of open fifths or of jarring minor seconds and by a remarkable heterophony of two fiddles over a simple bass on a three-string instrument. The repertory of tunes is fairly modest and a great deal depends on the quality of the improvisations based upon these tunes. There is a tendency for lydian patterns and descending shapes to predominate.\textsuperscript{44}

In 1926, Szymanowski accepted the position of directorship at the Warsaw Conservatory. During this time, he devoted himself to music culture and education in Polish society, and wrote many articles relating to the subject:

\begin{quote}
...recognizing the achievements of modern music as extremely valuable and really important, I will emphasize the latest developments. I deeply acknowledge artistic traditionalism as a point of departure...but our aim- after all- is not yesterday, but today and tomorrow...\textsuperscript{45}
\end{quote}

(It is evident from these writings that Szymanowski felt strongly about continuing the mission which he started in Warsaw as a student with the "Young Poland in Music" society.)

The unique music of the Góral, combined with his own interest in the exotic, provided the composer with the means of musical expression needed for his new nationalistic commitment. During the early

\textsuperscript{44} Samson, \textit{op. cit.}, p. 167.
\textsuperscript{45} Samson, \textit{op. cit.}, p. 193.
own song cycles. It was during this period that he composed "La Berceuse d'Aïtacho Enia".

"La Berceuse d'Aïtacho Enia", Op. 52

In July of 1925, Szymanowski was the guest of his friend Dorothy Jordan-Robinson at her villa in Saint-Jean-de-Luz, the "d'Aïtacho Enia". The composition, named after the villa and dedicated to the owner, is a lullaby for violin and piano. (It was rumored that this wealthy American widow, misguided by the attention and friendliness of the composer, gossiped of an engagement!) The composer and Kochanski in Warsaw on October 25, 1925 gave the first performance. The first publication was by Universal Edition in 1926, which also renewed the copyright and was reprinted in 1953.

Structural Overview

Szymanowski had recently composed several works for voice including the Three Lullabies, Op. 48, and the Children's Rhymes, Op. 49, of which four of the pieces are lullabies. The accompanimental opening rhythmic figure [in 6/8], played by the piano, provides the swaying lilt of a lullaby:

\[ \text{46Maciejewski, op. cit., p. 79.} \]
Example 63 La Berceuse d’Aïtacho Enia : Opening

In an effort to create a melody which expresses child-like innocence, Szymanowski abandoned the complex sonorities, which characterized the *Myths*, for a more sparse use of technical expression. The violin writing is almost completely void of the exotic effects. Instead, Szymanowski expands his technique for producing extended melodic lines:

Example 64 La Berceuse d’Aïtacho Enia : m. 1-22
Second Violin Concerto, Op. 61

In the summer of 1932, Pawel Kochanski, who unknowingly suffered from cancer, persuaded Szymanowski to write another violin concerto. Within four weeks, the two friends had drafted out the concerto. Kochanski wrote an extensive cadenza for the concerto before departing from Zakopane to join his wife in Paris. Arthur Rubinstein, who encountered the two in Paris, recounts the following:

The Kochanskis arrived from Zakopane and stopped off for a few weeks in Paris before returning to the States. Zosia complained that Paul had refused to take his annual cure and I did find him looking pale and tired but with the same vitality as ever. "I am exhausted," he conceded. "Karol is writing a beautiful second concerto for the violin and needed my help for the solo part. We spent hours and hours working at it but I feel happy to be of any use to him."47

Szymanowski, who was also very ill, spent the next year orchestrating the concerto. The composer completed this composition in September of 1933, and it was to be his last great work. On October 6th, 1933, the premiere took place in Warsaw with the Warsaw Philharmonia conducted by Grzegorz Fitelberg. Inspite of his failing health, Pawel Kochanski premiered the concerto, which proved to be his final concert. Again, Arthur Rubinstein recounts the scene of his beloved friend:

The Kochanskis arrived from Warsaw, where Paul had played the first performance of the Second Violin Concerto by Szymanowski. He had worked at it with Karol in Zakopane and wrote the cadenzas. The night of the concert my poor dear Paul was so weak that he had to play seated. For quite sometime we had begun to fear the worst. Now, when I saw him, I received a terrible shock. He had lost weight, his face had a strange grayish color, and his beautiful almond eyes had lost their shine and their spirit. His pathetic effort to appear cheerful made me want to cry. It was terrible to see my only and best friend in this hopeless situation.\textsuperscript{48}

The first edition of the concerto was published in 1934 by Editions Max Eschig, Paris. Szymanowski dedicated the Second Violin Concerto, like the First Violin Concerto, to Kochanski, and it bears the elaborate inscription:

\begin{quote}
A la mémoire du Grand Musicien, mon cher et inoubliable Ami
PAUL KOCHANSKI
\end{quote}

Under Szymanowski's name, Kochanski is again recognized: KAROL SZYMANOWSKI, partie de violon en collaboration avec Paul Kochanski. The piano reduction has been realized by Grégoire Fitelberg.

\textsuperscript{48}Ibid., p. 342.
Structural Overview

Formally, the Second Violin Concerto bears similarities to the First Concerto. Both of them are in one movement, which is almost rhapsodic in form. However, the Second Concerto falls into two large sections separated by Kochanski's cadenza. Jim Samson divides the concerto further into four sections as follows:

The first [section] is a ternary structure and is almost monothematic, with the principal theme constantly transformed and set against changing backgrounds until the climax. A more relaxed middle section leads to a shortened recapitulation and cadenza. The second section is equally concentrated, its march-like theme (with a close affinity to the theme of the first section) presented in various guises, including a 'folk-style' variant, and offset by a short middle section. The third slow section has a background of static harmonies and a series of expressive duets between soloist and woodwind instruments, while the final section recapitulates the material of the first two in reverse order.49

The most striking difference between the writing style of the Second Concerto from the First Concerto is in the relationship between soloist and orchestra. In the First Concerto, the violin soars above a rather intricately composed enlarged orchestra. The orchestral writing-style of the Second Concerto is a much leaner texture, similar to the leanness of the Op. 52. Again, Szymanowski continues to write extended melodies, and does not adhere to any strict rules dictating architectural

49 Samson, op.cit., p. 199.
form. Melodically and rhythmically, the opening violin solo is based on Polish folk-song of the Górale:

Example 65 Second Violin Concerto: Solo violin entrance

In this concerto, rhythm is an essential ingredient and characteristic. The opening is a march-like figure which is varied rhythmically. In example 2, it is diminished:

Example 66 Second Violin Concerto: No. 10
The violin writing is filled with double-stops which are tonally rich but complex in counterpoint. The rather lengthy cadenza (Kochanski desired that the concerto should be at least 30 minutes), is nearly all in double-stops, including passages in harmonics. Here, Kochanski uses the Góral characteristics of "distended open fifths". The use of harmonic open fifths (instead of double-stopped, or open-string fifths), creates a more 'open' throaty-sound, in close imitation to the Góral's unique sonority of "high men's and deep women's voices".

Example 67 Second Violin Concerto : Cadenza (harmonics)
CONCLUSION

Karol Szymanowski was an eclectic composer of enormous creativity. During this century, few composers have contributed such diverse compositions for the violin. While in close collaboration with his great friend and international 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.

Only the surface of his violin works has been touched in this document. It is hoped that a new interest has been sparked through a few of the details surrounding Szymanowski's less known works, and that a fresh light has been cast upon his more popular works. 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 in innovating, but in expanding and elaborating those effects found in earlier traditions. To summarize, in the performance of Szymanowski's distinctive compositions, the violinist will find that both the musical and technical rewards are uniquely gratifying.
APPENDIX A

LIST OF VIOLIN COMPOSITIONS BY KAROL SZYMANOWSKI
List of violin compositions by Karol Szymanowski:

Sonata in D minor, Op. 9
1. Allegro moderato, patetico
2. Andante tranquillo e dolce

Date of composition: 1904
Dedication: "To Bronislaw Gromadski"
Premiere: Warsaw, 1911.
   Pawel Kochanski, violin./ Artur Rubinstein, piano.
Manuscript: none
Original publication: Publishers Association, 1911
Later editions: Universal Edition, 1912
   re-issued by Polskie Wydawnictwo Muzyczne (PWM), 1978.
   Master Music, 1989

Romance in D major, Op. 23

Date of composition: 1910
Dedication: "A Monsieur Paul Kochanski"
Premiere: Warsaw, April, 8, 1913
   Józef Oziminski, violin./ Karol Szymanowski, piano
Manuscript: author's hand-written copy in UE Archives, Vienna
Original publication: Universal Edition, 1912
Later editions: PWM, 1953
   re-issued by PWM, 1978

Nocturne and Tarantella, Op. 28

Date of composition: 1915
Dedication: "A Monsieur Auguste Iwanski"
Premiere:
Manuscript: author's hand-written copy of whole work in UE Archives, Vienna. Author's hand-written score of Nocturne in Szymanowski Archives of Warsaw University Library.
Original publication: Universal Edition, 1921
Later editions: PWM, 1951
    re-issued by PWM, 1983

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
Manuscript: author's hand-written copies in UE Archives, Vienna
    and in the Szymanowski Archives of Warsaw University
    Library.
Original publication: Universal Edition, 1921
Later editions: PWM, 1964
    Muzyka, 1967
    re-issued by PWM, 1983

First Concerto for Violin and Orchestra, Op. 35

Date of composition: 1916
Dedication: "A M. Paul Kochanski" /piano score
    "a mon ami Paul Kochanski" /full score
Premiere: Warsaw, November 1, 1922
    Józef Oziminski, violin.,
    Warsaw Philharmonia Orchestra/ Mlynarski, conductor
Manuscript: hand-written copy of full score by author in UE
    Archives, Vienna
Original publication: Universal Edition, 1923
Later editions: PWM, 1966

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 Paul Kochanski"
No. 2 "A Paul Kochanski"
No. 3 "A M. Józef Oziminski"
Premiere: Elizavetgrad, 1918
  Victor Goldfeld, violin./ Szymanowski, piano
Manuscript: hand-written copy by author in UE Archives Vienna.
  Sketch of the author's copy in Szymanowski Archives of
  Warsaw University Library
Original publication: Universal Edition, 1926
Later editions: PWM, 1953

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

Date of composition: 1925
Dedication: "To Dorothy Jordan Robinson"
Premiere:
Manuscript: Manuscript by author in UE Archives Vienna.
  Author's manuscript sketches in Szymanowski Archives of
  Warsaw University Library
Original publication: Universal Edition, 1925
Later editions: PWM, 1953

Second Concerto for Violin and Orchestra, Op. 61

Date of composition: 1932-33
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
Manuscript: hand-written copy of full score by author in Warsaw
  Music Society Library. Sketch of first version, second
  version of score, and cadenza and studies for the violin part
  (Kochanski manuscript) are held in the Szymanowski
  Archives of the Warsaw University Library
Original publication: Max Eschig, 1934
Later editions: PWM, 1963
APPENDIX B
DISCOGRAPHY
Discography

The Discography is an attempt to make a comprehensive listing of all 33 1/3 rpm recordings and CD's of the violin music by Karol Szymanowski (available and unavailable). The arrangement is chronological by title/opus, and then alphabetical by name of the principal performer. Transcriptions are listed after all complete or original recordings of a given work.

Sonata in D minor Op.9

Franco Gulli, violin; Enrica Cavallo, piano.
Musical Heritage Society 3123 (1975)

Eeva Koskinen, violin; Juhani Lagerspetz, piano.
ODE 759-2 (1990)

Mary Nemet, violin; R. Wruble, piano.
Pye GSGC 14123

David Oistrakh, violin; Vladimir Yampolsky, piano.
Columbia 33 CX 1201; Colosseum CRLP 190;
Angel 35163 (1955)

David Oistrakh, violin; L. Oborin, piano.
USSR D-05181 (ab. 1961)

Semon Snitkovsky, violin; E. Josijovitch, piano.
Melodya D -025267-8 (1972)

Charles Treger, violin; M. Szmyd-Dormus, piano.
Muza SXL 0908 (1974)
Romance in D major  Op. 23

Igor Bezdekovski, violin; A Makaov, piano.
Mezhdunarodnaya Kniga D6281

I. Bezrodnj, violin.
USSR D-6281 (ab. 1961)

Erick Friedman, violin; Brooks Smith, piano.
RCA Victor LM 2671; LSC 2671 (ab. 1963)

Eeva Koskinen, violin; Juhani Lagerspetz, piano.
ODE 759-2 (1990)

Hanna Lachert, violin; Joseph Bloom, piano.
Telarc S-5025 (1977)

Vincent P. Skowronski, violin; Donald Issak, piano.
Eb-Sko Productions ES-1004 (1979)

Jiri Sumpik, violin; Vera Canova, piano.
Muza XL 0040 (1958)

Henri Temianka, violin; J. Graudan, piano.
Parlorphone E 11321; Decca 25737 (before 1950)

Eugenia Uminska, violin; Z. Dygat, piano.
Orpheon 138 (1938)

Nocturne e Tarantella  Op. 28

Salvatore Accardo, violin; A. Beltrami, piano.
Victor ML 202221

Kaja Danczowska, violin; L. Broddack, piano.
Tol/Schwann VMS 2058

Arthur Grumiaux, violin; Gerald Moore, piano.
Columbia DX 1199 (before 1948)

Ida Haendel, violin; A. Kotowska, piano.
Decca K 1651, London T 5461 (before 1948)
Betty Jean Hagen, violin; John Newmark, piano.
Radio Canada International RCI 245 (1967)

Ladislav Jásek, violin; Josef Hála, piano.
Supraphon LPV 467; SUA 10347 (1958)

R. Katilius, violin; L. Lobkova, piano.
Melodya S 10-11300 (1979)

Leonid Kogan, violin.
USSR D-5147 (ab.1961)

Eeva Koskinen, violin; Juhani Lagerspetz, piano.
ODE 759-2 (1990)

Hanna Lachert, violin; Joseph Bloom, piano.
Telarc S-5025 (1977)

Leopold LaFosse, violin; John Simms, piano.
Orion ORS 77277 (1978)

Johanna Martzy, violin; J. Antonietti, piano.
Deutsche Grammophon LV 36006 (1951); LP 16017(1955);
Slpem 136316

Yehudi Menuhin, violin; M. Gazelle.
HMV DB 2871, Victor 14383 (1937)

Nathan Milstein, violin; Leon Pommers, piano.
Capitol P8536 (ab.1960)

Helga Müller-Wähdel, violin; Werner Genuit, piano.
Callig Verlag München CAL 30421

Igor Oistrakh, violin; N. Zercalov, piano.
Melodya S 10-07707-8 (1976);
Melodia-Eurodisc 28363 KK (1977)

Vincent P. Skowronski, violin; Donald Issak, piano.
Eb-Sko Productions ES-1004
Wanda Wilkomirska, violin; J. Szamotulska, piano. 
Muza L 0137 (1957)

Y. Yaron, violin; R. Stipelman, piano. 
Finnleyvy SFLP 8569 (1977)

Nocturne

H. Salloway, violin. 
Polydor 66849 (before 1936)

Tarantella

Nathan Milstein, violin; Leon Pommers, piano. 
Columbia 69398 D (before 1950)


Kaja Danczowska, violin; L. Broddack, piano. 
Tol/Schwann VMS 2058

Kaja Danczowska, violin; Krystian Zimerman, piano. 
Deutsche Grammophon 2531 330 (1981)

Krystof Jackowicz, violin; M. Jurasz, piano. 
Muza SXL 0532

Eeva Koskinen, violin; Juhani Lagerspetz, piano. 
ODE 759-2 (1990)

Hanna Lachert, violin; Joseph Bloom, piano. 
Telarc S-5025 (1977)

Wolfgang Marchner, violin; Karin Elsner, piano. 
RBM Musikproduction 3019

Igor Oistrakh, violin; N. Zercalova, piano. 
Melodya S 10-07707-8 (1976)
Karel Sroubek, violin; Josef Hála, piano.
Supraphon SUA St 50580 (1975); SV 8169 (1964)

Eugenia Uminska, violin; Z. Dygat, piano.
Orpheon 139, 141, 142 (1938)

Wanda Wilkomirska, violin; J. Szamotulska, piano.
Muza L 0137 (1957)

Wanda Wilkomirska, violin; Antonio Barbosa, piano.
Connoisseur Society CSQ 2050 (1973)

No. 1, Zródló Artuzy (Arethusa's Source/ La fontaine d'Aréthuse)

R. Benedetti, violin; M. Faure, piano.
Columbia D 13038 (1932)

F. Cillario, violin; J. Simonelli, piano.
HMV S 10742 (before 1950)

R. Fajn, violin; I. Kolegorskaya, piano.
Muza XL 0041 (1958)

T. Grindenko, violin; N. Izhevskaya, piano.
Muza SXL 0905 (1972)

Mark Komissarov, violin; T. Fidler, piano.
Muza XL 0045, XL 0386

Henri Lewkowitz, violin; P. Vallribera, piano.
Decca 215766

Nathan Milstein, violin; Leon Pommers, piano.
Capitol PBR 8502 (1959)

David Oistrakh, violin; Vladimir Yampolsky, piano.
USSR D2163; Monarch MEL 707; Supraphon LMP 237 (1960)

Igor Oistrakh, violin; I. Kolegorskaya, piano.
USSR D-3158; Vanguard VRS 461 (1955)
J. Sitkovesky, violin; B. Davidovich, piano.
USSR D-6089 (1962)

Gordon Staples, violin; G. Silfies, piano.
McIntosh MM101

Diana Steiner, violin; David Berfield, piano.
Orion ORS 75195 (1975)

Józef Szigeti, violin; N. Magaloff, piano.
Columbia LX 307; LMX 254 (1933)

Jacque Thibaud, violin; Tasso Janopoulo, piano.
HMV DB 2006; Victor JD 305 (1934)

Tibor Varga, violin; Gerald Moore, piano.
Columbia DX 1533 (before 1950)

V. Wajman, violin; A. Tatarski, piano.
Muza SX 1533 (1977)

No. 3, Driady i Pan (Dryads and Pan)

W. Brodskij, violin; A. Tatarski, piano.
Muza SX 1532 (1977)

Sh. Skovronski, violin; Josef Hála, piano.
Muza SXL 0904 (1972)

A.A. Wódka, violin; B. Wódka, piano.
Muza SX 1533 (1977)

Violin Concerto No. 1 Op. 35

Z. Bron, violin; Poznan Philharmonic Orchestra;
R. Czajkowski, conductor.
Muza SX 1536 (1977)
P. Janowski, violin; National Philharmonic Orchestra;
Stanislaw Wislocki, conductor.
Muza XL 0518 (1969)

Shizuka Ishikawa, violin; Czech Philharmonic Orchestra;
Jan Krenz, conductor.
Supraphon 1 10 (1976)

Konstanty Kulka, violin; Polish Radio Symphony Orchestra;
Jerzy Maksymiuk, conductor.
Harmonia Mundi 1C 06503597;
E.M.I. Electrola 065-03 597 (1979)

Konstanty Kulka, violin; Polish State Philharmonic Orchestra
Roman Lasocki, conductor.
Marco Polo 8.223291

David Oistrakh, violin; Leningrad Philharmonic Orchestra;
Kurt Sanderling, conductor.
Artia ALP-156; Bruno BR 14043 (1960)

Roman Totenberg, violin; Poznan Philharmonic Symphony;
Stanislaw Wislocki, conductor.
Eterna 820128; Muza XL 0051

Eugenia Uminska, violin; Philharmonia Orchestra;
Gregor Fitelberg, conductor.
Parlophone R 20653-20655 (1948); Decca DL 7515 (1951)

Eugenia Uminska, violin; Great Symphony Orchestra of Polish Radio;
Gregor Fitelberg, conductor.
Muza X 2554-2556 (1955)

Wanda Wilkomirska, violin; Warsaw National Philharmonic
Symphony Orchestra; Witold Rowicki, conductor.
Aurora AUR 5063; Heliodor HS25087; Musical Heritage Society
MHS 1103; Musicaphon BM 1406; Muza XL 0113, SXL 0383, SX
1545 (1961)
Three Paganini Caprices  Op. 40

Eeva Koskinen, violin; Juhani Lagerspetz, piano.
ODE 759-2 (1990)

Igor Oistrak, violin; N. Zercalova, piano.
Melodya S 10-07707-8 (1976)

Vincent P. Skovronski, violin; H. K. Eberley, piano.
Eb-Sko ES 1006 (1979)

No. 1 (Paganini No. 20).
Semon Snitkovsky, violin; E. Josijovitch, piano.
Mezhdunarodnaya Kniga D18481/2

No. 2 (Paganini No. 21).
S. Borries, violin; B. Seidler-Winkler, piano.
Electrola (HMV) DA 4440

Semon Snitkovsky, violin; E. Josijovitch, piano.
Mezhdunarodnaya Kniga D18481/2

No. 3 (Paganini No. 24)

Mikhail Bezwierchnyi, violin; B. Rakowa, piano.
Muza XL 0433

Semon Snitkovsky, violin; L. Iosiovich, piano.
Mezhdunarodnaya Kniga D13427/8

Kolysanka  Op. 52, (La berceuse d'Aitacho Enia/Lullaby/Cradle Song)

Hanna Lachert, violin; Joseph Bloom, piano.
Telarc 5025 (1977)
Eeva Koskinen, violin; Juhani Lagerspetz, piano.
ODE 759-2 (1990)

Waclaw Niemczyk, violin; Ludwik Urstein, piano.
Columbia DM 1721 (1933)

Eugenia Uminska, violin; J. Lefeld, piano.
Muza X 2499 (1955)

Violin Concerto No. 2 Op. 61

Ladislav Jásek, violin; Prague Symphony Orchestra;
Martin Turnovský, conductor.
Artia ALPS 713; Supraphon SUA 10676, SV 8263 (1967)

Konstanty Kulka, violin; Polish Radio Symphony Orchestra;
Jerzy Maksymiuk, conductor.
Harmonia Mundi 1C 06503597;
E.M.I. Electrola 065-03 597 (1979)

Konstanty Kulka, violin; Polish State Philharmonic Orchestra (Katowice); Roman Lasocki, conductor.
Marco Polo 8.223291

Henryk Paulis, violin; Moscow Radio Symphony Orchestra;
Robert Satanovsky, conductor.
Melodia 33D-015055-56 (1977)

Henryk Szeryng, violin; Bamberg Symphony Orchestra;
Jan Krenz, conductor.
Philips 6500 421 LY (1973)

Charles Treger, violin; Warsaw National Philharmonic Symphony;
Robert Satanowski, conductor.
Aurora AUR 5063 (1978); Musicaphon BM 1408 (1977)

Eugenia Uminska, violin; Great Symphony Orchestra of Polish Radio;
Gregor Fitelberg, conductor.
Muza X 2497-2499 (1955); Muza XL 0026 (1958)
Eugenia Uminska, violin; Polish Radio Symphony Orchestra;  
Gregor Fitelberg, conductor.  
Muza XEPH 0107

**Violin Transcriptions:**

*Dance from Harnasie Op. 55.*: Transcribed for violin and piano by Paweł Kochanski.

Krystof Jackowicz, violin; K. Borucinska, piano.  
Muza SXL 0909 (1974)

Hanna Lachert, violin; Joseph Bloom, piano.  
Telarc S-5025 (1977)

Vincent P. Skovronski, violin; K. Borucinska, piano.  
Eb-Sko ES 1001 (1976)

Eugenia Uminska, violin; Z. Dygat, piano.  
Orpheon 143 (1938)

Eugenia Uminska, violin; I. Newton, piano.  
Parlophone R 20603 (1952)

Wanda Wilkomirska, violin; J. Szamotulska, piano.  
Muza L 0130 (1957); XL 0385 (1967)

*Piesn kurpiowska (Kurpian Song) Op. 58, No. 9.*  
Transcribed for violin and piano by Paweł Kochanski.

Irena Dubiska, violin; Josef Lefeld, piano [L. Urstein?].  
Columbia DM 1931 (1934)

Kaja Danczowska, violin; Krystian Zimerman, piano.  
Deutsche Grammophon 2531 330 (1981)

Eugenia Uminska, violin; Josef Lefeld, piano.  
Orpheon 143 (1938)
Eugenia Uminska, violin; I. Newton, piano.  
Parlophone R 20603 (1952)

_Piesn Roksany_ (Roxanne's Song) from _King Roger_ Op.46. 
Transcribed for violin and piano by Pawel Kochanski.

M. Bezvirekhnyj, violin; B. Rakova, piano.  
Melodya SM 02604 (1977)

Kaja Danczowska, violin; Krystian Zimerman, piano. 
Deutsche Grammophon 2531 330 (1981)

Ida Haendel, violin; A. Kotowska, piano.  
Decca K 1214 (before 1950)

Jashua Heifetz, violin; Emmanuel Bay, piano. 
HMV DB 2846; Victor 14625 (1936); ARM 4-094 (1975)

Krystof Jackowicz, violin; K. Borucinska, piano.  
Muza SXL 0909 (1974)

Hanna Lachert, violin; Joseph Bloom, piano.  
Telarc S-5025 (1977)

Albert Pratz, violin; G. Kushner, piano.  
CBC Transcription Series, No. 42 (1968)

Steven Staryk, violin; L. Boucher, piano.  
Orion ORS 7027/2 (1971)

Henri Temianka, violin; J. Graudan, piano. 
Parlophone E 11321; Decca 25737 (before 1950); 
Orion ORS 74136 (1974)

Eugenia Uminska, violin; josef Lefeld, piano.  
Columbia DM 1846 (1934)

Wanda Wilkomirska, violin; David Garvey, piano.  
Connoisseur Society CSQ 2070 (1974)

G. Barinova, violin; A. Dedukhin, piano.
USSR 22053 (ab. 1955)

G. Bacewicz, violin; K. Bacewicz, piano.
Muza 1597 (1950)

Eugenia Uminska, violin; A. Holecek, piano.
Supraphon 12370-V (1956)
LIST OF REFERENCES

The works that follow are the principal writings in English or multi-lingual writings concerning Karol Szymanowski in general and the violin repertoire in particular. It is in straight alphabetical order without any effort to separate or to distinguish books from articles and thesis. The reference to Ovid and to the study by Hendricks, while not musical in nature or scope, were included because they help to understand the program for the *Myths*, Op.30. Wherever possible, annotations have been provided.


A bibliography of available works found in the North Texas Music Library. The discography is an attempt at a comprehensive listing of all 33 1/3 rpm recordings. This booklet was "prepared for the Szymanowski Centennial Celebration held at North Texas State University on November 11 and 12, 1982."


Subtitled "His Life in Pictures," is a pictoral history of Szymanowski with emphasis on the individuals who influenced his life. Appendices include a chronological list of compositions and a discography (1929-1979).
Toronto: University of Toronto Press, 1974.

Ewen, David. *The World of Twentieth Century Music.*


An historical survey of the life of Szymanowski. Included is an appendix with a brief chronicle of the composer's life and works. (no bibliography)


A rather brief look at the life of Szymanowski, it does includes an interesting and extensive chronological survey section of the composer's main compositions from each stylistic period.


Maciejewski, B.M. Karol *Szymanowski: His Life and Music.*

A closer look at the musical background and life of the composer. Supplemented with letters, articles, and reviews throughout the book. Included are appendices containing a catalogue of Szymanowski's works, bibliography, discography, and a calendar of events in the composer's life.

An English translation of the correspondence between Szymanowski and the Polish pianist, Jan Smeterlin, who was residing in London. It is the first time that these letters have ever been publish (either in Polish or English), and it also contains some of Szymanowski's articles which were originally published in various journals.


Both of Rubinstein's autobiographies contain numerous accounts of his encounters with both the composer, as well as the violinist, Pawel Kochanski. Rubinstein and Kochanski championed Szymanowski's works, often in joint recitals, until the violinist's death in 1934.


A critical evaluation of Szymanowski's music. Examines all of Szymanowski's compositions including unpublished and incomplete works.

A work in the Polish Music History Series. This volume was prepared for the Szymanowski centennial and contains a listing of latest editions as well as newly released recordings.

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