

**THE KRZYSZTOF PENDERECKI  
ACADEMY OF MUSIC  
IN KRAKÓW**

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**Artistic piano creation of Franciszek Mirecki**

**Description of doctoral dissertation with a creative practice component  
as part of proceedings for awarding a doctorate degree in the arts  
of music**

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**Cracow, 2023**

*I would like to kindly thank prof. dr hab. Marek Szlezer for an invaluable support, kindness and remarks during the creation of this dissertation*

**ARTISTIC WORK**

**PROGRAMME**

**FRANCISZEK MIRECKI (1791-1862)**

*Impromptu op. 9*

*4 Polonaises Op. 8*

*No. 1 E major*

*No. 2 A minor*

*No. 3 F major*

*No. 4 A-flat major*

*Sonata Op. 12 nr 2*

*Moderato sostenuto*

*Andante con moto*

*La chasse*

*Fantaisie Op. 10*

Performer

**Aleksandra Hortensja Dąbek**

Sound engineer

**Bartłomiej Staniak**

Piano technician

**Janusz Paszek**

The recording was realized at Florianka's Hall of The Krzysztof Penderecki Academy of Music in Kraków on 23-24 September 2022  
using Steinway & Sons piano (model D)

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## Introduction

Determining specific dates for changes in aesthetic paradigms in music, literature or painting is nearly impossible to achieve. Thinking about a particular historical period, we have the impression that its main assumptions, objectives or trends seem obvious. What is more, the periods in art are strongly associated with their specific representatives. In the field of music – respectively: baroque is associated with Johann Sebastian Bach, classicism with Wolfgang Amadeus Mozart, Joseph Haydn or Ludwig van Beethoven, romanticism with Fryderyk Chopin, Robert Schumann or Hector Berlioz. Each of these figures created their own, unique musical language, becoming a kind of monument to the aesthetic assumptions of their respective period of art development. Stylistic transformations taking place over the centuries, do not have a rigid framework, what is more, they intertwine and synthesize. It is an extremely interesting process, because on one hand these changes are not rapid, they take time, but on the other hand they can be radical, both in terms of form and expression. From the perspective of a pianist, whose main interests oscillate between the classical and romantic periods, it is the synthesis that seems to be the most interesting part for me. The differences between these periods seem obvious, and are visible already at the very base of the artist's approach to the work, starting with the choice of a form and ending with the way of shaping its harmonic language. However, between the complete development of the classical style to the complete development of the romantic style represented by the above-mentioned artists, there were figures who were a kind of a bridge between the periods, and nowadays they have been almost completely, often unjustly, forgotten. One of them was Franciszek Mirecki, whom this work is devoted to.

The written dissertation consists of two chapters. In the first one, I will introduce Franciszek Mirecki's biography, to familiarize the reader with the understanding and historical context of his life and work, outline the aesthetic attitude and general characteristics of the composer's piano works, created on the basis of the analysis of piano works and the *Pogląd na muzykę*<sup>1</sup> brochure. The second chapter consists of a description of the works that have been recorded in the artistic work that is the main element of this doctoral thesis. Due to the extensive compositional output of Franciszek Mirecki, I had to choose the pieces of music I will focus on. I tried to choose representative compositions that are diverse in relation to each other, reflect

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<sup>1</sup> Translated as *View on music*.

the character of the composer's work to the greatest extent, are the most attractive to the listener and pose a challenge for the pianist to interpret and perform. As a result of applying the above-mentioned criteria, I selected seven pieces of music, which I chose as the source of direct research on the composer's piano creations. The works I chose are as follows: *Impromptu ou 9 variations sur l'air "Que ne suis-je la Fougère"* Op. 9, *Sonata* Op. 12 No. 2, 4 *Polonaises* Op. 8, *Fantaisie suivie de sept variations, sur la romance "Bien aimé, qui jamais n'oublie"* Op. 10. Each of the works was subjected to a stylistic analysis within its period and the artistic creation of the composer himself, as well as evaluated in terms of structure, interpretation and performance.

Working on the composer's piano works was extremely inspiring, but at the same time challenging for me, starting from obtaining the sheet music to defining the essence of the artist's compositional style. Due to the fact that most of the notes of Franciszek Mirecki's piano works are not available in Poland, I have established cooperation with libraries in Italy, France and Austria, where their first editions are located. I hope that with this work I will restore the memory of this outstanding composer and contribute to the popularization of his work.

## **Chapter 1. Biography and general characteristics of artistic creation**

### **1.1. Biography**

Franciszek Mirecki is a composer of instrumental and vocal-instrumental works, as well as the author of the treatise on instrumentation *Trattato intorno agli instrumenti ed all'istrumentazione* (1825) and *Pogląd na muzykę* (1860). He was born in 1791 in Cracow. He came from a family with musical traditions - both his father and grandparents were organists in Cracow's churches. It was from his father that Franciszek Mirecki first learned to play the instrument. He was a multi-talented person. After the tragic events of 1806, when his father was murdered by a violinist of the church band, he became fascinated with ancient Greek and medicine, which resulted in taking up studies in the above-mentioned faculties. Thanks to his long-term friendship with Ambroży Grabowski, he was fluent in French, what occurred to be an extremely important asset for him in the future. Despite his many skills and interests, it was music that was the most important thing for him. Therefore, in 1814, he decided to go to Vienna to develop his piano and composition skills. This decision allowed him to get acquainted with the most important figures of the musical world of the time, such as Ludwig van Beethoven or Ignaz Moscheles, and to continue his studies under the supervision of Johann Nepomuk Hummel and Antonio Salieri, with whom he took composition lessons. This trip also marked the beginning of his international career. Franciszek Mirecki did not limit his trips abroad to a visit to Vienna only. In later years, he lived in Italy, where he met his future longtime friend and publisher Giovanni Ricordi, and in France, where he took lessons from Luigi Cherubini. The acquired skills and contacts made Franciszek Mirecki an important figure in the European artistic circle of the first half of the 19th century, what was proved by staging his opera at the La Scala opera house in Milan, taking the position as the director of the orchestra of the Theater in Genoa, and the director of the Italian Opera in Lisbon (1825). In 1838 he decided to return to Poland, where on 22 December of the same year he opened the School of Dramatic Singing, financed with private support. It became the foundation for the functioning of the Music School and Dormitory in Cracow, as well as for the Music Conservatory established by Władysław Żeleński, and thus for the current Krzysztof Penderecki Academy of Music in Kraków. A few days after the opening, *Gazeta Krakowska* published the following announcement about it: 'The school of singing under the direction

of our compatriot, famous abroad, professor of music, Mr. Mirecki, was opened on 22 June. Young males began to learn this invaluable skill on that day - and yesterday young schoolgirls gathered for the first similar lesson. From now on, three times a week, students of each gender, from 4 to 6 pm, will study for two hours'<sup>2</sup>. Mirecki, despite the prolonged lack of funding from the state, tried to run a school modeled on Italian conservatories. Its main idea was to 'awaken the talent and popularize musical taste, and thus make it easier to prepare assistants for both the church and the opera'<sup>3</sup>. About 60 people attended the school. In 1845, thanks to the new statute, the school was divided into 4 departments: preparatory, organ, instrumental music and dramatic singing. The program of the last of them, led by Franciszek Mirecki, was described as follows: 'In the dramatic singing department, learning is spread over three years for students whose voices promise beneficial effects. Year 1 involves learning of notes, clefs, bars and other introductory information, then small Solfeggios according to the teacher's method. Year 2 involves major Solfeggios according to the works adopted by the C. K. Conservatory of Milan. Year 3 involves the continuation of the Solfeggios, but they are sometimes interspersed with teaching opera choirs, duets, trios, and other minor polyphonic tricks. After a three-year program, students with beautiful voices and higher dispositions stay at school for two more years, during which they perfect themselves in singing major plays of theatrical music, and even perform on stage in the Concert Hall, on days designated for this, to become able to perform at the Theatre'<sup>4</sup>. Mirecki taught singing and composition at the school until the end of his life. Among his pupils are, among others, Władysław Żeleński, Ignacy Krzyżanowski, Helena Modrzejewska, Adam Potocki and Władysław Śmiateński. Despite his significant achievements on the European field of composition and the promotion of the study of musical arts in his homeland, after returning to Poland, among other things, due to political and social factors, his musical career significantly slowed down. Most probably, due to the above-mentioned, both he and his work were virtually forgotten after his death in 1862.

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<sup>2</sup> *Gazeta Krakowska*, No. 295, Cracow, 1838, p. 1178.

<sup>3</sup> Mrozowska Kamilla, *Józef Maciej Brodowicz. Z dziejów organizacji nauki i nauczania w Wolnym Mieście Krakowie*, Wrocław, 1971, p. 180.

<sup>4</sup> *Programma nauk wykładanych w Instytucie Technicznym Krakowskim w roku szkolnym 1848/1849*, Cracow, 1849. [ <http://pbc.up.krakow.pl/dlibra/publication/2054/edition/2019/content>, access 16.12.2022].

## 1.2. General characteristics of Franciszek Mirecki's artistic creation

The central place in Franciszek Mirecki's piano works is occupied by variation cycles and sonatas. They are the most representative genres of him and fully show the characteristic features of his compositional style. Interestingly, the composer uses the genre of variations not only as a separate work, but also as parts of other cyclical forms (*Sonatas*) or the main core of unconstrained forms (*Impromptu*, *Fantasy*). Mirecki's works refer in their style to the ideals of classicism, both in terms of the structure of the form (with some exceptions) and the aesthetics of the sound, but they do not lack dramatic climaxes or virtuosic passages clearly rooted in the Romantic spirit. When talking about the style of Franciszek Mirecki's piano works, one cannot forget about smaller pieces, referring to Polish folklore, which to a large extent show the characteristics of the *brilliant* style. These include, among others *Polonaises* or *Mazurkas*. It is worth noting here that Franciszek Mirecki's piano creation falls mainly on the years of his stay in Vienna (from 1814), in Italy (from 1817) and France (from the turn of 1817/1818), where he learned from well-known and respected composers, what to a large extent influenced his future aesthetic and stylistic views expressed in *Pogląd na muzykę*.<sup>5</sup>

As I mentioned above, Franciszek Mirecki is also the author of vocal-instrumental, chamber and instrumental works. During his stay in Paris, he elaborated on *50 psalms* by Benedetto Marcello, *vocal duets* by Francesco Durante and *madrigals* by Giovanni Clari. It was mainly thanks to them that he began his international career, and the following comment appeared in the press: 'The edition of the psalms that P. Carli staged with piano accompaniment is one of the most beautiful. The aforementioned accompaniment, a work of P. Mirecki's skill and science, is an invaluable guide for people who do not have a deep knowledge of harmony. Only a man with talent could undertake such a work so as not to change anything from the author, to preserve the progress of harmony, periodic and canonical imitations. Mr Mirecki's talent shines everywhere here, his taste deserves constant applause [...]. True experts have already awarded the due glory of Mr Mirecki's work'<sup>6</sup>. Mirecki is also the author of 4 ballets (*Il Castello di Kenilworth ballo tragico*, *I bacchanali grand ballo: Sinfonia e bacchanali*, *Ottavio*, *Essex*), 9 operas (*Pułaski*, *Piast*,

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<sup>5</sup>A full list of Franciszek Mirecki's piano works can be found at the end of the work.

<sup>6</sup> *Pszczółka Krakowska*: dziennik liberalny, historyczny i literatury, 1822, t. 11, no. 16, p. 31.

*Cyganie, Evandro in Pergamo opera series in 2 acts, Adriano in Siria, I due forzati, Raymund mnich, Cornelio Bentivoglio, Nocleg w Apeninach). Cornelio Bentivoglio*, was staged at Milan's La Scala. Mirecki, like many of his contemporaries, also dealt with religious music (*3 Masses, Pastoral Mass, 4 Offertorias, Oratorio, Zdrowaś Maryja, łaskiś pełna jest*) and chamber music (*Adagio et Allegro concertant Op. 24, Divertimento Op. 25, Divertissement Op. 19, Duo Op. 17, Mazurka Variée, 2 Sonatas Op. 15, Trio Op. 11, Trio Op. 22*), out of which *Divertissement Op. 19* and the *Duo Op. 17* due to the unobvious connection at that time - a guitar with piano accompaniment deserve a special notice. He is also the author of two *Symphonies*: C minor and D major.

As a composer, Franciszek Mirecki was definitely a melodist. The superior role of melody is clearly audible in all of his works. This is, in a way, a characteristic feature for him, resulting from a conscious decision regarding the aesthetic canon which the composer decided to create in. Despite his solid education in composition and his skills, which are best evidenced by his highly regarded treatise on instrumentation, Mirecki intentionally simplifies the means of expression for the sake of clarity of texture and melody. Another characteristic feature clearly visible in Mirecki's piano works is the clarity of form he uses. The skilful construction of the work, the sense of proportions between the parts and the logical course of the narrative make the works of the Polish composer pleasant and easy to absorb by the listener. The features listed above are unquestionably related to the people Franciszek Mirecki met during his life. Direct contacts with Johann Nepomuk Hummel, Ludwig van Beethoven, Ignaz Moscheles, Antonio Salieri, Luigi Cherubini and the opportunity to get acquainted with the musical masterpieces of European composers of his time undoubtedly had a huge impact on his compositional style and skills. One should also realize that Franciszek Mirecki's piano works constitute a kind of opposition to the main composer trend that was present in Poland at the time – Romanticism. This is undoubtedly directly related to the location where he studied.

### **1.3. Aesthetic views**

Preparing to write this thesis, I read available articles about Franciszek Mirecki, worked on the interpretation and performance side of his piano works, and analyzed the *Pogląd na Muzykę* published by him close to the end of his life. Unfortunately,

however, I have the impression that the currently available written sources on Franciszek Mirecki's piano works are based mainly, and in some cases only, on the *Pogląd na muzykę* he wrote. This is not surprising, as it is his only work in which he directly expresses his aesthetic judgments. However, the specific circumstances of the creation of this brochure should be taken into account. In the last years of Franciszek Mirecki's life, he was accused of being too fond of Italian music, in particular the works of Gioacchino Rossini and Gaetano Donizetti. In addition, the press published unflattering reviews about his concerts and views on the Romantic trends in Polish music present back then. As a result, in 1860 in response to the accusations made against him, and probably out of a desire to oppose them, Franciszek Mirecki published *Pogląd na Muzykę*, and what is important – he did it anonymously. However, this work did not bring him more supporters. On the contrary, he was even more criticized for his "anti-Polish" (but only in the musical sense) observations.

The biggest accusation pointed at Franciszek Mirecki immediately after the publication of *Pogląd na Muzykę*, which unfortunately exists to some extent in the popular opinion of the community till today, was that he was a fierce opponent of Romanticism (especially in its Polish variant). In the *Pogląd na Muzykę* you can read e.g. ‘We, the Poles, in our blind presumption, try to take the most unmelodic (frankly speaking) songs of our people for themes for operas, for symphonies, and maybe who knows, if any of the frivolous musician thinks of using the lively mazurka motif for Gloria, for quoniam and other part of the mass. I have no words how to humiliate with dignity, and in front of the musical world, this madness of our professionals and amateur musicians.’ or ‘Let them write mazurkas, krakowiaks and similar trivialities, and before they dream of writing an aria in their heads, in the absence of good composition teachers, let them read up on Italian songs, let them think about the composition of melodies, let them understand this sweetness, this charm, that breathe of the only masters of beautiful singing. From the moment when Poles imagined themselves to be composers at a small cost of education, they adopted the idea of creating national music, native as some people express it; this music (they say and claim) is in no way to imitate either Italian or German, but is based on the songs of our (anti-musical) people, it is to serve as a background for prominent

compositions'<sup>77</sup>. It is difficult, however, to agree with this thesis after getting acquainted with the piano works of Mirecki himself, since he is the author of numerous polonaises, mazurkas and obereks, and he used the folk motif of the *krakowiak* in the *Sonata* Op. 14 No. 1. What is more, these are works with a clear outline of the *brilliant* style. Franciszek Mirecki is also the person who had the opportunity to pass on to Beethoven, during his stay with the count Ossoliński, Polish melodies and folk songs, which Beethoven later included in *Aus den Liedern verschiedener Volker* (*Oj, upilem się w karczmie* and *Poszła baba po popiół*). Therefore, it is difficult to claim that it was an unacceptable style for him. It is also possible that Mirecki changed his views on this subject at the end of his life (the treatise was written in 1860, while the piano works in the first half of the 19th century), but it seems more likely that he wanted to show the gaps in the musical education of native composers, rather than criticize the Romantic style in the strict sense, because the accusations directed at Mirecki also concerned his views on the education of musicians back then.

In his youth, Franciszek Mirecki was predominantly self-taught, and only after moving to Vienna did he start his thorough education under the supervision of outstanding European artists. He wanted to propagate the pedagogical ideas he had acquired and share it with young adepts of music after returning to Poland, however, he encountered many political and social difficulties and he could not educate in the way he believed was correct for many years. This is extremely important, because he devotes a significant part of the *Pogląd na Muzykę* to the role of musical education. I believe that due to his very strong opinion on this subject, his attitude towards Romantic music is unfairly and incorrectly interpreted. In fact, the entire criticism he directs towards Romanticism comes down to the accusation of the lack of elementary knowledge of harmony and counterpoint in terms of a few of Polish composers (names not mentioned) of that period. Franciszek Mirecki speaks with great passion about the Italian *bel canto* style, the beautiful 'singing' of themes from various works by foreign composers, he is not indifferent to mystical and aesthetic impressions in music, but he strongly opposes the lack of education. This is the fundamental difference between opposing a new trend in music and opposing the lack of knowledge and composing skills. According to Mirecki, 'there is no inborn melody' and 'there

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<sup>77</sup> Mirecki Franciszek, *Pogląd na muzykę*, Praga, 1860.

is no inborn harmony'<sup>8</sup>, therefore, in his opinion, one should learn the ability to construct a musical work. Although he does not reject a natural gift skills, he considers them insufficient to be called a fully-fledged composer without receiving a thorough education.

When writing about the aesthetic views of a particular composer, it is worth mentioning the composers he appreciated significantly. As it is known both from his letters to Ambroży Grabowski and from *Pogląd na Muzykę*, he valued Gioacchino Rossini and Gaetano Donizetti the most. He loved the Italian style of *bel canto*, and the work of the above-mentioned composers was an unsurpassed aesthetic model for him. When it comes to the technical foundations of composition, Mirecki received a thorough education from European masters such as Johann Nepomuk Hummel, Ignaz Moscheles, Antonio Salieri or Luigi Cherubini. It is also worth mentioning Mirecki's contacts with Beethoven at this point. Despite the popular opinion that the author of the *Pogląd na Muzykę* had a bad opinion about the precursor of Romanticism, he clearly writes in his work: 'Beethoven's followers (and there are a lot of them) are young, inexperienced, and fond of intricacies, not having even a little deep knowledge of him, nor endowed with a rich creativity of musical ideas of this great composer, they want to surpass their leader in wild combinations, they have brought poor music to such a terrifying complexity that it has become a real torture for ears, and thus brought it closer to collapse. I am a supporter and admirer of the beauties found in the works of these two composers, but I despise their imitators' and 'I had barely left my first childhood years when I already performed in Cracow in concerts where I showed off and won praise and applause. Based on these applauses, I thought I had already reached the pinnacle of musical skill, and I did not have the slightest idea to what degree my piano playing had risen, for I had never heard a better player than I was. Only when I got to Vienna, when I had the opportunity to hear Beethoven, did I judge myself that I was playing like a pig'<sup>9</sup>. The above quotes clearly show that Mirecki greatly appreciated Beethoven, both as a performer and composer, but he did not respect his uneducated imitators.

The period of Franciszek Mirecki's piano work coincides with significant changes in the way the piano as an instrument is constructed. This is a very important

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<sup>8</sup> Mirecki Franciszek, *Pogląd na muzykę*, Praga, 1860.

<sup>9</sup> Mirecki Franciszek, *Pogląd na muzykę*, Praga, 1860.

aspect, directly affecting the performance tradition of specific works, as well as the path of compositional development (the best example of this is the artistic work of Ludwig van Beethoven). Taking into account Mirecki's place of residence in this period (Vienna and Parisian circles), it should be assumed that he had contact with instruments with Viennese, but also English mechanics. The multiplicity of new solutions in the field of mechanics and construction of the instrument in this period, and the lack of sources on the piano that Franciszek Mirecki had at his disposal, does not allow to clearly state which instruments were used to create specific piano pieces. However, it should be remembered that at the initial stage of his work, due to his stay in Vienna, where such builders as Anton Walter, Conrad Graff, Johann Schantz and the Stein-Streicher family were active, he rather worked with a Viennese-type instrument. However, it is difficult to say whether these instruments already had pedals instead of knee levers and what their dimensions were. Based on the analysis of the scores, one can only conclude that initially he had an instrument of about five octaves, and then the range of the keyboard was extended.

## Chapter 2. Description of the artistic work

While working on individual piano pieces by Franciszek Mirecki, I tried to get to know and then show the characteristic features of his compositional style. When researching and elaborating the works of a yet unknown author, the most natural reaction is to compare his work or its fragments to the compositional output of other composers we know. In case of Franciszek Mirecki's work it was no different. As it was already mentioned, his piano composition dates back to the period he was abroad. At the same time, composers such as Franciszek Lessel, Karol Kurpiński and Józef Elsner were active in Poland. Each of them, like Franciszek Mirecki, is a representative of the turn of classicism and romanticism. In view of the above, it might seem reasonable to assume that these composers will create in a similar stylistic trend as Mirecki. And this is true in a great extent, because a combination of classical and romantic styles can be found in the work of each of them. However, there are differences that prevent Mirecki from being included among the precursors of Romanticism in the Polish music.

Based on the analysis of piano works and biographies, one could assume that Lessel's and Mirecki's compositional output will be stylistically similar, almost identical. Both were initially educated by their fathers, they decided to go abroad at a young age, where they took lessons from well-known and respected educators (in Lessel's case, it was Józef Haydn), and then, after gaining knowledge, they returned to Poland, where their careers slowed down (although in case of Lessel, this process did not take place to the same extent as in case of Mirecki). Both are the authors of Sonatas, which are almost the only significant examples of the use of this genre in the classical period of Polish music. However, despite many similarities, time plays a significant role in their case. Franciszek Lessel left for Vienna in 1799 and returned to Poland in 1810. Franciszek Mirecki left for Vienna four years after Lessel's return, i.e. at a time when quite significant stylistic changes were taking place, and the romantic trend with national and patriotic features began to be popular in his homeland and gathered a wide circle of promoters. Mirecki returned to Poland in 1838, so he could not take an active part in the process of stylistic changes taking place in Poland, what is found in his work. It should also be mentioned that, unlike Lessel, Mirecki's musical thought was always deeply rooted in the era of classicism, and despite the noticeable *brilliant* style or various romantic features, it was a kind of diversification

of the main classical core, to which he was tied until the end of his life. On the other hand, Franciszek Lessel, whose work is also undoubtedly derived from the classical tradition, was open to new trends in music, as they satisfied his natural need for self-development. It was not without reason that he was described as a precursor of musical Romanticism 'In his works (...) he shows a high degree of mastery of the classical compositional techniques and the principles of polyphony, and at the same time an extraordinary sense of new trends. Particular expression and variety tone of colors and virtuosic qualities are characteristic of his piano works, which are therefore close to Romantic music (...)'<sup>10</sup>. In connection with the above, it is difficult to compare Lessel's and Mirecki's works in the same way as it is done by musicologists within the 'national composers' category. Both the time and place of musical development have a significant impact on the style embraced by the composer.

A similar aspect, though from a slightly different perspective, is to compare the piano works of the Pole with composers from the Viennese circle. Listening to Mirecki's works is almost immediately associated with the style of Viennese classics or a similar one. However, depending on the specific work, these connotations oscillate around different composers, are often ambiguous and only found in short sections of the work. Listening to the *Impromptu*, one can notice the influence of Ludwig van Beethoven's music, which is revealed mainly in the way the climax points are constructed, and of Joseph Haydn, which is visible in the textural sphere. However, these fragments are too short to be able to indicate with full conviction the unambiguous filiations between the composers. The situation is similar in the case of *Fantaisies*. The exception are the *Sonatas*, which can be compared in terms of character and structure to the compositions of Muzio Clementi (primarily his *Sonatas* Op. 23 and Op. 25) and Joseph Haydn. However, even these works, despite clear similarities, retain their own, characteristic musical language representative for Mirecki, which I hope will be noticed and appreciated by a wider audience.

Starting work on the interpretation of Franciszek Mirecki's piano works, the first thing I noticed was the textural clarity of the score, which is characteristic for the works of the classical period. The clarity of the form, the classical approach to harmony

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<sup>10</sup> Burowska Zofia, *Franciszek Lessel – rys biograficzny, Franciszek Lessel w 200 rocznicę urodzin kompozytora*, PWSM Gdansk, 1980, p. 63.

and the supremacy of the singing melodic line left no doubt as to their classical origins. Therefore, it was in this direction that I initially began to shape the interpretation of Mirecki's works. As it turned out later, this was the right lead for both the *Sonatas* Op. 12, *Sonata* Op. 14 or *Polonaises* Op.8. Some works, however, such as *Impromptu* or *Fantaisie* eluded classical formal patterns and quite boldly began to enter the boundaries of the characteristics of works on the borderline of periods, also in terms of expression. As it was already mentioned above, the music sheets that I have collected come from libraries in Poland, Italy and France. Most of them are first editions published by Ricordi, Carli, Persain and Pocieux. Due to the nature of the printing of that time, I found quite a large number of ambiguities regarding specific notes that are part of the harmonic verticals in the score. Most of them were, in my opinion, obvious typographical errors. However, there are cases whose unequivocal identification as incorrect may be debatable.

My doubts also concerned the dynamics notation. Often, the letter abbreviations of dynamics markings *forte* and *piano* were so similar to each other due to the font used that it was possible to determine the specific nature of the course only by means of the context of a given fragment (example no. 1). It is also worth noting that the composer did not use detailed dynamics notation in all his works. Indeed, this is surprising as within one sonata opus we can find a piece with very precisely written dynamics (*Sonata* Op. 12 No. 2) and virtually completely devoid of it (*Sonata* Op. 12 No. 3).



Example No. 1. Mirecki Franciszek, *Polonaise* Op. 8 No. 2, bars 11-13.

Also the realization of articulation, most often in twin moments of the work, was a problematic issue. This can be shown on the example of *Fantaisie*, where the material of the main theme of the variations appears in the introduction without articulation markings (example No. 2), and then is provided with them when

exposing the melodies (example No. 3). It is not known whether this was the effect of the intended contrast addition or an editorial mistake.

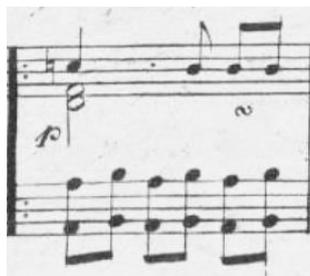


Example No. 2. Mirecki Franciszek, *Fantaisie* op. 10, bars 37-38.



Example No. 3. Mirecki Franciszek, *Fantaisie* Op. 10, Theme, bars 1-2.

However, the most compelling aspect is the way of making grupettos (turns) and the grace notes. Due to the illegible notation, there are many doubts whether the grupetto was placed on a specific note or between them (example No. 4).



Example No. 4. Mirecki Franciszek, *Polonaise* Op. 8 No. 1, bar 36.

There were also cases when the composer, in the same place, fills the space with transitional sounds for the first time (example No. 5), and in the repetition only leaves a graphic notation between the notes or above the note (example No. 6). Also, the markings for short and long grace notes are not entirely accurate. The slurs leading from the grace note to the main note are often missing in case of appoggiatures, or the grace notes strikethroughs in places that clearly require them.



Example No. 5. Mirecki Franciszek, *Polonaise* Op. 8 No. 2, bar 1.

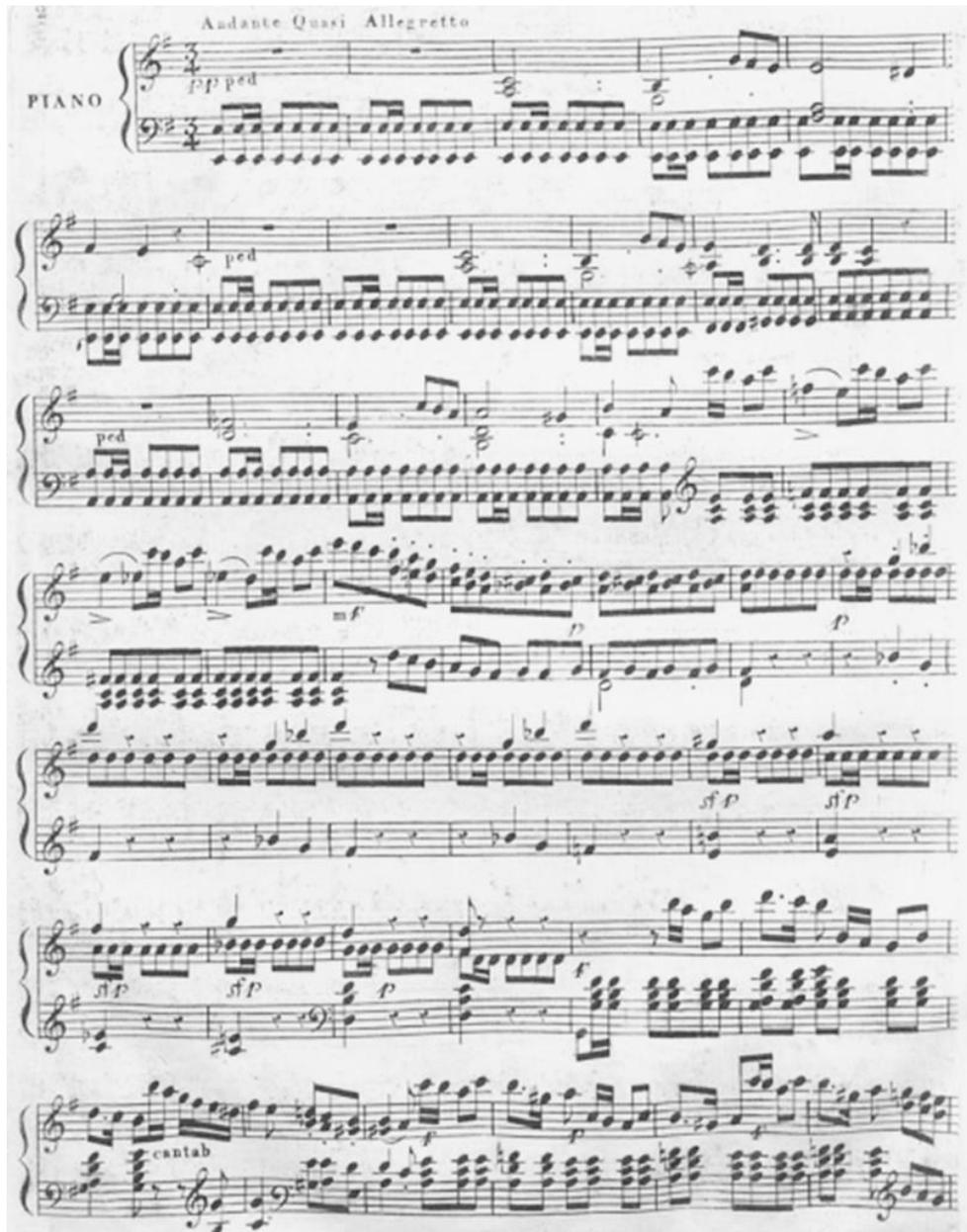


Example No. 6. Mirecki Franciszek, *Polonaise* Op. 8 No. 2, bar 5.

After the above explanation of the basic aspects that I encountered while working on selected works by Franciszek Mirecki, I would like to discuss the pieces of piano music included in the artistic work attached to this description.

### **2.1. *Impromptu ou 9 variations sur l'air 'Que ne suis-je la Fougère'***

*Impromptu ou 9 variations sur l'air 'Que ne suis-je la Fougère'* is the most representative composition of the piano variations genre in Franciszek Mirecki's artistic creation, which, next to the *Fantaisie* Op. 10 best shows his individual composition style. The *Impromptu* was composed around 1820 and published in Paris. This work begins in an unusual way. The composer precedes the theme including variations with a stormy and virtuosic introduction, annotated *Allegro agitato* (Example No. 7). This is an unobvious and rare feature in the compositional tradition of this genre. The chord-figurative texture and the way of shaping the phrases, which were used as the basis for the construction of the musical route, are more associated with a work for orchestra than piano, and should be performed in this way in terms of sound and tone. In the introduction, the vocal way of shaping the main melodic line is also clearly noticeable, which is skilfully interspersed with virtuosic passages, and will also be found in later fragments of the work. Despite the fact that at first glance the texture of this fragment seems to be moderately demanding, it obliges the performer to have high performance skills and control over sound quality.



Example No. 7. Mirecki Franciszek, *Impromptu* Op. 9, Introduction, *Allegro agitato*.

The main theme of the composition, on whose variation the whole work is based, is a popular eighteenth-century melody (example No. 8), which was borrowed from another composer - Antoine Albanese or Giovanni Battista Pergolesi (the sources are not unambiguous, which prevents undisputed statement of authorship). It has the form of ABA and consists of two phrases, the antecedent and the consequent, each having 4 and 8 bars respectively. The theme is short, symmetrical, with a characteristic melodic line, attractive to the listener, suitable for variational arrangement. It is characterized by simplicity and melodiousness, which were the foundation of Mirecki's compositional idea.



Example No. 8. Mirecki Franciszek, *Impromptu* Op. 9, Theme.

The first variation is figurative in nature, based on a rhythmically stable semiquaver structure in the right hand. It was provided by the composer with *legato espressivo* notation. This annotation directly influences the way of interpretation and decides that, despite the semiquavers movement of the right hand and the rhythmic density, the character of this fragment is still embedded in the mood of the main theme. In the second variation, the composer presents the theme in a shortened version (without taking into account all the repetitions), which will also appear in this form in subsequent variations. This change, however, does not disturb the structure of the work and is almost imperceptible in reception. The third variation is characterized by *forte* dynamics and short semiquavers route. They give a marching character, which is a counterbalance to the previous fragments of the work, while maintaining its internal coherence. Directly from it emerges the fourth variation, which in its texture refers to the second one. However, thanks to the *basso marcato* notation, it is a continuation of the *forte semper* fragment and is not a characterological return to the beginning of the work, on the contrary, it is a kind of culmination. The fifth variation brings a change of tonality and mood. Referring to the classical tradition, the composer changes the mode, and additionally, the semiquaver motifs of the previous movement give way to triplets. Variation six restores the minor key and the semiquaver movement in the middle voice. In the seventh variation, there is a resignation from the clear distinction between the melodic and accompaniment parts. This fragment is surprising both in terms of structure and expression. The composer clearly divided it into two parts, which he appropriately annotated *un po piu All[egro]*, and then *Tempo primo*. The two-part form, which is differentiated in terms of tempo, directly affects the expression contained in the music. Despite the fact that both the first and second movements are based on ascending

and descending triplet motifs, the agogic change of the second movement and the extension of the horizon of the phrase make it one of the most interesting fragments written by Mirecki (example No. 9).

The image shows a musical score for piano, specifically Variation No. 7, bars 1-12. The score is in 3/4 time and features a descending triplet motif. The tempo is marked 'Un po piu All°' and the dynamics are 'f'. The score is written for piano and includes a 'VAR:' section. A note above the score reads 'N.B. Apres la 2e reprise au ^ prenez le Tempo 1°'. The score is divided into two systems, with the first system ending at bar 5 and the second system starting at bar 6.

Example No. 9. Mirecki Franciszek, *Impromptu* Op. 9, Variation No. 7, bars 1-12.

The eighth variation – *Adagio* – is a classic agogic variation of the form, but the way it is arranged in the cycle is not obvious. Preceded by the seventh variation, varied in terms of tempo, and at the same time preceding the *Allegretto*, it is not a strictly agogic distinguishing feature against their background, but mainly characterological, significant from the form-creating point of view. The finale of the *Impromptu* is a reference to the introduction that started the work, both in terms of virtuosity and meter (example No. 10). The simplicity of the melody and the double pulsation provide a temporary respite for the listener. Soon after, however, strong left-hand forte chords come to the fore, announcing the main figure (separated octaves), which, together with the contrasting dynamics, constructs the dramaturgy of the finale.



Example No. 10. Mirecki Franciszek, *Impromptu* Op. 9, Finale, bars 1-6.

*Impromptu* is a very expressive and characteristic work. Despite being strongly rooted in the classical idiom, the last three variations display features of the Romantic style. I dare to say that they have the distinct qualities of the characteristic variations popular in Romanticism. They also show one of the most important features of Franciszek Mirecki's work – the lightness of the formal structure.

## 2.2. *Quatre Polonaises* Op. 8

*Quatre Polonaises* Op. 8 are four piano polonaises dedicated to Anna Ciepielowska. They were probably created in 1816 or earlier, and in 1817 they were published in Milan by the Ricordi publishing house. They are the composer's tribute to national music. They are characterized by a salon character, they are full of elegance and charm, but they do not lack fanfare fragments too. Both in terms of construction and expression, they refer to the polonaises of Michał Kleofas Ogiński. Each of the polonaises has a classic ABA structure, where the B part is a trio. In these works, you can find elements of the *brillante* style, which are manifested in numerous figurations and rich ornamentation. The score contains many dynamic markings, but the composer limits himself to two signs: *piano* and *forte*. The *fortissimo* dynamics appears only three times in the entire opus, and the *sotto voce* marking once. An important performance clue is the numerous sforzatos markings that occur with varying frequency in individual polonaises. Despite the fact that these works are quite short and concise, they are internally contrasted. As in Mirecki's other compositions, an orchestral way of thinking is noticeable, concerning each single textural layer.

### 2.2.1. *Polonaise* Op. 8 No. 1

The first of the Polonaises, written in the key of E major, has a cheerful character. Enriched by a grace note, the opening triplet gesture intersperses with a static eighth note motif, ending with a quarter note, and then transforms into a smooth

semiquaver movement. The presentation of the four-octave scale of the instrument over two bars and the accompanying contrasting dynamic notation clearly indicate the composer's desire to use the wide range of qualities of the instrument, which will be heard throughout the whole opus (example No. 11). The characteristic punctuated rhythm of the polonaise appears only in bar 17 and is shown together with imitative octave progressions. The dramatic construction of part A is based on the principle of the ascent and descent of the main melodic line with chordal accompaniment (in a vertical or linear arrangement) of the left hand and repetition of phrases. The *Trio*, annotated with *sostenuto*, brings calmness. This is mainly due to the cessation of the semiquaver movement, which was the leading part in the initial part of the work, in favor of quarter notes and eighth notes. The construction of the *Trio* is based on the repetition of a two-bar phrase and its consequent phrases. The middle section of part B is a reference to part A through semiquaver motifs. In the same place, it is also worth noting the alternating octaves of the left hand, which give a playful character.



Example No. 11. Mirecki Franciszek, *Polonaise* Op. 8 No. 1, bars 1-4.

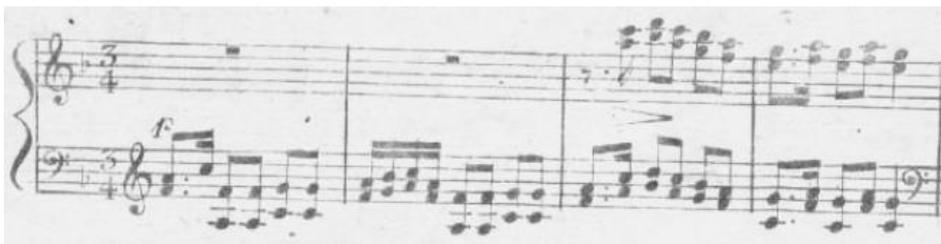
### 2.2.2. *Polonaise* Op. 8 No. 2

The second piece, the *Polonaise* A-minor, has a melancholic mood and is an expressive contrast to the first one. It is the only work from the opus that was written in a minor key. The melodic line of the right hand, annotated *piano con espressione*, leaves no doubt as to its vocal genesis. It is wistful and lyrical. Similar to the first polonaise, the opening phrase is repeated twice, but in this case there is a certain inaccuracy regarding the notation. In the first bar, between the notes *a* and *g-sharp*, there are transitional notes, while in the analogous fragment written an octave higher, there is a grupetto sign. Its notation in the first edition leaves no doubt that it is between the notes, but its full performance in this fragment causes performance and stylistic challenges. Therefore, in order to maintain the uniformity of the frontal

motif, I decided to implement it in a simplified form, which was originally written in the first bar (examples No. 5 and No. 6). The middle fragment of part A has a marching, decisive character, the expression of which is enhanced by dynamic and accentual contrasts. However, this is only a short fragment, after which the work returns to its original character. *Trio* is light and graceful. Interestingly, the composer decides on an unobvious change of key (F major), which is a switch from the classical tradition of keeping the trio in the starting key or subdominant. Despite the lack of a clear change in texture, thanks to the change of tonality, the *Trio* make the impression of transparency and draws attention to the aspect of the wide range of qualities of the instrument.

### 2.2.3. *Polonaise Op. 8 No. 3*

The third polonaise is very energetic and compact. It opens with a four-bar imitating wind instruments, which flows smoothly into figurations (example No. 12). Importantly, it is recorded in the *piano* dynamics. Performing it in this way, with the simultaneous commencement of the fifth bar in the *forte* dynamics, gives the impression of multidimensionality. This fragment also has the seeds of connotations with hunting motifs, popular in the eighteenth century. The character of the part A is determined by the figurative melody of the right hand and the slightly lively, chordal accompaniment part, which remains almost unchanged throughout the work. The opening section of the *Trio* brings with it a more lyrical and melodious way of shaping the phrase. This is related to the left hand part, which is divided into two voices, thanks to which its energetic nature is temporarily reduced. Interestingly, the opening motif of the middle part of the *Polonaise* in F major may bring to mind the trio from the *Polonaise* in G minor, Op. Posth. of Fryderyk Chopin, whose composition dates back to 1817 (example No. 13).



Example No. 12. Mirecki Franciszek, *Polonaise Op. 8 No. 3*, bars 1-4.



Example No. 13. Mirecki Franciszek, *Polonaise* Op. 8 No. 3, *Trio*, bars 1-4.

#### 2.2.4. *Polonaise* Op. 8 No. 4

The last work from the opus number is the *Polonaise* in A-flat major. It has a dignified character and is by far the most expansive composition in the series in terms of narrative. It begins with a quiet four bar written in *unisono* in *piano* dynamics. Then the narrative is shaped by alternating semiquaver movement of the right and left hands, which gives the impression of a continuous build-up of content, as a result of which the music flows rapidly. The beginning of the middle part of part A, in contrast to its beginning, reflects a more stable character. This is related to the end of the continuous semiquaver movement and the restrained, quarter note elaboration of the bass. However, this is only a temporary treatment, followed by a return to the main idea of narration. The *Trio* is based on two contrasting ideas. The first one consists unexpectedly repeated chords in *fortissimo* dynamics, of a majestic character, while the second musical idea is a figuratively developed part of the right hand, with a balanced accompaniment of the left hand.

#### 2.3. *Sonata* Op. 12 No. 2

*Sonata* Op. 12 No. 2 is a work composed and published by the Carli publishing house in 1819 in Paris. It is a part of 3 sonatas published in one opus, which were originally called sonatinas. They were provided with the composer's inscription: 'L'auteur a suivi le doigte` de M. Clementi, d'apres sa Methode et son Gradus ad Parnassum et de Cramer d'apres ses Etudes; Ouvrage tres precieux et indispensables pour quiconque veut approfondir l'art de toucher le Piano'. This commentary is a valuable source of knowledge about Franciszek Mirecki's interests and inspirations at that time. On its basis, it can also be concluded that these works were also, and perhaps above all, intended to fulfill a didactic function, which, as we know, was extremely important for the composer at a later stage of his life. These are the only

compositions fully fingered by the composer. He also used a very precise notation of articulation there - *Sonata Op. 12 No. 2* is characterized by a clear texture and expressive themes. It is the only composition from Op. 12, which has a three-piece construction. It is also one of the best examples of Franciszek Mirecki being a melodist who skilfully used the sound of individual registers of the instrument, giving them a slightly orchestral character.

### **2.3.1. *Moderato sostenuto***

The first part of the sonata – *Moderato sostenuto* – begins with a seven-bar, energetic theme. It is based on an ascending, distributed tonic chord in a punctuated rhythm, which ends with a descending movement and a circular consequent phrase. Pauses, which constitute temporary suspensions of the narrative, play an important dramatic role. From the twelfth bar - the change of character follows. The two-bar motif of the right hand is subjected to variation development and modulations that lead to a bridge based on triplets. It is worth paying attention to the role of the left hand, which from the twenty-second bar plays no more the accompanying role and becomes the leading voice. This change is mostly noticeable in bars 28-36. This is related to the slightly polyphonic texture of this fragment. The second theme appears suddenly and brings the change of a mood. It is based on the material of the antecedent phrase of the first theme, in the key of the dominant. It is followed by a triplet bridge and a repetition of the second theme, which ends the exposition. The development begins with the theme's antecedent phrase in A minor key. The fragment presented in bars 12-15 is used as a consequent phrase. The sound material present in the processing undergoes only minor changes in relation to the exposure. However, there is a change in the expressive function of the bridge, which from now on play an important role from the point of view of the work's form, constituting a contrast to the duple movement. In the recapitulation, the first theme is omitted. Instead, there is a second theme, additionally provided with the grace notes, which is also the material present in the ending.

### **2.3.2. *Andante con moto***

The second part - *Andante con moto* - is a calm, graceful minuet based on a recapitulation and variation form. It seems interesting that the composer emphasizes the second measure of the bar in the fragment of *legato molto* through half

notes of the middle voice. The main climax is situated at the end of passage B (example No. 14). This is by far the most melodious part of the *Sonata*. Despite the fact that it is not technically complicated, it requires the performer to be able to control the produced sound, its quality and tone color.



Example No. 14. Mirecki Franciszek, *Sonata Op. 12 No. 2, Andante con moto*, bars 58-72.

### 2.3.3. *La chasse*

The last - third part of the *Sonata* with the subtitle *La chasse* - is based on a characteristic motif that brings to mind - as the name suggests - hunting and determines the character of the work (example No. 15). In terms of its formal structure, it has the features of a sonata form combined with a rondo. It has a strongly virtuosic character, visible in the semiquavers, which are interspersed with a singing melodic line. All of the motifs used in *La chasse* have an illustrative message that makes the narrative light and interesting for the listener. Dynamics also plays an important role in creating the form. The non-obvious beginning of signal motifs in the piano creates the possibility of dynamic development, and thus a better tension building as well. This part also requires advanced technical proficiency from the performer due to the challenging form of the semiquaver routes.



Example No. 15. Mirecki Franciszek, *Sonata op. 12 No. 2, La chasse*, bars 1-4.

#### **2.4. *Fantaisie suivie de sept variations, sur la romance 'Bien aimé, qui jamais n'oublié'* Op. 10**

*Fantaisie suivie de sept variations, sur la romance 'Bien aimé, qui jamais n'oublié'* Op. 10 translated as *Fantasia with seven variations on a romance 'The beloved one who never forgot'* is a work created in 1818 or earlier and published by Carli. It has a structure similar to *Impromptu*. It is a theme with variations preceded by a *fantaisie - Andante Quasi Allegretto* (example No. 16), however, despite clear formal similarities between these works, they are radically different in expression. One of the first things which attracts attention is the note on pedaling technique. This is an important and surprising aspect, due to the fact that in the other works covered by this dissertation, the notation of pedaling appears only once, in the last variation of the *Impromptu*. While working on the interpretation of the introduction, as well as other works by Mirecki, I had at my disposal modern instruments, but also period instruments (Pleyel 1852, Walter ca. 1780). The pedaling notation initially consists of as many as 6 bars, when different harmonies and second descents overlap. Performing a given fragment on a modern instrument with the original pedaling, the amount of noticeable dissonances gave the impression of internal inconsistency of the work in terms of style. This issue was similar when playing on Pleyel. It was only the Mozart instrument and the original pedaling utilization what allowed to obtain a clear picture of the compositional intention. As I mentioned in the first chapter, unfortunately, at the moment, we do not have information on what instruments specific works were created on. However, taking into account the historical, stylistic and interpretative aspect, these were probably early Viennese instruments. Therefore, when recording *Fantaisie* on a modern instrument, I used more frequent changes of pedaling, which were closest to the way the harmony was played on a copy of Walter's piano. The introduction to *Fantaisia* is dramatic. The initial

repeated chords of the left hand, which are then defined harmonically by the notes of the right hand, give the impression of inevitability, but also of mystery. Importantly, fragments of the theme appear in it from the very beginning of the work. However, they are distributed and occur separately. The introduction, like the whole work, is based on the rule of contrasts. These contrasts are manifested in the dynamic, agogic and tonal levels, but one motive component remains unchanged - repeatability. Both single notes and entire phrases are repeated, thanks to which this factor becomes the main dramatic element of the work.

The image shows a page of musical notation for a piano piece. At the top, it is titled "Andante Quasi Allegretto" and "PIANO". The score consists of seven systems of music, each with a grand staff (treble and bass clefs). The left hand plays a rhythmic pattern of eighth notes, often with a "ped" (pedal) marking. The right hand plays a melodic line with various dynamics including *pp*, *f*, *p*, *sf*, and *cantab*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Example No. 16. Mirecki Franciszek, *Fantaisie* Op. 10, *Andante Quasi Allegretto*, bars 1-44.

The main theme of the composition, whose the variation arrangement the entire work is based on, is a melody borrowed by Mirecki from another composer. It has an interesting, asymmetrical construction - AB - which consists of 6.5 and 23.5 bars respectively (example No. 17). What is important, both in the theme and later variations, the composer did not decide to repeat individual fragments, as it is usually the case in the classical form of variations. Part A has a character of a march and has a melodic line that is easily remembered thanks to its characteristic rhythm articulation. Part B is definitely more lyrical and constitutes an expressive counterbalance to the preceding fragment. This difference is due to the change in texture and the absence of repetitive bass chords. It is so diametrical that while listening to *Fantasia*, one can even get the impression that fragment B is not the thematic part, but is a new part in the work. It is also important that only part B is subjected to variations in the later parts of the work, and fragment A is only a compositional bracket, which the listener will hear only at the end of the work. On this basis, it can be concluded that, despite the explicit inscription *Theme* before part A, the main theme of the variations is shown only in part B.

Example No. 17. Mirecki Franciszek, *Fantasia* Op. 10, Theme.

The first variation is figurative in nature, based mainly on semiquavers describing the main melody. It has been provided with notation *piano e dolce* by the composer, thanks to which its mood, despite its rhythmic density, remains embedded as the main theme. In the second variation, the composer decides to change the minor mode to a major one (example No. 18). Initially, one may get the impression that this device was used too early, but it is extremely important from the point of view of the work's form-building and marks the beginning of the interspersing of major and minor variations, which will end in the finale. The composer additionally uses the *sostenuto* notation, thanks to which this segment, apart from initiating a certain construction idea, is the first dramatic relief from the very beginning of the piece.



Example No. 18. Mirecki Franciszek, *Fantaisie* Op. 10, Variation No. 2, bars 1-3.

The third variation is extremely virtuosic. The theme melody is shown through relentless semiquaver triplets that seem to cascade. This is definitely one of the most technically challenging passages in the piece. In the fourth variation, the chase of semiquaver triplets is interrupted and the minor mode is changed again to major mode. The theme melody is moved to the left hand, and the soprano melody begins with a trill, which then appears twice more in the passage. Despite the use of semiquavers passages in the variation, they are not a manifestation of virtuosity, but rather support the fast flow of the narrative. This variation is a reference to the second variation and, likewise, is an important structural point of the work. The fifth variation is an expressive counterbalance to the previous fragment. It is very temperamental and, like the third variation, internally uniform. Despite the fact that the main melody of the theme is in the right hand, attention is drawn to the left hand, based on a semiquaver structure, the character of which is determined by the notation *Basso staccato e forte* (example No. 19).



Example No. 19. Mirecki Franciszek, *Fantaisie* Op. 10, Variation No. 5, bars 1-3.

The sixth variation – like the second and fourth – brings with it a change of mode from minor to major. It is worth paying attention to the varied articulation notation, mainly concerning the slurs. They give a playful, light character, which is additionally enhanced by heterogeneous dynamics. The finale of the work - *Presto* - begins very lightly, but suggestively. There is a change of time signature (in the first edition that I had, there is an error regarding this notation) and tempo (example no. 20). Compared to the previous fragments, the texture is simplified, and the main melody is based on a simple accompaniment of the left hand. However, soon after, the initially simple background turns into stormy semiquavers which accompany the theme, performed in the left and then right hand, what leads to a dramatic pause, followed by the final climax, with the notation *Fortissimo sempre*. Particularly noteworthy is the end of the work – *Tempo primo* – which, as I have already mentioned, constitutes a compositional bracket, as it is constructed on the basis of part A of the main theme and appears in the work only twice (example No. 21).



Example No. 20. Mirecki Franciszek, *Fantaisie* Op. 10, Finale, bars 1-7.

Tempo I.  
ped:

1  
p  
ped:

822

Example No. 21. Mirecki Franciszek, *Fantaisie* Op. 10, *Tempo primo*.

## Summary

Based on the above description and artistic work, it can be stated that Franciszek Mirecki's piano work is undoubtedly deeply rooted in the classical tradition. This is associated with both his education and the belief in the classic canons of beauty and their everlasting value. This is evidenced by both the selection of forms and genres (with some exceptions) as well as the way of constructing the musical course of the work. On the other hand, in many of his works one cannot fail to notice the clear features of the *brillant* style, characteristic of the early Romantic style, which appears in brilliant, virtuosic passages. It should also be noted that in all his piano compositions a very important role plays the way of shaping the themes, specifically their liltiness, one would like to say 'piano *bel canto*'. From the performance perspective, I can say that Mirecki's works vary in terms of technical difficulty, but each time they are a challenge for the pianist to interpret them the right way. They are also an interesting point of reference for research on the differences between individual piano centers operating at the same time in different parts of Europe.

To sum up, Franciszek Mirecki's piano work combines classical and romantic features, it is multidimensional and should be included into the applicable performance canon, and the composer himself deserves to be presented to a wider audience also due to the fact that he was the first composer so well-known and respected in Europe before Fryderyk Chopin. If I were to sum up my thoughts on the aesthetics and style of his piano work in one sentence, it would be as follows: classical in structure, and romantic in narration.

## List of piano compositions by Franciszek Mirecki

1. 3 *Sonatas (Sonatinas)* Op. 12  
Porcieux, Paris, 1819  
National Library of France, Paris
2. 3 *Sonatas* Op. 14  
Carli, Paris, around 1820  
National Library of France, Paris
3. 3 *Sonatiny* Op. 19  
Ricordi, Milan, 1823  
Biblioteca del Conservatorio Statale di Musica Giuseppe Verdi in Milan
4. *Fantasia* Op. 10  
*Fantaisie suivie de sept variations, sur la romance „Bien aimè, qui jamais n’oublie”*  
Carli, Paris, c.a 1818  
National Library of France, Paris
5. *Impromptu* Op. 9  
*Impromptu ou 9 variations sur l’air „Que ne suis-je la Fougère”*  
L. Persain, Paris  
National Library of France, Paris
6. *Variations* Op. 6  
*Variations dédiées a la contesse Zamoyska*  
Cappi, Vienna, around 1815  
Jagiellonian Library, Cracow, Poland
7. *Variations* Op. 9  
*Sept variations sur un air tiré de l’opera „Faniska” de Cherubini*  
Ricordi, Milan, 1818  
Gesellschaft der Musikfreunde in Vienna
8. *Variations*  
*Dix variations sur un air populaire napolitan dit „la Ricciolella”. Intercalé dans le „Carnival de Venize”*  
Carli, Paris, around 1818  
National Library of France, Paris

9. *Variations* Op. 13  
*La biondina in gondoledda air venitien varié*  
Carli, Paris, 1820  
National Library of France, Paris
10. *Variations* Op. 18  
Grandes variations pour le piano sur un air national français „*Halte la! Halte la!*  
*La Garde Royale est là*”  
Carli, Paris, 1822  
National Library of France, Paris
11. 3 *Marches* Op. 3  
Cappi, Vienna, 1815  
Gesellschaft der Musikfreunde in Vienna
12. *Mazurkas* Op. 5  
*C'est à dire Danses Polonoises de Masovie*  
Witzendorf, Vienna, 1816  
Gesellschaft der Musikfreunde in Vienna
13. 3 *Polonaises* Op. 1  
Cappi, Vienna, 1815  
Gesellschaft der Musikfreunde in Vienna
14. 4 *Polonaises* Op. 2  
Witzendorf, Vienna, 1815  
Gesellschaft der Musikfreunde in Vienna
15. 4 *Polonaises* Op. 8  
Ricordi, Milan, around 1817  
Biblioteca Palatina in Parma
16. 3 *Polonaises*  
J. Riedl, Vienna, around 1822  
Gesellschaft der Musikfreunde in Vienna
17. *Rondo* Op. 7  
Cappi, Vienna, 1816  
Gesellschaft der Musikfreunde in Vienna
18. *Rondo* Op. 21  
Ricordi, Milan, c.a 1825  
Gesellschaft der Musikfreunde in Vienna

19. *Rondo sopra il motivo della danza napolitana „La Tarantella”*

Ricordi, Milan, c.a 1825

Biblioteca del Conservatorio Statale di Musica Giuseppe Verdi in Milan

20. *Waltzs*

*Nove valzer*

Ricordi, Milan, 1817

Biblioteca del Conservatorio Statale di Musica Giuseppe Verdi in Milan

21. *Divertissement Op. 20*

*Divertissement pour piano forte sur les aires du Turc en Italie et du Barbier de  
Siville musique de Rossini*

Carli, Paris

Biblioteca Sormani in Milan

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