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***Selected Sonatas for Cello and Piano by Polish Composers
from the Turn of 19th and 20th Century
in the French Cello School***

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Introduction

At the turn of the 19th and 20th centuries there were several cello performance schools. One of the most significant was the French centre. The founder of this school is considered to be Martin Berteau, who lived between 1691 and 1771. Over the years, this école has produced many outstanding cellists, such as Jean-Louis Duport, August Franchomme, Maurice Maréchal, André Navarra and others. Their playing is characterised by a specific performance style, referred to as the style of the French school, audible not only in the technical aspect, but above all in the expressive aspect. The conclusions from the analysis of the performance style of the French school were used in the interpretation of the artistic work presented by me, which consists of three Polish sonatas for cello and piano, composed in Paris at the turn of the 19th and 20th centuries.

The sonata for cello and piano was one of the leading genres in cello music at the turn of the 19th and 20th centuries. It was written by, among others, Russian (S. Rachmaninov, N. Miaskowski, S. Prokofiev, D. Shostakovich), German (M. Reger, P. Hindemith), English (F. Bridge) and French (C. Saint-Saëns, C. Debussy, G. Faure, A. Honegger, D. Milhaud) composers. Polish composers also used the genre of sonatas for cello and piano in their works. I focused my attention on émigré composers connected with the Paris region: Zygmunt Stojowski, Aleksander Tansman and Szymon Laks. The roots of these composers in the French circle and style are indicated not only by biographical facts, but also by dedications to sonatas and the first performers of these works. Sonata for piano and cello in A major op. 18 was an important position in the concert repertoire of the then soloist of the Paris Opera, Pablo Casals, and the name of the French cellist Maurice Maréchal appears in the dedication placed on the title pages of the sonatas by Aleksander Tansman and Szymon Laks from 1930 and 1932, respectively.

The aim of my dissertation is an attempt to identify and classify the qualities of the performance style of the French school and to demonstrate their influence on the compositional and performance principles of selected sonatas by Polish composers. The analysis of the selected works was directed towards presenting performance problems connected with technical issues which play a fundamental role in bringing out the appropriate musical expression typical of the French cello music style at the turn of the 19th and 20th centuries. Each of the selected sonatas has enjoyed growing interest among a wide range of performers and audiences. Despite this, there is no recording containing all the works I have

described. This fact indicates that no attempt has yet been made to show the unifying features of these sonatas. I consider this to be an important artistic and academic challenge, which I hope will lead to grasping the essence of the French cello school, its exceptional tunefulness, expressivity and finesse, as well as contributing to the promotion of Polish cello music.

The main bibliographical positions appearing in Polish, French, English and German are monographs, articles and encyclopaedic entries on the life and work of the composers (J. Cegiella, *Dziecko szczęścia*, vol. I; J.A. Herter, *Zygmunt Stojowski. Life and music*, J. Glazowska, *Losy - Szymon Laks; w negatywie świata*), the style of Polish and French music at the turn of the 19th and 20th centuries (Z. Helman, *Neoklasycyzm w muzyce polskiej XX wieku*), R. Suchowiejko, *L'Émigrations Musicale Polonaise à Paris pendant L'Entre-deux-guerres: Artistes - Événements-Contextes*), as well as those describing performance technique (J. L. Duport, *Essai sur le doigté du violoncelle, et sur la conduite*, B. Romberg, *Violoncell-Schule*).

CHAPTER 1

Cello schools

1.1 Origin and further development of cello schools - representatives, main assumptions

One of the subjects of my research is the influence of the French performance school on the interpretation of sonatas for cello and piano written by Polish composers. Works by Aleksander Tansman and Szymon Laks were dedicated to Maurice Maréchal, while Sonata for piano and cello by Zygmunt Stojowski was premiered by the composer with Joseph Salmon at the Salle Erard in Paris in May 1896¹. Four years later it was performed by Pablo Casals - future professor of the Paris Conservatory. Each of the above-mentioned cellists was closely associated with the French cello school, which at the turn of the 19th and 20th centuries, together with the German school, formed a pillar for the development of performance practice in other centres. To study exactly what characterised the Parisian performance art of the time, it is necessary to go back and analyse the birth of cello schools in Europe, which took place at the beginning of the 18th century. The evolution of the performance technique was closely related to the development of the cello and the changes that occurred at that time in its construction, in the construction of the bow, or the appearance of the endpin, which allowed cellists to sit more comfortably at the instrument and thus modified the performance technique.

The modern name of the cello did not appear until the 18th century. The multitude of names and sizes of this instrument has made it difficult to trace its history in detail. Sources state that members of the Amati family, Maggini and Francesco Rugieri created a small type of cello before the 18th century, but it is Stradivari who is credited with perfecting and establishing the standard dimensions of the cello in the early 18th century, in which the body length measured 75-76 cm, thus being a shorter and narrower version of the 30 cellos created between 1680 and 1701 by a representative of the Cremonese school of violin-making. Since then, the basic construction of the cello changed very little in the 19th century, although in the '*Méthode*' (1805) of the Paris Conservatory, two terms continued to appear: *violoncelle*

¹ J.A. Herter, *Zygmunt Stojowski. Life and Music*, wyd. Figureoa Press, Los Angeles 2007, pp. 179

to denote the solo instrument and *basse* to denote the accompanying, orchestral instrument. Hence it can be assumed that both sizes of cello were still in use in the 19th century.²

Both the violin and the viola da gamba influenced the evolution of the 18th-century cello bow. Cellists of the time played with bows of different sizes and weights. Two types of hair were also used: black, which due to its thickness and therefore heavier weight was used for orchestral playing, and white, lighter hair was used for solo playing. The greatest influence on the evolution and shape of the modern bow came from François Tourte, who by 1785 had perfected his product, thus creating the first bow with a concave curve in opposition to the convex curve of the bow rest. The changes were intended to strengthen and maintain the sound along the entire length of the bow. Jean-Louis Duport (1749-1819) was of the opinion that “*there is no one who has succeeded better in our day in the manufacture of bows than Mr Tourte jr*”³. This is where the evolution of the bow practically came to an end. Later, marginal changes were made to make it more comfortable to play and to enhance the sound.

In the 18th and early 19th centuries, all treatises and books recommended resting the cello on the calves. Nevertheless, there is documented evidence to suggest that 18th-century cellists helped themselves to the cello with various objects such as a stool or a footstool. According to Jean-Louis Duport, “*the method of holding the cello between the legs varies greatly according to the habits and different sizes of people*.”⁴ He considered as a starting point the method where the player sits on the edge of a chair, putting his left foot forward while pulling his right foot back, which allowed the horn of the cello to fall into the hollow of the right knee and the weight of the instrument to shift to the left leg. Bernhard Romberg, on the other hand, paid particular attention to maintaining a straight posture with the avoidance of leaning forward and lifting the elbows excessively, which could cause stiffness of the arms and lifting of the shoulders.⁵ It was not until around 1869 that Adrien-François Servais popularised and established the use of the endpin in the cello world. Thus, the performers gained greater freedom of movement at the instrument, while at the same time the vibrations of the sound box were not dampened by the cellists' feet. There were some, such as Alfredo Piatti (1822-1901) and Robert Hausmann (1852-1909), who never took advantage of this facility.⁶

² St. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, *Violoncello*, in: *The New Grove Dictionary of Music and Musicians*, vol. 26, ed. by S. Sadie, Macmillan Publishers, Londyn, 2001, pp.745-751.

³ Ibidem, pp.752,

⁴ J.-L. Duport, *Essai sur le doigté du violoncelle, et sur la conduit*, Imbault, Paris, c.1804, pp. 5, trans. mine, “*La tenue du Violoncelle entre les jambes varie beaucoup suivant les habitudes e la différente taille des personnes*”.

⁵ B. Romberg, *Violoncell-Schule*, T. Trautwein, Berlin 1840, pp. 7.

⁶ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op. cit., pp.752

As far as left-hand technique is concerned, according to John Gunn's treatise (*Theory and Practice of Fingering on the Violoncello*) of 1789, English cellists adapted from the diatonic fingering system found in violin technique, holding the neck of the cello at an oblique angle with the thumb behind the first finger. This left-hand playing technique was used by cellists such as Jean Baptiste Janson (1742-1803), Jean Balthasar Tricklir (1750-1813) and Bernhard Romberg.⁷

In France, the left-hand technique of cellists was modelled on that used in playing the viola da gamba. This was due to the fact that the founder of the French cello school - Martin Berteau was a gambist. This technique assumes a perpendicular position of the hand in relation to the strings and the fingerboard and placing the thumb behind the second finger of the left hand. Jean-Louis Duport modified this system, claiming that the thumb should be placed between the first and second fingers in a position parallel to them. The system established by the French cellist forms the basis of modern left-hand technique.⁸ Romberg pointed out shortcomings in Duport's way of playing, claiming that in higher positions the left hand should nevertheless change its angle relative to the fingerboard to a more oblique one with rounded fingers. Duport's position, however, was motivated by keeping the joints more relaxed.

Identifying the origin of the thumb position is difficult. The first documented mention of the use of the thumb appears in Michel Corrette's *Méthode* (1709-1795). In France, the flageolet technique also began to be used, starting with Martin Berteau, and many cello virtuosos of the 18th century, i.e. Jean-Baptiste Janson, Jean-Baptiste Bréval used passage progressions in thumb positions when writing their works. Interestingly, the use of the C string was avoided until the end of the 18th century, which may have been due to the lower tuning used in Paris, which lowered the tension of the string, making it difficult to produce sound. In the German centre, fixed thumb positions with fingering across the strings were used to avoid excessive changes of position and also used the fourth finger.

As the 18th century drew to a close, the role of the soloist took on a new range of qualities, thanks to the increasing number of virtuosos who themselves composed works in which they could demonstrate the mastery of the developed cello technique.” *What changed, however, was the unimagined development of virtuoso resources. Rapid and very fast figurative and passagework now extended to the remotest regions of the fingerboard, using thumb and fourth finger. Double stops (not only thirds, sixths and octaves, but also tenths), chord, trill and harmonics were considerably extended. With regard to bowing, the détaché was replaced*

⁷ Ibidem.

⁸ J.-L. Duport, op. cit., pp. 6

by a legato; virtuoso bowing types such as staccato and spiccato came into use. With the departure from the *détaché*, there seems to have been increasingly more vibration”.

⁹Representatives of the German school recommended sparing use of vibrato technique. Dotzauer described vibrato as a 'strict trembling' or 'tremolo', which should only serve to increase the intensity of long notes. His teacher Romberg believed that vibrato should only occur at the beginning of a sound, without sustaining it for the entire length of the note. In his opinion, excessive vibrato produces a moaning effect and is in poor taste. The expression and beauty of sound in the French school centred around the nuances of right-hand technique, so it is assumed that vibrato technique was of marginal importance to them. Over the course of the 19th century, vibrato coming out of the finger impulse developed into wrist and forearm vibrato.¹⁰

The possibilities of sound and articulation gained by cellists thanks to the construction of the "Stradivari of the bows" - François Tourte significantly influenced the development of right hand technique. Despite this, the way the bow was held in the 18th century varied according to geographical latitude. Many of the cellists remained in the lower, gambic bow hold. The founder of the French school, Martin Berteau, among others, belonged to this group. However, his students already used a bow hold that is more contemporary to us. Michel Corrette mentioned that Italian virtuosos influenced by the violin technique used an upper bow hold. Jean-Pierre Duport, Berteau's pupil, also followed this path. The French virtuoso believed that the bow should be held with the flat of the thumb above the frog, between the second and third fingers. It was also important to him to balance the weight of the bow and the movement of the hand through the little finger. He suggested placing the second finger on the hair and keeping all fingers of the right hand flexible and mobile. He considered this to be essential for handling expression in the bow. French bowing technique of the 18th and 19th centuries was characterized by controlled bow management and a variety of bowing techniques.¹¹

Unlike J.-P. Duport, cellists originating from the Dresden school, led by Friedrich Dotzauer, kept their right hand on the frog of the bow in order to be able to increase the pressure, on which they depended the intensity of the sound. Although their cello technique differed

⁹ H. von Loesch, Th. Drescher, *Violoncellospiel*, [https://www. mgg-online.com, access: 12.10.2021], trans. mine, „Was sich jedoch änderte, war die ungeahnte Entfaltung virtuoser Ressourcen. Rasches und sehr rasches Figuren- und Passagenwerk erstreckte sich unter Einsatz z von Daumen und viertem Finger nun bis in die entlegensten Regionen des Griffbretts. Doppelgriff- (neben Terzen, Sexten und Oktaven auch Dezimen), Akkord-, Triller- und Flageolettspiel erfuhren eine erhebliche Erweiterung. Hinsichtlich der Bogenführung wurde das *Détaché* durch einen Legato-Grundstrich abgelöst; virtuose Stricharten wie Staccato und Spiccato gelangten zum Einsatz. Mit der Abkehr vom *Détaché* scheint zunehmend mehr vibriert worden zu sein“.

¹⁰ Ibidem.

¹¹ I J.-L. Duport, op. cit., pp.156

from the French way of playing it was based on the French violin school of Giovanni Battista Viotti, who was a great inspiration for Romberg. According to the founder of the German centre, the bow had to be held firmly in the hand, with the thumb held straight out. It was not advisable for the fingers to follow the movement of the bow. The strength and beauty of the sound came from the loose and low position of the arm, which should hang close to the player's body. The influence of the Dresden school, of which Dotzauer was the main representative, can be seen in both German and Russian cello technique of the 19th century.¹²

1.2 Cello performance centres in the 18th century

The establishment of numerous conservatories in the 18th century led to the formation of cello schools and centres on an unprecedented scale.

GERMANY AND AUSTRIA

Initially, in the Germanic countries, the cello was primarily assigned an accompanying role. This did not change until the second half of the 18th century. Johann Sebastian Bach's *Six suites for solo cello* and the obbligato parts in his cantatas and *Brandenburg Concertos* are an exception to this rule. The performance problems contained in the suites are more reminiscent of contemporary violin or viola technique than of the German cello school of the time. A major centre in the 50s of the 18th century was the Mannheim court, in which Anton Fils was active. In the cello works he composed, left-hand technique in thumb positions appears for the first time, involving the use of 'blocked' arrangements and the use of playing passages using one hand position and more than one string, including G and C, to avoid frequent changes of position. The Mannheim tradition was continued by Peter Ritter (1763-1846).

The concertos of Matthias Georg Monn (1745) and Georg Christoph Wagenseil (1752 and 1763) played a significant role in the emerging Viennese tradition. It was in their compositions that the virtuosity of the Austrian school developed, on which Joseph Haydn's later cello concertos written for cellists employed in Prince Esterházy's chapel were based. The first *Concerto in C major*, written for Joseph Weigl, employs techniques previously used by A. Fils (passages played in a fixed thumb position, double notes, arpeggios, bariolas). Haydn's *Concerto in D major* was written in 1783, with a dedication to the Czech cellist Anton

¹² S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op. cit., pp. 753-754.

Kraft (1749-1820), who for years was regarded as the author of this Haydn' masterpiece. It was also for him 20 years later that Ludwig van Beethoven composed the cello part of *Triple Concerto in C major, Op. 58*.¹³

ITALY

The development of cello techniques in 18th-century Italy was linked to the development of Neapolitan opera, in which skilled cellists accompanying singers were essential. With the growing importance of the cello in orchestral ensembles and chamber music, the number of solo compositions for this instrument also increased. Among the famous performers of this period were Antonio Caldara (c. 1670-1736), Benedetto Marcello (1686-1739), Francesco Scipriani (1678-1753), Francesco Alborea (1691-1739) and Salvatore Lanzetti (c. 1710-1780). The most prominent representative of the Italian performance school in the 18th century was Luigi Boccherini (1743-1805). He wrote 11 cello concertos, 34 sonatas for cello and basso continuo, and several dozen string quintets with two cellos.¹⁴

ENGLAND

In England, the cello performance art of the 18th century owed its development to migrant Italian and French cellists such as Giovanni Bononcini (1670-1747), Giacobbe Basevi Cervetto (1680-1783), Guiseppe Dall'Abaco (1662-1726), James Cervetto (1748-1837) and John Crostill (1751-1825). Robert Lindley (1776-1855), a pupil of James Cervetto, was considered the most prominent representative of the English performing school. One of the most famous English treatises concerning technical practices and indicating musical aesthetics in England of that time is *Theory and Practice in Fingering on the Violoncello* (1789) by John Gunn. "*Gunn's discussion of fingering includes reference to the Italian oblique left hand position as being 'formerly much in use'. It is not clear what caused the old-fashioned, consecutive diatonic system of fingering to be superseded by the semitone system of finger spacing, although it may be indicative of French influence on the English school, possibly through Crostill, who studied with J.-P. Duport.*"¹⁵

¹³ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op. cit., pp. 755

¹⁴ Ibidem.

¹⁵ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op. cit., pp. 756.

FRANCE

Evidence of the rapid rise in popularity of the cello in France can be found in Michel Corrette's first treatise discussing technical issues in playing the instrument from 1741. The next step was the publication, between 1738 and 1750, by the Parisian publisher *Le Clerc*, of at least 26 volumes with cello sonatas by French and Italian composers.¹⁶ At a similar time, sets of cello sonatas by Jean Barrière (1707-1747) also saw the light of day, characterised by complex technical issues requiring extraordinary precision in playing.

Martin Berteau based his instrumental development on Corrette's *Méthode*. “(...) according to legend, abandoned the viol for the cello after hearing Francischello (Francesco Alborea) play, and became the founder of the French school of cello playing. Of his cello compositions, only a set of six violoncello sonatas (Paris, 1748) and one study attributed to him (no.6 in J.-L. Duport's 21 exercices, c1813) are extant. However, his influence as the teacher of a small but important group of Parisian cellists had a profound impact on the development of cello playing.”¹⁷ His pupils have included François Cupis (1732-1808), Jean-Pierre Duport (1741-1818) and Jean-Baptiste Janson (1742-1803). „The players of the French school were distinguished by smoothness and purity of tone, and a high degree of left-hand skill, especially in high positions”¹⁸ An important entry in the literature discussing cello playing techniques is *Essai* by Jean-Louis Duport, Jean-Pierre's younger brother. The French cellist's method has had the greatest influence on French performance practice, remaining relevant despite the passage of time.

1.3 Development of cello schools in the 19th century

At the beginning of the 19th century, the most important centres educating the next generation of cellists and establishing performance traditions in Europe and beyond were the German centre headed by Bernhard Heinrich Romberg and the French centre represented by Jean Louis Duport. Historical events of that period, such as the French Revolution, caused the migration of cellists. Thus, for example, Duport and Romberg shared a pulpit in the Berlin orchestra.¹⁹

¹⁶ Ibidem, pp.756.

¹⁷ Ibidem, pp. 757.

¹⁸ Ibidem.

¹⁹ Ibidem, pp.758.

The birth of the Dresden School, led by Friedrich Dotzauer, was the result of a combination of the performance practices of B. Romberg and J.-L. Duport. This was because the Dresden cellist studied under both Duport's pupil Johann Jacob Kriegk and Bernhard Romberg himself. Dotzauer's teaching principles had a colossal influence on the Russian school through his pupil Carl Schuberth. The successor of F. Dotzauer in Dresden was Friedrich August Kummer, who in turn taught, among others, Julius Goltermann (1825-1876), future professor at the Paris Conservatory. This is evidence of the mixing of influences from different cello centres. Other representatives of the German school included Karl Drechsler (1800-1873), Bernhard Cossmann (1822-1910), Friedrich Grützmacher (1832-1903), Hugo Becker (1864-1941) and Julius Klengel (1859-1933).

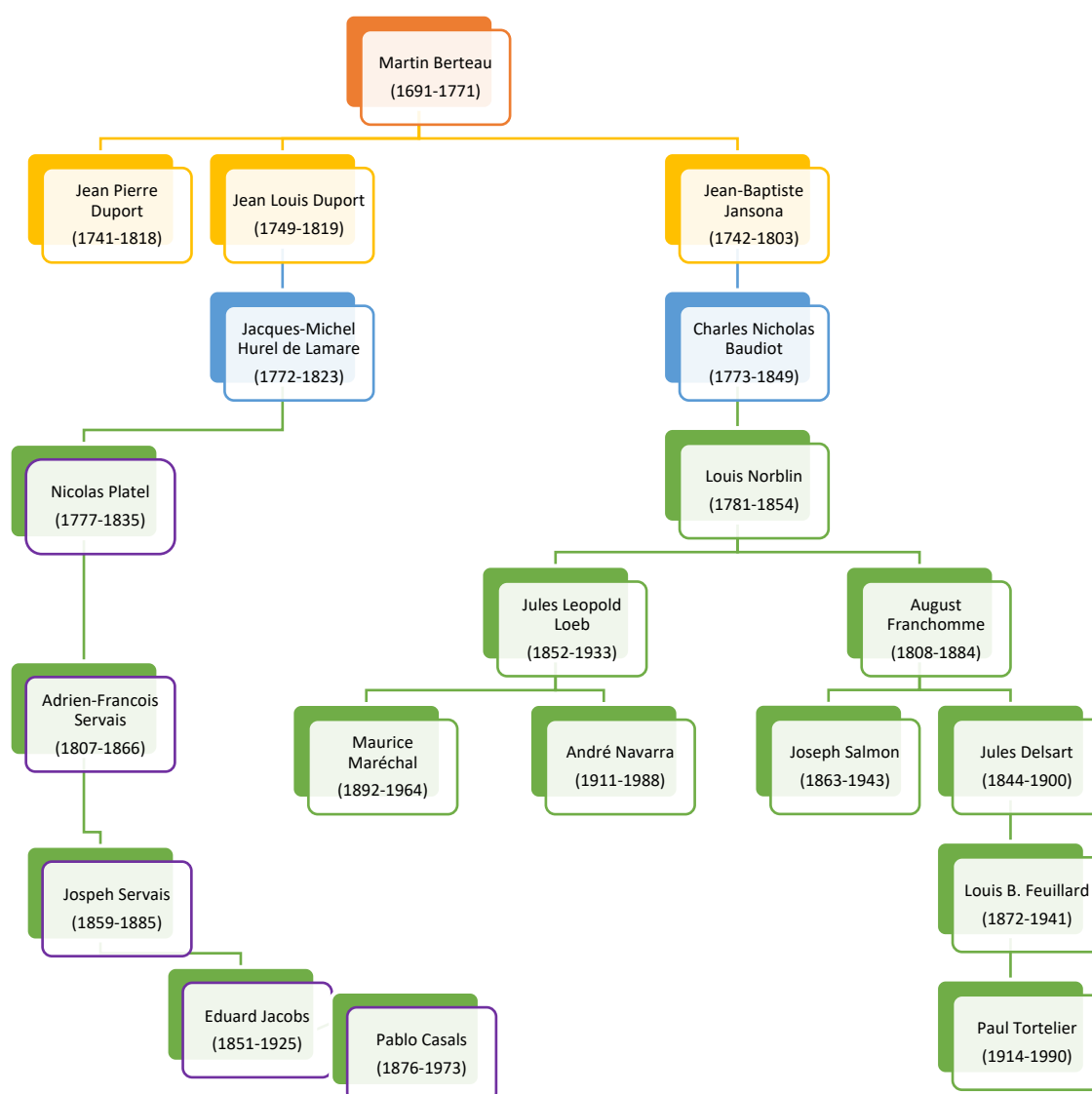


Figure 1: Diagram illustrating the master-student relationship in the French cello school.

French cellists followed the teaching methods of Jean-Louis Duport as outlined in the *Essai* and in the *Paris Conservatoire Méthode* disseminated by his students and those of Jean-Baptiste Janson. The first graduates of the Paris Conservatoire were Jacques-Michel Hurel de Lamare (1772-1823) and Louis Norblin (1781-1854). Nicolas-Joseph Platel (1777-1835), a pupil of Lamare, founded the Belgian cello school when he was appointed professor at the Brussels Conservatory in 1826. In turn, his pupils included Adrien-François Servais (1807-1866) “(...)known as the ‘Paganini’ of the cello, rose to prominence because of his technical brilliance, graceful style and beautiful tone. (...) Servais is credited with developing left-hand technique to new heights of virtuosity. His *Six Caprices op.11* (Mainz, ?1854) features much passage-work in thumb position and double stops including octaves and 10ths. He performed extensively in Europe, including numerous concert tours to Russia, where his performances were an important catalyst for interest in the cello in the emerging Russian school.”.²⁰ At a similar time, at the Paris Conservatory, the authority previously attributed to J.-L. Duport was inherited by Auguste Franchomme (1808-1884), a pupil of Louis Norblin. It was with whom Fryderyk Chopin composed the *Grand Duo Concertante in E major* for cello and piano. This is the first time that Polish composers and French cellists have been mutually inspired and closely cooperated.

In Italy, Luigi Boccherini was not followed by a worthy successor for a long time. This situation was changed by Alfredo Piatti (1822-1901), known above all for his *12 Caprices* (Berlin, 1875), which comprehensively develop the cellist's technique and at the same time require from the performer great sensitivity and handling of expression in playing. This collection contains a cross-section of virtuoso techniques in cello playing.

Other cello schools, developed under the influence of French, Belgian, Italian and German centres, were: the English school (Robert Lindley, Frederick William Crouch, Edward Howell, William Whitehouse and Leo Stern), the development of which took place at the time when Alfredo Piatti took up the post of professor at the Royal Academy of Music; the Russian school, the foundations of which may be traced to B. Romberg's staying in Russia, to which he fled after Napoleon's invasion of Prussia in 1806²¹, and the Czech-Hungarian school.

The founder of the Russian cello school is considered to be Karl Yulievich Davydov²². A pupil of Carl Schuberth, he was the first Russian cellist to receive a professorship

²⁰ Ibidem, pp.758.

²¹ Ibidem, pp.758.

²² F. Purtov, *Davydov, Karl Jul'evic*, [https://www.mgg-online.com, access: 16.10.2021].

at the St Petersburg Conservatory in 1862. Another important figure in the circle of Russian cellists was Wilhelm Fitzenhagen (1848-1890), a pupil of Friedrich Grützmacher, known for working out Peter Tchaikovsky's *Rococo Variations* in such a way that the audience could appreciate his virtuoso artistry.

David Popper, to whom we owe one of the most important cello pedagogical works - *Hohe Schule des Violoncello-Spiels op.73* (Leipzig, 1901-1905) is a representative of the Czech-Hungarian school of performance. He was born and received his musical education in Prague. *"At the age of twelve, as a talented pupil, he was admitted to the Prague Conservatory, where he was placed in the cello class under Johann August Julius Goltermann. Goltermann, who came directly from the Duport tradition, taught David Popper until his examination in 1861".*²³ 25 years later, the Prague cellist was given a professorship at the Royal Academy of Music in Budapest, thus founding the Hungarian school of cello playing.²⁴

The topic of the development of cello techniques and schools in the 18th and 19th centuries is summarised in the table below, which compares the two main cello centres, French and German. The information it contains is based on facts described in the encyclopedias *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*, as well as Jean-Louis Duport's *Essai sur le doigté du violoncelle, et sur la conduit* and Bernhard Romberg's *Violoncell-Schule*.

<u>French cello school</u>	<u>German cello school</u>
The thumb fingering system (M. Corrette) and artificial flageolets (M. Bertaeu)	The three basic keys for notation of the cello part were introduced, as well as the marking of the thumb position with the symbol still used today (B. Romberg).
POSITION BY THE CELLO	
Depends on the height and habits of the player. Starting point - sitting on the edge of the chair to maintain freedom of movement.	Straight posture, without leaning forward or lifting the elbows excessively (causes shoulder stiffness and lifting of the shoulders).

²³ Ch. Wiesenfeldt, *David Popper*, [https://www.mgg-online.com, access: 16.10.2021], trans. mine, „Zwölfjährig wurde der begabte Schüler am Prager Kons. aufgenommen, wo er allerdings der Celloklasse unter J. Goltermann zugeteilt wurde. Goltermann, der in direkter Lehrer-Schüler-Linie aus der Duport-Tradition stammte, unterrichtete Popper bis zu dessen Examen 1861.“

²⁴ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op. cit., pp.759.

HOLDING THE BOW

<p><i>"The thumb placed flat on the bow; the 2nd finger is placed at the beginning of the hair, and the 1st a short distance from the 2nd, remaining mobile. The little finger is placed on the frog, and the 3rd finger naturally falls back to its proper position, though slightly touching the hair without causing, a firmer grip on the bow, which would destroy all mobility and the very useful movability of the fingers."</i>²⁵</p> <p>Counterbalance the weight on the first three fingers with the 4th finger, which balances the pressure and relaxes the grip.²⁶</p> <p>Preservation of flexibility and mobility of all the fingers of the right hand as essential to operate the expression in the bow (Jean-Pierre Duport)²⁷ An open elbow, in the upper half of the bow, instead of an arm strain that restricts and puts weight on the bow movements while blocking the wrist. ²⁸</p>	<p><i>"The bow held so that 1. the finger can half cover it; the end of 2. the finger touches the hair in front of the frog. The 3rd finger, which guides the bow in the right direction, lies at the beginning of the frog and 4. covers half of it. The thumb placed on the other side between the 2nd and 3rd fingers, holding the bow with the flexibility of the upper hand."</i>²⁹</p> <p><i>"All fingers except the 1st should remain straight."</i>³⁰</p> <p>The fingers should not follow the movement of the bow. Strength and beauty of sound will be achieved by a loose and low arm, which should hang close to the player's body.³¹</p> <p><i>"The bow is held with the first finger and thumb, with the third finger resting against the frog of the bow to help hold it; the second and fourth fingers should not be placed heavily on the bow."</i>³²</p>
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²⁵ J.-L. Duport, op. cit., pp.156, trans. mine, „Le pouce doit poser à plat sur la baguette: le doigt du milieu doit porter dessus le crin: l'index doit avancer sur la baguette à une petite distance du doigt du milieu: il doit être mobile. Le petit doigt doit être posé dessus la baguette et l'annulaire se trouve, par ce moyen, posé naturellement. Il faut que ce dernier ne fasse qu'effleurer le crin, sans quoi l'archet plus solidement tenu, mais détruiroit tout la mobilité ou le jeu des doigts qui très-utile."

²⁶ J.-L. Duport, op. cit., pp.156.

²⁷ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op.cit., pp. 758.

²⁸ J.-L. Duport, op. cit., pp. 159.

²⁹ B. Romberg, op.cit., pp. 6, trans. mine, „Der Bogen wird so genommen, dass der ersten Finger denselben halb umklammert; der zweite Finger liegt gerade so, dass dessen Spitze eben die Haare vor dem Frosch berührt. Der dritte Finger, welcher den Bogen in seiner bestimmten Richtung hält, liegt an der Spitze des Frosches, und der vierte Finger bedeckt den halben Frosch. Der Daumen liegt auf der anderen Seite zwischen dem Zweiten und dritten Finger, und hält mit dem Weichen des vorderen Gliedes den Bogen fest."

³⁰ B. Romberg, op. cit., pp. 6, trans. mine, „Alle Finger, ausserdem ersten, liegen gerade."

³¹ Ibidem, pp. 7.

³² Ibidem., pp.109, trans. mine, „Die Mitte des Bogens ist gewöhnlich die beste Stelle, um springend mit demselben zu spielen. Der Bogen wird mit dem ersten Finger und dem Daumen gehalten, und der dritte Finger lehnt sich an

VIBRATO	
The vibrato technique was of marginal importance because of the focus on the proper handling of the bow to bring out expression and beautiful colour.	Using vibrato in a reasonable way, only to intensify long notes (F. Dotzauer) ³³
SOUND	
<p>„The players of the French school were distinguished by smoothness and purity of tone, and a high degree of left-hand skill, especially in high positions. ”.³⁴</p> <p>"The variety in the manner of playing, the nuances in the sound, and consequently the expression, depend on the bow."³⁵</p> <p>Singing, expressiveness and finesse</p>	<p>Powerful sound and simple, natural playing (Dresden school)</p> <p>Nobility, self-control, dignity</p>
LEFT HAND	
<p>Left hand technique modelled on that of the viola da gamba (M. Berteau).</p> <p>"The thumb must be placed naturally at the back of the neck, parallel to the first and second fingers when they are placed on the fingerboard."³⁶</p>	<p>Left hand technique based on Viotti's violin technique (B.Romberg)</p> <p>"The thumb should lie opposite the 2nd finger, positioned so that it does not extend beyond the fingerboard but locks with its surface."³⁷</p>

Table: French and German cello school - characteristics.

den Frosch des Bogens und hilft ihn nur ein wenig halten; der zweite und vierte Finger werden nicht fest an den Bogen angelehnt. “.

³³ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op.cit., pp.753.

³⁴ Ibidem., pp. 756.

³⁵ J.-L. Duport, op. cit., pp. 162, trans. mine, “La variété du jeu, les nuances du son, et par conséquent l’expression, sont du ressort de l’archet”.

³⁶ Ibidem., pp. 6, trans. mine, „(...)le pouce doit se poser tout naturellement a plat dessous le manche, parallèlement entre le premier et le second doigt. “.

³⁷ B. Romberg, op. cit., pp. 6, , trans. mine, „Der Daumen liegt dem zweiten Finger gegenüber, aber so, dass er nicht vor dem Griffbrett hervorragt, sondern mit der Oberfläche desselben schliesst“.

As time passed and aesthetic views changed, the model of the virtuoso was replaced by that of the outstanding interpreter of a work. Classical masterpieces, rather than the performer's technical bravura, became the overriding goal. Cellists also gave up creating pieces for their own development and focused on performing works written by composers. Thus, chamber music was gaining in popularity. Piano trios, string quartets were created, and also the sonata works were more readily chosen. The replacement of the virtuoso by the interpreter of the work had been heralded already in the second half of the 19th century (Piatti, Grützmacher), but it became firmly established only in the 20th century, whose paradigmatic representative was Pablo Casals. (...) *one of the undisputed highlights of his career was his trio with A. Cortot and J. Thibaud. With minor exceptions, all cellists of the 20th century followed this ideal: among others G. Cassadó, Mainardi, Feuermann, Piatigorsky, P. Fournier, André Navarra, Tortelier, Leonard Rose, Antonio Janigro, Zara Nelsova, M. Gendron, J. Starker, Rostropovič and Jacqueline du Pré, D. Geringas, Yo Yo Ma, B. Pergamenšikov*".³⁸

Following in the footsteps of 20th-century cellists, for whom an in-depth understanding of a work has become more important than displaying virtuosity, in the following description I will outline the historical and stylistic context in which composers in France and Poland lived and composed at the turn of the 19th and 20th centuries. Each of the Polish composers I am discussing went to France right after school, or as a supplement to his knowledge after studies in Poland, drawing inspiration and experience from the French culture, which he used in composing his sonatas for cello and piano.

³⁸ H. von Loesch, Th. Drescher, op. cit., trans. mine, „Die Ablösung des Virtuosen durch den Werkinterpreten bahnte sich bereits in der zweiten Hälfte des 19. Jh. an (Piatti, Grützmacher), setzte sich aber erst im 20. Jh. durch, paradigmatisch repräsentiert durch P. Casals. (...) zu den unbestrittenen Höhepunkten seiner Laufbahn gehörte das Triospiel mit A. Cortot und J. Thibaud. Von kleinen Einschränkungen abgesehen, folgten alle Cellisten im 20. Jh. diesem Ideal: so u. a. G. Cassadó, Mainardi, Feuermann, Piatigorsky, P. Fournier, André Navarra, Tortelier, Leonard Rose, Antonio Janigro, Zara Nelsova, M. Gendron, J. Starker, Rostropovič und Jacqueline du Pré, D. Geringas, Yo Yo Ma, B. Pergamenšikov.“.

Chapter 2

Historical and stylistic context. Trends, styles, directions in French and Polish music at the turn of the 19th and 20th centuries - an overview

2.1 France at the turn of the 19th and 20th centuries

The Franco-Prussian War which ended in 1871 with the victory of the Germanic countries left its mark on French music of the time. Increased nationalist movements in the arts were to rebuild the sense of national dignity of the French people. Thus, the *Société nationale de musique* was founded in 1871. Founded by Camille Saint-Saëns and César Franck under the motto *Ars gallica*, the Society aimed to stem the tide of foreign romanticism by reviving pre-revolutionary French music and creating works steeped in national traditions.³⁹ During the same period, symphony orchestras that are still famous today were created. In 1873, Édouard Colonne founded the *Concert National*, an orchestra that premiered works by Claude Debussy, Camille Saint-Saëns, César Franck and Gabriel Fauré. A different programme idea was presented by the orchestra formed within the *Société des nouveaux concerts* under Charles Lamoureux, whose programme largely included the works of Richard Wagner and his imitators, and which was entrusted with the French premiere of the German composer's opera *Lohengrin* in 1887.⁴⁰ Also in the *Société nationale de musique*, composers began to diverge in their views. “(...) the very membership of that association - which included such prominent composers as Saint-Saens, Franck, Bizet, Duparc, Faure, Edouard Lalo, and Massenet - proved to be the main cause of its undoing. No agreement could be reached on the best manner to carry out the Societe's program, with the consequence that in the 1880s the leadership of the musical renaissance passed to Vincent d'Indy and to a school of his own creation, the *Schola Cantorum*. ”⁴¹ Vincent d'Indy believed that the remedy for regaining the pre-eminence in the world of music that France had lost during the Romantic and Republican periods was a return to the legacy of Jean-Philippe Rameau (1683-1764) and his predecessors. “*Their return to the architectural principles of seventeenth- and eighteenth-century music is a manifestation*

³⁹ Ch.B. Paul, *Rameau, d'Indy, and French Nationalism*, [<https://www.jstor.org/stable/741172>, access: 11.01.2022]

⁴⁰ B. Schilling-Wang, *Paris, Stadt, 19. Jahrhundert, Konzertwesen* [<https://www.mgg-online.com/>, access: 11.01.2022]

⁴¹ Ibidem.

of a desire to renew rigid compositional rules and norms, considered classical in academic centres. (...) it is in this school that some academics identify the genesis of neoclassicism (...)."⁴²

In the 1880s, the term 'impressionism' began to be used to refer to musical aesthetics. Initially, it appeared in an almost pejorative sense, as evidenced by the fact that the then secretary of the Académie des Beux Arts used the word to criticise a new composition by Claude Debussy, *Printemps*. *"Besides displaying an exaggerated sense of musical colour, the work called into question the authority of academic values, and so its 'impressionism' appeared 'one of the most dangerous enemies of truth in art'."*⁴³ The style of the French impressionists developed a new kind of sound idea in music. It was also associated with an increase in composers' interest in the perceptual possibilities of sound and the generation and impact of acoustic waves. *"In much of Debussy's music, as in Impressionist pieces by Delius, Ravel and others, the composer arrests movement on 9th and other added-note chords, not to produce dissonant tension but, as Dukas put it, to 'make multiple resonances vibrate'. This attention to distant overtones, particularly generated by gong-like lower bass notes, produces a new sense of musical space, in effect giving a greater sense of the physical reality of sound."*⁴⁴ Impressionist music was an attempt to convey the transience of the moment and to explore the mystery of the elusive flow of time by musically illustrating phenomena such as fog, water, night, etc. using tremolo, ostinato and rhythmic thickening techniques based on medieval, whole-tone and pentatonic scales. On the one hand, Claude Debussy's music went beyond the academic norms of the time, on the other hand, it was rooted in traditional values as evidenced by the melodies of his works inspired by folk songs. *"(...) they are simple and hark back to earlier times or pastoral settings, often with a nationalist subtext. This is also the case in music imitating or incorporating Spanish popular song (such as that of Ravel, Albéniz, and Falla), or the Celtic traditions of Brittany or western Ireland."*⁴⁵

After World War I, culture in France once again turned to tradition. This time the return had an aesthetic rather than a historical aspect, and one of its aims was to reconstruct the system of human values damaged by the horrors of war. *"Common ideas appear in the various fields of art: the rationalisation of the act of creation, the control of imagination by the mind,*

⁴² Z. Helman, *Neoklasycyzm w muzyce polskiej XX wieku*, Polskie Wydawnictwo Muzyczne, Kraków 1985, pp. 25, trans. mine, *"Ich powrót do architektonicznych zasad muzyki XVII i XVIII wieku jest przejawem dążności do odnowienia sztywnych reguł i norm kompozytorskich, uznanych w ośrodkach akademickich za klasyczne. (...) to właśnie w tej szkole niektórzy badacze upatrują genezy neoklasycyzmu (...)."*

⁴³ J. Pasler, *Impressionism*, [<https://www.oxfordmusiconline.com/grovemusic>, access: 13.01.2022].

⁴⁴ Ibidem.

⁴⁵ Ibidem.

the need to base the rules of art on scientific laws, the primacy of construction and form."⁴⁶ From these postulates the neoclassical current fully developed, which in music manifested itself through *"a return to the principles of linearism, clarity of rhythmic pulsation, simplicity of texture, precision of construction, a turn to the French tradition."*⁴⁷ A strong inspiration from popular music and jazz is also characteristic.

In 1910 Maurice Ravel founded a rival association to the *Schola Cantorum*, the *Société Musicale Indépendante*, under the leadership of Gabriel Fauré, which opposed the approach to music represented by Vincent d'Indy's henchmen, which was too conservative in their view. The Independent Musical Society organised concerts presenting works by both young French and foreign composers. In the 1920s, composers such as Maurice Ravel, Paul Dukas, Albert Roussel and Florent Schmitt were at the peak of their careers. On the other hand, the voice of the previous generation still belonged to Camille Saint-Saëns, Gabriel Fauré and Vincent d'Indy. The avant-garde of the time and its representatives, *Les Six* (Francis Poulenc, Arthur Honegger, Darius Milhaud, Louis Durea, Germaine Tailleferre and Georges Auric), strengthened their position. Paris also became a musical home for foreign composers such as Igor Stravinsky, Bohuslav Martinů and Manuel de Falla.⁴⁸

2.2 Poland at the turn of the 19th and 20th centuries

Polish culture in the 19th century experienced a period of stagnation, caused by the loss of independence in 1795. The only musical institution that functioned throughout the 19th century was the Grand Theatre in Warsaw. Supported financially by the Russian authorities, the centre was not willing to stage works by Polish composers. The situation changed when, in the second half of the 19th century, artists were given the opportunity to present their works at the Municipal Theatre in Lvov. As far as musical education was concerned, the first conservatory in Poland, headed by Józef Elsner (Chopin's future teacher), which provided a full range of education in this field, was founded in 1821 in Warsaw as the Institute of Singing and Declamation. Ten years later, however, following the defeat

⁴⁶ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp. 26, trans. mine, „W różnych dziedzinach sztuki pojawiają się wspólne idee: racjonalizacja aktu tworzenia, kontrolowanie wyobraźni przez rozum, potrzeba oparcia reguł sztuki na prawach naukowych, prymat konstrukcji i formy.”⁴⁶ Z tych postulatów rozwinął się w pełni nurt neoklasyczny, który w muzyce objawiał się poprzez „powrót do zasad linearyzmu, wyrazistość pulsacji rytmicznej, prostotę faktury, precyzję konstrukcji, zwrot ku tradycji francuskiej.”

⁴⁷ Ibidem, pp. 31, trans. mine, „powrót do zasad linearyzmu, wyrazistość pulsacji rytmicznej, prostotę faktury, precyzję konstrukcji, zwrot ku tradycji francuskiej.”

⁴⁸ J. Cegiella, *Dziecko szczęścia*, tom I, 86 Press, Łódź 1996, pp.74-79.

of the November Rising, it was closed down. In 1861 the Music Institute was established, which after World War I became the Warsaw Conservatory.⁴⁹

Polish music began to exist in the international consciousness thanks to the work of Fryderyk Chopin (1810-1849). *"Chopin marked an epoch in the history of music. The emotional element is paramount in his music. He departs from pure form and is absolutely undogmatic"*.⁵⁰ This is what Zygmunt Stojowski said about the composer of the *Sonata in G minor for piano and cello op. 65*. As a symbol of Polish nationalism, he provided a model in the use of the folk idiom for later generations of composers. Just after Chopin, an important role in the development of Polish culture in the field of music was played by the composer of the Polish national opera, Stanisław Moniuszko (1819-1872). His works are stylistically reminiscent of the work of the French opera composer Daniel Auber, with the use of Polish themes and dances.

The main representatives of the next generation of Polish composers were Władysław Żeleński and Zygmunt Noskowski. Between 1866 and 1870 Żeleński studied composition in Paris with Henri Reber and Berthold Demcke. Known mainly for his lyrical songs and national operas, which were a continuation of the path marked out by S. Moniuszko.⁵¹ Zygmunt Noskowski studied composition with Friedrich Kiel in Berlin in the years 1872-1875. He is the author of the first symphonic poem in Polish music *Step*.⁵² *"Stylistically, the works of Polish composers in the later 19th century are conservative, rarely going beyond Schumann or Mendelssohn. The only exceptions are the songs of Eugeniusz z Pankiewicz (1857–98), which reveal a more adventurous approach to harmony and, above all, the works of Juliusz Zarębski (1854–85), whose music sometimes foreshadows Impressionism. (...) The situation only changed with the next generation of composers, such as Karłowicz and Szymanowski, whose work extended well into the 20th century."*⁵³

The term "Young Poland" was used in music to describe a group of composers active at the turn of the 19th and 20th centuries. The circle included Grzegorz Fitelberg, Ludomir Różycki, Karol Szymanowski and Antoni Szeluto. In 1905, in connection with revolutionary events in Russia, expectations arose for political and artistic changes in Poland. Hopes were partly fulfilled with a concert of contemporary music at the Warsaw Philharmonic Hall

⁴⁹ Z. Chechlińska, *Poland, 3.1750-1900*, [https://www.oxfordmusiconline.com/grovemusic, dostęp: 10.01.22].

⁵⁰ Z. Stojowski, *Pisma wybrane*, tłum. M. Szlezer, red. J. Kalinowski, M. Szlezer, Akademia Muzyczna w Krakowie, Kraków 2015, s. 53.

⁵¹ Z. Chechlińska, *Żeleński, Władysław*, [https://www.oxfordmusiconline.com/grovemusic, dostęp: 10.01.22].

⁵² Z. Chechlińska, *Noskowski, Zygmunt*, [https://www.oxfordmusiconline.com/grovemusic, dostęp: 10.01.2022].

⁵³ Z. Chechlińska, *Poland*, op. cit..

on 6 February 1906, where works by composers of the "Young Poland" were performed. A year earlier, Fitelberg, Różycki, Szymanowski and Szeluto, with the financial assistance of Prince Władysław Lubomirski, had founded the Young Polish Composers' Publishing Company, whose aim was to gain support for new Polish music by publishing the works of its members and organising concerts in Poland and abroad. The Neo-Romantic movement and the German composers who represented it, such as Richard Wagner, Gustav Mahler, Richard Strauss and Anton Bruckner, had a strong influence on the artists of this period. Around 1912 Ludomir Różycki signed a contract with the Danish company Hansen, and Karol Szymanowski joined the Vienna-based Universal Edition, thus stopping further joint activities.

Interest in French culture in Poland was already evident in the 19th century. Among others, Zygmunt Stojowski went there for further musical education. In the inter-war period, however, the Parisian school dominated the Polish scene in terms of influence and drawing of inspiration. Karol Szymanowski believed that French music was a carrier of the highest aesthetic and spiritual values, opening the way to modernity.⁵⁴ The Polish composer regularly stayed in Paris in the 1920s and 1930s, having a circle of admirers of his work there. At that time, a mass emigration of Polish composers to the French capital began, motivated by aesthetic and artistic reasons and by the still complicated political situation in the home country. *"Young composers, emissaries of Szymanowski, adapted perfectly in the multicultural atmosphere of Paris. But these musicians, educated in the spirit of Debussy and Ravel, were also open to other trends and aesthetic options that Szymanowski had not foreseen. In terms of composing technique, they did not apply his ideas or post-impressionist solutions. They fitted into the neoclassical current, adding to it the Polish spirit, lyricism and references to popular culture."*⁵⁵

Some of the artists who settled in Paris permanently integrated themselves into the cultural landscape of France. One example is Aleksander Tansman, who achieved spectacular success there and for political reasons accepted French citizenship. Others, immediately after their studies in Poland, sought inspiration in Paris and saw emigration as an opportunity to achieve recognition in international circles. As these efforts had mixed

⁵⁴ R. Suchowiejko, *L'Émigrations Musicale Polonaise à Paris pendant L'Entre-deux-guerres: Artistes – Événements-Contextes*, [https://www.jstor.org/, access: 10.01.2022].

⁵⁵ R. Suchowiejko, op. cit., trans. mine. *"Les jeunes compositeurs, émissaires de Szymanowski, s'adaptent alors parfaitement à l'atmosphère multiculturelle de Paris. Mais ces musiciens, formés dans l'esprit de Debussy et Ravel, s'ouvrent aussi à d'autres courants et options esthétiques, ce que Szymanowski n'avait pas prévu. Du point de vue de la technique de composition, ils n'appliquent en effet ni ses idées ni les solutions post impressionnistes. Ils rejoignent le courant néoclassique en y rajoutant un supplément d'esprit polonais, de lyrisme et de référence à la culture populaire."*

results, one Polish composer, Piotr Perkowski, led by Tansman, decided to bring together artists of Polish origin and their influential friends. Thus, in 1926, the Association of Young Musicians in Paris was founded, with Ignacy Jan Paderewski as its honorary chairman and such personalities as Maurice Ravel, Nadia Boulanger or Emma Debussy among its members.⁵⁶ The Association's activities included the organisation of concerts, festivals, competitions, courses and conferences at which Polish music was performed and promoted. Members of the Association included composers such as Antoni Szałowski, Tadeusz Szeligowski, Bolesław Woytowicz and Szymon Laks.⁵⁷

⁵⁶ J. Cegieła, *op. cit.*, pp. 185-186.

⁵⁷ R. Suchowiejko, *op. cit.*.

Chapter 3

Selected sonatas for cello and piano by Polish composers of the turn of XIX and XX century – an overview

3.1 Zygmunt Stojowski – Sonata in A major for piano and cello op.18 (17) (1895)

Zygmunt Stojowski – life and cello works

Zygmunt Stojowski was one of the most acclaimed pianists of his time. Born on 8 April 1870 in Strzelce, he also fulfilled himself as a composer, pedagogue and writer. As a child he began piano lessons with his mother Maria, an amateur pianist. After finishing school in Krakow, where he took composition lessons with Władysław Żeleński, he moved to Paris in 1887 to continue his education at the Conservatoire National with Léo Delibes (composition), Théodore Dubois (harmony) and Louis Diémer (piano).⁵⁸

Zygmunt Stojowski's studies abounded in successes won both at piano and composition competitions. The composer of Sonata A major went down in the history of the Paris Conservatoire as the first Pole to receive the Premier Prix in the counterpoint and fugue class. He was among such laureates as César Franck, Jules Massenet, Claude Debussy, Paul Dukas and Maurice Ravel. The composer himself claimed that Ignacy Jan Paderewski and Władysław Górski - violinist and composer, soloist with the Parisian Orchestre Lamoureux - had the greatest influence on shaping his musical language. Górski ran a course called *Leçons d'Accompagnement* at the Conservatoire, which Stojowski attended to study chamber music. He took Paderewski's lessons in 1891, being one of four pupils of the future Prime Minister and Foreign Minister of Poland. Stojowski regarded Paderewski as an ideal artist combining virtuosity with poetic expression. Zygmunt Stojowski's international career as a pianist and composer opened with a symphonic concert entirely devoted to the Pole's works, conducted by Benjamin Godard at the Salle Erard in February 1891. The programme included *Ballade for Orchestra* and *Suite for Orchestra and Piano No. 1 op. 3*, in which the piano part was performed by the composer himself.⁵⁹

⁵⁸ J.A. Herter, *Stojowski*, in: Encyklopedia Muzyczna PWM, ed. E. Dziębowska, Krakow 2007, pp. 121-123.

⁵⁹ J.A. Herter, *Zygmunt Stojowski. Life and Music*, Figureoa Press, Los Angeles 2007, pp. 33-41.

The first opus cello composition by Zygmunt Stojowski is *Sonata in A major for piano and cello op. 18*, written during the composer's stay in Paris. Another cello work is *Konzertstück in D minor for cello and orchestra op. 31*, a piece composed during World War I, when the composer settled in the United States. In 1915, the premiere performance of *Konzertstück* took place at New York's Carnegie Hall, where the part of the soloist was performed by the dedicatee of the work, Willem Willeke (the future professor at the Juilliard School of Music), accompanied by the New York Philharmonic Orchestra.⁶⁰ It is a one-movement cello concerto divided internally into four sections (*Allegro vivace*, *Andante sostenuto*, *Allegro come prima*, *Allegro assai*). There is also an unpublished manuscript of an instrumental miniature of a cantilena character, *Romances sans paroles pour Violoncelle for cello and piano* in A major, which is probably Stojowski's first compositional attempt intended for the cello.

Apart from the works originally composed for this instrument, it is worth mentioning a transcription which constitutes an interesting position in cello literature. It is *Fantasie for cello and piano op. 27*. The original *Fantasie pour trombone ténor avec accompagnement de piano* (1889) was dedicated to Théodore Dubois, director of the Paris Conservatoire, and written for a trombone competition held at the Conservatoire National in 1905.

Sonate pour piano et violoncelle op.18

Sonata A major for piano and cello was written in 1895. The composer dedicated it to his mentor and friend Ignacy Jan Paderewski. The work was premiered by the composer himself together with Joseph Salmon⁶¹ in Salle Erard in Paris in May 1896. In the same place four years later Stojowski performed Sonata together with the then 24-year-old Pablo Casals.⁶²

The work has features of a Romantic sonata: *"the melody becomes more plastic, the thematic work intensifies, the contrasts increase, the expression differentiates. The main method of shaping the form is a dialogue of instruments passing motifs and themes to each*

⁶⁰ J. Kalinowski, *Zarys sylwetki Zygmunta Stojowskiego w kontekście twórczości wiolonczelowej*, in: *Polscy kompozytorzy emigracyjni. Szkice i interpretacje*, red. J. Kalinowski, M. Szlezer, Akademia Muzyczna w Krakowie, Krakow 2014, pp. 110.

⁶¹ Dutch cellist, born in The Hague in 1863, died in Toulouse in 1943. A pupil of Franchomme. He won first prize at the Paris Conservatory in 1883. Joseph Salmon was a soloist with the Concerts Lamoureux for fourteen years. In 1892 he formed a string quartet with the violinist M. E. Hayot. (Based on: N. Dufourcq, [entires:] *Salmon, Joseph*, in: *Larousse de la Musique*, tome second, Paris 1957).

⁶² J.A. Herter, op. cit., pp. 178-179.

other." ⁶³ These are the words of the Polish musicologist Bohdan Pociąg, describing a sonata of the 19th century accurately describing also the work of Zygmunt Stojowski. The composer also clearly refers to Polish folklore and draws on the sonoristic colouring of impressionism then emerging in France (the cycle's finale). *Sonata* consists of three movements of which the outer ones have the form of a sonata allegro, while the middle movement shows features of the song form.

I movement *Andante. Allegro risoluto*

The *Sonata in A major for piano and cello op. 17(18)* opens *Andante*, introducing in a subtle and gentle manner the main motif of the first movement of the sonata cycle. The tempo of the introduction is variable and free. This is expressed by terms inscribed by the composer such as *stringendo*, *calando*, *poco accelerando*, *poco slargando*, which by the nature of their meaning leaves the performer wide open to individual interpretation of the flow of time and narrative. The impression of transience and gentleness of *Andante* should be determined by the sound and close chamber cooperation of both instruments. As far as the colouristic aspects are concerned, the composer uses here the darker sonority possibilities of the cello, which also helps to maintain the nostalgic mood of the beginning of the work. The transparent texture allows the performers to listen closely and respond to the colour nuances of both instruments. Looking strictly at the cello part, which explores the lower registers of the instrument, it is worth paying attention to the speed of the bow adequate to the mood and flow of tension in the phrase. It is also necessary to consciously operate the length of the bow, maintaining flexibility in possible changes of speed or intensity of pressure determined by changes in colour or tempo, initiated by the piano. Taking into account that the composer writes the marking *esspreso* from the beginning, it is necessary to find a deep and rich type of sound, which is possible to obtain on the lower strings by leading the bow closer to the bridge than to the fingerboard.

⁶³B. Pociąg, *Sonata*, trans. mine, [https://meakultura.pl/artukul/sonata-7-1255, access: 29.12.2021], „melodia staje się bardziej plastyczna, praca tematyczna intensyfikuje się, zwiększają się kontrasty, różnicuje ekspresja. Główny środek kształtowania formy to dialog instrumentów podających sobie motywy i tematy.”

or kujawiak.⁶⁴ The French variant is identified in the theme first presented by the cello, which has a different musical layer accompanying the main phrase, thus giving the theme a slightly different character.

In the folk version, the most important element to be brought out by the performers is the rhythmicity and thus the danceability of the theme. For this reason each time this type of presentation of the theme appears, it is important to mark the beginning of the bar by the leading voice and to correctly place in time the accented notes falling on the second measure in the bar, resulting from the specific rhythmic of folk dances. In the example below the cello part is performed *pizzicato*. The chords should be performed with a fast finger movement in order to obtain a resilient sound of the whole chord giving an appropriate mazurka pulse.



Figure 3: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, I movement, bars 37-47.

The second variant of the theme evokes the sound aesthetics of 19th-century French composers, characterised by melodies full of finesse and charm. The same qualities characterise the first theme of the sonata allegro of Zygmunt Stojowski's Sonata, rendered by the cello in the figurative accompaniment of the piano, which gives the melody its lightness and tunefulness.

⁶⁴ Józef Chomiński, *Małe formy instrumentalne*, PWM, Kraków 1983, s. 245.



Figure 4: Z. Stojowski, *Sonate pour piano et violoncelle op. 18*, Shott & Co. London, I movement, bars 54-70.

This way of presenting the theme requires, first of all, a long leading of the phrase with special attention to the technique of playing *legato* especially during bow changes and between bowings set by the composer. The technique of the right hand is of crucial importance here. It will be helpful in solving performance problems connected with this issue to refer to the French cello school, one of whose main assumptions was the expression dependent on the right hand and the way of bow leading. It is also important to note that the starting point, in terms of dynamics in the above passage, is *piano* dynamics. Adding to this the marking *espressivo*, it becomes obvious that although this is a theme full of emotions, it should not be played in an intense way. In order to give it lightness, attention should be paid first of all to the horizontal leading of the bow. Thinking about the movement of the bow to the right and to the left helps to lead the phrase smoothly, and also in crucial places (such as playing eighth notes at the frog) it protects against the hand strain resulting in an undesirable intensification of the sound. On the other hand, eighths played at the frog require loading the bow, and here we should refer to one of the most characteristic postulates of the French cello school, i.e. the technique of opening the elbow of the right hand together with moving away from the frog, thus equalizing the pressure of the hair on the string. In both cases

the eighth notes should lead into the next bar in order to maintain continuity of the phrase. For this reason, they must not differ in colour from the rest of the bar, either in the direction of strengthening them or, even more so, in a weaker emission due to the lack of sufficient contact between the hair and the string. The desired effect is to obtain a uniform sound, independent of the place on the string where the motive is performed. Attention should be paid to smooth string changes by choosing a slightly different type of contact on the higher string. Another aspect which helps to maintain the *legato* line is a conscious division of the bow, taking into account leaving more space for playing the last note under the bow, which allows connecting it with the next group.

As for the expressive character of the second theme of the first movement of *Sonata*, it is a combination of Polish and French stylistics. On the one hand, it is reminiscent of a simple song associated with Polish folklore, bearing traces of the melancholy that often characterises a kujawiak, while on the other hand, it refers to French aesthetics in its subtlety of sound. Clarity of sound requires sublime means of performance. Simplicity, in this case, has a stronger message of expression, but requires greater executive control with keeping loose. Clarity of tone is achieved by controlling all aspects of bowing. The vibrating movement of the left hand should be treated sparingly, so that it helps to relieve possible tension of the hand without intensifying the expression of the theme.



Figure 5: Z. Stojowski, Sonate pour piano et violoncelle, manuscript, I movement, bars 104-124.

The development of the first movement of *Sonata for piano and cello op. 18 (17)* by Zygmunt Stojowski is a representative example of this genre in the Romantic period, where an important role is played by thematic work and contrasts with constantly changing type of expression are emphasized.⁶⁵ The form is based on a basically unceasing dialogue between cello and piano, in which both instruments convey motives from both main themes to each other.



Figure 6: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, I movement, bars 216–228.

The main performance challenges in the development are to bring out the contrasts in expression and the multiple switching of roles between the part leading the main melodic line and the part accompanying it. This involves setting an appropriate sound balance, despite the naturally existing disproportion in terms of sound volume resulting from the texturally extended piano part combined with the single voice of the cello. The manner of change

⁶⁵ B. Pocij, op. cit..

of expression is suggested by the composer himself, writing, among other things, the *marcato* marking when the motif from the first theme appears. The expressive extraction of each note is facilitated by the limited use of the bow, which allows the motif to stand out from the other voices. The arrival of the change of mood in which the second theme is processed is emphasised by the marking *tranquillo*. Articulatively, this is expressed by a shift from *marcato* to singing *legato* technique.

The *Andante. Allegro risoluto* ends with a virtuosic coda, which closes with a triumphant display of the first theme of the sonata allegro.



Figure 7: Z. Stojowski, *Sonate pour piano et violoncelle op. 18*, Shott & Co. London, I movement, bars 449-461.

II movement *Andante. Allegretto molto moderato. Tempo I*

"Music can express a certain mood, an intense feeling, dramatic passion, joy, deep sadness and the like, which is why this art form has been called the language of feelings."⁶⁶

⁶⁶ Z. Stojowski, op. cit., *Pisma wybrane*, pp. 53-54, trans. mine, „„Muzyka może wyrazić pewien nastrój, intensywne uczucie, dramatyczną pasję, radość, głęboki smutek i tym podobne, dlatego też ta forma sztuki nazwana została językiem uczuć.”

Admittedly, the composer's words of the *Sonata for piano and cello* define the general essence of music, but this sentence is particularly applicable to the *Andante* movement. *Allegretto molto moderato. Tempo I*, in which the performer's task is to present the wide range of emotions contained in the piece.

The second part of the cycle takes the form of a romantic song with two intertwined and contrasting strophes, in which the lyrical centre is based once on an epic story and once on the playing out of a direct dramatic scene in *scherzando* character.



Figure 8: Z. Stojowski, *Sonate pour piano et violoncelle* op.18, Shott & Co. London, II movement, bars 1-10.

The *Andante* opens with a poetic melody in the cello part, which is one of the main themes of this movement. In leading the opening phrase (like the *Andante* of the first movement), Zygmunt Stojowski 'climbs' the cello register, thus achieving a natural intensification of tension towards the first climax. Given the balladic nature of this theme, in which the fluid narrative of the story is the key to interpretation, particular attention should be paid to *legato* technique. *"While absolute legato may be impossible to achieve on the piano, it is our duty to invent ways and means, sometimes inconveniently, of covering violations of this patent, thus creating at least the impression of an ideal flow and the illusion of continuity (...)"*⁶⁷ Referring to the words of the composer himself, who admittedly was writing about an instrument on which he himself performed and which is percussive by nature, also in the cello technique *legato* is a means of expression which is a great performance challenge. It is characterised by *"smooth bow changes, gentle flowing transitions from string to string (...), and a singing and broadly defined evenness, opposed to all sharpness, angularity and rapidity"*.⁶⁸

According to the ideas of the French cello school, in order to achieve this effect, attention should be paid to maintaining the flexibility of the fingers of the right hand when changing direction (especially close to the frog), controlling the weight of the hand along the length of the bow by controlling the position of the elbow, and using an appropriate speed of bow movement which serves to maintain the fluidity of the narrative. Due to the poetic character of the melody it is also worthwhile to use the technique of permanent *vibrato*, which on the one hand supports the softness of the sound of the phrase, and on the other through increased vibrating movement enhances the expression of the climactic moments.

The *scherzando* character of *Allegretto molto moderato* is revealed in the articulation and rhythmic patterns. This fragment has dance features, indicated by a change of measure to 3/4, a livelier tempo and a characteristic and repetitive rhythmic pattern with an accented second measure in the bar. This is a clear reference to Polish folk dances with mazurka rhythms. The interpretation of *Allegretto molto moderato* may be defined by the fierceness and verve of Polish folklore or by French elegance and lightness. There is also a third option combining both variants, in which the highlighting of the folk idiom, by following the accentuation

⁶⁷ Ibidem, pp. 17, trans. mine, „*O ile absolutne legato może być niemożliwym do osiągnięcia na fortepianie, jest naszym obowiązkiem wynaleźć sposoby i środki, czasem niewygodne, zakrywania naruszeń owego patentu, stwarzając tym samym przynajmniej wrażenie idealnego toku i iluzję ciągłości (...)*.”

⁶⁸ J. Kusiak, *Skrzypce od A do Z*, ed. E. Bednarska- Gryniiewicz, PWM, Krakow 1988, pp. 399, trans. mine, „*gładkimi zmianami smyczka, łagodnymi płynnymi przejściami ze struny na strunę (...) oraz śpiewnością i szeroko rozumianą równomiernością, przeciwną wszelkiej ostrości, kanciastości i gwałtowności*”.

of the melodic line following the notation, is integrated with a refinement of the sound resulting from subtle articulation changes.

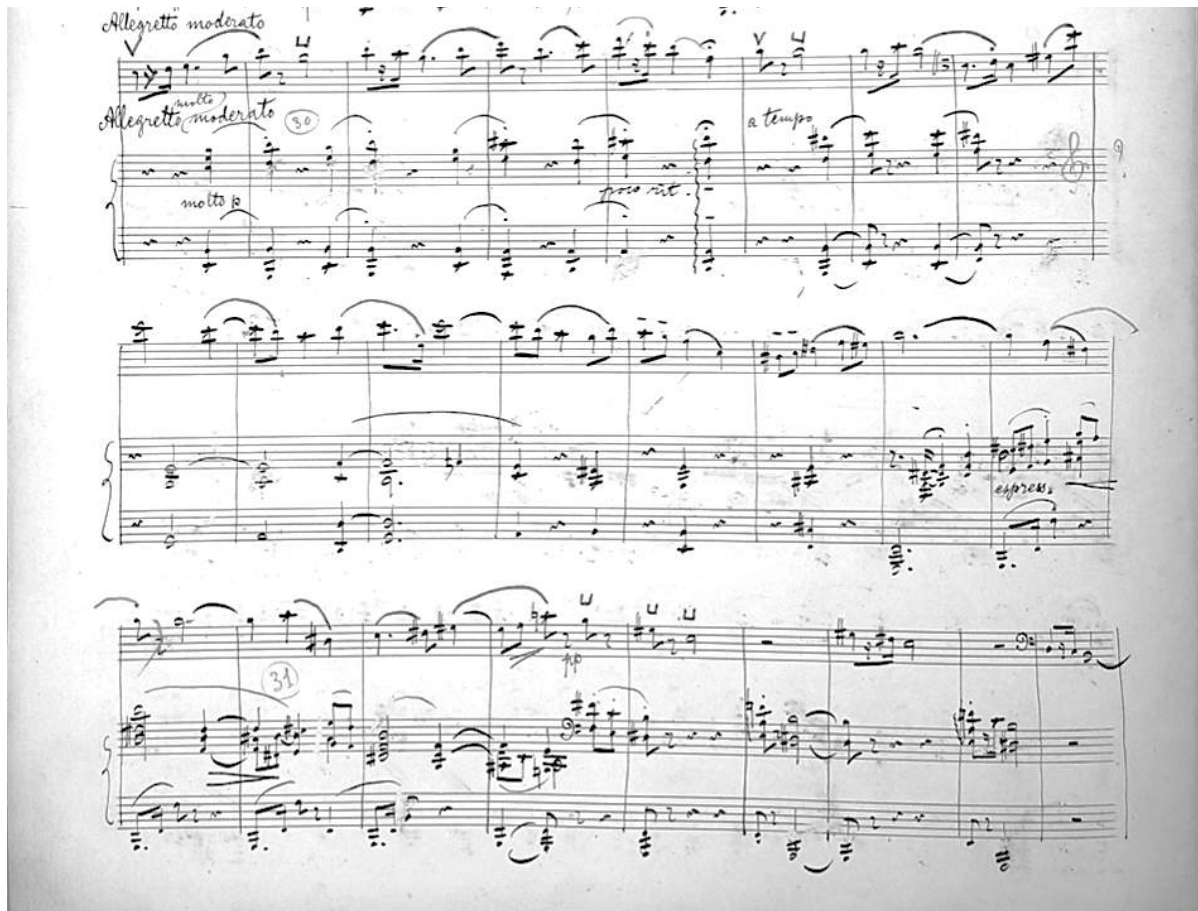


Figure 9: Z. Stojowski, *Sonate pour piano et violoncelle*, manuscript, II movement, bars 31-55.

Lightness and at the same time clarity of rhythm and articulation is achieved by applying the method of French cellists who attached great importance to the role of the fourth finger on the bow, balancing the weight of the hand on the frog thanks to it. It is particularly useful when performing the punctuated rhythm appearing in the second theme. It allows to avoid unnecessary accentuation of the sixteenth note preceded by a pause, leaving its energetic charge, which gives the melody grace and elegance of dance.

A high degree of left-hand skills especially in higher positions⁶⁹ defines the performance problem of the fragment, where the main theme *Allegretto moderato* played by the piano is accompanied by sixteenth-note figurations in the cello, gracefully surrounding the melody on condition that the individual notes are clearly extracted.

⁶⁹ S. Bonta, S. Wijsman, M. Campbell, B. Kernfeld, A. Barnett, op. cit., pp. 757.

a tempo ma poco animato

p

a tempo ma poco animato

p

poco cresc.

poco a poco più animato

poco a poco più animato

cresc.

p

cresc.

Figure 10: Z. Stojowski, *Sonate pour piano et violoncelle op. 18*, Shott & Co. London, II movement, bars 61-69.

This passage develops into a tempestuous climax, which is the turning point of this movement, after which the first Andante theme in the piano returns. This time, the main melody is accompanied by a texturally extended left-hand accompaniment and a melodic line in the cello that enters into close dialogue with the theme. The further course of the second movement of the *Sonata* is based on the material of the main themes, which appear in ever-shorter and emotionally fading scenes, ending the whole in the intimate atmosphere of the beginning.



Figure 11: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, II movement, bars 152-159.

III movement *Allegro con fuoco. Andante con moto. Tempo I*

The finale of Zygmunt Stojowski's *Sonata in A major* is distinguished by its lively narrative based on two main themes, which are frequently transformed, appearing in various textural, sonority and articulation structures. Due to the lively tempo and the composer's skilful use of the potential of both instruments, the third movement is characterised by a multitude of technical problems of the left and right hand. The whole is divided into three fragments. The *Allegro con fuoco* and *Tempo I*, in which a spectacular coda appears at the end, bear the signs of a sonata allegro, mainly due to thematic dualism. The middle *Andante con moto* is a kind of impression taken from the main theme of the first movement of the cycle. This fragment gives the performer and the listener a moment of reflection and respite from the fast-moving *Allegro con fuoco* and constitutes the integrity of the sonata cycle.



Figure 12: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, III movement, bars 6-17.

A vigorous introduction by the piano using the *Allegro con fuoco* leading motif is followed by a presentation of the first theme in the cello. The elements coming to the fore are rhythm and articulation. The term *alla breve* sets the right tempo and allows the performers to move freely in the lively action of the piece. As far as articulation is concerned the division into vertical and horizontal thinking in leading the bow influences the choice of appropriate means of expression. Vertical thinking should be applied to staccato notes and rhythmic values followed by a pause. In this way more emphasis is put on the well caught beginning of the sound than on the length of the note sound. The opposite occurs in horizontal thinking concerning the other notes, in which the essence is the laying down of the sound and giving it the appropriate speed for the energy. This gives the first theme a spontaneity and finesse appropriate to the *con fuoco* marking, perfectly in keeping with the sound aesthetics of the French cello school. The theme reveals additional performance challenges when it appears two octaves lower on the C string, which entails difficulties in producing a clear

articulation and maintaining the theme's energy. In this case, the length of the bow used should be shortened as much as possible, in addition to the aspects previously discussed.

The second theme of the final movement of the *Sonata* shifts the focus from rhythmic to melodic in the cello part, while maintaining the rhythmic structure taken from the first theme in the accompanying part. An emerging motif from the first theme in the lower piano voice mobilises the performers to remain in the movement's fast tempo narrative despite the change in character. In order to achieve the *dolce cantando* effect without losing the tempo, it is necessary to lead the phrase over the bar line divisions, which can only be achieved by perfect *legato* technique.



Figure 13: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, III movement, bars 53-61.

Many passages in Zygmunt Stojowski's *Sonata* require comfortable left-hand technique in every position. Especially in the third movement, due to fast tempo and small figures, the performer must show great flexibility and proficiency of the left-hand fingers. Practical exercises, which are a collection of etudes attached to the theoretical part of Jean Louis Duport's *Essai sur de doigter du Violoncelle et la conduite de l'archet*, may be helpful in achieving this skill.



Figure 14: M. Berteau, *Etude no. 6* in: *Duport, 21 Etüden für Violoncello*, Bärenreiter, Kassel 2020, pp. 4.

Etude No. 6 composed by Martin Berteau - the founder of the French cello school - helps the performer of the *Sonata* prepare for the technical challenges of the left hand in the finale. Although the cello career of the French artist began in 1739, his technique of playing the instrument is applicable to a work composed at the end of the 19th century. The selected etude improves finger motorics, as well as developing the mechanisms of efficient movement between strings without catching the strings which are not used at a given moment and generating unnecessary sounds. A similar performance problem can be found in bars 185-197 of *Sonata in A major for piano and cello op. 18* by Zygmunt Stojowski.



Figure 15: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, III movement, bars 187-196.

As far as the references to French compositional styles in the finale are concerned, an exceptional fragment in the context of the entire piece is the piano interlude introducing *Andante con moto*, which creates the sonorous aura of a fragment thematically referring to the first movement of the cycle. The ethereal character and the loss of energy of the *Allegro con fuoco* in favour of a sensual aspect focusing on tone in bars 144-176 are reminiscent in expression of Claude Debussy's impressionistic approach to harmony and colour.



Figure 16: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, III movement, bars 151-169.

The *Sonata's* spectacular coda (bars 247-302) condenses most of the motifs and performance problems of the *Allegro con fuoco* in terms of, among other things, the articulation of the main themes or the skill of the left-hand technique, adding to the problem of the double notes requiring the independence of individual fingers of the left hand in the last

three bars. The whole ends with a very effective flageolet in the cello voice combined with a chord in the piano, the quintessential combination of great energy and refined lightness.



Figure 17: Z. Stojowski, *Sonate pour piano et violoncelle op.18*, Shott & Co. London, III movement, bars 285-302.

3.2 Aleksander Tansman Sonata for cello and piano no. 2 (1930)

Aleksander Tansman – live and cello work

Aleksander Tansman's childhood was filled with music from an early age. His father Mosze, a connoisseur of painting and a tenor by passion, and his mother Anna, a pianist by education, were famous for organising chamber concerts at home with artists invited to their home town Łódź. They regularly participated in cultural events with the whole family. They were ready to make long journeys abroad to listen to interesting opera premieres. In such an environment the future composer of the *Second Cello Sonata* was born on 12 June 1897.⁷⁰

His adventure with music practice began with piano playing in Wojciech Gawroński's class. Between 1913 and 1918 he studied law at Warsaw University, harmony and counterpoint with Piotr Rytel and composition with Henryk Melcer. In 1919 he won his first Grand Prix at the composition competition of the Polish Artistic Club in Warsaw.⁷¹

Soon after the results of the competition he went to Paris, which was then considered the centre of the musical world. There he met Maurice Ravel. It was the French composer who introduced the young Tansman into the artistic salons of Paris, helping him to establish all the necessary contacts for the development of his career (thanks to him, Tansman established permanent cooperation with Max Eschig's publishing house). It was then that he met, among others, Manuel de Falla, Sergei Kusewicks, Darius Milhaud, Arthur Honegger and Igor Stravinsky. In November 1927 Tansman went on his first tour of the United States, where he met Charlie Chaplin and George Gershwin. It was the composer of the *Blue Rhapsody* who showed the Pole the famous night clubs of Harlem, where he had the opportunity to listen to jazz music at its best.⁷² The compositional and pianistic successes achieved there consolidated the international position of Aleksander Tansman in the musical world. In February 1930 the composer returned to France from his second concert tour in North America. During the ship voyage he wrote the *Transatlantic Sonatina* which Janusz Cegiełło called "a transplantation of jazz into classical music". Immediately afterwards Aleksander Tansman started composing his *Second Sonata for cello and piano*.⁷³

⁷⁰ J. Cegiełła, op. cit., pp.19-25.

⁷¹ M. Szoka, *Tansman*, in: *Encyklopedia Muzyczna PWM; część biograficzna t-v*, red. E. Dziębowska, Kraków 2009, pp. 23-29.

⁷² J. Cegiełła, op. cit., pp. 181.

⁷³ *Ibidem*, pp. 217-218.

Cello works by Aleksander Tansman from the early period of his career include *Romance for cello* (a fragment of which survives in the manuscript from 1915), *Deux melodies pour violoncelle* and *Canzonetta* (1917). The *Sonata in D major for cello and piano*, which was written one year later, has not survived to our times.⁷⁴ In 1931 Tansman dedicates to an outstanding cellist Pablo Casals *Deux pièces pour violoncelle*. The composer also contributes to the development of chamber cello music by creating in 1935 *Deux mouvements pour quatuor de violoncelles*, which confirms that he perfectly uses the technical and tone possibilities of this string instrument. Another cello work was commissioned by the famous American cellist Grigori Piatigorsky, for whom he wrote *Fantaisie pour violoncelle avec orchestre ou piano* (1936), which bears the features of a rhapsody. *Cavatina*, *Sicilienne*, *Rondine* and *Sérénade* are short pieces making up the cycle *Quatre pièces faciles for cello and piano* written during World War II, during which the composer emigrated with his family to the United States. Another important work is *Partita pour violoncelle et piano* (1955-1956) dedicated to Gaspar Cassado, which formally and rhythmically refers to Baroque traditions, thus becoming part of the neoclassical trend of the 20th century. The last chronologically important piece in Aleksander Tansman's cello literature is *Concerto pour violoncelle et orchestre* written between 1963 and 1964. "Looking at the overall cello output of Aleksander Tansman, it can be stated that instrumental virtuosity is subordinated to the expressive side of the work and its formal structure. The form is linked by a common harmonic style, a return to the sound material of the preceding movements, sophisticated rhythmic with strong jazz influences, an atmosphere of poetry and lyricism, and fresh melodic invention typical of Tansman. Aesthetically and artistically, Tansman's works have extraordinary value as a cultural heritage of the 20th century."⁷⁵

Deuxième sonate pour violoncelle et piano

At the turn of March and April 1930 Aleksander Tansman composed his *Second Sonata for cello and piano*. He dedicated the piece to one of the most eminent cellists of the 20th

⁷⁴ Ibidem, pp. 358.

⁷⁵ J. Kalinowski, *Twórczość wiolonczelowa Aleksandra Tansmana*, in: *Polscy kompozytorzy emigracyjni. Szkice i interpretacje*, ed. J. Kalinowski, M. Szlezer, Akademia Muzyczna w Krakowie, Krakow 2014, pp. 77, trans. mine, „Spoglądając całościowo na twórczość wiolonczelową Aleksandra Tansmana można stwierdzić, że wirtuozeria instrumentalna jest podporządkowana stronie wyrazowej dzieła i jego strukturze formalnej. Formę łączy wspólny styl harmoniczny, powracanie do materiału dźwiękowego z poprzedzających części, wyrafinowana rytmika z silnymi wpływami jazzowymi, atmosfera poezji i liryzmu oraz właściwa Tansmanowi świeża inwencja melodyczna. Pod względem estetycznym i artystycznym dzieła Tansmana posiadają niezwykłą wartość jako dziedzictwo kulturowe XX wieku.”

century, a representative of the French cello school - Maurice Maréchal. On May 2nd, 1930 the famous cellist together with the composer made the premiere of the piece in Salle Gaveau in Paris. The duo presented the newly-created work many times on French, Belgian and German stages. A year later, in Chopin's cell at the Valdemosa monastery in Palma de Mallorca, Spain, Tansman performed the Sonata accompanied by Pablo Casals.⁷⁶

The work is maintained in the neoclassical style with clearly audible inspirations of the composer with jazz music. It is also characterised by precision and formal conciseness, undoubtedly influenced by the works of Maurice Ravel. The cycle has the hallmarks of a classical sonata. It consists of three movements: *Allegro moderato*, *Largo* and *Scherzo. Allegro grazioso*. Published in the year of its creation by Editions Max Eschig.

I movement *Allegro moderato*

One of the greatest performance challenges of this movement is a clear and clear presentation of the form and compositional structures without losing the narrative flow of the piece while keeping the tension in the work. The multi-thematic character of the first movement, which is a sonata allegro, poses various performance problems for the artist. Using the classification of themes occurring in neoclassical sonata forms presented in the book *Neoklasycyzm w muzyce polskiej XX wieku* by Zofia Helman, we can distinguish two main themes in the first movement of *Sonata for cello and piano* by Aleksander Tansman.

First theme - "with a clear outline of a leading motif, of the Beethoven type, constituting the starting point for an evolution already appearing in the plane of the theme"⁷⁷



Figure 18: A. Tansman, Sonate pour violoncelle et piano, Max ESCHIG, Paris 1958, I movement, bars 23-24.

⁷⁶ J. Cegiella, op. cit., pp. 218.

⁷⁷ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp. 169, trans. mine, „o wyraźnym zarysie motywu czołowego, w typie Beethovenowskim, stanowiące punkt wyjścia dla ewolucji, pojawiającej się już w płaszczyźnie tematu”



Figure 19: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, I movement, bars 104-105.

The leading motif of the first theme consists of two bars that appear at the beginning of the piece in the piano part. In the cello part we can hear them in bar eight. The greatest performance challenge of the leading theme is the proper intonation of the notes in relation to the tempered piano tuning. Additionally, the leitmotif never appears twice in the same way from the same note. The interval structure of the motif requires at least three changes of position within two bars and the use of two strings, which presents an additional risk of unwanted sound changes within the theme. On top of that, there are slight changes of sound distances in the motif depending on the part of the piece, which does not allow for automatic thinking of interval patterns in playing. The task of the right hand is to model the melody correctly and draw out the appropriate interval structures. It is important to maintain adequate contact between the hair and the string, without additional pressure that would cause distortions in the sound emission and thus hinder the perception of the already complicated melorhythmic structure. In reaching these assumptions, it is worth referring to Jean-Louis Duport's *Essai sur le doigté du violoncelle, et sur la conduit*, in which he writes: "It is important to remember to open the elbow so that the arm is almost straight when the bow reaches its end, and also not to pull back the shoulder, as this makes all the bow movements heavy, complicated and chaotic."⁷⁸ By using the method of the French cellist, we gain freedom in leading the sound while maintaining contact between the hair and the string also in the upper half of the bow.

Second theme – "of a song-lyric character, referring to the romantic type of theme-miniature"⁷⁹

The second theme first appears in a less complex texture than the first theme, making it clearer and simpler both to hear and interpret. The ostinato piano part helps to maintain the *dolce* character of the melody by giving it a lulling pulse with irregular rhythmic division.

⁷⁸ J.-L. Duport, op. cit., pp.159, trans. mine, "Il faut avoir attention de bien ouvrir le coude de façon que le bras se trouve presque tendu quand l'archet arrive à sa pointe, et ne pas retirer le haut du bras en arrière, ce qui rend tous les mouvements de l'archet lourds, difficiles et embrouillés".

⁷⁹ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp. 169, trans. mine, „o charakterze pieśniowo-lirycznym, nawiązujący do romantycznego typu tematów-miniatur”.

This naturally forces the lead voice to be rhythmically punctual while keeping the singing character. The performance problem is to hold the long phrase *legato* while bringing out the individual motifs clearly. From a technical point of view, a conscious division of the bow while maintaining contact of the hair with the string along its entire length and smooth changes of position with the choice of fingering, which will allow to lead the singing melody, is helpful in achieving the goal.



Figure 20: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, I movement, bars 36-44.

While the second theme in the cello voice appears in a singing character with a simple and rhythmically constant piano accompaniment, the first theme takes on different characters, which are also defined by the accompanying part. In many passages, the leitmotif must be rhythmically disciplined, as it opposes the shifted accentuation of the accompaniment, while at other times it comes as an *esspreso* climax in *Meno mosso* tempo (the composer's marking) with piano chords in *forte* dynamics, which gives it a completely different character and requires a different choice of performance technique, e.g. permanent vibrato, which in other cases of the leitmotif would be inadvisable.

On the basis of Z. Helman's classification, we can also identify secondary themes:

1. "Folk themes"⁸⁰



Figure 21: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, I movement, bars 93-101.

In the example presented, there is a clear folk idiom that dictates the character of the performance. In this fragment it is important to achieve simplicity and uniformity of sound, which are not limited by the direction of the bow and the different distribution of the weight of the hand along its length. The matter is again solved by an open and stable elbow position. In the first two bars of the theme, playing both at the frog and at the tip should be avoided, and the dashes above the notes should be interpreted as a horizontal movement of the right hand with a constant speed of the bow, which unifies the sound of individual notes. The realization of accents should take place by increasing the speed of the right-hand movement in the initial phase of the sound.

⁸⁰ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp.170, trans. mine, „*Tematy o charakterze ludowym*”.



Figure 22: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, I movement, bars 111-113.

In the second example (bars 111-113) the greatest problem of performance is to adjust the proportions in such a way that the cello part remains audible in spite of the piano part which dominates texturally and dynamically. *Pizzicato* should be played at the end of the fingerboard with a resilient movement of the fingers of the right hand, while placing the fingers of the left hand confidently on the neck, which allows for expressive playing of each eighth note. It is worth noticing, that the composer uses polymetrics here through articulation markings in the piano. The accented verticals cause the piano to play according to the triple division and the cello to play in the written measure 4/4. To bring out this effect it is important to play each eighth note in the stringed instrument part with precision, interpreting the *giocoso* marking in the piano as cheerful and at the same time light, allowing enough space to bring out both lines.

2. "A theme originated from a motivic microorganism, developed on the principle of motivic spinning, asymmetrical, objective in character." ⁸¹



Figure 23: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, I movement, bars 74-76.

⁸¹ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp. 170, trans. mine, „Temat wywodzący się z drobnoustroju motywicznego, rozwijany na zasadzie snucia motywicznego, asymetryczny, obiektywny w charakterze.”

The danger of performing this theme is to play it in a heavy manner with a tendency to slow down the tempo, which is the opposite of the composer's intention, who writes the marking *con moto*. To avoid this, it is worth referring to the assumptions of the members of the French cello school, which speak of horizontal thinking in leading the bow. This makes it possible to maintain the right length of sound and constant contact of the hair with the string, and with an increase in the speed of movement on the thirty-second note, to achieve a clear articulation, thus emphasising the rhythmic character of the motif.

The method of interpreting this movement is the clear presentation of the themes. Within a single phrase, the composer is able to combine both themes (coda of the first movement), or he overlaps individual motifs. Rhythmic precision and tonal simplicity allow for a clear presentation of the composer's intention in terms of form and structure. That is why mannerism, e.g. in *vibrato*, changes of position or free rhythmic interpretation of the text, is not recommended in performing this movement. The starting point for achieving a proper performance effect are assumptions of the French school, which put the greatest emphasis on smoothness and clarity of sound, as well as high technical efficiency of the left hand.

II movement *Largo*

A lyrical character determines the second movement of *Sonata for cello and piano no. 2*. The role of the cello voice is to lead the melody, which is always in the foreground. It is accompanied by a texturally transparent piano part, most of which features a characteristic rhythm that alludes to an Italian dance - *siciliana*.⁸² The most demanding aspect of the performance in the *Largo* movement is the choice of such means of artistic expressiveness that convey the varied types of expression of particular phrases or their motifs. The two elements determining their changes are the markings inscribed by the composer and the harmony in the piano voice.

⁸² Siciliana - Sébastien de Brossard (*Dictionnaire de musique*, 1703) described "*canzonette siciliane*" as a kind of gigue, in 6/8 or 12/8 metre with a characteristic punctuated rhythm (eight-sixteenths-eight) occurring in the first measures of the bars. Johann Mattheson (*Das neu-eröffnete Orchestre*, 1713) suggested that it should be performed slowly, and considered its purpose to be to evoke melancholic exaltation.

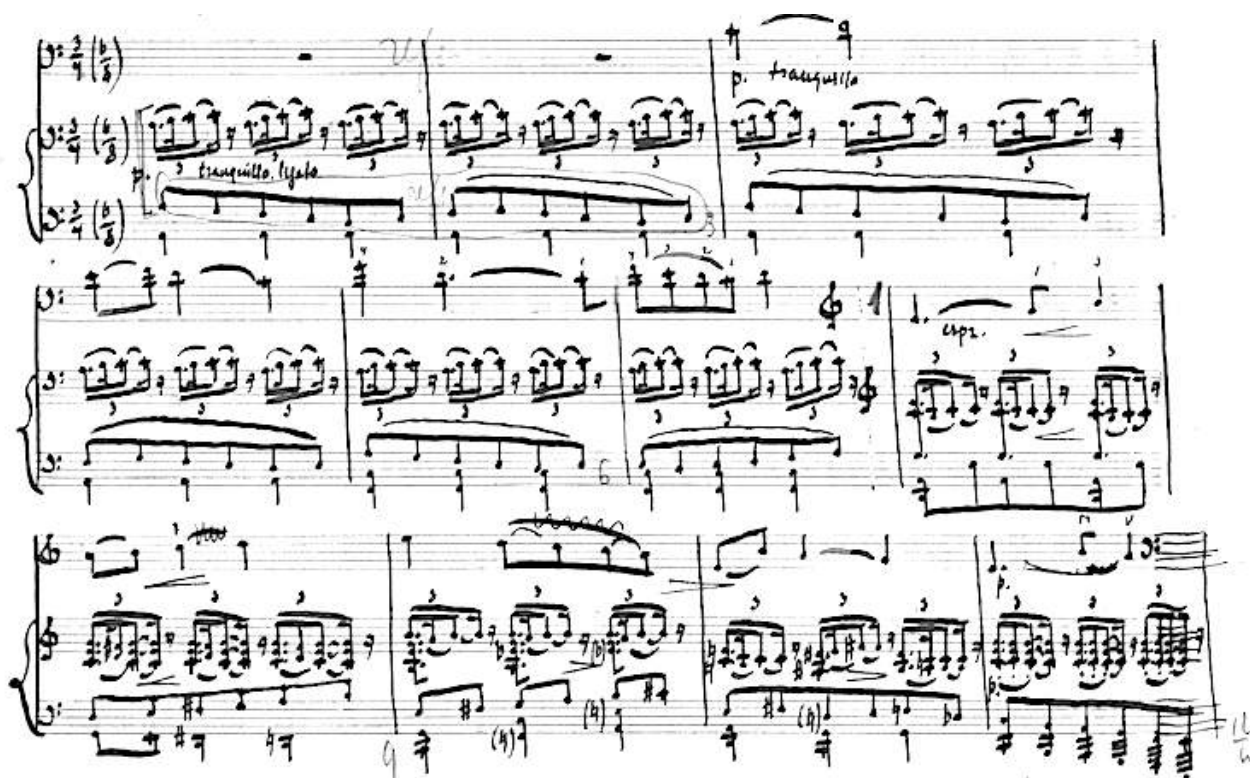


Figure 24: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, II movement, bars 1-11.

Tranquillo is a marking inscribed by the composer that defines the character the beginning of the *Sonata's* second movement. It starts with the piano, which introduces the listener into a calm and lulling mood that brings to mind associations with the aforementioned *siciliana*. It is not only the specific rhythm that gives this movement its character, but also the measure 6/8 marked in brackets, which defines the way the middle voice is conducted in the initial bars of the piano part. Against this background emerges the first phrase of the cello, which is the only one to appear twice in *Largo*. Such a delicate beginning of the theme requires the choice of precise performance tools. First of all, attention should be paid to the uninterrupted movement of the right hand, avoiding abrupt changes of speed. Another important matter are changes of direction which, following the composer's indication, should not disturb the flow of the narrative and interrupt the melodic line. A deliberate division of the bow is helpful in this aspect. In order to maintain the contrast between the first six bars of the phrase and its continuation, which changes its character in the seventh bar (the marking *espressivo* appears), it is necessary to approach the subject of vibration in the first phrase sparingly, in order to activate the vibrating motion later in order to intensify the expression.



Figure 25: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, II movement, bars 15-19.

In the following fragment, the expression of the narrative course is influenced by dynamic markings introduced by the composer and subtle colour shading of individual cello phrases conditioned by changes occurring in the piano part. In bar 15 forte dynamics appears for the first time, and although it is quickly extinguished, the composer intensifies here the sound in both the piano and the cello. For this, he uses, among other things, a bowing in the part of the string instrument, which is much shorter than the initial one. Admittedly, this does not relieve the performer of a thoughtful way of managing the bow, but it does change the direction of thinking about its division. In the first phrase, the deliberate use of hair length on individual notes was intended to maintain the *legato* line, whereas in this passage the aim of appropriate division is to maintain the intensity of the sound by playing in the first half of the bow and using the natural weight of the right hand in this section.

In bar 17, the composer radically changes the mood by simplifying the texture in the piano, where, in addition, the characteristic *siciliana* rhythm disappears for the first time. This moment is preceded by a procession of dissonant chords that contrast with the following passage. In the context of the entire second movement, it stands out for its intimacy of character through the use of simple expressive means. One of these is the combination of basic chords

in the piano (B major, E minor, C major). The expression of this fragment is most difficult to convey because of the subtlety of expression it contains, which is also conditioned by the piano dynamics. Apart from the string aspects mentioned earlier, an important technical problem that arises in this part of the piece is the change of strings and, consequently, the planes in which the bow is placed. At this point, it is necessary to refer again to one of the postulates of the French school, which claims that the bow should be parallel to the bridge. Thanks to this, the performer is able to maintain *legato* in the melodic line without emission distortions when moving to the next strings.

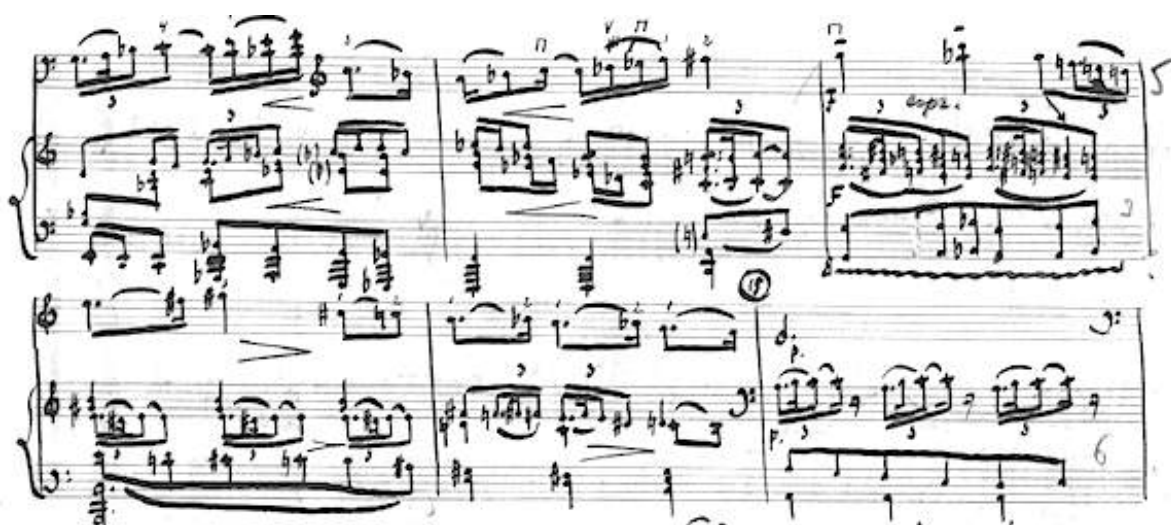


Figure 26: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, II movement, bars 23-28.

The aspect of parallel bow leading also appears in the first climax of this movement, which presents a performance challenge in several ways. The first is the difficult emission caused by the composer's exploration of the cello's high register. Another is the attention-demanding appropriate intonation of the melody, accompanied by a chromatic combination of chords in the piano and an intensity of expression in *forte* dynamics. To achieve a full and satisfying sound it is worth using the method of Jean-Louis Duport, who wrote in his *Essai*: "*The bow should be stretched and placed horizontally over the string, with the intention of keeping it at the same distance from the bridge throughout its length. This is achieved by pushing and pulling, so that the hair of the bow forms a perfect right angle with the string, and also by always using the same degree of force.*"⁸³

⁸³ J.-L. Duport, dz. cyt., s.159, tłum. własne, " (...)l'archet doit etre tire et pousee horizontalement dessus la corde, avec l'attention de le maintenir d'un bout a l'autre a la meme distance du chevalet. " „On obtiendra cela en le

discharging the accumulated agitation. The technique of wide *legato* playing, intense *vibrato* and singing phrase leading returns here.



Figure 28: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, II movement, bars 41-49.

As for the fingering in the above-discussed climax, it is worth using an arrangement by Maurice Maréchal, professor of cello at the Conservatoire de Paris, to whom Alexander Tanmsan dedicated his *Sonata*. By using the thumb in bar 45, we stabilise the position of the left hand, allowing it to be stretched for a jump of an augmented fourth and return to the same place to repeat the motif. This also eliminates unnecessary *glissandi* between position changes.

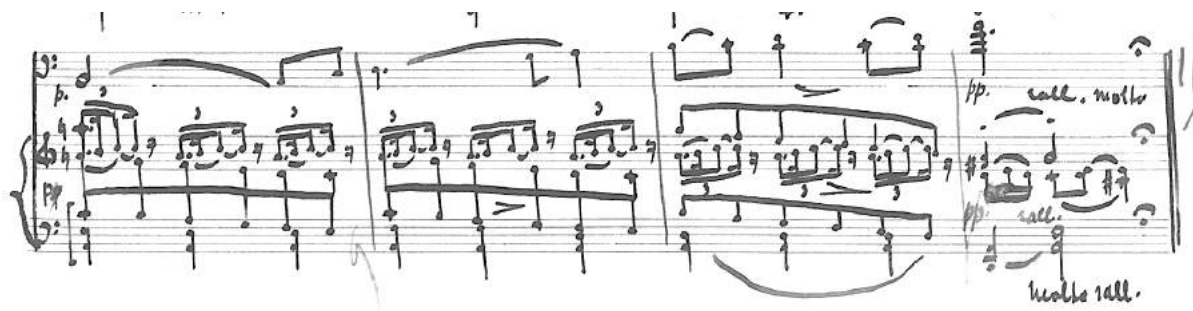


Figure 29: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, II movement, bars 52-55.

The end of the second movement resembles its beginning. The last fragment extinguishes all the previously present emotions. The calm and lulling character given by the piano part returns. The voice of the cello played *sul tasto* and *non vibrato* calms the whole with the final flageolet sounding on the last fermata of *Largo*.

III movement *Scherzo. Allegro grazioso*

In the finale of *Sonata for cello and piano* Aleksander Tansman contrasts the cycle by combining an energetic *Scherzo* with a lyrical and emotional second movement. The influence of American jazz music, which the composer absorbed with great fascination during his stay in the USA already two years earlier, can be clearly heard here. This manifest itself above all in the metrorhythmics and harmony of *Scherzo*. The formative element of the finale is predominantly an emphasis on rhythm and pulse. This time the composer leans more towards the percussive nature of the piano than the vocal leading of the melodic line of the cello, as in the second movement of *Sonata*.

Scherzo. Allegro grazioso is a two-theme refrain form. The first theme is led by the piano part with an ostinato bass-harmonic line played *pizzicato* in the cello. It is distinguished by a distinct pulse and polymetric changes in both voices. The second theme has a simpler texture and rhythmics. It is based on a cheerful melody also shown for the first time in the piano part. The coda begins with the second theme, which appears in the cello voice. The piece's ending is of a developmental nature, as evidenced by such as the appearance of material from the first theme group in the cello without the ostinato bass-harmonic line of the piano, or the overlapping of the two main themes in both parts.

The finale begins and ends with the already mentioned four-bar *ostinato* of the cello, played *pizzicato*. This reveals from the very beginning the most important element of this movement, which is metrorhythmics. The measure the composer inscribes at the beginning of the *Scherzo* (3/4;3/8;4/4;3/8) is the starting point for what happens later in terms of the rhythm and further narrative development of the movement. It is therefore the performers' task to bring out clearly the pulse that organises the complex rhythmic material. Its unconventional structure is confirmed by yet another compositional trick, which is the audible polymetry in both voices. While in the cello part the measure really defines the rhythmic division in bars, whereas in the piano part it is only of a conventional character. The individual rhythmic groups, determined by the course of the melody and the harmony, are more important here. In the cello voice, the directions of the melodic line also emphasise the arrangement of accents in bars, but this is in accordance with the rhythmic division adopted at the beginning.

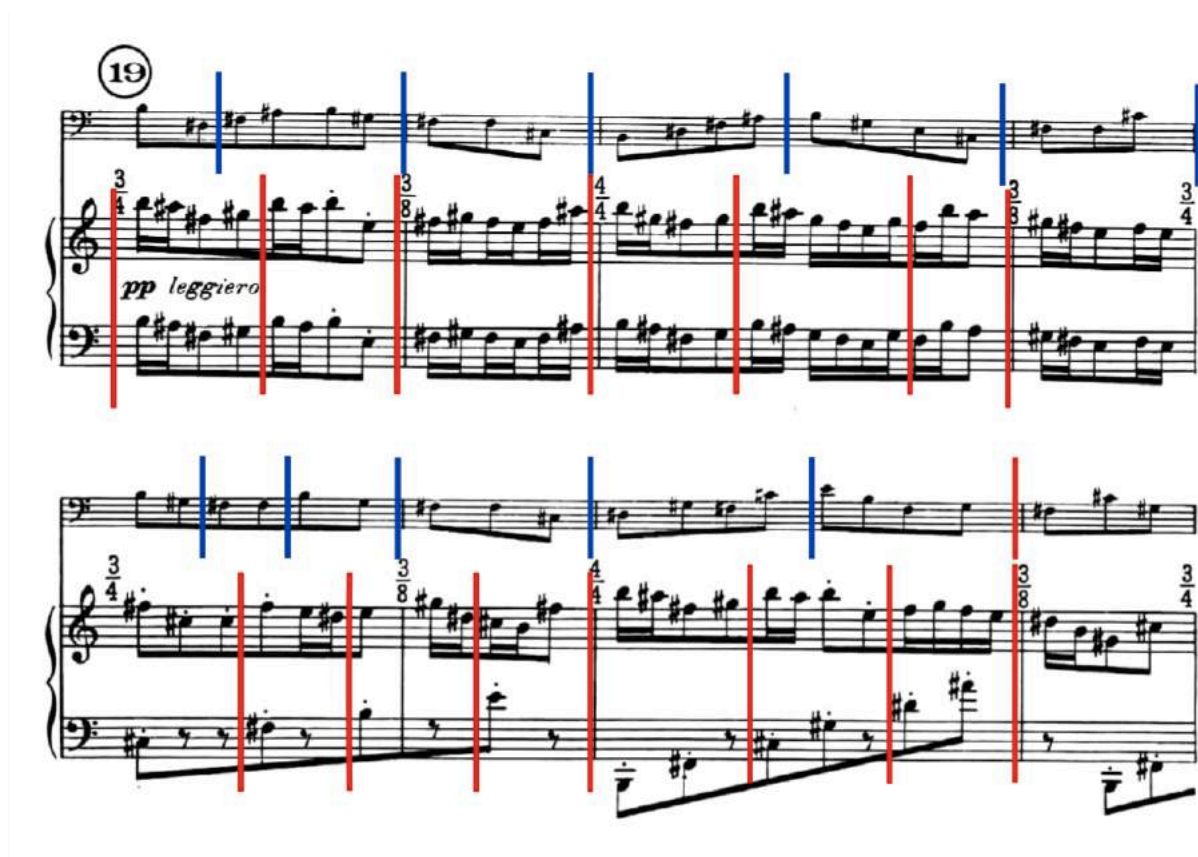


Figure 30: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 5-12.

Polymetrics was a frequent technique used in Polish neoclassicism. The main assumption of this compositional technique is to break the regularity of the narrative course. It may be done in various ways. Aleksander Tansman used two kinds of polymetry in the third movement of *Sonata*: in the cello part, it is successive polymetry based on the use of alternating measures, which disrupts the regular pulsation of accents, while in the piano part, he additionally uses simultaneous polymetry by accentuating also the weaker parts of the bar.⁸⁴ Although the composer does not write accents, so theoretically this phenomenon is not confirmed graphically by appropriate articulation markings, performance practice shows that this division is essential to maintain rhythmic clarity with a logical leading of the melody.

An understanding of the composer's methods used is important in the proper interpretation of the composition. In the finale of the *Sonata* the rhythmic element is a superior musical element. Bringing out its characteristics is the main goal of the performers.

⁸⁴ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp. 159.

As mentioned earlier, the composer himself makes this task easier for the musicians by entrusting the leading of the narrative for the most part to the piano, which is a percussion instrument. In addition, the majority of the *Scherzo* makes use of the *pizzicato* technique in the cello, which, unlike the *arco* technique, involves only punctuated sound production, bringing the string instrument closer to the nature of the piano. Considering the tempo of the *Scherzo*, from the technical point of view, apart from the attack on the sound, it is equally important to maintain the appropriate motorics of both hands. By combining these two aspects, the performer achieves proper articulation, which gives the movement a lively character.

Several technical conditions have to be fulfilled in order to achieve an adequate sound production. The first of these is a strong and active left hand and an appropriately chosen fingering, which should, by definition, avoid long interval shifts and, as far as possible, fit into the rhythmic divisions of the bars, as also suggested by the cello part arranged by Maurice Maréchal.



Figure 31: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 13-16.

When it comes to the right hand, it is important to know on which strings particular notes are played. The postulate of the French cello school concerning the appropriate elbow height of the right hand also applies here. Although it does not directly concern the bow itself, it prepares the hand to move freely on all strings in a fast tempo. The movement of the finger, with some exceptions, should be fast and circular, which ensures on the one hand the required motoricity of the eighth note passage, and on the other hand facilitates the extraction of the full pizzicato tone.



Figure 32: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 21-32.

The above fragment shows further evolution of Tansman's polymetry in the finale of *Sonata*. In this section the shifts of accents between voices clearly show the composer's inspiration with jazz music. The realization of written accents and higher dynamics determines a different way of sound production in a cello. The plucking of the strings sometimes borders on *Bartok's pizzicato*, which is caused by an attempt to extract the greatest possible sound volume in the cello. The problem of balance is evident from the fifth bar of *Scherzo* and requires the pianist to strictly realise the piano dynamics and to aim at articulation clarity rather than

increasing the sound volume in higher dynamics. In the cello part, it is essential that *pizzicato* is performed with care for clear sound production with distinct emphasis on the written accents.

Tansman does not stop only at metrorhythmics as the main formative element of the third movement. He uses sonoristic values to internally contrast the structure of *Scherzo*. The composer experiments with the sound of the cello, giving it space by simplifying the rhythmic texture of the piano at the moment of introducing a new measure. One of such treatments is the use of a mute in the cello, which changes its tone until the coda of the piece.



Figure 33: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 44-47.

Another colour effect is the use of artificial flageolets, introduced by the founder of the French cello school, Martin Berteau. In this technique, in order to obtain a clear sound, it is important to produce the sound close to the bridge, maintaining the already mentioned right angle between the hair and the string. The last of the sonorist effects, used for the first time in bars 61-63, is also characterised by a similar right-hand technique - *près du chapelet*, which stands for the technique of playing close to the bridge, thanks to which a metallic sound is obtained, diversifying the existing palette of colours contained in the *Sonata*. It is worth noting here the counterbalance of the fourth finger on the frog of the bow, which balances the pressure and allows the desired colour to be achieved.⁸⁵

⁸⁵ J.-L. Duport, dz. cyt., s.15



Figure 34: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 53-62

In the movement's coda, Tansman gives the leading voice to the cello, against which the piano explores various rhythmic, harmonic, articulation and textural structures, thus sharpening the *scherzando* character of this movement. Initially, the cello intones the second theme while the piano plays syncopated chords reminiscent of a big band trumpet section accompanying the lead voice. With the structure in the piano changing every four bars, the string instrument develops the main theme, which ends with the return of the melorhythmic motif from the beginning, but this time occurring first in the piano part. After four bars, this motif is repeated by the cello in a low *pizzicato* register, which evokes strong associations with a double bass playing *walking* - an improvised passage of the bass line on a given harmonic function, characteristic in jazz. In the next stage of the development of the coda, the significance of rhythm and articulation is intensified by the use of the motif of the first thematic group of *Scherzo* in the voice of the cello. The composer also introduces a *con moto* marking, providing the momentum for the climactic finale, built again on an augmented fourth *appassionato* in the cello (a similar situation occurs in the final climax of the second

movement). In this passage, clear sound beginnings are crucial, achieved by using the entire hair of the bow and handling it in the appropriate part of the bow, which in this case is usually the middle or lower half of the bow. Controlling the wear of the hair length also makes it possible to selectively bring out all the melodic passages.



Figure 35: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 193-199.

The climax reaches its top when two thematic groups in C major are superimposed, which results in the simultaneous use of different measure in individual voices, visible in the score for the first time. This sums up the composer's treatments and polymetric experiments in this movement. The whole is gradually quietened without losing rhythmic clarity until the very end.

The musical score is divided into four systems, each with a cello staff and a piano staff. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The piano part begins with a fortissimo (*ff*) *appassionato* section, featuring dense chords and arpeggiated figures. The cello line has a melodic line with some grace notes.
- System 2:** The piano part continues with arpeggiated figures. The cello line has a melodic line with some grace notes. The tempo is marked *molto rall.* (very slow).
- System 3:** The piano part features a tremolo in the right hand and a melodic line in the left hand. The cello line has a melodic line with some grace notes. The tempo is marked *a Tempo* (normal tempo).
- System 4:** The piano part features a tremolo in the right hand and a melodic line in the left hand. The cello line has a melodic line with some grace notes. The tempo is marked *rall.* (slow). The section ends with a *ppp* *perdendosi* (fading away) instruction.

At the bottom left, it says "Imprimerie Rolland Prie et Fils - Paris". At the bottom right, it says "Paris, 1930".

Figure 36: A. Tansman, *Sonate pour violoncelle et piano*, Max ESCHIG, Paris 1958, III movement, bars 204 –322.

3.3 Szymon Laks – Sonata for cello and piano (1932)

Szymon Laks – live and cello works

Szymon Laks was a versatile man. Born on 1 November 1901 in Warsaw, he took up mathematics studies eighteen years later at the Stefan Bator University in Vilnius, continuing his education at the University of Warsaw between 1921 and 1925. He was also fascinated by philosophy and languages. At the same time, he began studying composition with Roman Statkowski and conducting with Henryk Melcer at the Warsaw Conservatory. Keen to broaden his horizons, he went first to Vienna and then to Paris, where he took up further studies at the Conservatoire National de Musique studying under Paul Vidal (composition) and Henri Rabaud (conducting). There, in 1927, he enrolled in the Association of Young Polish Musicians, which brought together Polish artists in the cultural capital of Europe at the time. The Association's aim was to promote Polish art on the international arena, which perfectly matched Laks' aspirations⁸⁶ He was also a composer of film music. *Sabra* and *Przebudzenie* are films made in the first half of the 1930s, which are the fruit of the composer's collaboration with the Polish director Aleksander Ford.⁸⁷ During this period, Laks also composed many songs to Polish and French texts as a result of his professional relationship with the singer Tola Korian.⁸⁸

*"Close to the orientation sometimes called the "Paris School", which before World War II was created by young composers arriving in the French capital from the East (Bohuslav Martinů, Marcel Mihalovici and others), he left behind a musical work that was noticeable, although influenced by French music - with its attention to form, with its sublime sound. At the same time, his work was firmly rooted in the tradition of Polish music, both classical and popular".*⁸⁹ To the cello works of Szymon Laks we can count only single works. The first of them is *Sonata for cello and piano*. In 1933 he composed *Trois Pièces de concert* for cello

⁸⁶ Z. Helman, *Laks, Szymon. Simon*, [https://www.mmg.online.com, access: 27.10.2021]

⁸⁷ B. Urbanek - Kalinowska, *III Kwartet smyczkowy Szymona Laksa jako obraz „innego świata” w opisie polskiej pieśni ludowej*, w: *Polscy kompozytorzy emigracyjni. Szkice i interpretacje*, ed. J. Kalinowski, M. Szlezer, Akademia Muzyczna w Krakowie, Kraków, 2014, pp. 77.

⁸⁸ Z. Helman, *Laks*, in: *Encyklopedia Muzyczna PWM; część biograficzna kłł*, red. E. Dziębowska, Kraków 1997, pp. 271-272.

⁸⁹ A. Laks, *O moim ojcu Szymonie Laksie*, trans. mine, [https://www.dwutygodnik.com/arttykul/184-o-moim-ojcu-szymonie-laksie.html, access: 27.10.2021], „*Bliski orientacji zwanej niekiedy „Szkołą Paryską”, którą przed II wojną światową tworzyli młodzi kompozytorzy przybywający do stolicy Francji ze Wschodu (Bohuslav Martinů, Marcel Mihalovici i inni), pozostawił po sobie dzieło muzyczne zauważalne, choć pozostające pod wpływem muzyki francuskiej – z jej dbałością o formę, z jej wysublimowaniem dźwiękowym. Twórczość jego była zarazem silnie osadzona w tradycji muzyki polskiej, zarówno klasycznej, jak i popularnej*”.

and piano for the cellist of the Royal Concertgebouw Orchestra, Gérard Hekking, who had been teaching at the Paris Conservatory since 1927. In its construction, this work, apart from the number of movements, contains other elements corresponding to those appearing in *Sonata*. These include a melancholic *Romance* against a background of blues harmonies or *perpetuum mobile* in the third movement, traces of which can also be heard in the composer's sonata cycle. *Trois Pièces de concert* also exists in a version for violin and piano. Another composition is *Passacaille (Vocalise)* for cello/ violin/ voice and piano from 1946. Echoes of the composer's traumatic experiences from the war period can be heard in this piece. Laks's cello compositions conclude with *Dialogue* for two cellos (1964) in a three-movement structure (*Rubato - Ostinato - Fugato*). It was premiered in 1966 by Jean and Mireille Réculard at the Château de Saint Ouen in Paris.

Sonate pour violoncelle et piano

Szymon Laks composed *Sonata for cello and piano* in 1932. He dedicated the piece to Maurice Maréchal, an acknowledged representative of the French cello school. It was the future professor of the Paris Conservatory, together with the pianist of Polish-Jewish origin, Vlado Perlemuter, known for his close collaboration with Maurice Ravel, who gave the premiere performance of the Polish composer's piece.

Sonata for cello and piano shows many features rooted in neoclassical style. One of them is the three-movement structure of the cycle in the form *Allegro moderato - Andante un poco grave - Presto* referring to the classical sonata model. Dissonant sounds and contrapuntal technique characterize the first movement of the cycle, which is a sonata allegro based on thematic dualism. The atmosphere of *Andante un poco grave*, similarly to "Blues" from Maurice Ravel's *Sonata for violin and piano in G major*, emphasizes clear inspirations of both composers with jazz music. The integrity of the cycle is demonstrated by *Scherzo*, in which the composer refers to motifs from previous movements. The work was first published as a reprint of the manuscript by Editions H. Lemoine. Another score edition of this piece appeared in the Berlin publishing house of Bote und Bock/Boosey and Hawkes.

I movement *Allegro moderato ma deciso*

The form of the first movement of the *Sonata* is classical sonata allegro. In the exposition, the composer presents two contrasting themes, which he develops and then

repeats in a recapitulation, concluding the first part of the cycle with a compact coda in terms of content and duration. The work begins with an eight-bar phrase that presents the first theme in its entirety, with a periodic structure that includes a division into antecedent and consequent.

à Maurice Maréchal
Sonate
pour violoncelle et piano

Simon Laks (1932)

I.

Allegro moderato ma deciso (♩ = 126)

Figure 37: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 1933, I movement, bars 1-9.

In determining the manner of performance of the first theme, several issues must be addressed. The first is the tempo and character marking inscribed by the composer: *Allegro moderato ma deciso* - moderately, but decisively. An identical description of the character of the first movement can be found in *String Quartet in G minor Op. 10* by French composer Claude Debussy written in 1893. Interestingly, the indicated metronome tempo is identical in both pieces



Figure 38: C. Debussy, *Streichquartet op.10*, Edition Peters, Leipzig 1971, I movement, bars 1-3.

Another similarity between the first bars of both compositions is the first rhythmic figures that make up the main motifs of both themes. The characteristic two quarter notes played downwards behind both reflect the *deciso/très décidé* character. As far as the manner of performance relating to the French cello school is concerned, the theme of an appropriate, not too low, elbow position returns again, which prepares the whole hand for the horizontal leading of the bow. This facilitates, firstly, a quick return to the frog after the first quarter note has been played, and secondly, it makes the sound resonate properly after it has been extracted, without leaving a deficiency of sound or the impression of a shortened sound caused by the bow returning to the frog.

The second theme of the sonata allegro is composed on the principle of contrast of colour and expression. The firmness of the first theme disappears here and is replaced by the singing and calmness of the second theme. These changes are generated by the triplet rhythmic structure in both voices, as well as the *piano* dynamics. Following the opinion of Jean-Louis Duport, who believed that expression should be expressed with the bow, it is worth analysing the manner of performance of the second theme from this aspect.



Figure 39: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 1913, I movement, bars 180-187.

The first thing is to operate the speed of the bow according to its division, and thus to the intention of shaping the phrase. Therefore, a completely different speed is on half notes or whole-bar slurs, and a completely different one on a triplet played *legato*. However, in order for the differences in velocity and hair length not to affect the dynamics of individual notes, it is necessary to relieve the hand on the bow with the fourth finger when playing a triplet group. This activation balances the pressure and relaxes the grip of the hand,⁹⁰ which allows for a more delicate contact of the hair with the string, giving the second theme the desired kind of ethereal sound.

The development in relation to the exposition and the recapitulation is much shorter. The composer uses motifs from both themes, but the element that comes to the fore here is the rhythmic motorics. The whole begins with a form of a dialogue between two instruments based on contrast. The cello takes up a new melodiorhythmic thread of a *giocosso* character, which is soon interrupted by the piano reminding us in a sentimental way of the first theme,

⁹⁰ J.-L. Duport, op. cit., pp.156.

and in the next thread of the second theme. Eventually the piano takes the lead, accompanied by *pizzicatos* in the cello. The way they are performed is analogous to the *pizzicato* performance technique described in the third movement of Alexander Tansman's *Sonata for cello and piano*. The performance challenge of the development is expressive articulation emphasizing the motoricity and the ability to operate the sound with sudden changes of mood.



Figure 40: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 1913, I movement, bars 114-124.

The combination of the subtle expression of the second theme with the triplet figures requires precise control of the right hand. The type of contact between the hair and the string is quite different in the two cases. In the first (bars 114, 120 and 123), gentle pressure adds space

to the sound, while in the second the contact has to be much more concrete and the use of the bow minimal in order to achieve a clear articulation underlining the melodic line. Towards the end of the development, Laks uses an imitative technique between the voices that requires good articulation of sounds, which is highlighted by the composer himself with the *marcato* marking.

The image shows a musical score for Sz. Laks' *Sonate pour violoncelle et piano*, I movement, bars 126-134. The score is in 4/4 time and features a cello and piano. The cello part starts at bar 125 with a triplet of eighth notes, followed by a series of eighth notes. The piano part starts at bar 126 with a series of chords. The score includes markings for 'p marcato', 'mp marcato', 'cresc.', and 'rit.'.

Figure 41: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, I movement, bars 126-134.

The coda *Allegro moderato ma deciso* is based on the theme of the first theme. Laks uses successive polymetrics here to break the rhythmic regularity, which should be emphasised in the performance of this passage. The added sustained *accelerando* accumulates tension, continued by gradually slowing interval and chordal progressions, leading to the energetic two bars *a tempo* that finish the first movement.



Figure 42: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 1913, I movement, bars 237-243.

II movement *Andante un poco grave*

French composers in the first half of the 20th century were fascinated by jazz and South American folklore. This can be heard in the works of Maurice Ravel, Arthur Honneger or Darius Milhaud. Simon Laks, who arrived in Paris in 1926, very quickly assimilated the then trend of drawing on jazz music in his music. In 1928 he received an award from the Association of Polish Musicians in Paris for *Blues symphonique* - a jazz fantasy with saxophone.⁹¹ The second movement of the *Sonata for cello and piano* also shows signs of the blues.

One definition of the *blues* is based on mood. Before the concept existed in the music world as a word, it was used in everyday language in the United States in the 19th century. *To have the blues* meant a state of sadness and melancholy.⁹² Undoubtedly, this mood defines the second movement of the *Sonata*. It is determined by tempo of *Andante un poco grave*. The nostalgic character is also reflected in the frequent use of the *glissando* technique between notes and the use of the *blue note* technique, which in the European diatonic system means lowering the third and the seventh notes. Laks emphasises the use of this effect through

⁹¹ Z. Helman, op. cit., *Laks*, in: *Encyklopedia Muzyczna PWM*, pp. 271-272.

⁹² E. Wald, *Blues*, [https://www.oxfordmusiconline.com, access: 28.10.21].

reminiscent chromatic marks. The last element relating to the *blues* to be grasped in the interpretation of this movement is the specific approach to the notated rhythm, stemming from the jazz tradition. This freedom is intended to emphasise subtle tonal shades and to set the right mood.

Andante un poco grave (♩ = 58 – 60)

mp

p

simile

The image shows the first nine bars of the second movement of Sz. Laks' *Sonate pour violoncelle et piano*. The tempo is marked 'Andante un poco grave' with a metronome marking of 58-60. The key signature has one flat (B-flat). The piano part is marked *p* and includes a *simile* instruction. The cello part is marked *mp*. Red and blue V-shaped marks are drawn over the cello staff, highlighting specific rhythmic patterns.

Figure 43: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 1913, II movement, bars 1-9.

In the second movement of the *Sonata*, as in the previously discussed composition by Aleksander Tansman, the role of the voice leading the melodic and at the same time the thematic line falls to the cello. Until the last segment of this movement, the piano plays a harmonic role, giving a pulse to the whole. As far as performance challenges are concerned, the first is the technique of playing *legato*. The melodic line of the cello, identified with human singing, should be conducted with naturalness and without audible changes of direction and speed of the bow, which do not follow with the phrase. It is important to deliberately divide the bow and to play in the appropriate part of the bow. At the same time, it is necessary to control the contact of the hair with the string along its entire length, which is helped by the technique of opening the elbow as you move away from the frog, mentioned by Jean-Louis Duport. *Legato* is the starting point for delving into the interpretation of this movement. Some of the elements building the mood of the piece were written by the composer himself, as mentioned in the paragraph above. However, when approaching the subject of creating one's own interpretation, one should go beyond what is visible in the score. Since the way a phrase is led is natural and similar to the way a human voice leads a line, any additional portamento used should come from the performer's intuition and serve to emphasise the emotions in the performance. The same applies to a free approach to the rhythm of the melodic line. It consists in operating on the time relationship of individual notes in relation to each other, so as to convey a feeling of nostalgia and melancholy. To sum up, the rendering of the character and mood of a movement flows from the performance tradition of blues music and the individual sense of time and aesthetics of the performer.

The next element of the musical work that has a key role in building the interpretation of this movement is the tone. The composer sparingly uses dynamic and expressive-interpretative markings. This is another argument confirming the intuitive approach to conducting the narration. It is also worth noting that for most of the movement, Laks does not enter any articulation changes in the two parts, which excludes obvious colour differences. The handling of different sound colours is thus left to the performer's imagination. In order to have the resources for that, one should refer to the main assumption of the French cello school, which claims that the nuances in the sound and the resulting expression depend on the way the bow is led. The first of them, depending on the intensity of expression, is the appropriate choice of hand pressure on the bow. Other ways include maneuvering the angle of the hair in relation to the string, experimenting with the speed of the bow's movement, or leading it in different places between the fingerboard and the bridge. However, all the ways of searching for the sound and bringing out the nuances of the tone colour

are strongly dependent not so much on the performing technique, but on the creativity and sensitivity of the performer. According to the principle that in order to achieve the desired effect, it must first exist in the imagination of the player, then he has a chance to bring it out of the instrument.

In the final phase of this movement, the composer reverses the roles of both parts. In bar 39, the melodic function is taken over by the piano, and the chordal part played *pizzicato* is led by the cello. In this fragment, attention should be paid to an even sound distribution of a chord played from the bottom with the thumb of the right hand, so that it imitates the *arpeggios* from the initial piano part, accompanying a melody of improvisational character led by the piano. In the last phrase of the piece, the pulse is completely blurred.

The musical score for Sz. Laks' *Sonate pour violoncelle et piano*, II movement, bars 37-45, is presented in three systems. The first system (bars 37-39) shows the cello part with a melodic line and the piano part with a chordal accompaniment. The second system (bars 40-42) continues the melodic development in the cello and the chordal accompaniment in the piano. The third system (bars 43-45) features a more complex texture with the cello playing a melodic line and the piano providing a harmonic foundation. The score includes various performance markings such as *rit.*, *a tempo*, *pizz.*, *vibrato*, *mf espress.*, *mp*, *meno mosso*, *molto rall.*, *arco*, *mp espr.*, *rall.*, and *pp*.

Figure 44: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, II movement, bars 37-45.

III movement *Presto (Scherzo)*

"Rhythmic motorics, that is, the persistent repetition of elementary rhythmic formulas"⁹³ played a central role in the metrorhythmics of neoclassical music. It is no different in the finale of *Sonata for cello and piano* by Szymon Laks. Already in the nine-bar introduction the main structural element of this movement, namely rhythm, comes to the fore. On the performance side, the chamber aspect plays an important role here, as the short motif beginning *pizzicato* in the cello voice is finished in the piano part, which requires the performers to feel the common pulse immediately.



Figure 45: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, III movement, bars 1-13

„The expansiveness of rhythm manifests itself primarily in the creation of an antithesis of regular and irregular patterns, accomplished by various methods. This creates a rhythmic

⁹³ Z. Helman, op. cit., *Neoklasycyzm w muzyce polskiej XX wieku*, pp. 150, trans. mine, „Motoryka rytmiczna, czyli uporczywe powtarzanie elementarnych formuł rytmicznych”

conflict, constantly renewed by breaking once established rhythmic structure. The simplest sign of such irregularity (sometimes the only one used in a work) is shifting the accent to a weak part of a bar or eliminating the accent on a strong part of a bar by means of syncopation.”⁹⁴

The words of Zofia Helman perfectly refer to the compositional technique used by Szymon Laks in the third movement. The composer shifts accents to the weaker part of the bar in the cello part, while leaving accents in the piano occurring on the strong part of the bar. In order not to lose the common pulse, precision of articulation in both instruments is important. The first rule is to balance the attack on the sound, so that the accented note does not disturb the tempo. The second rule is to relieve the unaccented notes so that the clarity of texture is maintained in both voices. In case of the cello, the most comfortable place on the bow to play this fragment is its lower half. However, this raises the danger of too much hand weight on the bow. Therefore, the ideal counterbalance for the other fingers on the frog is the fourth finger, which balances the pressure on the one hand and loosens the grip on the other,⁹⁵ which helps to keep the motor skills of the hand in the fast motion of this part.



Figure 46: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, III movement, bars 27-33.

The accentuation of the weaker parts of the bar and the use of syncopation are not the only examples of irregular rhythmic patterns in *Presto*. Szymon Laks also applies here successive polymetry, which was present in the final movement of Alexander Tansman's

⁹⁴ Ibidem, pp. 152, trans. mine, „Ekspansywność rytmu przejawia się przede wszystkim w tworzeniu antytezy układów regularnych i nieregularnych, dokonywanej różnymi środkami. Powstaje w ten sposób rytmiczny konflikt, stale odnawiany przez przełamywanie raz ustalonej rytmicznej struktury. Najprostszym przejawem takiej nieregularności (niekiedy zresztą jedynym stosowanym w utworze) będzie przesuwanie akcentu na słabą część taktu bądź likwidacja akcentu na mocnej części taktu przez synkopy”.

⁹⁵ J.-L. Duport, op. cit., pp.156.

Sonata for cello and piano. In this case, apart from metrical changes, Laks diversifies the narrative flow with sudden dynamic contrasts. In order to intensify the changes of dynamics, it is also worth using differences in colour. In the example below, the way to contrast contrasting passages is to use different places on the bow and to change the articulation of the same rhythmic figures according to the dynamics. Thus, the proper place to play *forte* is around the frog and the short *staccato* bow, while *piano* dynamics correspond to the upper half of the bow and the *detaché* articulation. At the same time, it is important to keep the hair in contact with the string at the tip of the bow by keeping the elbow open.



Figure 47: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, III movement, bars 80-88.

The *Scherzo* in the Laksa *Sonata* presents the classical structure of the A B (*Trio*) A' form with a *Prestissimo* coda. The B section stands in contrast to the other movements of the *Scherzo* in terms of *Meno mosso* tempo and character. The composer places the main

blues theme of the second movement in *Trio*. Admittedly, thanks to the melodics taken from *Andante un poco grave* and the second theme of the first movement, this fragment acquires lyricism and songfulness, but it is no longer so directly associated with this jazz genre, since many of its elements do not appear in the present presentation of the theme. The main reason for this is the difference in rhythmic pulsation, which in the *Trio* retains the 3/4 measure that is in use for most of the third movement. In this version, it evokes associations more with a lullaby than with a rhythmically free musical story full of *glissandos* resembling wailing. In addition, the accompaniment to the main phrase is subjected to various sonoristic effects. At first these are deep *pizzicatos* of the cello, whose articulations are imitated by the later accompaniment of the piano. Then the composer applies *sul ponticello* in the string instrument, which gives a glassy sound to the whole. When using this technique, it is important to remember to keep the bow parallel to the bridge in order to sustain the constant colour effect.



Figure 48: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, III movement, bars 186-197.

The finale ends with an energetic coda in *Prestissimo* tempo. In terms of melody, the composer uses motives from the second and third movements of *Sonata* interchangeably, unified in terms of the eighth-note pulse in 6/8 measures and differentiated in articulation (due

to the fast tempo) defined by the original character of the themes. Thus, the fragments referring to the motif from *Andante un poco grave* are played with a longer articulation with a lighter bow pressure on the string in order to achieve the impression of melodic thinking in the phrase and give it an element of songfulness. The second theme of the coda relating to the main theme of the third movement is focused on a clear pulse and articulation, which again is achieved by concentrated use of the bow with very good contact of the hair with the string giving sharpness to the sound. This is another example confirming the importance of the right-hand technique, which was emphasised by the representatives of the French cello school. Mastery of its slightest nuances enables sublime handling of the sound.



Figure 49: Sz. Laks, *Sonate pour violoncelle et piano*, Bote & Bock/Boosey & Hawkes, Berlin 2013, III movement, bars 186-197.

In the last 18 bars of the coda the composer loops a rhythmic motif, resembling a *perpetuum mobile* effect, accumulating the energy of the coda and thus achieving an effective ending of the whole sonata cycle.

Conclusion

Inspiration of the French school of performance, which had its beginnings in the 18th century, and an attempt to bring out its main characteristics significantly influenced the interpretation of selected sonatas for cello and piano by Polish composers from the turn of the 19th and 20th centuries. Thanks to the analysis of performance problems and the search for interpretative solutions in this particular centre, the artistic work comprising the described works is expressively coherent, creating an image of Polish culture at the turn of the 19th and 20th centuries permeated with French musical aesthetics.

In order to characterise the performance methods of the French school, it was necessary to take into account the history of the development of the cello in order to indicate the source of its origin, and to point out that the 18th-century playing technique was also influenced by the evolution of the construction of the instrument and the bow. The research conducted shows that some of the technique of French cellists had its origins in playing the viola da gamba because of its founder, Martin Berteau. The next step was to analyse the performing art of the cellists of the 18th century, which, with the establishment of numerous conservatories, had the chance to develop in different parts of Europe. At the beginning of the 19th century, cello education was dominated by two centres: the French and the German. For this reason the differences of the two schools were outlined in order to make an informed choice of the French style. Most of the assumptions were taken from Jean-Louis Duport's *Essai*, and the most common conclusion from the postulates of the French cello school was to seek expression in the technical nuances of the right hand related to keeping the right balance of hand weight on the bow, maintaining the flexibility of the fingers of the right hand, conscious use of bow speed and length as well as maintaining high technical skills of the left hand. Through the implementation of these postulates it is possible to gain full control over the playing technique, which is one of the tools to form a mature artistic creation.

Another aspect of the analysis was dictated by the attitude of performers at the turn of the 19th and 20th centuries who, possessing a full range of technical abilities, began to search for an expressive ideal in the interpretation of the work. One reason for this was the growing amount of cello and chamber literature, which was filled with prominent composers of the time. The historical and stylistic background of the then culture in Poland and France shows the current trends and musical styles of the time which are reflected in the works of selected composers. Drawing from French stylistics with simultaneous rooting in Polish folk music,

particularly audible in Zygmunt Stojowski and Aleksander Tansman, constitutes the expressive uniqueness of the analysed compositions.

The main part of the description is an analysis of the selected works. Presenting the profiles of individual composers was aimed at showing their strong connections with the Parisian music scene and placing the discussed works in the perspective of their entire cello works. Problems of interpretation were subjected to detailed description in the context of French compositional and performance style. The presentation of various compositional techniques and elements of the musical piece which came to the fore in the discussed compositions was also dictated by the assumption that the performer and the composer interact, and consequently that specific performers may have inspired the composers to use such and not other compositional methods. This is evidenced both by specific dedications of works, as in the case of Tansman's *Sonata* and Laks' *Sonata*, which they dedicated to the French cellist Maurice Maréchal as well as the first performers of Stojowski's *Sonata* - Joseph Salomon and Pablo Casals, closely associated with the Parisian centre. These figures may have influenced the composers' creative process, giving them a concrete idea of the sound and technical possibilities of the cello. In summary, each of the selected *Sonatas* has been analysed in detail in terms of performance and style in order to capture the essence of the French musical language of the period, which is identified with such terms as such as precision, clarity of expression, variety of sound and finesse.

The fact that the works of Polish composers were performed by artists who not only in their day were regarded as eminent personalities, but whose recordings are still characterised by an impressive mastery of performance also testifies to the artistic value of the composed works. Each of the recorded sonatas is still establishing its position in the cello literature, mainly due to the fact that in the post-war times the works of emigrant composers were reluctantly propagated. With the change in the political situation in Poland at the end of the 20th century, works by composers such as Stojowski, Tansman and Laks began to be rediscovered. I hope that my dissertation will also contribute to deepening the fascination with the works of these composers.

It is worth noting that in the 21st century it is no longer possible to divide performance techniques into separate educational centres. The widespread availability of concert and studio recordings, the possibility to study in many academic centres, the participation in master classes given by eminent artists and teachers from all over the world, as well as a greater awareness of the psychological aspects and physiological capabilities of the artist, have all contributed to the fact that today's performer draws from many sources, not limiting himself to a single

performance style. It is important to define one's own goals and artistic needs in order to consciously shape one's individual interpretative language. Therefore, it is obvious that the artistic work presented by me is a resultant of various influences and inspirations that stemmed from my educational and professional experiences. Nevertheless, the process of preparation for the recording of selected works had its specificity consisting in addressing many performance problems to the postulates of the representatives of the French cello school and being inspired by the musical aesthetics prevalent in Paris at the turn of the 19th and 20th centuries.

*“How could one communicate the richness and the life of a single phrase by writing about it? And the hundreds of varieties in dynamics that are contained in a whole work? I don't think it is possible. Besides, what is written remains frozen, petrified, whereas my technique is always on the move. And since technique for me is a means and not an end, it naturally follows the lines of my own experiments and evolution.”*⁹⁶ Following the thought of an eminent cellist Pablo Casals, the analysis of my interpretation, and especially of the performance problems contained in the sonatas for cello and piano, was an attempt to find a performance ideal that should reflect the composer's thought as faithfully as possible, while preserving naturalness in playing. In my opinion, reaching for French performance traditions in the sonatas of Zygmunt Stojowski, Aleksander Tansman and Szymon Laks, for the reasons described above, is the most appropriate method to achieve this goal.

⁹⁶ J. Ma. Corredor, *Conversations with Casals*, pp. 209.

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Aleksander Tansman, *Sonate pour violoncelle et piano*, manuscript.

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