

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

**PAWEŁ WAJRAK**

**August Fryderyk Duranowski – *Violin Concerto in A major.***

**Arrangement of the solo part with a cadenza of own composition  
and arrangement of the piano reduction.**

Description of doctoral thesis as part of the procedure for awarding a doctoral degree  
in the field of art, in the artistic discipline: musical arts

advisor: Prof. Roman Reiner

advisor: Dr Monika Płachta, Prof. AMKP

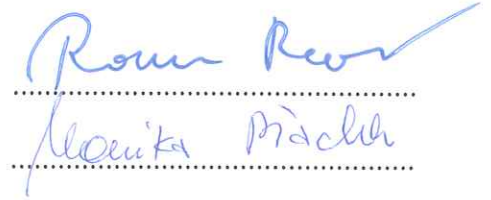
**Kraków 2025**

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# Artistic work – programme

August Fryderyk Duranowski – Violin Concerto in A major

Allegro spiritoso

Andante

Rondo

Performed by:

Paweł Wajrak – violin

Sławomir Cierpik – piano

Sound production:

Karolina Stasiowska

The recording was made in the Concert Hall of the Karol Szymanowski  
Philharmonic in Krakow on 21 August 2025.

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## **Introduction**

### **Scope of work**

August Fryderyk Duranowski belongs to a group of outstanding Polish artists whose work remains underappreciated and undiscovered. The profile of this composer and violinist is key to understanding the origins of Polish virtuoso aesthetics. Contemporary reflection on the history of Polish violin music demands that the artist be restored to his rightful place as a link connecting European violin traditions with the native idiom.

August Fryderyk Duranowski's Violin Concerto in A major is one of the first known violin concertos written by a Polish composer and, at the same time, one of the earliest examples of violin literature with a distinctly virtuoso character. The composer, born around 1770 in Warsaw, was considered one of the most outstanding Polish violinists of his era. His artistry was appreciated by Niccolò Paganini himself, who admitted that Duranowski's playing made a deep impression on him and influenced his artistic development.<sup>1</sup>

The Concerto in A major, although practically absent from the repertoire today, bears the characteristics of a classical form transformed by virtuoso aesthetics, which places it on a par with the works of G.B. Viotti and R. Kreutzer. Its original solo part, full of passages, arpeggios, figurative runs and embellishments, retains the clarity of form typical of late Classicism.

The aim of this dissertation is to develop the solo part, create an original cadenza, and prepare a piano reduction of the orchestral part of this work. The work includes an aesthetic and stylistic analysis of the composition, taking into account its historical context, emphasises the rightful place of Polish composer August Fryderyk Duranowski in the history of the development of the violin concerto form, and also contains original s: an arrangement of the solo part, the creation of an original cadenza and a piano reduction.

My choice of this work stems from the need to restore a forgotten piece of the Polish violin repertoire to the Polish music scene. It highlights its educational and artistic value, which

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<sup>1</sup> Barbara Chmara-Żaczkiewicz: Duranowski [Durand], August (Fryderyk). In: The New Grove Dictionary of Music and Musicians, vol. D. Oxford University Press, 2004.

is an example of a transitional style between classicism and romanticism. Finally, it stems from my personal interest in forgotten music and a nod to the work of composers who have made a significant contribution to the development of Polish music.

In this context, this dissertation is also an attempt to restore the work of Fryderyk Duranowski and give it its rightful place in the history of Polish violin playing.

### **Artistic part**

The approximately thirty-minute artistic part of my doctoral dissertation consists of a recording of August Fryderyk Duranowski's Concerto in A major with piano accompaniment. It uses previously prepared sheet music, in the author's own arrangement: violin part, cadenza and piano reduction. This doctoral dissertation is the descriptive part of the work.

### **Methodology**

The work uses methods of stylistic and formal analysis of musical works, with particular emphasis on the violin idiom characteristic of the classical-virtuoso era. The historical and aesthetic part uses the method of critical analysis of sources, including both original publications and encyclopaedic studies and musicological literature.

The analysis of the solo part and cadenzas was based on performance tradition, taking into account historical practices (*historically informed performance*) and the experience of contemporary violin pedagogy. The analysis of the cadenzas takes into account the forms of improvisation characteristic of late 18th-century virtuosos, with references to the works of composers such as G.B. Viotti, P. Rode, R. Kreutzer, N. Paganini and K. Lipiński.

The piano reduction was prepared with fidelity to the original orchestral score, while taking into account the idioms of piano playing and the needs of performance practice.

### **Structure of the work**

The work consists of three chapters, preceded by an introduction and followed by a bibliography and appendices containing the musical material: the author's violin cadenza and piano reduction.

The first chapter, *Historical and Genological Context*, covers:

- an overview of the composer's profile against the backdrop of the era and musical environment of the turn of the 18th and 19th centuries;
- a discussion of the origins and development of the violin concerto form, with particular emphasis on Polish literature and classical virtuoso aesthetics;
- an analysis of the tradition of cadenzas in violin concertos and their significance in the context of performance aesthetics;
- an introduction to the function and history of piano reduction as a practical tool in the teaching process;
- development of the cadence and piano score of the Concerto in A major.

The second chapter, *Analysis and Interpretation*, is an attempt to analyse and interpret the work, focusing on:

- the form and violin idiom;
- a brief formal analysis of the concerto;
- the author's arrangement of the solo part and cadenza, in the context of aesthetic assumptions and analysis of the creative process;
- the arrangement of the orchestral score in the process of creating the piano reduction;

The third chapter, *Performance and Educational Aspects*, focuses on the issues of technique and expression in the solo part of the work, as well as the educational potential of the work in working with young violinists.

### **Sources and literature on the subject**

The literature on research into the work of August Fryderyk Duranowski used in this thesis includes, among others: entries in two major music encyclopaedias: *The New Grove Dictionary of Music and Musicians*, vol. D. Oxford University Press, 2004 (Barbara Chmara-Żaczekiewicz) and the PWM Music Encyclopaedia, Supplement to Volume 2, Krakow 2001 (Barbara Chmara-Żaczekiewicz). The following publications are important in the context of the topic under discussion: Boris Schwarz, *Great Masters of the Violin* (New York: Simon & Schuster, 1983), Robin Stowell (ed.), *The Cambridge Companion to the*

*Violin* (Cambridge: Cambridge University Press, 1992), David D. Boyden, *The History of Violin Playing*, (Oxford University Press, 1990), Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford University Press, 1999), and others.

## **Chapter I**

### ***Historical and genre context.***

### **I.1. August Fryderyk Duranowski – composer, violinist, virtuoso**

August Fryderyk Duranowski<sup>2</sup> (c. 1770 – after 1834), also known as Duranowsky, Dürand or Auguste Frédéric, belongs to a group of outstanding violinists of Polish origin whose achievements remain almost completely forgotten today. He came from Warsaw, where he was born into a family with French roots. His father, an immigrant from France, probably had Polish citizenship, while his mother was Polish. Little is known about his childhood and education, but researchers believe that he learned the basics of violin playing in Poland and then continued his education abroad, probably in Paris, where he may have had contact with representatives of the French violin school, such as Pierre Rode, Rodolphe Kreutzer and Giovanni Battista Viotti.<sup>3</sup>

As a violinist and composer, Duranowski actively performed throughout Europe, including Germany, Austria, the today's Czech Republic, Italy and France. He performed at courts and in concert halls, receiving favourable reviews from critics and audiences alike. German sources described him as a 'first-class violinist' whose playing was full of 'grace, fire and unparalleled precision'.<sup>4</sup> Between 1802 and 1804, he travelled to Mannheim, Mainz and Prague, among other places, where he promoted his own compositions, particularly caprices and violin concertos (most of which are now lost or incomplete).

According to a publishing note published by Schott in 1812, Duranowski served as concertmaster in one of the German orchestras, possibly in Mannheim or Wiesbaden. Preserved records also suggest that for some time he worked as a teacher and organiser of musical life in the German Reich.<sup>5</sup>

In artistic terms, Duranowski represented the classical-virtuoso trend that developed at the turn of the 18th and 19th centuries. His works clearly show the influence of Viotti, especially the typical features of the Italian school: operatic phrasing, harmonic boldness and the monumentalisation of the violin concerto as a concert form. At the same

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<sup>2</sup> In most encyclopaedic sources, Duranowski's names are listed in the order August Fryderyk, but on the title pages of Schott's editions from 1812 and around 1880, the order of his initials is reversed (F.A.). In Europe, he was known by the name Durand, under which his compositions were published.

<sup>3</sup> Barbara Chmara-Żaczkiewicz, Duranowski August Fryderyk, in: Encyklopedia Muzyczna PWM [PWM Music Encyclopaedia], Supplement to Volume 2, Krakow 2001, p. 106.

<sup>4</sup> Neue Zeitschrift für Musik, Leipzig 1813, no. 5, p. 38.

<sup>5</sup> Publishing note: VI Caprices ou Études pour le Violon op. 15, Mainz: Schott, 1812.

time, elements of French precision are present, especially in terms of articulation, dynamics and bowing technique.<sup>6</sup>

A special place in his oeuvre is occupied by *the VI Caprices ou Études pour le Violon*, Op. 15, published in Mainz in 1812 by Schott. These are six technically extremely demanding études, in the form of violin caprices, intended for advanced performers. These works are not only a collection of impressive virtuoso techniques, but also an expression of a sophisticated compositional style that combines didactic value with artistic depth.<sup>7</sup>

Caprices Op. 15 are distinguished by the use of advanced violin techniques, including arpeggio figurations, harmonics, chord technique, double stops, staccato, left-hand pizzicato, as well as fast passages. Duranowski demonstrates an excellent understanding of the mechanics of the instrument and its idioms. His caprices are in no way inferior to the works of Rode or Kreutzer, and in terms of bold technical devices, they can compete with Paganini's caprices.<sup>8</sup>

Also significant is the anecdotal but often cited information that Niccolò Paganini himself heard Duranowski during his stay in Italy and admitted that the Pole's playing made a deep impression on him. Although there is no direct confirmation of this account in Paganini's surviving correspondence, references to it appear in studies devoted to the genesis of his style. Some researchers include Duranowski among the artists who may have influenced the development of the Italian master's technical idiom.<sup>9</sup>

In the opinion of his contemporary reviewers, Duranowski was a violinist-composer for whom the instrument was not only a tool of expression, but also a field for formal and technical experimentation. His playing combined artistic sensitivity with brilliant technique, and his compositions demonstrated modern solutions in the field of articulation and texture.

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<sup>6</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, p. 187.

<sup>7</sup> Friedrich Wilhelm Jähns, *Die Violine und ihre Meister*, Berlin 1883, p. 214.

<sup>8</sup> Robin Stowell (ed.), *The Cambridge Companion to the Violin*, Cambridge University Press, 1992, pp. 92–95.

<sup>9</sup> Edward Neill, *Paganini: Epistolario*, Genoa: Comune di Genova, 1982, p. 31.

Unfortunately, despite his importance at the time, Duranowski's work has almost completely disappeared from the concert and teaching repertoire over time. To this day, none of his violin concertos have survived in their entirety. There are only mentions and fragments of solo parts in private collections. The caprices that were published survived in very limited editions, and the lack of critical editions and contemporary arrangements further hindered their presence in violin pedagogy. The reasons for this can be found in the difficulties of performing Duranowski's compositions. The lack of modern editions and the limited availability of sheet music further contributed to the marginalisation of his oeuvre.

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# Concert

des

## Herrn Durand,

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Im Saale des Gewandhauses,  
Sonntags, den 25. October, 1795.

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### Erster Theil.

Sinfonie, von Haydn.  
Concert, auf der Violine. (Herr Durand.)  
Scene, aus Olimpiade, von Cimarosa. (Madame Schicht.)

<i>Meg.</i> Misero me, che veggio! Ah l'oppresso il dolor! Cara mia speme, Bella Aristeia, non avviliti; ascolta: Megacle è qui: non partirò. Sarai . . . Che parlo? Ella non m'ode. Avete, o stelle, Più sventure per me? No, questa sola Mi restava a provar. Chi mi consiglia? Che risolvo? Che fo? Partir? Sarebbe Crudeltà, tirannia. Restar? Che giova? Forse ad esserle sposo? E' l'è ingannato, E l'amico tradito, e la mia fede, E l'onor mio lo soffrirebbe? Almeno	<i>Partiam più tardi. Ah che farem di nuovo A quest'orrido passo! Ora è pietade L'esser crudele. Addio, mia vita: addio, Mia perduta speranza. Il ciel ti renda Più felice di me. Deh conservate Questa bell'opra vostra, eterni Dei: E i di, ch'io perderò, donate a lei. Licida . . . Dov'è mai? Licida. Licida. Intese Tutto Aristeia? Meg. Tutto. T'affretta, o Prence; Soccorri la tua sposa. Lic. Aimè! che miro! Che fù? Meg. Doglia improvvisa Le oppresse i sensi. Lic. E tu mi lasci? Meg. Io vado . . . Deh pensa ad Aristeia. (Che dirà mai</i>
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Illustration 1. Programme of August Fryderyk Duranowski's concert, which took place on 25 October 1795 in the Gewandhaus hall (from the collection of the Staatsbibliothek zu Berlin) – obverse

Quando in se tornerà Tutte ho  
 presenti  
 Tutte le smanie sue.) Licida, ah!  
 senti.  
 Se cerca, se dice:  
 L'amico dov'è?  
 L'amico infelice,  
 Rispondi, mori.

Ah nò! sì gran duolo  
 Non darle per me:  
 Rispondi ma solo,  
 Piangendo partì.  
 Che abisso di pene  
 Lasciare il suo bene,  
 Lasciarlo per sempre,  
 Lasciarlo così!

**Sinfonie, von Haydn.**

**Zwenter Theil.**

**Quett mit Recit. aus Enea, e Lavinia, von Guglielmi. (Mad. Schicht und Herr Leibniz.)**

*Lav.* E' un tetro orror;  
 Tremo, pavento, oh Dio!  
 Cieli! che crudeltà! . . . Veggo . . .  
 go . . . sì, veggo . . .  
 Misera! non resisto! . . .  
 Enea . . . qual sangue! . . . qual  
 terribile orrore! . . .  
 Enea, deh fuggi! . . . Ah! mi  
 vacilla il core.

*Enea.* Misero me! che avvenne! . . .  
 Principessa! . . .  
 Ah infelice! . . . il dolor la  
 trasporta . . .  
 Irati Dei, tanto sdegno avrà fine!  
 Idolo mio, coraggio! è teco  
 Enea.  
 Per questo core ogni più tristo  
 evento  
 Men funesto farà del tuo tor-  
 mento.

*Lav.* Ove son! . . . chi sei? . . .  
 che veggo! . . .  
*Enea.* Calma il duolo, amato  
 bene!  
*Lav.* Ah non reggo a tante pene,  
 E mi sento, oh Dio, mancar!  
*Enea.* Deh tornate omai serene  
 Vaghe luci a balenar!  
*Lav.* Parti . . . fuggi . . .  
*En.* Oh Dio, mi scacci!  
*Lav.* La tua morte . . .  
*En.* Almen favella!  
*a due.* Al rigor d'avveria stella  
 Chi resistere potrà!  
 Alme amanti, al mio dolore  
 Deh movetevi a pietà!  
 Agitat! in tanti affanni  
 Mi si spezza in seno il core,  
 Tal' eccesso di dolore  
 No, non posso tollerar.

**Concert, auf der Violine. (Herr Durand.)**

**Schlussinfonie, von Haydn.**

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Einlaß-Billets zu 16 Groschen sind bey Herrn Durand selbst, im  
 Joachimsthal, wie auch am Eingange des Saals zu haben.  
 Der Anfang ist um 5 Uhr.

Illustration 2. Programme of August Fryderyk Duranowski's concert, which took place on 25 October 1795 in the Gewandhaus hall (from the collection of the Staatsbibliothek zu Berlin) – reverse

## **I.2. The violin concerto genre against the backdrop of the composer's era**

### ***The development of the violin concerto form***

The violin concerto is one of the oldest and most evolving genres of instrumental music. Its origins date back to the late 17th century, when *the concerto grosso* developed, based on a dialogue between a small group of soloists (*concertino*) and an orchestra (*ripieno*). In this context, the violin already played an important role in the works of composers such as Arcangelo Corelli and Giuseppe Torelli, whose compositions laid the foundations for later forms of the solo concerto.<sup>10</sup> During the Baroque period, the form of the solo concerto developed, with Antonio Vivaldi being its most outstanding representative. His concertos, in particular the collection *L'estro armonico*, Op. 3 (1711) and *Il cimento dell'armonia e dell'invenzione*, Op. 8 (1725), established the three-part structure of the concerto (fast-slow-fast) and led to the standardisation of the relationship between the solo part and the orchestra.<sup>11</sup> This form is characterised by thematic, rhythmic and dynamic contrasts, which form the basis of the work's dramaturgy.

During the Classical period, the violin concerto was transformed under the influence of changing musical aesthetics and general formal principles. It became a composition with a balanced structure and musical rhetoric. The most important representatives of this stage were Johann Stamitz and Carl Philipp Emanuel Bach, but the true synthesis was achieved by Joseph Haydn in his violin concertos, and above all by Wolfgang Amadeus Mozart. His five violin concertos (KV 207, 211, 216, 218, 219), composed between 1773 and 1775, served as a reference point for later composers.<sup>12</sup>

A characteristic feature of classical concertos was the structure of the first movement in the form of a double exposition – first the theme was presented by the orchestra, then by the soloist, often with variations and embellishments. The middle movement was usually lyrical, cantilenous in character and based on a simple homophonic texture, while the final

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<sup>10</sup> Zofia Lissa, *Formy muzyczne* (Warsaw: PWN, 1955), pp. 321–328.

<sup>11</sup> David D. Boyden, *The History of Violin Playing from its Origins to 1761* (Oxford: Oxford University Press, 1990), pp. 395–412.

<sup>12</sup> Daniel Hertz, *Mozart, Haydn and Early Beethoven: 1781–1802* (New York: W. W. Norton, 2009), pp. 143–149.

movement took the form of a rondo or a 'looser' sonata form, allowing for greater virtuoso freedom.<sup>13</sup>

At the turn of the 18th and 19th centuries, violin concertos began to increasingly emphasise the technical aspect of solo playing. The increasingly developed idiom of the instrument (including articulation techniques, double stops and complex passages) led to the evolution of the form towards the so-called virtuoso aesthetic. The concertos of Giovanni Battista Viotti (especially No. 22 in A minor), Pierre Rode and Rodolphe Kreutzer heralded a new model of concerto – works with a simplified formal structure, but enriched with brilliant technical elements.<sup>14</sup>

At that time, the function of the cadenza also changed: from an improvised, free expression of the soloist, it increasingly became a composed part of the work, with a well-thought-out structure and a clear purpose of showcasing the performer's virtuosity. These changes paved the way for later composers, such as N. Paganini, L. Spohr, and in Poland, K. Lipiński, who in the first half of the 19th century gave it its full Romantic form, while maintaining classical proportions.

In this context, the work of August Fryderyk Duranowski can be situated at the intersection of classical formal logic and the growing need to demonstrate performing artistry. His Concerto in A major, Op. 8, although still rooted in the classical model, is a clear example of the transition to a new aesthetic based on technical brilliance, formal tension and effect.

As the 18th century progressed, the violin concerto began to transform from an ensemble piece into a form focused on bringing the individuality of the soloist to the fore. The role of the orchestra changed from that of an equal partner to that of an accompanist, which no longer provided a structural counterbalance, but rather a harmonic and rhythmic background for the solo part. This trend, already present in Mozart's work, became much stronger in the works of Viotti and his successors.

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<sup>13</sup> Robin Stowell (ed.), *The Cambridge Companion to the Violin* (Cambridge: Cambridge University Press, 1992), pp. 172–185.

<sup>14</sup> Boris Schwarz, *Great Masters of the Violin* (New York: Simon & Schuster, 1983), pp. 96–112.

G.B. Viotti, considered the 'father of the modern violin concerto', initiated a new aesthetic of playing. On the one hand, it was based on classical formal rules, and on the other, on the increasingly bold use of the violin's capabilities as a virtuoso instrument.<sup>15</sup> His concertos, especially Op. 22 and Op. 28, are characterised by bold texture, melodious phrasing and extensive use of performance techniques that went beyond classical practice. P. Rode took a similar approach, introducing more ornamentation, embellishments, passages and figurative runs into the solo part. R. Kreutzer, in turn, developed this trend towards expressive articulation and rhythmic expression.

A characteristic feature of violin concertos of this period was also a clear separation of the exposition from the virtuoso climax, most often achieved through a cadenza. The cadenza, originally improvised by the soloist, increasingly became a part written down by the composer – more formally thought out and more closely integrated with the whole work. Its function changed from a place of artistic freedom to a showcase of technical skill and dramatic power. In this way, the concerto ceased to be merely a dialogue and became a vehicle for the artistic image of the virtuoso violinist.<sup>16</sup>

The end of the 18th and beginning of the 19th century also saw a subtle but significant change in the form of the concerto. Although it still retained its classical tripartite structure, there was a tendency to lengthen the solo parts, enrich the means of articulation, and develop improvised or quasi-improvised sections.<sup>17</sup> The galant style, which had dominated earlier concertos, was replaced by cantilena expression and increasingly bold dramaturgy, heralding the Romantic aesthetic.

The development of violin technique, established by the pedagogy of Viotti, Rode and Kreutzer, among others, was reflected not only in concertos, but also in didactic works. Caprices, études and variations became not only practice material, but also a concert form. Their influence was so great that the boundary between the concerto as a formal genre and

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<sup>15</sup> Pierre Baillot, *L'art du violon*, Paris: Imprimerie royale, 1834, pp. 267–276.

<sup>16</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, pp. 123–135.

<sup>17</sup> Robin Stowell (ed.), *The Cambridge Companion to the Violin*, Cambridge University Press, 1992, pp. 187–192.

the caprice as a virtuoso display began to blur.<sup>18</sup> The concerto began to serve not only as a solo-symphonic form, but also as a vehicle for the artist's individual style and personality.

August Fryderyk Duranowski's violin concerto begins to situate itself between the classical rigour of form and expressive performance. Drawing on the traditions of Viotti and Kreutzer, the composer retained the classical structure but filled it with content that was distinctly virtuosic, technically impressive and expressive. This approach was typical of the transitional style of the years 1790–1810, when composers sought a balance between form and individual ideas for technical display. The concerto thus became not only a composition, but also a manifesto of the violin style of the era.

From the end of the 18th century, the function of the violin concerto composer also changed. Increasingly, talented violinists wrote pieces for themselves, adapting them to their own technical abilities, temperament and aesthetic preferences. This gave rise to a new type of artist: the violinist-composer, whose individual style and performance skills directly influenced the shape of the work. In this sense, the form of the concerto became a vehicle for performing identity, rather than just a structural musical framework.

The changes associated with this also had consequences for violin idiomatics. The concerto ceased to be merely a dialogue with the orchestra and became a space for presenting the most advanced techniques, including left-hand pizzicato, harmonics, double stops, staccato, long passages reaching high positions, chord techniques and wide interval leaps. These techniques – absent or sporadic in Mozart's concertos – gradually became the norm in the repertoire created by Viotti, Kreutzer, Rode, and later Spohr and Paganini.<sup>19</sup>

It is also worth noting that the growing expressiveness and technical spectacularity of concertos led to changes in their reception. The audience ceased to treat the concerto as an illustration of classical harmony and began to expect the soloist to show off, to display emotion and expressiveness. While the concertos of Haydn and Mozart were part of

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<sup>18</sup> David D. Boyden, *The History of Violin Playing*, Oxford University Press, 1990, pp. 435–449.

<sup>19</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, pp. 137–141.

a larger whole, often performed alongside other forms, the virtuoso concertos of the turn of the century became the main point of the artistic programme, attracting the attention of audiences and critics alike.<sup>20</sup>

These changes illustrate how the violin concerto gradually ceased to be a form of equal dialogue between soloist and orchestra and became an increasingly individualistic field of expression, where form followed technique and technique followed the personality of the performer.<sup>21</sup> This style, the result of both the evolution of form and the emancipation of the violinist-composer, laid the groundwork for a new type of concerto-piece, in which the classical structure was retained but filled with virtuosic, emotional and theatrical content.

With the end of the 18th century, we see a clear change in the concept of the violin concerto. The form, although outwardly retaining the classical three-part structure, becomes increasingly dominated by the solo part, which often expands at the expense of the orchestra. The role of dialogue is reduced and the presentation function is strengthened. The concerto becomes a space in which the violinist not only performs music, but also constructs his stage image. This phenomenon is already noticeable in the concertos of Viotti and here the narrative is subordinated to the logic of performance, while maintaining an internal formal logic.

Kreutzer and Rode – also representatives of the so-called Parisian violin school – followed the same path. The first part of the concerto still remains in sonata form with a double exposition, but the thematic material is often simplified in favour of virtuosity. Classical symmetry ceases to dominate. In its place, there is tension between the solo and orchestral parts. The cadenza, once short and improvised, becomes a longer, independent formal unit, planned in advance and compositionally closed.

This phenomenon sets the direction for changes that will lead to the Romantic instrumental concerto, with its individual compositional idiom, narrative drama and expanded role of

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<sup>20</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900*, Oxford University Press, 1999, pp. 205–211.

<sup>21</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900*, Oxford University Press, 1999, pp. 205–211.

technique. The work of August Fryderyk Duranowski fits perfectly into this historical moment. His Violin Concerto in A major combines a classical structure with an intensification of virtuoso means, making it an important link in the process of transformation of the violin concerto between the 18th and 19th centuries.

It is therefore easy to see that it is precisely at this moment of aesthetic and formal transition – between classical restraint and romantic expression, between traditional rigour and individual performance idiom – that the work of August Fryderyk Duranowski fits in. The Violin Concerto in A major, Op. 8, is a perfect example of a work that combines the formal logic of classicism with a new, virtuosic approach to the solo part, thus placing itself in the broad trend of European violin concerto transformation at the dawn of the 19th century.<sup>22</sup>

### *Classical-virtuoso aesthetics*

At the turn of the 18th and 19th centuries, an aesthetic trend known as classical virtuosity emerged in violin music. Its origins are linked to the development of instrumental technique, changes in concert form and a marked shift in the role of the soloist from a partner in the musical structure to the dominant figure on stage. This style combined classical formal order with an impressive, expressive and often brilliant performance layer, the aim of which was both to demonstrate technical mastery and to have an emotional impact on the audience.<sup>23</sup>

The classical virtuoso aesthetic retained many elements of the classical heritage: clarity of texture, a three-part concert structure, a formal division into exposition, development and recapitulation, and balance between the parts. At the same time, however, the role of the violinist as an individual creator of musical narrative was increasingly emphasised. The concerto ceased to be just a piece of music and became a manifestation of the performer's style and personality.<sup>24</sup>

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<sup>22</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, pp. 135–138.

<sup>23</sup> Robin Stowell (ed.), *The Cambridge Companion to the Violin*, Cambridge: Cambridge University Press, 1992, pp. 178–192.

<sup>24</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, pp. 121–129.

This style was clearly evident in the works of Viotti, Rode, Kreutzer, Baillot and later Paganini. A characteristic feature was the balance between melodious cantilena and daring figurative passages, using interval leaps, rapid runs, double stops, harmonics, left-hand pizzicato and bariolage. These techniques were not merely decorative, but were formative in nature and influenced the dramaturgy of the concerto.<sup>25</sup>

Another important aspect of classical virtuoso aesthetics was the rhetorical nature of musical narration. The concerto was treated as a story in which the soloist took on the role of a hero going through successive emotional and technical phases. This style did not reject classical logic – on the contrary. It often upheld it, filling it with new content: impressive, personal, full of tension and contrasts. As Clive Brown notes, it was during this period of ' that there was 'an aesthetic shift in emphasis from the architecture of the work to its performative character and stage appeal'.<sup>26</sup>

The function of the cadenza also changed in this aesthetic. From an improvised and free part in classicism, it became a structurally thought-out and virtuosically developed part of the work. The cadenza became the climax, a kind of commentary by the soloist on the main musical material. Composers began to write it down themselves, taking control of what had previously been the domain of improvisation.<sup>27</sup>

The classical-virtuoso style was not uniform. It varied depending on the national school, the individual characteristics of the composer and pedagogical traditions. However, the common denominator was the tension between form and expression and the composer's strong identification with the performer. In this context, the work of August Fryderyk Duranowski fits into the classical virtuoso trend in a special way. His Violin Concerto in A major, Op. 8, retains a classical formal order, but at the same time contains numerous passages of high technical difficulty and a distinctly theatrical character. The aesthetics of

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<sup>25</sup> Pierre Baillot, *L'art du violon*, Paris: Imprimerie Royale, 1834, pp. 243–255.

<sup>26</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900*, Oxford: Oxford University Press, 1999, pp. 192–198.

<sup>27</sup> David D. Boyden, *The History of Violin Playing*, Oxford: Oxford University Press, 1990, pp. 426–437.

the work are based on a dialogue between formal control and technical expression, which places it in the same league as the works of Viotti and Kreutzer.<sup>28</sup>

### **I.3. The tradition of composing and performing cadenzas in violin concertos**

The cadenza, as a form that suspends the narrative flow of a musical work, served as the climax of a solo concerto. It was a moment of greatest freedom of performance, expression and technical demonstration. Its history dates back to the Baroque concerto, but it was during the Classical period, especially in the second half of the 18th century, that the cadenza developed into an autonomous structure within the first movement of the concerto, usually placed before the recapitulation, ending with the tonic and the entry of the orchestra.<sup>29</sup>

In their earliest form, cadences were improvised. The soloist, usually also the composer, would pause the musical flow at the end of the development (on the dominant) in order to create, independently and without accompaniment, an elaborate statement containing thematic material that had been developed and embellished in a highly individual manner. This improvisation was not only proof of technical proficiency, but also confirmation of musical inventiveness and knowledge of the principles of counterpoint.<sup>30</sup>

Over time, however, cadences began to be written down, and their character ceased to be purely improvisational. This was due, among other things, to practical reasons. Not all performers were sufficiently skilled at improvisation, and composers wanted to have greater control over the aesthetics of their works. For example, Mozart left the cadences for many of his concertos open, but added his own suggestions to some, such as in the concertos KV 271 and KV 466.<sup>31</sup>

In the early Romantic era, the role of the cadenza clearly changed. It ceased to be an opportunity for improvised dialogue with the work and became a closed composition with

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<sup>28</sup> Boris Schwarz, *Great Masters of the Violin*, op. cit., pp. 135–138; cf. also: Pierre Baillet, *L'art du violon*, op. cit., pp. 267–276.

<sup>29</sup> Zofia Lissa, *Musical Forms*, Warsaw: PWN, 1955, pp. 328–331.

<sup>30</sup> David D. Boyden, *The History of Violin Playing*, Oxford: Oxford University Press, 1990, pp. 379–385.

<sup>31</sup> Robin Stowell, *Performing Mozart's Music*, Cambridge University Press, 1998, pp. 103–109.

a strong virtuosic and dramatic charge. Virtuosos of the late 18th and early 19th centuries – such as Viotti, Kreutzer, Rode, and later Paganini – gave cadenzas the role of the climax of a piece, often showcasing the most demanding violin techniques: chords, double stops, bariolage, passages, harmonics and left-hand pizzicato.<sup>32</sup>

As part of this process, the cadenza became an integral part of the formal structure of the concerto, contributing not only to its dramaturgy but also to its aesthetics. Composers often prepared its beginning with a fermata chord (dominant), after which the orchestra fell silent and the soloist filled the space with a cadenza, usually leading directly to the reprise of the theme.<sup>33</sup> Over time, cadenzas also began to be published as separate compositions or additions to concertos by other authors, and some virtuosos wrote their own cadenzas for concertos by classical masters (e.g. J. Joachim for Beethoven and Brahms concertos).

It is also important that the cadenza was not only a showcase, but also became a place of interpretation where the soloist had the opportunity to reveal his personality, both in a technical and aesthetic sense. Shaped in the Classical era as a free, personal expression, the cadenza became a well-thought-out and very important part of the composition in the 19th century.

The work of August Fryderyk Duranowski also takes this aspect into account. His Violin Concerto in A major, Op. 8, contains a clearly distinguished place for the cadenza, which testifies to his style's affiliation with the classical virtuoso tradition. It can be assumed that Duranowski himself, as an active soloist, performed his own cadenzas, which over time may have been established and written down.<sup>34</sup>

#### **I.4. The history and function of piano reduction in violin concertos**

The arrangement of the orchestral part for piano, known as *the piano reduction*, is a simplified version of the orchestral accompaniment, intended for performance on the piano. The emergence of this form of notation is closely linked to the development of

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<sup>32</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, pp. 133–138.

<sup>33</sup> Pierre Baillot, *L'art du violon*, Paris: Imprimerie Royale, 1834, pp. 243–248.

<sup>34</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900*, Oxford: Oxford University Press, 1999, pp. 194–197.

performance practice and the spread of concert music outside the concert hall: in salons, private homes, music schools and educational circles.<sup>35</sup>

As early as the second half of the 18th century, during the Classical period, the first such reductions appeared, intended to enable rehearsals with a pianist or home music-making without the participation of an orchestra. As the violin concerto became an important part of the repertoire of virtuosos and their students, the demand for such simplified arrangements grew. They were created either by the composers themselves or by publishers and arrangers associated with music publishing houses – often without the participation of the original author.<sup>36</sup>

Piano reductions were functional rather than artistic in nature. Their purpose was not to convey the sound and texture of the orchestra, but to provide practical support for the process of practising and preparing for performances. Unlike transcriptions or arrangements, which could have their own artistic value, piano reductions were utilitarian tools. It compressed the full orchestral texture into two staves, attempting to preserve the main harmonic, rhythmic and dynamic lines.<sup>37</sup>

Over time, however, the function of the reduction began to expand. In the 19th century, with the development of educational institutions, music schools and conservatories, the piano reduction became an integral part of learning to play an instrument. It was used for rehearsals, examinations, auditions and competitions. It enabled musicians who did not have the opportunity to work with an orchestra to perform large forms at concerts. In academic circles, it also allowed pianists to acquire a new, emerging profession of an accompanist.<sup>38</sup>

Editions of 19th-century violin concertos almost always included both the orchestral score and the piano reduction. The latter was even more refined. Often better prepared editorially,

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<sup>35</sup> Robin Stowell, *The Cambridge Companion to the Violin*, Cambridge: Cambridge University Press, 1992, pp. 214–217.

<sup>36</sup> David Rowland, *Early Keyboard Instruments: A Practical Guide*, Cambridge: Cambridge University Press, 2001, pp. 149–151.

<sup>37</sup> Zofia Lissa, *Musical Forms*, Warsaw: PWN, 1955, pp. 312–316.

<sup>38</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900*, Oxford University Press, 1999, pp. 200–203.

it contained dynamic and articulation markings, and sometimes the author's comments or fingering were also included, depending on the pedagogical practices of the publisher or community.<sup>39</sup>

The piano reduction for August Fryderyk Duranowski's Violin Concerto in A major, Op.8, has not survived, although it is highly likely that it existed. This concerto was published by the *Bureau de Musique* in Leipzig, which regularly prepared versions with piano reductions in its editorial practice. The lack of a preserved copy can be treated as a result of a loss of the source, rather than proof of its non-existence.

Piano reductions for violin concertos of this period were practical in nature. They were used for rehearsals, learning, home performances and promoting the work outside the concert hall. It can therefore be assumed that Duranowski's work was also performed in this way. The subject of this doctoral dissertation is, among other things, the reconstruction of a piano reduction that no longer exists, based on the surviving orchestral score and historical editorial and performance models.

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<sup>39</sup> Boris Schwarz, *Great Masters of the Violin*, New York: Simon & Schuster, 1983, pp. 140–142.

**Chapter II**  
**Analysis**  
**and interpretation**

## II.1. Form and violin idiom of the work

August Fryderyk Duranowski's Violin Concerto in A major, Op. 8 belongs to a group of works that straddle the boundary between Classicism and early Romanticism, both in terms of form and style. This composition, maintained in a three-part structure (*Allegro spiritoso* – *Adagio* – *Rondo*), retains its classical structural symmetry, but at the same time reveals the characteristics of the individual performing idiom of the composer-virtuoso.

Formally, the concerto refers to models developed in the works of Giovanni Battista Viotti, Pierre Rode and Rudolf Kreutzer, representatives of the French violin school, in which Duranowski gained experience and whose tradition he creatively developed. Each of the three parts of the work follows a separate formal model. The first part takes the form of a sonata with a double exposition, the second part is a three-part ABA' form, and the final part is a dance-like rondo.

A particularly important aspect of the work is its violin idiom, which testifies to the composer's excellent knowledge of the technical capabilities of the instrument. Duranowski, like other violinist-composers of the turn of the 18th and 19th centuries, composed music with direct stage performance in mind, and his violin technique shaped the way the musical material was organised. The solo part of the concerto features a number of characteristic elements of the French violin school technique.

Duranowski's compositional style reveals his knowledge of both classical formal balance and romantic freedom of expression. This is evidenced, for example, by the presence of the *Minore* episode in the first movement of the concerto, which is an expression of the search for emotional contrast and dramatic tension within the classical sonata form. Aesthetically, Duranowski's concerto represents a synthesis of classical order and Romantic expression. It reveals an attempt to combine intellectual clarity of form with the emotional tension characteristic of the turn of the century. It is in this balance – between structure and expression, between technique and expression – that reveals the composer's artistic maturity and the value of his work both as a concert piece and as teaching material.

## II.2. Formal analysis of the work

### Part I *Allegro spiritoso* (A major, 4/4)

The first movement, *Allegro spiritoso*, is constructed in sonata form with a double exposition. First, the theme is presented by the orchestra, then by the soloist. Of particular note is the episode marked *Minore*, in which Duranowski introduces the contrasting key of A minor, deepening the drama of the movement and giving it emotional depth. This kind of tonal device is in keeping with the convention of Viotti's and Kreutzer's concertos, in which minor passages were intended to cause a momentary suspension of the narrative and contrast with the dominant key.<sup>40</sup>

This form comprises, in sequence: orchestral exposition, solo exposition, development, recapitulation and coda. The entire movement has 374 bars, which testifies to the considerable size and ambition of the composition. The proportions between the individual sections (tutti – solo – development – recapitulation – cadenza – coda) follow classical logic, but with a clear extension of the development section, in accordance with the practice of the French violin school.

The orchestral exposition (bars 1–66) presents two main themes. The first is energetic, based on progressive, descending motifs and dotted rhythms, while the second is more melodious, in the key of E major (dominant). These themes are not fully developed. The orchestra presents them in a simplified, concise version, without modulation, which prepares the listener for the soloist's entrance.

The soloist's exposition (bars 67–89) repeats the thematic material, this time embellished with rich ornamentation, passages and trills, and also introduces new motifs. The second theme is significantly expanded, appearing in the solo version with an impressive n the accompanying part and elements of dialogue between the violin and the orchestra. The connecting fragments display features typical of the virtuoso style: numerous runs,

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<sup>40</sup> Clive Brown, *Classical and Romantic Performing Practice 1750–1900*, Oxford University Press, 1999, pp. 145–147.

staccatos, and wide-ranging leaps. The soloist's exposition ends in bar 89, where the orchestra enters with *a new tutti*, beginning the development.

The development (bars 90-283) begins with a decisive, chordal entry by the orchestra, which takes up motifs from the main theme, transforming them into a dynamic dialogue between the string and wind sections. The harmony becomes more 'unstable'. Duranowski leads the modulations through related keys (F sharp minor, D major, B minor), which introduces a distinct tension. There is also an episode marked *Minore* (bar 230) in A minor, which serves as an emotional contrast to the cheerful main key. Its melodious character, cantilena melodic line and clear harmonic tension bring to mind similar episodes in Viotti's concertos. The tutti from bar 274 gradually releases the tension and prepares the listener for the return of the theme in the recapitulation.

The recapitulation (bars 283–356) restores the first theme in A major, as well as the second theme, omitting its modulation to the dominant. The fragments are shortened and synthesised. The soloist dominates the orchestra, leading the narrative towards its climax.

Coda (bars 357–374) the orchestra closes the whole movement with a short coda in A major (tutti), triumphant and affirmative in character.

This structure not only corresponds to the classical models of a classical concerto, but also demonstrates the work's affiliation with the classical-virtuoso genre, where formal clarity coexists with the showy character of the solo part.

## **Part II *Andante***

The second movement of the concerto is a clear lyrical link in the classical triptych of sonata form, but its character is far from exclusively contemplative calm. Instead of the subtle introduction we might expect in the spirit of Mozart or Rode's concertos, Duranowski opts for a strong, full chordal entry by the orchestra in forte dynamics, outlining the key of Part II – E major. The orchestral chords in bars 1–3 are fanfare-like, contrasting with the cantilena that follows them with figuration in the solo voice.

Duranowski repeats this compositional technique several times. Bars 1–8 constitute the introduction (*ad libitum* in the violin part). The actual melodic line begins in bar 9.

The violin part in this section has a classical, cantilena character, but introduces figurations: ornaments, figurations, suspensions on fermatas, as well as descending and repeated interval patterns. The aim of these techniques is to build tension, drama and narrative intent. The structure of the section is based on an A–B–A' form with a short modulatory episode to the key of B major in the middle segment.

The middle section (bars 25-31) is where the melodic material is developed and transformed. Rhythmic variability and harmonic colouring appear, subtly using chromaticism. The soloist moves in the higher registers of the instrument.

Part A' is found in bar 32. Three bars before the end, Duranowski leaves room for a solo cadence, signalled by a general pause after a suspension on the dominant (B7). This moment, though subtle, is of significant formal importance. It serves both as a lyrical summary of the movement and as a showcase for the performer's individual style. We find similar solutions in the concertos of Viotti and Kreutzer, where the cadences in the slow movements were meditative and ornamental rather than virtuosic in character. The whole ends with a calm harmonic closure in the key of E major.

### **Part III *Rondo***

The finale of the concerto is in rondo form and 6/8 time, which gives it a dance-like, slightly operetta-like character. The movement begins with an energetic refrain (A). The theme, in A major, with its uncomplicated rhythm and characteristic harmonics and embellishments, serves as a kind of *refrain à la chasse* (French for 'hunting-style refrain') with a cheerful, energetic and galloping character. The orchestra repeats the theme presented by the soloist. Duranowski continues this musical idea throughout the entire movement, but its intensity gradually increases with each return of the refrain theme. Extensive couplets, contrasting episodes (e.g. bars 33-124), introduce modulations, including to E minor and D major, and develop the rhythmic and melodic material in a more figurative direction. They require great precision of intonation and articulation.

A special formal device is the pause in the musical action and a short cadenza by the soloist before the final return of the theme. The entire third movement shows the influence of both Viotti and Rode, particularly in its rhythmic structure and use of the refrain as a dramatic axis.

The concerto displays the violin idiom characteristic of the turn of the 18th and 19th centuries. It features arpeggio passages, rapid figurative runs, staccato, chords, double stops and high register. The solo parts are designed to showcase the performer's technical skill, but also his musicality and ability to shape the narrative. Characteristic of Duranowski is the balance between technical bravura and formal clarity, which makes his concerto a stylistically coherent and sophisticated work.

The formal structure of the concerto confirms its affiliation with the classical-virtuoso aesthetic, in which the classical tripartite form and logical formal construction provide a framework for highlighting the individuality of the soloist. Duranowski seems to make full use of the violin's capabilities. The work becomes both representative and communicative, combining classical elegance with the narrative dynamics of turn-of-the-century music.

### **II.3. Original arrangement of the solo part**

#### **First movement**

Due to the practice, common in the composer's time, of writing articulation and slurs only in the initial fragments of passages, suggesting their use in similar fragments that follow, as well as the specific nature of bowing (before F. Tourtowski), which had different characteristics of elasticity and intensity of sound, I propose changes which, on the one hand, will standardise the musical material in formal, technical and performance terms, and on the other, will suggest a direction of interpretation to the potential performer. Here are a few examples of passages from the solo part that I have arranged:

## Example 1

63

67 Solo

69

74 loco

77 4= Corde

79

84

88

90 Tutti

*fz*

*ff*

- in bar 67, I introduce slurs connecting the dotted quarter note with the eighth note to achieve the melodiousness of the theme's beginning and to make better use of the entire length of the bow;
- in bar 71, I divide the last legato group into two bowing directions to achieve freedom in bowing, avoiding too strong a reliance on the 'downbeat' in the next bar (I use a similar technique in bar 75);
- In bar 77, I change the penultimate note in the bar (the eighth note 'e' to 'g'), which is the upbeat before the cadential note with a trill, unifying this place with the identical one in the reprise in order to achieve a natural sound.

- in bars 79-89, I introduce changes in the bows to standardise the divisions and directions of the bowing with the first presentation of the theme; in bar 85, I divide the long bow into two smaller ones in order to ensure the appropriate volume of the sixteenth notes;



Example 2



- in bars 96 and 99, I add bows, which, in my opinion, will help maintain the cantilena character of this fragment, additionally referring to similar solutions from bar 94;
- In bars 106–109, I suggest dynamic variation due to the two-bar, identically repeated musical material. I propose similar dynamic suggestions in bars 129–132 and 238–241.



Example 3



- in bar 120, I suggest grouping the eighth notes in pairs legato to emphasise the trill solutions and preserve the melodious character of the next theme, as is the case in bar 238;



Example 4

Musical score for Example 4, measures 152-163. The score is in treble clef with a key signature of two sharps (F# and C#). Measures 152-159 show a melodic line with slurs and accents. Measures 160-163 show a more complex rhythmic pattern with triplets and sixteenth notes. A dashed line labeled '8va' indicates an octave shift in measure 163.

- In bars 157-159, I introduce slurs connecting eighth notes and triplets.
- In bar 162, I suggest omitting the second sixteenth note in the first group, as in bar 131, thus preserving the characteristic rhythm of the beginning of the sixteenth note runs.
- in bars 160, 162 and 163, I add a legato from the previous identical place (bars 29-13);

Historical musical score for Violino Principale, measures 874-875. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 874 shows a melodic line with a slur and an accent. Measure 875 shows a complex rhythmic pattern with triplets and sixteenth notes. The score is titled "VIOLINO PRINCIPALE" and is page 5.

Example 5

- In bars 224 and 227, I suggest connecting the dotted eighth note with a dotted sixteenth note with a slur, thus avoiding shortening the sound of the dotted eighth notes.
- in bar 226, I propose an ‘ossia’ solution, facilitating the performance of staccato in one bow direction by separating the triplets;
- in bars 235-236, I add legato to preserve the melodious character of the beginning of *Minore*, which precedes a very energetic and virtuosic passage;

### Example 6

Musical score for Example 6, measures 253-268. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 253 with a dynamic marking of *pp* and contains a series of eighth-note chords. The second staff starts at measure 258 and features slurs and triplets. The third staff starts at measure 263 and features a dynamic marking of *p* and includes slurs and triplets.

- in bars 255-268, I add many slurs to calm the mood just before the reprise with the melodiousness of the eighth note themes after the energetic passage in *Minore*;

Original musical score for Example 6, measures 253-268. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 253 with a dynamic marking of *pp*. The second staff starts at measure 258 and features slurs and triplets. The third staff starts at measure 263 and features a dynamic marking of *p* and includes slurs and triplets. The original score includes additional markings such as *tr*, *Tutti*, *8va*, *loco*, and *f*.

### Example 7

Musical score for Example 7, measures 283-294. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of three staves. The first staff starts at measure 283 with a dynamic marking of *Solo* and includes slurs. The second staff starts at measure 288 and features a dynamic marking of *8va* and includes slurs and triplets. The third staff starts at measure 293 and features a dynamic marking of *(8)* and includes slurs and triplets.

- in bars 283-294, in the reprise I introduce the same bowing as at the beginning of the concerto;



### ***Cadential passages***

In several passages, the solo part remains unaccompanied by the orchestra for several bars. All such passages can be treated as cadential, i.e. free. The surviving first edition does not contain any suggestions regarding the interpretation of such passages. In my opinion, this is a space for the artist and his interpretation.

#### Example 1



- bars 138-143:

in bar 138, I suggest stopping the melodic progression on the highest eighth note and slowly (which will make it easier to separate the slurs in the first group of sixteenth notes) 'accelerating' through the next two bars, until the cadential ending by slowing down on the group of sixteenth notes in bar 143;



Example 2



- in bars 177-185, the melody and harmony naturally suggest stopping on the highest octave, and then accelerating in the virtuoso sixteenth note passage to the cadential suspension in bar 183;



### Example 3

348  
*f* *f* *f* *f*

350  
*f* *ff* *p*

353  
*ff*

- In bars 348-349, I suggest changing the bowing in such a way as to enable, on the one hand, strong support for the double stops marked with an "F" in the original edition, and on the other, the second sixteenth note of the group to be heard.
- in bars 352-354, the final short cadence crowning the first part of the concerto requires dividing the bowing into several smaller groups of sixteenth notes in order to emphasise the dynamics from *pp* to *ff* as written in the first edition;

loco  
*f* *f* *f* *f* *f*

*ff* *p* *ff*

tr tr tr *Tutti*

### Second movement

The beginning of this part is recitative in character, with the *solo* violin freely filling the space between the chordal verticals played by the orchestra.

Example 1

Musical score for Violin, Example 1. The score is in G major (one sharp) and common time (C). It begins with the tempo marking "Adagio" and the dynamic "f". The first system shows measures 1-3, with a "Tutti" marking above measure 2 and a "Solo" marking above measure 3. The second system shows measures 4-7, with a "Tutti" marking above measure 4 and a "Solo" marking above measure 5. The music features long, phrasing bows in the solo sections.

- In bars 3 and 7, I suggest dividing the long phrasing bows in a way that allows for a musically coherent performance in terms of melody and rhythm.

Historical musical score for Violino Principale, Example 1. The score is in G major (one sharp) and common time (C). It begins with the tempo marking "Adagio" and the dynamic "f". The first system shows measures 1-3, with a "Tutti" marking above measure 2 and a "Solo" marking above measure 3. The second system shows measures 4-7, with a "Tutti" marking above measure 4 and a "Solo" marking above measure 5. The music features long, phrasing bows in the solo sections.

Example 2

Musical score for Violino Principale, Example 2. The score is in G major (one sharp) and common time (C). It begins with the tempo marking "Adagio" and the dynamic "f". The first system shows measures 8-12, with a "Tutti" marking above measure 9 and a "Solo" marking above measure 11. The second system shows measures 13-17, with a "Solo" marking above measure 13 and a "Tutti" marking above measure 17. The music features long, phrasing bows in the solo sections.

From bar 11, the actual theme of this section begins, accompanied by the calm yet rhythmic accompaniment of the orchestra.

Historical musical score for Violino Principale, Example 2. The score is in G major (one sharp) and common time (C). It begins with the tempo marking "Adagio" and the dynamic "f". The first system shows measures 8-12, with a "Tutti" marking above measure 9 and a "Solo" marking above measure 11. The second system shows measures 13-17, with a "Solo" marking above measure 13 and a "Tutti" marking above measure 17. The music features long, phrasing bows in the solo sections.

Example 3

Musical score for Example 3, measures 22-30. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 22 begins with a forte dynamic (f) and a trill. Measures 23-24 show a melodic line with slurs and accents. Measure 25 features a trill and a triplet. Measures 26-27 continue with slurred melodic phrases. Measures 28-29 consist of rapid sixteenth-note passages with slurs. Measure 30 ends with a trill and a forte dynamic.

Musical score for Example 3, measures 32-43. Measure 32 is marked *ad libitum* and *brilliantando*, featuring a rapid sixteenth-note passage. Measure 33 continues with a trill and a forte dynamic. Measure 34 includes a trill and a triplet. Measure 35 shows a trill and a triplet. Measure 36 features a trill and a triplet. Measure 37 has a trill and a triplet. Measure 38 contains a trill and a triplet. Measure 39 has a trill and a triplet. Measure 40 features a trill and a triplet. Measure 41 has a trill and a triplet. Measure 42 includes a trill and a triplet. Measure 43 ends with a trill and a forte dynamic.

- Measures 24, 28-30, 40-43: in my opinion, the long phrasing arcs in the sixteenth and thirty-second note passages should be divided in such a way as to allow the performer to play the middle and final sections of this part in a melodious and free manner.
- In bar 32, there is a short cadence marked *ad libitum*, in which I also suggest my own bowing, facilitating its performance in a musically logical manner.

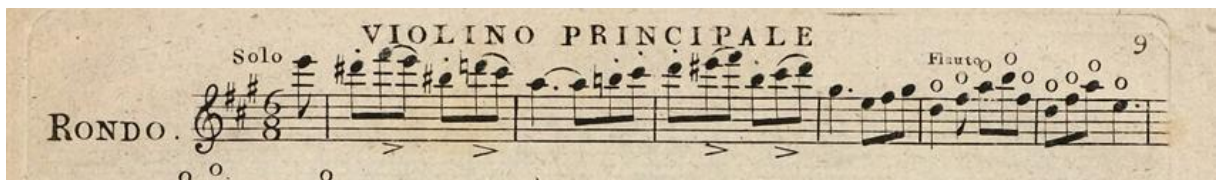


### Third movement

#### Example 1



Maintained in the form of a rondo with a dance theme in triple time. The beginning of the rondo is characterised by syncopated accentuation on the second eighth note in the group, so I suggest starting the upbeat with the bow pointing downwards so that all the second eighth notes in the groups marked with accents also fall downwards. I use this solution in all similar places, of course.



#### Example 2



In order to preserve the dance character, base it on the strong part of the bar and achieve the appropriate division of the bow work (length) necessary to play a quarter note, I suggest the following bowing.



Example 3



My suggestion is to repeat the bowing from the first two bars with a simultaneous dynamic withdrawal of the repeated sixteenth note run.



Example 4

The musical score for Example 4 consists of six staves of music. The first staff (measures 153-160) begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a dynamic marking of *J* (ritardando) above the staff. A section labeled "Minore Solo" begins at measure 158, marked with a *f* (forte) dynamic. The second staff (measures 160-167) continues the melodic line with various bowing techniques indicated by 'V' (vibrato) and 'V' (vibrato) markings. The third staff (measures 167-174) includes a triplet of eighth notes marked with a '3' and a 'G' above it, and a *f* dynamic. The fourth staff (measures 174-181) is marked "Tutti" and features a *f* dynamic. The fifth staff (measures 181-188) is marked "Solo" and includes a *p* (piano) dynamic at measure 181. The final staff (measures 188-195) continues the melodic development with various bowing techniques and dynamics.

The *Minore* fragment introduces a different character, calmer and more melodious, which is why I use bowing here, unlike in the first edition, which adds melodiousness to the fragment and emphasises its different character.

Minore.  
Solo

Tutti

1 Solo  
p

tr.

Example 5

262

265 Maggiore

268 p pp v

A short cadential fragment in which the soloist remains unaccompanied just before the final presentation of the *Rondo* theme and the end of the concerto. To emphasise the cadential nature of this fragment, I suggest pausing on the first sixteenth note in bar 264, so that the orchestral or piano accompaniment has time to fade out before the next solo passages, played freely in sixteenth notes.



#### II.4. Cadence – aesthetic assumptions, analysis of the creative process

In the process of creating cadences for August Duranowski's concert, I was guided by several principles, examples of which can be found in 18th-century music literature. Theoretical treatises from the Baroque and Classical periods provide valuable evidence of improvisational practice at that time. In his work *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), Johann Joachim Quantz described in detail the purpose and principles of improvising cadenzas. He emphasised that 'the essence of a cadenza is to surprise the listener at the end of a piece and leave a special impression on their heart'.<sup>41</sup> Importantly, J. Quantz emphasised that in the mid-18th century, cadences were not intended as a pretext for purely virtuosic displays. Rather, they should flow from the 'main passion of the piece', be based on a favourite motif from the composition and develop it, instead of overwhelming the listener with an avalanche of fast passages. Similar recommendations can be found in other authors of that period, such as Johann Mattheson and Friedrich W. Marpurg, as well as in later sources on violin playing (Leopold Mozart). These sources indicate that a well-constructed cadenza should refer to the thematic material of the piece, maintain the appropriate style and character (*affekt*) and avoid form taking precedence over content. As J.J. Quantz put it, "the cadence must grow out of the main idea of the piece; a few simple intervals, skilfully combined with dissonances, can move the listener more effectively than an excess of varied figures". These recommendations shaped the tradition of cadence improvisation in the second half of the 18th century.

The origin of cadences is linked to the practice of improvising embellishments on harmonic cadences in Baroque and early Classical music. Already in Baroque opera arias, singers

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<sup>41</sup>Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* 1752

added improvised embellishments at the end of the aria to dazzle the audience once again. Similarly, in Baroque instrumental concertos, there were short fermatas during which the soloist could showcase their virtuoso skills. In the concertos of Antonio Vivaldi and Johann Sebastian Bach, we find pauses suggesting the possibility of an improvised solo – examples include Bach's *Brandenburg Concerto No. 2* and the famous two chords opening the second movement of *Brandenburg Concerto No. 3*, interpreted as a prelude to an improvised cadenza.

The cadenza was an effective finale to the movement, serving as the culmination of the dramatic dialogue between the soloist and the orchestra and the escalation of tension just before the reprise or coda of the piece. It was the climax both in terms of the performer's technical proficiency and the emotional impact on the audience.

It is worth noting that cadenzas were originally improvised. Composers left only a space in the score (a fermata on the final dominant chord), leaving the invention to the soloist. It was also a test of the artist's musicality and creativity. The performer was expected to be able to spontaneously create a compositional miniature, using motifs from the piece, showing off their technique and aesthetics. Contemporary commentators, such as Quantz, warned that the cadenza should not be a collection of random tricks, but should arise from the spirit of the piece and its main themes. Certain conventions were also adhered to. The cadenza usually ended with a long dominant ending with a trill, signalling to the orchestra the moment to enter with the final chord. This tradition became so established that listeners and musicians expected the cadenza as a fixed element of the concerto form.

In his violin concerto, Duranowski placed the cadenza just before the end of the second movement. The cadenza I wrote refers in size to the compact and short form of the entire concerto. It uses musical material from all three movements of the concerto and remains in a style reminiscent of the era in which the concerto was composed.

The beginning of the movement starts calmly, corresponding to the main theme of the second part – leading to a climax and a pause in the musical flow on a fermata, after which a fast virtuoso passage ending with a chord begins a fragment referring to the third part of

the concerto. The harmonics, initially in quarter note rhythm, gradually accelerate thanks to rapid bowed upbeats, directly referring to a similar motif from *the final Rondo*.

Cadenza

The image shows a musical score for a Cadenza, consisting of five staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music is written in a single melodic line. Measure 47 starts with a fermata over a quarter note, followed by a series of eighth notes with slurs and fingerings (1, 2, 3). Measure 52 features a series of eighth notes with slurs and fingerings (2, 3, 3). Measure 54 includes a dynamic marking of *f* and a *p* marking, with slurs and fingerings. Measure 57 has a trill marking (*tr*) and slurs. Measure 59 ends with a long note and a fermata. The word "Cadenza" is written above the first staff.

The middle fragment, full of energetic *detache* runs reminiscent of the first part of the concerto, ends with chords and an impressive passage that stops on a long note. The calm motif from the second part, closing the form of the cadence, leads to the entrance of the orchestra and the end of the second part of the concerto.

61

62

63

64

68

71

*ff*

*pp*

## II.5. Development of the orchestral score in the process of creating a piano reduction

This part of the work focuses on the didactic aspect and educational potential of A. Duranowski's Violin Concerto in working with young violinists. In the process of preparing for a concert, working with a pianist is an indispensable and essential stage. In the context of these assumptions, I believe it was necessary to develop the orchestral score with a view to creating a piano reduction.

The key elements in the creation of the piano reduction were:

1. Instrumentation – the most faithful reading of the orchestral part and its reduction to a piano part.

2. Purpose – enabling the pianist to perform the score from the prepared reduction.
3. Application – use in teaching and in the preparatory process for the piece.

The greatest challenge in creating the piano reduction was the instrumentation, i.e. reading the score as faithfully as possible. Due to the instrumentation of the orchestral works, it was crucial to reduce the instrumentation for the pianist to read.

In the case of August Duranowski's Violin Concerto in A major, all changes and discrepancies between the score and the reduction were based on the following criteria:

- consistency of the musical narrative;
- attention to musical style and the figures used in piano music of that period;
- taking into account the sound possibilities and specifics of piano playing.

### Example 1

- omission of low string instrument sounds in order to preserve the movement and character of the orchestral accompaniment;

August Duranowski, op. 8

**Allegro spiritoso**

Violino (Principale)  
Flauto  
Clarinetto 1,2 (C)  
Fagotti  
Corno 1,2 (A) and (E)  
Violino I  
Violino II  
Viole  
Basso

**Allegro spiritoso**

Violin  
Piano

**Allegro spiritoso**

Vln.  
Piano

## Example 2

- omission of the wind section in favour of the dominant violin part;

The image displays two musical scores for Example 2, both starting at measure 19. The top score is a full orchestral arrangement with the following parts: Violin (Princ.), Flute, Clarinet 1 & 2, Bassoon, Cor 1 & 2, Violin I, Violin II, Viola, and Cello. The bottom score is a reduced version, featuring only Violin and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The violin parts in both scores play a complex, rhythmic melody with many accidentals. The piano accompaniment in the bottom score provides harmonic support with chords and moving lines in both hands.

### Example 3

- replacing the repetition in the violin part with a group of sixteenth notes based on a spread chord (this technique was often used in original and other piano transcriptions of concertos from the Classical period and later);

Musical score for measures 28-31. The score includes staves for Violin (Princ.), Flute, Clarinet 1 & 2, Bassoon, Cor 1 & 2, Violin I, Violin II, Viola, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The violin part (Princ.) features a complex sixteenth-note pattern in measures 28-31, marked *pp*. The piano accompaniment consists of chords and moving lines in the right and left hands.

Musical score for measures 29-31. The score includes staves for Violin and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The violin part features a melodic line in measure 29, followed by chords in measures 30 and 31. The piano accompaniment consists of chords and moving lines in the right and left hands.

Example 4

- abandoning the melody in octaves in order to maintain the coherence of a longer fragment in a uniform form;

Musical score for Example 4, measures 43-47. The score is in G major (one sharp) and 4/4 time. It features six staves: Vln. (Princ.), Fl., Vln. I, Vln. II, Vla., and Cb. The Vln. (Princ.) and Vln. I parts play a melodic line that is repeated in octaves. The Fl. part plays a melodic line that is also repeated in octaves. The Vln. II part plays a rhythmic accompaniment of eighth notes. The Vla. part plays a melodic line that is repeated in octaves. The Cb. part plays a bass line that is repeated in octaves.

Musical score for Example 4, measures 43-47, showing the Vln. and piano accompaniment. The Vln. part is the same as in the previous score. The piano accompaniment consists of a right hand playing a melodic line that is repeated in octaves and a left hand playing a rhythmic accompaniment of eighth notes.

### Example 5

- Repetition of legato notes (in the original orchestral score) due to the specific loss of sound on the piano.

The image displays a musical score for Example 5, consisting of three systems of staves. The first system (measures 76-80) includes parts for Violin (Princ.), Flute (Fl.), Clarinet 1 & 2 (Cl. 1,2), Bassoon (Fg.), Horn 1 & 2 (Cor. 1,2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Cb.). The second system (measures 81-85) includes parts for Violin (Princ.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Cb.). The third system (measures 86-89) includes parts for Violin (Vln.) and Piano (Piano). The score is in G major (one sharp) and 4/4 time. The first system features a 4<sup>th</sup> Corda marking above the Violin (Princ.) staff. Dynamics include *p* (piano) and *pp* (pianissimo). The second system shows a double bar line and a repeat sign. The third system shows a piano accompaniment with chords and moving lines in both hands.

### Example 6

- transferring the accompaniment of the violin part to lower registers on the piano, due to the key harmonic complement in the wind section;

Musical score for Example 6, measures 153-157. The score includes parts for Violin (Princ.), Clarinet 1 & 2, Cor Anglais 1 & 2, Violin I, Violin II, Viola, and Cello. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked *pp* (pianissimo) throughout. The Violin (Princ.) part features a melodic line with eighth and sixteenth notes. The Clarinet and Cor Anglais parts play block chords. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a sustained chord with a moving bass line. The Cello part plays a sustained chord with a moving bass line, marked *arco* and *pp*.

Musical score for Example 6, measures 152-157. The score includes parts for Violin and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Violin part features a melodic line with eighth and sixteenth notes. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a moving bass line in the left hand. The score is marked *simile* (simile) in the piano part.

### Example 7

- omission of repeated notes in the cello and double bass parts in favour of syncopation in the first violin parts, as an important element in building tension and leading the key line of the second violin part;

Musical score for measures 193-196. The score includes parts for Vln. (Princ.), Fl., Cl. 1,2, Fg., Cor. 1,2, Vln. I, Vln. II, Vla., and Cb. The key signature is two sharps (F# and C#). The score shows dynamic markings such as *f*, *pp*, and *fp*. The Vln. (Princ.) part features a melodic line with syncopation, while the Vln. II part has a more rhythmic, syncopated accompaniment. The Cb. part shows a bass line with syncopation.

Musical score for measures 194-196, showing the Vln. and piano accompaniment. The Vln. part has a melodic line with syncopation, and the piano accompaniment features a rhythmic, syncopated bass line. Dynamic markings include *f* and *pp*.

Musical score for measures 197-199, showing the Vln. and piano accompaniment. The Vln. part has a melodic line with syncopation, and the piano accompaniment features a rhythmic, syncopated bass line. Dynamic markings include *cresc.* and *poco a poco cresc.*

### Example 8

- standardisation of the rhythmic values of all instrument groups, due to musical qualities;

Concerto in A 19

The image displays a musical score for a concerto, specifically page 19. The score is divided into two systems. The first system, starting at measure 241, features a full orchestral ensemble: Violins (Principals), Flute, Clarinets 1 and 2, Bassoon, Violins I and II, Viola, and Cello. The second system, starting at measure 239, shows the Violin and Piano parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo and dynamics are not explicitly marked in the provided image.

## Example 9

- omission of repetitions in the cello and double bass parts in favour of the second violin accompaniment as a consequence of the narrative;

Musical score for Example 9, measures 9-14. The score is in G major (one sharp) and 2/4 time. It features a 'Tutti' marking above the first staff. The instruments and their parts are:

- Vln. (Princ.): Melodic line with eighth and sixteenth notes.
- Fl.: Melodic line with eighth notes, starting at measure 10.
- Cl. 1.2: Harmonic accompaniment with chords and eighth notes.
- Cor. 1.2: Harmonic accompaniment with chords and eighth notes.
- Vln. I: Melodic line with eighth and sixteenth notes.
- Vln. II: Rhythmic accompaniment with eighth notes.
- Vla.: Harmonic accompaniment with chords and eighth notes.
- Cb.: Harmonic accompaniment with chords and eighth notes.

Dynamic markings include *f* (forte) for the Flute, Clarinets, Cori, Violins II, Viola, and Cello/Double Bass.

Musical score for Example 9, measures 15-18. This system shows the Violin (Vln.) and Piano accompaniment. The Violin part continues with a melodic line, and the Piano part provides harmonic support with chords and eighth notes. A 'Tutti' marking is present above the Violin staff.

Musical score for Example 9, measures 19-22. This system shows the Violin (Vln.) and Piano accompaniment. The Violin part continues with a melodic line, and the Piano part provides harmonic support with chords and eighth notes.

The examples given in the written part of the artistic work refer to the adopted reduction key, indicating the purpose of their use. Not all changes made for the purposes of the piano

reduction have been listed, only some of them. However, all the measures taken during the creation of the reduction were based on: a coherent and consistent musical narrative, the preservation of harmony, attention to the qualities and specificity of the instrument and the comfort of the performer, and finally, aesthetics in keeping with the spirit of the era.

## **Chapter III**

### **Performance and educational aspects**

### III.1. Issues of technique and expression in the solo part

The solo part of August Fryderyk Duranowski's Violin Concerto in A major is a striking example of classical virtuoso aesthetics, in which technical proficiency is combined with high demands in terms of expression and musical narrative. Although the form of the concerto is still clearly rooted in the classical tradition, the solo material already heralds the style characteristic of composers such as Kreutzer, Rode and Viotti. Consequently, the performance of the work requires both solid technical skills and interpretative maturity from the violinist.

The main technical challenges include:

- extensive passages and figurations, based on interval leaps and position changes, often reaching the highest register of the instrument: their precise execution requires perfect mastery of position changes, intonation precision and control over articulation;
- arpeggio and chord fragments, appearing especially in parts I and III, pose challenges for the performer in terms of evenness of sound and control of articulation;
- the double-stop technique, used both in a melodic context (thirds and sixths) and for show (e.g. octaves), requires excellent hand coordination and stable intonation (these parts often constitute the climax of a phrase, which requires additional control when the performer is experiencing strong emotions);
- passages requiring precise staccato and *detaché*, based on repetitive motifs (their performance depends on precise and flexible work of the right hand);
- extremely high positions in the reprise and cadential sections, reaching registers usually reserved for caprices (playing in these registers requires not only intonational vigilance, but also tone control);
- changes in metre and rhythm, especially in Part III *Rondo*, based on 6/8 metre and characterised by *alla caccia* motoricity, require the performer of the o maintain a stable pulse and rhythmic precision, while preserving lightness and dance-like character.

The expressive challenges in the Concerto in A major, Op. 8, stem from its hybrid aesthetics, combining classical phrasing with increasingly dramatic expression. Already in the first movement, the performer must navigate between contrasting themes, the cantilena exposition of the main theme and the dramatic episodes in the development section, which require a deep emotional narrative.

In Part II (*Adagio*), the greatest challenge is *the cantabile*, which requires control over phrase length, subtle vibrato and strict legato. The ability to manipulate dynamics and harmonic tension is also extremely important; in this context, the performer must skilfully differentiate between passages full of lyricism and those that build drama (e.g. leading to cadences).

In Part III (*Rondo*), the interpretative challenges focus on the formal structure and dance-like character. The performer must ensure the repetitiveness and recognisability of the refrain, while differentiating between successive episodes (fanfare-like, lyrical). The final effect should combine brilliance with finesse – this is a typical *grand finale* of a concert from the classical-virtuoso era.

The solo part of the Concerto in A major therefore requires not only technical proficiency from the performer, but also musical maturity, aesthetic awareness and narrative skills. Despite its lack of popularity to date, this piece presents the violinist with challenges comparable to those of the concertos of the classical masters, and perhaps even more interesting due to its unique style and forgotten, and therefore fresh, musical expression.

### **III.2. The educational potential of the piece in working with young violinists**

August Fryderyk Duranowski's Violin Concerto in A major, Op. 8, a valuable example of Polish violin composition at the turn of the 18th and 19th centuries, has considerable educational potential, which makes it valuable material in the process of educating young violinists at secondary and academic level. The work combines classical formal and aesthetic clarity with a virtuoso solo part that develops key aspects of the performer's technique and musicality.

From a pedagogical point of view, Duranowski's concerto can serve as a bridge between the classical repertoire (Mozart, Viotti) and the early Romantic repertoire (Spohr, Lipiński). The technical challenges it contains: passages, arpeggios, double stops, position changes, figurations, as well as varied articulation techniques, allow for the comprehensive development of instrumental technique, while at the same time developing expression and stylistic awareness.

The balance between virtuoso and cantilena elements is of particular didactic value. Technically demanding passages are interspersed with lyrical fragments, where the performer learns to build phrases and control sound and tone colour. Such contrasts foster the development of performance flexibility and interpretative skills – abilities that are essential for further musical education and subsequent professional work.

The concerto requires the pupil or student to be able to cope with different types of articulation: from springy *spiccato* and *sautillé* in fast sections to long legato phrases and dynamic differentiation in slow sections. From a pedagogical point of view, this provides an opportunity to improve hand coordination, bow control and intonation, especially in high positions.

An additional educational advantage is the historical value of the work. The introduction of Duranowski's concerto into teaching practice allows students to engage with the Polish musical heritage of the turn of the 18th and 19th centuries, which is often absent from school curricula. This is a valuable extension of the repertoire beyond the canon of Western European works, and also inspires reflection on the native violin tradition.

From a pedagogical point of view, the Violin Concerto in A major, Op. 8 can be treated as a piece with two-fold didactic potential. On the one hand, it can be used as technical material to develop the violinist's skills (intonation, articulation, fluency, coordination), and on the other, as an artistic work that shapes musical sensitivity, phrasing and stylistic awareness.

This combination makes Duranowski's work a valuable element of the teaching programme, capable not only of developing the technical skills of young violinists, but also of shaping their musical identity through contact with the tradition of Polish violin playing.

## **Conclusion**

### *The role of the performing artist in restoring forgotten works*

The research and artistic work carried out on August Fryderyk Duranowski's Violin Concerto in A major has revealed both the musical value of this work and its significance in the development of the Polish virtuoso tradition at the turn of the 18th and 19th centuries. The development of the solo part, the preparation of an original cadenza and piano reduction were not only editorial and performance activities, but above all revealed a cognitive process in which historical and stylistic analysis and performance practice intertwined within a single research project.

The main result of the dissertation is the recording of the Violin Concerto in A major, which is an artistic realisation. The performance is treated here as a form of *research in performance*, through which it became possible to understand the idiom in Fryderyk Duranowski's music. His compositional language, in the context of the relationship between classical structure and virtuoso aesthetics at the turn of the century. This recording is not only an artistic document, but an integral part of scientific and artistic work, enabling the verification of hypotheses concerning performance practice and the potential sound of the work.

The process of developing and interpreting August Fryderyk Duranowski's Violin Concerto in A major, Op. 8, is an example of the conscious action of an artist-performer. Not only presented as a work from the past, but actively participating in its re-emergence in musical culture. A contemporary musician who undertakes the reconstruction and arrangement of forgotten compositions acts as an intermediary between history and the present, drawing on theoretical and source knowledge, as well as creative interpretative sensitivity.

In the case of Fryderyk Duranowski's concert, this role took on particular significance. Although the composer was a renowned and influential artist in his day, he has fallen into almost complete oblivion. Restoring his music to the performing repertoire is not only an artistic process and endeavour, but also a gesture of historical justice, allowing us to rebuild a fragment of the lost heritage of Polish musical culture at the turn of the 18th and 19th centuries.

## **Conclusions**

The analysis of the Concerto in A major, Op. 8 confirms that Duranowski's work belongs to the classical-virtuoso aesthetic characteristic of the French violin school, while at the same time possessing distinct individual features. The work combines formal clarity with emotional expression and an idiomatic treatment of the violin, which testifies to the composer's high level of compositional awareness.

Analysis and study of the solo part and piano reduction have shown that the Concerto in A major is a composition of great didactic and concert value, and its restoration can enrich the contemporary violin repertoire with a valuable piece of music literature from the Polish cultural sphere. The arrangement of the concerto is both reconstructive and interpretative in nature. In performance practice, this allows for a modern reading of the work, taking into account historical stylistic awareness, but also contemporary sound and technical standards. The reconstruction of the piano part allows the concerto to be included in teaching practice, music schools and higher education institutions, as well as in concert circulation, including chamber music forms. From the performer's perspective, this arrangement also creates space for individual exploration, both in terms of cadence interpretation and the choice of articulation or bowing solutions.

This work is an introduction to a broader process of restoring the work of August Fryderyk Duranowski. The visible directions of exploration of the composer's work may focus on: preparing a critical edition of the Concerto in A major, Op. 8 (taking into account a comparison of all preserved sources), compiling and analysing other violin compositions (including caprices and duets) in the context of European virtuoso aesthetics, a comparative

study between the composer's work and that of his contemporaries (Viotti, Kreutzer, Rode and Lipiński) and, finally, the reconstruction and performance of fragmentary works as an impetus for further interpretation and research into the composer's style.

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