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ZuQuan Zhou

The resonance of Caprice Op. 1 by Niccolò Paganini in Studies on Caprices of Paganini Op. 3 by Robert Schumann and Grandes études de Paganini S. 141 by Franz Liszt — variety of virtuosity and expression in the Romantic period

**Description of the artistic doctoral dissertation as part of the procedure
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ZuQuan Zhou

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Abstract

The dissertation below aims to thoroughly explore each element of the two adapted works, covering both the well-known aspects and those that usually receive little attention. In individual chapters I focus on a wide range of creative ideas and methods, musical relationships, performance techniques, and compositional styles present in the works described. In the comparative part, the main intention was to discover and show the potential similarities and differences between two correlating works / adaptations by Schumann and Liszt, presenting a multitude of harmonic, tonal, textural and virtuoso perspectives. In conclusion, the work is a summary of the development of the virtuoso style during the Romantic period.

Introduction

Already in the Baroque period, with the development of art and aesthetics, European composers began their musical search for new musical stimuli and the satisfaction that resulted from them, which gained popularity and was visible in the form of impromptu and exquisite and wonderful performances. The striving to discover new playing techniques and the sublime in music initially took place in operas by presenting a large choral cast, spectacular ballet scenes and even perfect castrated vocal parts, which aroused considerable admiration of the audience at that time. When the audience enjoys the musical experience, they pay more attention to the beauty of the arias or the virtuosity of the performance than to the artistic connotations of a given performance.

Biagio Marini - a famous violinist and composer employed in the Church of Saint Mark - referring to the performance of instrumental music, created the form of a violin sonata, as well as a sonata on *basso continuo*, in which he introduced innovative techniques of playing the violin. This contributed to giving him the status of a pioneer of the genre and the main representative of the virtuoso style in the early part of the Baroque era.

During the Romantic period, it was Paganini who became the first and main source of inspiration for the growing cascade of virtuosity in the world of instrumental music. His creative methods and techniques of playing the violin revealed to the composers a new space stimulating the imagination to create and increase the level of difficulty in playing instruments - also on keyboards, and gave the opportunity to enrich the texture and introduce new acoustic effects.

Paganini's 24 Caprices are performed freely and, in a sense, unlimited. They contain an element of the impromptu fantasy that gives the opportunity to use the artist's creative imagination, as well as show off his virtuosity and expression. The aforementioned collection strongly inspired artists of merit in the history, such as Schumann, Liszt, Brahms and Rachmaninoff, which also resulted in the publication of various arrangements. On the one hand, in these "refreshed" works the subjective emotions of the composers are felt, although the fascination with Paganini's virtuosity and the intention to transfer his ideas to the piano keyboard is still present. Thus, the virtuoso element grew into later works and gained more and more popularity, especially during numerous competitions and concerts, during which performers often coming from very diverse backgrounds presented their own vision and understanding of the pieces to the audience.

Whenever I have the opportunity to listen to extremely talented artists who convey virtuoso "sparks" in their interpretations, thus refreshing the spirit of the audience, then I think about the greatest possible effectiveness of my performances, which could once have pleased the audience. One day my teacher addressed these words to me: "As a pianist, you should learn to think and fully understand what lies beneath the surface and accurately transfer it to the sphere of exploring music to the very core" - they made a great impression on me. Every time I enjoy music, I try to ask questions that make me reflect in the long term, teach and help me draw conclusions. I used to wonder to what extent virtuosity can be completely integrated into a musical work to enhance its expressive power, and a virtuoso performance can be performed according to aesthetic needs and trigger an emotional resonance among the audience. I think this is a problem that bothers not only me, but also my fellow pianists. Currently, it has become the subject of my doctoral dissertation, which focuses on the influence of virtuosity on works adapted by Schumann and Liszt. Further analysis of this aspect from a professional point of view becomes a fulfillment of expectations and a fascinating task for me.

This dissertation is a comparative *Studies on Caprices of Paganini (Etudes according to Paganini's Caprices)*, Op. 3, adapted by Robert Schumann and *Grandes études de Paganini (Grand Etudes after Paganini's Caprices)* p.141, adapted by Franz Liszt. Undoubtedly, the arrangements of the last of the mentioned composers, and in particular his *Etude on Paganini* No. 3 in G sharp major (*La Campanella*), No. 5 in E major and No. 6 in A minor, became - especially in concert halls - the most recognizable and widely recognized appreciated works, as evidenced also by numerous publications devoted to them. However,

among Schumann's compositions, op. 3 is declining in terms of popularity compared to all of his work. Schumann deliberately did not introduce a virtuoso element to his work, despite the fact that the theme is taken from the collection of *Paganini's 24 Caprices*. On the contrary, op. 3 by Schumann is full of poetics and numerous associations. Among the music publications, few items are devoted to this topic, which is why I focus more deeply on researching it through the exploration of the work and taking a new perspective on it.

The dissertation below consists of three main chapters: Chapter 1 discusses the origins and development of Paganini's virtuosity as well as his musical style and influence. In Chapter 2, I present briefly the biographies and works of Schumann and Liszt, as well as their artistic paths, inspired by the works of Paganini. This will help to carry out a clear and objective analysis of the adaptations of Schumann and Liszt, and will also facilitate their better understanding. Chapter 3 presents a comparative analysis of the works of Schumann and Liszt based on the *Caprices* of Paganini, in which I show similarities and differences in the context of piano music performance. In addition, the analysis also covers the details of musical styles, expression and performance techniques, such as the intensity of the touch of the keys, the use of unconventional fingering, pace and pedaling, which is discussed - from their artistic value to their influence for the overall performance.

Quoting the words of Franz Liszt: "For an artist, sophisticated techniques should be a means to an end, not an empty, vague end". Therefore, I hope that the research and discoveries contained in my dissertation can significantly raise the level of my knowledge, and also become a practical support in achieving a breakthrough in my artistic work, where the element of virtuosity (as a tool) will provide me with internal musical experiences and help discover the essence of music. I hope that the newly acquired knowledge and techniques resulting from my research work will help me to appreciate the Romantic period piano music more and help me to perform it better and learn it effectively.

Acknowledgments

The years 2019-2022 are a very special time for me. The global COVID-19 pandemic has led to the closure of schools, production halt, and the blocking of national borders to stop the spread of the virus. At the present time, the Ukrainian people are suffering from the war. I would like to express my great gratitude to Dr. hab. Gajusz Kęska, who guided and supported me in the process of writing the work, as well as in terms of performance, and helped in the creation of the artistic work. Being my promoter, he took care of every detail of my recording, patiently explained the musical issues bothering me - both technical and interpretative. He has extensive knowledge of piano music from various musical periods. His skills in creating interpretations of the works of Beethoven, Chopin, Schumann and Liszt are invaluable and extremely inspiring. Dr hab. Gajusz Kęska showed great commitment, kindness and help during the preparation for doctoral examinations, which also went beyond his assigned duties, especially in the field of studying for theoretical exams. In addition, during this difficult time, he offered me systematic online lessons. Despite the sometimes technical problems resulting from a poor internet connection, our classes allowed me to acquire new knowledge and make progress.

My sincere thanks go to my family members who encouraged me to continue my education. I would also like to pay tribute to the professors of the Krzysztof Penderecki in Krakow. Thanks to my studies at this excellent university, I was able to develop not only in terms of performance, but also had the opportunity to broaden my horizons by getting to know Polish culture, people, customs, and at the same time the history and development of music in Europe.

1. Virtuosity

Virtuoso – a word of Italian origin, interpreted as a noun in the New Grove Dictionary of Music and Musicians, describes a performer with unique and rare skills. Poets, scholars, architects, painters who managed to achieve exceptional things, were considered virtuosos from the mid-16th century to the 17th century. Later, the name applied only to outstanding music performers who were also composers and theorists.

Virtuosity as an adjective - "extremely skilled", describes the performance and the skills presented in the performer that go beyond the arts thanks to sophisticated techniques and unprecedented passion. In the dissertation below, virtuoso refers to above-average skills in musical performance.

From the end of the 17th century to the 18th century, Italian musicians who considered themselves "masters of performance" traveled to northern European courts and theaters to participate in auditions and artistic competitions to gain the fame they deserved. At that time, new ideas for the definition of virtuoso emerged. Johann Kuhnau believed that the true experts in the field of art were those talented artists whom the German royal family recognized for their musical skills. Due to the popularity of opera and the flourishing of the form of an instrumental concerto, violinists, pianists, castrats and soprano singers, who developed their solo careers at the end of the 18th century, were referred to as virtuosos. During this period, the term also referred to a person presenting their talents¹.

In the nineteenth century, the concept gained more weight. Liszt once said that it was not just a by-product, but an integral part of music. On the other hand, Wagner expressed his somewhat conservative views, arguing that the true value of the master lay in artistic creativity. If he focused only on showing off his performance artistry, it would be a "path of no return" for him, and "virtuosity was to be a pure medium for conveying artistic moods". Several German magazines presented a relatively contemptuous attitude towards the virtuoso, and people also expressed their skeptical attitude towards virtuoso techniques. An example of this type of behavior may be the performances of Tartini and Paganini, which undoubtedly implied an element of supernatural powers, while the performances of real masters were highly respected and appreciated not only for their virtuoso aspect, but also for constant search for artistry and expression.

1. M. Kenned, J. Bourn, *The Oxford Dictionary of Music*, People's Music Publishing House, 2002, s.1225 i 1226.

In order to achieve virtuoso status, many musicians have chosen to use exaggerated movement and difficult performance techniques to add more drama to the performance. This kind of performance, emphasizing the overwhelming effects, made artistry and art relegated to the background, and it was the performance techniques that remained more exposed. However, true virtuosity personified both these elements, that is, the artistic and technical sense². This type of show is not uncommon, it is also often criticized for its exaggerated style and ostentatious presentation of its skills at the cost of not respecting the historical background of the piece.

1.1. The origin and development of virtuosity

1.1.1. Vocal music as a source of virtuosity

During the Baroque period, a kind of gradual social emancipation took place, which triggered a greater need among people to seek sensual pleasures - including musical experiences. Compared to the then popular connotations and artistic values, it was beautiful and demonstrative singing that was able to provide more spiritual pleasure and excitement.

In the 1820s, the center of European opera found its place in Rome. The performances staged there, with spectacular scenery and majestic ballet scenes, have become a luxurious entertainment for honorary guests from both religious spheres and royal families. In the 1930s, however, it was the Venetian opera that reached its peak of popularity thanks to the introduction of high-sounding voices with hitherto unheard-of flexibility and dazzling tones. At that time, castrati appeared on the opera stages, whose voice, thanks to a wide range, dazzling and strong sounds, introduced excellent and shocking sound effects. The castrates were cast mainly in heroic roles, which further fueled the audience's fascination. This trend was valid during the Handel period, and it was also valid in the time of Mozart.

2. S. Sadie, *The New Grove Dictionary of Music and Musicians*, Macmillan Press, 2001, s.625.

At the beginning of the 18th century, the Italian version of opera began to take shape - the opera series. It had a special aspect of improvisation in arias, which definitely attracted the attention of the audience at that time. New creations and modifications of artistic presentations became more and more sophisticated, positively influencing the promotion of new trends. Despite numerous disputes between critics about virtuoso performances, focusing on monotonous vocal parts and deviating from basic artistic values, the development of Italian virtuosity in the 18th century gained momentum and played an important role in the further evolution of virtuosity - this time among instrumentalists³.

1.1.2. The development of virtuosity in instrumental music

In the dissertation below, I refer to a wide range of instruments, and also discuss the issue of virtuosity in playing the most representative instruments of the Romantic period: violin and piano.

Claudio Monteverdi is the creator of various techniques of playing the violin and introduced new articulation solutions to the scores, such as *tremolo* or *pizzicato*. Later, the composer B. Marili created a unique set of techniques used in playing the violin, including them in the series *Sonatas* for solo violin and basso continuo. This publication became a determinant of the instrumental art of the early Baroque era, mainly due to its public presentation in St. Mark's Basilica. Antonio Vivaldi in his concerts used some of the virtuoso techniques from the aforementioned collection, incl. the use of high positions and a quick change of strings to emphasize intense emotions, as well as emphasize part of the cadence in the score⁴. From that moment on, composers-violinists and instrumentalists continued their exploration of technical possibilities influencing the embellishment of the playing style. At that time, the greatest successes in this field were achieved by Pietro Locatelli, who was endowed with exceptional skills and whose music was difficult for singers to perform. He did not blindly follow technique, but incorporated more thoughts and emotions in the process of improving the quality and spirit of his performances. Locatelli became famous as a master of virtuosity, who raised the bar in the performance aspect to an unattainable level for all, and

3. P. H. Lang, L. G. Hongdao, Zhang, Trans i in., *Music in Western Civilization*, [w:] *Guizhou People*, Publishing House, 2001, s. 434.

4. Li Han, *History of European String Music*, Central Conservatory of Music Press, 2004. s. 64.

also became a pioneer of the *brilliant* style in instrumental music⁵. His reflections on how to better serve music with playing techniques became a direct inspiration for Paganini.

Paganini grew up surrounded by the passionate musical atmosphere of Italy. It was he who made this breakneck attempt to apply virtuoso techniques in playing the violin, fully activating his imagination and using acoustic effects previously used in vocal music performed by castrates. He creatively translated these techniques into the violin, presenting the possibility of achieving similar acoustic effects on the instrument.

Clavichord and harpsichord first appeared in Europe in the 15th century. In 1709, Bartolomeo Christofori designed a device, the sound of which was emitted thanks to the beating of an awl on the strings, which took place in Florence, and this moment is considered to be a harbinger of the birth of the modern piano. This instrument was called "gravicembalo col piano e forte", which signaled the possibility of modifying the volume of the sound (playing soft and loud) thanks to pedaling⁶. From that moment on, the performance patterns, playing techniques and the process of building the instrument underwent numerous transformations. Piano duels on one stage, showing the musicians' virtuosity, have become a new fashion.

In 1781, Clementi was invited by the Austrian royal family to take part in a duel with Mozart. It was not known who would be the winner of this match. Although King Joseph II fully supported Mozart in this matter, Clementi won the full recognition of the audience thanks to his unique playing techniques.

Thanks to the found letters of Mozart to his sister, we know today that the composer had a negative attitude towards the performance of Clementi, who wanted this duel mainly because of an excellent rival. Mozart was not eager to learn from his competitor, while Clementi learned valuable lessons from this situation and gained experience. He focused more on the nobility and melody of his style than on meeting the expectations of upper-class audiences⁷. No one doubted Mozart's cleverness and achievements, but his style of play remained a topic of discussion, and after the composer's death, he was described as old-fashioned and not very dramatic. Mozart became famous primarily as a versatile musician and

5.S. Sadie, *The New Grove Dictionary of Music and Musicians, Seventh Edition*, Macmillan Press, 2001, s. 634.

6. M. Kennedy, J. Burn, *The Oxford Concise Dictionary of Music*, 2002, s. 1372.

7. Tamze, s. 485 i 486.

composer, and only later as a pianist, while Clementi was viewed the other way around. He laid the foundations for a virtuoso style of playing the piano, giving rise to a new playing school. He became the first master of the modern piano school of this period.

In Beethoven's time, the impromptu took on a new meaning. In his youth, this composer became famous for his exceptional piano skills. In 1800, at Fliss Earl's house, he met Steibelt and participated in a piano tournament. Beethoven then grabbed his cello score and guided the main melody with one finger in the highest voice, while improvising the accompaniment in the remaining voices in the form of a theme with variations. Steibelt slipped away stealthily before the end of the composer's performance⁸. This competition was evidence of the extraordinary piano skills of the Viennese classic, as well as the subject of rumors from the musical community of those years. Interestingly, Beethoven severely limited the possibility of introducing an element of improvisation in his later compositions, meticulously describing his expressive and dynamic recommendations in the score. He did not allow improvisation and supplementing the content written in the notes, and yet he thought the opposite: he believed that talented musicians, who were also composers and performers, were distinguished by a constant hunger for improvisation and virtuosity.

Sigismund Thalberg and Franciszek Liszt also took part in similar to the aforementioned musical struggles, fighting for the crown of the piano master. They presented very different styles and the audience was more inclined to Liszt's majestic and passionate presentations. Piano improvisation and the virtuosity of the Romantic period gained momentum again and reached higher - this time thanks to Liszt, who was called "the son of Beethoven's technicians" and the spiritual father of Anton Rubinstein. Liszt did not focus only on details, but devoted more attention to beauty and acoustic qualities, as well as exploring the various functions of the piano. In his performances, he introduced an orchestral effect that was a sharp contrast to the traditional classical style, which lacked such a majestic sound. Liszt and his students developed a heroic style of play in the 19th century⁹.

With the development of piano music and the ever-increasing role of the piano in musical performance, Hoffman, Rachmaninoff, Prokofiew, Horowitz, and other great masters successfully entered the world stage. They cultivated the inheritance inherited from their ancestors, at the same time establishing their own styles and consistently developing piano

8. S. Sadie, *The New Grove Dictionary of Music and Musicians, Seventh Edition*, Macmillan Press, 2001. s. 479.

9. H. C. Schonber, *The Great Pianist from Mozart to the present*, New York, 1987. s.59.

techniques. They managed to extract the maximum acoustic and expressive possibilities from the instrument, as well as build a solid foundation that ensured the richness of the piano culture.

1.2. The life and work of Niccolò Paganini

Niccolò Paganini (1782-1840) was an Italian violinist, composer and guitarist, and above all one of the most important artists of early Romanticism. His main achievements include not only composing many instrumental works, but also creating new methods and techniques of performance in playing the violin. Among the innovations introduced by him, the technical solutions of *staccato* and *pizzicato* deserve the greatest attention, which also inspired the development of creative solutions in instrumental music.¹⁰

Paganini, like Mozart, showed great musical talent from his childhood. He began learning to play the instruments at the age of five with the mandolin, under the supervision of his father, and at the age of seven he picked up the violin for the first time. To accelerate his son's learning progress, the father found several teachers for him, including Giovanni Servetto and Giacomo Costa. Thanks to the combination of careful and diligent work with musical talent, the boy's technical skills soon surpassed those of his teachers. In order to get better education, Niccolò, assisted by his father, went to Parma to study with Alessandro Rolla. However, after listening to Paganini's performance, Rolla stated that he could not teach a child prodigy and referred him to his master Ferdinando Paer and then to his teacher - Gasparo Ghiretti¹¹. It was these two educators who had the greatest influence on shaping Paganini's style.

From 1796, Paganini was interested in the guitar, and although he mastered this instrument to perfection, he only played it in the privacy of his home, treating these moments as purely personal entertainment¹². In 1801, at the age of eighteen, Paganini was appointed the first violinist of the Republic in Lucca. He was young and his career was promising, but his life was full of opportunities to play, which resulted in the neglect of playing the violin and

10. J. Sugden, *Paganini, his Life and Work*, UK 1980, s.22.

11. J. Pulver, *Paganini: The Romantic Virtuoso, Six Etudes after Paganini Caprices, Etudes Op.3*, Da capo Press, 1970, s. 32.

12. P. J. Bone, *The Guitar and Mandolin*, Schotts, UK, 1954, s. 19.

resulted in the development of various bad habits.¹³ Eventually, his reputation as a gambler and womanizer began to obscure the image of the famous violinist, which also adversely affected the health and future career of the composer.

For the next few years, Paganini remained active on the stages of Parma and Genoa. Interestingly, it was unfortunately not known outside of Italy. In 1813 he performed on the stage of La Scala, which fortunately turned out to be a great success and attracted the attention of artists from other countries. Gradually, the range of his activities began to extend to the whole of Europe. In 1828 he performed in Vienna, where Emperor Francis II called him "Virtuoso di camera". Paganini called his instrument "cannon fiddle" and took it with him to concerts in major cities of northern Europe. By 1831, he visited most of the major cities in Germany, Poland, the Czech Republic and Strasbourg. Then he went on tours to Paris and Great Britain. By presenting his virtuoso skills, he became an absolute master of the violin, leaving the whole violinist Europe behind. The following years of his life were stigmatized by illness and poor financial status, and in combination with an unhealthy lifestyle, it resulted in tuberculosis in 1834. The great master and virtuoso of the violin died in Nice on May 27, 1840.

Paganini created works mainly for the needs of his concerts, focusing on guitar and violin pieces, as well as those for chamber ensembles. Among the aforementioned compositions, the most common genres were solo pieces, double sonatas, trios and quartets, and two vocal compositions can be found in his collection. He was in constant contact with composers Gioachino Rossini and Hector Berlioz, which was also an inspiration and gave the works the features of an opera in the style of Rossini, or the symphonic sound of Berlioz's works. He also repeatedly emphasized the status of a soloist in concerts, focusing mainly on the virtuoso part of the violin. His most famous works undoubtedly include the collection of *24 Caprices* for Solo Violin (1802-1817), *6 Violin Concertos* (1817-1830), *Moses Fantasy* (1818), *43 Ghibizzis* for solo guitar (1820), *Centone di Sonate* for violin and a guitar (1828), which intones the composer's period of creative maturity, *Variations on a Theme of God Save the King* (1829). At the end of his life, he also composed *Moto perpetuo* for violin and piano (1835)¹⁴.

13. J. J. Sugden, *Paganini, his Life and Work*, UK, 1980, s.54.

14. J. J. Sugden, *Paganini, his Life and Work*, UK 1980, s.136.

His work is varied with ingenuity, fullness and variety of the sound of the violin. Paganini often used the timbre of a violin to create onomatopoeic effects that mimic animal sounds, thus creating unique sound effects. The works he created at the beginning of the 19th century completely changed the perception of musical possibilities in playing the violin. His dazzling techniques and unique style aroused admiration and euphoria among the audience¹⁵. Many of his works had a significant impact on the work of composers of successive generations.

15. L. Han, *History of European String Music*, Central Conservatory of Music Press, 2004, s. 159.

1.3. The virtuoso style in the works of Paganini and its influence on the works of other composers

1.3.1. The virtuoso style in the works of Paganini

Paganini's views on music show maximum individuality, which brings with it a spiritual value for the next generations. He argued that the beauty of music is maintained when the performer maximizes the creative aspect of their performance. Following this conviction, he argued that the expression of subjective emotions should be at the center of attention, as well as emphasizing performance techniques, with the main goal being that "an instrumentalist's performance touches the hearts of the audience only when it contains deep feelings towards the audience. music ". Following this idea, Paganini's works mainly display the following characteristics:

1.) selection of a genre appropriate to include virtuoso elements in it

The concept of a musical genre refers to a type of musical work. It characterizes the intrinsic features of a work that are imparted in the process of its composition. In the history of European music, most musical genres were born in the Baroque era and at the beginning of the 19th century. Taking instrumental music as an example, in the Baroque period, series of genres with a regular and symmetrical form appeared, such as: overture, inventions, dance suites, fugues, sonatas, concerts¹⁶. In the nineteenth century, many genres were created that emphasized the character traits and thoughts of performers: songs without words, moments musicaux, impromptu, rhapsodies and a grand symphonic form. As a rule, it was the style and techniques of the game that determined the genre of the work. Live genres, such as rhapsody or caprice, were more suited to performers who wanted to express specific musical contents with the possibility of free improvisation, and genres distinguished by greater formal rigor, such as e.g. fugue and sonata gave the performer the opportunity to delve into the musical structure and musical connotations of the piece.

Paganini definitely deserved the title of the leading master of virtuosity, and his extraordinary and inspiring compositions largely arose from the vagaries emphasizing the solo technique. Caprice as a short, refined form that was constantly improved by the composer, required an advanced technical level. This genre was the "gate" for virtuoso performances and

16. Planting L., *Romantic Music – A History of Musical style in 19th-century*, W.W. Norton & Company, 1985, s. 192.

gained the full approval of the audience. Paganini gave his caprices an attractive undertone and a dose of romance, mainly thanks to his passionate phrase and impeccable technique.

2.) Coloratura technique and vocal music as a source of inspiration.

In Italy, the tradition of virtuoso techniques has a history, and one of the most impressive techniques is coloratura singing present in opera arias, expressing emotions in an obvious way and showing the singer's skill. Coloratura is a kind of gentle and lively singing that will capture both a beautiful sound and the right dose of drama. The singer has the option of any improvisation or, according to the instructions of the score, performs his part in quick passages, melisms, vibrato, or using other means¹⁷.

An excellent violinist is able to recreate various sounds coming from the environment. Breathtaking results are created through continuous exercise and experimentation. Paganini conveyed various emotions in playing the violin thanks to virtuoso techniques borrowed from coloratura singing. By constantly developing them, he was able to keep the musical sense and melody in his phrases. In addition, he imitated these techniques and was able to move around the full scale of the instrument, generating a noble sound of low and high registers in a natural way. This had a huge impact on the development of variations in the context of the sound of the violin and the element of virtuosity. For this reason, coloratura became an important core of the composer's virtuoso style.

3.) Applying musical treatments to showcase the perfect technique

In order to create exceptional sound effects and the best presentation of his technical skills, Paganini used various and extremely difficult performance procedures, such as big jumps, fast passages, arpeggios and tremolo¹⁸.

Tempo is one of the most important factors influencing the ability to play an instrument. It has a direct impact on whether the character and style of the piece. Most of Paganini's compositions contain an element of fast-paced play, except for the lyrical passages in the themes or parts of Adagio, when it comes to the concerts. The passages can be composed in very dense combinations of notes, but usually, despite the fast tempo, they retain

17. S. Sadie, *The New Grove Dictionary of Music and Musicians*, 2019-2022. s. 561 i 562.

18. J. Pulver, *Paganini: The Romantic Virtuoso*, Da capo Press, 1970, s. 152.

the pulsation natural for time signatures, which clearly emphasizes the uniqueness of the performance.

In addition, the composer used various techniques useful for creating a dramatic atmosphere and color variety, including the aforementioned long jumps, rapid upward and downward runs of a given scale. This provided a guarantee of excellent sonic effects and created a sharp contrast between the scale of the voice and the sounds, arousing excitement among the audience. The use of fast scales, chromatics, taking into account the change in the direction of movement from rising to falling, not only enriched the content of the piece, but also gave it a lively character.

Arpeggio and *tremolo* introduced a positive effect on the emotions of the audience, and emphasized the emotions contained in the work. Describing the passion and enthusiasm of the performer, C. P. E. Bach put it as follows: "Decorative sounds and performance are an important role in creating good taste"¹⁹. Stosowanie ornamentów może wzmacniać napięcie, pogłębiać elastyczność i uatrakcyjnić efekty dramatyczne, dzięki którym podkreślona zostaje charyzma artysty mierzącego się z dziełem.

1.3.2. Influence of Paganini's virtuosity on the development of music

It is difficult to compare Paganini to any other composer, mainly because of his personality and technique, but also hard to beat his achievements. For this reason, too, pianists were more inclined to arrange and perform Paganini's works than violinists. Piano masters such as Chopin, Schumann, Liszt, and Brahms have tried to weave wonderful technical effects and complex rhythms into their piano presentations, which are very different from the violin ones, and have also referred to the differences between them in order to skillfully solve a series of instrumental problems.

After listening to Paganini's concert in Warsaw, Chopin began to reflect on the components of virtuosity and made numerous attempts to combine performance techniques and musical connotations. His *Etudes, op. 10* and *op. 25* are a full reflection on the integration of technology and musical content. Brahms, also inspired by Paganini's excellent technique, took the theme from his *Caprice No. 24* in A minor and composed two volumes entitled *Variations on a Theme by Paganini, Op. 35*, each beginning with the theme of *Caprice* No. 24, followed by fourteen variations. Rachmaninoff also undertook the adaptation of the same

19. Kennedy M., Burn J., *The Oxford Concise Dictionary of Music*, People's Music Publishing House, 2002, s. 1533.

piece. This time there are twenty variations included in the work *Rhapsody on a Theme of Paganini*, Op. 43.

Summing up, Paganini became a precursor of Romantic thought in the performance sphere of the 19th century, as well as a role model in the virtuoso aspect. His ideas not only gave composers more freedom in their creative work, but also provided a wide field for the creation and development of instrumental music. Being influenced by it, musicians of middle and late Romanticism more often introduced elements of virtuosity to various parts of their performances. For example, Wagner, one of the leading German composers, drew on Paganini's advice in his symphonic works. He found that the interwoven layers and dazzling sounds were made possible by introducing elements of virtuosity in the parts of each instrument of the ensemble.²⁰ Thus, he used and maximized the scales of notes, expression and performance technique of each party. Another example is the attempt to broaden the scale of woodwinds and lower their register in order to free up their sonic possibilities and abandon the use of only the high register. Paganini and his activities inspired the music community in the 19th century, and his search for virtuosity and composition created a unique and innovative style of playing. Many contemporary musicians are still inspired by Paganini's works and apply his ideas in their various artistic activities.

2. Paganini's influence on Robert Schumann and Franz Liszt

2.1. The life and work of Robert Schumann

Robert Schumann (1810-1856) - German composer, pianist and music critic. He was referred to as the greatest musician of the Romantic period. He was born in Zwickau, Saxony. His father published and sold books and wrote novels himself, but he was not one of the recognized writers²¹. It was after him that the composer inherited his artistic talent and love of literature. Schumann started learning to play the piano under his father's tutelage as a child, learning to write music at the same time. He dreamed of being a great pianist, but his mother made legal plans for him so that in the future he would achieve a higher social status and have a secure career. This situation put a constant pressure on him and the composer constantly

20. R. Taruskin, *An Oxford History of Western Music, Volume 5: Music in the Nineteenth Century*, Oxford University Press, 2009, s. 759.

21. E. F. Jensen, *Schumann*, Oxford University Press, 2001, s. 15.

waged an internal struggle between making his dreams come true and reality. After the death of his father, young Schumann had to comply with his mother's decision and at the age of sixteen began studying law at the University of Leipzig. In addition to spending time studying, he read poetry by popular authors, including Goethe, Byron and Schiller²². Although it was not the life he dreamed of, this time indirectly contributed to expanding and gathering knowledge about cultural heritage and creating his own view of literature and art. Schumann developed and expressed a deep understanding of various social phenomena. He also closely watched professional opinions in the field of music criticism.

The composer once wrote in one of his letters to his mother: "My whole life is a struggle between poetry and prose, or let's call it music and law." In this statement, he expressed his longing for music and the search for artistic patterns. At the age of twenty, he finally received his mother's consent to continue his piano studies with Friedrich Wieck in Leipzig. At that time, Schumann fell in love with his teacher's daughter - Klara Wieck, who also played an important role in the composer's work. He was not looking for an extravagant technique (of course, it could have been related to his amateur attempts to make his fingers independent, which led to injuries to his hands), but he tried to emphasize lyrical and poetic elements in his compositions, especially in famous piano pieces and songs.

In 1834 he founded *Die Neue Zeitschrift für Musik*, a magazine designed to criticize decadence in the artistic milieu of the period, with the aim of discovering the true artistic values of classical art. He often depreciated the then popular performance trend focused mainly on technical achievements, tried to renew the interest in the music of Mozart and Beethoven, and promoted promising composers, including Chopin, Brahms and Berlioz, foretelling them a great career. In his notes, he created the fictional music association *Davidsbündler*, the name of which was inspired by King David's fight against the Philistines, and the members of this group were people known to Schumann in reality. Characters such as Florestan (passion equivalent), Eusebius (melancholy equivalent) corresponded to various personality traits of Schumann and appeared in his works such as, for example, *Carnaval*, op. 9.

Various versions of the personality made Schumann's compositions more expressive and touched the hearts of the listeners, but also gradually contributed to the progression of the composer's mental illness. After a suicide attempt in 1854, Schumann was admitted - at his

22. J. Daverio, *Robert Schumann, Herald of a "New Poetic Age"*, Oxford University Press, 1997, s. 28.

own request - to the psychiatric hospital in Endenich (now part of Bonn). Diagnosed with psychotic melancholy, he died of pneumonia two years later, aged forty-six²³.

Schumann's instrumental work focused on piano, orchestral and chamber music, including numerous chamber works, four overtures, four symphonies and the *Piano Concerto in A minor*, Op. 54. Early piano compositions include: *Variations on the Name of Abegg*, op. 1, *Dances of the Union of David*, op. 6, *Etudes*, op. 3 and op. 10. Pieces such as the *Papillons* op. 2 (12 parts); *Carnaval*, Op. 9 (21 songs) showed the composer's poetic ideals and the discrepancy in his character. He was an advocate of program music, and his works were often lyrical and fanciful, many of which clearly expressed the poetic ideals of Johann Paul Friedrich Richter. The works of this writer not only inspired Schumann to use his unique composing skills, but also harmonized with his ideas, perfectly fitting into the music he wrote. For example, it is *Fantasiestücke (Fantastic Pieces)*, op. 12, *Sinfonischen Etüden (Symphonic Etudes)* op. 13, *Kinderszenen (Children's Scenes)* op. 15, *Kreisleriana* - eight movements - op. 16, *Fantasy in C major*, op. 17, *Arabesque in C major*, Op. 18, *Blumenstück* op. 19, *Humoreska* in B flat major, Op. 20, *Noveletten* op. 21, *Nachtstücke* op. 22, *Waldszenen (Forest scenes)* op. 82 and 43, *Album für die Jugend* (consisting of two parts: No. 1-18 for children, from No. 19 for the elderly) op. 68, *Große Sonate* op. 14, *Geistervariationen* in E flat major.

Until 1840, Schumann's works were mostly piano music. He began to create vocal music during his wedding with Klara Schumann. Many of his works reveal to the listener the author's love for his beloved Klara, such as: chorales and dramatic works, the opera *Genoveva and songs*, including the famous cycle of 12 songs entitled *Frauen-Liebe und Leben (Love and the life of a woman)* and a cycle of 16 songs *Dichterliebe (Love of a poet)*.

23..E. F. Jensen, *Schumann*, Oxford University Press, 2001, s. 37.

2.2. Influence of Paganini on the work of Robert Schumann and his adapted works

2.2.1. Paganini's influence on Robert Schumann

In 1830, Schumann had the opportunity to listen to a concert by Paganini, which made a great impression on him both musically and technically. He decided to become a professional musician, dropped out of law studies and focused solely on music, which completely changed his life. Defending his own artistic concept, he founded the League of David - a fictional organization fighting against bigotry and conservatism in music. The members of this group were friends of Schumann who shared the same musical views. Paganini also belonged to this organization, and Schumann worshiped him, calling him "a timeless virtuoso in the history of music"²⁴. To match him, he devoted himself entirely to practicing the piano. Being aware of his late beginnings in terms of musical education, he played the instrument in a unique way, with his fingers dangling in the air to enhance their independence and strength. Unfortunately, this prolonged and inappropriate practice led to an irreversible injury and the end of his career as a pianist²⁵. However, this did not stop him from becoming the most famous composer and music critic in the history of German culture in the first half of the 19th century.

Paying tribute to Paganini, Schumann wrote piano accompaniment to *24 Caprices* by Paganini, Op. 1. His piano suite *Carnaval*, Op. 9 consists of twenty-one titled pieces, among which numbers 16 and 17 describe the character of the works of the Italian violinist and composer through the use of violin techniques such as *pizzicato* and *staccato*. In addition, Schumann re-composed *24 Caprices* by Paganini into 6 Etudes based on *Caprices* by Paganini, Op. 3 (1832) and 6 *concert etudes based on Caprices by Paganini*, Op. 10 (1833). The themes chosen by the composer do not coincide in these publications. Schumann chose the motifs from the mid-*24 Caprices*, which also indicates his commitment to the exploration of the master's music and his willingness to reflect his musical style and performance formula.

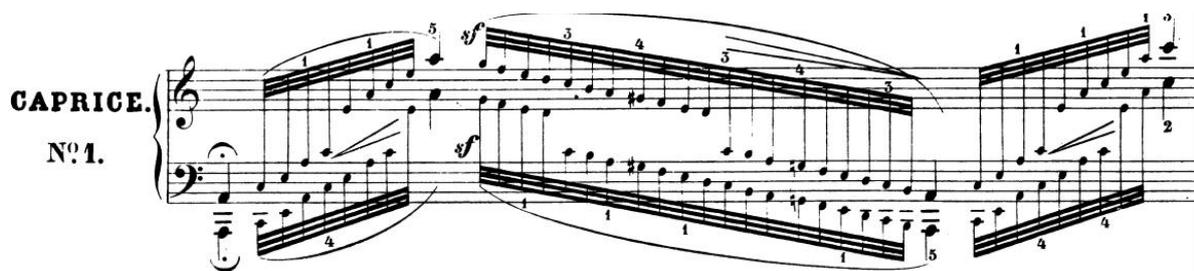
24. E. F. Jensen., *Schumann*, Oxford University Press, 2001. s. 415.

25. Tamže.

2.2.2 Robert Schumann and his adaptation of Paganini's Caprices

One of the aims of the dissertation below is to present the 6 *Etudes based on Caprices by Paganini*, Op. 3 (1832) by Schumann in their original version (left without corrections). Although these pieces belong to the etudes album, they contain rich melodic lines, counterpoint and polyphonic techniques. Several parallel melodies are outlined in them in order to ensure the independence of the development of each voice at the moments of crossing lines, while the main monophonic theme of the original work comes to the fore. In the works mentioned above, Schumann also introduced some creative solutions in harmony and melodic lines, which were based on the instrumental differences between the violin and the piano. In terms of technical skills, he used two notes, playing imitating a jumping bow (*spiccato*), original fingering, dynamic changes and others, often accompanied by *arpeggios*, as well as extensive chords and syncopated rhythm. When it comes to the musical nature of the songs, each of them represents a distinct style and moods full of passion and vitality, pure beauty, dexterity and different images. In addition, Schumann has included notes on performance techniques and exercises in this publication. He also once said that "his adaptations were made in full respect of the original work and reveal to the audience the poetic meaning conveyed by the sounds of the piano, while still maintaining a pleasant violin quality in their concise texture".

1.) The first etude from Op. 3 was chosen from the fifth piece of the original violin composition, in which Paganini added an element of nervousness by introducing the key of A minor. In the notation at that time, there was originally no meter and no division into measures, and the performer also had complete freedom in terms of performance throughout the work. The first section is made up of the rising and falling scales and passages of the *arpeggios* played. Here, Schumann made use of the quick strokes of the bow still played in *piano* dynamics, which fully showcases the beautiful sonic effect. He also lowered the original register by two octaves and ran the main motif in both hands in parallel in the same direction. The original single melody of the violin was here expanded by Schumann into octave sequences, and each note at the end of the phrase was followed by a major chord in A minor, each time the melody rises and falls, symbolizing the tide of the sea.



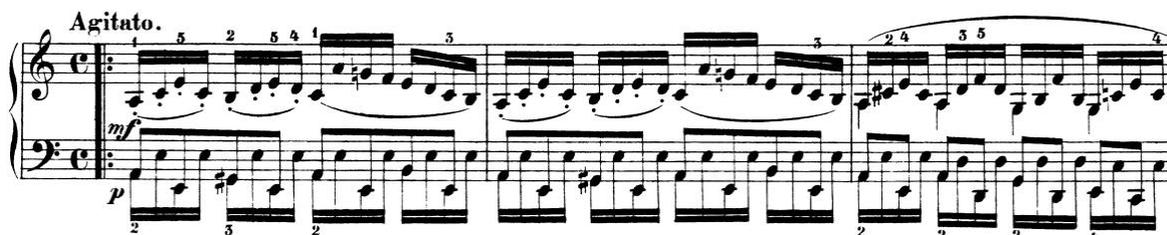
R. Schumann – Etude op. 3 no 1

The second movement, described as *Agitato*, consists of fifty-seven continuously played bars, in which Schumann perfectly recreates the motorism of Paganini's playing style.



N. Paganini – Caprice op. 1 no 5

Compared to the original violin composition, the melody played in the upper voice of the right hand presents both *legato* and *non legato* articulation, and the left hand carries a rich, quasi two-voice accompaniment.



R. Schumann – Etude op. 3 no 1

Schumann used various methods of extracting sound and articulation procedures such as accents, *legato*, pedal note, punctuated rhythm and formed a multi-level thematic work based on a concise structure, thanks to which it was possible to convey deep associations, rich emotions and vivid images.



R. Schumann – Etude op. 3 no 1

As the examples above show, the composer stops every note falling in a strong measure with his right hand, while leading the melody in the middle voice. The first and third notes of each measure in the left hand are enriched with eighth notes, creating a melody in the bass that takes into account the jumps between notes. This type of solution not only allows melodies to be carried out in multiple voices, giving them the opportunity to expand, but also to connect with each other and develop in a coherent way.



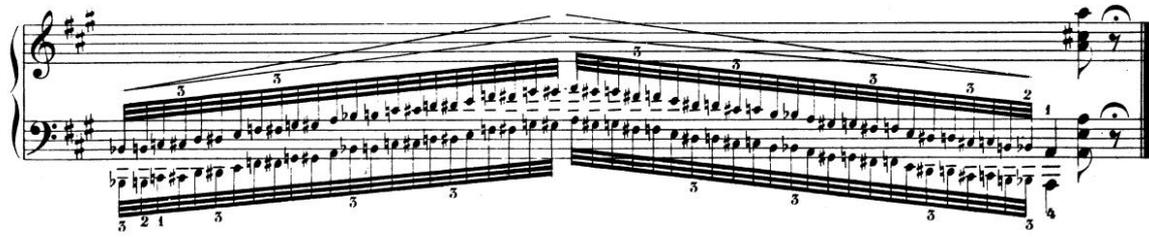
R. Schumann – Etude op. 3 no 1

Compared to the original, this ingenious modification makes the pattern of the original, balanced accompaniment more focused, and the rhythm is well-organized, fueling the sonic effect.



N. Paganini – Caprice op. 1 no 5

In the last part, the *cadenza* appears again, this time kept in the key of A major, so that its brilliant character and bright colors are maintained until the end of the piece.



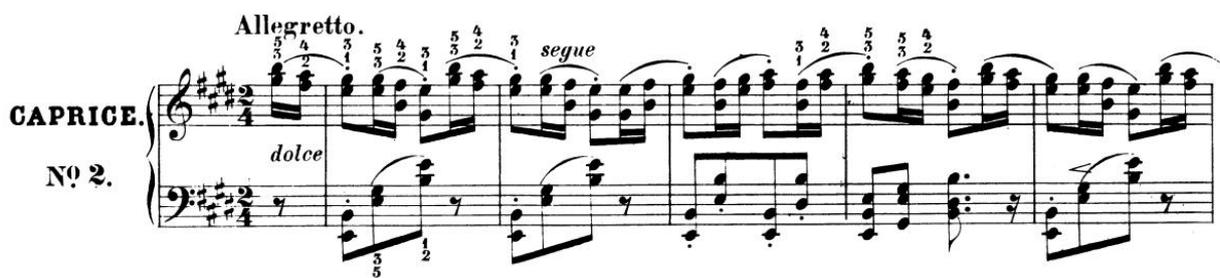
R. Schumann – Etude op. 3 no 1

2.) The second etude was arranged from the ninth piece of the original violin cycle, and Paganini used folk melodies in it, trying to reproduce real hunting scenes. The warm sounds of E major make the melody full of the beauty of an idyllic setting, while the crisp pace of the *Allegretto* evocatively reflects joy and excitement.



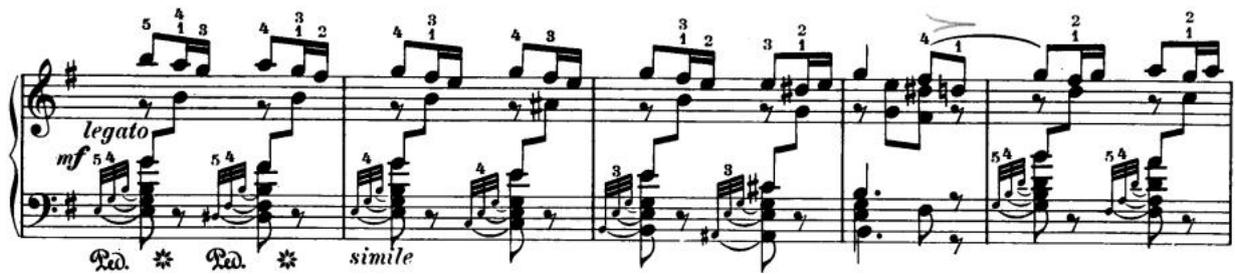
N. Paganini – Caprice op. 1 no 9

Schumann often used two notes, with both hands two octaves apart, in the appropriate registers, thus achieving more stable and richer sonic effects.



R. Schumann – Etude op. 3 no 2

Moving on to the key of E minor, we hear a thirty-two movement in the left hand imitating an energetic clatter of hooves, while the melody played in the right hand creates images of an aristocratic hunting pursuit. This painting shows dignified figures and a symbolic rush of riders. In this fragment, the composer also introduced *staccato* articulation, but it is worth remembering about the *legato*, which connects the lines of the melody in both hands.



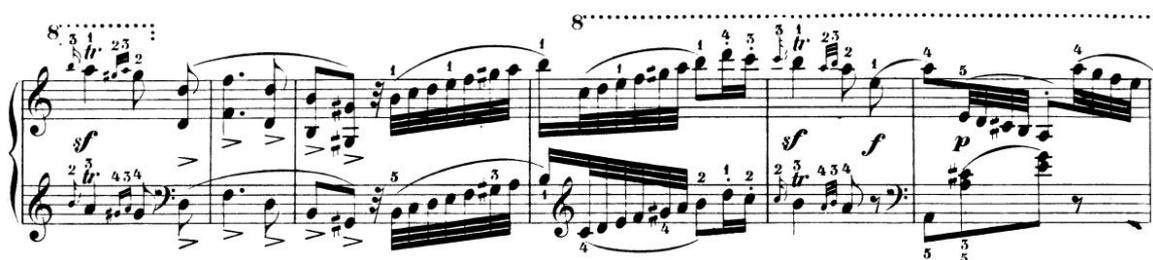
R. Schumann – Etude op. 3 no 2

In the following score of the original work, we can see that the composer tried to adapt the piano technique in order to fully imitate the violin performance.



N. Paganini – Caprice op. 1 no 9

Moving on to the middle part, Schumann, instead of overexposing his composing skills, presents the musical image in a very methodical way. He does not use single melodies from the original by Paganini, but introduces a multitude of passages and scale runs for two hands, both up and down. This completes the description of the hunt and gradually pushes the piece towards its climax.



R. Schumann – *Etude op. 3 no 2*

In the example below it can be seen that the accents have been shifted from the first measure to the second measure in the measure. Eights for the first measure should be played lightly, marking the first note of each group for the second measure. Here, each musical sentence should be closely connected with each other.



R. Schumann – *Etude op. 3 no 2*

In the ending episode, the music sounds soft, ever softer, and slowly gives the impression that something is gradually receding and finally disappearing. At this point, it is a good idea to slightly slow down the pace to create the impression of stopping slowly.



R. Schumann – *Etude op. 3 no 2*

3.) The third composition is based on Paganini's eleventh violin work. The first movement is in the *andante* tempo, while the second movement is *Presto* and contains numerous jumps taken from the violin version. Perhaps Schumann's reluctance to introduce excessive amounts of virtuosity stemmed from trauma to his hands or from his desire to give the work more poetic value than bravado. Schumann completely removed the *Presto* part in his arrangement, leaving only the first thought of the *Andante* part, which contributed to the creation of the most beautiful and delicate of the opus 3 etudes. Throughout the work, he added an internal melody, which allowed for the creation of many melodic layers and a richer harmonic effect. The last musical thought of this arrangement maintains Paganini's intentions, with Schumann

also adding an element of melancholy here.



N. Paganini – Caprice op. 1 no 11

The figure below shows the movement of the left hand in the first two bars, which includes three melodies with an accompanying voice. Both the second melody and the bass line chant a lingering serious mood by holding down the sound, while the center voice and theme represent the natural and calm flow of the melody. In the space of smooth and clearly shaping progression, a bright, harmonically rich accompaniment is emphasized.



R. Schumann – Etude op. 3 no 3

In addition, Schumann uses ornaments many times, and the melody unfolds layer by layer, foreshadowing the upcoming evolution in texture and further history. The composer evolves a short phrase here thanks to a delicate and beautiful harmony, right after reaching the climax.



R. Schumann – *Etude op. 3 no 3*

This piece is very different from Paganini's works full of stunning technique, it does not even resemble the form of a 19th-century etude. Schumann gave this composition a chorale character, presenting to people the sanctity and purity of music thanks to the sounds of the piano.



R. Schumann – *Etude op. 3 no 3*

4.) The fourth etude is based on the themes of *Caprice No. 13 (Allegro part)*, where there is a 6/8 meter, a lively tempo and a joyful mood. In the most famous theme of this *Caprice*, Paganini creates a ghastly and at the same time sarcastic character thanks to the introduction of continuous, falling chromatics, when every musical thought begins with a weak part of the bar. This chromatic descent is known as "devilish laughter" or "devilish chuckle."



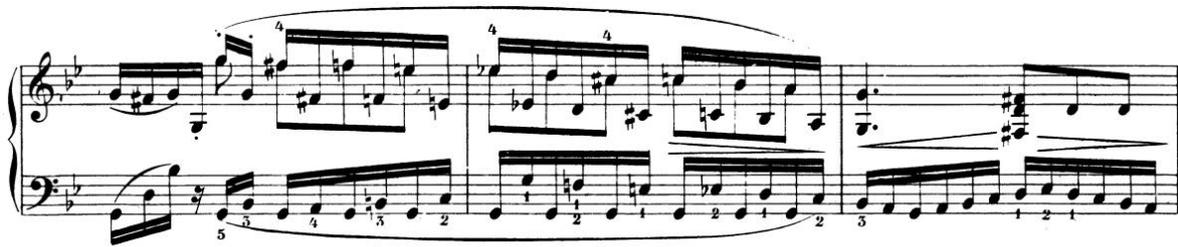
N. Paganini – *Caprice op. 1 no 13*

In the first and last part, continuous descending two-note parades require the so-called string version of the string. breaking the bow. Schumann borrowed this motif for his adaptation and used *staccato* articulation here to best reflect the original sound effect on the piano.



R. Schumann – Etude op. 3 no 4

The rhythm and melody of the middle part introduce a carefree character reminiscent of a *tarantella*. Here, Schumann juxtaposed an original violin theme with a voice in the left hand, which he developed sonically and harmoniously.



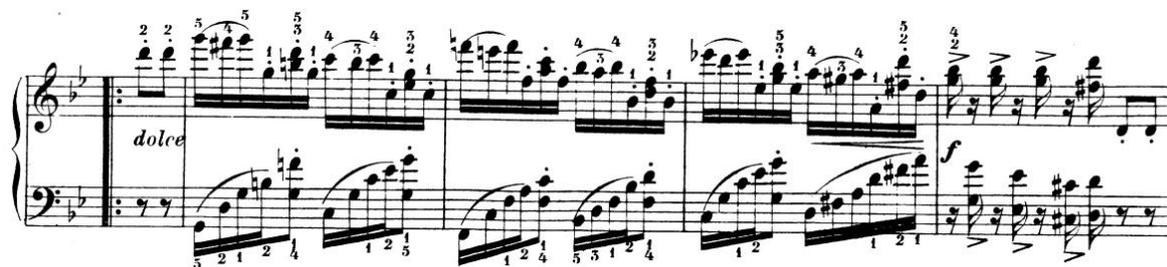
R. Schumann – Etude op. 3 no 4

Thanks to the enrichment of the texture in the left hand, the composer had the opportunity to better emphasize the richness of the piano's sound.



N. Paganini – Caprice op. 1 no 13

In addition, marked, irregular accents give the whole a more rhythmic and driving, fast character.



R. Schumann – Etude op. 3 no 4

The last fragment is a recreation of "the devil's chuckle", which perfectly sums up the dramatic narrative in the piece.

5.) Etude No. 5 is inspired by the themes from Paganini's *Caprice* No. 19, which is characterized by a very lively character. It is a great challenge for violinists, because in terms of performance there are difficulties in performing individual groups of notes with different articulations, while maintaining a rich and full sound.



N. Paganini – Caprice op. 1 no 19

Schumann's arrangement does not follow Paganini's instances restrictively, which in turn makes its performance less complicated on the piano than on the violin. Schumann added here delicate ornaments contrasting with the full volume of the piano sound, introducing a joyful and lively character with this procedure. The beginning is kept in the *Lento* tempo, and

consists of four bars of the introduction, the first two of which are like a call from paradise, while the others are their distant echoes.



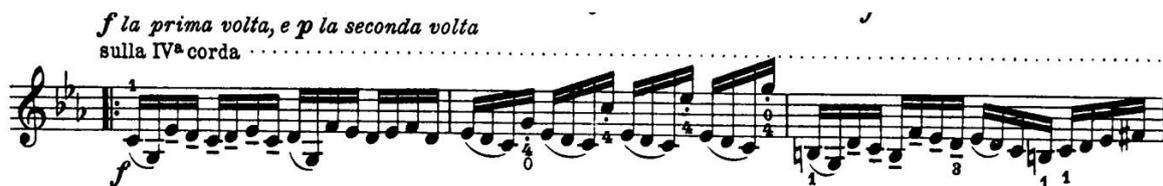
R. Schumann – Etude op. 3 no 5

In the main theme, the melody part appears in different registers, creating both a sonic and dynamic contrast. At this point, the composer once again imitates a variety of violin sounds created thanks to the techniques of *tremolo*, *staccato* or *legging of double notes*, which in effect creates a clean, neat and flexible sound.



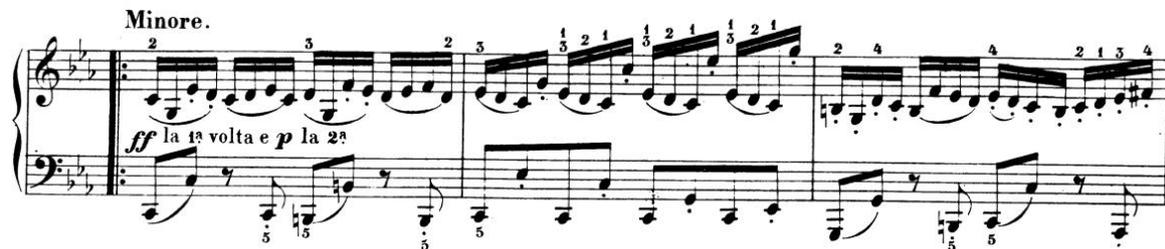
R. Schumann – Etude op. 3 no 5

In the next fragment, the key changes from E flat major to the parallel key in C minor. Paganini intentionally added a dynamic tag here to remind the performer of the change in expression and expression in this section. Schumann also adopted this intention of the composer from the original version.



N. Paganini – Caprices op. 1 no 19

The accompaniment also includes interval jumps that exceed the interval of a third. These figures appear on both the strong and weak parts of the bar (there are pauses between them) and create a constantly driving structure with a colorful harmony.



R. Schumann – Etude op. 3 no 5

At the end, the key of E flat major returns with its leading theme. After a long *crescendo* and reaching a climax, the tension is released, and the piece is crowned with four cadence chords illuminating the form.



R. Schumann – Etude op. 3 no 5

6.) In *Etudes* No. 6 there are motifs taken from Paganini's *Caprice* No. 16. In the original, the effect of a thrilling cyclone and colorful paintings was achieved through rapid melodies and rapid harmonic changes.



N. Paganini – Caprice op. 1 no 16

Schumann transferred the high-pitched melody of the violin to the middle register of the piano, rearranged the chords played by the right hand, and also modified the rhythmic structures. Throughout this piece, strong tactics and pedaling are veiled among hidden voices and melodies, thanks to which a dynamic syncopated movement is formed here. The intricate counterpoint fully shows the intricate re-composition of the theme and adds drama to the music.



R. Schumann – Etude op. 3 no 6

The example below shows the hexadecimal figures grouped in pairs pointing melodically upwards, as in the violin version, keeping their light and flexible character. The melody in the octaves in the middle part lazily imitates the sound of the cello, while the melody in the lowest voice brings to mind the heavy sound of the double bass. The multi-voice arrangement of this part creates a multidimensional cyclone structure combined with an expression full of passion, while maintaining a logical and clear sense.



R. Schumann – Etude op. 3 no 6

In some phrases, the melody line moves in eighth notes, which is worth emphasizing in your performance.



R. Schumann – *Etude op. 3 no 6*

Summing up, Schumann not only recreated the violin techniques and their sonic effects, but also completed the whole with piano-specific procedures. Additionally, the discussed collection is enriched with his thorough and academic knowledge and emotional experience. Although this collection has not become as influential as the artist's other works, the endless illustration elements it contains give it a very spacious and poetic character. All of Schumann's efforts contributed to the creation of a unique contribution to the development of piano expression and expression.

2.3. The life and work of Franz Liszt

Franz Liszt (1811-1886) was a Hungarian pianist, composer, conductor and was also active in the field of music education. His work includes various genres of music from the Romantic period, especially in the field of piano pieces. He left a rich legacy for successive generations of pianists. He was also a pioneer of a new musical genre - a symphonic poem, which not only became a source of inspiration for contemporary composers, but also for later generations, influencing the styles and trends in 20th century music.

Liszt's father was fluent in piano, guitar, violin and cello. Young Franz studied under his father from the age of six, and performed in public at the age of nine. His next teacher was Carl Czerny, who had previously studied with Beethoven. This kind of interdependence of generational work allowed Liszt, as heirs to his masters, to receive a very solid technical preparation from the early years of his studies. His performances at the age of twelve won great recognition from Beethoven himself.

In the field of theory and composition, Liszt took lessons from Ferdinando Paer and Antonio Salieri, who at that time was the director of the Viennese court²⁶. This had a huge

26. H. C. Schonber, *The Great Pianist from Mozart to the present*, New York Press, 1987, s. 185.

impact on the Liszt system of accepting traditional composition techniques. After moving to Paris, he studied music theory and composition with the director of the Paris Opera²⁷.

In the field of literature, in order to improve his knowledge and knowledge of culture, he immersed himself in the study of the works of the masters and soon made contact with many leading authors and artists, among whom there were, among others Victor Hugo, Alphonse de Lamartine and Heinrich Heine²⁸. The accumulation of artistic experiences became the foundation of the artistic future of one of the greatest piano virtuoso in history.

In the 1830s, Paris became the center of piano activity, bringing together the most committed to the development of piano music artists of that period. Liszt stood out from fierce competition, created a new style using original techniques of playing this instrument, presenting exaggerated facial expressions and gestures, and the piano was placed sideways to the audience. He brought piano music performance to a new, higher level.

In addition, several performers took part in concerts from the early Romantic period - the composer, apart from playing solo, often accompanied singers, played in chamber ensembles and with orchestras. In addition, he presented various artistic forms, in the so-called piano concerts.

Liszt's extraordinary skills earned him the reputation of a piano recital pioneer, and also helped him break the traditional form of a concert. He departed entirely from the convention of combining performances of different instruments and started solo performances.

It can be said that Liszt was one of the first artists to perform solo piano recitals. The term was coined by the publisher Frederick Beale, who used the phrase at the composer's concert at the Hanover Square Rooms in London on June 9, 1840.²⁹ Liszt then completed the concert program on his own, in which he had the opportunity to present his virtuosity and create fantastic musical experiences.

His impeccable appearance and beautiful performances put the audience in an inspired mood and confusion, and his presentations were full of courage, passion and exuded confidence. This atmosphere was fueled to a large extent by the composer's mesmerizing

27. S. Sadie, *The New Grove Dictionary of Music and Musicians*, London: Macmillan, 1980. s. 632.

28. O. Hilmes, *Franz Liszt: Musician, Celebrity, Superstar*, London: Yale University Press, 2016. s. 216.

29. A. Walker, *Franz Liszt, The Virtuoso Years, 1811-1847*, Cornell University Press, 1987, s. 377.

personality and incredible stage presence. Women fought with each other over his silk handkerchief and velvet gloves, which were often torn to pieces and became souvenirs. It was the women who were throwing him on the stage, not flowers, but expensive jewelry. Many witnesses later testified that Liszt's performances raised the mood of the audience to the level of mystical ecstasy³⁰.

Tired of traveling and a musical career, Liszt moved to Weimar and focused on composing. Only here did he find time and peace, and these, in turn, enabled him to work on his piano, choral and orchestral works. He also wrote supporting texts for Berlioz and Wagner.

Throughout his life he was a teacher, and among his pupils were pianists, composers, organists and conductors. Some of them played an important role in the development of the history of music, including: Hans von Bülow, Karl Klindworth, Eugen d'Albert, Walter Bache and Moriz Rosenthal. Towards the end of his life, he felt lonely and desperate, which eventually turned into states close to madness. His late works reflect the musical stylistics of the 20th century. Liszt died in Bayreuth, Germany on July 31, 1886, at the age of 74³¹.

Many of his works are lively character interspersed with elements of poetic fantasy. The composer's works are full of passions, just as his personality was. Their titles often refer to literary works, paintings and sculptures. This is due to his extraordinary literary and philosophical interests, thanks to which he combined various artistic forms and his ideals.

Liszt gradually discovered the limitations of the piano in terms of sound, therefore he worked on the possibilities of creating an orchestral effect in playing this instrument, in order to make his works more symphonic. Due to his love for the piano, the composer's early creations focused on this particular instrument. Later, he gradually broadened the spectrum of his interests, creating new genres, i.e. operas, vocal, organ, orchestral, symphonic and chamber works. His work is divided into four periods:

30. Tamže.

31. A. Walker, *Franz Liszt, The Final Years, 1861- 1886*, 1997, s. 597.

1.) Early creative period (1821-1834)

At that time, Liszt was still taking lessons from Antonio Salieri. The *Variations on a Waltz by Diabelli* (p.147) in the "etude style" popular at that time became a work that gained popularity in the years 1820-1830. The composer then learned and imitated the principles and techniques of traditional composition, which is evident in the first edition of his early *Etudes* (p. 136), the *Impromptu brilliant on the opera Armido Rossini and Ferdinand Cortez Spontini* (S.150) and in the composition by Liszt *Scherzo* (S .153).

2.) The virtuoso period (1835-1847)

This period is a time of spiritual search and formation of one's own world view. The composer then read a lot of literature and deepened his relations with poets and musicians. At the same time, he broke the traditional rules of composition and explored new musical forms, such as in *Symphonic Poems* , *Tasso*, *Mazeppa*, *Hungaria*, *Orpheus*, *Prometheus* and *Hamlet*, as well as in piano works such as: *Transcendental Etudes*, *Three Concert Etudes* (p. 144) and *Two Concert Etudes* (p. 145).

The arrangement of the pieces played an important role in Liszt's piano work. Among the main inspirations are the following works: *Caprices* by N. Paganini, themes from two operas by Mozart: *Don Giovanni*, *The Marriage of Figaro*; Beethoven's piano concertos (No. 3 - 5) and his *Symphony* No. 9, Schubert's vocal pieces and fantasies, as well as the composer's Great *Symphony* No. 9. One of Liszt's most important compositions is based on themes from Hector Berlioz's *Fantastic Symphony*, and is entitled *Klavierwerke*. In this publication, Liszt transfers the orchestral framework to the piano, but also instills a variety of rhythms and a rich harmony to achieve the effect of an orchestral sound.

Liszt's compositions became a medium for his new energy, which he translated into piano art, thus accumulating the creative material collected during his journey, which was also his main inspiration for further artistic creations.

3.) Weimar period (1848-1861)

In order not to become a slave to the public, the composer gave up his career and moved to Weimar. At this point, his creative process reached its zenith and there he composed ten pieces from the series *Poetic and Religious Harmonies*, nineteen *Hungarian Rhapsodies*,

Sonata in B minor (S.178), two *Piano Concertos* (No. 1 in E flat major, No. 2 in A major) , two *symphonies*: *Faustowska* and *Dantejska*, 3 *Liebesträume* (*Love Dreams*), 3 *Ballades*, the first two *cycles*: *Années de pèlerinage* (*Years of pilgrimage*), *First year in Switzerland* (S.160), *Second year in Italy* (S.161) and *Venice and Naples* (p. 162).

Years of pilgrimage is the first work in which Liszt not only captures the beauty of landscapes, but also reflects his own thoughts. Liszt's piano work at that time developed significantly both in terms of technique and idea.

4.) Late period of creativity (1861-1886)

Comparing Liszt's late works to works written in previous periods, it is difficult to see the fact that they were written by the same composer. The work of that time is full of religious references and contemplative expression, as well as mystical elements, and the character of the music is not as passionate and enthusiastic as in the previous works. Most of his creations at the time are kept in a dark and pessimistic mood.

In his works, Liszt often used diminished and increased chords, consisting of tritons and semitones. Dissonant chords of this kind usually appeared in the middle parts of his works. The sound of the dissonant multi-sound created an unusual acoustic effect, giving the pieces the features of an impressionist style. Moreover, the composer boldly used fourth chords in superposition, as exemplified by *Waltz Mephisto*. This kind of treatment became the nucleus of the characteristic features of 20th century music. Also, the melody was no longer the dominant element and the themes became fragmented and scattered. The key was also ambiguous, parallel fifths were introduced. Pieces representative of this period of creativity are: *The three Csárdás* (*Three Czardasze*), *Totentanz* (*Dance of Death*), *Nuagesgris* (*Gray Clouds*), *La lugubre gondola* (*Gloomy Gondola*) or the last part of the *Années de pèlerinage* (*Years of pilgrimage*).

Liszt's innovative thought and experience became an inspiration for future impressionists and 20th century music. It can be said that Liszt was the one who knocked on the door of 20th century music.

2.4. Influence of Paganini on the work of Franz Liszt and his adapted works

2.4.1. Paganini's influence on Franz Liszt

On March 9, 1831, Paganini performed at the Paris Opera in France. Among the gathered audience was also Liszt, who admired Paganini and his performance full of passion and excellent technique with great curiosity and surprise. Liszt was unable to resist the thrilling emotions and impressions of the performance he heard. They made him admire and describe Paganini as "a great man, a great violinist and a great artist." He also said: "Paganini gives new life to violinists and fills them with energy, charming and elegant playing"³².

Although Liszt was a well-known pianist at the time, his goal was to outdo Paganini, who became for him a drive to further explore the possibilities of the piano, playing technique and musical expression. Liszt's later works often feature large amounts of double-notes in intervals of thirds and sixths, fast octave passages, parallel scale passages played in octaves or in major chords, quick tremolo and *glissando*, as well as other difficult virtuoso procedures. The introduction of a dynamic piano playing and a monumental symphonic sound determined the composer's style that was emerging at that time. Liszt organically added strength to his wrist, forearm, arm and the entire upper body to match the musical content, which made the sound richer and the pace smooth and often extremely fast. Thanks to this, he achieved the assumption of "technique in the service of musical content".

Liszt composed many works and arrangements, significantly broadening the spectrum of performance and piano technique. Like Paganini, who was obsessed with his feelings for his native Italy, he often emphasized his Hungarian origin and national musical themes accompanied him throughout the entire composition process. In 1839 he returned to his homeland after sixteen years and began the eight-year process of collecting Hungarian folk music. In 1847, he published ten volumes entitled *Hungarian Folk Music* and twenty-four volumes of *Hungarian Folk Melodies*, which have become a valuable source and material for the creation of the *Hungarian Rhapsody*.

Taking into account Paganini's public appearances, he traveled to many European countries, becoming a sensation of the musical world during this period. Liszt therefore had enough reason to develop his international career and show the world his unique skills and a level of virtuosity equal to Paganini. His concerts in Great Britain, France, Germany, Italy,

32. J. Pulver, *Paganini: The Romantic Virtuoso*, Da capo Press, 1970. p.131

Russia, Switzerland and other countries met with unprecedented recognition.

History and reality proved that Liszt's dazzling piano performances were equally "devilish" technical, as in Paganini's violin. Thanks to Paganini (but above all his hard work), Liszt developed and introduced innovative solutions to his performances. He also managed to achieve a piano sound that imitates the sound of a symphony orchestra and successfully promoted the virtuoso style during the Romantic period at an unprecedented level.

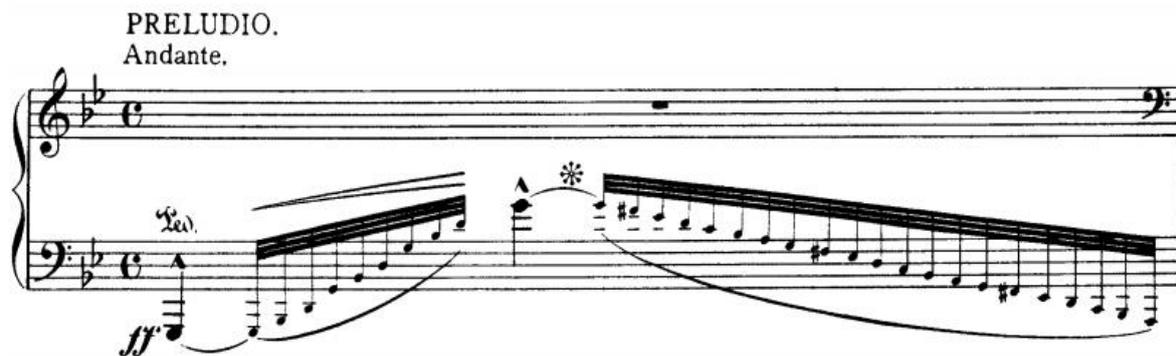
2.4.2. Franz Liszt and his adaptation of Paganini's Caprices

Liszt decided to adapt the 24 Caprices of the Italian violinist and composer at the moment when he wanted to become a "Paganini of the piano". After hard experimental work and practicing imitations of bow jumps, *legato*, *marteles* and ricochets in the piano version, he managed to transfer the magic techniques from *Caprices* to this instrument, which not only was a perfect reproduction of the violin sound effects, but also added an amazing dramatic color and musical associations in the performance.

Etudes on Paganini were initially published as *Études d'exécution transcendante d'après Paganini* (p.140) in 1838 and updated in 1851. Liszt dedicated them to Schumann's wife, Clara. It is the *Grandes études de Paganini* (p. 141) that are the subject of the following dissertation.

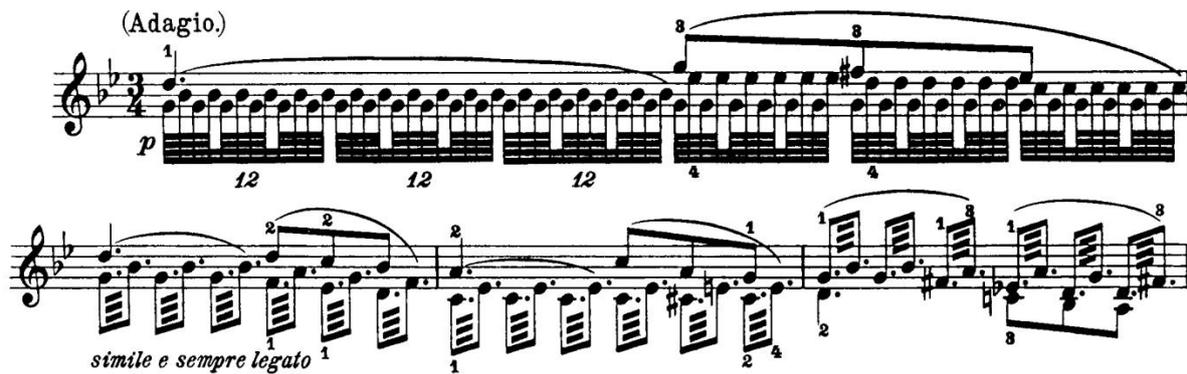
The work was close to Paganini's *Caprices* in terms of the material, techniques and style used. Nevertheless, there are also clear differences between the said compositions. Liszt used a wide scale, contrasting volume and rich harmony to bring out the dazzling effect of the sound of not one instrument, but even the entire ensemble. His works also contain deep emotions flowing from the performance of the composition, thanks to which the composer himself extracted the noblest sounds from the instrument. In five etudes, Liszt drew themes from Paganini's *Caprices*, including: Nos. 1, 5, 6, 9, 17 and 24. In one, he was based on Paganini's *Etude* No. 3 from the *Violin Concerto No. 2 in B minor*. and various musical structures, all parts co-ordinated together and changes of key depending on the musical color, form a great work emanating a noble aura, with sophisticated and deep associations and exceptional virtuosity.

1.) The first of the pieces, *Andante*, in 4/4 time, draws material from Paganini's *Caprice* No. 5 and No. 6. At the beginning and end, Liszt included a five-bar cadence inspired by motifs from *Caprice* No. 5. The difference between Liszt's and Paganini's versions is that in part of the introduction Liszt maintains the key of G minor and ends in G major. Besides, Paganini did not mark the bar line and the impulse appears on the strong part of the bar of the first phrase, so that the improvisation proceeds freely. However, in Liszt's adaptation, the 4/4 time meter is introduced at the very beginning and is kept consistently, ensuring the stability of the form, but making it impossible to improvise rhythmically in the passages. When playing with both hands, we can devote more attention to leading the melody line and dynamic changes.



F. Liszt – *Etude* S.141 no 1

The second movement is an orchestrated *Caprice* No. 6, with the tempo *adagio* marked in 3/4 time.



N. Paganini – Caprice op. 1 no 6

The music material was collected to create the part *Non troppo lento* (meter 3/4). This fragment is performed with trills around the melody, and the introduction of the left-hand part in the sixty-piece structures is exactly assigned to the right-hand melody. When performing this section, your fingers must be close to the keyboard, and the wrists should be relaxed to ensure smooth changes of position and an even sound.



F. Liszt – Etude S.141 no1

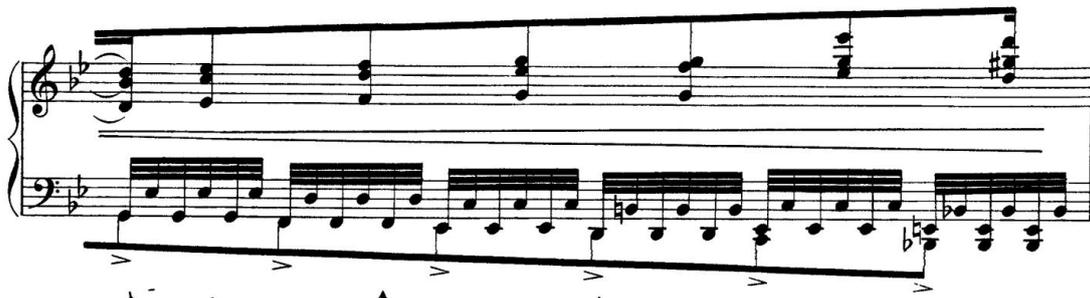
You can adequately expand the range of hand and arm movement by playing passages with alternating tremolo on double notes and single notes, but the wrists should not become stiff and you should not force the sound. Liszt emphasized here that music should be clear and expressive. The melody of the upper part must be played continuously, and the bass line must blend in with it.



F. Liszt – Etude S.141 no 1

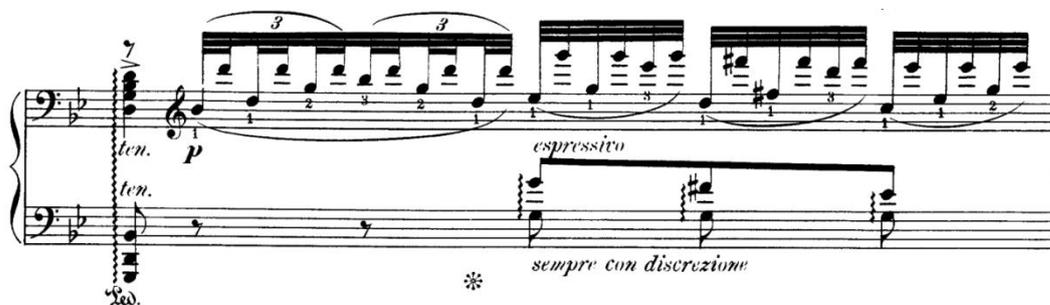
The main melody of this piece often passes between the parts of both hands, so the sixteenth and thirty-two accompaniment should be performed delicately, almost dreamlike. Particular attention should be paid here to the singing of the lines of the main theme. The melody in question is usually shown here in eighth notes.

Melody in the right hand:



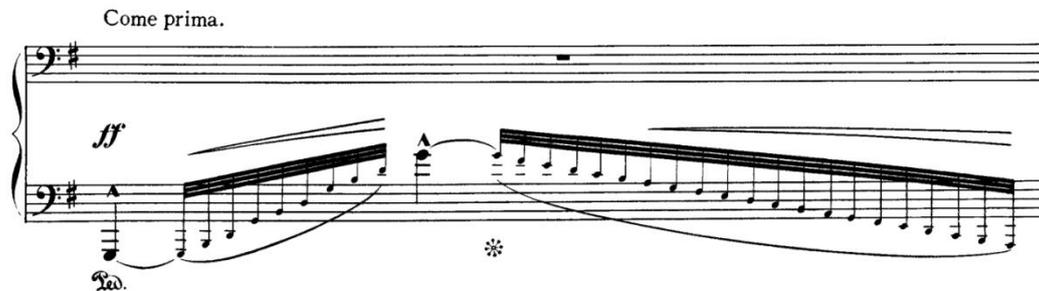
F. Liszt – Etude S.141 no 1

Left hand melody:



F. Liszt – Etude S.141 no 1

The last fragment recreates the scales from the first movement, but the key changes from the minor to the major. The feeling of hopelessness and anxiety in G minor has been replaced by the bright and pearly sound of G major. I tried to present this contrast clearly in an artistic work.



F. Liszt – Etude S.141 no 1

2.) The *Andante* movement from Etude No. 2 in E flat major (meter 4/4) is based on the sound material of Paganini's *Caprice* No. 17. The work consists of two parts which, although they are independent of each other and contrast with each other, complement each other. The composition begins with a sublime progression of chords followed by a cadence.



N. Paganini – Caprice op. 1 no 17

Compared to the original version, it can be noticed that Liszt rewrote most of the single notes, adding to them chords that not only emphasized the solemnity of the introduction, but also added a greater emotional charge at a faster pace. It also reflects the goal of the composer, who focused his attention on learning from Paganini and tried to surpass him in virtuosity.



F. Liszt – Etude S.141 no 2

Subsequently, the theme of *Caprice* appears many times, which consists of a melody in thirty-twos and chords in a hexadecimal movement going upwards to finally resolve itself on a tonic chord. The melody of the Caprice in the first half should be performed with a short and light sound, while the chords of the second half exude dignity through the use of longer articulation, while trying to imitate singing.



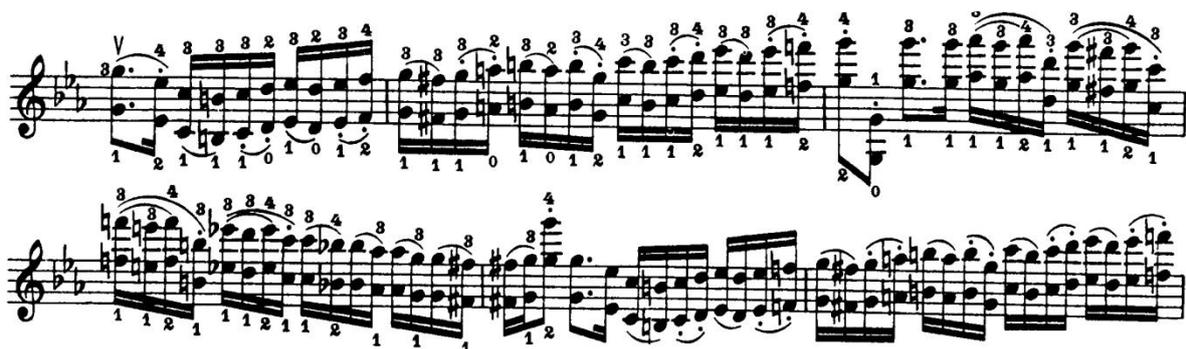
F. Liszt – Etude S.141 no 2

The second section progresses much faster to the climax, remaining in the key of C minor, in the 3/4 time signature. Characteristic here are the octave waveforms performed in loud dynamics, with the full sound of hierarchized melodic lines that arise from the gradual increase in dynamics. When *forte* is achieved, wrist strength can be used, and when the dynamics increases even more (to *forte fortissimo*), the use of arm weight is actually advisable. In all octave waveforms, the first note serves as a fulcrum to unleash the waveform - it also allows structure to be split and momentum increased throughout the song.



F. Liszt – Etude S.141 no 2

Liszt, compared to the original work, introduced many additional elements, which resulted from his rich imagination. One hand is responsible for showing the original violin part, and the other one performs a melody added by the composer or a rapid progression of voluminous chords played with both hands. Thanks to this procedure, the virtuoso effect is even more exposed, generating a multitude of musical motifs.

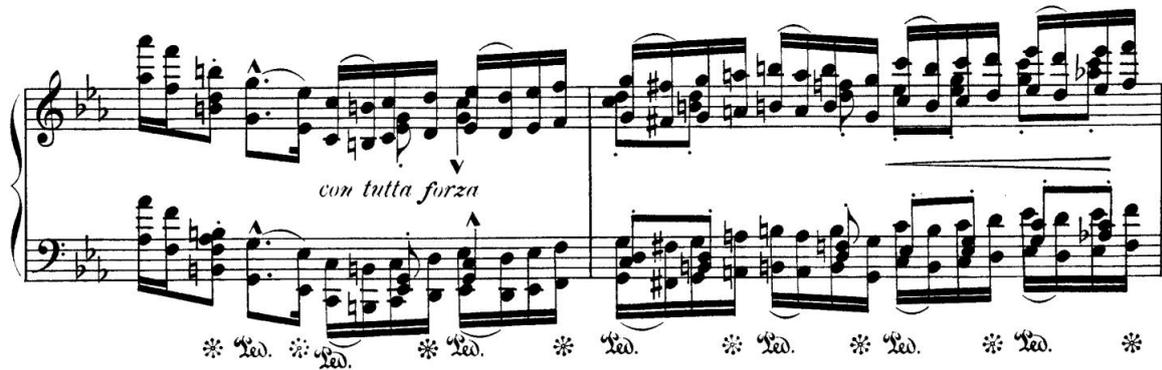


N. Paganini – Caprice op.1 no 17

To achieve a progressive differentiation of dynamics and acoustic impression, the left hand (performing the melody line) can gradually increase the tempo. At the same time, the intensity of the playing can also increase from a soft level and consequently lead to accentuated sounds. The result is a layering and dynamic development corresponding to Liszt's virtuoso style.

Liszt took the performance of piano music to an extreme level. An example of this are the phrases in the first section, which are shown in a very wide ambitus, and the left hand, playing octave runs in the second movement, accompanies the chords repeated in the right-hand part. Then there are octaves performed interchangeably by the left and right hands,

building the lead to the climax. These treatments ennobled not only the sonic effects, but also the drama and colors of the entire composition.



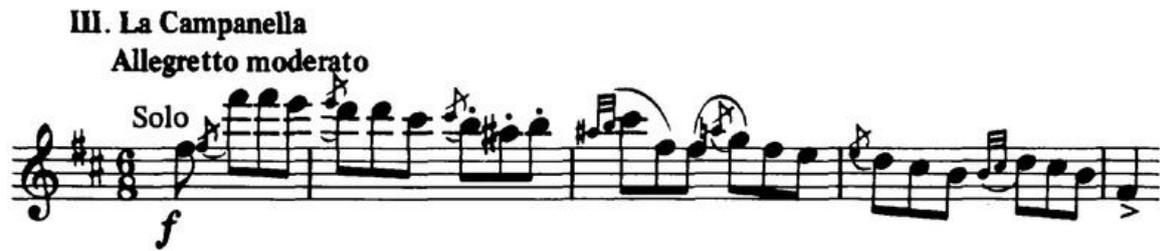
F. Liszt – Etude S.141 no 2

In *Coda*, the melody is recreated from the beginning, and it is often performed with a broad *rubato*, in the form of a recitative fantasy. The entire work is summed up with four lofty chords in E flat major, which are to create the impression of victory and final triumph.



F. Liszt – Etude S.141 no 2

3.) *Etude No. 3*, also known as *La campanella*, is in the key of G sharp minor, with an *allegretto* tempo and 6/8 meter. This work was arranged by Liszt on the basis of the *third movement of the 2nd Violin Concerto in B minor* by Niccolò Paganini. The character of the bells is imitated by the orchestra and in some passages of the solo violin part. The effect obtained is very clearly captured in the texture, which therefore shows a charming color of gypsy music in the main theme of the *Ronda*.



N. Paganini – *Violin Concerto No. 2 in B minor op.7*

Liszt created a highly pictorial and creative version of Paganini's violin theme, which not only broke some limitations of the original, but also enriched the piano performance with a unique charm. I would like to focus here on the arrangements of the Hungarian composer and his performance techniques.

The aforementioned work consists of two themes performed alternately and many virtuoso effects, which are presented mainly in shows of a melody neatly hidden in small, even shimmering hexadecimal passages, crowning large jumps between notes.



F. Liszt – *Etude S.141 no 3*

When performing this study, the shoulders should be relaxed and the hands kept close to the keys, the fingers should only subtly touch the keyboard and be ready to play each subsequent note. Assuming playing all the sounds precisely and paying attention to details, the piece shows the beauty of the melody and clearly shows the development of the composer's performance technique.



F. Liszt – Etude S.141 no 3

The example below (bars 117 to 129) shows a situation in which we notice the aforementioned distant jumps and at this point you can combine the work of the arm and forearm, as well as use the elastic force flowing from the elbow. There are also staccato notes in the right-hand part, which can be played with the fourth and fifth fingers, with both fingers making jumps to accentuate the indicated notes quickly and accurately. In addition, the melody is hidden between the voices, so you need to carefully balance its performance against the emotional accompaniment that presents the full scale of the instrument.



F. Liszt – Etude S.141 no 3

In order to create a light and bright sound effect, it is not recommended to press the keys all the way, but it is worth smoothly and gently "escaping" from the keyboard with your fingers while playing the theme hidden in the upper voice on the trill, which should be delicate in sound.



F. Liszt – *Etude* S.141 no 3

While working on this piece, I noticed that if more technically difficult phrases affect the incoherence of the melody or cause linguistic errors, it is worth changing the fingering and activating the movement of the wrist and forearm. The selected methods work well for individual contractors, taking into account, for example, differences in the strength and size of the hand. In this matter, my professor gave me many interesting solutions and inspirations.

In the second bar of the example below, I divided the original six-chord groups into groups of three chords to indicate the direction of movement during the practice, which ensured a smooth melody combination without interfering with the overall effect.



F. Liszt – *Etude* S.141 no 3

The final part of the piece requires quick and precise execution. The independent right-hand part does not cause any particular technical difficulties, but by adding an extensive, demanding and difficult-to-properly implement line of the left hand, the ending of the etude becomes a virtuoso challenge. The performance of the octaves in the lower voice is more convenient due to the use of the original fingering pattern, namely the replacement of the fifth finger with the fourth to play bass notes while using the pedal.



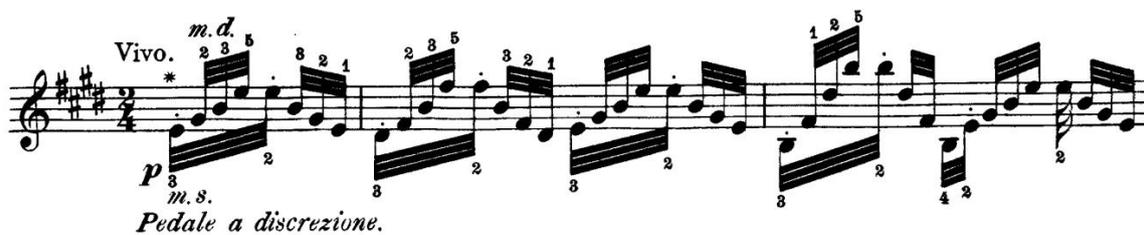
F. Liszt – Etude S.141 no 3

To sum up, the most important issue in this study is to perform each phrase with precision, clarity and elegance, trying to expose the melody from among octaves and chords. This song changed my bad habits and taught me that even the most complex chords in loud dynamics should be played nobly and not noisily and aggressively.

4.) Etude No. 4 in E major, in 4/4 time, was arranged from Caprice No. 1. The parts of both hands are written on one staff - as in the original notation of the piece by Paganini. The pace of the original work is marked with *andante*, but Liszt changed it to *vivo*, introducing a joyful and playful mood into the work.



N. Paganini – Caprice op. 1 no 1



F. Liszt – Etude S.141 no 4

The dominant theme consists of two sets of thirty-two, among which the right hand is responsible for the clear performance of the last three notes of each four-note group. They should be performed evenly, clearly and flexibly. The left-hand *staccato* was assigned to the top and bottom notes. The extreme notes (left hand) are usually played treble, while the triads should be played with the right hand underneath, imitating the violin *pizzicato* articulation. Achieving the chase effect is possible thanks to the close proximity of the hands while playing and emphasizing the dynamic contrasts that the composer also introduced in his arrangement. The change of mood occurs with a change in articulation in the left hand (on bars 14 and 15). At this point, a slight emphasis on the bass line brings the sound of the piano closer to the violin.



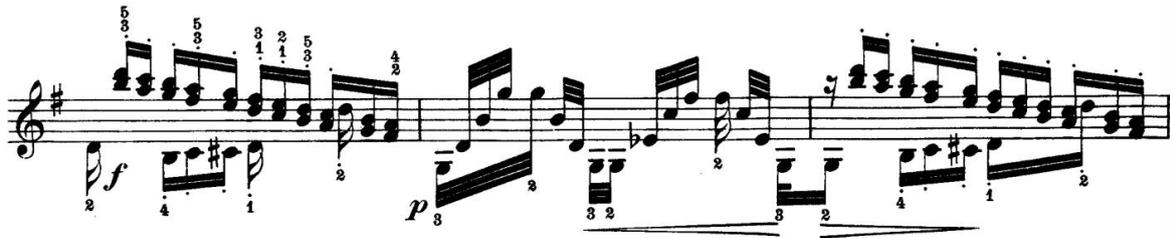
F. Liszt – Etude S.141 no 4

In the second movement the key change to E minor, and after the ascending *arpeggio* there is a descending scale in thirds.



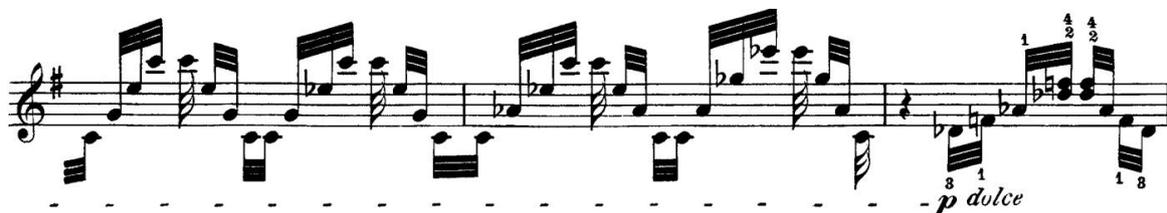
N. Paganini – Caprice op. 1 no 1

The example below shows Liszt's intention - the added bass melody and its transformations are juxtaposed with the melody running in the opposite direction, giving a fuller and richer acoustic effect. Moreover, changing dynamics requires lively expression, and the melody of the left hand should remain relatively emphasized. Two-bar phrases can be divided into groups, and each of them should have a different timbre. The piano version is full of humor and swift passages taken from the violin original.



F. Liszt – *Etude* S.141 no 4

The melody shifts between the derivative and parallel keys towards the major mode that appears in the third bar of the example below. This fragment differs from the others and should be performed in a gentle way, leading through crescendo to the key of the tonic.



F. Liszt – *Etude* S.141 no 4

5.) *Etude* No. 5 in the key of E major, *allegretto* tempo, in 2/4 meter, is strongly contrasting and lively. The motifs that are the starting material for the composer come from *Caprice* No. 9, which also became a source of inspiration for Schumann. In the technical context, Liszt focused on the touch of the keyboard and the generation of different timbres and ways to quickly perform long jumps when performing double notes and chords. Illustratively, this piece presents exuberant hunting scenes with numerous images and themes enriched with a variety of sounds. There are also three fragments in the composition that begin with the weak part of the bar and end with the strong one. The phrase consists of four bars. To emphasize the expressive contrast, the first and last fragments are in the key of E major, while the middle movement is in the key of E minor. In the last movement, Liszt captures the themes in sixteen bars at an octave distance, and the left-hand part, serving as an accompaniment, passes through several registers, imitating a hunting scene for escaping game and a signal calling for its beginning. When performing a theme, it is recommended to touch the keys in such a way as to present the differences in the timbre as clearly as possible. For example, the distant sounds of the upper voice imitate the sound of a flute, and the massive sounds of the middle

part imitate the horns. The sounds should be kept in the right proportions and create contrasts to enrich the musical image.

Allegretto.

Imitando il Flauto.

Imitando il Corno.

F. Liszt – *Etude* S.141 no 5

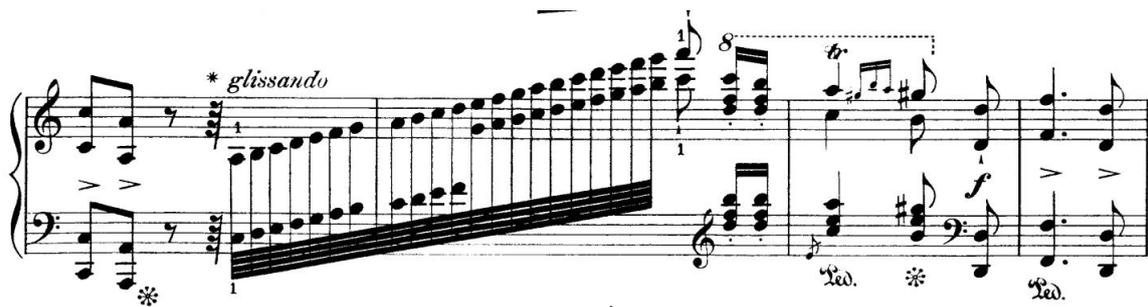
The middle part is an alternation of single notes and chords. In this fragment, the rhythm should be precise, but also presented with courage and conviction. Strength should be concentrated in the chords, and the movement of the wrist with the single notes should be the result of the reflection of the movement from the chords. Individual notes are by definition weaker than chords, so despite the *staccato* articulation, we can give them more weight to balance the overall effect and lengthen their timbre.

sempre

F. Liszt – *Etude* S.141 no 5

The next fragment features chords and *glissandos* that enhance the drama of the piece. In this scene, you can imagine all the birds running away frightened by the roar of a firearm. Here, each group of chords should be played steadily and firmly. It must be remembered that

the rhythm still requires precise presentation, especially when performing *glissandos* and *trills*.



F. Liszt – Etude S.141 no 5

Then we observe the interchangeable playing of both hands, and the phrases in this fragment appear in the high and low registers, finding common, clearly played notes. The first finger of the right hand should lightly accent the keys at the end of each pattern, aligning with the notes that initiate the entry of the left-hand part. All thirty-two passes should remain smooth and light, and the melody played, leading up and down, should direct the dynamics adequately to the direction of the phrase - also suggesting harmony.



F. Liszt – Etude S.141 no 5

Liszt, compared to the original by Paganini, created here a kind of stunning motion effect that travels over the registers of the keyboard, showing an unstoppable cascading effect.



N. Paganini – Caprice op. 1 no 9

At the end of the piece, the main theme returns. It is like the joyful clatter of horse hooves, and the falling melody gives the impression of a receding campaign or a group of hunters.

6.) *Etude* No. 6 was written in the key of A minor, in 2/4 time, and is in variation form. The material used in it was taken from Paganini's *Caprice* No. 24, which also inspired Brahms and Rachmaninoff. It was developed in an exquisite musical framework and with the use of many virtuoso techniques. This piece is also one of the most frequently performed and representative works by Liszt.



N. Paganini – *Caprice* op. 1 no 24

Liszt composed eleven variations on the theme of *Caprice*. The first eight bars constitute the motive-melodic basis, which then underwent textural transformations, taking into account the melody, rhythm, pitch and chords of each period. In his arrangement, Liszt modified the first note in the bar to an accented note, which is sustained later in the piece, serving the development of the musical narrative. In addition, the last note of the first beat is thirty-two (Paganini has a sixteenth), so remember to emphasize it before the next group of four sixteenths. This is the key to maintaining the game's driving energy.

Quasi Presto.
a capriccio

1 2 4 1 2 1 2

p

Ped. * Ped. * Ped. * Ped. *

F. Liszt – *Etude S.141 no 6*

Each four-bar is a short phrase, and each eight bar constitutes a complete sentence. The major chords in all phrases should be made stronger than the minor ones, as in the sequences from A minor to E major and from E major to A minor, the dynamics should be realized from piano to *crescendo* to *mezzo forte* and back through *diminuendo*.

Variation No. 1 is the first uncomplicated version of the theme in which the functions of the hands are changed: the left takes over the melodic part, while the right part takes over the accompaniment part consisting of chord particles played *staccato*.

1 2 4 0 1 2 3 4 *restes* 1 3 2 1

f

N. Paganini – *Caprice op. 1 no 24*

1 2 3 2 1 2 1 2 3 2 1

p

Ped. * Ped. * Ped. * Ped. *

F. Liszt – *Etude S.141 no 6*

Along with the development of the musical content, the right-hand part is enriched with two notes instead of single notes, and the counterpoint played by both hands - it is worth paying attention to this - should be dynamically adequate to the energy and expression of this fragment.

Variation 2, compared to the first one, contains stronger and more free contrasts. The theme melody is hidden in the strong parts of each bar and embellished with grace notes. The melody variations appear at the end, and the movement ends in the current harmony. Here, attention should be paid to the theme melody woven between the parts of both hands as well as the performance of the grace notes without disturbing the motor skills of the sixteenth groups.



F. Liszt – *Etude S.141 no 6*

Variation no. 3 is based on modifications of the layers of harmony and texture. The originally illuminated and simple harmony turns into gloomy and full of tension. The eighth chords broken by the octave in the left hand refer to the melody of the theme played in sixteenth notes in the right hand, creating the effect of a double slowing down of the bass part in relation to the part written in the treble clef.



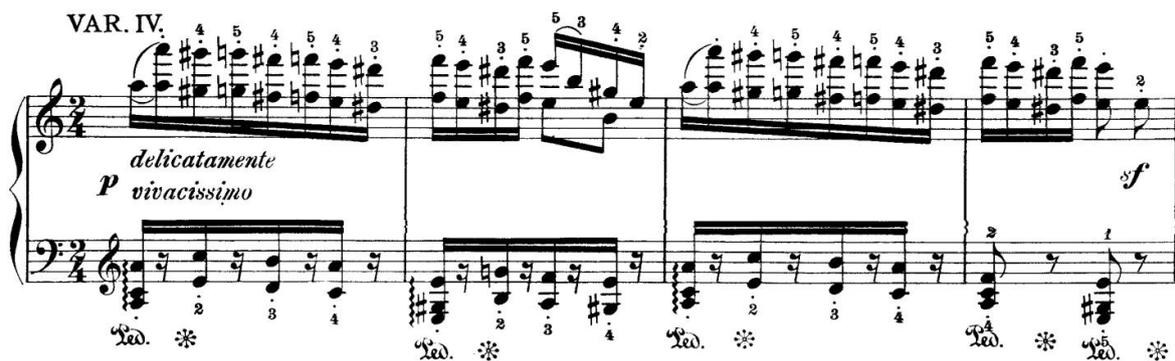
F. Liszt – *Etude S.141 no 6*

Comparing the work to the original by Paganini, Liszt introduced various musical layers, enriching the style of the variation form and the attractiveness of the melodic line.



N. Paganini – Caprice op. 1 no 24

Variation no. 4 is presented in the opposite way to the previous one. The melody of the theme is presented in the left hand bass register and initiated by a legato approach, developing into octaves played staccato in the right hand. Introducing an eighth rest gives the impression that the tempo of the left hand is halved compared to the accompaniment played by the right hand.



F. Liszt – Etude S.141 no 6

Liszt used a virtuoso, octave version of the chromatic scale in *staccato* articulation, which, combined with the left hand chords creating a melodic line, created an extraordinary *brilliant* effect.



N. Paganini – Caprice op.1 no 24

When performing *Variations 3 and 4*, attention should be paid to different types of dynamics, guided by the characteristics and expression of the melody lines. The accompaniment parts should be played *semplice* and smooth, creating an obvious contrast without covering the melody.

Also, be sure to adjust the pedal changes to each of the pairs of notes played legato in your right hand to keep the tone clear of the bars shown in the example below.

The image shows a musical score for F. Liszt's Etude S.141 no 6. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part features a complex melodic line with many slurs and fingering numbers (1-5) above the notes. The left hand part consists of a steady accompaniment of eighth notes with fingering numbers (1-5) below the notes. The score is marked with 'p cresc.' in the right hand and has a repeat sign at the end.

F. Liszt – *Etude S.141 no 6*

In *Variations 5 and 6*, the thematic structure was adapted and developed, while the harmonic frame of the theme was kept. In *Variation 5* of the melody there is a leading octave of each motif which should be underlined when played. During this time, the descending sequence of intervals can be played flexibly, smoothly and harmonically full. The contrast between the phrases should be clearly outlined. The original tempo should be kept and the dynamics of the score should be followed.

The image shows a musical score for N. Paganini's Caprice op. 1 no 24, Variation 5. It is a single staff in 2/4 time. The score starts with a repeat sign and a first ending bracket. It features a melodic line with many slurs, accents, and fingering numbers (1, 2) below the notes. The key signature has one sharp (F#) and the time signature is 2/4.

N. Paganini – *Caprice op. 1 no 24*



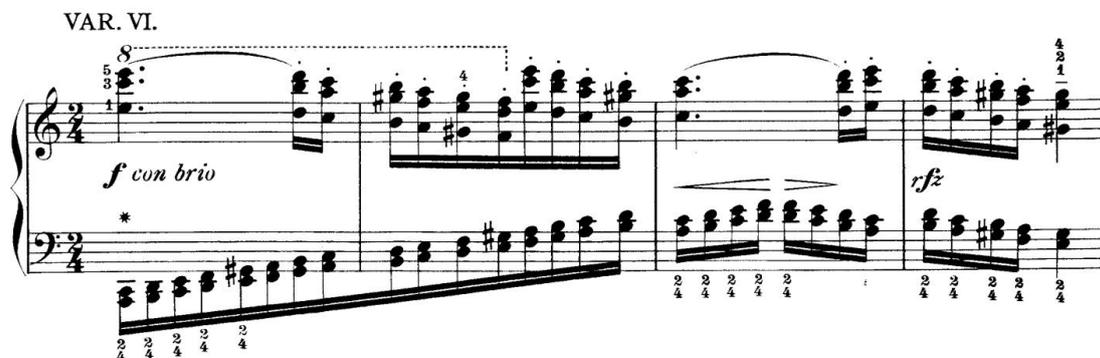
F. Liszt – Etude S.141 no 6

Variation 6 requires extraordinary accuracy and precision in the original version, so Liszt took up the challenge of creating an equally demanding part by adding a two-note scale (thirds, octaves) in the opposite movement in the left hand.



N. Paganini – Caprice op. 1 no 24

When making this variation, the left hand should smoothly make the interval changes, and the dynamics should follow the direction of the melody. The melody of the right hand, which is part of the chord, requires precision and speed in the performance so that it remains exposed. In the first eight bars, each of the chords ending a phrase requires a change in the type of sound due to its length and a change in articulation.



F. Liszt – Etude S.141 no 6

In *Variation No. 7*, the melody of the theme imitates the sound of a flute and is performed in the upper register of the piano - it should sound light and airy, but the tempo should nevertheless remain consistent and unwavering. This part should become a song. The phrase driving here is sophisticated and euphemistic. It should be remembered that the last two bars are kept as a *scherzando* (change of articulation and pedaling to a shorter one).



F. Liszt – Etude S.141 no 6

Both *Variations* (No. 8 and 9) are characterized by a fast pace and thickening of notes, which is intended to show the rise of enthusiastic emotions. The main melody of *Variation No. 8* is played with the left hand, further shaping the inserted counterpoint, and the right-hand part has an accompaniment. The *Variation Melody No. 9* is shown in the right-hand part this time, and a slight accompaniment of broken chords appears in the left hand. In the performance of these two pieces, one should remember to control the strength of the fingers, the touch of the keyboard should reflect the plucking of the violin strings.

Liszt imitated the sound effects of a violin, incl. by using broken chords by spreading them over two hands.



N. Paganini – Caprice op. 1 no 24

The aforementioned variations can be divided into two-measure phrases. The first chord played by both hands in each phrase should be emphasized and can be slightly lengthened in terms of sustain than is shown in the notation.

VAR. VIII.
Animato.

f fuoco

F. Liszt – Etude S.141 no 6

The combination of *Variation* No. 8 with the next one is basically *attaca*, so you can move smoothly to *Variation* No. 9 while remaining at the original pace. It is very important here to emphasize dynamic contrasts. In *Variation* 9, both hands should play a light note, evoking a gentle impulse at the beginning of each bar.

VAR. IX.
staccato (quasi pizzicato)

p
Senza pedale.

F. Liszt – Etude S.141 no 6

Performing *Variation* No. 10 on the violin is not problematic in terms of leading the melodic line - on the piano the melodies lose their tension and sound balance. That is why Liszt also arranged a trill in the left hand part to ensure the continuity of the phrase and create a means to build tension.

Var. 10.

p 2^{da} volta

N. Paganini – Caprice op. 1 no 24

Variation No. 10 is a delicate part in which the melody of the right hand can be a material that is freely interpreted in terms of *rubato* type in a lyrical way, like a dream vision. The trill in the left hand should be played softly and softly as a murmur, reminiscent of a hazy vapor. This passage is like the calm before the storm, laying the foundation for the following highs and lows of the melody.

VAR. X.
Più moderato.

Pedale a discrezione.

F. Liszt – *Etude* S.141 no 6

Paganini's 24 *Caprices* represent the pinnacle of violin virtuosity of the early 19th century, but *Variation* No. 11 is considered to be the place where the technical solutions of the entire work are concentrated. The wide chord and *arpeggio* spreads as well as the fast passages require absolute precision. The clear use of dynamics perfectly serves to bring out the sounds of melodies hidden under the layers of technically difficult, texture-rich structures.

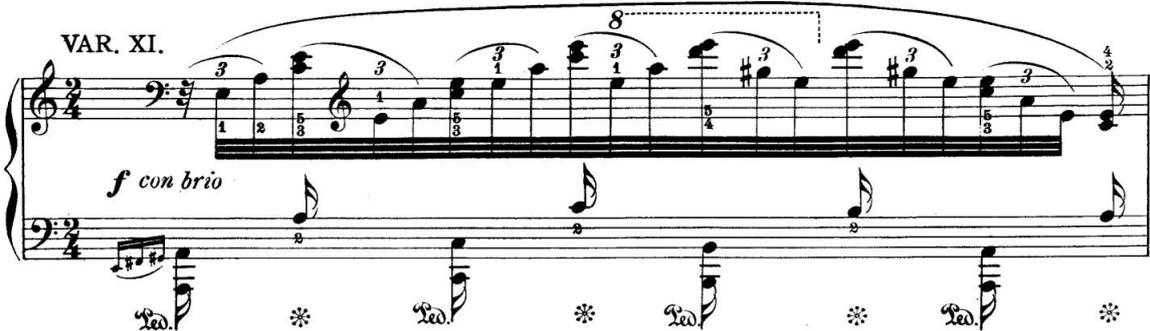
Var. 11.

N. Paganini – *Caprice* op. 1 no 24

In Liszt's arrangement, this movement consists of an extended melody in the left hand and its virtuosic warp in the right hand, which together create a heroic and dramatic expression. After repeating several times, both hands run over the entire keyboard in quick passages,

ending with a tonic chord. When performing this place, pay attention to the accuracy of the synchronization of the counterpoint of the left-hand melody and the right-hand accompaniment, constantly keeping the piece at an increasing level of energy.

This variation gives a lot of possibilities in terms of showing different melodic layers. The octaves in the bass line can be emphasized dynamically and run *crescendo*, and the sixteenth notes in the middle voice should be played without excessive accentuation. The passages in the right-hand part, on the other hand, require precise underlining of the intervals woven into it.



F. Liszt – Etude S.141 no 6

In the example below, the left hand chords remain underlined and hexadecimal notes are played more quietly as a harmonic complement or counterpoint. You need to control the strength of your strike at the beginning of each measure, and develop the melody dynamically as it progresses through *crescendo*.



F. Liszt – Etude S.141 no 6

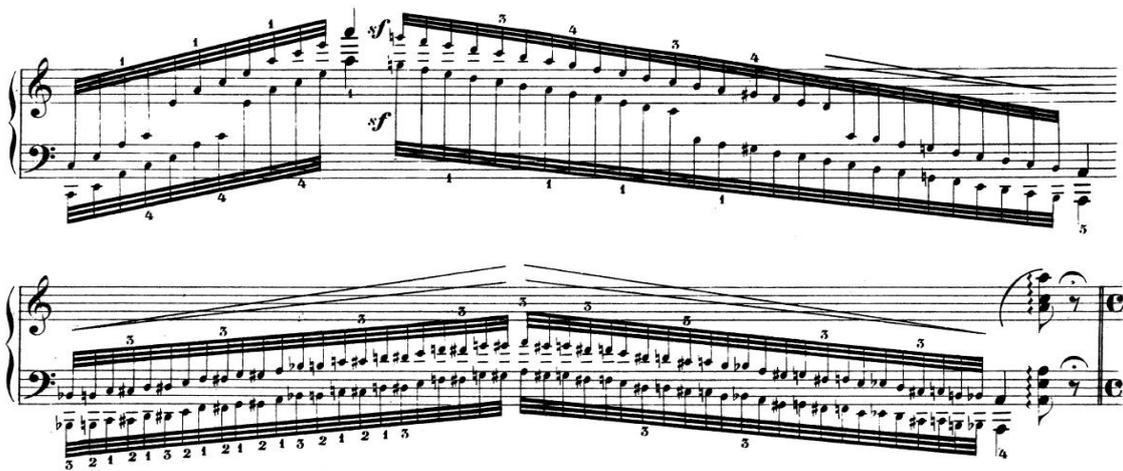
3. Relationships between the adaptations of Paganini's Caprices according to Robert Schumann and Franz Liszt

3.1. Similarities in the sphere of virtuosity and expression

Schumann and Liszt are not only outstanding musicians and romantic composers, but also people endowed with similar sensitivity and knowledge of the cultural life of the era in which they lived. Their adaptations may therefore show many common features in terms of performance:

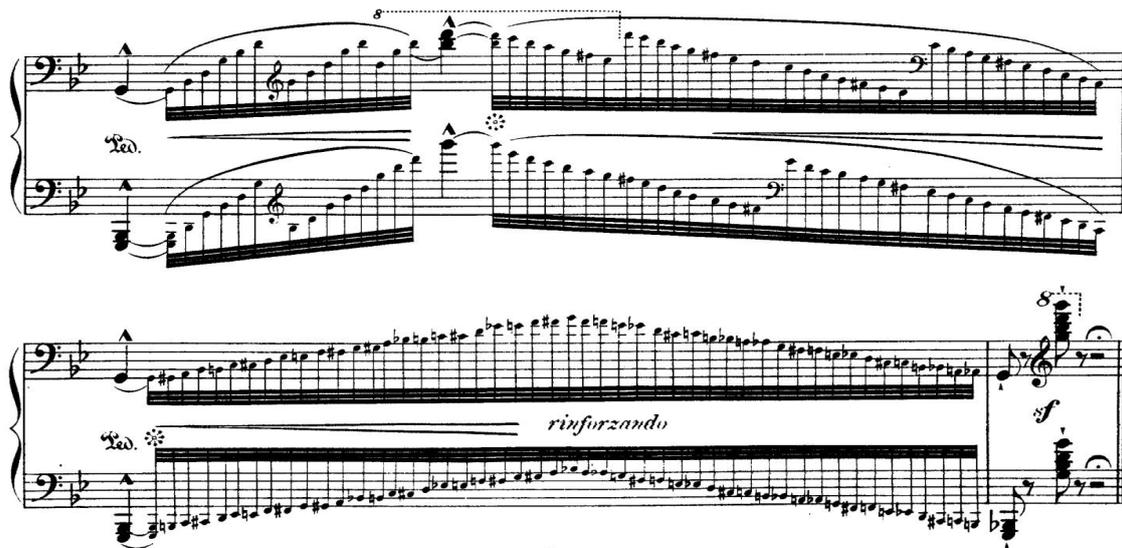
1.) Analogous phrasing

Fast phrases with *arpeggios* leading up and down the scale are used in both arrangements.



The image shows two systems of musical notation for Robert Schumann's Etude op. 3 no 1. The first system features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a supporting accompaniment of quarter notes. The second system continues the piece with more complex rhythmic patterns and includes fingerings such as '5 3 2 1 3 2 1 2 1 3 2 1 2 1 5' in the bass staff.

R. Schumann – Etude op. 3 no 1



The image shows two systems of musical notation for Franz Liszt's Etude S.141 no 1. The first system is in bass clef and features a melodic line with a fermata and a dynamic marking of 'f'. The second system continues the piece with a 'rinforzando' marking and a dynamic marking of 'f'.

F. Liszt – Etude S.141 no 1

Cadence fragments rich in virtuoso treatments also include techniques such as quick

hand swaps, finger swaps and complex replacements of single notes and double notes, which not only widened the piano's sonic scale, but also provided amazing color and acoustic effects.

F. Liszt – Etude S.141 no 2

2.) The use of double sounds to enrich the colors

Both composers almost faithfully reproduced the sound of flutes or horns in their arrangements of hunting scenes, thus maintaining to a large extent the characteristics of the original work.

Op. 3 No. 2 by Schumann is the most typical example of the use of double sounds. Liszt in his study no. 5 presents the same techniques.

R. Schumann – Etude op. 3 no 2

In Schumann's arrangements, the left-hand part is characterized by austerity and simplicity. In Liszt's arrangements, the left hand is more active.

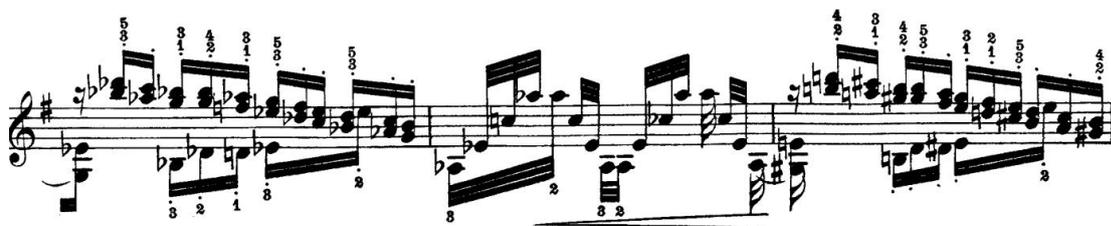


F. Liszt – Etude S.141 no 5

Technical difficulties appear in the performance of the downward third scale in the *Etude*, Op. 3 No. 4 by Schumann and the *Etudes* S.141 No. 4 by Liszt.



R. Schumann – Etude op. 3 no 4

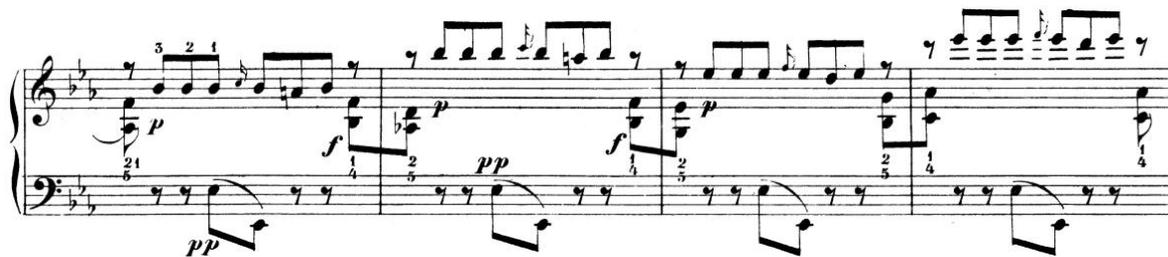


F. Liszt – Etude S.141 no 4

3.) An adaptation of the violin articulation in piano playing

The adaptations of both authors use a fast and strong way of playing *staccato*, which has become a common romantic trend consisting in imitating the articulation of violin techniques such as *spiccato*, *martele* or *pizzicato*. Thanks to this procedure, it was possible to preserve the characteristics of violin music and generate a richer piano sound, and as a result create an

even more extensive sound effect.



R. Schumann – Etude op. 3 no 5

One of the methods of realizing the mentioned articulations was the quick repetition of the same sound with variable fingering, imitating e.g. bouncing bow effect.



F. Liszt – Etude S.141 no 4

4.) The use of pedaling to enrich the acoustic effect

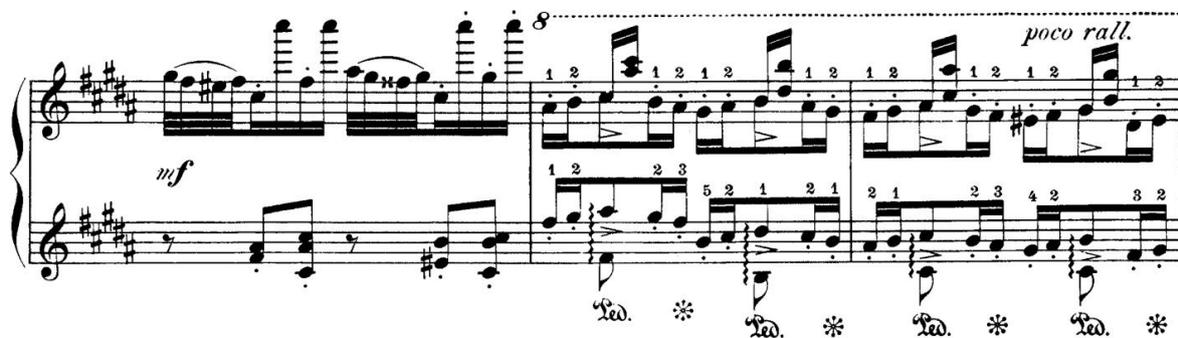
In the period of classicism, the use of the pedal was neglected and often considered a way to make up for technical deficiencies, which is why composers were very careful in this matter.³³ The era of Romanticism brought new technical solutions - also in the field of pianism, and pedaling not only served to enlarge the sound of the instrument, but also defined the playing style, enriched the acoustic effect and served the development of piano technique, so pianists gradually introduced this procedure to their interpretations. Ferruccio Busoni, an Italian pianist, once said that pedaling is like moonlight floating on the horizon, and Anton

33. J. Staines, *Classical Music, The Rough Guides*, 2001, s. 262.

Grigorevich Rubinstein, considered pedaling to be the soul of the piano³⁴. Based on these statements, it can be concluded that the use of the pedal plays an important role in the performance of piano music.

In the arrangements of Schumann and Liszt, the flexible use of pedaling enriches the sound of the instrument, the harmonic effect, enhances the lead of voices and supports the implementation of the artistic vision. Considering the forte pedal and syncopated pedal:

a) The forte pedal is pressed as the sound strikes, effectively enhancing the sound's volume and color, as well as the contrast between strong and weak sounds, and pushes the music forward.



F. Liszt – Etude S.141 no 3

b) The syncopated pedal is used after the sounds have been produced, pressing it a moment later but before removing the fingers from the keyboard. When it is not possible to hold and connect the notes with your fingers, then the pianist can use this kind of pedaling, making the melody coherent and melodious.



R. Schumann – Etude op. 3 no 3

34. H. Neuhaus, *The Art of Piano Playing*, Hollowbrook Publish, 1995, s. 167.

long phrase come to the fore, generating the driving force for further parts of the work.



R. Schumann – *Etude* op 3 no 1

Apparently, the composer preferred to place accents in different parts of the bar, not necessarily on the strong part. This procedure can undermine hearing habits, creating a surprise effect, but also generates great sonic and dynamic sensations in music.

In addition, Schumann skillfully placed accents and pauses to show good proportions between the parts. In the example below, the thirty-two pause comes immediately after the accent, which helps to group the jagged passages into a longer phrase with a quick breath and smoothes out the left hand part. By adding a chord texture to the right hand, the sense of instability is emphasized, creating a unique musical effect.



R. Schumann – *Etude* op. 3 no 1

6.) Using musical terms to manifest a romantic idea

The musical terms marked in the works are used by the composer to provide the performer with information about the pace and strength of emotions appearing in the piece. Schumann and Liszt, with full respect for the original by Paganini, also attempted to show their own understanding of the musical work being developed and introduced new connotations to their arrangements thanks to these terms.

For example, Schumann introduced the *designation legato* in his Etudes to refer to the sound effects of the violin. Piano performances should be *brilliant*, flexible, energetic and consistent in terms of smooth sound. The part described with the term *delicatamente* was to be characterized by elegance, delicacy and emotionality of performance as well as songfulness in the performance of the grace note and *staccato*.

In order to release full performance expression, Liszt added many expressive guidelines in his compositions, including precise terms such as: *il canto semper marcato espressivo*. Apart from that, he had clearly defined dynamics requirements in works, marking them, for example, with *semper ff*, *marcatissimo* and *energico*. He also introduced very precise requirements regarding the created mood, such as *andantino capriccioso*. There are also annotations on articulation, such as *martellato*.

3.2. Differences in the sphere of virtuosity and expression

Although both Schumann and Liszt were outstanding musicians of the same period in the history of music, their personalities, life experiences and values were completely different, mainly due to the environment in which they lived. The two cycles of arrangements of Paganini's *Caprices* by these composers also show differences in the use of technique in the strictly musical sphere, a detailed description of which is provided in the next subsection.

3.2.1. Expressive differences

1.) Various colors of chords

Schumann supported the creative thought of Beethoven and Schubert. His works contain both romantic and classical inclinations. Along with the life experience he had gathered, the composer's work grew mature. One of his distinguishing marks was the depiction of various musical images using dissonant chords and inversions as well as enharmonic sounds. However, due to his delicate personality and aversion to virtuoso performances in his music, we experience more fragments with song passages and chord-breaking than extravagant ones, presenting technical skills.



R. Schumann – *Etude op. 3 no 2*

Schumann specialized in the use of these "soulful" chords aimed at enriching the perception of works and exposing many levels in the melody. The changing, elegant sounds perfectly demonstrated the dynamics and colors of the piece. In the *Etude*, Op. 3 No. 3, each piece of music embodies Schumann's idea of chord variation to suit the theme melody.



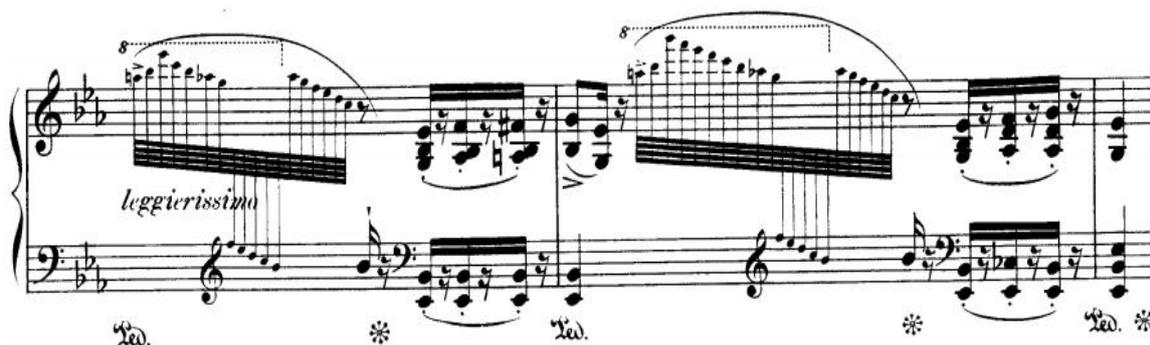
R. Schumann – *Etude op. 3 no 3*

Liszt's *Grand etudes de Paganini* is an even more unrestrained and liberated work. The composer often uses fast passages and flashing chords in various registers of the piano, which not only enriches the texture of the piece, but also generates the effect of the symphonic sound of the instrument. The example below shows the full use of the brilliant effect and the introduction of a chord play.



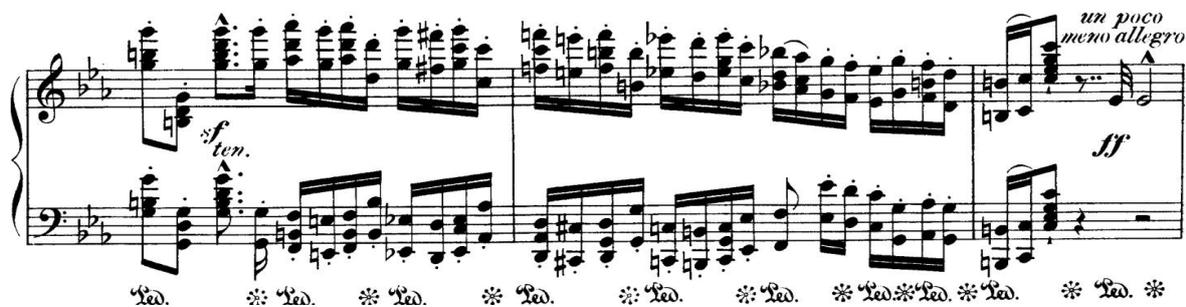
F. Liszt – Etude S.141 no 3

The next example shows a coherent, singing phrase contrasted with intense chords. Gamowy melisma represents the features of an exuberant whim, while the chords take us from the land of fantasy to reality. Liszt used this kind of contrasts to bring out the drama and emphasize the variety of colors in his works.



F. Liszt – Etude S.141 no 2

Similarly, these light, short and dense chords also clearly show the teasing character and "agility" of his music.

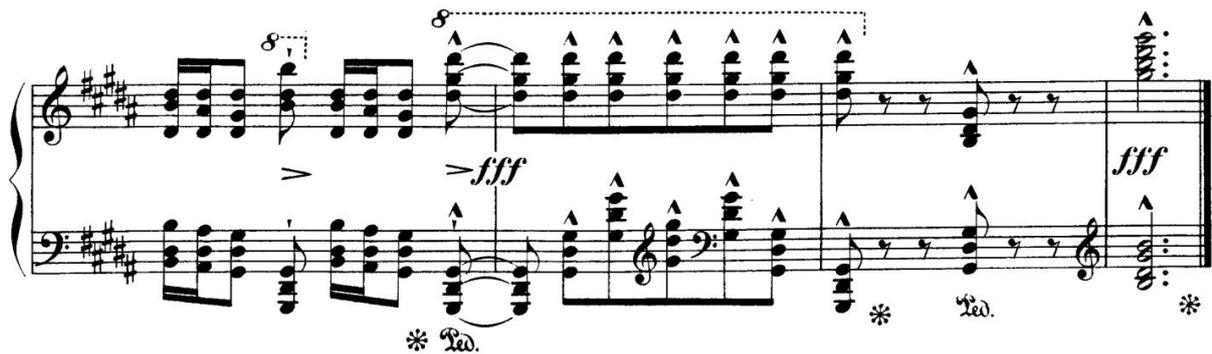


F. Liszt – Etude S.141 no 2



R. Schumann – Etude op. 3 no 5

Liszt's piano pieces are full of passion and virtuosity. With such advanced technical skills, the composer was able to create almost symphonic effects. It is therefore necessary to use all the resources available to us to present the extremely energetic nature of the composer's works and his vision of illustrative music, while implementing the musical idea and emotions suggested by him.



F. Liszt – Etude S.141 no 3

The score also includes footnotes on how to extract sounds imitating the sounds of flutes and French horns. The musical contrast of ethereal and strong colors creates a feeling that we are completely "absorbed" by the piece.



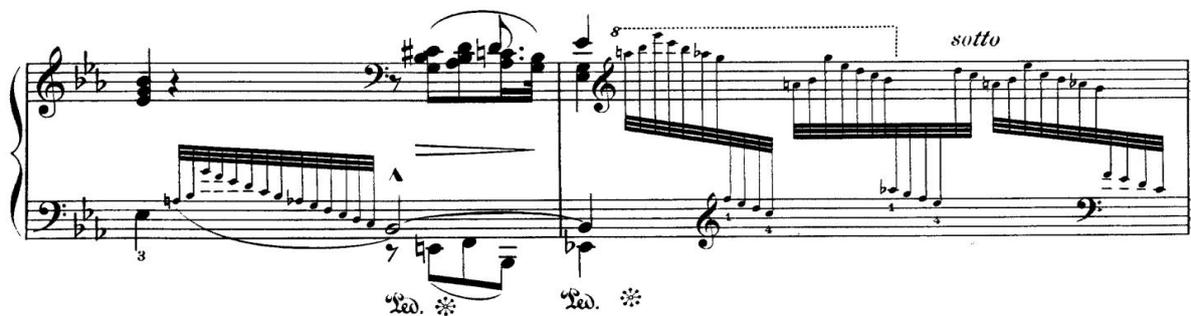
F. Liszt – Etude S.141 no 5

The main melody is led by the left hand and is accompanied by numerous *arpeggios*. It should be played in such a way that it emanates pathos and dignity.

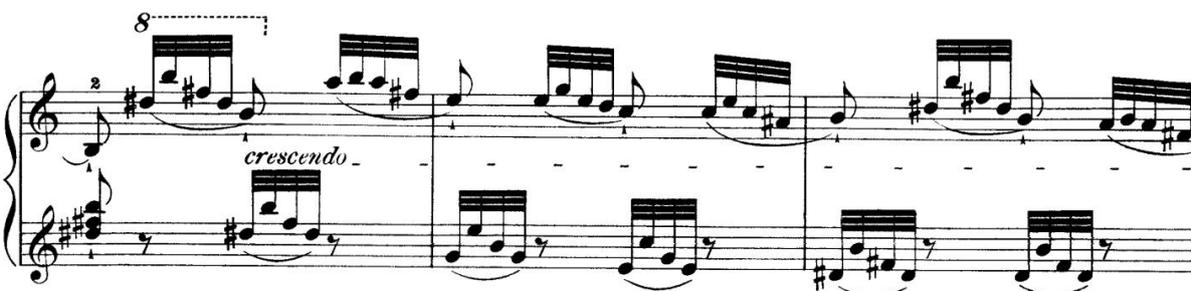


F. Liszt – Etude S.141 no 6

Fast figurative runs played with one hand require all the force that should be transferred to the fingertips, and at the same time balanced in such a way as to present lightness, clarity, bright sound and create the impression of sounds rolling like pearls. It is also necessary here to adjust the dynamic levels to the direction of the phrase and the emotional load.



F. Liszt – Etude S.141 no 2

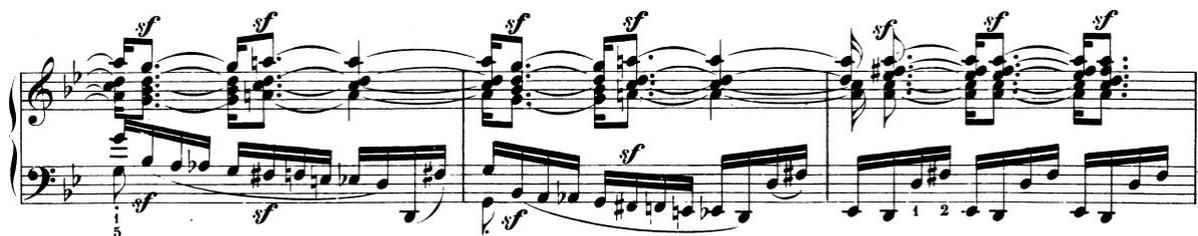


F. Liszt – Etude S.141 no 5

3.2.2. Virtuoso differences

1.) Octaves

The introduction of the octave game has become a common execution trend in Romanticism. This procedure was often used in works presenting virtuoso techniques, which increased the intensity of the sound and made a great visual impression on the audience. In op. 3 Schumann, however, we will not find extensive and fast octave runs. He tried to recreate the sound effects of the violin so as to reflect the characteristics of the original as faithfully as possible. In Liszt, on the other hand, this technique dominates, also in conjunction with instrumental procedures, such as: hand-shifting, tremolo on octaves, as well as numerous passages.



R. Schumann – *Etude* op. 3 no 6

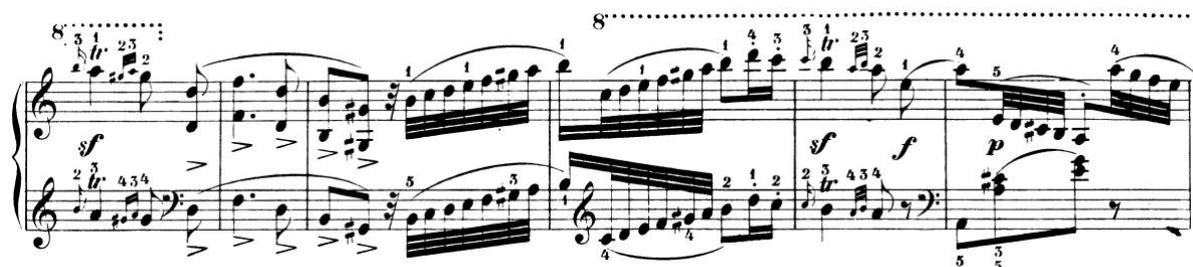
Schumann also used various techniques with the use of octaves, such as octave processions rising and falling, played with hands alternately, etc .. This gave the pieces the characteristics of a symphonic style.



F. Liszt – *Etude* S.141 no 2

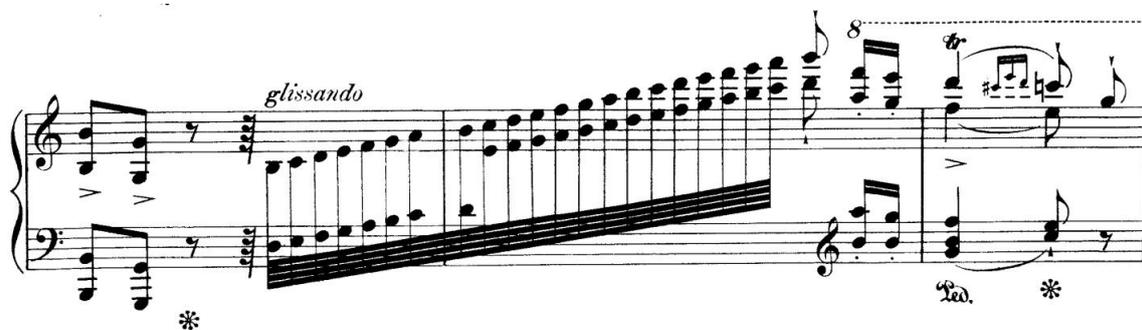
2.) Glissando

Compared to the classics, romantic musicians more often preferred to express their emotions and reflect natural scenes in their performances and works. *Glissando* has become a tool for creating an image, among others flowing river, wind or presenting other beautiful nature scenes. *Glissando* joined the flagship piano techniques used in the Romantic period. Despite this, Schumann, in Op. 3 did not use this technique and chose the traditional way of displaying the gamma waveforms.



R. Schumann – Etude op. 3 no 2

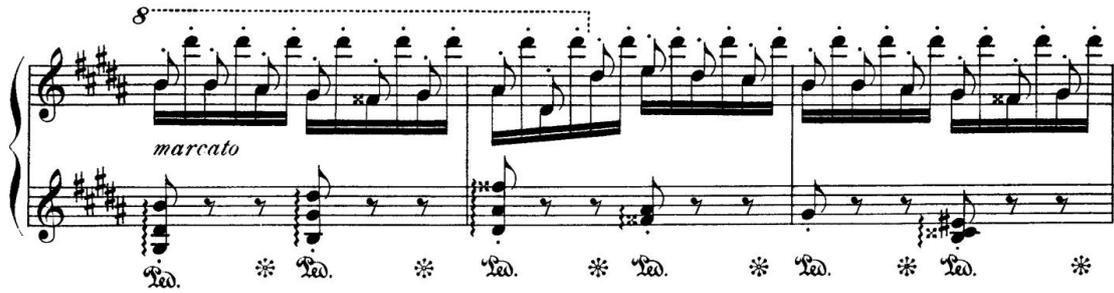
Glissando, on the other hand, appears frequently in Liszt's works, where it acts as a phrase accelerator, and at some points gives the piece the character of a *scherzo*.



F. Liszt – Etude S.141 no 5

3.) Long jumps

Traveling long distances on the keyboard is an important issue for the performer. These types of treatments require outstanding agility and speed of movement, and mastering them allows you to build new layers and enrich the sound. In Liszt we can find many octave jumps and larger (arranged in different registers), which generate a virtuoso effect.



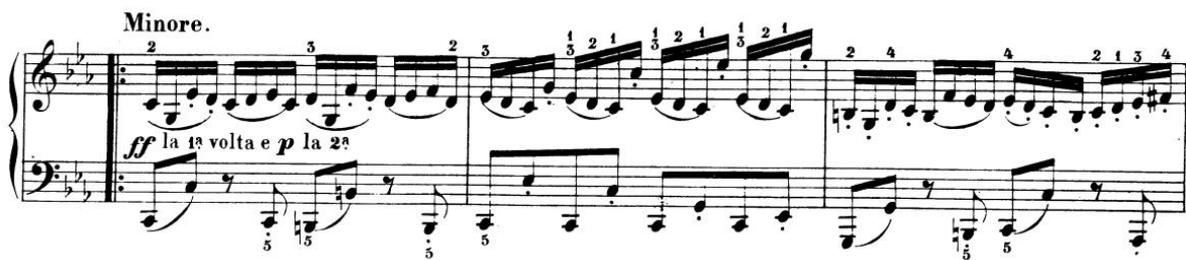
F. Liszt – Etude S.141 no 3

The jumps mentioned do not only concern single notes, but also double notes and chords.



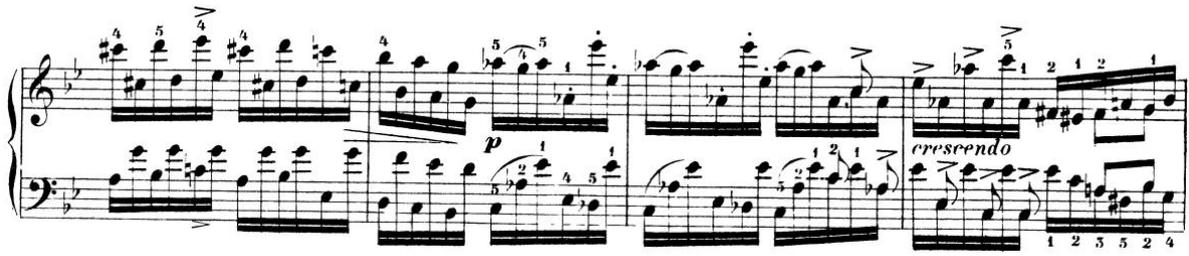
F. Liszt – Etude S.141 no 3

Due to the character of Schumann and his hand injury, such jumps in Op. 3 are a bit slower and smaller, which makes the effect simple and gentle.



R. Schumann – Etude op. 3 no 5

Playing softly with both hands helps to bring out the top and bottom lines of the melody. This approach confirms the thesis that Schumann paid more attention to melody than to virtuosity.



R. Schumann – *Etude op. 3 no 4*

4.) Grace notes / ornaments

In the 19th century, *acciaccatura* appeared, which was a shorter version of a long *appoggiatura*. In the example below, we can see the *acciaccatura* used by Schumann, which is used to imitate the lively and light sounds of a violin. During their performance, the touch of the keyboard should be controlled depending on the space needed between the sounds.



R. Schumann – *Etude op. 3 no 5*

Liszt also used the *acciaccatura* technique especially to emphasize lightness and joy in music.



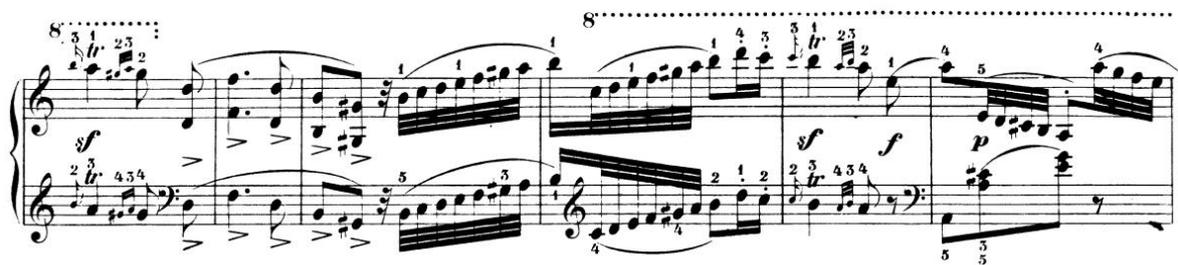
F. Liszt – *Etude S.141 no 3*

A trill, then also known as "shock", is the fast, alternating repetition of a note written in the text and the note above. It is usually marked as *tr* or *tr~*. Schumann in op. 3 also introduced the trill technique. Here, in the andante tempo, the trill is to emphasize the emotions appearing in the piece. It starts slowly and gains speed gradually.



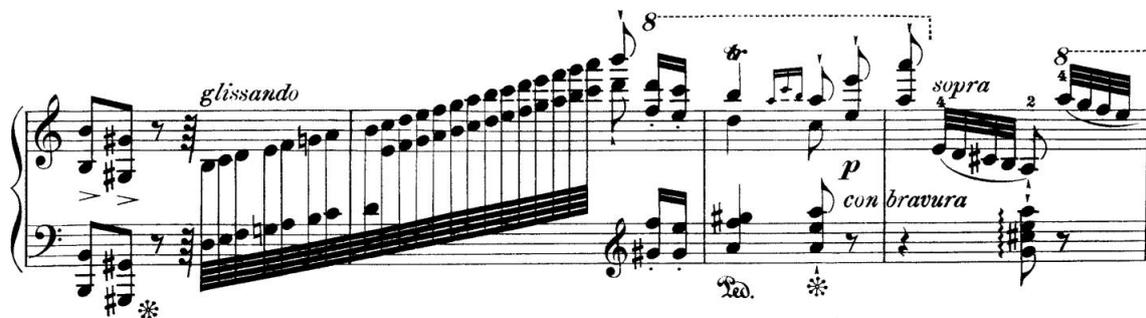
R. Schumann – Etude op. 3 no 3

In op. 3 No. 2, the composer uses trills very sparingly. In this part, they should be implemented more conservatively, beautifully and poetically than recklessly and radically.



R. Schumann – Etude op. 3 no 2

The same theme emerges in Liszt's arrangement, where the trill can be made more pearly as it is a continuation of the *glissando*.



F. Liszt – Etude S.141 no 5

The composer took guitar and mandolin lessons as a child, so the use of trills in piano playing became a kind of continuation of his experience with other instruments.

The following example shows a passage where it is possible to simultaneously play a melody with a trill in the middle register, while leading the melody in the upper register with the fifth finger at the same time. The use of difficult trills gives the melodic lines coherence and clarity, and the sound effect is intense and fits in with the characteristics of virtuosity.



F. Liszt – Etude S.141 no 3

To sum up, both cycles of arrangements - both by Schumann and Liszt - have common features, but each of them is characterized by unique values, arising from individual experiences and knowledge about the art and creativity of the creators. These cycles are, in a way, a vehicle for conveying an individual understanding of creative thought and the cycle of Paganini's 24 *Caprices* itself. Both of the described works constitute an important subject for study and analysis in the world of *pianism*.

3.3. Musical styles of both works and their contribution to the development of the works of the Romantic period

24 Caprices by Paganini constitute the pinnacle of achievements in the history of compositions written for the violin, and Schumann and Liszt attempted to arrange this, the most representative work, transferring the unique creation and perception of *Caprices* to the piano. The Etudes described in this dissertation reflect deep thoughts and associations, at the same time presenting a high artistic skill.

3.3.1. A juxtaposition of two adaptations and their unique musical style

The cycle of works arranged by Schumann is fully based on material from *24 Caprices* by Paganini. It has a compact structure, with full use of chord play and adequate technique. In the original work, all six *Caprices* contain energetic and expressive rhythmic structures, as well as emotional and singing melodies. Schumann thus expressed his vision of romance in music, describing vivid and interesting stories through it.

As for the performance technique, the composer gradually lost interest in virtuosity, which was mainly due to the hand contusion caused by improper methods of practicing the instrument. He paid more attention to musical details and tried to capture fleeting feelings in his works thanks to simple technical solutions. However, it is not easy to fully describe the deep thoughts expressed in the works of Schumann.

Although the composer did not use impressively complex techniques, the pervasive idea in his works is that art and the performance technique interpenetrate one another. Moreover, most of the composer's adaptations consist in transferring the sound effects of the violin, respecting the original by Paganini. Thus, although there is no display of incredible instrumental prowess, the piano performance recreates the poetic aspect of the original work. It also refers to the poetic creative style of Schumann.

The composer's sensitivity and experience in the literary sphere definitely echoed in his work, pushing the element of the showpiece into the background. The poetic works from which he drew represent the relationship between the human being and the inner sphere. This is how Schumann concluded in Op. 3 elements of symbolism and the literary method, which shaped the melodic lines appearing in different voices, forming polyphonic structures and oscillating together around each other. In addition, he introduced various techniques in pedaling and shaping the accompaniment, thanks to them, showing the inner feelings, as well

as the unique timbre of the instrument.

The spectrum of Liszt's actions, compared to Schumann's, is wider. He not only arranged the material from *24 Caprices*, but also the *third movement of Paganini's Violin Concerto No. 2 in B minor*. In his arrangements, the composer uses a wider tonal range of the instrument, various performance techniques, and his musical style is full of passion and sophisticated sound effects to release emotions. The creations are full of innovation, which is a sharp contrast to the - albeit poetic, still conservative - style of Schumann present in his arrangements. Liszt made many modifications to the base pieces in his works and integrated musical associations with the performance procedures, thus imitating the sound effects of the violin. As a master of virtuosity, he made full use of the piano technique to raise the bar in the performance of his music, and thanks to his skills, he showed his listeners lively images. His impressive musical style also resulted from the ability to extract a symphonic sound from the piano, which created a dazzling effect.

In his works, Liszt combines alternating octave play, two-note passages, long jumps, quick passages and *arpeggios*, thus forming and creating a virtuoso system of contemporary piano performance, which places him on a pedestal in terms of his unique contribution to the history of *pianism* and its development.

3.3.2. The influence of both adaptations on the music of the Romantic period

1.) The influence of Schumann's work on the development of music from the Romantic period

Schumann devoted his entire life to searching for and striving for noble, artistic ideals. He emphasized that art should be a mirror of life, and he immersed himself in romantic feelings. Not only did he inherit Schubert's style, but he also created many lyrical and ethereal works based on his literary experience and love for Klara, which emphasized his creative transformation manifested by the transition from simple piano forms to exquisite, outstanding works of art. The composer assumed that music should touch hearts, especially because of the human ability to understand and reflect on life³⁵. Thus, one of the most important functions of music has become to reflect on reality, not to entertain the audience. Although many of his

35. E. F. Jensen, *Schumann*, Oxford University Press, 2015, s. 253.

compositions are characterized by a lively and enthusiastic mood, most of his works reflect detailed descriptions of scenes and people as well as moments in their lives and the emotions that accompany them. Schumann preferred to express ecstasy and suffering in an understated but emotionally contagious way, rather than through elaborate performance techniques. His excellent abilities helped him regain the desire to continue his passionate fulfillment of his artistic dreams, and thanks to the ability to build a beautiful musical mood, the recipient of his works can plunge into the world of fantasy. This is the ethos of Romanticism. In op. 3, as I mentioned, the composer did not include any showpiece elements. Throughout the entire collection, he wanted to express his emotional state and inner feelings, manifesting his sense of romance in numerous mood changes. The romantic style of Schumann had a profound influence on the development of German music of the Romantic era, and also influenced European composers focused on promoting native folk music, such as E. Grieg, A. Dvorak or B. Smetana.

2.) The influence of the works of Franz Liszt on the development of the music of the Romantic period

Liszt added passion, cunning and, thanks to Paganini, an element of musical challenge, thus opening a new chapter in the performance of piano music. The Hungarian composer and Schumann were initially friends, but differences in views and temperaments unfortunately stood in the way of their relationship. However, this did not affect the achievements and contribution to the development of romantic music of both of them.

The associations that come to my mind while listening to Liszt's works are sparkling jewelry, wild horses and gusty river current. All this can be found in the virtuosity woven into his works³⁶, which consists of: using double notes, wide chords, long jumps, fast alternating playing, using grace notes and tremolo. These techniques presented the piano's full scale and wonderful sound and enhanced the appeal of this instrument.

In addition, the composer made a kind of revolution in the then traditional concert form, removing chamber performances with vocalists and other instruments. The formula he preferred was based on a solo piano recital, which also presented pianists with new challenges in terms of playing technique and sound. In addition, he became a pioneer in the field of

36. O. Hilmes, *Franz Liszt: Musician, Celebrity, Superstar*, London: Yale University Press, 2016. s. 158.

performing a repertoire without notes, which not only gave the possibility of a complete presentation of unique technical skills and great memory, but also allowed for improvisation. It is worth mentioning that there are also shadows of these advances - due to the raising of the bar related to the memorization of voluminous forms by the performer, a contemporary student of the piano art begins his journey full of concerns about forgetting a text during an exam or a concert.

The cycle of six Etudes I have discussed is another version of the work known as *Études d'exécution transcendante d'après Paganini* (p. 140). They were not distributed as soon as they were written. Only after Liszt made a few modifications and corrections, and then re-published them as *Grandes études de Paganini* (p. 141), the series enjoys worldwide popularity to this day. It is a collection of pieces that stand out in terms of both playing techniques and musical expression. He is also included in the canon of compulsory literature for pianists at the academic level, and the study of its content, as well as other works of this outstanding composer, has become a beacon for every pianist.

Summary

The arrangements by Schumann and Liszt described in the above dissertation and their juxtaposition were for me an instructive study of the similarities and stylistic differences of both artists. The work on these pieces shed new light on the understanding of the assumptions of the cited composers, as well as their work during the Romantic period. At the same time, I deepened my knowledge of the life and work of Master Paganini and gained a greater understanding of the directions of development and the history of virtuosity.

Paganini's *24 Caprices* is not only a collection of etudes, but a musical work containing phenomenal performance techniques and deep musical thought. The artistic achievements of this composer at that time were not limited only to the violin and music performance. The result of his virtuoso activities are dramatic changes in the music of the Romantic era and subsequent periods.

In Romanticism, piano performances underwent a tremendous transformation, becoming a medium for communicating personal experiences and presenting playing techniques and forms of expression, which were constantly developed thanks to such great pianists as Schumann, Chopin, Liszt, Brahms and Rachmaninoff. Inspired by the works of

Paganini, these composers took up the challenge of arranging his *24 Caprices* in a uniquely innovative way, which demonstrated different perspectives and ways of perception of the composer's works, and thus initiated the flowering of romantic music all over the world.

Currently, the criteria of musical taste are not limited only to a blind assessment of the level of virtuosity, but also place emphasis on the issue of aesthetics and the transmission of values written in music. By delving into the nature of musical art, we can feel its uniqueness and find many connotations within it. For the performer, a performance with virtuoso elements is not only a cadenza - it is also a holistic presentation idea, giving people joy and excitement in auditory and visual terms, and thus an impression that will not be forgotten in the future. The combination of these aspects - musicality and excellent technique - is exactly what I want to achieve.

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