

## ABSTRACT

Title of Dissertation: A SHARED HERITAGE: CROSS-CULTURAL  
INFLUENCES BETWEEN POLISH AND RUSSIAN  
VIOLIN REPERTOIRE OF THE NINETEENTH  
AND TWENTIETH CENTURIES

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This dissertation research discusses the shared cultural heritage of Polish and Russian music through the lens of the classical violin repertoire. The goal of this paper is to establish a clearly defined lineage connecting Polish and Russian music by studying works specifically written for the violin. The history of violin music has been marked by incredible contributions from Polish and Russian composers in the nineteenth and twentieth centuries. A deeper understanding of the shared and reciprocal influences between these two cultures can help those studying these works appreciate their odd mix of pan-Slavic qualities. In particular this research focuses on three distinct periods in Polish and Russian history, 1860–1900, 1917–1919, and 1945–1950. The research culminates in the creation of a family tree, linking the history of Polish and Russian music from Chopin to Shostakovich and his contemporaries.

A SHARED HERITAGE: CROSS-CULTURAL INFLUENCES BETWEEN POLISH  
AND RUSSIAN VIOLIN REPERTOIRE OF THE NINETEENTH AND TWENTIETH  
CENTURIES

by

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## DEDICATION PAGE

This dissertation is dedicated to my Nana,  
a Polish-American who has never let go of her love for Poland  
and to the memory of all of our family members who were lost in World War II.

## ACKNOWLEDGEMENTS

Thank you to my teacher, David Salness for his years of insight and shared knowledge into the art and craft of violin playing. Thank you to Mia Laity, Emily Sheil, and Professors Papazian and Murdock for your editing insights and suggestions throughout this dissertation process. Thanks to the entire faculty at the University of Maryland School of Music, including Professors Murdock, DeLutis and Muresanu, for all of the lessons you have imparted throughout the course of my studies.

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October 26, 2019, 8:00 PM

Leah Smith Lecture Hall, University of Maryland School of Music

Violin Concerto no. 2 in D minor, op. 22 ..... Henryk Wieniawski  
(1835 – 1880)

- I. Allegro Moderato
- II. *Romance*: Andante non troppo
- III. Allegro con Fuoco – Allegro moderato (*á la Zingara* )

Fantasia on Themes from “*Faust*”, op. 20

*Polonaise Brillante (Polonaise de concert)*  
no. 1 in D Major, op. 4

Mazurka on Polish Themes..... Nikolai Rimsky-Korsakov

Mazurka-Oberek for Violin and Piano ..... Alexander Glazunov  
op. 100 A/B (1875 – 1936)

Hsia-Ling Hsiao, Piano

**Dissertation Recital Program No. 2**

December 7, 2019, 8 pm

Choral Rehearsal Hall, University of Maryland School of Music

Violin Concerto no. 1 in D Major, op. 19 ..... Sergei Prokofiev  
(1891 – 1953)

- I. Andantion
- II. Scherzo: Vivacissimo
- III. Finale: Moderato

*Mythes*, op. 30 ..... Karol Szymanowski  
(1882 – 1937)

- I. La Fontaine d'Arethuse
- II. Narcisse
- III. Dryades et Pan

Five Melodies ..... Sergei Prokofiev  
for Violin and Piano, op. 35 bis (1891 – 1953)

- I. Andante
- II. Lento, ma non troppo
- III. Animato, ma non allegro
- IV. Andantino, un poco scherzando
- V. Andante non troppo

Hsia-Ling Hsiao, piano

## Dissertation Recital Program No. 3

October 17, 2020, 5 pm

Leah Smith Lecture Hall, University of Maryland School of Music

Sonata no. 3 for Violin and Piano, op. 37 ..... Mieczysław Weinberg  
(1919 – 1996)

- I. Allegro Moderato
- II. Andantino
- III. Allegro Cantabile

Violin Concerto no. 1, op. 77 ..... Dimitri Shostakovich  
(1906 – 1975)

- I. Nocturne
- II. Scherzo
- III. Passacaglia
- IV. Burlesca

Alexei Ulitin, Piano

## Introduction

Few bordering nations have a relationship as complex and contentious as that of Poland and Russia. For much of their history, the two countries have shared a large border. These border areas have continually moved, often in favor of expanded Russian control. Most remarkably, the Polish state dissolved at the close of the eighteenth century. Poland was subsequently partitioned into three regions controlled by Prussia, the Austro-Hungarian Empire, and Russia.

Poles living in the Russian partition, particularly in the Kingdom of Poland, a territory given to Russia following the Congress of Vienna in 1815, were allowed significant liberties in aspects of religion and education. As the nineteenth century progressed these freedoms were removed in favor of a forced policy of “Russification” that included the closing of the University of Warsaw in 1830 and the seizure of all church properties. Following the January Uprising of 1863, Russian became the official language of all educational programs and schools. The Polish populace was effectively a diaspora at home, barred from fully embracing their heritage but not displaced from the physical landscape of Poland.

There are a number of ethno-musical resources dedicated to the study of cultural identity in music. Rolf Lidskog presents an abundance of sources defending the importance of music in establishing, maintaining, and assimilating ethnic identities in diaspora populations. Lidskog goes so far as to say, “the theme of the

relationship between music and identity is growing in importance in music studies.”<sup>1</sup> I believe we can use this lens to gain an interesting and unique perspective of the cultural history of Poland and Russia.

Russia has exerted significant influence over the history of Poland. From 1795–1918 Russia governed over a large partition of the former Polish-Lithuanian Commonwealth. Poland’s brief interwar independence lasted from 1918–1939. In the wake of World War II, the country fell under the influence of the USSR, becoming a puppet government controlled by Soviet power. From 1795–1918 the main influence in Polish politics and culture was Russian influence.

The political dominance of Russia over the Polish people might lead us to assume cultural dominance as well. The history of the nineteenth century tells a more complicated story. During this period Polish romanticism in literature stressed anti-tsarist ideals, even as tsarist control tightened on intellectual activities. Polish music, as exhibited by Chopin and Wieniawski, consisted of virtuosic adaptations of traditional Polish folk dances, presented as high-art both in the salons of Paris and the Russian imperial court. While living in the Russian partition of Poland, Stanisław Moniuszko was able to write and produce *Straszny dwór* (*The Haunted Mansion*), an opera with distinctly nationalist undertones. National Polish identity flourished in spite of Russia’s attempts to control it.

The primary goal of this dissertation is to examine Polish music through the lens of cross-cultural influence. Through this research I sought to discover a discernible

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<sup>1</sup> Lidskog, Rolf, “The role of music in ethnic identity formation in diaspora: a research review,” *The Authors International Social Science Journal* 66, issue 219–220 (2017): 25, Wiley Online Library.

heritage and shared influence between the music of Polish and Russian composers, specifically in the violin repertoire. I focused this study on three distinct periods in the evolution of Polish music from 1850–1900, 1917–1918, and 1945–1950. As part of this examination, I presented three recitals corresponding to the three periods I have identified.

The first recital examined the oeuvre of Henryk Wieniawski (1835–1880), its relationship to Polish identity, and his influence on Russian composers. Polish violinist and composer Henryk Wieniawski was one of the nineteenth century's most renowned virtuosos. Making his initial splash as a child prodigy in Paris, Wieniawski's international career had an undeniable impact on Russian musical life. He gave nearly 200 recitals in Russia from 1851–1853. Some of his most important and lasting compositions were written during his second stay in Russia from 1860–1872.<sup>2</sup> Wieniawski fell seriously ill during his third and final Russian tour in 1878. His health gradually deteriorated, and he died in Moscow in 1880.<sup>3</sup>

Karol Szymanowski (1882–1937) was one of Poland's preeminent composers during the first half of the twentieth century. His career had an immediate and direct impact both at home and abroad. With the assistance of violinist Paweł Kochański, Szymanowski created some of the most unique violin works of his era, including his *Violin Concerto no. 1, op. 35* and *Mythes, op. 30*. His influence internationally is evident in his relationship with Russian composer Sergei Prokofiev (1891–1953). Prokofiev, inspired by Szymanowski's violin writing, worked with Kochański to create the

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<sup>2</sup> Boris Schwarz and Zofia Chechlinska, "Wieniawski Family," *Grove Music Online*, accessed February 9, 2019.

<sup>3</sup> Renata Suchowiejko, "Henryk Wieniawski's Concert Performances in Russia," *Fontes Artis Musical* 58, no. 1 (January–March 2011): 25-26.

ethereal sound quality used in his first violin concerto. Prokofiev would reach out to Kočański again to assist in arranging his *Five Melodies for Violin, op. 35*.<sup>4</sup> Their continued collaboration demonstrates that both Polish composers and performers had a significant influence on their Russian contemporaries. My second recital featured works by Karol Szymanowski and Sergei Prokofiev.

The third recital delved into the relationship between Polish émigré Mieczysław Weinberg and Dmitri Shostakovich. I performed Weinberg's *Sonata no. 3 for Violin and Piano, op. 37* and Shostakovich's *Violin Concerto no. 1 in A minor, op. 77*. There is perhaps no clearer Polish-Russian connection than between these two composers. Weinberg, a Moscow neighbor and confidant of Shostakovich, was heavily influenced by the Russian composer's style. The influence was reciprocal, as it is believed that Weinberg spurred Shostakovich's fascination with the Jewish themes evident in the latter's first violin concerto, and there exist clear musical connections in the chamber music of both composers.<sup>5</sup>

Through my preliminary research of the existing scholarship, I found a breadth of resources dedicated to studies of Chopin and Szymanowski, fewer dedicated to Wieniawski, and very little on the subject of Poland's musical influence on Russian composition. In one of the few resources dedicated to Wieniawski's time in Russia, author Renata Suchowiejko states that further research on this specific period of Wieniawski's life is of ongoing interest to Wieniawski scholarship.<sup>6</sup> In her 2009

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<sup>4</sup> Daniel Jaffé, Liner notes to *Prokofiev Violin Sonatas*, Alina Ibragimova and Steven Osborne, Hyperion CDA67514, 2014, CD.

<sup>5</sup> Daniel Elphick, "Weinberg, Shostakovich and the influence of 'Anxiety'," *The Musical Times* 155, no. 1929 (2014): 52–54.

<sup>6</sup> Suchowiejko, 30.

article, Maja Trochimczyk notes that research on the subject of shared cultural connections between Polish and Russian music is a subject often ignored by Polish historians.<sup>7</sup> Daniel Elphick, in his latest book on Weinberg, considers the Soviet composer's legacy through the lens of Polish memory. "It is my thesis that an insight into Polish music provides essential perspective on his (Weinberg's) development."<sup>8</sup> It is this line of inquiry that I feel most necessary to pursue. As someone who is both of Polish heritage and a passionate advocate of Polish music, I believe it is essential and useful to expand our scholarship on this subject and better understand the relationship between Polish and Russian music.

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<sup>7</sup> Trochimczyk, Maja, "Searching for Poland's Soul: Paderewski and Symanowski in the Tatras," In *A Romantic Century in Polish Music* (Los Angeles: Moonrise Press, 2009), 196.

<sup>8</sup> Daniel Elphick, *Music Behind the Iron Curtain: Weinberg and his Polish Contemporaries* (Cambridge: Cambridge University Press, 2020), 2.



## Chapter 1: (1850–1900) The Chopin Legacy

Once a driving political force in the eighteenth century, the Polish Lithuanian Commonwealth, was divided into three partitions in 1795. The Hapsburg, Russian, and Prussian Empires controlled these three partitions. For the purposes of this research, we will focus our attention on the Russian partition of Poland. The Russian partition consisted of two distinct regions: a Western province considered distinctly part of the Russian Empire, and the Congress Kingdom, a semi-autonomous political region. Over the course of the nineteenth century, as part of an effort to solidify control over their Polish partitions, the Russian Empire employed many anti-Polish policies. While these policies were more leniently implemented in the Congress kingdom during the first half of the century, following the January uprising of 1863, these sanctions became more rigid. Eventually, this region lost its allotted liberties and gradually became incorporated into the Russian Empire as the Vistula land.

Russia's oppressive anti-Polish policies did not necessarily extend to music and art.<sup>9</sup> In his extensive dissertation on the context of Chopin in Russian and Polish literature, Tony Hsiu Lin describes a unique situation in which Russian musicians helped curate memorials for Chopin with the aid of the Russian government (a statue of Chopin was erected in Zelazowa Wola). Lin argues that this leniency on the music of Polish composers "inadvertently assisted Poles in the construction of their

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<sup>9</sup> Tony Hsiu Lin, "Myth and Appropriation: Fryderyk Chopin in the Context of Russian and Polish Literature and Culture" (DMA diss., University of California, Berkeley, 2014), 6.

imagined national community.”<sup>10</sup> The Warsaw Conservatory was another exception to Russian restrictions on Polish culture. Due to a lack of proficient musical teachers of Russian descent, the Warsaw Conservatory faculty remained primarily Polish.

Chopin’s legacy looms large over any discussion of a correlation between Russian and Polish music. Fryderyk Chopin (1810–1849) was the most influential Polish composer of his era. A consummate performer and prolific composer of piano music, Chopin’s mix of virtuosity, sublime harmony, and use of nationalistic forms, such as the *polonaise* and *mazurka*, made him an icon to composers of both Polish and Russian descent. The Russian cult of Chopin included composers associated with the mighty five, Cesar Cui, Mily Balakirev, Nikolai Rimsky-Korsakov, and their contemporary cosmopolitan rival Pyotr Tchaikovsky. Chopin’s nationalist innovations were an excellent fit to inspire a movement towards Slavic cultural identity and Official Nationality, a doctrine promoted under the rule of Tsar Nicholas I. Chopin is the essential connection from which the shared heritage of Russian and Polish music stems.

France played a crucial role in forming the Polish national style in the romantic era. Following the November Uprising of 1831, many influential Polish artists fled the Russian partition.<sup>11</sup> A large group of these artists, Chopin among them, made their way to France, a nation that was sympathetic to the cause of Polish independence during Napoleon’s reign. Chopin’s unique contributions to French salon music

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<sup>10</sup> Hsiu Lin, “Myth and Appropriation”, 4.

<sup>11</sup> Slawomir Kalembka, “ ‘Great’ Polish Political Emigration (1831 – 1870),” *Encyclopedia of 1848 Revolutions*, ed. James Chastain, (Ohio: Ohio University, 2004), accessed March 7, 2021, [https://www.ohio.edu/chastain/dh/emigpol.htm#:~:text=Most%20of%20those%20Polish%20political,Rising%20\(1863%2D1864](https://www.ohio.edu/chastain/dh/emigpol.htm#:~:text=Most%20of%20those%20Polish%20political,Rising%20(1863%2D1864)

included various piano works, none more influential than his music in a national style, *polonaise*, *mazurka*, *oberek*, *karujak*, all Polish dance forms which he used to convey a sense of deep longing for his homeland.

The two dominant forms of Polish national music employed by nineteenth century composers were the *polonaise* and *mazurka*. “These two traditional Polish dances represented two classes of Polish culture: the polonaise was indicative of the aristocracy, while the mazurka was more rooted in the peasant tradition.”<sup>12</sup> Poland’s partitioning had the unintended consequence of spreading Polish culture far beyond its previous borders. Émigrés in France and Britain helped spread the popularity of these dances abroad while Russian composers began assimilating these Polish dance styles into the Imperial culture. These dance forms had different connotations geographically. In French salons, Chopin’s use of the polonaise was an overtly political gesture. In Russia, the assimilation of these dances into Russian culture weakened their overall ethnic identity.

The polonaise and mazurka are both dance forms in triple meter in a lively tempo. Each dance has a characteristic rhythmic pattern, although many variations exist. The polonaise features a rhythm of an eighth note and two sixteenths on the downbeat followed by eight notes on the second and third beats.<sup>13</sup> The mazurka rhythm consists of two eighth notes on the downbeat followed by two quarter notes

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<sup>12</sup> Gabrielle Harvey, “A Piece of the Exotic: Virtuoso Violin Compositions and National Identity,” (D.M.A. diss., University of Iowa, 2012), 20-21.

<sup>13</sup> Maja Trochimczyk, “Polonaise (Polonez),” (University of Southern California, 2021), accessed March 15, 2021, <https://polishmusic.usc.edu/research/dances/polonaise/>

on the second and third beats.<sup>14</sup> A noticeable difference between the two dance forms is the overall effect of their rhythmic motion. The polonaise will often have rhythmic motion associated with the third beat leading forward into the downbeat, while the mazurka will typically have its motion leading from the first beat into the second.



Figure 1.1 - Polonaise Example from Wieniawski *Polonaise Brillante no. 1*



Figure 1.2 - Mazurka Example from Rimsky-Korsakov *Mazurka on Polish Themes*

These styles were prevalent in the music of Polish and Russian composers of the nineteenth century. The meanings and implications of their use varied drastically

<sup>14</sup> Maja Trochimczyk, "Mazur (Mazurka)," (University of Southern California, 2021), accessed March 15, 2021, <https://polishmusic.usc.edu/research/dances/mazur/>

between composers. Violinist Henryk Wieniawski (1835–1880) followed a similar path to Chopin, writing salon works that relied heavily on Polish national forms. While his contemporaries often described Chopin’s music as political, Wieniawski’s use did not elicit a similar response.<sup>15</sup> Wieniawski spent much of his career in Russia. Chopin, who emigrated during the November Uprising of 1831, was forever tied to artists who fled Poland out of fear of political retribution. Wieniawski, born after the November Uprising, left the Russian partition with the Tsar’s support to study in France. Both composers lived relatively apolitical lives, wrote in Polish national styles, were exuberant virtuosos, and were trained mainly in France. Despite these similarities, Chopin’s music gained a political reputation in France, while Wienawski’s Polish national music became a general *divertissement* in the Russian imperial court.

### **Wieniawski in Russia**

Henryk Wieniawski was born in Lublin, in the Russian partition. After early lessons in Warsaw, Henryk became a student at the Paris Conservatory in 1843. Paris was home to many significant Polish émigrés, including Chopin and poet Adam Mickiewicz. Evidence of Henryk’s encounters with these iconic Polish figures implies that he had an intimate awareness of nationalism’s political role in Polish art. His time in Paris was funded in part by the Russian imperial court, and in 1851, he returned to Russia to give his first extended tour of the empire.

The nineteenth century touring virtuoso had to meet rigorous program demands. This intense demand for technically challenging and new material

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<sup>15</sup> Harvey, “A Piece of the Exotic,” 21.

prompted many performers to focus their compositional energies on showpieces and salon music. The *Polonaise Brillante no. 1 (Polonaise de Concert) op. 4* (1852) is a prime example of this writing style. Sketches from the composer show that he began work on his first polonaise in 1848 when he was active in Parisian society. He dedicated the piece to Karol Lipinski, the most renowned Polish violinist of the early nineteenth century. Wieniawski had been introduced to Lipinski during his 1848 concert tour in Dresden. Through these various associations with Polish luminaries Chopin and Lipinski, it is understandable that the 13-year-old Wieniawski would have felt compelled to write an early work in Polish national style.

The *Polonaise no. 1* showcases many of the standard elements of both the concert polonaise and salon music of the time. The work is in a simple ternary form (ABA) in D Major. In a slightly modified form, the polonaise rhythm is heard in the opening piano octaves, clearly marking the dance rhythm for the listener (figure 1.1).

The violin enters with the first theme in measure 5. The opening theme features large leaps between octaves in the violin. The use of this technique allows Wieniawski to create a sense of virtuosity in the violin part while also creating the illusion of rhythmic motion building towards the upbeat from measure 5 into the downbeat of measure 6, a feature essential to the structure and character of a polonaise (see figure 1.1).

The second theme in B minor is introduced in measure 13, introducing triple and quadruple stop chords as an element of virtuosity. The B section of the piece begins in measure 57 with a somber and serious melody in the key of B minor. The recapitulation begins in measure 87. The B theme returns in a modified D major

version in measure 95. A new variation of the B theme in D minor is introduced in measure 111. The piece features a coda section at measure 132 and ends firmly in D major. One of the ingenious nuances of this work is the variation in the use of the B theme in the recapitulation. The variation in tonal center and wild variation in techniques in each of the B sections gives the piece the feel of a rondo or variation form, common forms for showpieces of the era.

Wieniawski returned to Russia in 1860 at the behest of his colleague, pianist Anton Rubinstein. Henryk accepted a position as court-soloist to the Tsar. The responsibilities of the position included solo engagements, chamber music performances, orchestral performances, and teaching responsibilities. In 1862 Rubinstein founded the first Russian state conservatory in St. Petersburg. Wieniawski joined the school as its principal violin professor. He remained on the faculty for seven years, from 1862–1869, and is often referred to as the founder of the Russian violin school. Elements of the Russian violin school that were cultivated under Wieniawski's era include the development of the Russian bow hold (a pronated bow grip that allowed for accurate attacks in quick up bow staccato passages), and a lecture based teaching format. He taught twice a week in a group class that lasted three hours. This system would remain a key component of the Russian violin method well into the twentieth century. Beyond this, primary sources inform us that Wieniawski was not lauded as an excellent teacher. His pupil, Vasily Bessel, noted that Wieniawski would tend to lose focus and struggle to engage with students as the day

wore on.<sup>16</sup> Wieniawski's primary reason for leaving the conservatory was to focus on performing and composing.

Wieniawski's twelve years in Russia, from 1860–1872, were some of his most productive. His most significant large-scale work, the *Violin Concerto no. 1 in D minor, op. 22* was completed in 1862. It premiered in St. Petersburg on November 27, 1862 but did not receive an official publication until 1870. Wieniawski dedicated the work to Spanish virtuoso Pablo de Sarasate. The concerto had an immediate impact in Russian musical circles.

The opening Allegro movement mixes virtuosic elements with operatic themes. Notably, the work features an extended orchestral exposition in which the opening thematic material is introduced, a feature that continued to gain prominence as the nineteenth-century concerto developed. The first movement lacks a formal cadenza, separating the work from the classical concerto form. The movement is unique in its form in that it does not adhere to the standard sonata form structure common for its time. Instead, Wieniawski toys with an extended exposition, the two main themes are introduced in the orchestra, the violin enters with the first theme in measure 68 and plays variations on this theme until the entrance of the second theme at measure 157. As with the previously discussed polonaise, this use of an extended variation on a theme, a common trait in works of virtuoso-composers, gives the movement the feeling of a development section. In truth, the variation acts as a transition from first theme to second theme, continuing the logical sequence of a classical exposition in sonata form. Closing material is introduced in measure 205 and

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<sup>16</sup> Wladyslaw Duleba, *Wieniawski* (New Jersey: Paganiniana Publications, 1984), 113.



cadences on an F major chord. Unusual in its structure, the work moves on with a coda section in the orchestra that transitions into the second movement.

The monothematic second movement is titled *Romance*. The main theme of the movement gains its evocative beauty in the opening bars, bouncing between the tonal centers of B-flat major and E-flat melodic minor. This subtle use of E-flat melodic minor gives the movement the element of major/minor duality that is an essential component of Polish music. It serves a secondary purpose in giving the movement a slight feeling of “exoticism” (a romantic era art term describing the intent of art to convey the sense of a culture apart from that of the artist). This was a major stylistic trend in the music of Russian composers in the century. Exoticism in western art of the period is most often associated with the use of the pentatonic scale. In Russian music it may also include the dramatic use of the interval of a fifth.<sup>17</sup>

The third movement, *Allegro Con Fuoco: Allegro Moderato (alla Zingara)* serves as another example of the romantic era penchant for “exoticism.” The zingara, or “gypsy” style (a romantic era term for the approximation of folk music of the Romani people) is felt immediately via rapid spiccato sixteenth notes, closely associated with the popular Hungarian Czardas. The zingara style is also referenced in the use of dramatic accents to emphasize the folk-like nature of the work. A unique movement occurs in the C section of this rondo form, appearing in measure 157. Wieniawski employs a rhythmic device, emphasizing the gap between the first and second beat, to imply the fiddling techniques closely associated with Roma music. Oddly, the character of this theme fits somewhere between a Roma folk tune and a

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<sup>17</sup> Yelizaveta Beriyeveva, “Russian Musical Elements: An Analysis of Selected Piano Works by Mily Balakirev (1837 – 1910),” (D.M.A. diss., The University of Arizona, 2019), 22.

Russian military theme. It is interesting to note that the dotted rhythms used to evoke Roma music are very similar to those found in the Polish mazurka.



Figure 1.1 - C section in 3<sup>rd</sup> movement of *Wieniawski's Violin Concerto no. 2*

Another seminal work written during Wieniawski's tenure in St. Petersburg is his *Fantasia on Themes from 'Faust', op. 20* completed in 1865. This work serves as a unique intersection between French, Polish and Russian identity. The opera fantasy was a popular nineteenth century salon music form. Virtuoso-composers, including Polish composers Karol Lipinski and Fryderyk Chopin, utilized this form as a means to capitalize off of the success of popular operas. Wieniawski follows this example in his own opera fantasies. Opera fantasies have a simple formal and harmonic structure and Wieniawski's fantasia is no exception. The work is in five sections, each based off of thematic material found in Gounod's original opera. The majority of these thematic sections fall in the tonal centers of A minor and A major with a few excursions to F major and E major. Interestingly Gounod's opera did not premiere in Russia until 1866, a year after Wieniawski's fantasia. The opera fantasy as a form would wane in influence over the course of the twentieth century, in part due to the changing nature of operatic repertoire, a movement away from classical tonality, and the evolving aesthetic taste of the audience. While not a direct connection to Russian music or

compositions, Wieniawski's fantasia is included in this research as a connection between Wieniawski's French influence and his virtuosic use of melodic variation. Combined with the *Violin Concerto no. 2*, these works are perhaps the most important works published during Wieniawski's time in Russia.

As previously stated, the ghost of Chopin looms large over the history of Russian and Polish music. The concert mazurka, a favorite form of Chopin, took root as the main source of inspiration for Russian composers emulating a Polish national style. References to the mazurka are abundant in Russian art, notably in an important scene in Tolstoy's *Anna Karenina*. Examples of the concert mazurka can be found in the works of Mikhail Glinka, Nikolai Rimsky-Korsakov, Mily Balakirev, Pyotr Tchaikovsky, and their contemporaries.

Nikolai Rimsky-Korsakov is the central figure in the discussion of Russian national music as exemplified by the Mighty Five. Interestingly, he is also the Russian composer with the closest ties to Polish nationalism in composition. His *Mazurka on Polish Themes*, written in 1888 and published in 1908, is based on a group of Polish folk themes sung to him by his mother.

In his diaries Nikolai discusses his interest in the music of Fryderyk Chopin, even stating that he worshipped elements of Chopin's national music.<sup>18</sup> This admiration and influence culminated in his opera *Pan Voyevoda (The Governor)* in 1902, an opera dedicated to Chopin and written in the Polish national style. Two themes from the *Mazurka on Polish Themes* are recycled for use in *Pan Voyevoda*. The opera's composition coincided with statements from the composer in which he

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<sup>18</sup> Nikolai Rimsky-Korsakov, *My Musical Life* (New York: Vienna House, 1972), 397.

rejected the concept of a national style, arguing instead that national style cannot exist and that all European music is pan-European in influence (an idea that will be echoed later by Polish composer Karol Szymanowski).

In-line with the nationalist works of Chopin and Wieniawski, Rimsky-Korsakov's *Mazurka* is a piece in simple sonata form. Echoing Wieniawski's *Polonaise Brillante no 1*, the work starts with rhythmic octaves in the piano. The mazurka rhythm is introduced in the first theme in measure 13 (see figure 1.2).

Three themes based off of the mazurka rhythm are introduced in the exposition material. The first theme enters in measure 13 in C major (figure 1.4), a second, closely related theme is introduced in measure 37 in G major (figure 1.5) and a third theme enters at measure 45 (figure 1.6). The development section makes use of various parts of these themes, most notably in the *vivo* section starting at measure 124 (figure 1.7), where the dotted element of the mazurka rhythm takes on a true folk fiddling character.



Figure 1.2 - 1<sup>st</sup> theme from Rimsky-Korsakov *Mazurka on Polish Themes*

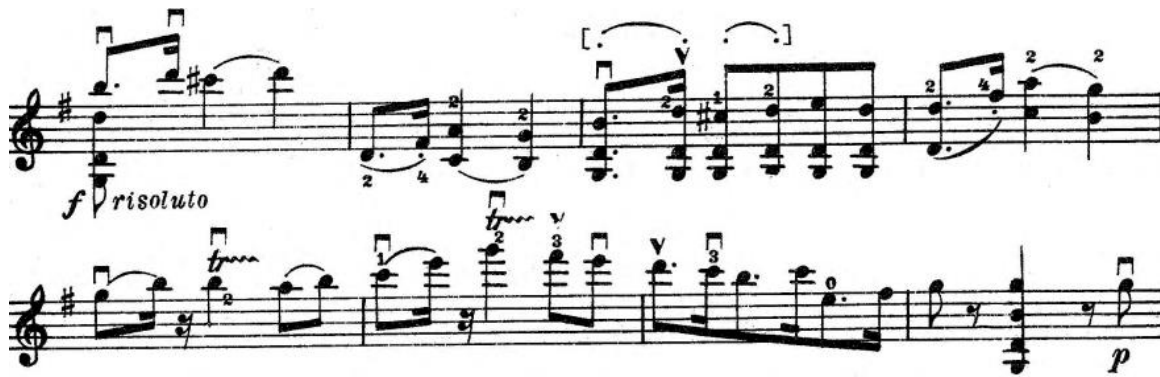


Figure 1.3 - Second Theme from Rimsky-Korsakov's *Mazurka on Polish Themes*



Figure 1.4 - Third Theme from Rimsky-Korsakov's *Mazurka on Polish Themes*



Figure 1.5 - B section from Rimsky-Korsakov's *Mazurka on Polish Themes*

Alexander Glazunov's *Mazurka-Oberek for Violin and Piano, op. 100 A/B* (1917) is another interesting example of the concert mazurka in Russian music. Glazunov (1865–1936) holds a special place in the lineage of Russian composers. He is often credited with successfully balancing the elements of Russian national style with cosmopolitan styles, which had divided Russian composers over the course of the nineteenth century. Glazunov replaced Rimsky-Korsakov as the director of the St.

Petersburg Conservatory in 1905 and remained in that position until the Russian revolution of 1917.

1917, the year that this work was published, is a significant year in European and Russian history. Two revolutions in February and November ended imperial rule in Russia and ushered in a new era of Bolshevik control. During World War I, Glazunov's output included works written with patriotic intent. The Mazurka-Oberek may have been part of this output, written at a time when Russian forces were fighting on Polish soil. The Russian opinion on Polish independence in 1917 was drastically different than in the nineteenth century. In 1916, Tsar Nicholas II expressed a desire to develop an independent Polish state with close political ties to Russia, but no real plan progressed. Following the revolutions in 1917, the new provisional government spoke out in favor of Polish post-war independence and eventually confirmed this support with the signing of the Treaty of Versailles. Irrespective of the politics of its era, this Mazurka-Oberek is an excellent example of a twentieth century Russian composer emulating Polish national styles at a time when the political fate of the Polish state was in flux.

As with Wieniawski's *Polonaise Brillante no. 1* and Rimsky-Korsakov's *Mazurka on Polish Themes*, Glazunov's work opens with a rhythmic accompaniment on open harmonies, the use of a fifth here gives the work a more distinctly Slavic feel. The classic mazurka rhythm can be found in the first theme, introduced in measures 21-22. In contrast to Rimsky-Korsakov's work, where the dotted rhythm of the mazurka became a focal point for emphasizing the folk origins of the dance, Glazunov achieves a similar effect by alternating use of a strong triplet pattern on beat two and

the strong beat dotted rhythm associated with the mazurka (figure 1.8). The alternation between major and minor tonalities in thematic material, characterized as quintessentially Polish in the melodic contours of Chopin and Wieniawski, is clearly present in Glazunov's mazurka. In the E minor meno mosso section beginning at measure 182 and later in the c minor section beginning at measure 212, Glazunov manages to incorporate the use of a minor variation, evocative of the major/minor duality that is a key element of Polish national style.



Figure 1.6 - Mazurka theme from Glazunov's *Mazurka-Oberek*



Figure 1.7 - major minor alternation in Glazunov's *Mazurka-Oberek*

In both of these Russian mazurkas we are able to see common traits of the Polish national style. Clear use of the mazurka dotted rhythm, virtuosic techniques often inspired by folk fiddling, and the use of false harmonics (a technique common in virtuosic works of Wieniawski and in Slavic folk music). The focus in these compositions is to capture a more honest transcription of Polish folk music than is

seen in the works of Chopin or Wieniawski. The trend towards a more organic understanding of folk music is a significant feature of ethnomusicology in the early twentieth century, in contrast with the romantic embellishment of national styles in the nineteenth century.

## **Chapter 2: (1917–1918) The Road to Polish Independence**

Through Chopin and Wieniawski's influence we can trace a clear line of Polish folk music from Chopin to the works of twentieth century Russian composers. It would be too simplistic to assume Chopin and Wieniawski's musical identities and influences are singularly Polish. Chopin's influence over European music extends beyond Polish national style. Chopin's piano works were a direct influence on impressionist composers Debussy and Scriabin. Scriabin, representing the schools of impressionism and expressionism in Russia, is the most relevant for this study. In her dissertation on the subject of expressionism in Scriabin's music, Soomi Song states "one cannot explain Scriabin's early period without referring to the influence of Chopin."<sup>19</sup> The works of Chopin inspired Scriabin's early use of harmony, melodic contour, and form.<sup>20</sup> This influence can be traced to the next generation of composers in both Russia and Poland, most notably Sergei Prokofiev and Karol Szymanowski.

Both composers were confessed admirers of the works of Scriabin. In his early studies Prokofiev looked to Scriabin, along with Bartok and Debussy, for

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<sup>19</sup> Soomi Song, "The Development of Expressionism in Alexander Scriabin's Piano Sonatas," (D.M.A. diss., University of Cincinnati, 2018), 13

<sup>20</sup> Ibid, 13.



examples of modernistic compositional techniques.<sup>21</sup> Like Prokofiev, Szymanowski looked to Scriabin for a vision of a new compositional future. Jim Samson states in his seminal biography of the composer, "...we have it on Ludomir Rozycki's evidence that Szymanowski spent many hours during his Warsaw years analysing their [Scriabin's piano works] construction in close detail."<sup>22</sup> Samson reiterates the direct connection between Szymanowski and Chopin stating, "Szymanowski was the first Polish composer fully to understand Chopin's achievement and to build upon it in a wholly creative way."<sup>23</sup> Prokofiev's direct relationship with Chopin was more subconscious, the composer is noted to have heard Chopin's music at an early age, and was familiar with Chopin's works as a piano student.<sup>24</sup> While the direct influence of Scriabin can be heard in the early works of both composers and helped to shape Szymanowski's own sense of neo-impressionistic composition, Chopin's influence is explicitly exhibited on Szymanowski's late works. Works from Szymanowski's late period include several Polish national works, among them a set of mazurkas for solo piano.

Sergei Prokofiev and Karol Szymanowski first met in Petrograd in 1916 for a musical event held at the home of Piotr Suwczynski. Szymanowski and violinist Paweł Kochański performed Szymanowski's *Mythes*, op. 30. After the concert Szymanowski recommended Kochański, recently engaged as violin faculty at the St. Petersburg Conservatory, to aid Prokofiev in future issues of violin technique and editing.

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<sup>21</sup> Steven Moellering, "Vision Fugitives, Opus 22: Insights into Sergei Prokofiev's Compositional Vision, D.M.A. diss., University of Nebraska, 2007), 67.

<sup>22</sup> Jim Samson, *The Music of Szymanowski* (New York: Taplinger Publishing, 1981), 29.

<sup>23</sup> *ibid*, 33.

<sup>24</sup> Daniel Jaffe, *Sergey Prokofiev* (London: Phaidon Press Limited, 1998), 10.

This meeting took place while World War I was dismantling borders and allegiances throughout Europe. Szymanowski avoided mandatory service in the Russian Army due to a knee disability. This was a prolific time for the composer. His seminal works for violin (*Mythes* and his *Violin Concerto no. 1*) were written during the war years. During this time, Prokofiev was working on his first important large-scale works: the *Violin Concerto no. 1* and the “Classical” *Symphony no. 1*.

### ***Mythes, op. 30 (1915–1916)***

The *Mythes, op. 30* is Szymanowski’s most widely recognized masterpiece from this period. During this time Szymanowski sought to find inspiration outside of Polish national forms. Works from this period are steeped in “exoticism” (a term used by musicologists of the era to describe art meant to evoke another culture apart from that of the artist) and mythology and are heavily linked to the impressionistic world of Debussy and Scriabin. This was also the first of three violin works including the *Notturmo e Tarantella, op. 28*, and *Violin Concerto no. 1, op. 35*, with which he consulted violinist Paweł Kochański. With the assistance of Kochański, Szymanowski claimed to have created a new violin style.<sup>25</sup>

To understand this new style we must consider the elements of violin technique emulated in this work. Most notable are the use of strange tonal colors created through bowing effects such as *sul ponticello*, playing with the bow over the bridge, harmonics created by intervals of 4ths and 5ths on the violin, double

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<sup>25</sup> Alistair Wightman, *Karol Szymanowski* (New York: Routledge, 2016), 142.

harmonics played on two strings simultaneously, drastic changes in range, accompanied by slides and glissandi.



Figure 2.1 – pianissimo high tessitura, sul tasto opening in Szymanowski's *Mythes*



Figure 2.2 – Double-stop glissandi effects in Szymanowski's *Mythes*



Figure 2.3 – Fifth Harmonics for melodic variation in Szymanowski's *Mythes*

The harmonic accompaniment is dense and thick, using extended chromaticism. The work, as described by Szymanowski, is not a programmatic drama, telling the story of a Greek myth, but instead is meant to convey a musical expression that captures the

beauty of the myth.<sup>26</sup> Szymanowski's contemporaries, including Bartók and Prokofiev, studied this atmospheric style as inspiration for their own works.

### **Kochański: A Link Between two Composers**

Paweł Kochański (1887–1934) is an essential link in connecting Russian and Polish music in the twentieth century. Born in Odessa to Polish-Jewish parents, his talent was quickly recognized and he became the Concertmaster of the Warsaw Philharmonic Orchestra at age 14. Kochański's principal teacher was Emil Mlynarski. Mlynarski, a Polish violinist and composer, was a student of both Leopold Auer and Nikolai Rimsky-Korsakov, serving as a direct link to Chopin and Wieniawski's Russian lineage.

After studying with César Thompson (a student of Wieniawski) in Brussels, Kochański returned to Warsaw to join the teaching faculty at the Warsaw Conservatory in 1909. During this period he was introduced to a young Karol Szymanowski. The two worked closely during 1915–1916 to create a unique style of writing for the violin. Colleagues often remarked on the sweet tone that was a special characteristic of Kochański's playing. This is evident in the opening section of Szymanowski's *Mythes*, op. 30 where the violin sings lightly in the upper registers of the instrument (Figure 2.1).

Kochański had multiple works dedicated to him in his lifetime including Szymanowski's *Violin Concerto no. 1*, op. 35, multiple dedications of arrangements by Igor Stravinsky, and three of the five movements from Prokofiev's *Five Melodies*, op.

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<sup>26</sup> Wightman, *Karol Szymanowski*, 144.

35bis. With the exception of the dedications from Stravinsky, these were works that the violinist made specific contributions towards and shared some of the credit for their creation.

### **Prokofiev: Violin Concerto no. 1, op. 19 (1917)**

In 1915, in the midst of World War I, Sergei Prokofiev began work on a concertino for violin. He sketched out an opening melody, sweet and sublime, to be played *sognando* (as if in a dream). The opening was inspired by a secret love affair with a girl named Nina Meshcherskaya. In 1916, at a gathering of friends, Prokofiev listened to Szymanowski and Kocharński perform the otherworldly sounding *Mythes*. The impact of this event seems to have breathed new life into the concertino.

After consulting with Kocharński, Prokofiev set about extending the work into a full violin concerto. The first movement ends with an extended melodic section in which the violin sings an accelerated iteration of the opening theme in a high tessitura, an effect very similar to the sound world used by Szymanowski (figure 2.4). The circus-like second movement features extended techniques of wild left hand pizzicato and quick false harmonics, including the use of harmonics by intervals of a fifth, developed while working closely with Kocharński (Figure 2.5). Building on the lightness of the opening section, the composer bookended the work with an unusual third movement that features a recapitulation of the *sognando* theme in high tessitura trills, likely inspired by the atmospheric techniques of Szymanowski (Figure 2.6).



Figure 2.4 – High tessitura melodic writing in Prokofiev’s *Violin Concerto no. 1*

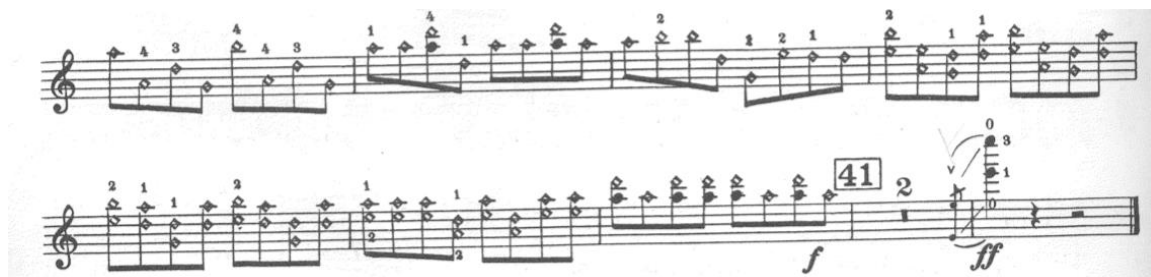


Figure 2.5 – Fifth Harmonics in Prokofiev’s *Violin Concerto no. 1*



Figure 2.6 – High Tessitura trills in Prokofiev’s *Violin Concerto no. 1*

The premiere of the work was delayed until 1923. Marcel Darrieux was the violinist for the premiere performance in Paris. The concerto received negative reviews from the Parisian audience who wanted something more avant-garde and less melodic. A few weeks later the work received a Russian premiere from Nathan Milstein that was widely heralded.<sup>27</sup>

<sup>27</sup> Harlow Robinson, *Sergei Prokofiev: A Biography* (Boston: Northeastern University Press, 2002), 176-177.

The first violin concerto represents a unique moment in Prokofiev's development. The concerto shows a composer at a stylistic crossroads. His only other major work from that same year, his first symphony, is far removed from the ethereal and grotesque qualities present in this violin concerto. In both works Prokofiev disregards Szymanowski's dense impressionist harmonic style for a more simplistic harmonic structure, but in his violin concerto he indulges in Szymanowski's virtuosic innovations for the violin.

It should be noted that Szymanowski's *Violin Concerto no. 2, op. 61* (1933) bears some resemblance to Prokofiev's first violin concerto. In Szymanowski's concerto the violin enters over a soft orchestral accompaniment with a simple slow theme that starts on an eighth note, similar to the opening of Prokofiev's concerto. The range of the opening melody begins on the lower strings of the violin and gradually builds towards the upper reaches of the violin's higher register in similar fashion to the opening theme in Prokofiev's first concerto and many of the virtuosic elements found in the solo violin part of Szymanowski's concerto are similar to those explored in Prokofiev's work. A full analysis of the two concertos in comparison while relevant to this research is beyond the scope of the general survey that is intended here but should be explored further.

### **Prokofiev: Five Melodies for Violin and Piano, op. 35bis**

Prokofiev's *Five Melodies for Violin and Piano, op. 35bis*, bears a slightly closer overall resemblance to the neo-impressionism of Szymanowski than the violin

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concerto. The work is a transcription of Prokofiev's *Five Songs without Words, op. 35* (1920). The composer stated that the songs were partially inspired by his impressions of the beauty of California (the composer emigrated to the U.S. in 1918).<sup>28</sup> The work is in five movements, each with a slightly different character.

Melodies 1, 3, and 4 are all dedicated to Kochański, to whom Prokofiev entrusted the editing and embellishing of the violin part. The third melody is dedicated to Cecilia Hansen, a violinist friend who urged Prokofiev to transcribe the songs for violin. The fifth melody is dedicated to violinist Joseph Szigeti. Szigeti gave the US premiere of Prokofiev's *Violin Concerto no. 1* and was the work's champion throughout his career. Elements of Kochański's playing style pepper the violin part subtly. His influence is apparent in the false harmonics based on the interval of a fifth, and the addition of trills to evoke a wider vocal vibrato. Other elements of the work, including the harmonic texture of the 3<sup>rd</sup> melody bring to mind Szymanowski, where a dense harmonic texture in the ostinato piano part accompanies a high tessitura violin melody (see figures 2.7 and 2.8).

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<sup>28</sup> Daniel Jaffé, Liner notes to *Prokofiev Violin Sonatas*, Alina Ibragimova and Steven Osborne, Hyperion CDA67514, 2014, CD.



The image shows the opening of the piece 'La Fontaine d'Arethuse' from the collection 'Mythes'. It consists of two systems of music. The first system shows the piano accompaniment starting with a series of chords in the right hand and a bass line in the left hand. The tempo is marked 'molto rallentando' and the dynamics are 'pp'. The second system shows the violin part entering with a single note, followed by a series of chords. The tempo is marked 'Meno mosso.' and the dynamics are 'pp (seguire)'. The score is in 3/4 time and features a piano accompaniment and a violin part.

Figure 2.7 - Opening violin entrance in *La Fontaine d'Arethuse* from *Mythes*

The image shows the opening of the 3rd melody of Prokofiev's 'Five Melodies op. 35 bis'. It consists of two systems of music. The first system shows the violin part starting with a series of chords in the right hand and a bass line in the left hand. The tempo is marked 'Animato, ma non allegro' and the dynamics are 'ff passionato'. The second system shows the piano accompaniment starting with a series of chords in the right hand and a bass line in the left hand. The dynamics are 'ff' and 'p'. The score is in 4/4 time and features a violin part and a piano accompaniment.

Figure 2.8 - Opening of 3<sup>rd</sup> melody of Prokofiev's *Five Melodies op. 35 bis*

While it cannot be said that Prokofiev fully synthesized Szymanowski's impressionist and dense harmonic language, the works of Szymanowski and his relationship with Kochoński had a significant influence on his understanding of what was possible through the violin. It becomes hard to imagine Prokofiev's compositional language for string instruments without acknowledging the work of Szymanowski and Kochoński in helping him to access sounds and imagery that were not before utilized.

### Chapter 3: (1945–1950) Weinberg, Shostakovich and the Jewish Influence

Poland holds a unique place in the history of the Jewish people. The Kingdom of Poland (1025–1385) established a tradition of tolerance and general acceptance towards Jewish immigrants. By 1750 the Polish-Lithuanian commonwealth contained approximately 70% of the estimated Jewish population in the world. After the Third Partition of Poland in 1795 Jews experienced increased hardships. These included racism, discrimination, as well as economic hardships brought on by failed economic policies, most notably in the Russian partition. In spite of growing racial tensions and economic plight, the large Jewish population remained intact, albeit more removed from Polish cultural identity than they had been in the past. With the reformation of the Polish state in 1918, the socio-economic climate improved slightly for Jews in Poland and many Jews migrated from war torn Russia and the Ukraine. In 1939 it is reported that 10% of the total Polish population was ethnically Jewish and Poland claimed the largest Jewish population in Europe at that time.<sup>29</sup> The events of 1939 and World War II drastically reconfigured the ethnic demographics of Poland and Europe as a direct result of the Holocaust. Approximately 3 million Polish Jews perished in the Holocaust, 90% of Poland's Jewish population. For the remaining, "the vast majority of Polish Jews who survived the Holocaust owed their survival to their flight or deportation to the Soviet Union."<sup>30</sup>

It is under these conditions that composer's Mieczyslaw Weinberg and Dmitri Shostakovich were brought together. Weinberg (1919–1996) was born in

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<sup>29</sup> Daniel Elphick, *Music Behind the Iron Curtain: Weinberg and his Polish Contemporaries* (Cambridge: Cambridge University Press, 2020), 20.

<sup>30</sup> Laura Jockusch & Tamar Lewinsky, "Paradise Lost? Postwar Memory of Polish Jewish Survival in the Soviet Union," *Holocaust and Genocide Studies* 24, no. 3 (Winter 2010): 373.

Warsaw in newly independent Poland. His father, a conductor and violinist for a Yiddish theater troupe, introduced him to music at an early age. Weinberg began his music studies on piano with his father, Shmuel, as his teacher. He went on to study piano at the Warsaw Conservatory with Josef Turczynski, a renowned interpreter of Polish music for piano, specifically Chopin.<sup>31</sup> Weinberg is named alongside Grazyna Bacewicz (a widely heralded twentieth-century Polish violinist and composer) as one of Turczynski's most successful pupils. It is relevant to this paper to note that Karol Szymanowski was the director of the Warsaw Conservatory at the time of Weinberg's admittance. Szymanowski's tenure as director only briefly overlapped with Weinberg's time at the conservatory.

Weinberg graduated from the conservatory in 1939, shortly before the invasion of Poland by Hitler's army. He managed to escape Warsaw on foot and reached the Soviet border under dire circumstances. His escape was more fortunate than most and upon admittance to the Soviet Union he was permitted to travel to Minsk, where he was able to continue his studies at the state conservatory.

From Weinberg's own accounts, it was in Minsk that he first became acquainted with the music of Dmitri Shostakovich. Weinberg, a pianist in the Minsk Philharmonia, performed in place of harp for a performance of Shostakovich's *Symphony no. 5*. Weinberg claimed to have been immensely moved by the experience and considered it a turning point in his compositional career.<sup>32</sup> The two composers met in person for the first time in 1943. At this event Weinberg performed a piano reduction of his first symphony for Shostakovich. After this initial meeting they began

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<sup>31</sup> Elphick, *Music Behind the Iron Curtain*, 26.

<sup>32</sup> *ibid*, 48–49.

a close bond, often sharing notes and recommendations on works in progress. It is clear that Weinberg had a direct hand in influencing Shostakovich's fascination with Jewish themes in his own compositions, although the full extent of this influence cannot be measured.<sup>33</sup>

### **Weinberg - Sonata no. 3 for Violin and Piano, op. 37**

Weinberg's compositional output features several works for the violin including six sonatas for violin and piano as well as three solo sonatas. The third violin sonata is of particular interest to this research in that it exhibits distinct elements of Jewish idiomatic writing as well as references to Shostakovich.

The first movement, *Allegro Moderato*, is in sonata form. The movement features two distinct thematic ideas. The first is an 8-bar phrase, which begins in the second measure in the violin part. The second is a scherzando-like eight note melody that first appears in measure 50 in the violin, evoking the more playful circus-like moments in works of Shostakovich and Prokofiev, exhibiting a distinctly Soviet approach to violin writing.

The second movement, *Andantino*, is in sonata form. While texturally the opening piano section is thin, featuring a solo line in the right hand with slow rhythmic interjections in the left hand, this movement manages to evoke the same lyrical and ethereal qualities found in the violin part of Karol Szymanowski's *Mythes*. Jewish idiomatic elements are present in the grace note motif first introduced in the piano in measure 8. The overall recitative-like style of the movement brings to mind

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<sup>33</sup> Elphick, *Music Behind the Iron Curtain*, 71.

the religious tradition of Jewish cantorial singing. Weinberg was aware of the traditions of Jewish cantorial singing through the teachings of his father. Elphick cites that recordings exist of Shmuel leading his Yiddish theater musicians in traditional cantorial settings from the Torah.<sup>34</sup>

The third movement, *Allegretto cantabile*, shows the clearest influences of both Jewish elements and references to the work of Shostakovich. The movement is based on a Jewish *freylekhs* dance, a lively circular dance often in a quick duple meter. Like many *freylekhs* dances, this piece begins with a solo instrument opening. A traditional klezmer dance will often begin with a clarinet or violin solo (figure 3.1). The piano entrance in measure 6 introduces a quarter-note rhythmic pattern with an empty downbeat; this pattern is often seen in piano parts in a traditional *freylekhs* dance. Harmonically, the work makes strong allusions to the Jewish *freygish* scale, or Phrygian dominant scale, which features a lowered second and seventh scale degree, and sometimes includes a lowered sixth scale degree. The first use of the *freygish* scale can be found in measure 14 (see figure 3.2). The tonal center of A major is modulated here through the use of a whole note G-natural (lowered seventh scale degree).

Weinberg continues to highlight the *freygish* scale in measure 18 as he adds a whole note B-flat (lowered second scale degree) in the violin melody. Weinberg is clever in his attempts not to fully embrace klezmer harmony and adds a single G-sharp in piano bass at measure 18, subverting the impact of the B-flat. Other klezmer elements can be found throughout the movement. Notable uses include, the large

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<sup>34</sup> Elphick, *Music Behind the Iron Curtain*, 23.

leaps in the violin found at rehearsal 6 (figure 3.3) emulating the often-screaming range of the klezmer clarinet, and the andante cadenza found at rehearsal 12 (figure 3.4). Cadenzas, a mainstay feature of classical concerto literature, are not associated with the chamber sonata. Extended solo cadenzas are an idiomatic feature of the Jewish *freylekhs* dance and other klezmer dances. The tradition of cadenzas in klezmer music helps to contextualize Weinberg’s use in this instance. The movement has significant textural similarities to Shostakovich’s *Piano Trio no. 2, op. 67*, Shostakovich’s first independent work featuring Jewish idiomatic writing.<sup>35</sup> As we know the two composers were acquainted before the completion of Shostakovich’s trio, we can conjecture that Weinberg may have had some influence over Shostakovich’s study of Jewish idioms in preparation for this piano trio.

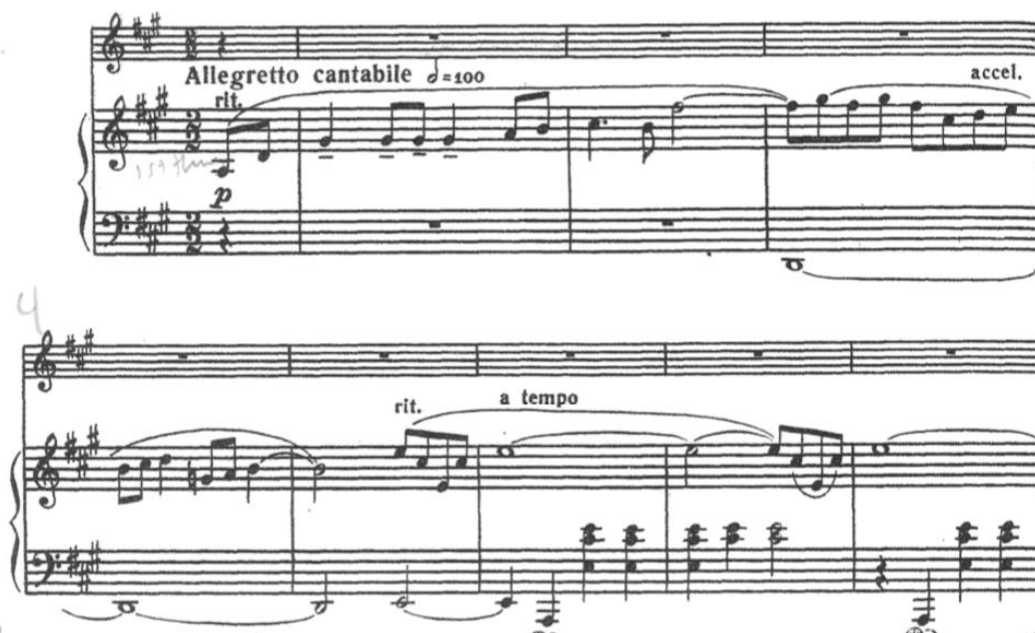


Figure 3.1 - Opening of 3<sup>rd</sup> movement from Weinberg’s *Sonata no. 3, Op. 37*

<sup>35</sup> Sylvia Suarez, “Mieczyslaw Weinberg: Violin and Piano Sonata No. 3 Op. 37 And No. 5 Op. 53,” (D.M.A. diss., The University of Alabama, 2020), 18.

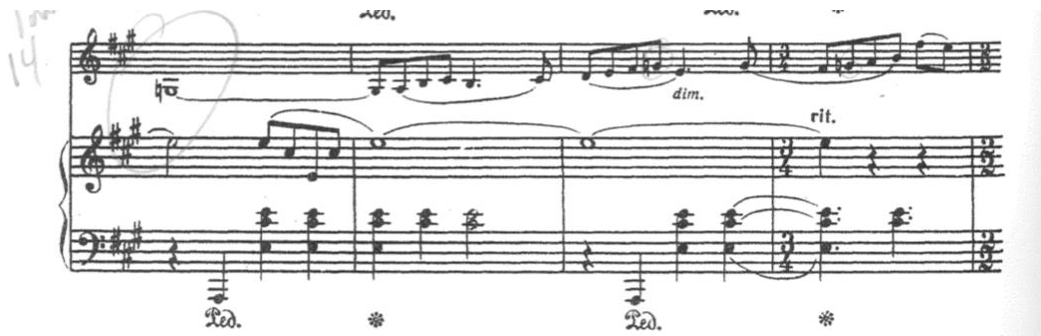


Figure 3.2 - measures 14-22, Weinberg Sonata no. 3, op. 37 - Third movement



Figure 3.3 - Rehearsal 6, Weinberg Sonata no. 3, Op. 37 - Third movement



Figure 3.4 - Rehearsal 12, Weinberg Sonata no. 3, op. 37 - Third movement

Dmitri Shostakovich (1906–1975) was already a mature and established composer in 1943. To this point he had composed eight symphonies, his first string quartet, operas and numerous film scores. His output during 1943 included only one instrumental work, his *Symphony no. 8 in C minor, op. 65*. All other works from that year were patriotic songs written in support of the Soviet war efforts. By 1945 Shostakovich and

Weinberg had become close friends. Shostakovich's student Yevgeniy Makarov states that the two composers performed a two piano reduction of Shostakovich's fourth symphony around this time.<sup>36</sup> The period immediately following World War II was a difficult time for Shostakovich. The Zhdanov decree of 1948 targeted the most successful Soviet composers for creating formalist art and demanded that these composers adopt an anti-formalist approach.

Shostakovich's relationship to Jewish music is complex. Not of Jewish faith or ethnicity himself, the composer did keep many close Jewish friends, Weinberg among them. Our first clear account of a connection between Shostakovich and Jewish music is the opera *Rothschild's Violin* composed by Shostakovich's student Veniamin Fleishman and completed after Fleishman's passing by Shostakovich in 1944. The *Piano Trio no. 2, op. 67* completed in 1944 was Shostakovich's first attempt to include aspects of Jewish music in his own writing. Jada Watson, in her significant thesis on the subject of the Jewish idiom in Shostakovich's works, describes three distinct Jewish periods of composition, (1943–1944), (1948–1953), and (1959–1962).<sup>37</sup> Both Watson and Shostakovich biographer Laurel Fay mention that Shostakovich's interest in Jewish themes and modalities often align with political occurrences involving the Jewish people. Most notably, the middle period coincides with a wave of anti-Semitism in the Soviet Union.

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<sup>36</sup> Laurel Fay, *Shostakovich: A Life* (Oxford: Oxford University Press, 2000), 91.

<sup>37</sup> Jada Watson, "Aspects of the 'Jewish' Folk Idiom in Dmitri Shostakovich's String Quartet No. 4, Op. 83 (1949)," (MA Thesis, University of Ottawa, 2008), 9.



### **Shostakovich - Violin Concerto no. 1, op. 77**

Shostakovich's first violin concerto was composed between the years 1947 & 1948. The work was not performed until 1955. Shostakovich was convinced the Soviet authorities wouldn't approve of the work due to its heavily personalized style and overt references to Jewish klezmer music. 1948 saw restrictions passed against "formalist" music, exemplified by the works of Shostakovich from that period. A period of enforced "socialist realism" began, a movement often associated with the peasant heroic and the glorification of folk music and forms. The concerto premiered in 1955 following the death of Stalin in 1953.

The violin concerto breaks with classical form in many ways. The work references the concertos of the Baroque period, departing from the standard fast-slow-fast movement structure of a classical concerto. The titles of the movements describe the character of each (1. *Nocturne* 2. *Scherzo* 3. *Passacaglia* 4. *Burlesque*). While Shostakovich's use of the nocturne is employed in order to evoke the moodiness of evening and darkness, it should be noted that the nocturne as a title is closely associated with the music of Chopin. This nocturne is in a modified sonata form. The second movement contains his famous D-Es-C-H signature. The passacaglia is another heirloom of the Baroque period. The cadenza serves as a transition to the final movement, similar to Baroque recitativo style, while also harkening to the use of cadenzas in klezmer music (often as introductory material for a lively dance). It builds from one note, repeated, and recalls the thematic material of the other

movements before ultimately climaxing with the recalling of the klezmer theme from the scherzo movement and accelerating into the finale. The final movement is in Rondo form.

Shostakovich's most overt use of Jewish idiomatic writing is in the scherzo movement. This section begins at measure 255 (figure 3.5). The thematic material here implies the Jewish *freygish* scale, first in the key of G major (the A-flat in measure 256 acting as the lowered second scale degree, the lowered seventh F-natural is present in measure 259), and then in the violin entrance in the key of A major. Other elements include the use of off beat accents to punctuate the melody, the use of "um-pah" accompaniment figures (alternating rhythmic accompaniment that stresses the upbeats in a 4/4 pattern, also a traditional element of klezmer music), and the extreme use of instrumental range. The dance referenced in this passage is a *freylekhs*. Even the orchestration highlights the orchestral clarinets and the solo violin, instruments closely associated with klezmer music.



Figure 3.5 - measure 255, Shostakovich *Violin Concerto no. 1*, Scherzo

Weinberg is often considered solely through the lens of Soviet history. Political and artistic movements that occurred in the Soviet Union directly impacted his compositional style. In contrast to this is his upbringing and education. Weinberg was raised and educated in Warsaw, with teachers whose knowledge and expertise were derived from a clearly Polish compositional lineage. While Jewish Poles often did not consider themselves to be Polish, they were part of a growing and changing system of ideas and culture that was occurring within the Polish arts community. Weinberg's use of Jewish and klezmer idiomatic writing in his mature works are a direct connection to his memories of a Jewish upbringing in Poland.

Shostakovich was one of the most influential Soviet era composers. With this in mind it is important for us to understand the forces that helped to shape his compositional ideas. While we cannot assess the extent to which Shostakovich may have been influenced by his friendship with Weinberg, we do know that their professional friendship blossomed at the same time as Shostakovich's interest in Jewish music and idioms.

The history of national heritage and culture in Poland is complex, but it would be remiss to exclude the legacy of Jewish music from this heritage. Before World War II, Jewish musicians represented a significant part of the musical and conservatory culture in Poland. The dire and horrific events of the war forever changed the landscape of Europe, and greatly reduced the influence of the Jewish culture within Poland. I argue that this heritage lives on in the compositions of Weinberg and his shared influence over his Soviet contemporaries.

## **Conclusion**

The goal of this research is to establish a shared heritage between the music of Russian and Polish composers from the century spanning 1850 –1950. Through the study of the aforementioned works and research we have been able to clearly define connections from the compositions of Fryderyk Chopin through to the Soviet Era works of Weinberg and Shostakovich. To cement and to summarize the findings of this research I have created a chart highlighting the most interesting connections discovered (Table 4.1). My hope is that this will prove a useful resource in further analysis of connections between Russian and Polish musicians of this century.

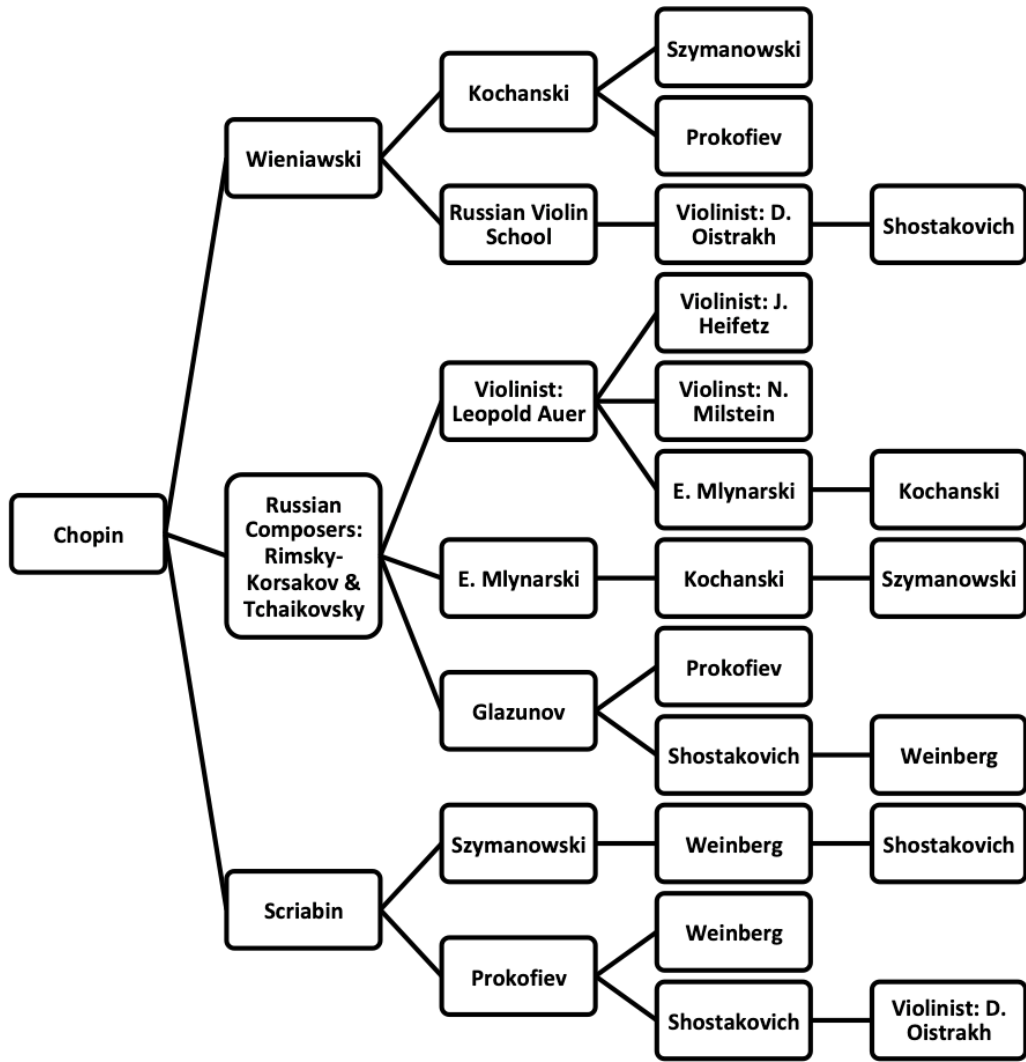


Table 4.1 – Family Tree of Polish and Russian influence stemming from Chopin

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