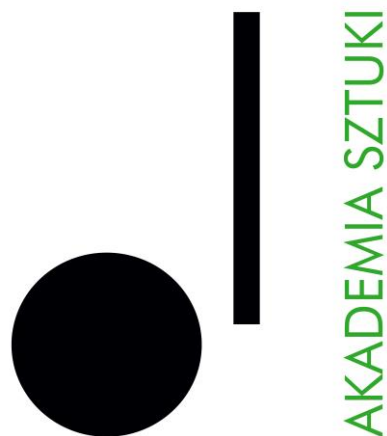




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Universality of Carl Loewe's oeuvres.

Flute transcriptions of selected instrumental works

Description of the doctoral dissertation

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Introduction	3
I. Johann Carl Gottfried Loewe	7
1.1. Biography	7
1.2. Oeuvres	10
II. Selected works by Carl Loew in an arrangement for flute	12
2.1 Transcription and musical arrangement	12
2.2. <i>Schottische Bilder</i> op. 112	14
2.3. <i>Duo Espagnôla</i>	25
2.4. <i>Grand Trio</i> g-moll op. 12	37
2.4.1. First movement <i>Allegro</i>	39
2.4.2. Second movement <i>Allegro molto agitato</i>	46
2.4.3. Third movement <i>Larghetto</i>	49
2.4.4. Fourth movement <i>Finale. Allegro assai vivace</i>	52
Conclusion	58
Bibliography	60
DVD – doctoral dissertation in the form of a concert	

Introduction

Carl Loewe went down in the musical history of Szczecin as an artist, thanks to whom the city, after 150 years on the cultural margin of Prussia, again became an important music center of the region¹. Carl Lorenz², who took the position of a cantor and organist at the Cathedral of St. Jakub after Loewe, wrote about him: *In his best years he was a royal phenomenon. When I met him, he was older. But even then, he had something impressive about him. When he stood in front of a choir or an orchestra, holding in his hand a silver baton, which his protector, King Frederick William IV, had given him, he had a faint gleam in his eyes and something truly ravishing. None of his contemporaries could match him*³. Apart from his unquestionable conducting skills, Loewe was also an excellent vocalist, pianist, organist, music teacher and organizer of the city's musical life. The fruits of his 46-year work in Szczecin were, among others initiating organ and vocal music concerts under the name of *Music Vespers* as well as symphonic and chamber music concerts with the participation of the most outstanding performers and composers of that time, including Felix Mendelssohn-Bartholdy (1809–1847) and Franz Liszt (1811–1886). Under his baton, Loewe presented to the Szczecin audience the most outstanding works of every genre - almost all symphonies by Ludwig van Beethoven (1770–1827), *St. Johannes* and *St. Matthew Passions* by Johann Sebastian Bach (1685–1750) or *Requiem* by Wolfgang Amadeus Mozart (1756–1791). On Loewe's initiative, in 1827, Szczecin hosted the world premiere of the overture to a *Midsummer Night's Dream* by Felix Mendelssohn-Bartholdy, which was probably conducted by the composer himself⁴. He was the founder of the Singing Society (*GesängeVerein*), the choir of the St. Mary's Gymnasium, the Teachers' College choir, the choir and the singing association in the boarding school for poor students (*Collegium Jageteuffelschen*)⁵. He carried out a reform of teaching musical subjects at all levels of education and initiated a song festival (1846) and a choir festival

¹ M. Behrendt, *Carla Loewego szczecińskie życie po życiu*, [in:] S. Burnicka-Kalischewska (edit.) *Szczeciński kompozytor i jego liryka wokalna Carl Loewe*, Toruń 2017, p. 12

² Carl Lorentz (1837–1923) - conductor, composer and organist, music director in Szczecin (successor of Carl Loewe)

³ E. Włodarczyk, *Wielkomiejski rozwój Szczecina w latach 1871-1918*, [in:] B. Wachowiak (edit.) *Dzieje Szczecina*, v. III, Szczecin 1994, p. 499-500.

⁴ M. Behrendt, op. cit., p. 13

⁵ M. Szczęsny, *Carl Loewe – szkic biograficzny (1796-1869)*, [in:] *Kompozytorzy Szczecińscy do 1945 roku, group work*, Szczecin 2003, p. 169

Pommersches Gesangfest (1857)⁶. He presented his works as a pianist, organist, singer and conductor. Thanks to Carl Loewe's activity, the musical culture flourished in Szczecin, as evidenced by the words of Sophie Tielebein⁷, who in 1837 wrote that *Szczecin has the most distinguished taste in music in all of Europe*⁸. In 1866 Loewe retired and left Szczecin for Prussian Kiel. He died in 1869 and the urn with his heart, according to the composer's will, was embedded in a pillar adjacent to the organ in the St. Jacob church.

The history of Szczecin shows the centuries-old cultural diversity of the city, the history of which is very interesting; starting from the proto-Slavic roots, then the Danish occupation, Polish and German influences, through the period of the Swedish kingdom, the return of the German and French people in the eighteenth and nineteenth centuries until the post-war times, when Szczecin was incorporated into the Polish state⁹. The period of Loewe's activity in Szczecin fell within over 200 years of Prussian and German rule. This stability had an unquestionable impact on the sustainable cultural development of the city and the region. The period after World War II was the time of the city's rebuilding, both from the angle of reconstruction, and the birth of a new Szczecin culture. For many years, the German past of Szczecin was kept in silence. Only subsequent generations of native Szczecin inhabitants began to be interested in the culture before 1939. A breakthrough in discovering the history of Carl Loewe was 1996, when on the 200th anniversary of the composer's birth, the Pomeranian Dukes Castle in Szczecin, with the participation of many institutions, organized an International Scientific Conference devoted to the work of the Szczecin master. The concerts that took place on the occasion of the conference made it possible to get acquainted with the hitherto unknown works of Loewe. From then on, the composer's name began to appear in Szczecin more and more often. The greatest post-war historian who researched the life and work of Carl Loewe was Dr. Mikołaj Szczęsny¹⁰. Despite attempts to revive Loewe's work, the composer is known only in local circles, especially among singers.

⁶ M. Behrendt, op. cit., p. 14

⁷ Sophie Tielebein (1771-1854) - painter and drawer, organizer of cultural life in Szczecin, creator of an art salon.

⁸ Quoted after: ibidem, p. 15

⁹ B. Jakubowski, *Zapomniane i nowe utwory na klarnet kompozytorów szczecińskich XIX, XX i XXI wieku*, Poznań 2009, p. 9-10

¹⁰ Mikołaj Szczęsny (1945–2010) - Polish pianist, pedagogue, musicologist, music critic, journalist, music historian, PhD in humanities. In 2001, at the Institute of History at the Faculty of Humanities of the University of Szczecin, he defended his doctoral dissertation *Carl Loewe in the cultural life of Szczecin in the years 1820-1866*. Author of the book *Carl Loewe (1796–1869) Szczecin 2007* and numerous articles, papers and publications devoted to the life and work of Carl Loewe.

Loewe was a composer primarily of vocal and vocal-instrumental music. It owes the nickname of "Schubert of the North" to these compositions. Instrumental music (which is not the core of the composer's oeuvres) is underappreciated and rarely performed. The only chamber works that have so far been performed in post-war Szczecin were *Schottische Bilder* Op. 112 and string quartets. The music community in Szczecin had the opportunity to listen to *Schottische Bilder* Op. 112 in both versions; for cello and piano and for clarinet and piano. The piece was performed for the first time after the war on December 1, 1996 during a concert on the occasion of the 200th anniversary of the composer's birth at the Pomeranian Dukes Castle. The artists were Bogusław Jakubowski on the clarinet and Jolanta Jankowiak-Szczęsna on the piano. The cello version was performed by Tomasz Szczęsny on the cello with the accompaniment of Jolanta Jankowiak-Szczęsna on the piano in May 2005 as part of the academic session of the Academy of Music in Poznań - branch in Szczecin. Other compositions - *Duo Espagnôla* and *Grand Trio* Op. 12 will be heard in Szczecin for the first time since 1939. No information about the performances of these works has survived before the war.

The idea and assumption of this work is to promote Carl Loewe's instrumental music, which undoubtedly deserves it due to its unquestionable musical value. Another goal is to obtain Loewe's compositions for chamber literature (with the participation of the flute), originally intended for a string ensemble. The publication of sheet music in new studies aims to enrich polish flute literature. Selected works, apart from their unquestionable musical values, also have invaluable didactic value and can be successfully included into the flute and chamber repertoire at the school and academic level.

The first chapter aims to present the composer, his life and artistic achievements, with particular emphasis on vocal lyrics, which brought him fame already during his lifetime and is the essence and mainstream of his work. Loewe's contribution to the development of culture and music education in the region of West Pomerania will be emphasized. He had an invaluable impact on the cultural life of our city, as evidenced by the unveiling of the composer's bust (while he was still alive) in the Hall of St. Mary's Gymnasium in 1867. A copy is in the Pomeranian Library in Szczecin¹¹.

¹¹ M. Szczęsny, op. cit., p. 176

On a pillar of the St. Jacob church in Szczecin there are two commemorative plaques (1869 and 1996) in honor of the composer.

The second chapter will try to systematize the terminology and distinguish between the definition of transcription and musical arrangement. The search for these terms in music encyclopedias and dictionaries did not answer the question about their delineation, the terminology is often used interchangeably and its explanations are often contradictory. Organizing these terms seems to be an important action (from the perspective of the arranger, author of the study or transcription) in terms of terminological reliability and clear conclusions. Subsequently, the second chapter will contain an analysis of selected Loewe's compositions in terms of history, creative inspiration, formal structure of the pieces as well as the issues and performance difficulties resulting from the modifications made in order to preserve the composer's intentions as faithfully as possible. The order of the sub-chapters will be arranged according to the size of the cast and the duration of individual works (the *Grand Trio*, Op. 12, therefore, is the last one). The other two compositions will be ranked according to the time of each origin (*Schottische Bilder* Op. 112 - 1850 and *Duo Espagnôla* - 1857).

Music is a field of art, the assessment of which depends largely on the preferences of the recipient. The vast majority of all kinds of transcriptions or arrangements are aimed at confirming the listener that a given work in its perfection may sound just as well in other than the original instrumentations. The works of Carl Loewe will probably never gain popularity in relation to the then world-class masters, but it would be a mistake to forget his instrumental compositions, so far underestimated. Popularization of his transcribed works will significantly increase the circle of potential performers, which will certainly contribute to the increase in the popularity of his music, especially in the flute environment. The exceptional attractiveness of Carl Loewe's works based on flute transcriptions will be the thesis of this work. The future sheet music of the *Grand Trio* Op. 12 with a detailed arrangement of the flute and cello parts will acquire significant performance values and will clearly facilitate the interpretation of the music of the Szczecin composer Carl Loewe.

1. Johann Carl Gottfried Loewe



Illustration 1. *Carl Loewe - portrait*

1.1. *Biography*

Johann Gottfried Loewe came from a family with vivid musical traditions. Musicians in the Loewe family were his grandfather Johann Christoph Gödicke and father Johann Andreas Loewe. Loewe had eleven older brothers and sisters. Carl's mother played the violin as an amateur. Musical abilities were also displayed by Loewe's siblings, especially the eldest sister Maria Luisa and brothers August Friedrich and Rudolph Andreas. Carl attended school in Löbejün, where he developed the skills acquired in the family home; in the field of singing, solfege, but also playing the piano, violin and organ¹². Carl Loewe was very modest and critical of his skills. He was aware of the shortcomings of his singing and playing. As he himself wrote: ... *my soprano voice had no extraordinary fullness in any way; He was largely garish*¹³. He perfected his broadcasting and vocal skills at the school in Köthen. There, the composer got to know the greatest works of vocal, instrumental and vocal-instrumental music, he

¹² M. Szczęsny, *Carl Loewe – szkic biograficzny (1796-1869)*, [in:] *Kompozytorzy Szczecińscy do 1945 roku, group work*, Szczecin 2003, p. 158

¹³ Ibidem, p. 159

significantly developed his singing technique, also in quartets vocal. He also mastered the Latin language, which allowed him to study in the large university city of Halle, where he spent 11 years of his life (1809–1820). In Halle Loewe he studied composition and singing under Daniel Gottlob Türk¹⁴ Working with the master allowed Loewe to achieve a high level of singing and the position of one of the best tenors of the early nineteenth century. During his stay in Halle, he conducted concert activities as a soloist and prefect of the choir of the municipal gymnasium. During his theological studies, he was inspired by the ballads of Johann Rudolf Zumsteeg (1760–1857). These inspirations resulted in his first ballads *Edward* and *Erlkönig*. Thanks to these works, his name became recognizable, and the first reviews of his works also appeared. The last period before coming to Szczecin, in which he spent most of his life, was his military service. There, the young Carl Loewe, without abandoning his musical practice, formed a vocal group out of soldiers, with whom he performed in front of the officers. On November 2, 1820, the town hall in Szczecin received a positive opinion on Loewe's suitability for the position of a town cantor, organist and music director¹⁵. In 1821, Loewe married Julie von Jacob, who died two years later after giving birth to her son Julian. In the same year he became the city music director appointed by the authorities of Szczecin. He also started his activity as an organizer of musical life and organist of St. Jakob began a series of concerts in the church he called *Musical Vespers*. At that time, the composer married a second time to Auguste Laura née Lange (1805 - 1895). From this union four daughters were born to him; Julie (1826-1920), Adele (1827-1851), Helene (1833-1869) and Anne (1840-1895). Loewe soon made the church of St. Jakob the city's concert center, organizing not only sacred but also secular music concerts there. At the same time, Loewe started teaching at St. Mary's Gymnasium as a teacher of singing and organ. He developed piano and singing textbooks for his pupils. At the same time, he worked at the Teachers' College, while running a choir and singing association for poor students - Collegium Jagetuflae¹⁶. During school summer breaks, he gave concerts (as a pianist and singer in one person) in many German cities and abroad, often being an accompanist for himself. Loewe also became involved with the community of Masonic Lodges *Under the Three Golden Compasses* and the *Lodge of St. Johann* in which he was a very active member. In 1832 he performed the first act of W. A. Mozart's "Cosi fan tutte" in the Lodge *Under Three*

¹⁴ Daniel Gottlob Türk (1750–1813) - German composer, organist, conductor and professor of music

¹⁵ Ibidem, p. 164

¹⁶ Ibidem, p. 169

Golden Compasses. He combined numerous teaching and church duties with composing and performing his music. His chamber works were most often presented in the salon of Sophie Tielebein. In 1826 Loewe started a series of symphonic concerts in collaboration with violinist Carl Liebert. The result of this cooperation was one of the most important concerts of the first half of the 19th century in Szczecin - on February 20, 1827, the 9th Symphony by Ludwig van Beethoven, the overture to Felix Mendelssohn-Bartholdy's *Midsummer Night's Dream* and his Concerto for two pianos in A flat major. The double concert was performed by the composer himself and Carl Loewe¹⁷.

Loewe took a particular liking to Ludwig van Beethoven's music and it was his pieces that appeared most frequently in the programs of symphonic evenings. He led to the performance of all Beethoven's symphonies in Szczecin, making the city one of the most important points on the musical map of Prussia. Loewe started the Pomeranian Song Festival in which pomeranian vocal groups participated¹⁸.

On February 23, 1864, Loewe suffered a stroke which shook his health and professional activity. He regained full consciousness after 6 weeks, but the paresis of his right arm stayed with him for many more weeks. On February 25, 1866, Loewe was ordered to resign due to his health condition. After retiring, he moved with his family to Kiel, where he received the Order of the Red Eagle with Ribbon. Loewe died on April 20, 1869. His heart was embedded in a pillar adjacent to the organ of the church of St. Jacob in Szczecin. It was alleged that the casket was lost during the war, but in 2012, during modernist works in the cathedral in the southern pillar, it was found next to the old baroque organ, and then re-embedded in the pillar. The urn contains a document about the circumstances of its discovery and reassembly¹⁹.

¹⁷ Ibidem, p. 172

¹⁸ M. Szczęsny, *Główne nurty w rozwoju życia muzycznego Szczecina w XIX w.* [in:] K. Kozłowski (edit.) *Szczecin i Pomorze Zachodnie w XIX i XX wieku (do 1945r.)*, Szczecin 1993, p. 96

¹⁹ https://kuria.pl/historia/Serce-Carla-Loewe-powtornie-zlozone-przy-katedralnych-organach_1643

1.2. Works

The work of Carl Loew assumed a departure from the classical message, but one can find in it the influences of classicism, especially Haydn, Mozart and Beethoven. The period of its creation coincided with the activities of Chopin, Schubert, Schumann, Liszt, Weber and Wagner. Loewe was an unequal composer, he worked too fast and superficially. A large number of duties as an organist, cantor, teacher, organizer of musical life and performer did not allow him to take care of the quality of his work sufficiently. He is remembered by music lovers as a composer of ballads and songs, and his instrumental music is performed only in Szczecin, Halle, Löbejün and Greifswald²⁰. There is no doubt that it is Loewe's ballads that have gone down in the history of music as the most typical of his works. He had a unique gift of ballad-like narrative and these works met with great appreciation from the audience, critics and other composers of this genre. Loewe wrote ballads all his life, and some years were completely dominated by them. These compositions were eagerly published by editors and very often included in concert programs during song and ballad evenings held in music salons of the time. Loewe wrote a total of about 500 ballads²¹. The cantor carefully selected the authors of the texts for his works, including the most outstanding Polish and abroad poets: Johann Wolfgang von Goethe, William Shakespeare, Heinrich Heine, Ludwig Uhland, Johann Gottfried Herder and Adam Mickiewicz²². Loewe, of course, also reached out to less popular authors such as Franz Kugler, Ludwig Giesebrecht and Teresa Albertina Louise von Jacob. These songs, however, did not gain publicity. The ballads based on Johann Wolfgang von Goethe's texts were the most successful, and they brought recognition to the composer from Szczecin. The subject matter chosen by Loewe was detached from the prose of everyday life. The composer often referred to the world of fairy tales; the world of ghosts, elves, dwarfs and gnomes. Others concern fauna and flora, historical aspects and themes of other nations (a large group of ballads and oriental songs).

The cantor did not succumb to the influences typical of the music salons of that time. *His tendency to sentimentality precluded him from succumbing to salon gimmickiness, technical fireworks, which happened to dazzle the audience with Ferenc*

²⁰ *Kompozytorzy Szczecińscy do 1945 roku*, group work, Szczecin 2003, p. 177

²¹ <https://www.n-tv.de/regionales/sachsen-anhalt/Musikliebhaber-ehren-Carl-Loewe-zum-150-Todestag-an-Denkmal-article20979236.html>

²² *Ibidem*, p. 189

*Liszt or Nicolo Paganini, Apolinary Kątski, not to mention lower-class artists. The objection he raised from his parental home to "circus tricks" in music, especially instrumental music, even made him take a negative attitude towards Fryderyk Chopin's etudes, in which he was unable to find any music*²³.

Loewe is the author of around 200 songs. Their subject matter is related to love, religion, patriotic feelings and the world of fauna and flora. The authors of the lyrics to the songs were, among others Heinrich Heine, Nicolas Lenau, Ludwig Ulhand, Friedrich Rückert, Carl Siebel. In addition to ballads and songs, Loewe also has written oratorios, cantatas, two symphonies, two piano concertos (one part of the third concert has been preserved), operas and dramatic scenes, and chamber music, among which works for piano and string quartets deserve special mention.

²³ M. Szczęsny, *Carl Loewe w życiu kulturalnym miasta Szczecina w latach 1820-1866*, doctoral dissertation, p. 144

2. Selected works by Carl Loew in an arrangement for flute

2.1. *Transcription and musical arrangement*

When starting work on adapting works from one instrument or voice to another, it is worth considering the nomenclature and semantic space of terms oscillating around the issue of this adaptation. What is transcription, what is an arrangement and what is a musical arrangement? The issue of distinguishing between transcription and arrangement consists in treating these entries too vague by many encyclopedias and musical dictionaries, where these two terms often do not differ in any way and are described in the same way.

The genesis of the term transcription refers to the Latin language, where *transcriptio* means rewriting and it is "the development of a composition for a performance ensemble or another instrument other than that provided in the original."²⁴ them the same definition. Arthur Jacobs also defines the arrangement as "developing a composition through the use of performance means, different from the means used by the composer. (...) [where] the arrangement presupposes stricter faithfulness to the composer's notation than transcription"²⁵. A different verification of the terms of transcription and arrangement can be found in the Encyclopedia of Music, where the authors point out that the arrangement "triggers various degrees of creative participation of the composer-arranger, starting with transcription in which the musical substance, despite being transferred to another performance medium, remains the same, all the way to the modified, most often sonically enriched approach to the work"²⁶. Based on these few approaches to the terms of transcription and musical arrangement, one can get the impression of terminological chaos, synonymity, ambiguity and often different understanding of these concepts. More detailed studies of these considerations can be found in doctoral theses, or in publications referring to specific transcriptions and trying to organize this terminology in an original way. An interesting and detailed study of this topic, which is also a synthesis of other publications on this topic, is the

²⁴ *Encyklopedia Muzyki*, edit. Andrzej Chodkowski. PWM. entry: transcription

²⁵ Arthur Jacobs, *Słownik muzyczny*, Bydgoszcz 1993, s. 18

²⁶ *Encyklopedia Muzyki*, edit. Andrzej Chodkowski. PWM. entry: arrangement

doctoral dissertation by Dr. Eweliny Zawiaślak (Academy of Music in Łódź) Fri. The importance of transcription and musical arrangement for the artistic development of the flutist on the example of the bassoon miniature *Sarabande et Cortège* by Henri Dutilleux, Violin Sonata by Claude Debussy and Piano Sonatina by Maurice Ravel. It includes detailed considerations on the genesis of transcription, musical arrangement and an attempt to create an original definition of each of these concepts. The term of the study and the related issues of ambiguity and the general nature of the available definitions allows us to assume, according to the author, that an elaboration is "every sheet of music of a finite character, better or worse, but always showing an attempt to make changes in the correct opinion of the creator of the direction". The author assumed that a musical transcription is "a creative arrangement of the entire musical work into a performance means other than the original." while a musical arrangement is "a creative modification of a musical work in part or in whole, using a performance means other than the original".

It is worth mentioning an extremely interesting item from the cello literature dealing with all transcriptions, arrangements and arrangements until 2012 - *The mimetic trend in cello literature in the context of instrument construction, iconography and cello performance* by Urszula Mizia.

2.2. *Schottische Bilder* op. 112

Schottische Bilder op. 112 were composed in 1850 and published in the same year by the Berlin Schlesinger publishing house²⁷. The piece was written for clarinet or cello and was dedicated to Loewe's son-in-law Arthur von Bothwell. This is what Leopold Hirschberg wrote in a monograph on the life and work of Loewe: *I had the pleasure to meet personally an old, noble man to whom the master devoted this moving work. He never had much ability to blow a clarinet and told me how he once accidentally revealed his hobby in front of his father-in-law and soon received Scottish Pictures. The sense of sensitivity lies in this gift from the father to the husband of his beloved daughter. Who, if not a writer, knows how the inner understanding prevailed between the parents and children in the Loewe family, who could see the abundance of love that characterized Arthur and Julia von Bothwell's 47-year marriage, who finally got a touching relationship, an old, experienced life just recently widows about love over the grave - this one will listen to these sounds like songs from blissful, long-gone times*²⁸.

The work consists of three short parts with program titles: *Die Jungfrau vom See*, *Der Wanderer auf Bothwell Castle* and *Der Schottenclan*. Loewe has never been to Scotland, but did two tours in England and probably encountered Scottish music there, which inspired him to compose *Schottische Bilder*²⁹. It is possible that the first part was inspired by the narrative poetry of Walter Scott³⁰ *The Lady of the Lake*³¹. The material published by the Eigentum der Schlesinger'schen Buch publishing house contains a record of the clarinet part in a C tuning, which makes it much easier to transcribe into a flute without the need for transposition.

First movement *Die Jungfrau vom See* it is maintained in the 3/8 time signature, the key of A minor and the *Andantino* tempo. It is based on a short, two-bar theme, developed and varied throughout the entire part (example 1).

²⁷ M. Szczęsny, *Carl Loewe*, Szczecin 2007, p.123

²⁸ Bogusław Jakubowski, op.cit., p. 25

²⁹ <https://classicalmjourney.blogspot.com/2019/09/carl-loewe-grand-trio-duo-espagnola.html>, dostęp 18.01.2021

³⁰ Walter Scott (1771 – 1832) – Scottish novelist and poet.

³¹ E. Ochs, L. Winkler, *Carl Loewe*, Frankfurt am Main 1998, p. 385-386



Example 1. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 8-9

The original concept for transcribing this miniature was to adapt the clarinet part to the scale and timbre predispositions of the flute, without interfering with the piano part, but gradually, as we became acquainted with the piece, its rich harmony and interesting accompaniment part, the related executive insufficiency grew with great technical capabilities of the flute and no opportunities for their use in the performance of *Schottische Bilder*. The partial transfer of the virtuoso fragments of the piano part to the flute equalizes the technical disproportions (the solo instrument part in this piece is much less technically demanding than the accompanying instrument part) and makes the flute part more attractive, which becomes demanding not only musically, but also in terms of workshop.

The first fragment to be redesigned is the introduction to the first part. In the original version (example 2) it is played in its entirety by the pianist, and after modification, the virtuoso waveforms appear in the flute part, while the piano plays an accompanying role (example 3).

Example 2. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 1-13

Example 3. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 1-13

The next fragment where the flute takes over the piano part are bars 31-38. The melody appearing from bar 33 in the flute was placed in the piano in the form of double octaves, similar to bars 32-37 (example 4), while the fragment containing virtuoso passages was transferred to the flute part (example 5).

Example 4. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 27-39

Example 5 shows a musical score for Carl Loewe's *Schottische Bilder* op. 112, 1st movement, *Die Jungfrau vom See*, bars 29-42. The score is for Flute (Fl.) and Piano (P-no). The Flute part begins with a trill (tr) and a melodic line with a crescendo. The Piano part features triplets and chords, with a 'cresc. assai' marking. Dynamics include *f*, *cresc. assai*, and *p*.

Example 5. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 29-42

An identical procedure was made in the passage in bars 55-63. The last part swap in the first part of the work is bars 64-67, where the flute gained very spectacular figurations taken from the right hand of the piano (example 6). The legato octaves (bars 66-67) are especially technically demanding, reaching the lowest note of the flute scale – low b.

Example 6 shows a musical score for Carl Loewe's *Schottische Bilder* op. 112, 1st movement, *Die Jungfrau vom See*, bars 57-67. The score is for Flute (Fl.) and Piano (P-no). The Flute part features trills (tr) and a melodic line with a crescendo. The Piano part includes triplets and chords, with a 'cresc. assai' marking. Dynamics include *f*, *cresc. assai*, and *p*.

Example 6. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 57-67

Many of the fragments of the clarinet part have been moved up an octave not only because the notes are too low, but also because of the more resonant sound of the flute in the second octave (example 7).

Clarinet

Flute

10

Cl.

Fl.

f

f

p

f

dim.

p

p

f

dim.

p

Example 7. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 33-47

The flute version also received minor dynamic changes. In bar 12, the mezzopiano crescendo appears instead of the dynamics of the piano crescendo. The purpose of this change is to emphasize the importance of the second identical motif, which suggests the direction of the melody. A similar proposal can be found in bar 20 (example 8).

Clarinet

Flauto

p

p

p

mp

Example 8. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 8-13

In the flute version, mordents for the second and third measures in bar 22 (example 10) were added, inspired by a similar course in the piano part earlier (example 9).

Flauto

Piano

sf *dim.* *p*

Example 9. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 13-15

Flauto

Piano

sf *p*

Example 10. Carl Loewe, *Schottische Bilder* op. 112, 1st mvt. *Die Jungfrau vom See*, bars 13-15

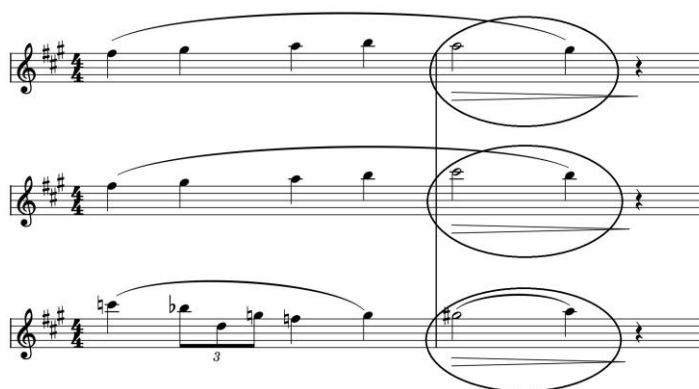
The first part ends with a cadence, which has all been moved one octave up due to the numerous notes below the scale. The first movement of the piece, after modifications using the material of the piano part, has become an interesting synthesis of values, musical and workshop challenges. The virtuoso fragments make the part more attractive from the point of view of the performer and the recipient - the flute in this part presents itself not only as a songful and delicate instrument, but also with great technical possibilities. Vibration is an additional sound value of the flute, the use of which introduces new interpretative and performance possibilities.

Part two is the *Wanderer in Bothwell Castle*. It is in 4/4 time, in the key A major and - like the first movement - in the tempo *Andantino*. Here also, the whole part is based on the leitmotiv (example 11).



Example 11. Carl Loewe, *Schottische Bilder* op. 112, 2nd mvt. *Der Wanderer auf Bothwell Castle*, bars 1-8

In contrast to the first part, the second part is kept in a cheerful mood. The key of A major and the brightness of its timbre are the reason for shifting the whole of this part one octave up. The special sound qualities of the flute in the second and third octaves perfectly reflect the singing and cheerful nature of this movement. However, this procedure is associated with difficulties for the flutist. The entire part placed on the border of the second and third octaves, despite the form of a short miniature, is extremely exhausting for the embouchure. Contrary to the first movement, the composer introduced only a few crotchet rests, giving the opportunity to take a breath, but without the chance to rest. To ease the work of the flutist, the dynamics of mezzopiano instead of piano was proposed at the beginning of the part (example 11). Due to the frequent occurrence of phrase endings with the interval of a second down or up, appropriate intonation requires special attention (example 12).



Example 12. Carl Loewe, *Schottische Bilder* op. 112, 2nd mvt. *Der Wanderer auf Bothwell Castle*, bars 3-4, 19-20, 27-28

In this part, we can observe a very clear division into the melodic instrument (clarinet / flute) and the accompanying instrument (piano). The accompaniment has a very virtuoso character and consists of demisemiquavers passages spread over the entire movement. To diversify the flute part in bars 39-42, the passages from the right hand of

the piano were included in the flute voice, and the flute cantilena, enriched with octave doublings, was transferred to the piano (examples 13 and 14).

Example 13 shows the original musical score for bars 38-43. The Flute (Fl.) part features a cantilena with long, sustained notes and slurs, while the Piano (P-no) part provides a more active accompaniment with rhythmic patterns. The score includes dynamics such as *cresc.* and *mf*.

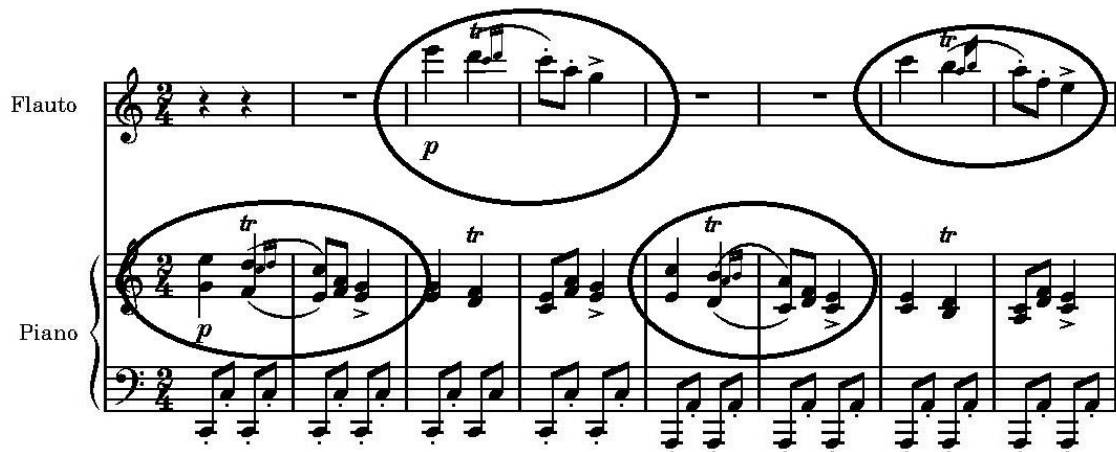
Example 13. Carl Loewe, *Schottische Bilder* op. 112, 2nd mvt. *Der Wanderer auf Bothwell Castle*, bars 38-43, original version

Example 14 shows the modified musical score for bars 38-43. In this version, the Flute (Fl.) part is more active, incorporating more of the piano's original accompaniment. The Piano (P-no) part is simplified, focusing on the cantilena. The score includes dynamics such as *cresc.* and *mf*.

Example 14. Carl Loewe, *Schottische Bilder* op. 112, 2nd mvt. *Der Wanderer auf Bothwell Castle*, bars 38-43, version after modification

The second part, despite the fact that it will give the performer difficulties in terms of air handling, proper intonation and stability of the playing apparatus, finally sounds great on the flute, and the technical struggle will bring the performer benefits in the form of consolidating individual workshop skills.

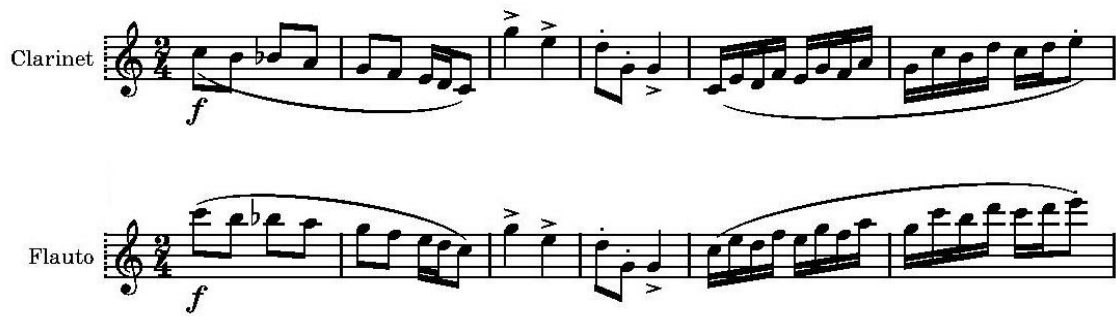
Part three is called the *Der Schottenclan*. In the *Eigenthum der Schlesinger'schen Buch* edition, the tempo designation is *Allegretto alla Marcia*. The situation is different in the edition of Robert Lienau Berlin Lichterfelde, where in the third part, similarly to the previous parts, the tempo *Andantino* appears³². Regardless of the agogic markings, the movement has a marching character and refer to scottish folk music. As in the previous parts, the whole of the melody is based on a leitmotiv that appears in both the piano and flute parts (example 15).



Example 15. Carl Loewe, *Schottische Bilder* op. 112, 3rd mvt. *Der Schottenclan*, bars 5-12

The final movement contains technically challenging trills with trills that will be difficult for the performer. The transcription of this part required transforming the melody and adjusting it to the possibilities and scale of the flute (example 16).

³² Bogusław Jakubowski, op.cit., p. 32



Example 16. Carl Loewe, *Schottische Bilder* op. 112, 3rd mvt. *Der Schottenclan*, bars 25-30

In bars 69-72 and analogously 129-132 in the flute part we have semiquavers figurations from the right hand of the piano, and the piano took over the flute crotchets (example 17). This procedure enriched the flute part with a technically demanding fragment.

Exapmle 17. Carl Loewe, *Schottische Bilder* op. 112, 3rd mvt. *Der Schottenclan*, bars 66-76

The flute version gained a new dynamic proposition in an ascending progression in bars 87-90 (example 18). In the original version, the marking *forte* appears a few bars earlier, after which the dynamics does not change to bar 91.

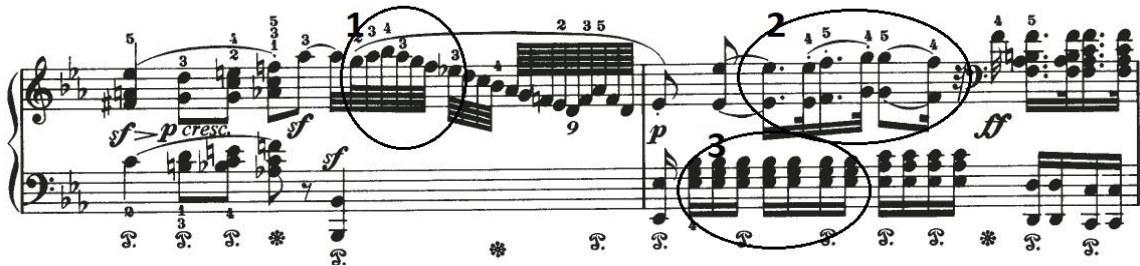


Example 18. Carl Loewe, *Schottische Bilder* op. 112, 3rd mvt. *Der Schottencan*, bars 87-90

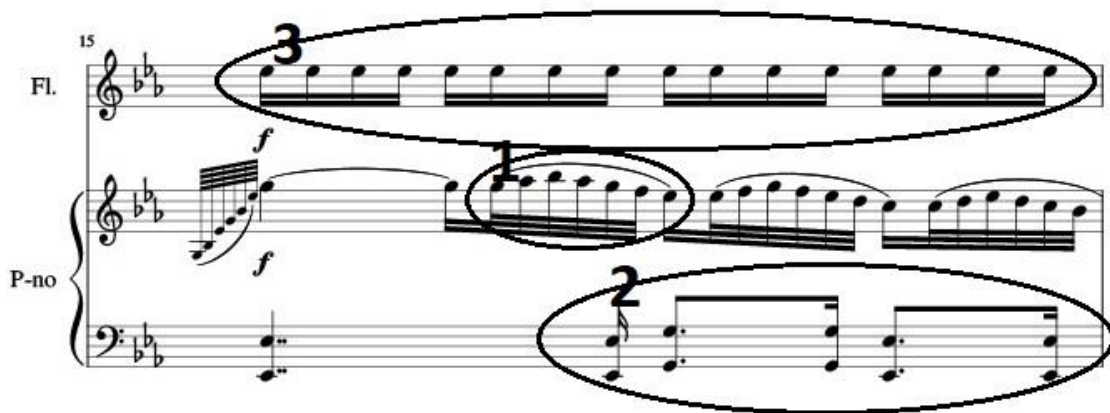
From a didactic point of view, *Schottische Bilder* for flute and piano will be a very valuable piece for flutists. The first part develops the skills of dialogue with the pianist and teaches sensitivity to timbre, the second movement improves breathing and strengthens the playing apparatus, while the third requires precise and quick trills. Due to the modifications introduced and the use of the piano part, the entire piece also became a technical and embouchure challenge. Apart from the didactic aspects, it is impossible not to appreciate the beauty of the whole work, which will surely enrich the flute repertoire with another cyclic and programmatic piece.

2.3. *Duo Espagnôla*

The piece was created in 1857 and were composed for viola and piano. As the preface to the 2017 edition of Florian Noetzel Verlag "Ars Musica" indicates, almost nothing is known about the genesis of the piece. The *Duo* opens with a slow introduction, probably referring to the beginning of the *Sonata Pathétique* op. 13 no. 8 by Ludwig van Beethoven. Both pieces begin with the *Grave* tempo and the key of C minor. There are similarities in the shaping of the melodic line and rhythmic elements (examples 19 and 20).

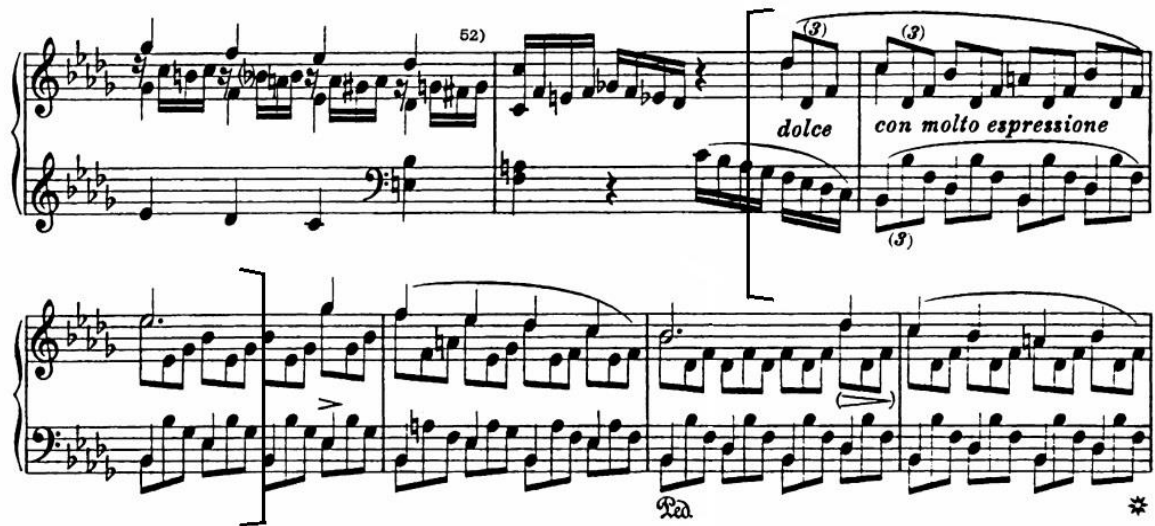


Example 19. Ludwig van Beethoven – *Sonata Pathétique* op. 13 no. 8, bars 3-4



Example 20. Carl Loewe, *Duo Espagnôla* – arrangement for flute, bar 15

Throughout the piece, we can undoubtedly find similarities to Ferenc Liszt's compositions (bars 186/187 of Loewe's work are almost identical to bars 5/6 of the last of the 12 youth etudes [1826]) - (examples 21 and 22).



Example 21. Ferenc Liszt, Etude op.1 no. 12, bars 4-10



Example 22. Carl Loewe, *Duo Espagnôla* – original version for viola, bars 186-188

It is not clear why the composer gave the work a title suggesting a connection with spanish music. Elements of spanish folklore are completely absent in it³³. The edition from Handel-House in Halle, on which the 2017 study is based, lacks the last page, which was added by the editor³⁴. The filled material is based on the content at the end of the exposition. The 2017 edition also includes the correction of errors, inconsistent passages, and conflicting phrases between the voices. The work was recorded once on a CD by Lena Eckels - viola and Henning Lucius - piano, released by the CPO label (CPO 555 256-2).

The flute transcription is based on the 2017 edition of Cord Garben. The piece treats the parts of both instruments almost equally, with a slight predominance of the piano, which in the introduction shows a short cadence and also introduces the first

³³ C. Loewe - Duo Espagnola, Florian Noetzel Verlag "Ars Musica" - preface

³⁴ Cord Garben - born in 1943, German pianist, conductor, producer and arranger, honorary member of the International Carl Loewe Society in Löbejün. As a producer, he made the first recording of all of Carl Loewe's songs and ballads.

theme, while the viola in this fragment plays an accompanying role. In the flute version (apart from the modifications typical for this type of development; changes in registers and matching of melodic lines to the possibilities and sonic predispositions of the flute) these proportions have been reversed. The previously mentioned fragments were included in the flute part to show the leading role of this instrument. Arranging a piece from viola to flute unexpectedly turned out to be less difficult than transcribing from a violin, because the scale of the viola, like most flutes, starts with the note c (in the small octave, and in the case of flute a one-line octave), also most of the melodies had to be transferred from the alto clef to treble clef, so that a significant part of the musical content falls within the flute scale. The procedure of moving the entire melody up one second in the notation when changing the alto clef to the treble clef results in an octave difference in sound (examples 23 and 24).



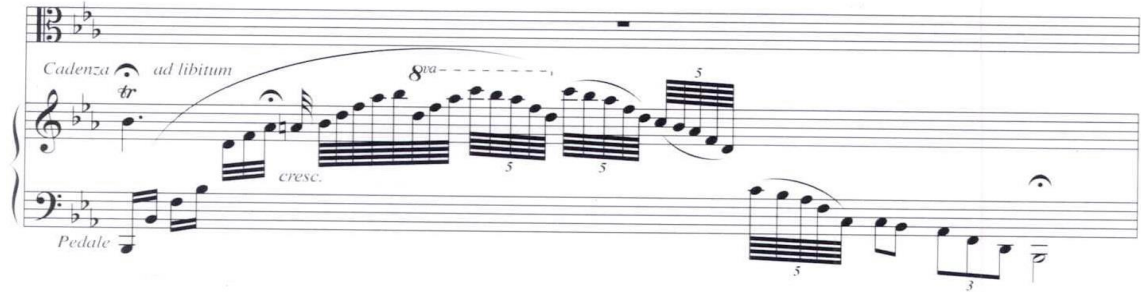
Example 23. Carl Loewe, *Duo Espagnola* – original version for viola, bars 1-11



Przykład 24. Carl Loewe, *Duo Espagnola* – arrangement for flute, bars 1-11

The work is in the form of a sonata-allegro. The exposition consists of an introduction, two contrasting themes and an epilogue. The development is based on the introductory material and the first theme, and the reprise is the second theme, the return of the epilogue and, at the end, some residual fragments from the first theme. The piece begins with a 27-bar introduction. The first 14 bars are the Beethovenian pathetic introduction, while from the 15th bar appears a transition based on scale derivations intertwined between the parts of both instruments. In bars 15 and 22-23, the chords appearing in the viola part had to be abandoned. In all the places mentioned above, melodic (upper) notes are left in the flute part. In bar 21, the flute version omits the accents on the second and fourth measures of the bar, which are found in the viola part. The abandonment of accents corresponds to the part of the pianist, who plays chords on

two half notes in this bar and helps to smoothly lead the melody. In the last bar of the introduction, a short piano cadence appears (example 25), which in the flute arrangement was transferred to the flute part (example 26).



Example 25. Carl Loewe, *Duo Espagnola* – piano cadenza, bar 27



Example 26. Carl Loewe, *Duo Espagnola* – arrangement for flute, flute cadenza, bar 27

In bar 28 the first theme begins, which in Loewe's version is taken up by the right hand of the piano. The viola part is clearly accompanying and is based on ostinato quaver notes up to bar 46. In the flute arrangement, the first theme is entrusted to the flute part, and the accompanying quaver notes have been moved to the right hand of the piano, creating a homogeneous quaver notes accompaniment (examples 27 and 28).



Example 27. Carl Loewe, *Duo Espagnola*, original version, bars 28-31

Example 28. Carl Loewe, *Duo Espagnola* – arrangement for flute, bars 28-31

The second reveal of the first theme in the flute arrangement (bar 49), which appears here for the first time in the original viola version, will sound an octave higher in the flute part. The effect of this will be to strengthen the doubled melodic line, which appears here simultaneously in the flute and piano parts. Articulation modifications were made to all melodic lines in the flute part from bars 51 to 59. The changes consisted in placing legatures corresponding to the same fragments from bars 30-39. The second theme begins from bar 68, which contrasts with the first theme in terms of dynamics, rhythm and articulation. It is dominated by *piano* dynamics, but with a distinctive and characteristic dotted rhythm. The entire second theme is based on a rhythmic figure: dotted quaver and semiquaver note (example 29).

Example 29. Carl Loewe, *Duo Espagnola* – arrangement for flute, bars 65-71

The second theme is taken up successively by the flute and then by the piano. After the presentation four times (the last time again in the flute part), there is a transition to the epilogue based on the rhythmic figure of the second theme (example 30).



Example 30. Carl Loewe, *Duo Espagnôla* –arrangement for flute, bars 84-87

Chords in dotted rhythm appears alternately in the parts of both instruments. Only in bars 83-89, this motiv appears three times in a row in the piano part (example 31). In the flute arrangement the middle course (bars 85-87) is included in the flute part so that the dialogue between the instruments is even and alternating. The piano part in the resulting gap has been supplemented with chords in a similar way as in the corresponding fragments, e.g. bars 90-91 (example 32).

Example 31. Carl Loewe, *Duo Espagnôla* – original version for viola and piano, bars 80-91

Example 32. Carl Loewe, *Duo Espagnola* – arrangement for flute, bars 83-90

The epilogue begins in bar 99 and has a figurative character based on a triple descending progression (example 33). It is followed by the dialogue of both instruments on one-bar phrases using triplet passages. The epilogue ends the exposition, after the repetition there is a return to the first theme (bar 28).

98
Fl. *f* *dim.*
P-no

101
Fl.
P-no

103
Fl. *f*
P-no *mf*

105
Fl.
P-no

Example 33. Carl Loewe, *Duo Espagnola* – arrangement for flute, bars 98-107

From bar 135, an introduction appears in a new version. There is no marked change in the tempo and the return of *Grave* (example 34), but this was certainly the intention of the

132

ZWOLNIENIE

POWRÓT GRAVE

132

p

137

mf *dim.*

137

sfz *p* *mf* *dim.* *mf* *dim.*

From bar 150 there is a return of the *Allegro* tempo (example 35), which is also not found in the sheet music, but the reappearance of the first theme is so clear that the performer should not act otherwise.

145

POWRÓT ALLEGRO - Temat pierwszy

mf *dim.* *p*

mf *dim.* *p*

col 8va alta

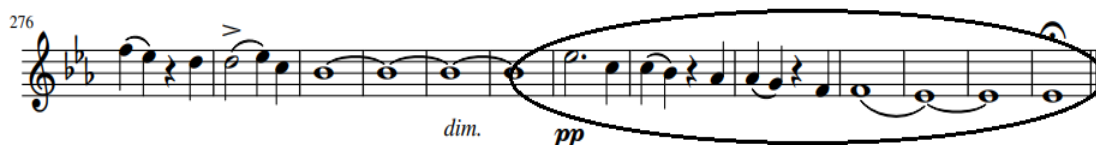
33

The first theme returns in a changed form, both in terms of character and dynamics. In contrast to the version from the exposition, it is maintained in *piano* dynamics. In the viola version, the piano part has been enriched with pedaling in the lower voice, which significantly changes the character to a more gentle and delicate one. The theme takes the form of a canon, appearing in bar 150 in the right hand of the piano, and a bar later in the viola / flute part. The canon smoothly turns into a development fragment, based on the material from the first theme and ending with a *fermata* in bar 207. Bar 208 with an upbeat is a reprise that begins with the return of the second theme, which appears in the same formal form. The transition to the epilogue also appears in the same form and, similarly to the fragment from the exposition, also one piano sequence was transferred to the flute voice, and in this place chords were supplemented in the piano part (bars 225-227). The epilogue in the reprise appears a fifth lower than in the exposition. The last 25 bars added by Garben contain some residual elements of the first theme (example 36).



Example 36. Carl Loewe, *Duo Espagnola* – original version for viola and piano, bars 274-279

The triplet accompaniment resembles the second revealing of the first theme in the exposition. The piece ends with the calm character and dynamics of a *piano pianissimo*. Slowing down on the last bars manifests itself not only through the intentional realization of *ritenuto*, but also through the extension of the rhythmic values over the last seven bars in the viola / flute part (example 37).



Example 37. Carl Loewe, *Duo Espagnola* – arrangement for flute, bars 276-288

There are many difficulties that a flutist may encounter when performing - in this case - a piece originally intended for the viola. The first element will be the ostinate semiquavers which, although in flute version appear only in one bar, on the uncomfortable E flat note (example 38).



Example 38. Carl Loewe, *Duo Espagnôla* – arrangement for flute, bars 14-15

A composer writing a part intended for a wind instrument would not use such a procedure, because it is obvious that such figures on a wind instrument do not sound as light and natural as on a string instrument. It will therefore be difficult for a flutist to convey the lightness and accompanying character of the semiquavers here, despite the dynamics of *forte*. Another difficulty in performance will be the uncomfortable connections of sounds in various configurations, with inconvenient application, for the flutist, e.g. the need to move the fifth finger of the right hand over the flaps from c¹ to e¹ (example 39).



Example 39. Carl Loewe, *Duo Espagnôla* – arrangement for flute, bar 24

An additional difficulty for the flutist here will be the dynamics of the *forte*, which for the viola in the lower register is as natural as possible, unlike the flute. It may also be difficult to maintain articulation precision in the lower register (example 40).



Example 40. Carl Loewe, *Duo Espagnôla* – arrangement for flute, bars 212-217

The greatest performance requirements are first of all dynamics, often not adjusted to the flute's predispositions (such as the mentioned forte at the bottom of the scale) as

well as the "condition" of the whole piece, in which there are few rests and the intensity of the sound is very strong. The musical weight of the piece requires constant commitment in terms of sound and intonation, which in consequence results in fatigue of the embouchure. In terms of style, the piece is part of the music trend of the breakthrough of classicism and romanticism. Loewe's musical language evokes associations with Ludwig van Beethoven's compositions. Also in many other works, Beethoven's name appears in literature as a source of inspiration for Loewe. This is also the case with *Duo Espagnôla*. Despite the program title, which suggests a connection with Spanish music, we do not find any elements of Spanish folklore in it. The *Duo Espagnôla* is a typical example of chamber music, where the parts of both instruments are treated equally, without the classical division into solo and accompaniment instruments. Loewe's composition can be successfully used as a didactic piece in the teaching of chamber music. It is an excellent material to show how, despite the differences in the way the sound is created by individual instruments, to create an interpretation that will be consistent in terms of all elements of a musical work.

I am convinced that the arrangement of *Duo Espagnôla* for flute and piano preserves all the composer's creative intentions, and the new version of the sheet music will introduce the piece to the repertoire of Polish chamber musicians.

2.4. Grand Trio g-moll op. 12



Illustration 2. Grand Trio Op. 12, first edition from 1830

Grand Trio op. 12 for piano, violin and cello is undoubtedly a very successful composition by Carl Loewe, which at that time met with a favorable opinion of performers, music critics and other composers. Despite the fact that Robert Schumann himself recommended the above work, it did not gain sufficient popularity³⁵ Apart from the first movement *Allegro*, the trio has an unusual construction: the slow movement *Larghetto* is not the second movement, as usual in the sonata cycle, but the third. The *scherzo*, on the other hand, appears in second instead of in the third movement. The work was composed by Carl Loewe for himself as a pianist and was performed in

³⁵ Robert Schumann, *Gesamelte Schriften*, Leipzig 1854, v. I, p. 297 and 323, also *Allgemeine Musikalische Zeitung* 1831, No. 14, p. 217

salons, during home music making, as well as in the concert hall of the Masonic Lodge *Under the Three Golden Compasses*³⁶. The piece clearly influences the musical language of Ludwig van Beethoven, especially in the treatment of the piano part. The structure of the piece is based on three independent instrumental parts, both in terms of melody and dynamics. After the composer's death, the piece was forgotten and only recently rediscovered by the ensemble of Marietta Kratz (violin), Sebastian Gaede (cello) and Hennig Lucius (piano). They performed the Loewe trio in Löbejün, Germany on April 22, 2016, having previously prepared the new edition of the work. The parts they developed went to Cord Garben³⁷, who led to the release of the revised material by *Florian Noetzel Verlag „Ars Musica”*³⁸ in Wilhelmshaven in 2018. The original version, published in 1830 in Leipzig by Frederic Hofmeister, contained a large number of errors and ambiguities, and in some fragments of the string parts the composer did not sufficiently take into account the technical possibilities and the sound effect. The latest edition includes an annex with a list in verbal form with the changes in the sheet music. In the violin and cello parts, there are also proposals to change the register of some phrases, and they are included in the sheet music on a temporarily added staff. The material contains the corrected voices of individual instruments and Loewe's original score. This leaves the performers room for their own sound explorations. This work is based on the revised 2018 score and references to the original or the violin version (knowing that the 2018 version is largely identical to the 1830 version).

³⁶ *Kompozytorzy Szczecińscy do 1945 roku*, group work, Szczecin 2003, p. 187

³⁷ Cord Garben - born in 1943, German pianist, conductor, producer and arranger, honorary member of the International Carl Loewe Society in Löbejün. As a producer, he made the first recording of all of Carl Loewe's songs and ballads.

³⁸ German music publishing house founded in 1797. It has been operating in its present shape and under the direction of Florian Noetzel since 1986. Today it has over 1,200 published titles.

2.4.1. First movement *Allegro*

The first part of the work takes the form of a sonata allegro with clearly exposed contrasting themes. It begins with a short eight bar introduction in which the melody of the violin part in the flute version sounds much better an octave higher. It was possible to leave it in the original register, but due to the lower bearing capacity of the lower registers in the flute, a change of an octave higher results in much greater dynamic expressiveness. Already in the third bar, we have the *forte* dynamics, and the *fortissimo* in the fourth bar. If it were not for moving this fragment up an octave, the dynamic effect would be difficult to achieve. The flute has a wider range of volume in the second and third octaves, so the use of the octave conveyor from the beginning of the piece seems natural not only because of emphasizing dynamic differences, but also for exposing the flute timbre against the background of the cello and the piano. Contrary to the original, the goal is not to unify the timbre, but to clearly show the diversity of musical colors. The third bar features the first double note, typical of the violin technique, which, for obvious reasons, should have been abandoned. Adding a grace note after the G minor chord to some extent compensates for the lack of the aforementioned double note (example 41).



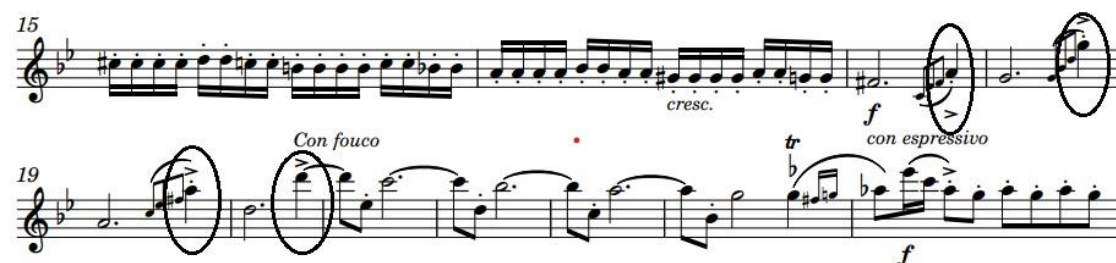
Example 41. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, flute part, bars 1-5

In the sixth bar from the last beat, there is a return to the violin register. From the eighth bar the first theme appears in the piano part, and in the violin and cello parts *pizzicato* crotchets, which at this point and then in similar parts should have been changed to *arco secco* in the cello, and *staccato* in the flute part. This change is aimed at unifying the sound in terms of articulation of both instruments. The passage from bars 9 to 16 required an octave shift higher than the original, due to the sounds below the flute scale that appear in the violin part. Repetitive semiquavers from bar 14 to 16 provide an excellent opportunity for the flutist to perfect articulation precision in a double *staccato*.

From bars 17 to 19, two notes appear in the violin part, enriching the sound of the 'background'. Some of the lower notes from the violin part have been transferred to the melodic line of the cello, so that the enrichment of the sound remains, at the same time in the flute part, as before, it is possible to use chord on the grace notes, which seem characteristic of flute transcriptions of violin pieces - e.g. 24 Caprices, Op. 1 by Niccolò Paganini (1782 - 1840). This fragment allows the flutist to develop the quality of the sound and the carrying capacity of the sound in the lower range of the instrument. In the violin version, the crescendo falls naturally for the last measure of each bar by leading the bow upwards. For the flute, such dynamics is unnatural, therefore, instead of linear volume amplification (inspired by the piano part, where the last measure of the bar on the first sixteenth is stressed), the use of accents on all last crotchets in bars 17 to 20 in the flute and cello parts compensates for the above-mentioned unnatural crescendo (examples 42 and 43).



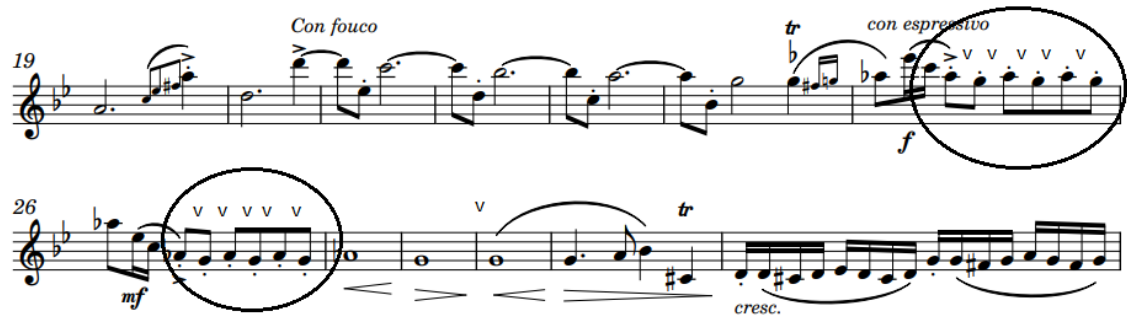
Example 42. Carl Loewe – *Grand Trio* op.12, 1st mvt. *Allegro*, violin part, bars 17-24



Example 43. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, flute part, bars 15-25

From bar 20 to 24, the shape of the melodic line remains unchanged, with the exception of the quavers (where the last [low b flat] is outside the flute scale), which were moved one octave higher to maintain the continuity of the phrase. Likewise, the section from measure 25 to 30 for the third measure is shifted entirely one octave up. In this episode, for the first time, you can see the problem of finding a suitable place to take a breathe. The specificity of the violin technique allows for an unlimited length of musical phrases and there is no need to use pauses in order to draw air, as is the case with the flute. The

solution that needed to be used was the small breaths between all of the six quavers in bars 25 and 26, which let you to choose 10 small breaths over two bars and allows you to freely rewrite the phrase until the breath foreseen between bars 28 and 29 (example 44).

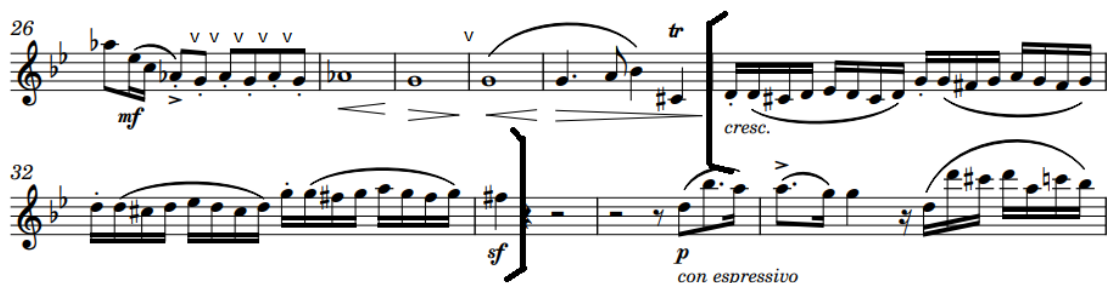


Example 44. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, flute part, bars 19-31

From the last measure of bar 30, the melody returns to the original octave. In bars 31-32 there was an appropriate change in articulation in relation to Marietta Kratz's proposal. The articulation proposed in the flute version seems to be more orderly and is the same across all hexadecimal groups in the described bars (examples 45 and 46).



Example 45. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, violin part, bars 31-33



Example 46. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, flute part, bars 26-35

The first theme is taken up by the violin from bar 34, in the version from 2018 it was proposed by Marietta Kratz (example 47) an octave higher than the original by Loewe (1830) and with this octave it was also necessary to remain in the flute version due to greater sound possibilities and color.

The image displays a musical score for two systems, each with a violin and flute part. The first system (bars 34-36) shows the violin part starting with a half note G4, followed by a series of eighth notes, and the flute part starting with a half note G3, followed by a series of eighth notes. The second system (bars 37-39) continues the themes, with the violin part starting with a half note G4 and the flute part starting with a half note G3. The score includes dynamic markings such as 'p con espress.' and 'cresc.'.

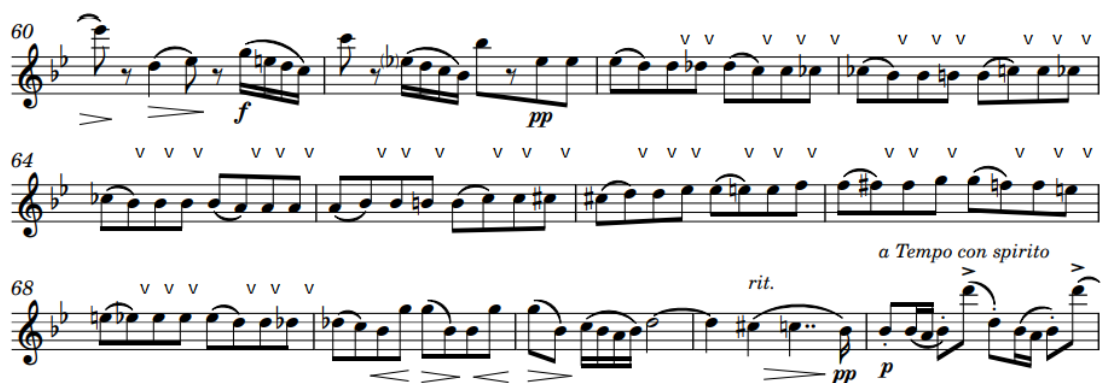
Example 47. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, violin part, bars 34-39

The first theme, due to its sonic shape, requires the flutist to take care of legato combinations of notes spaced apart by intervals greater than a third, and the quick semiquavers passages motivate to take care of precise application and proper air flow. From the middle of bar 39 it is possible to return to the original register (return to the first octave in both the Kratz violin and flute versions). Bars 41-44 are the transition between the themes, leading to a parallel key. The eight-bar second cantilena theme begins at bar 44 in the piano part and then is taken over by the cello (example 48).



Example 48. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, score, bars 44-53

From measure 52, the violin completes the melodic line led by the cello, enriching it in terms of timbre. Bars 52-59 will move an octave up in the flute part. From bar 59 to the last measure begins the transition between the second theme and the epilogue, which presents new musical material based on figurations and scale-like derivations. Up to bar 72, the flute transcription is identical to the violin version. Then the flutist will face the breathing difficulties. As before, the breath should be chosen between quavers in bars 62-68, which gives us over 41 small breaths over seven bars (example 49).



Example 49. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, flute part, bars 60-72

If the flutist is able to skillfully direct the breathing process, the breaths will go unnoticed and will not disturb the melodic line. The entire fragment from bar 72 to bar 90 was moved up an octave due to the technical capabilities of the instrument. In this

fragment in the violin version there are notes that are below the flute scale. In bar 89, slurred grace notes on the same notes had to be used instead of the arpeggios. From bar 92, the flute part remains unchanged from the original. The transition from exposition to development is smooth and is based on the reminiscences from the introduction and the very beginning of the work. A novelty in the development that begins (bar 111) is a completely different character and dynamics in relation to the exposition. The composer used the forte dynamics and the low register in both the piano and the cello, lending the pathetic character of the new version of the introduction (example 50).

Example 50. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, score, bars 111-118

Figurations in the piano part start a motivational spinning and a dialogue between the instruments. In the flute version, the melody line from bar 115 to bar 129 has been moved up an octave. The initial idea was to leave it in the original register up to bar 146. However, during the rehearsals of the entire ensemble, it turned out that in such a rich harmony and dynamics from *forte* to *fortissimo* in the cello and piano voices, the flute part within the second octave is lost in the mass of sound. Another change is the resignation from the long note d outlined in bars 139 to 146. This, however, does not affect the original intention of the composer.

A reprise begins at bar 147. As before, instead of the arpeggios in the flute version, grace notes on the G minor chord were used. Another shifting of the melodic line up an

octave (bar 147) is necessary due to the sound qualities of the flute, but also based on the continuity of the melodic line: the first measure chord ends with a g^2 and the flute version is a continuation of the melody that results from this the sound, while the violin version is moved an octave down and this line bends (examples 51 and 52).



Example 51. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, violin part, bars 144-149



Example 52. Carl Loewe, *Grand Trio* op.12, 1st mvt. *Allegro*, flute part, bars 146-149

From the beginning of the reprise to bar 190, the flute voice remains analogical to the exposition. After eight measures of the pause from bar 199, the flute part was moved two octaves higher than the violin part, so that the melody was consistent with the similar place from bar 52. The return to the original register takes place from the second measure of bar 206 and continues until bar 219. From bar 220 to 233, the number of notes below the flute scale again required shifting the melodic line one octave higher, the return to the original octave takes place after the first eight in bar 234 to bar 237. Bars 238 and 239 had to be moved again an octave up due to the notes below the scale. The next 8 bars are left unchanged from the original. In bar 258, the flute part had to be moved an octave higher for the last 10 bars of the first movement, due to the numerous notes below the scale. In order to unify the sound of the flute and cello in the chords, it was appropriate to abandon the *pizzicato* technique in bars 254-255 and 265-266 in the cello part and replace it with *arco secco*, which is the same as the composer's original version from 1830.

2.4.2. Second movement *Allegro molto agitato*

The second movement is a typical ABA *scherzo* with an expressive rhythm in 3/4 time and predominant staccato articulation in the external parts. The cantilena dominates in the central part. In 1831, an anonymous author in the *Allgemeinem Musikalischen Zeitung* wrote that it is one of the most beautiful scherzos of his time and the best part of this composition by Loewe. It begins with a common *arpeggio* played by all instruments. As in the first part with such ornaments, the flautist proposes grace notes to the main note on the G minor chord. The entire fragment A, from the beginning up to bar 175, requires the flutist to be extremely precise in articulation. The ubiquitous *staccato* at this tempo are too fast to be comfortably performed with a single tongue, yet too slow for precise double tongue. It is up to the flutist to decide which technique to use to keep the quavers clean, light, short and precise. From the beginning of this part to bar 42, the melody in the flute version alternately moves one octave up and returns to the original violin register, except for bars 13 and 14, where single quavers are found in the flute version one octave higher (the violin has a jump down two octaves after the first crotchets and an octave in the flute) - (example 53 and 54).



Example 53. Carl Loewe, *Grand Trio* op.12, 2nd mvt. *Allegro molto agitato*, violin part, bars 13-20



Example 54. Carl Loewe – *Grand Trio* op.12, 2nd mvt. *Allegro molto agitato*, flute part, bars 13-20

From the 25 to the 27 bar it was necessary to use the appropriate applicator due to the presence of B flat and B natural notes next to each other (example 55).



Example 55. Carl Loewe, *Grand Trio* op.12, 2nd mvt. *Allegro molto agitato*, flute part, bars 21-30

From bar 35, as in the first part of the *Trio*, it was necessary to apply rapid breaths after each quarter, with musical use of short articulation. These breaths allow for the comfortable realization of the *crescendo* over the next bars and the ending of the first repetition fragment in the dynamics of *forte* (example 56).



Example 56. Carl Loewe, *Grand Trio* op.12, 2nd mvt. *Allegro molto agitato*, flute part, bars 31-39

From bar 43 to 46 in the violin, and then by analogy from bar 47 to 49 in the cello, the *tenuto* markings had to be added above the crotchets so that they were in articulation opposition to the short quavers of the flute. Fragment from 43 to 98 of are based on the interweaving of two musical ideas between all instruments. Especially in this type of alternating melody taking, it is very important for all performers to pay attention to the consistency of the performance concept. In the case of the flute and cello, the problem of articulation is additionally added. All phrases where the flute takes over the main melody had to be moved an octave up in relation to the violin version in order to distinguish the timbre of the flute from the background of the other instruments and to make the melody stand out in the background of the accompaniment (examples 57 and 58).



Example 57. Carl Loewe, *Grand Trio* op.12, 2nd mvt. *Allegro molto agitato*, violin part, bars 90-106



Example 58. Carl Loewe, *Grand Trio* op.12, 2nd mvt. *Allegro molto agitato*, flute part, bars 91-98

From bar 113 until bar 150, the repeated opening section appears, and in all instruments it is guided analogously to what happened at the beginning of the movement. The last fragment of part A is reminiscence at the beginning in a diminished texture and dynamics. The ending changes the character and introduces the mood of part B.

The middle part of the scherzo is a major key cantilena, which the composer labeled *consolante*, which in Italian means *comforting*. In movement B, that is, from bar 176 to bar 325, two bars had to be moved one octave up because of the sound below the flute scale (bars 306-307). The entire fragment is kept in a very romantic, cheerful character and requires a warm, round sound from the performer. For this reason, it seems to be a good idea to leave this fragment in the first and second octaves, where the flute has much greater possibilities of manipulating the colors and warming the timbre than in the third octave. Part B is followed by *attaca da capo senza replica sin al fine*. In the last two bars before *fine*, the natural was the introduction of *ritenuto* to prepare the listener for the end of second movement.

2.4.3. Third movement *Larghetto*

The third part was defined by AMZ³⁹ as *generally also beautiful but old-fashioned*. It has a structure of ABA₁ and in the external parts it is based on a simple eight bars theme introduced at the beginning by a solo piano (example 59).

Example 59. Carl Loewe, *Grand Trio* op.12, 3rd mvt. *Larghetto*, score, bars 1-8

The theme becomes richer with each subsequent version, both harmonically and in terms of texture. The last presentation of the theme, despite the fact that it is presented by the violin and the cello, is a brilliant presentation of the pianist, who performs hemidemisemiquavers figurations against the background of the main melody. The subject seems to be less important at this point, as the composer provided the piano part with the *forte* dynamics, while the main melody begins with the *piano*. The middle section is based on semiquaver triplets running through all the voices. It is cheerful in character, in opposition to the melancholic theme in part A. The second and third presentation of the theme undertaken by the flute remained in the register proposed by the composer, for maintaining a calm character and a warm, round sound. Moreover, if the melody of the flute was moved one octave higher, the composer's intention would not be realized for the theme to gradually gain clarity and dynamics with each

³⁹ Anonymous author, *Allgemeine Musikzeitung* [AMZ] 33, 1831, p. 217-219

presentation. Leaving the melody at the bottom of the scale, however, poses difficulties for the performer from the very beginning - he must sufficiently emphasize the melodic line against the background of other instruments while maintaining a delicate sound. The final result depends largely on the cooperation of the entire ensemble and joint efforts to allow the flutist to move freely in the *piano* dynamics. Measure 25 is the beginning of the middle section, different in character. From bar 26 the flute part coincides with Marietta Kratz's proposal; from the second beat (bar 26) the melody was one octave higher than the Loewe original, up to bar 40 (example 60).

Example 60. Carl Loewe, *Grand Trio* op.12, 3rd mvt. *Larghetto*, violin part, bars 26-36

Undoubtedly, this change had a positive effect on the balance between the instruments and allowed the flutist to shape the phrase freely without forcing the sound. The portato articulation used here by the composer is a challenge not only for the flutist, but for all instrumentalists, not to forget to shape the phrase and prevent musical "stagnation". In bar 41, a dialogue between the flute and the cello begins, which, after a few bars, smoothly turns into an accompaniment to the main melody in the piano part (bars 49-56). The marginal significance of the flute part in this fragment resulted in staying with the register proposed by the composer and shifting only bars 50 and 51 up an octave, impossible to be performed on the flute due to the sounds appearing below the scale. The overriding idea was to emphasize the theme of the piano, moving the flute and cello to the background. From bar 57 to the first measure of bar 68, the flute part is identical to Marietta Kratz's proposal. From the middle of bar 68, the flute part was

shifted an octave up in order to maintain the direction of the melodic line that had already appeared in this part earlier, e.g. in bars 11 and 19 (examples 61 and 62).



Example 61. Carl Loewe, *Grand Trio* op.12, 3rd mvt. *Larghetto*, violin part, bars 67-74



Example 62. Carl Loewe, *Grand Trio* op.12, 3rd mvt. *Larghetto*, flute part, bars 61-69

From bar 75 to 79 the flute version is in line with the material of Kratz. The last three notes in the flute material, according to the composer's concept, return to the first octave (Kratz placed them an octave higher in the violin version). The return to the lower register is dictated by the soft sound and naturally lower flute dynamics. The entire last fragment (bars 57-81) is a double presentation of the theme with slight changes in relation to the part A. The last part of it is the pianist's performance mentioned above, where the theme seems to be less important. At this point, it was necessary to change the dynamics in the flute part from *piano crescendo* to *mezzoforte crescendo* in order to emphasize the melodic line, which - without violin double-notes - would be hardly audible, and in the background of piano figurations it could go unnoticed. The lower notes of the double notes of the last two bars in the violin part are performed by the cello, leaving the flutist to play the upper note. The last two bars have a *ritenuto* which prepares the ending of the part and contrasts the transition from the third part to the final part even more.

2.4.4. Fourth movement *Finale. Allegro assai vivace*.

The finale of the composition was presented in the form of a *sonata rondo* with an ABACABA structure with a coda. The repetition of the refrain has been preserved in the rondo, and in the sonata form, the developing technique and thematic dualism⁴⁰. Loewe has compiled three themes in this one movement that differ in character: each seems to belong to a different era. The first - classic; orderly, with a clear division into melody and accompaniment, the second - baroque with the use of polyphonic texture, and the third - romantic and cantilena. This diversity of topics in the final part was probably meant by the anonymous author of AMZ, who wrote that [part four] is not particularly inventive, (...) [although] it seems to be more colorful than the other parts⁴¹. Part A opens with a piano which, after a short, less than two bar introduction, shows the main theme twice (example 63).

The image displays the first system of a musical score for Carl Loewe's *Grand Trio* op.12, 4th movement. The score is written for Violine, Violoncello, and Klavier. The title 'Finale Allegro assai vivace' is at the top. The Violine and Violoncello parts are mostly rests. The Klavier part begins with a piano (p) dynamic and a triplet of eighth notes. The Violoncello part has a tempo marking 'MM. ♩ = 96'. The Violine part has a forte (f) dynamic. The second system shows the Klavier part continuing with a forte (f) dynamic and a triplet of eighth notes, marked 'con fuoco'. The Violoncello part has a forte (f) dynamic. The Violine part has a forte (f) dynamic. The third system shows the Klavier part continuing with a forte (f) dynamic and a triplet of eighth notes, marked 'con fuoco'. The Violoncello part has a forte (f) dynamic. The Violine part has a forte (f) dynamic.

Example 63. Carl Loewe, *Grand Trio* op.12, 4th mvt. *Allegro assai vivace*, score, bars 1-10

⁴⁰ D. Wójcik, *ABC Form Muzycznych*, Musica Iagellonica, Kraków 2006, p. 70

⁴¹ Anonymous author, *Allgemeine Musikzeitung [AMZ]* 33, 1831, p. 217-219

The third exposition of the theme in the flute part (bars 21-29) has been moved an octave higher compared to the violin version. The justification for such a decision is the dynamics of *forte* and the desire to emphasize the thematic melody against the background of other instruments and dense texture. In the next fragment, the theme appears for the fourth time in the flute part (bars 31-42) and in the opening fragment it is moved up an octave as a continuation of the previous phrase, while from bars 36 to 42 it returns to the original register. It is worth noting that already in this fragment we deal with developing work. In bar 43, movement B and a side theme begin, which was introduced by Loewe in a polyphonic texture and a parallel major key. It has a stylistically different character in relation to the main theme (example 64).

Example 64. Carl Loewe, *Grand Trio* op.12, 4th mvt. *Allegro assai vivace*, score, bars 43-51

The flute part in bars 43 to 55 is placed an octave higher than the original, due to the sounds appearing below the scale of the instrument, and from bars 56 to 73 it returns to the original register. Moving the melody up an octave for the flute has the consequence of increasing the volume. In this fragment, however, the goal is to unify the dynamics,

because all parts - in accordance with the assumptions of polyphony - are to be equivalent. It is therefore necessary to correct the dynamics in the flute part - *mezzoforte* for *forte* (bars 43-50) and *pianissimo* instead of *piano* (bars 51-55). In bars 63-69 and later in 90-93 there are two notes in the violin part, which had to be omitted. The upper melodic notes remained in the flute. From bar 74, the second theme reappears, covered by the developing work. Initially, in the piano, and from bar 84 also in the flute and cello parts, we find figurations on semiquaver triplets. Bars 74 to 80 were moved up an octave, which is a continuation of the previous version of the same theme. From bar 83 to 98 the register in the flute part coincides with the suggestion of Marietta Kratz in the violin version. From bar 99, movement A returns and the main theme motifs in the major version. The flute part remains unchanged from the violin version until bar 111, where it was necessary to move the melody up an octave on the second measure due to the numerous notes below the scale (bars 111-115). From bar 113, the main theme returns in its original form, initially played by the piano, and from bar 122 taken over by the flute. In bars 118-120, the double notes had to be abandoned again. The theme in the flute part, appearing from bar 122 to 126, was placed an octave higher than the original, which is a consequence of the procedure analogous to the beginning of the part. From bar 127, thematic motifs return to the violin register. The romantic cantilena, beginning at bar 140, conducted simultaneously by a flute and a piano, accompanied by a *pizzicato* of the cello, is the beginning of the C part (example 65).



Example 65. Carl Loewe, *Grand Trio* op.12, 4th mvt. *Allegro assai vivace*, flute part, bars 135-163

Throughout the cantilena part (bars 140-181), the flute register corresponds to the violin version from 2018. Cantilena smoothly passes into part A, because the motif from the main theme appears in the piano already at bar 173 (example 66).



Example 66. Carl Loewe, *Grand Trio* op.12, 4th mvt. *Allegro assai vivace*, piano part, bars 171-178

From this point on, the main theme is processed and appears alternately in all instruments. The fragment from bar 185 to 245 (excluding only two bars 201 and 203) remained in the violin register, low for the flute, oscillating within a single and double octave, with the first one being predominant. This poses a challenge for the flutist to ensure a full, loud sound, despite the low register, and to remain audible. From bar 231 to 267 we have a three-time presentation of the main theme in its original form. The only change is the duplication of the starting theme (example 67).



Example 67. Carl Loewe, *Grand Trio* op.12, 4th mvt. *Allegro assai vivace*, flute part, bars 246-250

From bar 268, the theme of part B appears again in a slightly changed form and continues until bar 326. The main theme of the secondary theme (bars 268-274) has been moved one octave higher than the violin version, which is analogous to the situation at the beginning of the movement. The next octave carrier is in bars 296-308. This decision was dictated by the dense texture and importance of the flute part, as there are fragments of a side theme here. The melody is shifted up one octave in bars 317 to 327, except for the progression of bar 323. This is due to the numerous notes below the flute scale.

The virtuoso coda begins at bar 327. Suddenly, the dynamics and texture increase and they keep you in suspense until the end of the piece. Almost the entire coda in the flute version is identical to the violin version by Marietta Kratz in terms of the register. The exceptions are bars 350 and 352, where the melody had to be moved one octave higher due to the notes below the flute scale. In addition, bars 345 and 347 were placed at the top of the scale to render the virtuosity of this fragment even more vividly and to

separate the flute in terms of color from the other instruments. Instead of chords in the *arpeggio* technique in bars 341-348 in the flute version, grace notes on the chords should be used (example 68).

334

ff

339

tr

344

349

Example 68. Carl Loewe, *Grand Trio* op.12, 4th mvt. *Allegro assai vivace*, flute part, bars 334-352

Conclusion

There is no doubt that Carl Loewe's ballad and song skillfulness had a clear impact on his instrumental compositions. The vocal treatment of melodic lines (especially in the *Schottische Bilder*, Op. 112 and *Duo Espagnôla*) and the song-like, cantilena character of his instrumental works clearly reflect the sensitivity and artistic personality of the composer, who, despite being an outstanding instrumentalist (as evidenced by the extremely virtuoso piano part in the *Grand Trio* Op. 12) which Loewe wrote with himself in mind as a performer) has never succumbed to strictly show-off trends. The flute, as an instrument extremely close to the human voice, captures the spirit of Carl Loewe's music very well. Similarities between voice and flute⁴² can be noticed on various levels, but it is particularly important *to use similar, or even common methods of working on the emission workshop (...) and within the technique of operating with sound (voice), timbre, expression and articulation*⁴³ This similarity is of particular importance and is well realized in works where this singing and songfulness are at the fore - the first and second parts of *Schottische Bilder* and the first theme as well as the epilogue by *Duo Espagnôla*. Moreover, it is worth emphasizing that both the *Schottische Bilder* Op. 112 and *Duo Espagnôla* in the flute version contain a whole spectrum of technical and musical problems, which is of great value in terms of didactics and methodology of playing the flute. The *Schottische Bilder* sensitize to the timbre of the sound, lead the phrase, are technically difficult and also require articulation and ornamental precision. In addition to technical requirements, they are characterized by a rich, musically inspiring piano accompaniment. *Duo Espagnôla* is a form of a duet with two equal instrumental parts, which places it as a chamber work and enables work on team competition and development of all aspects related to the broadly understood chamber music.

Arrangement of the *Grand Trio* Op. 12 for a new instrumental composition not only retained the composer's assumptions, but also enriched the work primarily in terms of timbre and articulation. The flute and the violin, despite the obvious differences

⁴² The similarities between the human voice and the flute have already been noticed by the authors of the 18th century flute schools, incl. Johann Joachim Quantz in his treatise *On the rules of playing the flute*.

⁴³ A. Wierzbński, *Głos ludzki i flet jako pokrewne instrumenty muzyczne*, in: *Głos ludzki i flet jako pokrewne instrumenty muzyczne*, Z. Wojtczak (edit.), Akademia Muzyczna im. G. i K. Bacewiczów w Łodzi, Łódź 2006, p. 11-12

resulting from the structure and method of producing sound, have similar technical and recording capabilities, which significantly and obviously translates into a negligible number of problems that may arise both during the preparation and subsequent performance of the part, which does not mean, of course, that the flute part is devoid of problems related to transcription. An example of the difficulty caused by the change of the instrumentation will be the unification (in some fragments of the work) of the flute sound in relation to the cello.

There are many examples of the transcription of violin works in flute literature, which may testify to the accuracy and universality of such a solution, used by many outstanding flutists and composers (e.g. Sonata in A major by Cesar Franck, Sonata op. 18 by Richard Strauss, Sonata in E flat major by Johannes Brahms, Concerto by Aram Khachaturian, 24 Caprices by Nicolo Paganini)⁴⁴. The basic performance problem in the *Grand Trio*, Op. 12 is the question of its condition (it is difficult to find pieces of such a time span in chamber music literature for wind instruments). The rest of the disadvantages do not result from the specificity of the arrangement, but rather from the overall musical weight of the composition, which is equally demanding for the violinist and the flutist. The trio is a piece that poses a great challenge to all three instruments, the parts of which the composer treated equally. This results in technical and articulation complexities (in the flute transcription, there is additionally the issue of the unification of articulation in relation to the cello) and, above all, sound; especially for the flutist, where each part is saturated with all kinds of struggles with sound, its carrying capacity, adjusting the speed and amplitude of vibrations, volume, emotional charge and conveying non-musical ideas by sound. Other challenges arise from the specificity of performing chamber music; cooperation and harmony of all instrumentalists. The trio for a new instrumental line-up with the participation of the flute can be successfully performed both at the academic level and by professional chamber ensembles as a new, interesting repertoire proposition.

Carl Loewe's instrumental works, his symphonies, concerts, piano and chamber music have been largely forgotten. Although his works retain a specific compositional quality, it is impossible not to notice that Loewe was and will be a composer in the shadow of the great masters, but his individual works can and should be considered

⁴⁴ In chamber literature we also have opposite examples - transcriptions of flute pieces for violin. A special example worth mentioning is the Sonata in D major for flute and piano, Op. 94 by Sergei Prokofiev, which was later arranged in a version for violin and piano by the composer himself on the initiative of violinist David Oistrakh.

extremely successful and worth attention. The new flute arrangement of selected pieces increases the circle of both performers and recipients, which should contribute to a greater popularization of the work of the Szczecin master, whose extremely successful works are the subject of this dissertation.

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