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Hanyi Jia

**The Influence of Context and Environment of Performance
on Musical Interpretation**

**-study of musical perception and the aesthetics of performance, based on the
analysis of the performances of César Franck Cello Sonata in A major and
Edward Elgar Cello Concerto in e minor, op.85**

Description of the artistic work

Promotor: prof. dr hab. Marcin Zdunik

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I declare that this dissertation has been prepared under my supervision, and I confirm that it meets the requirements for its submission in the doctoral procedure.

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With full legal responsibility, I declare that this doctoral dissertation entitled... „The Influence of Context and Environment of Performance on Musical Interpretation-study of musical perception and the aesthetics of performance, based on the analysis of the performances of César Franck Cello Sonata in A major and Edward Elgar Cello Concerto in e minor, op.85” I have written this doctoral dissertation independently under the guidance of my supervisor, and it does not contain any content obtained in a manner inconsistent with the applicable regulations.

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Artistic Work

Płyta CD

César Franck Violin Sonata in A Major, FWV 8(arr. for Cello and Piano
by Jules Delsart) & Edward Elgar Cello Concerto in e minor, Op. 85
(3rd. & 4th. movement)

Hanyi Jia—*Cellist*

Ewa Skardowsk—*Pianist*

- | | | |
|----|--|----------|
| 1. | <i>César Franck Cello Sonata in A Major, FWV 8, 1st Mov.</i> | — 6'15" |
| 2. | <i>César Franck Cello Sonata in A Major, FWV 8, 2nd Mov.</i> | — 8'55" |
| 3. | <i>César Franck Cello Sonata in A Major, FWV 8, 3rd Mov.</i> | — 8'03" |
| 4. | <i>César Franck Cello Sonata in A Major, FWV 8, 4th Mov.</i> | — 6'42" |
| 5. | <i>Edward Elgar Cello Concerto in e minor, Op. 85, 3rd Mov.</i> | — 4'49" |
| 6. | <i>Edward Elgar Cello Concerto in e minor, Op. 85, 4th Mov.</i> | — 12'06" |

Recording director / Album production

Antoni Grzymała

The recordings were made on September 27 and 28, 2023, in Elsner Hall, Warsaw, Poland.

Abstract

Each musician's comprehension and interpretation of art is distinctively unique, fundamentally diverging from that of the composer. Thus, the in - depth comparison and discourse on the multifarious interpretations of classical music works, the exploration of the potential impacts exerted by disparate performing environments on performers, and the analysis of a plethora of factors that might influence a performer's rendition are not merely topics of academic value but are also pivotal for grasping the intricacies of musical performance. When our focus is directed towards two masterpieces of European Romantic - era music: Edward Elgar's Cello Concerto in e minor and César Franck's Sonata for Violin/Cello and Piano in A major, we discover that these works are not only musically profound but also furnish copious research materials in the realm of performance practice.

The interpretation of these compositions is far more than a mere replication of the score; it is a vivid manifestation of the musician's individuality, emotional expressiveness, and artistic vision. By delving into the interpretations of these works, we can not only marvel at the painstaking elaboration of musical nuances by musicians but also deeply resonate with the emotions they infuse into the music and their profound understanding of the work's essence. Moreover, alterations in the performing environment, such as the transition from a recording studio to a concert hall or performing in different locales, can have a notable impact on musicians. These changes may either kindle the musicians' creativity or impose additional stress upon them. Investigating how these factors shape a musician's performance can enable us to better fathom the artistry and technicalities of musical performance, as well as how musicians adapt their performing strategies in diverse situations. In summary, thorough research on the performances of these remarkable classical pieces can not only enrich our understanding of the music works themselves but also heighten our awareness of the complexity inherent in musical performance, thereby allowing us to more fully appreciate each singular performance on stage.

The first chapter of the thesis predominantly centers on the analysis of the musical form structure of Elgar's Cello Concerto in e minor and the comparison of three performance versions. In the initial section, the author offers a comprehensive overview of Elgar's life and oeuvre, delving into the cultural trends of the era in which he thrived. In the second section, the author undertakes a meticulous analysis of the concerto: commencing with an overview of the work's creation backdrop and its distinct artistic style, then dissecting the structure and material utilization in each movement and ultimately summarizing the characteristics of the composer's

compositional techniques and orchestration. In the third section, building upon the relatively detailed exposition of the structure and materials of this Cello Concerto in the preceding text, the author conducts an exploratory study of the three performance versions. In this part, the relevant information of the versions selected for this study is concisely presented, followed by a discussion of the commonalities and disparities among the three chosen performances, along with multiple perspectives such as performance aesthetics. In the fourth section, by integrating the work analysis in this chapter with the perspectives of musical cognition and psychology, the author conducts a comparative study of the differences in tempo, dynamics, and musical imagery among the three versions. In this segment, the "construction paradigm" and the "embodied theory" are also employed to analyze how the audience perceives and receives the musical sounds, and to explore the intersections and collisions engendered by the different sounds produced by performers and the auditory experiences.

In the second chapter, the author elaborates around César Franck's Sonata for Violin/Cello and Piano in A major. In the first section, the author presents Franck's life journey and creative output, expounding on the characteristics of the era - style prevalent during Franck's time. In the second section, analogous to the first chapter, the author conducts an in - depth analysis of this sonata: first and foremost, providing an overview of the work's creation background and artistic style, then analyzing the structure and material application in each movement of the work, and finally pinpointing the characteristics of "Cyclic Motive" writing, and emphasizing and discussing the multi - structure features and multi - tonality of this sonata. In the third section, the author conducts an analysis of three performance versions of this sonata. During this part, the relevant information of the versions selected for this study is briefly described, and then a performance - based analysis of the three selected classic performance versions is carried out respectively. Similarly, in the concluding part of this chapter, the author analyzes various aspects such as the differences in tempo, dynamics, and musical imagery brought about by different performance versions of this piece. In this part, from the perspective of Music Psychology, a multi - dimensional exploration of the interpretations of different classic versions is also carried out.

In the third chapter, the author draws on daily performance practice experiences and delves into the impact of diverse applications of vibrato techniques and bow - string coordination on the establishment of sound quality and musical imagery. In the fourth chapter, based on the various factors expounded in the above three chapters that may impinge on the performance of music works, from the perspective of musical

cognition within Music Psychology, the author probes into the variable factors that influence the performance effect in different performing scenarios. Simultaneously, the author further explores the influence of different performing settings on the performer's interpretation, as well as the potential psychological factors and aesthetic anticipations underlying the interpretive differences among various performance versions. Finally, through the discussion of these psychological factors, the author addresses the root causes of the performer's nervousness during the performance and explores relevant amelioration methods.

Musical interpretation can be regarded as the exhibition of a sequence of continuous physical movements and body language, which exerts extremely high demands on the musician's physical stamina and psychological resilience. In this thesis, a profound understanding of the formation processes underlying these performance versions and learning from them is of great significance for the author's personal professional development and also offers a vast expanse of thinking and learning space for other musicians, which stands as one of the most valuable accomplishments of this research. Musical interpretation is a complex art form that necessitates performers to achieve technical precision, emotional authenticity, physical stability, and mental fortitude. Every successful performance is the fruit of long - term practice, repeated contemplation, and emotional dedication by the performer. By studying these outstanding performance versions, we can gain profound insights into how performers meld physical skills, musical comprehension, emotional conveyance, and personal style to create a one - of - a - kind musical experience. Additionally, exploring these performance versions also aids in revealing how performers surmount physical and psychological challenges, how to maintain concentration and expressiveness under pressure, and how they enhance themselves through continuous practice and performance. These experiences are invaluable resources for any learner aspiring to enhance their musical expressiveness. Ultimately, through in - depth analysis and comprehension of these performances, we can not only better appreciate the artistry of musical performance but also learn how to translate the power of our thoughts into music, which lies at the core of musical performance and is the goal that musicians ceaselessly pursue.

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Introduction

I. Selection of the topic of the thesis

Music can be interpreted in many ways. The musical score is something "silent", and the music notated in it can only be fully presented through its performance. On the one hand, this is related to the philosophical issue of "non-identity" in the art of musical performance. On the other hand, it can be analyzed in many ways from the perspective of both the performer and the listener. Questions associated with this include: How do different musical interpretations arise? What kind of understanding of music and expression is more in line with the composer's intention? Where is there room for so-called secondary creativity? How should we listen to a musical work? The author decided to focus precisely on these questions that inspire many people studying music and its listeners. Is there a deeper, more fundamental cause in nature behind these questions? How do the mechanisms that influence this phenomenon work? This series of questions and contemplations made the research topic that will be addressed in this thesis gradually become more and more clear.

The author will analyze Edward Elgar's "Cello Concerto in e minor" and César Franck's "Sonata in A major for Violin (Cello) and Piano" from the perspective of cello performance. Additionally, she will investigate and compare the versions of these two works, identifying the factors that may cause differences in their interpretations (such as tempo, musical intensity, the use of different techniques, as well as performance variations). Moreover, in this thesis, an analysis and comparison of variables (including the performer's tension and excitement, as well as acoustics) in three different contexts – the practice hall, the recording studio, and the concert hall – will be presented, based on the author's own performing experience.

II. The State of Research

In her doctoral dissertation titled "On the Stylistic and Performing Techniques of Edward Elgar's 'Cello Concerto in e minor' Zhao Chunxu from the Jilin College of the

Arts outlined the life of the outstanding British composer Edward Elgar and the background of the composition of the work. She also focused on the analysis of the work's style, discussing issues related to genre, technique, and style, and then explained Edward Elgar's compositional techniques and the musical emotions expressed in this concerto. Zhou Qinqin from Qufu Normal University in Shandong Province, on the other hand, focused on the performing technique of Edward Elgar's "Cello Concerto in e minor" in his 2015 master's thesis. In this thesis, he analyzed the work No. 85 from multiple angles (such as comparison and analysis of characteristic features, the score, and trial listening). This in-depth analysis demonstrated a good command of the performing technique of Edward Elgar's cello concerto.

In her article "Jacqueline du Pré and Edward Elgar in the 'Cello Concerto in e minor" published in the journal "Juying yuebao" in 2013, Tingting Liu talked about the composer's life during the composition of the "Cello Concerto in e minor", which was Edward Elgar's last significant work written between 1918 and 1919. The article by Ji Lin, published in the journal of Xinghai Conservatory of Music in 2014, titled "The Death of the Nation? The Death of a Man? – Different Interpretations of the 'Cello Concerto in e minor' by Beatrice Harrison, Jacqueline du Pré, and Yo-Yo Ma as one of the most important articles on cello music, focused on three performers from different periods and studied the composer's musical intentions and different interpretations of the work through comparing recordings and showing the significance of the work.

The article "A Comparative Analysis of Different Interpretations of Franck's Sonata in A major for Violin and Piano by Gao Yajing, published in "Qilu yiyuan" in 2007, took the performances of five world-renowned violinists as the research object. The author explained the performing and aesthetic characteristics of different artists based on the background of the work's creation, as well as the similarities and differences in the performers' personalities.

In 2016, Yang Hongye from Jilin College of the Arts, in her work titled "A Performing Analysis of the Third Movement of Franck's 'Sonata in A major for Violin and Piano through analyzing the performance of the third movement of the work, revealed the composer's mood at that time, interpreted the expression of yearning for

love and the hope related to the pursuit of equality and freedom contained in the work, and also deeply explored the composer's creative technique based on the cyclic structure.

In 2011, Ye Jun from Fujian Normal University, in his doctoral dissertation "A Stylistic Analysis of the Characteristics of Franck's 'Sonata in A major for Violin and Piano' studied the stylistic features of Franck's violin works and their structural characteristics by collecting, comparing, and analyzing the literature related to his works. Wen Huiming, in the article "Preparations for Performing Franck's 'Sonata in A major for Violin and Piano' published in the journal "Huanghe zhi sheng" in 2020, pointed out that performers should carefully familiarize themselves with the work before starting to play. This is related to understanding the composer's creative history, the background of the work's creation, as well as getting acquainted with suggestions regarding the technique of score interpretation and the cooperation between the piano and the violin. He analyzed how to think and sing "in advance" (before performing the work) to achieve the ideal effect related to so-called secondary creativity. In her doctoral dissertation titled "Analysis and Comparison of Different Versions of Franck's 'Sonata in A major for Violin and Piano' which was completed in 2012, Hou Xinrui from Qingdao University, taking the analysis of the work as the starting point, combined the composer's biography and the historical background of the era with the significance of the work, and also studied and discussed the performing techniques based on her own practical performing experience. Subsequently, the researcher compared the recordings of three masters from different eras and schools of thought and analyzed Franck's work in detail from different aesthetic perspectives.

Lin Erjia, in his article "Analysis of the Musical Characteristics of Fusion in Franck's 'Sonata in A major for Violin and Piano' based his analysis on three main aspects of the work, namely the combination of religion and secularism, classicism and romanticism, as well as the combination of borrowing and innovation. He also talked about Franck's creative achievements and analyzed the musical characteristics of fusion in the work. Wang Bo from Minzu University of China, in his work titled "Exploring the Use of Glissando in the Performance of César Franck's 'Sonata in A major for Violin and Piano' deeply analyzed and discussed the way of using glissando in this work,

referring to the use of glissando by different artists to describe his own way of understanding this technique. In his work titled "Studies on Franck's 'Sonata in A major for Violin and Piano, Li Zhongyan from the Central Conservatory of Music attempted to analyze the traditional and modern, conservative and innovative, formal and free characteristics of Franck's composition, and also studied his compositional techniques. In his doctoral dissertation titled "On the Evolution of Heifetz's Style in Franck's 'Violin Sonata in A major, Wei Zhichao from South China University of Technology analyzed the evolution of Heifetz's style, paying attention to the similarities and differences in his performance of this work in his youth and later. The researcher first presented the similarities and differences between Heifetz's two performances of the "Sonata" and analyzed such characteristics of these performances as: different bowing techniques for the same phrases, speeds and changes in bowing in the same phrases, interpretations of the melodic lines, the intensity of vibrato colors, the characteristics of glissando, the "breathing" of phrases, and the choice of bowing.

In the English-language literature, there are also many works on Edward Elgar's "Cello Concerto in e minor", such as the article "Nostalgia and Escapism: Interpreting Edward Elgar's Cello Concerto" by Eileen Neall, which describes the compositional techniques of escapism and nostalgia visible in Edward Elgar's work through an analysis of the content of his private correspondence. Other articles are reviews of different performances of Edward Elgar's "Cello Concerto in e minor". These include: the article "Reviews: RECORDINGS - ELGAR Cello Concerto in E Minor, op.85/BRIDGE Oration-Concerto Elegiaco for Cello and Orchestra" by Joanne Talbot published in "The Strad", the article "Bloch: Schelomo; Elgar: Concerto for Cello and Orchestra in E Minor, Op. 85" by David Hurwitz published in "Musical America", and the article "Reviews: Cello - ' Concerto in E Minor for Violoncello and Orchestra, Op. 85 (Study Score), 'by Edward Elgar, Edited by Jonathan Del Mar" by Cornelius Watkins from the journal "American String Teacher".

In conclusion, most of the relevant academic research on the topic of this thesis mainly focuses on the analysis of performing and compositional techniques, and the comparison of different versions of interpretations of works. It should be noted that in

few studies is there a discussion about the aesthetics behind different interpretations of works and the factors that influence these interpretations. The author will try to determine the differences in musical interpretations caused by different situations and study the aesthetics of performances from the perspective of music psychology. The author hopes that this thesis will be a source of more diverse analyses and perspectives that will prove helpful to other researchers in the future.

III. Theoretical, Practical and Cultural Significance of the Thesis Topic

The topic of this thesis has certain value and significance at the theoretical, practical, and cultural levels. Regarding its theoretical significance, by understanding the characteristic features of the performance of the same works in the interpretations of different musicians, the differences caused by the performance of music in different environments, and the reasons for their occurrence, this thesis will be able to provide performers and listeners with access to a wide range of perspectives. The multi-dimensional analysis and organization of the causes of these differences in the analyzed cases is of great significance for the study of musical performances. In terms of practical significance, through an in-depth analysis of the works, exploration of the musical intentions, and furthermore, by comparing the so-called secondary creativity of different artists and their performances in different environments and contexts, the author will gain a high level of interpretative inspiration and provide more reference points for performers who have similar thoughts.

As for the cultural significance, this research does not focus on exploring the cultural impacts of music in different societies or ethnic groups. Instead, it is solely about the analysis of specific selected works, aiming to deeply explain the meaning that music (as an aesthetic object) has for performers and listeners.

IV. Research Methods and the Content of the Thesis

This thesis aims to focus on the musical perspective of performers' interpretations by analyzing the scores of two works by Edward Elgar and César Franck, summarizing the performance technique indications derived from the scores of both works, exploring various interpretative possibilities, and then conducting a comparative analysis of different performance versions. Subsequently, considering the perspective of the aesthetics of performance and musical perception, as well as the details of the author's own playing in different performance contexts, the possible causes of the emergence of different performing styles will be investigated, and the author will also analyze the significance of the differences in these styles.

The introduction will mainly focus on the research background of the topic, the reasons, significance, and value of choosing the topic, the research content, and the methodology. The first chapter focuses on the structural analysis of Edward Elgar's "Cello Concerto in e minor" and the analysis of the performance versions of this work. Firstly, the composer's biography and creative works will be presented, and the cultural issues related to the era in which he lived will be discussed. Secondly, the author will conduct an analysis of the "Cello Concerto in e minor": the background of the work's creation and a description of its style will be presented. Then, the structure of each movement of the work and the musical materials used will be analyzed. Finally, the characteristics of the work's arrangement and orchestration will be summarized. Thirdly, the author will analyze several performance versions of the "Cello Concerto in e minor". In this part, a brief description of each version will be given, and then the author will analyze the performances of each of the three selected versions. In this chapter, there are analyses of the works and discussions of canonical interpretations to compare and contrast the differences in tempo, dynamics, and musical expression from a cognitive and psychological perspective. In this part, the author will also analyze human cognitive and receptive processes of the musical sound system in relation to the construction paradigm and the concept of embodied cognition. The relationship between different sounds produced by musicians and the listening experiences of the audience will be explored.

The second chapter will be dedicated to Franck's "Sonata in A major for Violin (Cello) and Piano". It will start with an introduction to the life and creative works of composer Franck, as well as a description of the stylistic features of his music. In the second part, similar to the first chapter, the author will analyze the "Sonata in A major for Violin (Cello) and Piano": first, the background of its creation and the characteristic stylistic features of the work will be presented, then the structure and the use of musical materials will be analyzed, and finally, numerous structural features of the work will be analyzed, including the so-called cyclic motifs, the "double structure", as well as the tonal scheme and tonality.

In the third subsection of the first chapter, the author will discuss the canonical interpretations of the "Cello Concerto in e minor": describe the selected versions and then analyze them. The same approach will be applied to the "Sonata in A major" in this chapter: in the last part of the second chapter, the author will describe three selected interpretations of this work and analyze the tempo, dynamics, and differences in musical expression of the "Sonata in A major". Similarly, different canonical interpretations will be examined from the perspective of music psychology. The third chapter will focus on a technical analysis of the performance details of both works, taking into account the author's personal practical experience. The fourth chapter will integrate all the previous chapters, studying the variable factors that affect performance effects in different performance situations from the perspective of musical cognition in the aesthetics of musical performance and music psychology: the author intends to answer the question of which factors have a positive impact on performance effects and which have a negative impact. In this chapter, the author will combine the ideas of Roman Ingarden and Mikela Dufrenne's musical aesthetics, discuss the relationship between different interpretations of musical performances, as well as the differences between the listening experiences and the emotions of the performers, the perception of the aesthetic object, and the basic characteristics of specific works, in order to study the aesthetics of musical performance in the context of the above-mentioned factors. The content of the thesis will be expanded to include the cognitive (related to perception) aspect of music, which is based on the observation of the reception, processing, and

production of music in the so-called "information processing" process, the study of the aesthetic experiences of performers and listeners in similar musical experiences, the significance of the connections between specific performers and specific listeners, and the musical and cultural concepts behind these meanings.

Chapter 1. Analysis of Edward Elgar Cello Concerto in e minor

1.1 Overview of Edward Elgar's Creative Works

1.1.1 The Biography of Edward Elgar and his Creative Works

Born in 1857, the British composer and conductor Edward Elgar was one of the most important representatives of late European Romanticism, and his creative output had an impact on the "awakening" of British music after a long period of dormancy at the turn of the 19th and 20th centuries. Edward Elgar's music is renowned for its soaring melodies, excellent orchestral arrangements, and profound emotional expression. His compositions cover a wide range of genres, including symphonies, concertos, chamber music, operas, and choral works. His compositions enjoy great popularity in the United Kingdom and around the world and have become a certain landmark in the history of British music.

Edward Elgar was born and raised in a very musical family: his father was the owner of a company that produced musical instruments and played the organ in the church. Having been in contact with music since his early childhood, Edward Elgar showed a keen interest in it. As a teenager, he decided to go to Germany to study music, but the financial situation of his family did not allow him to travel to Leipzig and pursue his studies. Therefore, in the early years of his musical education, he was largely self-taught. Despite not having received formal musical education, he gradually mastered the skills of composition and playing various instruments on his own.

In 1885, he began working as a church organist, and the following year he met Caroline Alice Roberts – he fell in love with her, and the couple got married. Alice was not only his wife but also his inspiration and greatest support. His married life had a huge impact on Edward Elgar's creative work. Thanks to his wife's continuous encouragement, he dedicated himself to creating music. The composer was greatly influenced by German Romantic music, especially that of Wagner.

He not only emulated the composers of that era but also incorporated their elements into his own musical language, creating a style that was both international and

distinctly English. Edward Elgar's musical career began to gain momentum when he was nearly 40 years old. In 1899, his orchestral work "Enigma Variations"^① achieved success at its premiere and was published in print. In the following years, he created many other important works, such as the oratorio "The Dream of Gerontius"^② and "Pomp and Circumstance"^③ and so on. In 1904, Edward Elgar was knighted by King Edward VII for his composition of the "Coronation Hymn" (1902). He was the only composer of that time to receive this honor.

In the later years of the composer's creative career, the British music scene was changing, and his works received less and less attention. Moreover, the death of his wife was a huge blow to him, and the number of compositions he created at that time dropped sharply. Nevertheless, he is still regarded as one of the greatest British composers, and his works are loved and respected by music lovers around the world.

1.1.2 Edward Elgar and British Social Recognition in the Face of the "English Musical Renaissance"

Edward Elgar's musical achievements lie not only in his creative works but also in his contribution to the English musical tradition. His artistic output, especially when it comes to symphonic works, had a strong influence on the developing process of the "English Musical Renaissance". Sun Guozhong asked: "Can the so-called English Musical Renaissance be regarded as the development of a certain musical nationalism in Britain in the 19th century? (...) If we want to deeply understand the significance of this English renaissance and its relationship with 19th-century Romantic music (...) Elgar's music can serve as a certain case study that will help us better understand the above issues."^④

^① Elgar: *Enigma Variations*, for orchestra, Op.36 (composed in 1898-1899). The first performance conducted in London by Hans Richter.

^② Elgar: *The Dream of Gerontius*, for voices and orchestra, Op.38 (composed in 1900). The text from the poem by John Henry Newman.

^③ Elgar: *Pomp and Circumstance*, 5 Marches for orchestra, Op.39 (composed in 1901-1903). The text from the poem by John Henry Newman.

^④ Sun Guozhong: Elgar and the Musical Renaissance of Britain (Aierjia yu yingguo yinyue fuxing), Music Art, 2003, No. 2, pp. 14-15

Artistic creation has always been a reflection of a particular society and environment. Although it is difficult to precisely determine when the "English Musical Renaissance" exactly began, it is easy to observe how it was related to the political and social issues of that time in Britain.^① The 19th century can be considered a period of great prosperity for Britain in terms of the economy, science, social affairs, and culture. The World's Fair held in London in 1851 reflected Britain's position as a powerful nation and its achievements in international trade. It should be noted that imperialism prevailed in the country at that time.

In such a general atmosphere, there were growing expectations for a certain "renaissance" in music. The British music scene after Henry Purcell was rather barren and full of mediocrity. It remained under the strong influence of the Austro-German musical system, and the works of British composers were far less influential than those of composers from other nationalities.

Historical studies show that the British did not have too many problems with this phenomenon and generally regarded the popularity of works from other countries as a form of homogeneous cultural identity. However, British composers were aware that it was necessary to allow the emergence of new creative figures and to find their own British national identity within the realm of musical culture. The 19th-century English musical renaissance gradually began to be recognized throughout Europe, and many outstanding composers emerged at that time, such as Charles Villiers Stanford and Gustav Holst, whose works became representatives of this musical revival. Among them, Edward Elgar was undoubtedly a key figure.

In his early creative period, Edward Elgar paid a great deal of attention to German compositions. In his study, he mostly kept scores of German music. Wagner had the greatest influence on him. "Thanks to Wagner's works, Elgar learned not only many innovative compositional techniques but also the connections between operatic and

^① National identity emerges when a certain group categorizes the differences between its own group and others through subjective feelings, and then strengthens and affirms these differences through mutual interactions. - Gong Xinye, "A Study on British Social Identity Based on Elgar's 'Pomp and Circumstance Marches (Op. 39, No. 1)' (Aidehua Aierjia Weifeng linlin jinxing qu Op. 39. No.1 de yingguo shehui renting yinsu yanjiu)", Fujian Normal University, 2018

symphonic music. (...) It was from Wagner that Elgar learned how to effectively present musical images and emphasize the strong contrasts between them. He also learned from Wagner various musical writing techniques, such as the use of dominant motifs, complex musical language in texture and harmony, and the richness of orchestral colors."^① Another contemporary composer who had a profound influence on Edward Elgar's creative work was Richard Strauss. "Especially in his 《Falstaff》, we can clearly see Strauss's influence – in terms of the concept, the presentation of musical ideas, the leading motifs, and the orchestration."^②

Edward Elgar also delved into the symphonic works of Brahms, Berlioz, and other composers. The music that Elgar was exposed to when he played in the orchestra is undoubtedly very important. We should not overlook his knowledge of the Romantic period and his penetrating sense and understanding of composition. In addition to the style drawn from the broadly defined "European musical culture", Edward Elgar imparted his compositions with a native English flavor, derived from simple ballads and traditional folk music. "At the end of the 19th century, a group of composers (...) collected rural folk songs and studied religious and secular music (...) which enjoyed success for a certain period of time",^③ and Edward Elgar was an active member of this group. His music was characterized by a musical language full of simplicity, beautiful melodies, and frequent use of folk melodies, which gave his works a distinctive style and flavor that suited the public's taste. Moreover, his solemn and uplifting compositional style was in line with the aesthetic musical needs of the British royal family at that time. In this way, Edward Elgar's musical compositions reached a new artistic level based on the homogeneous European music. The great success of the composer's symphonic works stemmed from his penetrating assessment of social expectations for symphonic works. A musical language emerged that combined both

^① Sun Guozhong: Elgar i brytyjskie muzyczne odrodzenie (*Aierjjia yu yingguo yinyue fuxing*), Yinyue yishu, 2003 nr 2, str. 116

^② Sun Guozhong: Elgar i brytyjskie muzyczne odrodzenie (*Aierjjia yu yingguo yinyue fuxing*), Yinyue yishu, 2003 nr 2, str. 17

^③ Milo Wold: „Historia zachodniej muzyki (wersja ilustrowana) (*Xifang yinyue jianshi chatu di 9 ban*)”, tłum. Liu Danni, Shijie yushu chubanshe, 2012

the Romantic emotional expression and traditional British musical elements, opening new paths for the contemporary development of music in Britain.

1.2 Analysis of Edward Elgar Cello Concerto in e minor

1.2.1 Background

Edward Elgar's Cello Concerto was composed between 1918 and 1919 and can be regarded as a masterpiece of the later period of his creative work. After the First World War, the musical and aesthetic needs of the public began to change due to the shocks and transformations in society. At the beginning of the 20th century, the emergence of atonal music changed the trends and preferences of the public. Edward Elgar's music was seen as "old-fashioned", which made the composer feel very disappointed. "His music and values had to give way to more avant-garde and edgier artistic concepts, which almost made him lose the motivation to compose." He began to avoid speaking publicly about music and tried to distance himself from the new music scene. Between 1917 and 1921, Edward Elgar and his wife went on vacation to Brink-well, where he spent the last period of his creative life. He completed two string quartets, a piano quintet, and the "Cello Concerto in e minor", which is the subject of this thesis. These works represent a stylistic continuation of Edward Elgar's earlier compositions in terms of the organization of musical material and compositional techniques, and it can be said that they summarize his entire creative output.

1.2.2 Musical Analysis

1.2.2.1 The Structure of the Whole Concerto

The concerto consists of four movements and has a cyclic structure reminiscent of a rondo.

From the perspective of the overall composition of the work, there is a cyclic recurrence of thematic material between the movements. If we consider the internal structure of each movement, variations and rhythmic repetitions with the development of the theme occur many times within it. The composer constantly repeats the main

motif, changing the rhythm, pitch, and timbre, which allows the motif to appear in different places and situations. The composer also uses the form of thematic variation to achieve an effect similar to that of a rondo. This technique maintains the characteristic features of the theme while introducing new elements and changes, thus enriching the expression of the work.

The first movement is written in the tempo of *Adagio-Moderato* and has a complex three-part structure (Table 1-1).

Table 1-1

Trzyczęściowa Złożona budowa	Sekcje		Kolejność taktów		Tonacja
	Wstęp		1-8		e moll
	Część A (Sześć prezentacji motywu)		9-46	9-14	E dur aeolijski
				15-20	e moll
				21-26	
				27-32	
				33-38	
				39-46	E dur aeolijski
	Łącznik		47-54		e→b→B
	Część B	Motyw B	55-74	55-62	E-dur→G→b
		Przejście		63-66	b→E
		Motyw B		67-70	E→G→b
		Przejście		71-74	b→e
	Łącznik		75-79		
	Część A1 (Cztery prezentacje motywu)		80-105	80-85	E dur aeolijski
				86-91	e→E
				92-97	e
				98-105	E dur aeolijsk→e

The tempo of the second movement is *Lento - Allegro molto*. The musical form of this movement is a mixed structure, which exhibits characteristics of both the rondo form and the sonata form. (Table 1-2).

Table 1-2

Nietypowa wieloczęściowa struktura o cechach ronda i sonaty	Sekcje		Kolejność taktów		Tonacja	
	Preludium		1-15		e moll	
	Sekcja A	Wstęp	16-39	16		
		Fraza a		17-20	G-dur	
		Fraza b		21-25		
		Łącznik		26-28		
		Fraza c		29-34		
		Fraza d		35-38		
		Łącznik		39		
	Sekcja B (Cztery prezentacje motywu)	Motyw części B	40-49	40-41	E-flat dur→g moll	
				42-43		
				44-45		
				46-47		
		Łącznik		48-49		
	Sekcja A1	Fraza b	48-77	50-54		
		Fraza a		55-58		
		Fraza b		59-62		
		Łącznik		63-66		
		Fraza c		67-72		
		Fraza d		73-76		
		Łącznik		77		
	Sekcja B1		78-85		D→g→f-sharp	
	Sekcja A2	Fraza b	86-103	D→C→B-flat→b-flat→D		
		Rozwinięcie frazy b				
	Sekcja B2		104-119		G dur	
	Koda / Materiał muzyczny pochodzacy z fragmentu A		120-129		G→e	

The third movement has a tempo of *Adagio* and is relatively short - it consists of only 60 bars (Table 1-3).

Table 1-3

Pojedyncza struktura	Fragmenty			Kolejność taktów		Tonacja
	Wstęp			1-7		B-flat dur
	Główny motyw (powtórzony trzy razy)	A	Fraza a	7-28	8-14	B flat→a→A→g→E flat
			Fraza b		15-19	
			Fraza c		19-26	
			Łącznik		26-28	
		A1		28-44		
		A2 (Fragment wzięty z A)		44-53		
	Koda			53-60		g→B flat

The fourth movement is *Allegro - Allegro non troppo*, which has the structure of the sonata form, but it differs significantly from the traditional sonata form. Firstly, in the

expository section, the traditional structure of the exposition consists of four parts: the main part, the bridge, the secondary part, and the coda. However, in the exposition of this movement, the coda is omitted. Then, there is an extended final section composed of seven segments, in which Edward Elgar skillfully integrates the materials from the previous three movements. Despite its length, this part is clear and leaves a deep impression on the listener (Table 1-4).

Table 1-4

Struktura sonata	Fragment			Kolejność taktów		Tonacja
	Wstęp		Etap I (Fraza a/najpierw główny motyw)	1-19	1-8	e-moll
			Etap II		9-19	
	Ekspozycja	Główny temat	Fraza a	20-83	20-28	e-moll
		Łączni	Etap I		28-55	e-moll → f-sharp moll
			Etap II			
		Drugi temat	Fraza b		56-83	G-dur → e → c → f
			Fraza b1			
			Fraza b2			
			(Uzupełnienie frazy)			
	Rozwinięcie	Łączni	Etap I	84 196	84-107	E flat → f
			Etap II		108-125	
			Etap III		126-137	
		A	Fraza a2		138-148	g → b flat
		B	Fraza c		149-166	a flat → C
			Fraza c1		167-180	A flat → C → Zmiany tonalne
		A1	Fraza a3		181-196	f-moll
		Repryza	Główna część		197-217	e-moll
			Łącznik		218-232	
			Część podrzędna		232-254	C → A
			Zakończenie		255-280	e-moll
			Koda	197 352	281-305	e-moll
					305-331	
					332-352	

1.2.2.2 Analysis of the Musical Material

The four movements contrast with each other in terms of musical style. All of them are relatively short and have simple motifs without ornaments. The four movements are

played one after another without significant pauses. Except for the third part, the introduction written by the composer always begins with a recitative for the solo cello, which introduces the musical narrative. The recurring cello motif in the part serves as a "thread" that supports the entire work. The musical motifs of the four movements appear at the beginning and the end, thus giving a certain sense of a "recurring" musical concept for the whole concerto.

1. The First Movement (*Adagio-Moderato*)

Regarding the structural arrangement, concertos from the periods of classicism to romanticism usually had the first and the last movement in *Allegro* tempo, but Edward Elgar made a different division in this work. The first part is calm, introspective, and contains profound emotions. The *Allegro* and *Adagio* sections in this work are arranged differently.

In terms of melody, bars 1-4 of the introduction form a phrase, in which the leading motif is shaped in a continuous downward motion at two-bar intervals, and this material appears later throughout the work. After the first phrase, the group of woodwind instruments, led by the clarinet, repeats the melody from the first two bars in a gentle tone. (Example 1-1, the piano plays it). Then the melody returns to the cello again, and after a series of upward transitional phrases, the first phrase of section A is gently introduced. (Example 1-1).

Example 1-1

The theme in section A (Example 1-2) is repeated several times. For the first time, the theme appears in the viola part, starting with a rather soft dynamic. After six bars, the solo cello takes over the theme, developing it with slightly more dynamic force until it reaches the climax of this section (Table 1 - 1).

Example 1-2

From bar 47, part B of the first movement of the work begins. Its motif develops from part A, but in contrast to it, the phrases in this part are organized into two-bar units, which are alternately repeated by the orchestra and the cello. It is worth noting that the phrases in part B incorporate the musical style of the baroque *Siciliana* (for example, in bars 47, 49, 51, 55, etc.), which gives the entire fragment a greater sense of joy and pleasure, and the harmonic coloration becomes more diverse with the changes in tonality. (Example 1 - 3).

Example 1-3

After the combination in bars 75-79, the music returns to the theme of part A in bar 80. After being presented four times, the cello plays the last version of the theme. Meanwhile, the double basses first maintain a pedal note in bars 98-101, and then, together with the cello, they "recite" the second half of the thematic melody like a poem (Example 1-4). The double basses and the cello add solemnity to the music, and towards the end, the long tonic sounds reappear and initiate the second part with a sense of a certain heaviness.

Example 1-4

2. The Second Movement (*Lento - Allegro molto*)

In terms of structure, the second stage begins with an introduction in the form of a "dialogue" between the solo cello and the wind instrument section, which consists of fifteen bars. After that, there is a section divided into A/B/A/B, and the coda repeats the material of section A. This fragment has certain characteristics of a rondo, but it is not the regular traditional form of a rondo. In fact, the second part combines the structural features of different musical forms and is an unusual multi-movement structure with

the characteristics of both a rondo and a sonata. The arrangement of this part is typical of the Romantic period (Table 1-2).

From the perspective of the musical material, the introduction to the second part consists of the introduction to the first part and the theme that appears in the second part. As a relatively free recitative, this introduction presents three "dialogues" between the solo cello and the brass wind instrument section. The solo cello attempts three times to start presenting the theme, but each time it is quickly "interrupted" by the brass wind instrument section. This introductory part greatly increases the audience's anticipation. The tempo of the entire section keeps changing, and each small musical phrase is accompanied by free and arbitrary changes in tempo and dynamics (Table 1 - 5).

Table 1-5

Część wstępna drugiej części – dynamika i tempo								
Takty	1	2	3	4	5	6	7	8
Oznaczenia tempa	<i>Lento</i>	<i>accel</i>	<i>Allegro molto</i> ♩=138	<i>rit.</i>	<i>a tempo</i> + <i>rit.</i>		<i>a tempo</i> + <i>rit. molto</i>	
Dynamika	<i>p</i>	<i>f/ff/sf</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>mf</i>	<i>p/pp</i>
Takty	9	10	11	12	13	14	15	(16)
Oznaczenia tempa	<i>a tempo</i> + <i>accel</i>		<i>colla parte</i> + <i>Lento</i> + <i>a tempo</i>	<i>accel.</i> + <i>rall.</i> + <i>lento</i>	<i>Allegro molto</i>	<i>colla parte</i> + <i>rit.</i>	<i>piu lento</i> + <i>rit.</i>	(<i>Allegro molto</i>)
Dynamika	<i>f/ff</i>	<i>cresc.</i>	<i>sf/ff</i>	<i>sf/dim./p/cresc./mf/dim.</i>	<i>pp</i>	<i>p/pp</i>	<i>p/dim.</i>	(<i>p</i>)

Starting from bar 9, the solo cello begins to undergo increasingly tense changes in terms of dynamics and tempo. The melody, with its rapid ascents and slow descents in pitch, has a wide range and becomes more and more tempestuous – it is as if energy is being accumulated. It is also broad and tempestuous, as if building up enough energy for the motif that will appear later. It should be noted that the music in bars 13-15 does not directly lead to the main motif but rather returns to a calmer formula from the

previous section, which in a way weakens some of the explosive emotions that had been building up in bars 9-12.

When it seems that the music will continue to flow calmly, the abrupt block chords in bar 16 lead to the solo part of the cello, and the motif develops in a rather energetic and restless style. It should be emphasized that these devices enhance the energetic nature of the music in the second movement.

Section A of the second movement consists of four phrases, and the staccato markings combined with the *Allegro molto* tempo give this fragment a certain clarity. A characteristic feature of this section is the rapid leaps up and down (Example 1-5), and the music is filled (through the elaboration of the melody, florid ornaments, and simplifications) with several small climactic points.^①

Example 1-5

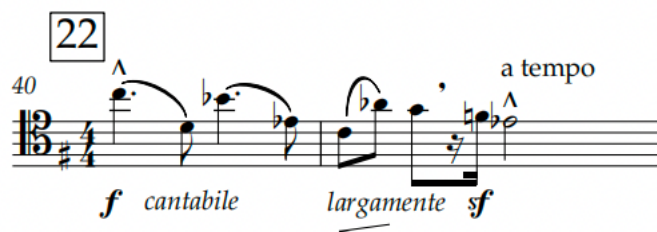
Example 1-5 is a musical score for a cello solo, marked "Allegro molto. ♩ = 160". The score is divided into four phrases (A, B, C, D) and two bridges. Phrase A (bars 16-20) starts with a *pp* (pianissimo) dynamic and is marked *leggierissimo* (very light). Phrase B (bars 21-26) includes a bridge. Phrase C (bars 27-32) starts with a *mf* (mezzo-forte) dynamic and includes a bridge. Phrase D (bars 33-36) starts with a *f* (forte) dynamic and includes a bridge. The score concludes with a *p* (piano) dynamic and a *poco allargando* (slightly slowing down) instruction. The notation includes various musical symbols such as staccato marks, slurs, and dynamic markings.

Section B of the second part consists of only two bars. The short phrases and the alternating repetition of the motif between the leading instruments and the orchestra are a characteristic device of Edward Elgar. The main motif, composed of intervals with a

^① Zhang Kun: Analysis and Comparison of the Editions of Elgar's Violin Concerto in E minor (Aierjia e xiaodiao datiqin xieezouqu fenxi ji banben bijiao), Tianjin Conservatory of Music, 2007, p. 9

seventh-degree progression, gives the section a sense of spaciousness and lyricism. (Example 1-6).

Example 1-6



In the second movement of the concerto, in section A1, there is a change in the order of phrases a and b (Example 1-7). In section A2, the theme appears again, but this time only the material from phrase b has been significantly developed. This compositional technique, which involves repeating or varying the same musical material, creates rich and diverse musical scenes full of fantasy around the theme, which is characteristic of the music of the Romantic period.

Example 1-7

The entire second movement can serve as an effective test of the technical skills of cello soloists, and its performance will be discussed in a later part of this work.

3. The Third Movement (*Adagio*)

This is a very short part with a relatively simple structure. Its musical organization is also very straightforward, and in the last two sections derived from section A, there are no complicated ornaments, variations, or expansions. Both in terms of the internal

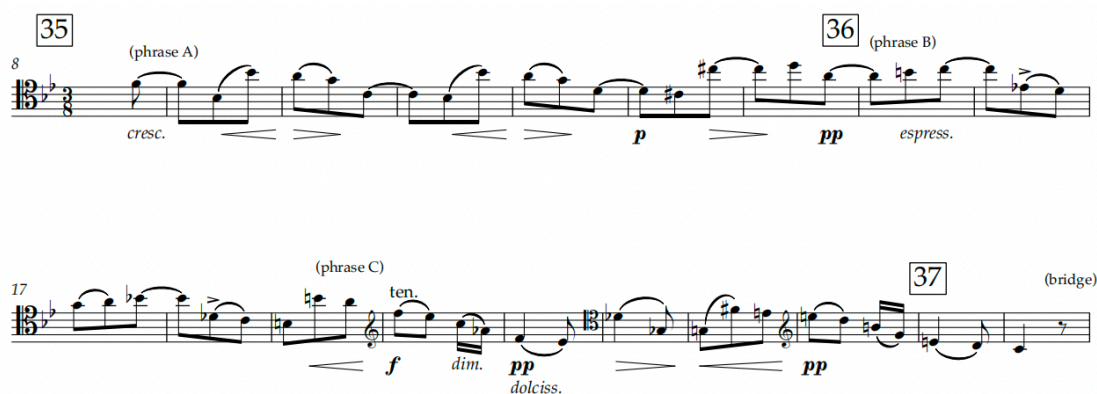
structure and the length of the phrases, the utmost simplicity is maintained, and the interval material is concentrated as much as possible. The introduction consists of eight bars, and the coda is made up of the same material as the introduction (Example 1-8).

Example 1-8

The musical score for Example 1-8 is presented in two systems. The first system, labeled with measure numbers 34 and 35, begins with a cello part (arco) and a piano accompaniment. The tempo is marked Adagio (♩ = 50). The cello part features a melodic line with slurs and accents, marked with *p* (piano) and *pp* (pianissimo), and includes performance instructions such as *molto espressivo*, *ten.* (tenuto), and *cresc.* (crescendo). The piano accompaniment consists of chords and single notes, also marked with *pp*. The second system, labeled with measure number 41, continues the cello part and piano accompaniment. The cello part includes a *rit.* (ritardando) instruction. The piano accompaniment also includes a *rit.* instruction. The score is written in 3/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

From the perspective of the phrase division, part A of the third part consists of three phrases and a connector derived from phrase a (Example 1-9), where each phrase is repeated once before transitioning to the next phrase. In bars 26-28, the symphony orchestra, led by the entire string section, develops the thematic material (Theme) of this part (modulating from B major to A major). Then, starting from bar 28, the solo cello repeats the same melody as the orchestra, which is a classic compositional device of Edward Elgar, emphasizing the continuity and flow of the melody.

Example 1-9



The subsequent section A1 actually has the same notation style, with only minor changes in harmonic timbre and tonality. There is also no original connector (bridge) in this section. Section A2 consists of only 10 bars and is a kind of fragmentary reprise of section A (Example 1-10). References to earlier fragments appear in the music as it approaches the end.

Example 1-10



4. The Forth Movement (*Allegro-Allegro non troppo*)

The fourth movement is the longest segment of the entire concert, serving as a summary of all the previous parts. The musical picture in this part is full of power and plays an important role in the whole concert. Although it is a long part, it still fits within the framework of the regular sonata form (Table 1 - 4), but the internal structure already shows the freedom characteristic of the Romantic period.

Example 1-11

1 Allegro. ♩=120

Allegro. ♩=120

p *cresc.* *cresc.* *ff*

44 Allegro non troppo. 45

20 *ff* risoluto <

In the introductory part, the orchestra first uses 8 bars to "herald" the thematic motif (Example 1-11, compare it with the melodic theme of the violin). Subsequently, starting from the 9th bar, the violin moves on to the "argumentation of the main theme", continuously presenting the material from the exposition in a relatively free manner, with frequent changes in tempo and dynamics (Table 1-6). This way of writing directly refers to the treatment of the violin in the introductory parts of the first and second movements. Similar to the concept of the second movement, the length of the introduction of the fourth movement creates the impression of a "delayed gratification" that requires a "resolution". This serves as a solid preparation for the ambitious theme that appears later. (Example 1-12).

Table 1-6

Etap II wstępu części czwartej - układ tempa i dynamiki w solowej partii wiolonczeli						
Numery taktów	9	10	11	12	13	14
Tempo	<i>Moderato</i> ♩=72 + <i>colla parte</i>					
Dynamika	<i>f</i>		<i>dim.</i>	<i>p</i>	<i>ff</i>	<i>sf</i>

Numery taktów	15	16	17	18	19	(20)
Tempo			<i>rit.</i> + fermata.	CADENZA + fermata. + <i>a tempo</i>	<i>a tempo</i> + fermata.	<i>(Allegro non troppo</i> <i>♩=108)</i>
Dynamika		<i>dim.</i>	<i>p/f</i>	<i>dim./p/cresc./f/ff</i>	<i>cresc./f</i>	<i>(ff)</i>

Example 1-12

9 42 Moderato quasi Recit. 43 *rit. ten. ad lib.*

f nobilmente dim. p ff appassionato sf

18 **CADENZA** *ten. dim. p < f dim. ff*

The fourth theme of the fourth movement of the composition generally has a lively, joyful and playful character, reminiscent of a dance. The secondary theme, played by the solo violin, appears in the 56th bar - marked as *allargando* and *dolce*, and in the second beat of the 57th bar there is a fermata sign, which introduces a touch of softness into the ambitious musical process. However, these moments are short-lived, and the music quickly returns to the cheerful rhythm of the dance (Example 1-13).

Example 1-13

56 47 *allargando* *f dolce* *p* *a tempo* *f* *sf*

57 47 *fp* *fp*

Example 1-14



In the available academic literature, different researchers have various interpretations regarding the structural classification of the fragment that begins from bar 84 (Example 1-14). The author of this thesis believes that this fragment should not be regarded as just another theme in the expository or secondary part, but rather as the beginning of the development section. The musical material from bar 84 to bar 137 is derived from the development of the main thematic material, while also having the characteristics and functions of a connecting element. The harmony starting from bar 84 contains numerous modulations, which, when heard, create the impression of continuous anticipation and freshness, and at the same time, lay the groundwork for the next stage of the development section (Section A). The fragment from bar 126 to bar 137 does not introduce new developmental material but contains a fourfold repetition of fragments of the main motif by the solo violin. Therefore, the author still classifies this fragment as a connecting element within the development section. (Example 1-15).

Example 1-15

126 **53** a tempo
p
cresc. molto

131 **53** a tempo

138 **54** pizz.
f
ff
sf

148 **54** sf

Bars 138-148 belong to the developed Section A, where the orchestra continues to play, making use of the fragments of the motifs introduced in the development and the connecting passage. Meanwhile, after the "stretching" in bars 145-148, the violin begins, starting from bar 149, an impressive 28-bar "parkour" (Example 1-16). In bar 181, the orchestra returns to the thematic motif used in the first phase of the development (Example 1-17), thus preparing for the approach of the recapitulation.

Example 1-16

55 **55** animato
f
sf

64 sf

Example 1-17



The recapitulation takes up almost half of the fourth movement. To a greater or lesser extent, it consists of a return to the main thematic motif of the fourth part. Starting from the section marked as rehearsal number 64, when the violin and the orchestra perform the motif of the fourth part together (Example 1-18), the conclusion of the recapitulation section begins.

Example 1-18

Example 1-19



The formal structure starting from bar 281 (Rehearsal number 66) is interpreted differently in the existing literature. The author believes that the coda of the fourth part begins at this point, because the subsequent musical ideas no longer have a fully expository character. The two previous stages involved the repeated repetition of fragments of the main interval relationships, expanded in terms of rhythmic values. Stage II of the coda (bars 305-331) refers to the theme of the third part (Theme), and the orchestral part (Table 1-4) is mainly based on the horizontal chromatic movement. This kind of emphasis on the timbral coloristic, the gradual "gradation", also does not meet the conditions of new material (Example 1-19). Stage II in the coda at most serves a function similar to that of a "bridge". In bar 332 (Rehearsal number 72), the solo violin plays a modified thematic motif with a strong accent (Example 1-20), and the music more directly refers to the ambitious musical image that serves as the conclusion.

Example 1-20

1.2.2.3 Analysis of the Orchestral Composition and the Characteristics of Orchestration in Edward Elgar's Cello Concerto in E minor, op.85

1. The composition of orchestra

Edward Elgar's creative philosophy meant that he did not necessarily strive to achieve a large orchestral scale in each of his concertos. Therefore, "although the concerto would have sounded good if it had been arranged for a small orchestra, Elgar still wrote this violin concerto for a full orchestra. His instrumentation was brought to a level close to that of chamber music."^①

From the perspective of instrumentation, Edward Elgar employed a full complement of a double orchestra: 2 flutes (with an additional piccolo), 2 clarinets in A major, 2 oboes, 2 bassoons, 4 French horns in F major, 2 trumpets in C major, 3 trombones (with an additional tuba), timpani, and a string section. However, in terms of the specific instrumentation, Edward Elgar tried to ensure that this orchestra setup did not overpower the solo violin part. Therefore, generally speaking, in this composition, Edward Elgar strived to create a certain kind of "lightness" in his orchestration writing, so that the violin as the solo instrument would remain distinctly in the "foreground".

2. The Orchestration Characteristics in Edward Elgar Cello Concerto in E minor, op. 85

(1) The distinct "exposition of the solo instrument"

In this composition, Edward Elgar attaches great importance to the balance between the solo instrument and the orchestra. In order to avoid the violin's performance being drowned out by the orchestral instruments, Edward Elgar composed with great care the moments when the orchestra plays softly. There are only a few such moments: two in the first part (the entire fragment marked as number 5 and bars 92-94),

^① "Although this concerto would sound well if scored for a small orchestra, Elgar has nevertheless orchestrated the cello concerto for a full orchestra. It has been thinned and refined to such a point that it almost becomes chamber music." Martha McCrory, *A Study of The Elgar 'Cello Concerto*, Dissertation for the Master of Music, Eastman School of Music of the University of Rochester, May 1944. pp. 7

and in the fourth part, only the fragments marked as No. 1, No. 61, No. 70 in bars 214-216 and No. 74.

As for the dynamic level of the orchestral instruments, it is maintained at “*p-ppp*” for most of the composition. In many moments, the orchestra sounds as soft as a large chamber ensemble, which makes the leading instrument stand out even more prominently in the foreground.

(2) Emphasis on the communication between the leading instrument and the orchestra, between the woodwind and string instruments, between the French horn and the woodwind instruments.

In this composition, we can see the "communication" between different groups of instruments everywhere. For example, in bars 47 to 54 of the first part, the woodwind and string instruments conduct a dialogue (question and answer) around the same theme. After this exchange of musical ideas that lasts for four bars, the violin joins the dialogue and continues the musical discourse with the orchestra. (Example 1-21)

Example 1-21

The musical score for Example 1-21 spans from bar 46 to bar 51. The top system (bars 46-50) features woodwind and string parts. The woodwind part (flute, oboe, and clarinet) has two red boxes highlighting specific passages. The first box covers bars 47-49, and the second box covers bars 50-51. The string part (violin and viola) also has two red boxes highlighting corresponding passages. The dynamics for the woodwind part are *pp*, *ten.*, *ppp*, *p*, *mf*, and *ppp*. The string part has dynamics *pp*, *mf*, and *ppp*. The bottom system (bars 51-54) features a solo instrument (violin) and a string part. The solo instrument has dynamics *pp*, *espress.*, and *pp*. The string part has dynamics *pp*, *div*, and *espress.*. The tempo marking "a tempo" appears at the beginning of the first system and above the solo instrument staff. The marking "arco" is also present above the solo instrument staff.

Another type of "communication" is the dominance of one side over the other (which listens and reacts) to the musical actions of the leading side.

For instance, in the second part, in bars 48 to 55, the violin still plays the leading role, putting forward an enthusiastic "statement to the orchestra". And in bar 51, the solo violin briefly pauses for one bar, while the other string instruments "respond" to it, allowing it to repeat the previous phrase as a kind of confirmation of what has just been said. In bar 53, the woodwind instruments, as "listeners", join in the response to the violin, with rapid chromatic crescendos descending, which give the music a witty and humorous tone. ((Example 1-22))

Example 1-22

The musical score for Example 1-22 is presented in three systems. The first system shows a violin part (top staff) with a melodic line, followed by a piano part (middle staves) with a similar melodic line. The second system shows the violin part (top staff) with a melodic line, followed by a piano part (middle staves) with a similar melodic line. The third system shows the violin part (top staff) with a melodic line, followed by a piano part (middle staves) with a similar melodic line. The score includes various dynamics such as *ppp*, *pp*, *f*, and *ppp*, and articulations such as *pizz.*, *arco*, *div.*, and *arco div.*. The score is written in G major and 4/4 time.

Romantic composers of different styles liked to use the timbres of instruments in their orchestral works, among other things, to bring about communication between string and woodwind instruments. Edward Elgar's creative work is no exception to this rule. This characteristic can be seen very clearly in this composition, for example, throughout the exposition of the fourth part.

(3) The orchestra and the solo instruments engage in a dialogue by exchanging the material of the main motif.

The structure and the ideas that inform this composition are simple, concise, and clear. The repetition of the main motifs within the same section by alternately using the orchestra and the solo instrument lodges the musical material in the listeners' auditory memory. This style of composition reminds the author of the creative work of the ancient Chinese poet Bai Juyi.^① His poems always use the simplest and most understandable language, which enables readers to feel what the author wants to convey as if they were in that situation themselves. Similarly, Edward Elgar, through continuous variations and repetitions of a single theme, creates a deep impression on the listeners and makes them remember it for a long time. In Section A of the first part, Edward Elgar repeats the theme six times. To ensure that this repetition does not become tiresome, the timbres of the orchestra and the timbre of the leading instrument appear alternately, along with changes in the harmonic structure. Edward Elgar also had the habit of presenting the motif in progressive turns, with a close connection between the orchestra and the leading instrument, which can be seen in the second and fourth parts.

^① Bai Juyi was a Chinese poet of the Tang Dynasty. His poems are characterized by simplicity and clarity, an appropriate presentation of the themes discussed, and a completeness of meaning, and they are understandable to people from various groups.

1.3 Analysis of Three Different Interpretative Versions of Edward Elgar Cello Concerto in e minor

The completed musical score is silent. It awaits interpretation from all those who read it, including the composer himself, in order to transform that silence into an audible reality. Musical interpretation is an important bridge connecting the composer, the performers, and the listeners, and its diversity has long been a hot topic in the world of music. The famous French philosopher Gilles Deleuze (1925–1995) stated in his book "Difference and Repetition" ("Différence et Répétition"): "True repetition is not a mere copying, but the generation of difference within repetition. Therefore, every repetition is unique and brings new changes."^①

In the field of music, Deleuze's theory of repetition and creation holds significant importance. Musical performance is by nature an act of repetition – the performer repeats the composer's musical score. However, this repetition is not a simple copying; rather, it encompasses the performer's personal understanding and creative interpretation. Every performer injects their own artistic individuality into the repetition, thus creating a unique interpretative version. Therefore, each interpretation of a musical work carries new meanings and value. This transformation from repetition to creation is the source of the diversity in musical interpretation.

Before embarking on an in-depth study of various performances of classical musical works, the performer must first carefully study, analyze, and understand the musical score as well as all the markings left by the composer. After a meticulous study and analysis of the score, the transformation of it into an audible reality through the performer's interpretation becomes the most beautiful aspect of the process. In the following part, three representative performance versions are selected as the objects of study, and they are analyzed in terms of similarities and differences in musical approach, performance aesthetics, and other perspectives.

^① Gilles Deleuze 《Difference and Repetition》: translated by Paul Patton. Columbia University Press in the United States, 1995.

1.3.1 The interpretative version by Beatrice Harrison and Edward Elgar

1.3.1.1 Discussion of the version

This interpretation, recorded in 1928 with soloist Beatrice Harrison, the London Symphony Orchestra, and Elgar himself as the conductor, is one of the most highly regarded versions of this composition in history. Beatrice Harrison (1892-1965), a renowned English cellist, was known for her exceptional skills and deep understanding of music. Edward Elgar was greatly impressed by Beatrice Harrison's playing abilities and musical expressiveness and believed that she was one of the artists most suited to perform his cello concerto – thus their collaboration began. He invited Beatrice Harrison to cooperate in the performance and recording of this concerto. In this version, the musical picture created by the orchestra led by Edward Elgar is warm and emotional, while Beatrice Harrison closely adheres to most of the instructions indicated in the score, including tempo, dynamics, markings, and phrasing. It is considered one of the performance versions closest to the original musical intention of the composer. This precise and infectious performance style has made this recorded interpretation a crucial reference source for later musicians and conductors when performing this concerto.

This collaboration is also regarded as one of the most important events in Edward Elgar's creative work and Beatrice Harrison's career, serving as evidence of the high level and artistic achievements of the British musical world at that time. Moreover, the success of this recorded version also demonstrates Edward Elgar's mastery and innovation in using the phonographic technology, which was not yet fully developed in 1928. Thanks to Edward Elgar's efforts, the recording became, given the conditions of the time, a kind of masterpiece, contributing to the development of music recording technology.

1.3.1.2 Analysis of the performance

It should be emphasized that the equipment and recording methods at that time were relatively primitive. Compared with the recordings of the versions discussed later in this work, this recording has a more distorted timbre, as the technical limitations affected the fidelity of the sound recording, there were disturbances from the environment, and the recording time was limited. The low quality of the recording may

also influence the evaluation of Beatrice Harrison's performance and that of the orchestra. However, there is no doubt that this is a version that conveys the true "spirit" of the concerto, and it undoubtedly belongs to the canon of the most important interpretations.

Beatrice Harrison's recording was praised by the composer himself. Regarding the performance style of this composition, Beatrice Harrison's version has a great deal of power, and this impression may stem from the tempi she used. For example, the tempo of the first part of the composition is marked at the beginning of the score as Adagio = 56 (Example 1-1), and then changed to Moderato = 66. The actual tempo used by Beatrice Harrison and Edward Elgar in this version is in line with the original requirements in the score. Perhaps due to the warm and clear musical texture created by the orchestra conducted by Edward Elgar, Beatrice Harrison's performance in the first part was characterized by a more decisive and enthusiastic style, which was continued in the fourth part. Even in the slow tempo of the third part, Beatrice Harrison's interpretation adds a sense of tranquility (compared with the first two parts), and the ending has a sense of hesitation, being more contemplative. However, generally speaking, the performance style remains relatively active throughout, which is partly due to a slightly faster tempo than indicated in the score markings. In the recording of the fourth part, from Harrison's version, the decorative phrases in the introduction were removed. As for the tempo of the fourth part, Harrison decided to play according to the score, and her performance was characterized by stability, with clear phrasing, great expressiveness, and purity.

Due to its transparency, the music played by Beatrice Harrison often sounds as if it lacks a certain resonance and has a kind of "dryness". Although it is not clear because of the low-quality recording, Beatrice Harrison's performance often sounds as if she is playing in a position closer to the fingerboard. Different points of bow application affect the quality of the tone and timbre, resulting in different degrees of sharpness or saturation of the timbre. When analyzing this recording, we are unable to accurately assess the position of Beatrice Harrison's bow, which makes it difficult to analyze the details of the sound quality. Moreover, this is only an audio recording, not a video – so

we cannot confirm any theories about how the bow is held, which makes a more detailed discussion of this version more difficult.

1.3.2 The collaborative version by Jacqueline du Pré and Daniel Barenboim

1.3.2.1 Analysis of this version

The joint performance of Edward Elgar's "Cello Concerto in E minor" in 1967, in which Jacqueline du Pré and Daniel Barenboim participated, was one of the most highly anticipated concerts in the history of 20th-century music. The concert took place at the Royal Albert Hall in London, and the London Symphony Orchestra was involved in it.

There is a lot of interesting information associated with this version. Jacqueline du Pré (1945-1987) was at that time one of the most respected and influential cellists in the world. She fell in love with the outstanding pianist Daniel Barenboim (born in 1942) (they met in 1966), and moreover, they began to collaborate with each other. During the interpretation discussed in this work, they performed the concerto with great passion and emotions, demonstrating a deep understanding of the content and emotional expressiveness of the composition, as well as effective cooperation between the two musicians.

Furthermore, this performance also represented a very important moment in Jacqueline du Pré's musical career. Her exceptional skills and sensitivity to musical nuances won widespread recognition and admiration from both the audience and the critics. Hellen Wallace of the BBC once described her in these words: "This is a natural extension of her... We see inspiration on her face, her long arms, like those of a ballerina, the precision of her wrists, her long fingers leaping across the strings or executing glissandos among the rapid skipping notes... Her joy in playing is infectious; with her, everything seems possible."^①

1.3.2.2 Analysis of the performance

^① "It was a natural extension of herself... Seeing her face illuminated by pure inspiration, her long balletic bowing arm, the precision engineering of that wrist, her tremendous long fingers snapping down on the fingerboard, or executing those heartstopping slides between notes... her enjoyment remains infectious; with her, everything seems possible." (Helen Wallace, była redaktorka BBC)

Jacqueline du Pré's interpretation of this composition is one of the most recognizable versions of this concerto and also the one that is most in line with the author's personal aesthetic preferences. In her performance of Edward Elgar's "Cello Concerto in E minor", it is full of extraordinary empathy, melancholy, and a certain depth of emotions. The strong emotional tension can be felt in all four parts. Regarding the tempo of the introduction of the first part (Example 1-1), Jacqueline du Pré actually maintained the tempo marked as Adagio = 56 in the score. The cellist applied greater pressure with the bow on the notes in the recitative phrases, which added a sense of weight and drama to the phrases. After the introduction, Jacqueline du Pré's tempo was no longer within the Moderato = 66 range but rather a continuation of the previously indicated free tempo in the score. The main melody of the first part played by Jacqueline du Pré gains an additional layer of empathy and depth. Due to the longer "breaths" of the thematic phrases in the first part, Jacqueline du Pré's use of bow pressure or changes in bow speed made the main theme become a real, evolving narrative. Her multi-layered way of interpreting this composition gives the melody a calm, introverted, and tension-filled charm. The orchestral part is played with perseverance and sensitivity, giving the whole introduction a solemn tone.

The interpretation of the second part of the concerto contains the cello's rhapsodic solo, and Jacqueline du Pré's performance gradually "breaks away" from the complete empathy with the mood of the first part. After the free and unrestrained, slightly ethereal and colorful figurations, she stops on a delicate chord played very close to the fingerboard, and the way of sound production reduces the overtones, making the sound softer. This is a very interesting arrangement because directly after it several times, Jacqueline du Pré's playing changes, "shifting" back and forth between the normal playing position and the position close to the bridge of the instrument.

Therefore, when combined with the performance, the musical information that the listeners obtain, such as the timbre of the sound, immediately becomes richer. Different bow positions require different playing techniques, and playing in a position close to the bridge often requires the musician to apply more precise bow pressure and control

the speed. Jacqueline du Pré concludes her beautiful interpretation without any burden in the applied technical sequences. Compared with the first part, the musical emotion created by the cellist in the second part gains in lightness and freedom, and a spirit of playfulness appears. The music of the third part of the concerto is filled with many shades of nostalgic emotions. Jacqueline du Pré's solo playing and the orchestra conducted by Barenboim combined to saturate the musical narrative with these emotions to the maximum. In this part, Jacqueline du Pré returns to the playing style she used in the first part, deciding to slow down the speed of the bow and increase its pressure as much as possible. Slowing down the speed of the bow can make the notes connect more naturally and smoothly, helping to maintain the coherence of the melodic line.

Jacqueline du Pré's slow and dignified playing not only enhances the warmth and depth of the sound but also the emotional depth of the music, making the audience more aware of the sadness, regret, and nostalgia present in the music.

In the performance by Jacqueline du Pré and Barenboim of the fourth part, in terms of musical style, there is a coexistence of enthusiasm and a released yet strongly restrained anger and sadness. Jacqueline du Pré's interpretation here is reminiscent of her approach in the second movement. The sections with fast technical runs of sound are distinct, clean, and expressive. From bar 281, Jacqueline du Pré begins to transition from a broad, linear interpretation to a more delicate and agile one, with shorter, rhythmic note divisions, which gives the music a soft, sad, and profound feeling.

In conclusion, this version is characterized by a high degree of dramaturgy and emotional tension, a high level of harmony between the cellist and the orchestra, and a good mutual "fit" between them.

1.3.3 The version by Yo-Yo Ma and the Baltimore Symphony Orchestra

1.3.3.1 Discussion of the version

In this version, the soloist was Yo-Yo Ma, accompanied by the Baltimore Symphony Orchestra, conducted by David Zinman. The performance took place in Japan on

November 11, 1994. The Baltimore Symphony Orchestra (BSO) is renowned for its high level of performance and extensive musical repertoire. Zinman served as the music director of the BSO from 1985 to 1998. In 1994, Yo-Yo Ma and the Baltimore Symphony Orchestra, under the baton of Zinman, embarked on a concert tour of Japan and other Asian countries – it was the first visit of the orchestra conducted by Zinman to East Asia. The repertoire of this tour included works by many composers, and the performance of Edward Elgar's "Cello Concerto in E minor, Op. 85" discussed in this work was from one of the concerts on this tour.

The author decided to include an analysis of this performance in her work because it took place seven years after the death of Jacqueline du Pré, and Yo-Yo Ma played this timeless masterpiece on her cello, the "Davydov Stradivarius". The performance made a great impression on the audience in East Asia, and the high quality of the recording from that evening means that nearly forty years later, this interpretation still amazes listeners.

1.3.3.2 Analysis of the performance

Yo-Yo Ma greatly admired Jacqueline du Pré's interpretation of Edward Elgar's "Cello Concerto in E minor". When analyzing this version of the composition, it can be observed that both artists shared a similar aesthetic, although each of them left their own interpretation in many details.

In the introduction of the first part, the tempo played by Yo-Yo Ma is close to the marked Adagio, $\text{♩} = 56$. In the first half of the introduction, the initial solo phrases and the cello chords are played with a certain sense of heaviness. Yo-Yo Ma starts them from the very tip of the bow, which gives the music a strong and solemn tone. The use of recitative, as per the composer's original intention, is an extremely well-suited device for the context.

After the main thematic motif begins, Yo-Yo Ma presents a delicate beauty of sadness, using a soft and mournful tone. However, the emotions do not stop there. As the music develops, its tempo becomes increasingly fluid, and the timbre becomes brighter – this change is due to the choice of strings, elastic changes in the point of bow

application, increasing the speed of the bow as the music progresses, and a slightly lighter bow pressure.

In the introduction to the second part, Yo-Yo Ma continued with a similar playing style as at the beginning of the first part and gradually, as the phrases developed, reduced the bow pressure, gradually dispersing the original sense of heaviness. When the tip of the bow ended the introduction in the lightest possible way near the fingerboard, there was no trace of the originally heavy musical emotions, which were replaced by an energy still full of warmth and vitality. The mood of the music in this section changes extremely naturally precisely because of this technique. In the fragment containing the "virtuosic musical dances" in the second part, Yo-Yo Ma demonstrated his flawless, natural (effortless) playing technique.

A significant part of the second movement of the concerto, interpreted jointly by Ma and David Zinman, is filled with a calm and joyful atmosphere. In the recording of the performance, Zinman's conducting movements are clearly visible, and both musicians decided to interpret this musical scene of "running" in a more comedic way, with a slightly distanced and humorous approach. This part requires an appropriate level of coordination between the orchestra and the cellist. It should be noted, however, that the vibrant musical atmosphere created by the orchestra conducted by Zinman was in perfect harmony with the narrative of the cello solo.

The third part played by Yo-Yo Ma carries an undeniable passion and hope amidst the nostalgic beauty. Regardless of the means used, such as the speed of the bow or the pressure on the strings, Yo-Yo Ma tries to convey as many positive, sweet, and warm emotions as possible in his playing. His phrases "breathe"; we can almost hear how the performer's soul "sings", full of lightness.

In the performance of the fourth movement, Yo-Yo Ma still employs a musical approach based on expressing the emotion of "beautiful longing". After bar 314, when markings such as "gradually increasing", "gradually softer", and "gradually slower" appear in the score, the melodic mood gradually separates from the atmosphere created by the orchestra and begins to convey a shiver of depression and solitary sadness. However, this sadness is not heavy and oppressive, nor is it intense, but rather just a

beautiful melancholy. This musical perception stems from the fact that Yo-Yo Ma effortlessly showcases every note to the fullest.

1.4 A comparative study of three different interpretative versions

1.4.1 Comparison in terms of time

Time "... is one of the important objects in musical performance. Tempo, rhythm, meter, and duration are the fundamental elements in the temporal dimension. The actions within these factors are the most flexible and constitute the main way of interpretation."^① The same composition, when interpreted by different artists, may have different performance durations. This is due to the varied understandings of the piece and the level of technical proficiency at a given stage.

Regarding the influence of differences in the treatment of tempo on musical expression, the researcher Li Xiaonuo points out that simply modifying the tempo can radically change the emotional expression of a musical fragment. This stems from human beings' ability to instinctively perceive and roughly measure the metronomic tempo and its emotional expression. The method of calculating the meter in units of time, similar to measuring a pulse, reveals subtle connections and symmetry between the perception of musical emotions at different tempos and the feelings associated with the heart rate.

This relationship has its roots in the evolutionary sensitivity of humans to changes in environmental rhythms, which was crucial for survival. Musical tempo, by synchronizing with human physiological and psychological rhythms, deeply affects emotions and behaviors. This sensitivity to tempo and meter reveals the fundamental role of music in emotional communication. The attached graph summarizes the performance time of each part of the composition in three different performance versions. (Table 1-7).

Table 1-7

^① Liu Hong: "Występ muzyczny jako interpretacja (*Zuowei quanshi de yinyue biaoayan*)", East China Normal University str. 114

Wersja	Czas trwania wykonania			
	Pierwsza część Adagio=56 →Moderato=66	Druga część Lento →Allegro molto=160	Trzecia część Adagio	Czwarta część Allegro =120 →Moderato=72
Beatrice Harrison (1928)	07 min 00s	4 min 40s	4 min 01s	9 min 17s
Jacqueline du Pré (1967)	8 min 23s	4 min 23s	5 min 14 s	11 min 58 s
Yo-Yo Ma (1994)	8 min 24 s	4 min 14 s	5 min 17 s	11 min 45s

It can be seen from the table that the overall tempo of Beatrice Harrison's performance is significantly faster compared to the other two versions. In the first part, Beatrice Harrison precisely, almost to the letter, adheres to the indicated tempo of Moderato = 66 and plays in a very fluent manner (Table 1-8). This way of interpretation might have resulted from the limitations of the recording conditions at that time: the recording equipment used an acoustic horn^① to capture the sound, and the recording was done with a phonograph with a hand-cranked horn^②. Due to the limitations in recording technology, the entire cello concerto had to be recorded in one or very few takes – this required an extremely high level of performance accuracy and coordination. Beatrice Harrison's much faster playing (compared to the other two versions discussed in this work) in the first and fourth parts may give the listeners a sense of haste and also limits the musical tension.

Regarding the impact of the speed of music on auditory perception, many studies have shown that numerous changes in the speed of music carry a noticeable emotional expression and to a certain extent determine the temperament and style of the performed music. For example, the tempo and rhythm of music in different cultural circles can reflect the characteristics and ways of life typical of a particular culture. The complex rhythm and fast tempo in African percussion music express vitality and

^① *Acoustic horn*: This is a device in the shape of a horn that collects and transmits sound waves to a recording device. The device directly converts sound waves into mechanical energy without the need to use any electrical amplification.

^② The hand-cranked phonograph: This machine was powered by a hand-crank, which activated the recording device. The sound was engraved onto wax or celluloid discs. These discs were later used for the production of vinyl records.

a sense of community, while the moderate tempo and balanced rhythm in European classical music symbolize the order and harmony present in that culture. Therefore, we must emphasize that the recording environment of this version may have, to a certain extent, imposed certain limitations on Beatrice Harrison's performance. These could have resulted from the limited recording time that the tape could accommodate or from the cellist's more "restrained" approach to performance at that moment.

On the other hand, the performances of Jacqueline du Pré and Yo-Yo Ma are characterized by approximately the same tempo, yet they are not entirely identical. This indicates to a certain extent that they have a certain agreement in terms of the aesthetic approach to the tempo arrangement in the performance of the composition. However, based on the detailed analysis carried out in the previous part of this work, we know that – in terms of details – there are still differences in the musical emotions interpreted by both musicians; these differences can be found by conducting a comparative analysis of the playing tempo of specific parts of the composition. The following table (see Table 1-8) compares the three performance versions based on different sections from the first to the third part.

Table 1-8

	Beatrice Harrison (1928)	Jacqueline du Pré (1967)	Yo-Yo Ma (1994)
Pierwsza część Adagio=56→Moderato=66			
Pomiar 9 (Orkiestra)	♩.=60	♩.=56	♩.=46
Pomiar 15	♩.=60	♩.=54	♩.=46
Pomiar 19	♩.=62	♩.=52	♩.=50
Pomiar 27	♩.=60	♩.=50	♩.=52
Pomiar 33 (Orkiestra)	♩.=63	♩.=54	♩.=54
Pomiar 39	♩.=58	♩.=52	♩.=54
Pomiar 47 (Orkiestra)	♩.=58	♩.=58	♩.=58
Pomiar 63	♩.=54	♩.=54	♩.=60
Pomiar 80	♩.=59	♩.=52	♩.=54
Pomiar 92 (Orkiestra)	♩.=63	♩.=54	♩.=62
Pomiar 98	♩.=60	♩.=50	♩.=40

Druga część: Lento→Allegro molto.=160			
Pomiar 16	♩=156	♩=160	♩=160
Pomiar 26	♩=158	♩=172	♩=160
Pomiar 30	♩=164	♩=176	♩=166
Pomiar 35	♩=166	♩=172	♩=168
Pomiar 40	♩=64	♩=72	♩=152 - Rubato
Pomiar 42	♩=157	♩=164	♩=168
Pomiar 44	♩=66	♩=70	♩=150
Pomiar 46	♩=157	♩=166	♩=168
Pomiar 68	♩=160	♩=176	♩=174
Pomiar 123	♩=166	♩=180	♩=176
Trzecia część: Adagio			
Pomiar 1	♩=50	♩=40	♩=46
Pomiar 9	♩=54	♩=46	♩=40
Pomiar 15	♩=56	♩=44	♩=46
Pomiar 29	♩=54	♩=42	♩=40
Pomiar 33	♩=132	♩=62	♩=88
Pomiar 45	♩=50	♩=44	♩=40
Pomiar 54	♩=44	♩=34	♩=32

In the table, we can observe the impact of various changes in speed on different performance styles in different versions of the same composition. For example, in the first part of the composition, Jacqueline du Pré (either deliberately or unintentionally) slows down the playing tempo as the bars progress. However, due to the very long process of implementing this technique, it is difficult for the listeners to perceive this slowdown in tempo. Instead, they only notice a certain sense of "heaviness" in the music.

The version by Yo-Yo Ma starts at a tempo of ♩ = 46 and ends at ♩ = 40, but in the middle part of the performance, the tempo gradually speeds up over a very long period, even reaching ♩ = 60. This interpretation of tempo, which is different from that of Jacqueline du Pré, well explains why Yo-Yo Ma's version in the first part sounds more fluent and has a subtle sense of anticipation. Similarly, in the second part, in

bars 40-46, the score in bar 40 indicates "a tempo" and "cantabile", and in bar 41 "largamente", and then back to "a tempo" in the third part of the bar in the orchestral section. From comparing the tables, it can be seen that all three performers decided to apply the interpretation of "largamente" earlier, already in bar 40.

Jacqueline du Pré's interpretation of the tempo in bars 40-46 is significantly different from Yo-Yo Ma's approach. Jacqueline du Pré chose more contrasting tempo changes to increase the emotional tension of the music, which in practice meant changing the rhythmic values written in the score and expanding them approximately twice. On the other hand, Yo-Yo Ma only slightly extended the phrases. In contrast to Jacqueline du Pré and Harrison, who placed more emphasis on the "breadth" of the interpretation, Yo-Yo Ma seems to focus more on the "singing" character of the music. The smaller differences in tempo make this fragment of the composition gain a more stable and positive character.

The way of manipulating the tempo in bars 33-45 of the third part also reflects Jacqueline du Pré's different understanding of the music compared to the other two performers: compared to the other two, she used noticeably more of a "lively, dynamically flowing" speed, which contributed to the creation of an entirely new musical picture.

In reality, the speed indicated by the composers in the score usually does not impose any restrictions on the musicians. When performing a piece in "natural conditions", subtle changes in speed made in different specific, detailed fragments can have an impact on the music. Musicologist Leonard B. Meyer expressed his view on this matter as follows: "Changes in rhythmic grouping affect the establishment of metrical positions, and alterations in metrical positions will induce performers to make different interpretations, thereby transforming the listener's musical impression."^① In short, in musical interpretations, tempo is an important dimension that affects the performance style and shapes the musical image.

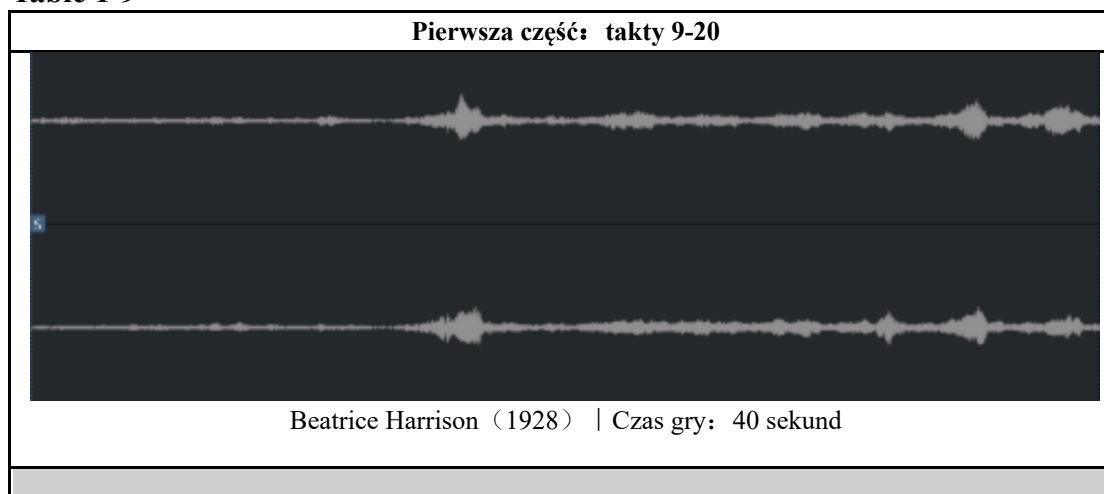
^① Yang Jing: The Theories of Musical Style by Meyer (Guanyu Lunnade Maier yinyue fengge lunli de yanjiu), p. 38. The original text is from: L.B. Meyer: The Rhythmic Structure of Music, University of Chicago Press, 1960, p. 11.

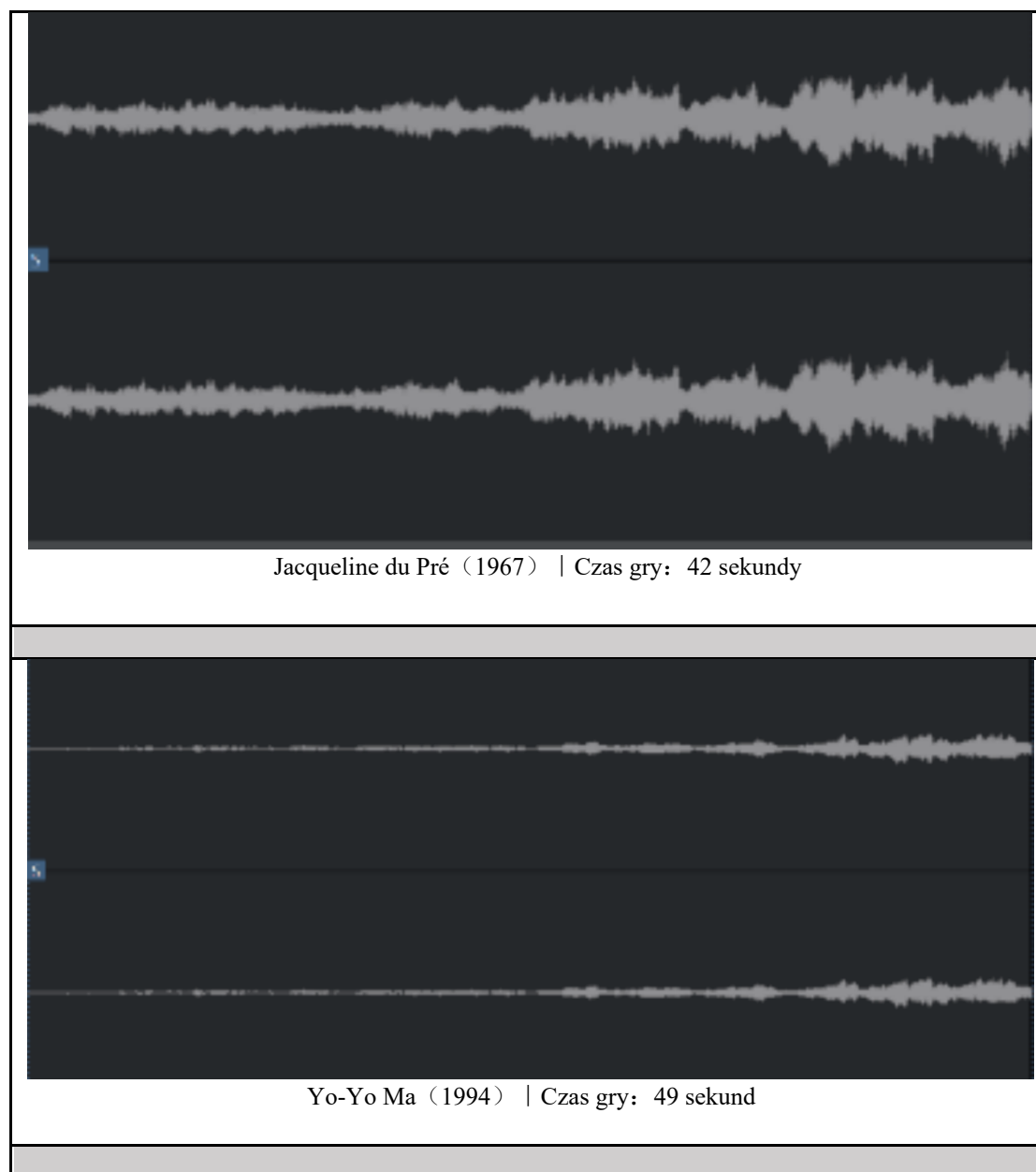
1.4.2 Comparison in terms of dynamics

A completed musical score usually contains markings regarding various levels of dynamics, from which one can see the composer's intention regarding the intensity level of the sound of a specific fragment of the composition or section. Liu Hong once stated in his book: "Generally speaking, the issue of dynamics in musical performance practice is a relative measure. Dynamics in musical performance are not directly related to the measurement of sound volume in decibels. Therefore, the markings only serve as a suggestion." Musicians usually have to find an appropriate and adjusted dynamic "in practice", based on the performance of the music during the execution or when collaborating with other instruments.

The waveform in the following table shows the different playing dynamics of the same fragment by three performers (Table 1-9): In bars 9 to 20 of the first part, when the cello starts playing the first phrase, the playing speed and dynamics indirectly reflect the musical intentions of the performers.

Table 1-9





Before starting a more detailed analysis, it should be emphasized that the recording equipment used for these three versions was different. In the case of Beatrice Harrison, an acoustic horn was used; in the case of Jacqueline du Pré, a spot microphone was installed on the cello to collect the sound (but we do not know the specific model and recording conditions); from the recording, it can be seen that the recording equipment for Yo-Yo Ma's version consisted of a double stereo pair setup for recording the cello playing, as well as a pair of main microphones used to collect the ambient sounds in the concert hall, and other details regarding the recording conditions of this version are

unknown. Thus, the recording environments for the three performance versions differed significantly from each other.

Both Beatrice Harrison's version and Jacqueline du Pré's version were recorded in a recording studio, while the performance recorded by Yo-Yo Ma was recorded in a large concert hall (and Yo-Yo Ma was at a certain distance from the recording equipment at that time). Therefore, the values shown in the above table (Table 1-9) are not able to fully show the actual difference in dynamics between the performers. However, by observing the changes in the waveform shape, we can easily understand the changes in intensity adopted by different performers when playing the same phrase.

In the previous performance analysis, it was mentioned that the piece interpreted by Jacqueline du Pré shows a certain weight, while Yo-Yo Ma's interpretation, while maintaining the same melancholy, conveys a delicate lightness. Both artists have a similar playing style in the sections related to the main motif. Therefore, the relative difference in dynamics (Relative Dynamic Difference)^① between them is not significant. However, Yo-Yo Ma starts the phrase with very delicate dynamics, and towards the end of the phrase, he plays with slightly more force. The dynamic changes of Jacqueline du Pré are more stable, and the analysis of the graph indicates that they are more uniform. By comparing the video and audio materials, it can be observed that Jacqueline du Pré's bow pressure and vibrato are more intense compared to Yo-Yo Ma's interpretation. This precisely explains the difference in amplitude. On the other hand, Harrison's interpretation tends more to create dynamic tension at the transitions between phrases, preparing the background for the entry of the next phrase, which enhances the sense of rhythmic drive in the music.

The section from the third beat of bar 65 to the first beat of bar 67 in the first part of the composition further illustrates the different interpretative styles of the three musicians (Table 1-10). Beatrice Harrison's version is characterized by a small dynamic range^②. Due to the short playing time and the stable waveform shape, it can be observed

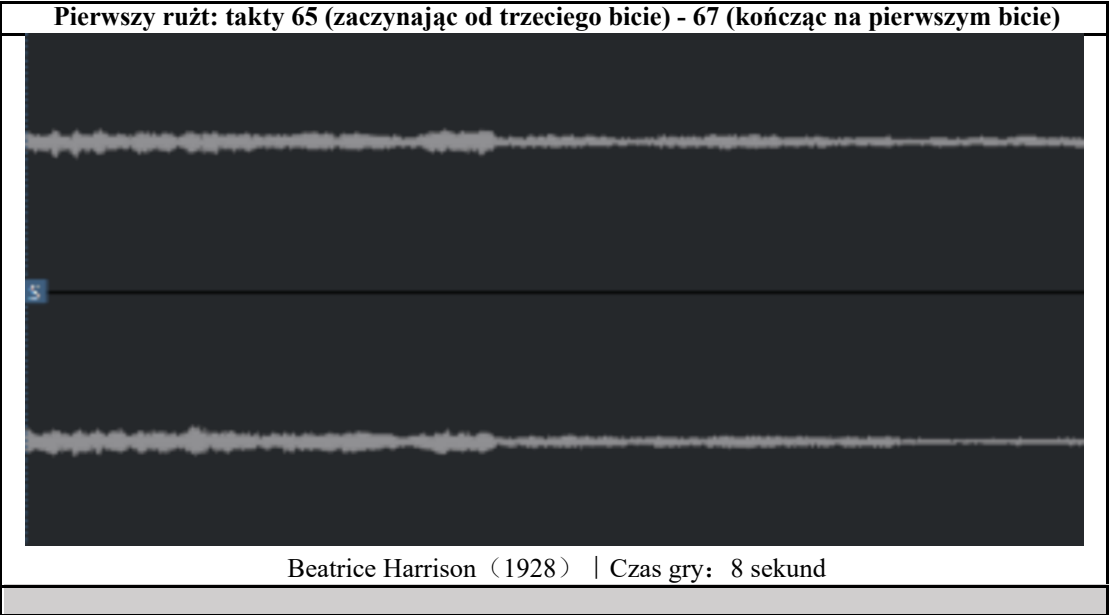
^① Relative Dynamic Difference: In acoustics and recording, it usually refers to the difference between the quietest and the loudest parts of a recording. Specifically, it concerns the range from the minimum sound volume (or the lowest sound intensity) to the maximum sound volume (or the highest sound intensity).

^② Zasięg dynamiczny (*Dynamic Range*): This is the difference in amplitude between the quietest and the

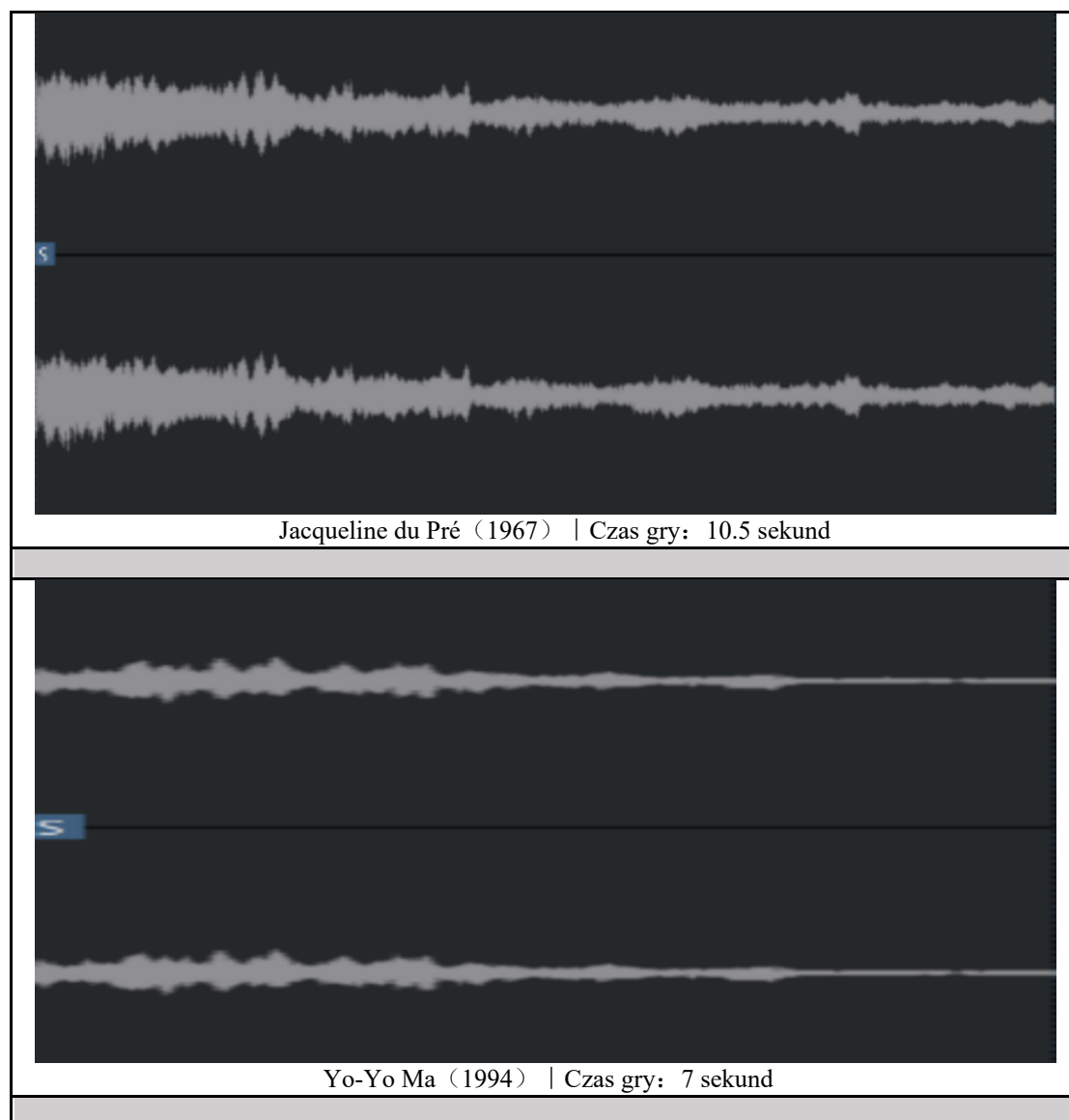
that the speed of this phrase did not change significantly. Yo-Yo Ma's interpretation is very similar to Beatrice Harrison's, with the exception that Yo-Yo Ma interprets the phrases in a more "compact" way. He slowed down the speed of the bow for a long time at a low volume to end the performance of the phrase. This dynamic change adds a sentimental and grateful character to the music.

This version of the phrase has a more complete emotional expression, and each note was played in a precise and full manner. It can be inferred that the bow pressure and the amplitude of the vibrato are greater than in the other two versions. This makes the emotions in Jacqueline du Pré's music seem more intense.

Tabela 1-10



loudest audible sound without distortion. The dynamic range is usually measured in decibels (dB).



1.4.3 Comparison of musical images

After analyzing the time and dynamics of the performance of Edward Elgar's "Cello Concerto in E minor" in the previous subsection of this work, the author focuses on how the three performers painted different musical images in their interpretations of the piece. The performances of Edward Elgar's "Cello Concerto in E minor" by Beatrice Harrison, Jacqueline du Pré, and Yo-Yo Ma are characterized by a similar musical aesthetic but different musical temperaments. Beatrice Harrison's version combines passion and sorrow, and her interpretation of each part is like a series of different portraits and images. She convincingly presents the melancholic images of the phrases

in the first and third parts, but generally speaking, the emotions she shows are more vivid and energetic compared to the other two versions. Such a shaping of the musical image is to a certain extent related to the more stable rhythm of this version.

Liu Hong once pointed out that "pitch, timbre, time, and dynamics are the basic elements of the process of interpreting a musical performance and the basic ways to measure and evaluate a performance. They cannot be analyzed separately; they are interconnected and transformed, creating different forms of musical sound."^① Thanks to these evaluation parameters, different interpretations (images) of the same composition gain new interpretive tools. In addition to constructing musical images through dimensions such as timbre, pitch, time, and dynamics, performing techniques are also crucial. For example, emphasizing different or the same notes in a phrase or using different bow directions will lead to differences in shaping the phrase. These differences in interpretation can affect the timbres and emotions in a given composition.

In the case of playing string instruments, elements such as the choice of application, the speed and strength of vibrato, and the choice of bow direction can affect the timbre and further influence the musical image. Jacqueline du Pré's interpretation makes the musical image extremely profound, and the weight of the music mainly stems from her approach to shaping the sound with greater bow pressure. To make the sad and melancholic images in the music more vivid, she often tries to play each note as fully and intensely as possible.

Regarding the expression of different emotions in music, the role of the performer's right hand is crucial, but the bow only determines part of the timbral effect. This effect mainly depends on the contact point of the bow, the pressure, and the bowing technique. From Jacqueline du Pré's concert recordings, we can clearly observe that most of the time she chose to play at the midpoint between the center and the bridge to obtain a clear, solid, and passionate musical color, even in the third movement, which is mainly lyrical in character. As for the bow pressure, Jacqueline du Pré used a relatively large bow pressure almost throughout the entire piece to fully "extract" each note.

^① Liu Hong: *Musical Performance as Interpretation (Zuowei quanshi de yinyue biao'yan)*", East China Normal University, p. 121

In the case of more subtle emotional changes, the technique of left-hand vibrato should not be overlooked. When performing a piece, vibrato generally involves three aspects: intensity, frequency, and the pitch position. Each time the performer uses vibrato, differences in intensity (referring to the amplitude of the left-hand tremors) and frequency (the speed of the left-hand tremors) significantly affect the timbre of the sound, and thus the musical image presented during the performance of the piece. Therefore, the vibrato technique used by Jacqueline du Pré during the concert also played an important role. In the third movement, Jacqueline du Pré often used the methods of "large and fast" and "large and slow" vibrato.

In the fragments with a strong emotional charge, Jacqueline du Pré's consistent vibrato corresponds to the stable speed of bowing. A relatively high vibrato frequency with a moderate amplitude gives the interpretation a distinct sense of emotional weight. As a result, the performance gains a unique organic quality, seemingly "breathing" with the breath of music. Yo-Yo Ma's expression remains equally subtle and nostalgic, but compared with Jacqueline du Pré, his music is less oppressive, showing rather a delicate melancholy. This difference stems from the different approaches to applying bow pressure. In terms of tempo, Yo-Yo Ma gradually, almost imperceptibly speeds up. This evolutionary change in dynamics gives the music a smooth flow, reminiscent of the lazy current of a river. In addition, the artist more freely manipulates the pauses between phrases in the third part of the composition. By combining a small amplitude with a fast vibrato frequency, the music flows like a fading stream, creating natural and warm auditory experiences.

In conclusion, the sound that evokes different musical imaginations is actually generated by the various techniques used by the performer, related to the body's posture and movement during the performance. Issues related to the psychology of musical performance will be presented in the fourth chapter.

Chapter 2. Analysis of César Franck Sonata in A major for Cello and Piano

2.1 Review of the Background of César Franck

2.1.1 Biography of César Franck and His Compositional Works

César Franck, born in Liège, Belgium in 1822, and died in Paris in 1890. He was a composer and an organist. César Franck was a central figure in the development of French music at the end of the 19th century. In his youth, he was guided by the ideals and aspirations of his father, and at the age of 12, he entered the Paris Conservatoire to study music. Despite being born in Belgium, César Franck spent most of his life in Paris, where he developed his career and created many important works.

César Franck's compositional style combines the influences of German Romanticism and unique French musical traditions, often characterized by a complex harmonic language and a "cyclic" style. This style is particularly evident in his later works, across various musical genres such as symphony, chamber music, organ music, and choral music. Among his major works were the "Symphony in D minor," known for its combination of cyclic form and symphonic structure, and the "Cello Sonata in A major for Cello and Piano," renowned for its lyrical beauty and innovative motifs.

In addition, César Franck also made a significant contribution to organ music and is often regarded as one of the most important composers of French Romantic organ music. His "Six Pièces pour orgue" (1860-1862), "Trois Pièces pour orgue" (1878), and "Trois Chorales" (1890) are key works that showcase his talent for organ composition, characterized by rich coloration, harmony, and innovative use of the instrument's potential.

During his career, César Franck also held important teaching positions at the Paris Conservatoire, influencing several later composers, including Vincent d'Indy and Ernest Chausson. His methods of musical education and composition significantly shaped the development direction of French music in the 20th century, shaping a generation of new composers who adopted his concepts of thematic transformation and cyclic forms.

The composer's life journey had much in common with his calm personality and deep dedication to art, which were often overshadowed by more famous contemporary musicians. However, his contribution to music was recognized after his death – he was regarded as a key figure in the era of Romantic music. His works are still appreciated for their depth and innovation, serving as a bridge between tradition and the emerging classical music.

2.1.2 The Style of French Romanticism in the Music of César Franck

When we try to study the music of César Franck and its position in the history of 19th-century French music and then delve into his "Cello Sonata in A major for Cello and Piano," we cannot help but pay attention to the historical and cultural context in which it was created. César Franck spent almost his entire life and musical career in France, and his musical style and creative philosophy were deeply influenced by the French national romantic music school "La Belle Époque".

The period of French Romanticism began at the end of the 18th century and gradually intertwined with modernist styles at the end of the 19th century. Romantic music emphasized the free expression of emotions and works often reflected the inner world of the composer and his personal experiences. The art of this period was mainly characterized by emotional expression, individualism, and a love for nature. In the decades leading up to the outbreak of World War I at the end of the 19th century, the social and cultural atmosphere in France reached its peak of development. From a social perspective, "in the second half of the 19th century in France, the dominant position of the bourgeoisie was gradually taking shape. The failure of the Paris Commune in 1871 deepened the social conflicts in France, and the complexity of the political life at that time was also reflected in literature and art. New philosophical ideas, including positivist naturalism, impressionism, symbolism, and aestheticism, to varying degrees influenced the development and changes of musical styles."^①

^① Ma Yan: A Study on the Text and Interpretation of César Franck's 'Sonata for Violin and Piano in A major' and Reflections on the Aesthetics of Performance (Wenben Yu Yanyi Yanjiu - Ji Yinfade Yanzou Meixue Qiansi)", Shanghai Conservatory of Music, May 2009, p. 2

This historical period is also known in France as La Belle Époque. During this period, France, and especially Paris, experienced economic prosperity and active artistic creativity, which led to the emergence of many innovative art schools and forms of expression. Music was not only a means of entertainment but also a way to express philosophical, literary, and visual themes. Artists and musicians began to strive for more direct and profound emotional expression, attempting to explore many deeply rooted issues of human and social existence through the art they created. The most influential figures of this period, such as Franz Liszt and Hector Berlioz, tried to break through traditional musical structures and discover new ways of musical expression. Especially after the Franco-Prussian War (1870-1871), the French music industry began to seek a new national musical language.

This need was partly driven by the desire to compete with German music, especially the works of Richard Wagner. During the La Belle Époque period, French musicians began to pay more attention to French history, literature, and folk elements, trying to express the unique national identity of France in their music. In this period, César Franck, together with composers such as Edouard Lalo and Charles Camille Saint-Saëns, jointly founded the Société Nationale de Musique.^① to support the creative work of emerging composers within the national music movement.

In 1886, César Franck was elected as the president of the society.^② to support the creative work of emerging composers in the national music movement.

In 1886, César Franck was elected as the president of the society, and the "Cello Sonata in A major for Cello and Piano," which this part of the work will be dedicated to, was also completed in the same year. This year was also the peak period of the development of the Franco-Belgian violin school. Researcher Chen Fei wrote in his work titled "Shijiu shiji ouzhou xiaotiqin yishu de meixue shenshi (An Aesthetic

^① Wang Bo. "A Study on the Characteristic Use of Glissando in César Franck's 'Sonata for Violin and Piano in A major' during Performance (Tanjun Sai Zha'er Fulan Ke "A Diao Xiaotiqin Yu Gangqin Zoumingqu" Zai Yanzou Zhong Huayin de Tese Chuli)", Minzu University of China, May 2021, p. 4

^② Feng Wang Meizi: "Analysis of the Musical Style and Performing Techniques in Different Versions of César Franck's 'Violin Sonata in A major' (Tanxi Fulan Ke "A Diao Xiaotiqin Zoumingqu" Yinyue Fengge Yu Butong Banben Yanzou Jifa)", South China University of Technology, June 2019, [page number not provided in the original text, so you can fill it in as needed if there is one]

Exploration of European Violin Art in the 19th Century)" that "in the Franco-Belgian violin school, attention was paid to both the content and the form of playing. There was an aspiration to achieve perfection in performance techniques, and in expressing the thoughts and emotions contained in the works. In terms of emotional expression, it aimed for less directness and objectivity. The technique combined elegance with more interesting and entertaining elements, rather than just so-called 'showing off' one's skills. The main style was delicate and elegant, bold and simple, but also mainly uniform and austere."^① Therefore, "to ensure that performers accurately understand and interpret the compositions, during the Belle Époque, composers often marked subtle and diverse musical terms on the scores. This characteristic can be observed, for example, in the works of César Franck, Ravel, and Debussy."^②

When composing a piece dedicated to the violinist Eugène August Ysaÿe, a representative of the Franco-Belgian school, César Franck also fully took into account the performance philosophy and aesthetic views of the aforementioned French school. These features will be described in detail in the later analysis of the piece in the following part of the text.

César Franck's musical style combined the structural austerity of German music with the lyricism of French music. Many of his emotionally charged and technically demanding musical works, such as the "Symphony" and "Prelude, Fugue and Variation" ("Prelude, fugue et variation"), reflect the typical characteristics of the Romantic period (such as complex harmonies, colorful tonal changes, and powerful structures), while also demonstrating the ideas of striving for lyricism and individuality in French music. Although César Franck was born in Belgium, most of his musical career developed in France, especially in Paris. His works from this period show the complexity of the historical era in which he lived. It was precisely in this era that César Franck's music gained widespread recognition and respect. His teaching work at the Paris Conservatoire had a great influence on generations of young composers. As an

^① Xu Wenxi: „Badanie stylu kompozycyjnego i cech wykonawczych <Sonaty na skrzypce i fortepian A-dur Césara Francka> (*Tansuo Saisar Fulan Ke "A Diao Xiaotiqin Yu Gangqin Zoumingqu" de Chuangzuo Fengge Yu Yanzou Tezheng*)”, Shanghai Yinyue Xueyuan, marzec 2019, str. 14

important figure in the history of European music at the end of the 19th century, his musical works held a unique position in the French musical world. He not only influenced the musical style of that time but also had a profound impact on the development of music in France and later throughout Europe.

2.2 Analysis of the Sonata in A major for Cello and Piano

2.2.1 The background of the composition of the piece

This is the only sonata composed by César Franck for violin and piano, and it is a classic work in the history of the development of solo string art. The piece was completed in 1886 and is dedicated to his friend, the Belgian violinist Eugène Ysaÿe, as a wedding gift. The first performance of the piece took place on December 16, 1886, at the Paris Circle Artistique, with Ysaÿe and the French pianist Leontine Marie Bordes-Pene, Ysaÿe's wife, participating. During this period, the Franco-Belgian violin school was experiencing its heyday. The French school was characterized by greater delicacy and elegance, while the Belgian school had a more emotional and raw style. The French school was known for its delicate treatment and elegant melodies, whereas the Belgian school had a more passionate and intense style. Ysaÿe, as a representative of the school, was famous for his characteristically emotionally sincere playing style, paying attention to the most delicate changes in tone color and the expressive layer of the music. When composing this piece, César Franck was guided by Ysaÿe's preferences and his playing style,^① striving to combine two aspects: emotionality and virtuosity. Ysaÿe was the first performer who applied the broader technique of continuous vibrato,^② and César Franck fully utilized this string technique to beautify the sound of the composed piece.

Although the "Sonata in A major" was composed in the modern era, its music retains the characteristics of the classical period. For example, there is a more traditional and organized structure of the sections and phrases, which can be observed in the

^① Yu Zhenyang: „Artystyczny styl i charakterystyka wykonawcza <Sonaty na skrzypce i fortepian A-dur Césara Francka> (Fulan Ke "A Diao Xiaotiqin Yu Gangqin Zoumingqu" de Yishu Fengge Yu Yanzou Tese)", Zhongguo Wenyi Jia, wydanie 5, 2023, str. 88

^② Brown, Clive. *Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing* [M]/Journal of the Royal Musical Association, Vol.113, No. 1. Taylor & Francis, Ltd. on behalf of the Royal Musical Association, 1988: pp.97-128

second part of the piece. Nevertheless, the work is not entirely rooted in the classical style. The change of tonality within the chromatic progression, the delicate timbre of the strings resembling the human voice, and the song-like melodies of the piece are typical features of the Belle Époque. Both feelings of sadness and joy are present here. The entire piece is filled with profound ideas that inspired the composer during his creation, and with complex emotions drawn from real life.

The cello version of this piece was created thanks to the 19th-century French cellist Jules Delsart (1844-1900). This adaptation was approved by César Franck himself. Delsart's effort, preceded by a thorough analysis of the original score, made the piece become a classic in the cello repertoire. This version was first published by the German publishing house G. Henle Verlag.

2.2.2 Musical analysis of the piece

2.2.2.1 The structure of the entire piece

Since, in terms of length, the first and the third parts are parallel to the second and the fourth parts respectively, the entire piece has a binary structure. Moreover, the thematic material of the four parts appears as an "echo" between the parts.

The tempo of the first part is *Allegro ben moderato*. It is a sonata structure with a shortened development section (Table 2-1).

Table 2-1

struktura sonatowa ze skróconą częścią przetworzenie w	Fragmenty			Kolejność taktów		Tonacja		
	Wstęp			1-4		A dur		
	Ekspozy cja	Główna część		5-47	5-12		A dur	
		Łącznik			13-31		A→E	
		Druga część			31-39		E→G→A→f- sharp moll	
		Zakończenie			39-47		A→c-sharp moll	
	Rozwinięcie			47-62		c- sharp→E→D →C→D		
	Repryza	Główna część		63- 117	63-70		A→D→f- sharp→B→E	
		Łącznik			71-89		E→A	
		Druga część			89-100		c- sharp→A→c- sharp	
		Zakończenie			100-107		A	
		Koda	Fragment I		100-117	102-107		
Fragment II			108-117					

The tempo indication for the second part is Allegro, and it is maintained in the sonata structure (Table 2-2).

Table 2-2

Forma sonaty	Fragmenty			Kolejność taktów			Tonacja
	Wstęp			1-3			d moll
	Ekspozycja	Główna część	Fragment A	4-79	4-43	4-23	d→D dur
			Fragment B			24-33	
			Fragment A1			34-43	
		Łącznik			44-47	D→A→C	
		Podrzędna część			48-66	F→A	
		Zakończenie			67-79	f moll	
	Rozwinięcie	Wstęp		80-137	80-93		Przeniesienie tonacji
		Fragment I (centralny)			94-109		
		Fragment II (przygotowanie)			109-137		
	Repryza	Główna część	Fragment A	138-201	138-167	138-147	d moll
			Fragment B			148-157	
			Fragment A1			158-167	
Łącznik		168-171	A→g				
Podrzędna część		172-190	D dur				
Zakończenie		191-201	g→D				
Koda			202-229			D dur	

The third part is titled "Recitativo Fantasia", and its tempo is Ben Moderato. It has a free, two-part developed structure (Table 2-3).

Table 2-3

Swobodna dwuczęściowa rozbudowana struktura	Fragmenty			Kolejność taktów			Tonacja
	Pojedyn cze trzy części	Część A	Fraza a	5-47	1-31	1-10	g moll→c→c-sharp→d
			Fraza b			10-21	
			Fraza a1			22-31	
		Część B			32-40	d→f→A- flat dur	
		Część A1 (Repryza motywu)			41-52	f→A(→f) →B-flat	
	Przejście			53-58			f-sharp moll
	Pojedyn cze dwie części	Część C	Fraza c	59-117	59-80	59-70	b→f sharp→D→f sharp→c sharp→A (c/A nałożone na siebie)
			Fraza d			71-80	
		Część C1	Fraza c1		81-110	81-92	b→f-sharp
			Frazad1			93-100	
			Rozwinięcie			101-110	
		Zakończenie			111-117		

The tempo of the fourth part is Allegretto poco mosso. It is a mixed form with characteristics typical of both the sonata form and the rondo form. (Table 2-4).

Table 2-4

Forma mieszana o cechach charakterystycznych zarówno dla formy sonatycznej, jak i formy rondowej.	Fragment		Kolejność taktów		Tonacja
	Część A		1-36		A dur
	Część B		37-51		f-sharp→A/a→f sharp→e/G
	Część A1		52-64		c sharp→F sharp→C sharp→F sharp
	Część B1		65-78		F sharp→a→G→e
	Część A2		79-98		E→F-sharp
	Część B	(posiada cechy rozwinięcia)	99-116	99-108	E/e
				109-116 (uzupełnienie)	
	Część A3		117-133		b-flat/e-flat
	Część D		133-169		d-sharp→E→A/f sharp→b-flat→D flat→Kontynuacja w relacji trzeciego stopnia
	Część B2		170-184		a→G→C
	Część A4 (posiada cechy reprzyzy)		185-221		C→a→A
Coda		222-242		A	

2.2.2.2 Analysis of the musical material

Considering the four-part structure of this piece and its musical material, it can be regarded as a typical work of the French Belle Époque style.

One of the more well-known features of this piece is its cyclic structure, in which César Franck uses several cyclic motifs. Among them, motif I runs through the entire piece (Example 2-1), and there are also other motifs that form the cyclic structure (which will be discussed below) – generally speaking, all of them are based on the first motif. Thanks to the use of cyclic motifs, the composer achieves a different kind of harmony in the overall structure of the piece, in which the internal structure of each part is freer.

Regarding the techniques used to develop the music, César Franck retained many characteristics typical of classical music, such as the standard use of extending or shortening the temporal duration of sounds, and transitions based on chromatic progressions. From the perspective of harmony and tonal arrangement, there is frequent use of tonal modulation of the third degree, as well as the free alternating use of parallel major and minor tonalities. All these techniques are characteristic of the harmony in the middle and final stages of the Romantic era.

Example 2-1



1. The first movement

The formal structure of this part of the piece indeed has the characteristics of many formal structures, which can be classified in different ways depending on the perspective. For example, it could be a modified repeated ternary form, a sonata form with a shortened development section, a binary form in the Baroque style, or a variation form based on a single theme. The author is inclined to classify it as a sonata form with a shortened development section (Table 2-1). The features of a sonata result from the contrast between motifs A and B in the musical picture (Example 2-2), each of which has gone through a complete development, and there are connecting sections in the

middle that help divide this part into individual fragments: the main part, the connection, the subordinate part, and the conclusion.

The sonata form itself is a large-scale structure and composing it within the relatively short and concise first part can be a great challenge for the composer and requires him to maintain "control" during the planning of the structure of this part of the piece. Therefore, the length of the development (measures 47-63) and the coda (measures 108-117) of the piece is extremely condensed. From the listener's perspective, it may seem lacking in a certain discipline, but from the point of view of the arrangement of the musical material, this is the continuation of the use of the main thematic material of the exposition in an "inverted form", developed with the gradual fragmentation of the material and richly varied and turbulent tonal harmony, which is characteristic of the composition of the development section. The recapitulation, together with the coda, is characteristic of the mid and late Romantic period, with constantly changing tonal colors. It should be noted that the tonality of A major is maintained in this case.

Regarding the melody, the narrative styles of the main and subordinate parts are similar to each other. Both use 8-measure segments, with a clearly contrasting musical character. The motif of the subordinate part is derived from a certain deformation of the material of the main part. The material from the subordinate part is later developed by deviating from the tonality, which is a typical technique of the Romantic period.

Example 2-2

The image shows a musical score for Violon. and Piano. in A major, 8/8 time, with the tempo marking "Allegretto ben Moderato." The Violon. part is written on a single staff and is mostly silent, with a few notes in the first measure. The Piano. part is written on a grand staff (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and rests, and the bass line consists of a steady eighth-note pattern. The score is marked with a piano (pp) dynamic.

The introduction section begins with the dominant ninth chord of the main tonality (A major, Example 2-2). Although the melody deliberately avoids using the tonic, the bass throughout the introduction section focuses on the idea of "establishing the tonality", which shows the traditional tonal features in the composition. After the introduction, the cello part gradually presents the theme, creating a relationship of development and extension with the piano's introduction section. César Franck attaches great importance to the consistency of the musical language in this composition. Therefore, in measure 5, the cello avoids entering on the strong beat of the measure, and the introduced melody is in the form of syncopation (Example 2-3). This compositional technique is also applied to the themes of several subsequent parts of the piece.

Example 2-3

Violon.

Allegretto ben Moderato.

Piano.

pp

molto dolce

César Franck.

After presenting the theme in the exposition - the main theme, the music enters the transitional part starting from measure 13. This section develops through the continuation of the theme of the main part in the form of variations. For example, the melody in measures 13-16, a third higher, imitates the melody from measures 9-12 and also creates a retrogressive relationship with the main theme (Example 2-4).

Example 2-4

The image shows a musical score for two systems. The first system contains measures 6 through 10, and the second system contains measures 11 through 15. The music is written for a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature has two sharps (F# and C#), and the time signature is 4/4. In the first system, a red box highlights measures 8 and 9. In the second system, a red box highlights measures 12 and 13. The lyrics "sempre dolere" are written under the vocal line in measure 12. Above the first system, there are two notes with a slur and a fermata, likely indicating a continuation from a previous page.

The sense of a certain Romanticism in the connection section of the exposition (measures 13-31) stems from the continuous harmonic meanderings towards the dominant. The music "circles" between the harmony of the dominant and the secondary dominant and finally stabilizes in the main tonality - E major and smoothly connects with the main motif of the subordinate part. The compositional technique of alternately using descending or ascending sounds on the second or third degree makes the solo string music create a delicate, rustling music that carries an atmosphere of peace, contentment, and the union of profound thoughts and hopes.

The main motif of the subordinate part develops with the emotionally charged sound of the piano, and the texture of the piano part adds dynamics to the music (Example 2-5).

Example 2-5



Starting from measure 47, the music transitions from the subordinate theme to the development section. In measures 47-50, the piano part and the cello part form a competition in the form of a canon, and the musical material is derived from the main part. It is concise and substantial, and its disturbing tone and richness of content are sufficient to prepare the listeners for the arrival of the recapitulation. The recapitulation appears in measure 63, and the "review" of the previous musical material contained in it has been composed in a more traditional, "conventional" way. The ending and the coda, through the shift of tonal colors, add a certain dreaminess to the musical statement. Subsequently, the music stabilizes on the main tonality and then gradually begins to fade away and disappear.

2. The second movement

In comparison with the first part, which is freer and more unrestrained, even somewhat rough in its framework, the second part of the piece has a more regular sonata structure, with well-thought-out and presented musical ideas in the exposition, development, and recapitulation sections.

The second part also begins completely differently from the first part. The piano quickly moves through densely arranged chords (Example 2-6), arousing tension and unease in the music. The notation of the texture indicates that the music is given two levels of melody: a high one and a low one. Among them, the note A appears, resembling the twinkling of a star, which provides stability to the tonality and emphasizes that the composer attached importance to a more classical tonal arrangement in this part of the piece.

Example 2-6



The main part has a three-segmented structure with a summarizing character. The melody of the theme in part A begins with a syncopated rhythm, which is a kind of "echo" of the main motif of the first part (Example 2 - 3), and then in the 16th and 18th measures, the melody of the motif is characterized by a continuous upward progression of the third degree (Example 2 - 7), thus weakening the originally stable main tonality. Fragment B starts with the piano part, continuing the changes of the musical material from the previous section, but the music here further emphasizes the richness of the musical part levels through the composition of the texture (Example 2 - 8).

The low register of the piano is mostly a chromatic progression, and the high register is mostly a horizontal progression of the third degree. The harmony of this part is weakened, and the characteristic features of the medieval modes are clearly visible. The chromatic progression of the low register and the horizontal interval progression of the third degree of the melody are continued in fragment A1. We can see that the individual fragments of the entire expository part are closely correlated with each other

in terms of musical material, and this is a technique that contains many characteristics of the musical language typical of César Franck's creative work.

Example 2-7



Example 2-8



The composition of the connection section here is extremely short, occupying only three measures, so this part can be regarded as a transition. Some researchers consider this fragment as "a preliminary expansion of the motif of the subordinate part with the connection section omitted".^①

The later motif of the subordinate part returns to a relatively "integral" way of narration. This motif is characterized by a somewhat more peaceful musical picture compared to the motif of the main theme that is full of emotions. The technique of horizontal progression of the third degree also appears in the subordinate part, and measures 52-55 are a modulation by the third degree upwards from measures 48-51 (Example 2-9).

Example 2-9

^① Zhao Binhong: „Badanie <Sonaty na skrzypce i fortepian A-dur Césara Francka> (Fulan Ke "A Diao Xiaotiqin Yu Gangqin Zoumingqu" Yanjiu)", Xinan Daxue, kwiecień 2008, str. 13



The development begins with the indication "Quasi lento" (measure 80), accompanied by the piano part playing the cyclic motif II of the piece (Example 2-10) and the solo string part playing the cyclic motif I. In the development, the technique of creating upward sequences of the third degree is continued. Starting from measure 109, there begins a deviation from the tonality, which is very characteristic of the second half of the Romantic era. At the beginning of measure 123, the tonality gradually converges and returns to stability. The fragmentary musical emotions in the piano part accumulate, giving a sense of anticipation for the arrival of the recapitulation.

Example 2-10

The harmony chosen in the recapitulation is also characteristic of the Romantic period, but the composer has no intention here of breaking away from the traditional pattern that is still being used. Measures 138-147 are the dynamic recapitulation, omitting the narrative of the first main motif. The motif of the subordinate part is maintained in an atmosphere of an uneasy feeling of hazy tonal ambiguity, and the music continues amidst this unease and leads to a powerful conclusion.

3. The Third Movement - „*Recitativo - Fantasia*”

The third part is the only one in this composition that has an independent title: "Recitativo - Fantasia". This title implies the composer's concept regarding the application of the genre in composing this part – achieving a balance between two different styles within one fragment. The Recitativo section of the third part (before measure 52) has many connections with the first part in terms of general musical ideas. This includes an echo of the texture of the piano accompaniment from the introduction of the first part, the introduction of cyclic motifs, and so on. On the other hand, the subsequent Fantasia section shares the same or similar musical terminology with a large amount of musical material from the fourth part, acting as a kind of prelude and foreshadowing. Therefore, the brilliant concept of the third part has the meaning of "connecting the preceding and the following". The tonal function in this part is relatively unclear, with a greater emphasis on delicate changes in harmonic colors. It unfolds in a long, cadence-like narrative, very similar to the free and flowing style of writing an essay.

The third part has a complex binary musical structure, starting with the cyclic motif II. The lower register begins with the note D, which is a certain remnant of the subdominant D major from the previous part. After the brief appearance of the subdominant d minor in the first measure, the tonality quickly changes to G minor. The technique involving continuous horizontal sequences of the third degree and chromatic harmony, which the author has mentioned several times before, is applied throughout the piece, and the music of the third part also has these elements (Example 2-11). Starting from the fourth measure, the solo string instrument uses a cadence technique, and the narrative continues to develop. The cyclic motif I appears again in measure 11.

Example 2-11



In measure 32, fragment B appears, and in the tonal arrangement, the changes in the third-degree relationship are still maintained. The music lengthens, and the string instrument takes over the musical material from measures 5-10 and develops it with certain modifications. As the chromatic phrases develop, the low sounds of the piano still form a chromatic progression. The beginning of the dynamic recapitulation seems extremely natural: in measure 41, the string instrument continues the previous narrative, while the piano smoothly performs the recapitulation of the material of the main motif (Example 2-12).

Example 2-12



The transition section starts at measure 53 and ends at measure 58, during which the cyclic motif II appears in the playing of the string section. Starting from measure 59, the texture of the piano in section C continues the statement of the transition section, and the solo string instrument plays the same cyclic motif III that runs through the entire piece (Example 2-13), which is derived from motif I and motif II. The music is filled with a mood of quietness and contemplation, "breathing" in an extended manner.

Measures from 81 to 92 are fragment C, in which sequences of the fifth degree appear. In measure 93, the cyclic motif I appears again, and the harmony stabilizes in the ascending F minor. The music remains in this tonality, and the contemplative,

introspective music, accompanied by various imitations of phrases, gradually leads to the conclusion.

Example 2-13



4. The fourth movement

This part also exhibits many structural characteristics. Whether we consider it from the perspective of the sonata form or the rondo form, both interpretations have a certain degree of rationality. The author has a tendency to classify it as a mixed structure that combines the characteristics of the rondo form and the sonata form.

Bar 1-36 is fragment A, which has a ternary structure with a recapitulation. The piano part and the solo string instrument have a polyphonic texture in a canonic style. After "reviewing" phrase a in measure 22, the music is briefly supplemented before entering fragment B. Regarding the tonal arrangement of fragment B, intervals of the third degree still appear here. The piano part plays the cyclic motif III again in measure 38. (Example 2-14).

Example 2-14



The dynamic recapitulation of fragment A begins in bar 52. The tonality fluctuates between C- Sharp major and F- Sharp major, and the tonal arrangement of this part seems to reflect the tonal arrangement of the third movement from bar 53 to 58.

In bar 79 of this movement, fragment A appears again, this time in the key of E major. Attention should be paid to the composer's indication "*molto cantabile e poco più f*", which creates an emotional and expressive musical picture in this fragment. The melody of the piano part transitions from the original high register to the low register. In addition to referencing the instrumental part in a canonic style, the high register of the piano and the solo string instrument create a free contrapuntal relationship (Example 2-15). In bar 117, the third dynamic recapitulation of fragment A begins. This time, the tonal color oscillates between B minor and E minor. In fact, starting from fragment C, which is accompanied by music in the dominant and introduces new musical ideas, the third dynamic recapitulation of fragment A appears in an unstable tonality, and in this fragment, the characteristics of the development in the sonata form emerge.

Example 2-15

The musical score for Example 2-15 consists of two systems of staves. The first system starts at measure 76 and the second system starts at measure 81. Both systems are in E major (one sharp) and 4/4 time. The piano part (left hand) and the solo string instrument part (right hand) are shown. The piano part has a melody that transitions from a high register to a low register. The solo string instrument part has a melody that is in a canonic style. The score includes dynamic markings: 'espress.' and 'molto cantabile e poco più f'. The piano part has a 'cresc.' marking. The solo string instrument part has a 'cresc.' marking. The score is highlighted in yellow.

Fragment D begins at measure 133 and it is a polyphonic fragment. Among them, in measure 143, the piano and the solo string instruments synchronously and comprehensively return to the melody of phrase d from measure 71 of the third part (Example 2-16), but the difference lies in the tonal arrangement, and the melody is a recapitulation with the characteristics of the lower interval of the third degree. The tonality in this part is very unstable, with an obvious chromatic progression and continuous changes in the tonal relationships, which results in a richness of harmonic

colors. This colorful harmonic technique lasts until the dynamic recapitulation of fragment B. In measure 185, the music returns to A major, and there is a return to the material of the main motif. Therefore, from the perspective of the sonata form, this fragment can be regarded as a recapitulation.

Example 2-16



After analyzing the musical material of this piece, we can observe that in the composition of the fourth part, the musical material from the first three parts is used. All these techniques (methods of developing the melody, doubling or shortening the duration of the main motif, as well as the gradual fragmentation of the material of the main motif) are typical compositional elements borrowed from classical music. Nevertheless, the rich harmonic language, caused by the frequent changes in tonality in the third-degree relationship, still gives the entire fourth part a unique style that is significantly different from the works in the older style, and it is full of freedom and individuality.

2.2.2.3 The cyclic motif of the piece, the dual structure and tonality

In the above analysis of the musical material, we can observe that in this piece – although the composer seems to create in a free and unrestrained manner – there is a clear structural framework established by the cyclic motifs, as well as the dual tonality and harmonic colors introduced by the third-degree relationships, which can be regarded as characteristic features of César Franck's creative work.

Regarding the use of musical material, César Franck made good use of the cyclic motif to build a cyclic structure. The cyclic structure here means "one or more motifs

in a musical composition that appear not only in one but in several parts of it".^① This style emerged in the religious music of earlier composers and was also used by many later composers, such as Liszt. Although César Franck was not a pioneer of this technique, he enriched its plasticity, allowing for greater expansion in the application of the cyclic structure.

At the same time, thanks to this technique, he was able to achieve a perfect unity in the material arrangement of his works, even when creating beyond the limitations of rigid traditional musical structures. The main motif of the first part of the piece serves as the most important cyclic motif, which appears many times with different meanings in the subsequent parts.

Regarding the structure of the musical form, many parts exhibit the characteristics of various musical forms. Except for the second and third parts, the other two parts are mixed forms that possess the features of multiple structural forms.

The first part is an atypical sonata form with a minimalist development section. It contains elements of the variation form, the sonata form, and the single ternary form with repetition, making it a typical mixed form from the Romantic period. The fourth part is a mixed form that combines the characteristics of both the rondo form and the sonata form. The structure of the third part also has many innovative elements and free, individual solutions compared to the traditional binary form. Such structural designs show that as a composer of the mid to late Romantic period, César Franck was no longer limited to traditional writing of parallel musical phrases and template-like musical form frameworks. Instead, he began to explore structural designs that were more suitable for his musical expression and allowed him to showcase his unique, individual musical language within these frameworks.

Regarding harmony, César Franck, as a composer, had a thorough mastery of the basics of classical harmony. Unlike other more "radical" composers of his time, César

^① Piao Lingling: "The Combination of German Classicism and French Romanticism — Analysis of the Compositional Features and Performing Techniques of César Franck's 'Sonata for Violoncello and Piano in A major' (Deguo Gudian Zhuyi Yu Faguo Langman Zhuyi de Jiehe)" — Saisa Fulan Ke "A Diao Datiqin Yu Gangqin Zoumingqu" Chuangzuo Tezheng Yu Yanzou Jifa Fenxi", Shanghai Conservatory of Music, March 2020, p. 7

Franck did not intend to break away from the harmonic language of the previous era. Instead, he used dominant seventh and ninth chords to expand the range of harmonic colors in his works. At the same time, he paid attention to the harmony in the third-degree relationship. In addition, the linear harmony achieved through the smooth progression of the low register and the expression of harmonic colors through dominant seventh and ninth chords show us the influence that the environment in which he worked had on César Franck.

In the tonal arrangement of his works, César Franck also reflected the characteristic features of the Romantic era. In this piece, he often used extended sustained notes, which provided stability to the tonality. Moreover, his extension of the relationship between the main tonality, the dominant, and the dominant of the dominant, the third-degree relationship, and the appearance of dual tonality – all these creative means, rich in the musical language characteristic of César Franck, permeated this piece alternately.

As a representative of the French national music school of the Belle Époque and a composer living during the transformation of the French musical trend, the musical language of the works composed by César Franck contains many borrowings from the traditions of the classical period, but it is also distinguished by a richer and bolder way of composing in terms of tonality. His epoch-making work, "Sonata in A major for Cello and Piano", is a picture of his compositional technique and aesthetic concepts, which drew on his predecessors and inspired the musicians who came after him.

2.3 Analysis of Three Interpretative Versions of César Franck's "Sonata in A major for Cello and Piano"

2.3.1 The version by Yuja Wang and Gautier Capuçon

2.3.1.1 Discussion of the version

César Franck's "Sonata for Violin and Piano in A major", the fruit of the collaboration between Gautier Capuçon and Yuja Wang, was recorded in April 2019 at

the Icon Recording Studio in Paris and then released and distributed worldwide by the renowned label Warner Classics. This is the result of the deep collaboration between the two musicians, which was based on their shared passion for music and their many years of friendship and artistic exchange.

Gautier Capuçon, a famous French cellist, is renowned for his deep timbre and precise technical mastery. He trained at the Paris Conservatoire of Music and has won many international awards. Yuja Wang, a world-famous Chinese pianist, always gives performances full of passion, which are characterized by subtlety and emotionality. Her interpretations of the works also contain delicate emotional nuances. Since graduating from the Curtis Institute of Music in the United States, she has quickly built a great career in the international music world and established excellent cooperation with many of the world's top symphony orchestras.

In this recording, Gautier Capuçon and Yuja Wang not only demonstrated their excellent playing skills but also their admirable teamwork and coordination. Their profound understanding of the significance of the piece and their outstanding cooperation enabled us to perceive the diversity of each part of the piece and its strong emotional expression. This version reveals the extraordinary maturity of both artists in expressing emotions through music, making it a work full of soul and heart. In general, the quality of this performance is highly praised in the music world. Some comments also suggested that there were certain tensions between the artists during their collaboration.^①

2.3.1.2 Analysis of the performance

Overall, the performing style of this version is full of grace and elegance, but it is also characterized by a certain composed emotionality.

Compared with the later parts, the playing of the two musicians in the first part is actually laying the foundation for the tension that will follow. In Gautier Capuçon's performance, the emotions of the first part seem more composed, and the cello part

^① Jeremy Nicholas, author of Gramophone's Classical Music Review.

remains calm throughout the exposition. For contrast, Yuja Wang's performance of motif B in the second half of the exposition added a bit of movement to the tranquil music. This kind of playing allows Gautier Capuçon to build up tension when he enters the development part in measure 47, driven by the piano part. Although the cello in this part still plays the material from motif A, due to the increased pressure of the bow, the melody expresses heavier emotions this time, and the slower vibrato on the long notes makes there be more "undulations" of emotions (compared with the previous part). However, this is not continued. Instead, as the music develops, the piano and cello parts gradually return to a relatively calm state and then transition with a similar mood to the recapitulation, which begins in measure 63. Unlike the expository part, the interpretation of the music by the artists in the recapitulation section carries a certain touch and intensity, making the performance fuller of warmth and emotion.

The performance of the second part of the piece demonstrated the professionalism of Yuja Wang and Gautier Capuçon. Yuja Wang's distinct and powerful touch on the keys creates a powerful musical image from the very beginning. Gautier Capuçon opens the phrase of the main motif of the cello part with a powerful prelude. When playing the beginnings of the notes marked with accents in the score, with an increased pressure of the bow with his right hand as the phrase moves towards the higher notes, the music in the second part is wilder than in the first part. The bowing is getting faster and exerts much greater pressure, which contributes to the increase in emotional turbulence. This exciting narration lasts until the second half of the exposition (measure 56), and then the tempo gradually slows down until it reaches a peaceful ending of the exposition in measure 67.

Here, Gautier Capuçon's vibrato adds a touch of sadness to the piece. The "moment of relief" for the whole piece is actually just the prelude, and then – in the exposition part – the emotions become stronger. With the introduction of fragments showing Yuja Wang's artistry and skills, Gautier Capuçon's playing becomes lighter while the melody runs fast. The touch of the bow with the right hand near the bridge of the instrument, combined with each precise finger pressure of his left hand, generates a sense of tension

between the two intertwined instruments. The performance of the entire second part is characterized by great smoothness and direct emotional expression.

When the piano part starts to play the cyclic motif I, the peaceful music of the third part is more reminiscent of the first part in mood, and it is even more relaxed than the first part, like a peaceful dream in the quiet night. As the music develops, the expression also develops, and in Gautier Capuçon's playing, there is no longer the same restraint as in the first part – now, his playing becomes a completely free and relaxed expression of true emotions. The relatively smooth performance of the tempo of the piece makes it so that in measures 32 to 52, due to the more dynamic auditory sensations, the listeners can feel a certain positive anticipation of what will come next. After measure 53, Gautier Capuçon's style returns to what he showed at the beginning of this part, but due to the changes in the piano texture, the musical feelings of this section seem to change like a ship sailing on the calm sea at night, and we experience a combination of peace and smoothness in this music.

In Gautier Capuçon's interpretation of the fourth part, after the transitions of the previous parts of the piece, it brings a bit of satisfaction and joy. With the appearance of the cyclic motif, Gautier Capuçon returns to the emotions contained in the previous parts, and then quickly switches back to the joyful narration. Gautier Capuçon's playing timbre is bright and sweet – and it is in this joyful and positive atmosphere that the piece comes to an end.

2.3.2 The version by Mischa Maisky and Martha Argerich

2.3.2.1 Discussion of the version

On 18th March, 2016, Mischa Maisky and Martha Argerich jointly presented César Franck's "Sonata for Violin and Piano in A major" at the Teatro Dal Verme in Milan. This concert was part of a series of performances titled "Il Genio e Donna", which aimed to showcase outstanding musicians. This performance was the result of the excellent collaboration between the two artists, based on a deep musical understanding.

Mischa Maisky, an Israeli cellist born in Latvia, is highly regarded primarily for his emotionally charged interpretations and his high level of technical skills. His musical career began at the Jerusalem Academy of Music and Dance, and then he continued his studies at the Moscow Conservatory under the guidance of the famous cellist Mstislav Rostropovich. His artistic achievements cover a wide range of solo and chamber music repertoire, and Mischa Maisky has left behind countless impressive performances with the world's top orchestras. He is appreciated for his unique and original performing style.

Martha Argerich, an Argentine pianist, is characterized by her astonishing technical abilities and profound musical expression. Her playing is full of passion and intuitive sense, and the artist is highly esteemed worldwide, especially for her interpretations of classical music. At the beginning of her career, she won many international awards, including the prestigious International Chopin Piano Competition. Currently, she also serves as a judge in the most important international piano competitions.

During the performance at the Teatro Dal Verme, both musicians presented a vivid and emotional interpretation of the "Sonata in A major". Their performance subtly conveyed the complex structure of the piece, adding clarity and diversity to it. This collaboration reflected the deep, silent understanding between the artists, which translated into the exceptional character of their performance.

2.3.2.2 Analysis of the performance

This version of the Sonata for Violin and Piano in A major has a certain dignity. Since this piece was also written with weddings and love in mind, it is permeated with emotions related to the passage of time and the accumulating shared experiences – this is how the musicians interpret it in this version.

In the first part, Mischa Maisky decided to play the first phrase very close to the fingerboard, and then gradually moved towards the normal playing position – this technique aimed to lead the listeners from a hazy dynamic and timbre to greater clarity. Since Mischa Maisky focused on emphasizing the dynamic contrast between individual

musical phrases (measures 8-9, 13-14, etc.), the musical lines in the expository part have more charm than later. From the perspective of the auditory experience in this piece, the lines mainly consist of small phrases.

This type of technique continues until the development part. After a short, more dynamic period, Mischa Maisky uses the same method as before to play the phrases in measures 51-54 and 55-58. In the recapitulation section, in measure 63, Mischa Maisky uses more broad and slow bowing techniques when playing the returning main theme, resulting in a richer timbre.

The second movement develops in an extremely distinct and delicate (granular) playing style of Martha Argerich. In the first phrase of the cello part, Mischa Maisky starts playing with distinct and strong bow strokes and a heavy descent of the bow, and after a fast bow speed, the phrase ends. The subsequent performance of specific phrases emphasizes a sense of indecision and unease. However, Martha Argerich's touch and rhythm in this rapidly changing piano texture create a certain warmth, forming a subtle contrast with the sense of uncertainty in the cello parts played by Mischa Maisky.

It seems that the harmony of the piano part did not soothe the inner sadness of the cello part, so the music in this part is more dramatic. In measure 64, the extreme music finally slows down and follows the indication of *rallantando*, entering the end of the exposition. Although the performance tempo calms down, the melancholic mood does not disappear at all. It persists until the middle phrase of the development part, and the music becomes emotional and full of excitement again.

Although the tempo is in line with the indication of *Ben Moderato*, Mischa Maisky's musical understanding of the third part still seems to focus on the confusion and unease from the second part. In the powerful phrase of fragment A, Mischa Maisky inclines more towards a metallic timbre of the sound, and then changes the position to one closer to the fingerboard to create a strong contrast in timbre with the beginning of the performance. In this part, Mischa Maisky's style in playing phrases that start with a large dynamic is very direct, almost rough. He plays with a high bow speed and larger vibrato amplitudes, which adds a certain sense of weight to the musical expressions in the third part.

The beginning of the fourth part finally introduces a relaxed and joyful atmosphere in Mischa Maisky's interpretation. He no longer plays as if he were trying to play as many notes as possible in the strongest and most powerful way – he decided on relatively light and natural bow strokes. After measure 99, the approach to musical phrases changes – from small "sentences", they transform into long lines.

The music in measure 133 starts to be very emotional. The previous performing pattern changes – before, the cello was in the foreground, but now Martha Argerich starts an emotional and uniquely characteristic performance, dominating this performance. From this moment on, there is a clear alternation between the cello and piano parts, with the emphasis on the foreground and background. Mischa Maisky's performance starts again with a broad and fast vibrato. The parts of both instruments end the performance in a passionate and unrestrained way, as if they were competing with each other.

2.3.3 The joint version by Yo-Yo Ma and Patricia Zander

2.3.3.1 Discussion of the version

This joint performance version comes from a solo concert that took place on November 24, 1983, at the Tokyo Bunka Kaikan in Tokyo, Japan. During this concert, Yo-Yo Ma and Patricia Zander performed César Franck's "Sonata in A major" which is discussed in this study. The Tokyo Bunka Kaikan is a venue known for its excellent acoustics and for organizing international musical events at the highest level.

Yo-Yo Ma was born in France and received his musical training in the United States during his youth. He studied at the Juilliard School and Harvard University. His performances cover a wide range of musical styles, from classical music to pop and contemporary music. His interpretations have won the recognition of many music critics. For instance, Jonathan Blumhofer from the "Boston Classical Review" stated: "Based on the entire concert, it can be concluded that Yo-Yo Ma is not only the most famous cellist in the world but also an exceptional musical partner."^①

^① "To judge from his appearance ...on Thursday night, Yo-Yo Ma isn't just the world's most famous cellist. He's also a collegial mensch.", Jonathan Blumhofer. w Boston Classical Review, październik 13, 2023

Patricia Zander is a pianist with an impressive musical and pedagogical education. She has collaborated with many renowned musicians, and her greatest achievements are related to chamber music. After graduating from the Royal Academy of Music in London, she continued her education and career development at the New England Conservatory of Music in the United States.

Yo-Yo Ma and Patricia Zander have been collaborating with each other for many years, recording albums together that have been enthusiastically received by critics. Their approach to music and the quality of their collaboration are highly valued. In particular, their interpretations of works such as Kreisler's "Tambourin Chinois" and Dvořák's "Indian Lament" have won the recognition of audiences and critics alike. Their long-term collaboration has resulted in a deep artistic understanding between the musicians, and their expressive and subtle performances leave a lasting impression on the audience.

2.3.3.2 Analysis of the performances

The version by Yo-Yo Ma and Patricia Zander is characterized by great sensitivity and delicacy, a warm sense of anticipation and hope. In this performance, we can observe the style that is characteristic of Yo-Yo Ma.

In the first part, Patricia Zander's piano part plays very gently, providing appropriate support for Yo-Yo Ma's delicate cello playing. The first part interpreted by Yo-Yo Ma is neither full of tension nor slow, and there are no excessive changes in speed. It is characterized by great stability and long "breathing" of phrases. In the first part, Yo-Yo Ma's vibrato regulates the timbre of the sound by using delicate ornaments in the second half of the final notes. The lack of bow pressure, the delicate opening of the cyclic motif with the tip of the bow and playing with the middle part of the bow add a sense of mildness to the first part.

Patricia Zander did not decide to create a highly contrasting musical image for the second part. Instead, she started with a relatively quiet dynamic level, which gradually became louder, with a dense, "running" musical texture as the music transitioned to more passionate emotions. However, even though it is very dynamic, the pianist does not play in an obviously "aggressive" way – the overall musical picture of the phrases

still retains a certain mildness and rhythm. Yo-Yo Ma's cello "catches" this style of narration with his own delicate emotions.

Yo-Yo Ma's playing in the second part (compared to the first part) is simpler and freer. The cellist plays the final phrases of the exposition section in an orderly manner. This part is both delicate and emotional, which is achieved through the silent understanding and cooperation between the two musicians.

The third part, performed by both musicians, creates a warm and lively musical picture. In measures 4-21 of fragment A, Yo-Yo Ma and Patricia Zander jointly create a peaceful musical atmosphere. Later, the speed of the music gradually increases as the continuous eighth notes change into continuous sixteenth notes. The whole process of acceleration lasts for 13 measures (35-47), and the intensity of the instruments complements each other, creating great emotional intensity and sentiment. When this fragment approaches the end, everything gradually calms down – this process is extremely natural. In the second half of the third part, Ma plays in a refined way, building up emotional tension. However, the intensity of the bowing and the vibrato are controlled by him to remain within a certain range, and at the very end, it naturally transitions to a softer dynamic.

Yo-Yo Ma's playing in measures 37-50 of the fourth part is similar to the playing in measures 35-47 of the fourth part – the music is "pushed forward" in a very dynamic way. Yo-Yo Ma and Patricia Zander adopted a relatively gentle tempo in the fourth part. In the fragment where the piano part plays the main role, Yo-Yo Ma shows excellent coordination, which allows for greater harmony in the sound of the two instruments. Both musicians maintain this sound quality and end the piece with enthusiasm and joy.

2.4 Comparative Study of Three Different Performers' Interpretative Versions

2.4.1 Comparison in terms of time

The following table summarizes the duration of each part in the three versions discussed in this study. (Table 2-5).

Table 2-5

Wersja utworu	Czas gry			
	Pierwsza część Allegretto ben Moderato	Druga część Allegro	Trzecia część Ben Moderato →Molto Lento	Czwarta część Allegretto poco mosso
Gautier Capuçon (2019)	6 min 38 s	8 min 9 s	7 min 22 s	6 min 33 s
Mischa Maisky (2016)	6 min 21 s	8 min 17 s	7 min 48 s	5 min 40 s
Yo-Yo Ma (1983)	6 min 16 s	7 min 43 s	7 min 6 s	6 min 8 s

César Franck did not specify a specific tempo at the beginning of each part of the composition. Therefore, the tempo varies in each of the versions analyzed in this study. If we compare all the performances of this piece, Yo-Yo Ma's version is more compact, which may lead to more diverse auditory experiences for the audience. From the table, it can be seen that the three performers have a relatively similar total performance time for the first part; in the third part, the total time of Gautier Capuçon's and Yo-Yo Ma's performances is similar, which indicates a certain degree of aesthetic convergence in terms of tempo. By conducting a more detailed analysis of the performances of the three performers in different fragments of the "Sonata in A major", we can learn even more. The following table (Table 2-6) compares the three performance versions, analyzing different measures from the first, second, and fourth parts.

Table 2-6

	Gautier Capuçon (2019)	Mischa Maisky (2016)	Yo-Yo Ma (1983)
Część pierwsza: Allegretto ben Moderato			
Pomiar 1 (Piano)	♩.=48	♩.=46	♩.=46
Pomiar 5	♩.=56	♩.=58	♩.=56
Pomiar 31 (Piano)	♩.=60	♩.=64	♩.=72
Pomiar 47	♩.=66	♩.=86	♩.=74
Pomiar 51	♩.=60	♩.=82	♩.=65
Pomiar 63	♩.=60	♩.=76	♩.=63
Pomiar 90 (Piano)	♩.=64	♩.=63	♩.=72
Pomiar 97	♩.=60	♩.=56	♩.=66
Pomiar 108	♩.=58	♩.=50	♩.=54
Pomiar 115	♩.=54	♩.=38	♩.=38
Część druga: Allegro→Quasi Lento→Allegro			
Pomiar 4 (Piano)	♩=162	♩=150	♩=136
Pomiar 14	♩=160	♩=158	♩=139
Pomiar 26 (Piano)	♩=144	♩=140	♩=142

Pomiar 34	♩=138	♩=138	♩=146
Pomiar 48	♩=132	♩=136	♩=149
Pomiar 56	♩=132	♩=136	♩=146
Pomiar 67	♩=82	♩=80	♩=127
Pomiar 80 (Piano)	♩=72	♩=76	♩=74
Pomiar 94 (Piano)	♩=138	♩=98	♩=157
Pomiar 158	♩=146	♩=144	♩=152
Pomiar 184	♩=130	♩=152	♩=144
Pomiar 191	♩=84	♩=88	♩=109
Pomiar 208	♩=150	♩=168	♩=158
Pomiar 214	♩=152	♩=164	♩=158
Pomiar 222	♩=154	♩=168	♩=158
Część czwarta: Allegretto poco mosso			
Pomiar 1	♩=132	♩=152	♩=144
Pomiar 22	♩=138	♩=162	♩=144
Pomiar 29	♩=154	♩=164	♩=152
Pomiar 34	♩=150	♩=168	♩=152
Pomiar 38	♩=146	♩=172	♩=158
Pomiar 52	♩=142	♩=160	♩=161
Pomiar 69	♩=147	♩=168	♩=159
Pomiar 80	♩=158	♩=183	♩=166
Pomiar 93	♩=164	♩=218	♩=186
Pomiar 99	♩=170	♩=190	♩=181
Pomiar 113	♩=164	♩=188	♩=176
Pomiar 117	♩=158	♩=180	♩=164
Pomiar 133 (Piano)	♩=200	♩=210	♩=180
Pomiar 143	♩=100	♩=120	♩=113
Pomiar 151 (Piano)	♩=184	♩=210	♩=186
Pomiar 161	♩=92	♩=126	♩=118
Pomiar 170	♩=192	♩=210	♩=197
Pomiar 185	♩=135	♩=154	♩=138
Pomiar 222	♩=210	♩=214	♩=200
Pomiar 236 (Piano)	♩=224	♩=246	♩=205

By measuring the tempo and speed of the three versions of the piece and observing the fluctuations of these values, it can be concluded that the tempo of Mischa Maisky's version of the piece is significantly more variable than that of the other two musicians. Due to this variable nature of his playing, the tempo of Mischa Maisky's version is also characterized by a relative freedom and is spontaneous in its form: with the exception of the second part, where more regular "undulations" can be observed. Mischa Maisky's performance of the first and fourth parts is rich in poetry, romanticism, and vitality, more so than the more "planned" tempo fluctuations of Gautier Capuçon and Yo-Yo Ma.

In the first part, the playing time of Yo-Yo Ma and Mischa Maisky is very similar, and it is more intense compared to Gautier Capuçon's version. The initial and final tempos are similar, but regarding the speed changes in the middle of the music, Yo-Yo Ma decides on smoother tempo changes – as a result, they sound more natural and are less noticeable to the listeners, while Mischa Maisky's playing more easily creates dramatic effects. In the field of music cognition research (*Music Cognition*), it is accepted that the perception of rhythm (*Beat Perception*) ^① is more receptive to moderate tempo fluctuations.

In phrases or sections of different forms of musical compositions, the temporal progression of the entire sound event slows down or speeds up to musically interpret the emotions of a particular fragment. During such a performance of the piece, the audience still perceives the rhythm of the melody and "synchronizes" with it. Yo-Yo Ma's performance is indeed characterized by a certain degree of speed change, but from an auditory perspective, it still seems very stable. This explains why the differences in speed and tempo among the individual musicians when performing the same fragment can leave different impressions on the listeners. The different auditory impressions evoked by the perception of rhythm are precisely the embodiment of the performers' interpretation styles of the piece.

The total duration of the fourth part varies depending on the three performance versions. Gautier Capuçon's and Yo-Yo Ma's versions are characterized by relatively similar curves of speed fluctuations, but the overall tempo of Yo-Yo Ma's version is faster. From the perspective of speed and time, Mischa Maisky's performance in the fourth part appears to be more powerful and aggressive. Based on the piano part in measures 133, 151, and 236, it can be observed that Martha Argerich's playing also contributed to making the second half more extreme. Based on the analysis of this version, we can see that Martha Argerich's piano part comes to the fore several times after measure 133 and played an absolutely leading role in the perception of rhythm.

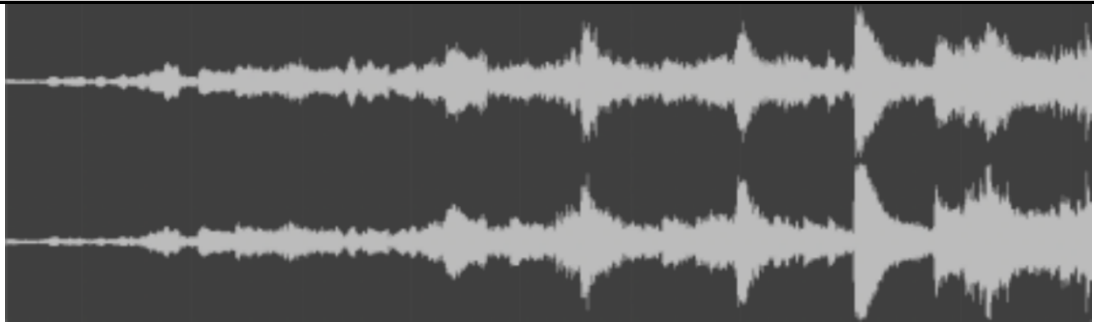
^① Percepcja rytmu: Jeden z rodzajów percepcji czasowej. Percepcja czasowa odnosi się do ludzkiej zdolności do postrzegania i rozumienia interwałów, rytmu i porządku czasowego. Odgrywa kluczową rolę w psychologii muzyki, ponieważ jednym z podstawowych elementów muzyki jest struktura czasu, w tym rytm, takt i czas trwania muzyki.

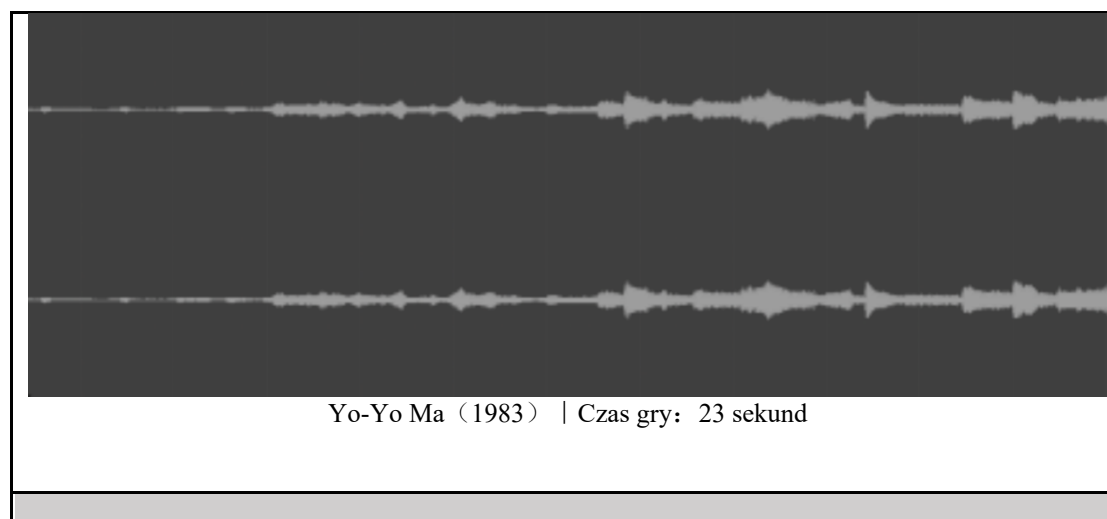
Therefore, the incredibly astonishing speed of the performance at the end of the fourth part seems to be truly her "credit". Regarding whether the auditory impressions when playing at an extremely fast tempo will be relaxed, humorous, or aggressive, further analysis is needed from which conclusions can be drawn. However, from the extremely diverse speed fluctuations after measure 69 of the fourth part, it can be seen that the musical emotions in Mischa Maisky's version of this performance are extremely turbulent.

2.4.2 Comparison in terms of dynamics

The following graph shows the different playing dynamics of the same fragment by three performers (Table 2-7): In measures 25 to 31 of the first part, when the cello starts to play the last phrase, the speed and dynamics of their playing indirectly reflect their completely different musical personalities.

Table 2-7

Pierwsza część: takty 25-31	
	
Gautier Capuçon (2019) Czas gry: 26 s	
	
Mischa Maisky (2016) Czas gry: 20 sekund	



Gautier Capuçon's version is a studio recording, while Mischa Maisky's and Yo-Yo Ma's performances are live concert recordings. Although the recording conditions of these three versions were not identical, compared with the performances of Edward Elgar's work in the previous chapter, they are much closer in terms of time and were recorded using comparable equipment.

From the comparison of the tables, it can be seen that the three musicians understand this phrase in completely different ways. In measure 31 of the first part, theme B is played by the piano part, with the tonality oscillating around the major key and having a smooth musical texture. Based on this, all three performers, to varying degrees, enhanced the dynamics at the end of this fragment from measures 25 to 31 to prepare the listeners for the musical emotions associated with the next phrase.

Gautier Capuçon adopts a relatively gentle form in this phrase, paving the way for what follows. Based on the observation of the waveform graph, it can be seen that he actually achieved a gradual increase in dynamics throughout the phrase, but this process was extremely delicate, resulting in an extremely small dynamic range. Only in the last measure did Gautier Capuçon increase the dynamics of his performance. When listening to the audio recording, we can also notice the lengthening of the tempo and speed, which increases the duration of this relatively high amplitude. Yo-Yo Ma and Gautier Capuçon understand this phrase quite similarly, but Yo-Yo Ma chose a more subdued approach. In fact, he continued the performance style from the previous part A

here, treating measures 25 to 31 more as the conclusion of part A. He rather chose an ending that resembled an informative mode, rather than an exclamatory one.

In this way, his initial dynamics end before measure 25, starting the phrase in measure 25 with a lighter bow pressure and lower bow speed, thus creating an extremely quiet musical atmosphere. Instead, the delicate dynamics gradually increase as the musical material develops, with a slight increase in dynamics on the two final notes. The record of the dynamic range also shows how gentle Yo-Yo Ma's version is, especially when compared with Mischa Maisky's completely opposite version.

In measure 25, Mischa Maisky's dynamics maintain a rather conservative level, but starting from measure 27, he begins to emphasize each note. Due to the larger dynamic range of the amplitude of this performance compared with the other two versions and its duration, Mischa Maisky's interpretation can be regarded as more emotionally turbulent, and the playing speed also contributes to this. When analyzing this fragment, we can see that the three musicians have completely different ways of interpretation: Gautier Capuçon's version is elegant and composed, full of an aristocratic temperament; Yo-Yo Ma's performance seems like a quiet serenade, while Mischa Maisky presents the music in a more melancholic and solemn way.

The fragment described above shows how the three musicians understand a specific phrase, but based on it, we can also evaluate their interpretations of the entire composition. We can also observe this in the short phrases from measures 14 to 15 of the second part. (Table 2-8).

Table 2-8

Druga część: takty 14-15



Gautier Capuçon (2019) | Czas gry: 3 s



Mischa Maisky (2016) | Czas gry: 3 sekundy



Yo-Yo Ma (1983) | Czas gry: 3 sekundy

This is the first phrase of the cello part in the exposition of the second part. Gautier Capuçon's playing has a smooth rhythm, the bowing technique is faithful to the notation in the score, and the position of the bow and the angle of contact with the strings are

traditional and regular, which gives the whole phrase a gentle and clear sound. Gautier Capuçon's playing is much closer to the original musical intention of the score. Yo-Yo Ma also maintains a certain mildness in this phrase. In his version, there is more friction between the bow and the strings.

This makes the timbre become drier and harsher. Then the musician reduces the pressure of the bow and speeds up the bowing. Yo-Yo Ma's vibrato has a smaller amplitude but a higher frequency. The musician also lengthens the coda, stretching the quarter notes for the duration of the eighth notes. The change in the amplitude of the wave can be seen in that towards the end, there is a soft dynamic ending, which differs from both Gautier Capuçon's and Mischa Maisky's interpretations. Mischa Maisky's performance of this phrase is clearly more emotionally charged than that of the other two musicians, and the same is true regarding the relative difference in dynamics. At the beginning of the phrase, Mischa Maisky uses a similar starting position as Yo-Yo Ma, but Mischa Maisky plays in a position much closer to the frog of the bow, and it is difficult for the bow to leave the string, creating much more friction than in Yo-Yo Ma's version. The style is wilder, making the cello part in the second part more unpredictable and unbridled.

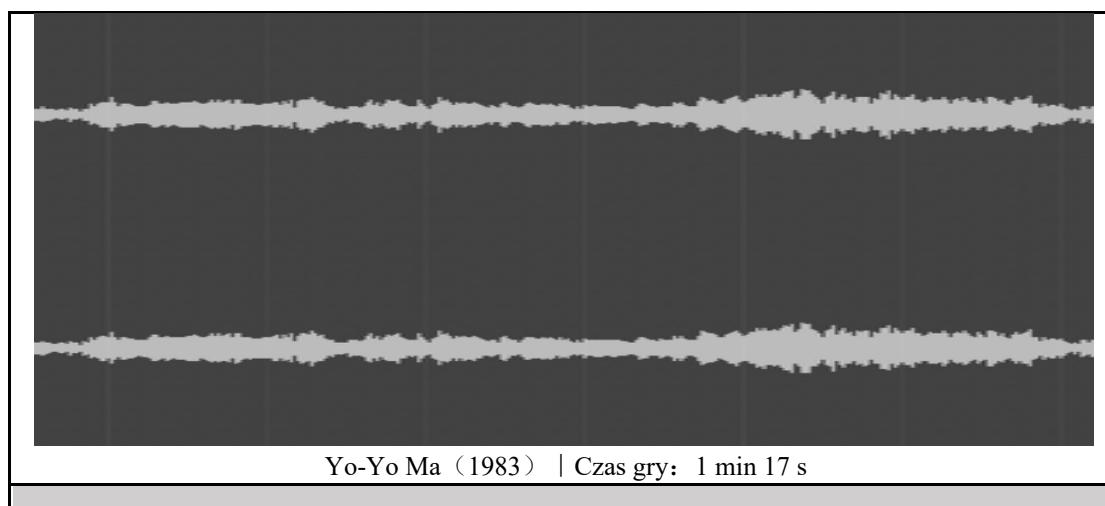
2.4.3 Comparison of musical images

César Franck did not have specific requirements regarding the playing speed in this composition. In contrast to Edward Elgar, who was described in the previous chapter, this undoubtedly gave the performer greater freedom. That's why there is a significant difference in the speeds of Gautier Capuçon's, Mischa Maisky's, and Yo-Yo Ma's versions. These performances generally vary from one another, which may be related to their life experiences associated with age, musical education, cultural background, and the different understandings of the piece by the performers. When analyzing the dynamics and speed in the previous subsections, the author used specific detailed examples to discuss the different techniques employed by these three musicians in their performances. In reality, if we analyze the performance of longer fragments, our perception of the differences in the musical images created by these performers will

become even more apparent. As an example, the author has chosen here measures 25 to 45 of the third part. (Table 2-9)

Table 2-9

	Gautier Capuçon (2019)	Mischa Maisky (2016)	Yo-Yo Ma (1983)
Trzecia część: Ben Moderato→Molto Lento			
Pomiar 26	♩=62→Rubato	♩=83→Rubato	♩=70→ <i>accel.</i>
Pomiar 29	♩=92→ <i>rall.</i>	♩=104→ <i>rall.</i>	♩=110→Rubato
Pomiar 31	♩=86	♩=69	♩=68
Pomiar 33	♩=96	♩=76	♩=96
Pomiar 34	♩=70	♩=56	♩=102
Pomiar 36	♩=73	♩=Rubato	♩=61
Pomiar 39	♩=70	♩=86	♩=67→ <i>accel.</i>
Pomiar 42	♩=73	♩=84	♩=74→ <i>accel.</i>
Pomiar 44	♩=73	♩=82	♩=88
Trzecia część: takty 25-45			
			
Gautier Capuçon (2019) Czas gry: 1 min 24 s			
			
Mischa Maisky (2016) Czas gry : 1 min 27 s			



This fragment includes the first half of the third part: three individual sections A, B, and A1. By measuring the tempo and observing the range of dynamic frequencies, we can gain a more detailed understanding of the process of creating different musical images in the composition.

From the time and tempo records of Gautier Capuçon, it can be seen that he played this fragment in 1 minute and 24 seconds, at a moderate and even tempo, with a steady rhythm. The indicator of tempo change in this fragment was relatively small (ranging from 62 to 92), and from the 34th measure, the tempo was relatively stable. Based on the shape of the waveform, it can be observed that his dynamics are relatively mild. The change in amplitude is not significant, and the fluctuation is relatively stable, which indicates that the musician made small changes in dynamics during the performance and paid more attention to the delicate and balanced sound quality. Due to the relatively small dynamic changes, the musical picture appears calm and elegant, giving listeners a sense of stability and control.

Mischa Maisky's playing time is closer to Gautier Capuçon's version. In terms of speed, the table shows that Mischa Maisky's tempo is characterized by large differences and changes (ranging from 56 to 104), demonstrating great freedom and variability. In terms of intensity control, on the waveform graphs, many extremely high and low points can be observed, and this characteristic of amplitude is related to the strong dynamic contrasts in his playing: the sound is full of tension and passion, and the various

conflicts and transitions in the music are constantly emphasized. The wide dynamic range shows us the richness of the sound, directly reflecting the tension and diversity of the music. The actual playing process focuses on a wide range of dynamic changes, showing strong emotional contrasts. The waveform shape shown in the graph reflects Mischa Maisky's nostalgic and dramatic playing style, with a more extroverted and intense expression compared to the other two musicians.

Yo-Yo Ma's performance time, which is 1 minute and 17 seconds, is faster, and thus extremely smooth. The tempo changes of Yo-Yo Ma range from 61 to 110, with a wide range of tempo changes, once again showing great freedom and diversity in his version. However, in contrast to Mischa Maisky's full freedom of performance, Yo-Yo Ma places more emphasis on a gradual acceleration, which makes his version light, relaxed, and compact. The dynamics of the piece are relatively balanced, but there is still some variability in the waveform graphs, demonstrating a clear structure and rhythm. The waveforms in the graph clearly focus on the rhythm and smoothness, a moderate degree of amplitude variability, and overall uniformity in the variations. When listening to this version, we can observe that his interpretation emphasizes the technical difficulty and rhythmic dynamics of the piece, affecting the musical picture, which thus becomes more original and dynamic.

Waveform graphs are used as an analytical tool that helps us gain a deeper understanding of a musical work and the artistry of a particular performer. The specific tempo changes visible in the graph reveal the different strategies each musician uses regarding tempo, which affects the overall musical presentation and auditory impressions. By analyzing the above fragments of Gautier Capuçon's, Mischa Maisky's, and Yo-Yo Ma's versions, we can observe the direct influence of tempo (speed) and playing dynamics on the creation of the musical image, the stability of Gautier Capuçon, and the freedom of Mischa Maisky.

Chapter 3. Interpretations of César Franck's "Sonata in A major" and Edward Elgar's "Concerto in E minor, op.85"—A Multi- dimensional Study of Different Performances

3.1 The application of the vibrato technique in various situations

3.1.1 The role of the vibrato technique

The vibrato technique is one of the few performing techniques that are not precisely defined in musical notation, especially when it comes to string music. Nevertheless, its application significantly affects the sound and its quality. The vibrato technique consists of a rocking motion of the fingers of the left hand on the fingerboard, which leads to subtle changes in pitch. These small vibrations cause changes in the frequency and amplitude of the sound wave, which helps to transform the timbre of the sound into a richer and more distinct one. This means that in musical performance, the vibrato technique is not merely a technical matter but also serves as a means of artistic expression, acting as a vehicle for the emotional interaction between the performer and the musical work. By using vibrato, a musician can fully convey the emotional expression of a piece and showcase their own style.

The basic vibrato movement involves keeping the finger in a fixed position on the fingerboard while simultaneously rocking the hand and the forearm, which causes a slight up-and-down movement of the fingerpad. This movement leads to minor changes in pitch, creating an effect similar to vocal vibrato. According to the theory of sound waves, when the frequency of a sound changes, the fundamental tone and its harmonic components create a new wave. This makes the sound fuller and more multi-dimensional.^①

^① Yoni Draiblatc: *THE HISTORY, EVOLUTION, AND PEDAGOGY OF CELLO VIBRATO*, A Monograph Submitted to the Temple University Graduate Board. In Partial Fulfillment of the Requirements for the Degree DOCTOR OF MUSICAL ARTS. May 2019.

The frequency fluctuations caused by vibrato result in cyclic vibrations of the sound wave, which can be observed in the analysis of the acoustic spectrum as dynamic fluctuations of the fundamental tone and harmonics. The amplitude and speed of these vibrations have a direct impact on the warmth and brightness of the sound's timbre. For example, a fast vibrato gives the sound a more intense and bright tone, while a slower vibrato produces a warmer and deeper tone.^{①②} When executing vibrato, the pitch of the sound is rather unstable. However, an experienced musician who has control over the sound is able to maintain the pitch fluctuations at an appropriate level – as a result, the listener will perceive it as stable. Professional musicians are skillfully able to adjust the amplitude and speed of the vibrato when, during the performance of a piece, the pitch starts to deviate from the intended one. This kind of ability requires advanced technical skills and a sensitive ear. Mastering the vibrato technique and its application demands long-term practice and a profound understanding of music – thanks to these aspects, we are able to precisely control the speed and range of the vibrato, while at the same time ensuring a rich sound timbre and artistic expression.

3.1.2 The application of the vibrato technique in slow sections (*Adagio*)

If we aim to create a deep and weighty musical picture in the slower part of a piece, then the application of vibrato with a larger range can enhance the emotional tension. Usually, vibrato with a larger range causes wider fluctuations in frequency, which in turn increases the proportion of harmonic components in the sound. These, when superimposed on the fundamental tone, make the entire sound fuller and more complex. A larger range of vibrato can convey more intense emotions such as

^① Yang Lu: *A Comprehensive Guide for Learning Cello Vibrato*, A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts. University of Washington, 2020. pp.34-35.

^② Cytat: "The speed and width of the vibrato should vary both for technical and musical reasons. Vibrato on the lower strings should be slower and wider than on the upper strings. A slow and wide vibrato sounds funny in the upper range. A fast and narrow vibrato in the lower range can hardly be heard. Vibrato should be wider and faster the louder you play as well. Also, musically speaking, vibrato should vary depending on the musical demands of the music to avoid monotony."

sadness, nostalgia, or longing. During the performance, by controlling the range and speed of the vibrato, the performer can precisely shape the emotional content of individual sounds. For example, a slow and wide vibrato can convey deep sadness, while a fast and intense vibrato can express a feeling of excitement or anxiety. This emotional "modulation" caused by the fluctuating sounds is similar to the emotionality of human vocal vibrato: a vocalist, by controlling the frequency and amplitude of the vibrations of the vocal cords, is able to convey a variety of emotions. When using a wide vibrato but with small changes in pitch, the performance becomes more emotional.

Taking as an example measures 27-32 of the first part of Edward Elgar's "Cello Concerto in E minor" (Example 3-1), we can observe the fourth repetition of the main theme in section A. According to the musical notation, the indication "fortissimo" (ff) and "sostenuto" suggest that in this fragment, the vibrato technique should be executed without any interruptions that might result from the need to change positions, and the dynamics and range of the vibrato can be adjusted according to the requirements of the specific fragment and its musical interpretation. In the 32nd measure, dense and highly charged sixteenth notes rise upwards. Due to the high position and the necessity of rapid changes, a "wide and strong" vibrato can not only mask any potential problems in maintaining the appropriate sound, but also better convey the tension in the piece. Accelerating and gradually "tightening" the vibrato during the gradual increase in pitch gradually increases the tension and leads the melody to its climax.

Example 3-1

3.1.3 The application of the vibrato technique in fast sections (*Allegro*)

In sections that require rapid movement of the left hand, the emphasis is usually on the clarity and precision of the notes. This means that the vibrato technique should be applied primarily to enhance the timbre of the sound and convey emotions without having a negative impact on intonation or the accuracy of the notes. Too fast or too slow a vibrato can lead to excessive pitch fluctuations or a blurring of the notes. Therefore, the range of the vibrato should be appropriately balanced. The frequency and speed of the vibrato need to be adjusted according to the overall tempo of the performance.

Taking as an example the theme of the second part of César Franck's "Sonata for Violin and Piano in A major" (Example 3-2), we can see that the theme is entirely played on the A string and gradually moves upwards. The entire melodic fragment is based on syncopations, which results in hiding the accents on the strong parts of the measure, evoking a sense of unease that intensifies as it moves to higher positions. Therefore, the vibrato technique in this fragment must be precisely chosen to ensure proper emphasis on each initial note in the measure and the accents

indicated in the score, so that each note is filled with power and emotion. At the same time, the bowing technique must harmonize with the vibrato technique — regardless of whether we increase the pressure of the bow or adjust its speed, every change should stem from the performer's desire to achieve the desired timbre of the sound.

Example 3-2

Example 3-2 shows measures 13 through 15 of a musical score. The score is written for a single melodic line on a staff with a treble clef and a key signature of one flat. Measure 13 begins with a whole note G4, followed by a half note A4 in measure 14, and a half note B4 in measure 15. The dynamic marking *più forte* appears above the staff in measure 14. The tempo marking *♩ = 263* is located below the staff in measure 15.

Example 3-2 continues with measures 16 through 22. The score is written for a single melodic line on a staff with a treble clef and a key signature of one flat. Measure 16 begins with a whole note C5, followed by a half note D5 in measure 17, and a half note E5 in measure 18. The dynamic marking *più forte* appears above the staff in measure 16. The tempo marking *♩ = 263* is located below the staff in measure 18. Measure 19 begins with a whole note F5, followed by a half note G5 in measure 20, and a half note A5 in measure 21. The dynamic marking *sempre f* appears above the staff in measure 19. The tempo marking *♩ = 263* is located below the staff in measure 21. Measure 22 begins with a whole note B5, followed by a half note C6 in measure 23, and a half note D6 in measure 24. The dynamic marking *meno f* appears above the staff in measure 22. The tempo marking *♩ = 263* is located below the staff in measure 24.

3.2 The influence of the interaction between the bow and the strings on the quality of

the sound

3.2.1 The cooperation between the bow and the strings

When playing string instruments, the precision in coordinating the work of the bow and the strings is extremely important. This ensures accurate playing and also helps to reduce unnecessary noise and the occurrence of technical errors. Excessive or too little pressure of the bow, uneven speed of the bow, or an improper place where the bow makes contact with the strings can lead to the production of an unstable and lower-quality sound.

3.2.1.1 The definition of the bow speed, the bow pressure, and the contact point between the bow and the strings.

In practice, changes in the speed of the bow can be used to express dynamic changes in music. When we move the bow quickly, we can give the sound a brighter and more energetic character. When performing intense sections, using a higher bow speed and greater pressure helps to enhance the power and expressiveness of the notes. On the other hand, a lower bow speed allows us to obtain a more subdued and deep sound. In lyrical passages, a slower speed and lighter pressure often emphasize the soft, warm timbre of the sound.

The bow pressure refers to the force with which the bow presses on the strings. A strong pressure can increase the volume and power of the sound, giving it greater projection. However, it should be remembered that too much pressure may prevent the instrument from vibrating fully, resulting in a thin and harsh sound. Conversely, a lighter bow pressure can bring out a delicate, almost "transparent" timbre of the sound. However, if the pressure is too light, the sound may become too weak and indistinct.

The contact point between the bow and the strings is the spot where the bow touches the strings. By adjusting this point, a musician can precisely control changes

in the timbre of the sound and also influence its massiveness.^① For example, bowing very close to the bridge (*sul ponticello*) produces a brighter and sharper timbre, while playing near the fingerboard (*sul tasto*) ensures a softer and more rounded sound.

3.2.1.2 The influence of the mutual interaction among the bow speed, the bow pressure, and the contact point between the bow and the strings.

According to the experimental analysis conducted by Li Zhe, with the same high bow pressure (*f*), the timbre of sound A is obtained when the bow speed is 60 cm per second, while the timbre of sound B is obtained when the bow speed is 10 cm per second. When comparing these two timbres, sound A sounds full and smooth, whereas sound B seems harsh and dry. When the bow pressure is low (*p*), the timbre of sound A1 is produced at a speed of 60 cm per second, and the timbre of sound B1 at a speed of 10 cm per second. In this case, sound A1 is more fleeting, and its quality is significantly poorer. At the same time, the timbre of the sound resulting from the bow pressure and speed is closely related to the choice of the specific contact point between the bow and the strings. If the bow is close to the bridge (*sul ponticello*), too little pressure makes it difficult to produce the appropriate sound; while near the fingerboard (*sul tasto*), the pressure should be minimized as much as possible. Therefore, during playing, one should strive to maintain a balance among these three elements – speed, pressure, and the contact point – in order to effectively control and achieve the desired timbre of the sound.

^① Li Zhe. The Influence of Violoncello Playing Techniques on the Timbre of Sound – An Analysis of the Influence of the Point of Contact with the String, the Pressure of the Bow, and Its Speed (Datiqin yanzou fangfa dui yinse de yingxiang – dui chuxian dian, gong ya, gong su de yingxiang fangfa fenxi), Tianjin Conservatory of Music, Master's Thesis, December 2009, p. 11.

3.2.2 The influence of differences in the coordination between the bow and the strings on the creation of the musical picture

When playing the cello, changes in the speed of the bow, the pressure applied, and the contact point with the string can significantly alter the harmonic components of the sound signal. Fast bowing and strong pressure enhance the high frequencies in the sound, while a slower movement and lighter pressure bring out the lower frequencies. These differences in technique lead to different auditory experiences: fast and powerful bowing makes the sound brighter and more penetrating, while slower and more delicate bowing gives the timbre warmth and a certain softness.

Taking as an example measures 14–15 of the second part of César Franck's "Sonata for Violin and Piano in A major" (which is played at an Allegro tempo), it can be observed that the cellist usually has to maintain a fast and even bowing tempo to ensure the clarity of the notes while adjusting the bow pressure to enhance the strength of individual notes. From the analysis of the dynamics table for this fragment (Table 2-6), it can be seen that the dynamic range and the pattern of ADSR (*Attack, Decay, Sustain, Release*) ^① Mischa Maisky's performance differs significantly from the performances of the other two musicians. Based on the analysis of the audio and video recordings, we can see that the contact point of Mischa Maisky's bow was close to the bridge, with the application of strong pressure and fast bowing. He played near the frog of the bow and ended the sound clearly and precisely.

From the analysis of the ADSR sound wave graph, it can be seen that the Attack aspect (the time it takes for the amplitude to rise from zero to the maximum level) in Mischa Maisky's performance is more pronounced. This suggests that he used greater pressure and faster bowing at the beginning of the sound, which created an intense effect. One can also pay attention to the Decay aspect (the time it takes

^① ADSR (*Attack, Decay, Sustain, Release*) – czyli cztery etapy obwiedni dźwięku, które można obserwować na wykresie falowym. Te cztery fazy opisują zmiany dźwięku w czasie i stanowią istotne narzędzie w analizie oraz syntezie dźwięku.

for the amplitude to drop from the maximum level to the sustaining level). It reflects the performer's ability to quickly adjust the bow pressure to control the volume of the sound. The Sustain (sustaining level), on the other hand, is characterized by larger amplitude changes, indicating a more dynamic application of bow pressure and speed during the performance. The Release (the final sounding) is quite distinct here, which indicates a decisive ending of the sound through the controlled reduction of the bow speed and pressure.

In comparison, the ADSR sound wave graphs in Gautier Capuçon's and Yo-Yo Ma's performances were milder and smoother. That's why their interpretation of this fragment seems much more "polite" in a musical perception.

3.3 The issue of the non-identity among the perception of music, the performer's reinterpretation, and the original aesthetic object.

In musical aesthetics, the so-called aesthetic object is usually defined as the ontological entity of a musical work. On the other hand, the aesthetic experience is the subjective perception of music by the listener. During the process of interpretation by the audience and the performer, there often exists a non-identity in the interpretations of the musical work by both parties. This heterogeneity is one of the key themes in the considerations of musical aesthetics.

The concept of "non-identity" in musical aesthetics means that during the creation, performance, and reception by the listeners, the meaning and experience associated with a musical work are not constant, but show diversity depending on factors such as history, culture, social environment, etc. This concept emphasizes that the meaning of music is not unambiguous or absolute but has an open and multi-valued character. The German music scholar Theodor W. Adorno discussed the

"non-identity" in art in his aesthetic work *Aesthetic Theory*,^① while emphasizing that music should be open and diverse.

In the previous chapters, the musical structure and the compositional intentions contained in Edward Elgar's Cello Concerto in E minor and César Franck's Sonata for Violin and Piano in A major were analyzed in detail. The author analyzed selected classical performances of both works, discussing different interpretative possibilities of the same compositions. However, the analyzed examples certainly do not exhaust all the ways of reading these compositions — there are many other potential interpretations that have not yet been discovered. The musical notation, although complete, is only a silent "object" whose content must be realized through a musical performance. This leads to a fundamental question in the aesthetics of performance: can a musical performance faithfully convey the original intention of the composer? In other words, when considering this issue from a philosophical perspective — is there a "non-identity" between the performer's interpretation and the musical work itself? Going further: is there a "non-identity" between the performer's interpretation and the musical experience that takes shape in the listener's mind? The answer is: yes.

Roman Ingarden^② draws attention to the fact that no form of textual description is able to precisely convey subjective feelings 100%. Therefore, regardless of how detailed the composer conveys information using musical terms and symbols in the score, he will never be able to convey all the details that are necessary for the composer. In most cases, musical works contain not entirely precise rules. For example, in the case of dynamic markings — even if they are precisely specified, the lack of a specific indication of the volume value makes the differences in dynamics a subjective perception. Therefore, Ingarden believes that the score is only a certain schema that defines the framework and rules of

^① Theodor W. Adorno (1903-1969): *Aesthetic Theory (Teoria Estetyczna)*, wersja angielska została opublikowana przez wydawnictwo Routledge & Kegan Paul w 1984 roku.

^② Roman Ingarden (1893–1970) was a Polish musicologist and philosopher. He was born in Poland and initially studied philosophy at the University of Warsaw. In 1912, he went to Germany for his studies, where he studied at the University of Göttingen and the University of Freiburg. There, he was a student of Edmund Husserl, the founder of phenomenology. His most important work is "The Musical Work and the Problem of Its Identity".

performance. It only determines a few sound elements (such as pitch, rhythm, tempo), while other elements (especially those related to the extra-sound musical intention) remain undefined and thus are subject to interpretation. All the uncertainties can only be resolved through the actual performance of the work by a musician.^①

A work of art, before it is presented to the public, is only an "object", an exhibited item, but not yet an aesthetic object. In the case of art that requires some specific action, only the physical intervention of the performer makes the aesthetic experience possible. The musical aesthetic experience encompasses many aspects, including perception, emotions, knowledge, and communication. The physical actions of the musician and his artistic ideas play a crucial role in musical interpretation. Different performers can show many possible interpretations of the same work — this is what makes music such a fascinating form of art. The musical aesthetic experience depends not only on the listener's perception of the sounds but also on the overall understanding of the work and the emotional reaction to it. Therefore, the art that emerges through the performer is not identical to the art of the composer's authorship but constitutes a reinterpretation of the creator's intentions. Moreover, in the process of performing a certain work by different performers, the same composition presents us with a multitude of interpretative possibilities.

Returning to the performance of the two discussed works, in addition to the previous comparisons of different performance interpretations and the author's personal reflections on the influence of different interpretative techniques, it should be noted that by following the instructions of the score, the performer can take into account the differences between the individual elements and the diversity of subjective experiences. Based on these differences, but still remaining faithful to the musical notation, musicians can introduce individual interpretations that will be

^① Roman Ingarden: *The Musical Work and the Problem of Its Identity* (Yinyue zuopin ji qi tongyixing wenti), cited from: Yu Runyang, *Introduction to Contemporary Western Philosophy of Music* (Xiandai xifang yinyue zhexue daolun), Hunan Education Press, 2000, p. 138.

consistent with their own artistic vision and style. This gives the performance a unique character and depth. The diversity stems from the fact that the performance of a musical work is essentially a process in which the artist expresses his emotions, thoughts, and personality through the musical language.

Chapter 4. The Influence of the Context and Surroundings on the Interpretation of a Musical Work during Performance

4.1 The influence of different surroundings on the psychological state of the performer

The psychological state of the performer and the pressure they feel can vary significantly depending on the venue where the performance takes place. Musicians generally perform in three different locations: a recording studio, a rehearsal room, and a concert hall. The acoustics and the conditions present in these spaces can have different impacts on the psychological state of the musicians.

4.1.1. Recording Studio

A recording studio can be considered a highly controlled environment, designed to achieve the best and cleanest possible sound quality for recording. Due to the expected acoustic properties, the equipment in a recording studio includes sound-absorbing panels and insulating materials, which aim to reduce external noise and internal echoes. The acoustic conditions in a studio are typically characterized by a low level of background noise (Low Background Noise) and a short reverberation time (Short Reverberation Time). The first of these indicators is achieved through the use of sound-absorbing and insulating materials. The latter usually ranges from 0.3 to 0.5 seconds - this ensures the clarity and precision of the sound, allowing for a detailed capture of every detail and minimizing the impact of reverberation on the sound quality. The short reverberation time and the purity of the sound in the studio are helpful for recording details, but they can also cause psychological stress for the performer. Indeed, the well-controlled environment of a recording studio can help a musician to focus better, but at the same time, it can also have certain negative psychological effects. For example, when playing in a recording studio, all imperfections and mistakes will be precisely captured by the recording equipment. Moreover, a recording studio filled with sound-absorbing materials makes the sound reaching the performer extremely "dry", which further increases the pressure on the performer. Additionally, in such an environment, the

performer lacks immediate feedback from the audience - which can lead to a sense of isolation and a reduction in the possibilities for improvisation.

4.1.2 Practice Room

Typically, a rehearsal room is small, and the reverberation time in such a room is moderate (Moderate Reverberation Time), usually ranging from 0.5 to 1 second. This is sufficient for a musician to hear how the timbre of the sound changes without experiencing excessive echo. Moreover, due to the small size of the room, the sound reflections are limited (Limited Spatial Reflections), which makes the sound more direct. A rehearsal room is usually used for practicing individual playing techniques on a musical instrument or for rehearsing small chamber music forms. The moderate reverberation time in the rehearsal room makes the musician feel comfortable. Additionally, it is a familiar environment where they spend a lot of time daily, which also reduces stress. Nevertheless, the acoustics of a rehearsal room differ significantly from the conditions in large concert halls. If a musician only practices in such a small room, they may not be sensitive enough to control the timbre with their right hand, as it is easier to achieve a high volume of sound in such a small space. As a result, when moving to a large concert hall with a long reverberation time, the performer may need time to adapt. The need to adjust to the new acoustic environment can cause additional stress and psychological discomfort.

4.1.3. Concert hall

A concert hall is a space designed with large performances in mind, and its complex acoustics aim to provide the audience with the best possible auditory experience. The reverberation time there is usually between 1.7 and 2.3 seconds, which helps to ensure a richness and sustainment of the sound and consequently gives it a warm and full timbre. This type of acoustics has a positive impact on the audience's perceptual experience: this occurs because of the deeper timbre of the sound and the increased resonance. For musicians accustomed to a relatively "dry" acoustic environment in a rehearsal room, the longer reverberation time in a concert hall can pose a certain challenge. When playing in a concert hall, the effect of increased loudness caused by high G values affects the performers' perception of their effort. They feel that the sound is louder and has more penetrating power, which increases their self-

confidence and reduces physical exertion. However, the high acoustic clarity of the concert hall increases the cognitive load on the performers. In order to improve the clarity of the notes, performers must adjust their playing techniques accordingly. This requires a high level of concentration and precise control, and especially in the case of complex or long performances, it can easily lead to mental fatigue. At the same time, when performing in large concert halls, stage fright, the unfamiliar acoustic environment, and the presence of the audience significantly increase the level of stress. Although the concert hall is an ideal place for a performance, the stress associated with playing should not be underestimated. Balancing technical precision with emotional expression – all of this requires rich experience and strong adaptability.

In conclusion, different venues have a significant impact on the psychological state of musicians and their level of stress. The tightly controlled conditions in a recording studio increase technical pressure, the rehearsal room provides a good atmosphere for practice, while the concert hall with its acoustics and the presence of the audience increases both emotional engagement and stress. Understanding the influence of these environments on musicians can contribute to improving the quality of performance and enhancing the system of supporting the mental health of performers.

4.2 Differences between individual interpretations of selected musical works from the perspective of music psychology

4.2.1 Causes of differences in performers' interpretations

4.2.1.1 Understanding of the form of the musical piece

According to Li Xiaonuo's views on the psychology of musical performance, the body movements of performers during a performance to a certain extent influence the sound. We can compare the structure of music to the structure of language, and the development of musical phrases and their diverse forms often correspond to breathing or changes in emotions. In the researcher's opinion, "the boundaries of phrases and individual musical phrases should be treated in a similar way as in language - they are often accompanied by the lengthening or shortening of notes or the appearance of delays. Moreover, changes in the duration of sounds often go hand in hand with changes in dynamics, which emphasizes the entire

musical structure."^① Therefore, a prerequisite for a good interpretation of a particular work is an understanding of the compositional framework, the creative intentions, the meanings, and the ability to read the phrases. Differences in the approach to interpretation usually result from different ways in which performers understand the internal dynamics and the structural content of the music.

4.2.1.2 Understanding of the content of the musical piece

Different ways in which performers understand the content of a musical work can trigger various psychological reactions during their performance. This affects the emergence of diverse approaches to musical interpretation. In human society, musical performance is closely linked to life experiences. The process of creating music in different periods is, to a certain extent, a unique product that arises from the mutual interactions of the social and cultural environment. Artistic creativity usually originates from the brain's reaction to auditory, visual, and tactile forms, which are products of human thinking and are utilized in appropriate contexts to express specific meanings. The so-called "content" refers to real-life situations or emotions, and it can also be an abstract auditory or visual image that has an impact on human emotions.

In cognitive psychology, research on music perception indicates that musical performance falls within the realm of what is known as "embodied cognition" (self-influencing), which is a process involving perception, memory, emotional regulation, and bodily movements. During a musical performance, the performer's short-term memory and their psychological expectations play a crucial role. According to the findings of cognitive psychology: "The reception, processing, and storage of musical information occur in both hemispheres of the brain. Different areas of the brain participate in the processes of music perception and processing... It can be stated that the ability to have an emotional reaction to music is innate – already present in our brains."^②

^① Li Xiaonuo: *Musical Perception and Psychology* (Yinyue de renshi yu xinli), Guangxi Normal University Press (Guangxi Shifan Daxue Chubanshe), p. 368.

^② Ruth E. Schwartz, *Friedhelm Schwartz: Embodied Cognition* (Jushen renshi), translated by Li Xue and Yu Ping, People's Posts and Telecommunications Press (Renmin Youdian Chubanshe), p. 57.

4.2.2 Psychological similarities and differences in the selected interpretations

In the third chapter, when analyzing the dynamics in different interpretations of César Franck's works, it was noted that the differences in performing techniques may be attributed to the performer's age, their experience, musical education, cultural background, and their own understanding of the composition. Additionally, in section 3.3 of the article, the issue of "non-identity" was discussed, which clearly indicates that the causes of interpretational discrepancies have a multi-faceted nature.

Li Xiaonuo emphasizes that the process of interpretation in musical performance is closely linked to the performer's personal emotional involvement, which constitutes a form of "empathetic experience": "During the performance, this experience mainly involves the perception of the form, style, and emotional content of the musical work. It consists of grasping the key structural and stylistic features of the music, as well as the multi-dimensional characteristics of emotions and feelings. Through these aspects, the performer creates a musical image of the work in their consciousness. Thus, this experience is an essential prerequisite for the performer to convey musical images."

Therefore, the differences in performers' interpretations are closely related to the individual psychological experiences of the musicians. In this part of the study, the common characteristics and differences in the psychological approach are discussed, using the different performance versions of the two analyzed works as examples.

4.2.2.1 Elgar Edward Elgar's Cello Concerto in e minor

By analyzing the performing styles of three outstanding violinists – Beatrice Harrison, Jacqueline du Pré, and Yo-Yo Ma, we can observe both distinct differences in their individual styles and certain common features. A thorough understanding of their psychological characteristics, educational paths, and cultural influences helps to better grasp the uniqueness and common aspects of their approach to musical performance.

Beatrice Harrison's playing style is characterized by precision and the rigor of discipline, and her interpretations reflect a high degree of self-control and respect for the composer's intentions. Every detail in her performance was carefully

considered, which attests to her deep understanding of the piece. Her playing style is warm, positive, and full of romantic elements. Beatrice Harrison adhered to the traditional principles of musical aesthetics, paying particular attention to the roundness of the sound (i.e., the evenness and fluidity of the sound) and the expressiveness of emotions. Her interpretations had a conventional character, and her performing style largely stemmed from faithfully following the instructions of Edward Elgar himself, which emphasized her loyalty to the original intentions of the composer.

From the numerous audio and video recordings of Jacqueline du Pré's concerts, it is easy to see that she had a strong need for emotional expression and a pursuit of perfection in music. They are also characterized by fearless freedom and deep emotional engagement. Jacqueline du Pré's playing style is filled with dramatism and passion – intense dynamic contrasts and rich emotional expression allow her to convey every detail of a musical work with exceptional vividness. Her technique is extremely fluent, especially in the fast passages, where the precision and control of dynamics make the entire performance full of dramaturgy, and the intense emotional upheavals enable the listeners to fully feel the tension contained in the music.

From the previous analysis of the tempo in the first part of the piece, it can be inferred that the weight and melancholy in Jacqueline du Pré's interpretations may result from subtle slowdowns. Research on music perception indicates that a slower tempo is often associated with the feeling of heaviness and sadness. It has been established that a slower musical rhythm can lead to a slowdown in the physiological reactions of the listeners, such as a decrease in heart rate and breathing frequency, which correlates with the feeling of sadness. In the passages where Jacqueline du Pré used a slowdown in tempo, lower registers also appeared, and the darker timbres of the sound further enhanced the feeling of heaviness. Lower frequencies are usually associated with larger objects, which at the psychological level is interpreted as something heavy and massive.^①

Taki sposób interpretacji aktywuje część mózgową układu limbicznego, zwłaszcza ciało migdałowate (migdałka) ,^② które identyfikuje niskie i wolne

^① fMRI study on amygdala activation during emotional response, ZHANG Quan, ZHANG Yun - ting, LI Wei, ZHANG Jing (Department of Radiology, Tianjin Medical University General Hospital, Tianjin 300052, China), 1008 - 1062(2008)04 - 0285 – 02.

^② The limbic system, including the amygdala and the hippocampus, plays a crucial role in the processing of emotions and memory.

dźwięki jako smutne, utrzymując swoją aktywność i wywołując przez to emocjonalną reakcję. Interpretacja Jacqueline du Pré przewyższa interpretację Beatrice Harrison pod względem napięcia muzycznego. Dzięki intensywności emocji oraz dynamicznym zmianom nadała ona kompozycji tragiczny majestat i ciężar, tworząc wyjątkowo poruszające wrażenia dźwiękowe.

Styl gry Yo - Yo Ma natomiast wyróżnia się subtelnością i płynnością, które wiąże się z takimi cechami psychologicznymi jak otwartość oraz silne poczucie współpracy z innymi muzykami. Yo - Yo Ma potrafi utrzymać wysoki poziom techniczny, jednocześnie przekazując w swojej grze subtelne emocje zawarte w muzyce. W swoich interpretacjach kładzie duży nacisk na spójność muzyczną i piękno linii melodycznych, co sprawia, że jego wykonania są pełne ciepła.

W swej interpretacji Yo - Yo Ma stosuje wolniejsze tempo oraz łagodną barwę dźwięku, co tworzy atmosferę relaksu i spokoju. Choć pojawia się subtelne uczucie melancholii, nie prowadzi ono do ciężkości, lecz nadaje muzyce lekkość i delikatność. Tego rodzaju subtelna muzyka przy niższej intensywności często aktywuje system dopaminowy i wywołuje umiarkowane odczucie szczęścia i przyjemności. W połączeniu z melancholią zawartą w muzyce tworzy to złożone, wielowymiarowe doświadczenie emocjonalne.

4.2.2.2 César Franck Sonata in A major for Cello and Piano

By analyzing the psychological factors influencing the differences in the musical imagery of the works shaped by Gautier Capuçon, Mischa Maisky, and Yo-Yo Ma, we can observe both common influences and the unique psychological motivations of each of them.

As previously described, Gautier Capuçon's playing style is characterized by elegance and refinement, carrying a certain "aristocratic" character. His approach to musical phrasing is stable, and the rhythm is even, with an emphasis on a full and clear sound. This style may stem from his meticulous personality and his rich education within the European musical tradition. Gautier Capuçon was shaped by the influences of the Franco-Belgian school of string instrument playing, whose heritage he assimilated at the Conservatoire de Paris, where he acquired solid technical foundations. His teacher was the outstanding pedagogue Philippe Muller,

one of the leading representatives of this school, who directly passed on its traditions and performing principles.

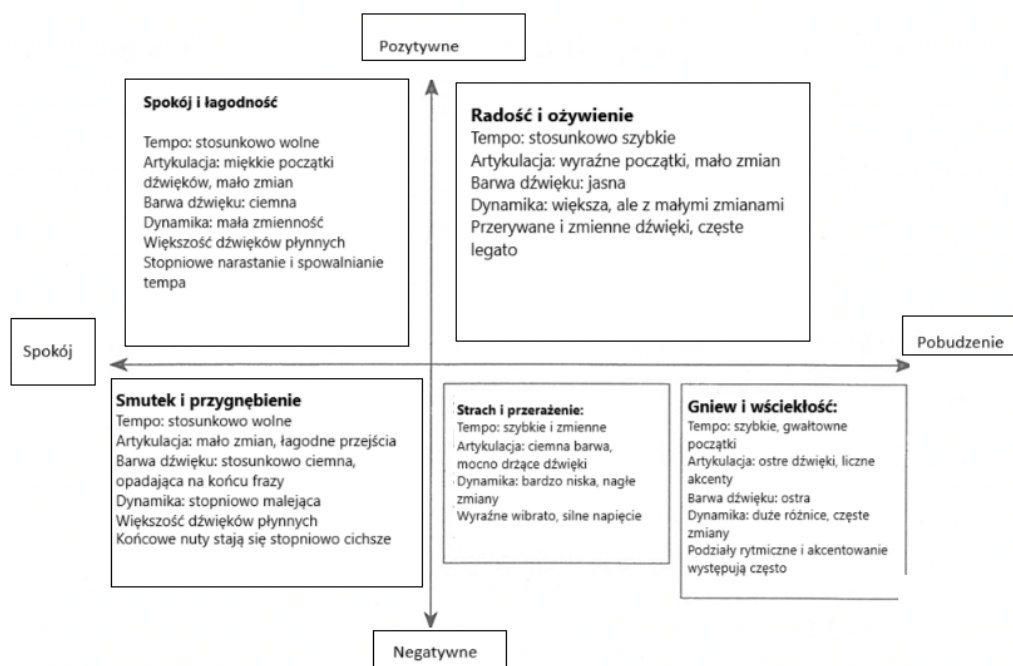
At the psychological level, Gautier Capuçon is distinguished by a high level of self-control and sensitivity to details, which allows him to precisely control the quality and expression of each sound. His interpretations are marked by faithfulness to the original musical intentions, and his pursuit of perfection and precision reflects his tendency to avoid risks and mistakes during playing.

In comparison to Gautier Capuçon, Mischa Maisky's playing style is full of dramatism and passion, and his approach to music is characterized by great variability and intense emotionality. This style may arise from his strong need for emotional expression and his pursuit of romantic ideals. Mischa Maisky's life experiences also had a huge impact on his performing style. Born in Latvia, he initially trained in Russia and eventually developed his career in Israel and Western Europe. While studying at the Moscow Conservatory, he learned under the guidance of the outstanding cello master Mstislav Rostropovich, who emphasized perfect technique and a deep understanding of music. Rostropovich had a significant influence on Mischa Maisky's musical aesthetics.

Mischa Maisky often enhances the dramaturgy of his interpretations through intense dynamic contrasts and tempo changes, which reflect his extroverted personality, his tendency to take risks, and his strong desire for self-expression. His approach to playing makes the listeners experience distinct emotional reactions, which is directly related to how the human brain transforms sounds and music into emotions. The following diagram, drawn from research in the psychology of music, illustrates the relationship between human emotions and the characteristics of musical performance. (Table 4-1^①).

Table 4-1

^① Źródło tabeli: Juslin, P.N., Timmers, R.: Expression and communication of emotion in music performance, Handbook of Music and Emotion: Theory, Research, Applications, edited by P.N. Juslin & J. Sloboda, New York: Oxford.



The musical features described on the horizontal axis show the following relationship: "The louder the sound, the brighter the timbre, the faster the tempo, the more staccato notes there are, and the more irregular the rhythm, the higher the level of expression and arousal conveyed by the music. On the emotional line, this indicator means a shift to the right..."

"...It can be observed that this music, characterized by a high degree of 'arousal', is associated with a state of ecstasy, passion, that is, a state in which the sympathetic nervous system is more active. This includes an increased heart rate, faster steps, and more rapid breathing." Thus, we can see why the audience, when listening to Mischa Maisky's performance, experiences stronger emotions related to the passion and energy contained in the music and also has higher aesthetic expectations of such interpretations of the works.^①

Yo-Yo Ma's playing style lies between the refinement of Gautier Capuçon and the dramatism of Mischa Maisky. His interpretations combine a delicate sadness

^① Aesthetic expectations are the predictions and anticipations of an individual regarding a work of art or an aesthetic experience. They are shaped by the individual's cultural context, personal experiences, level of education, and social environment. These expectations influence the way in which the work is understood and evaluated, as well as the depth of the emotional and aesthetic response of the recipient. In the context of a musical performance, the aesthetic expectations of the audience may include, among other things, technical perfection, the depth of emotional expression, and the purity of the timbre of the sound.

with fluidity, which may stem from his experiences of growing up in a multicultural environment and his rich musical education. The psychological characteristics of Yo-Yo Ma's performance include a high level of empathy and emotional sensitivity, which enables him to capture and convey the subtle emotional changes in his playing. His approach to music combines technical perfection with emotional delicacy, through which he builds a connection with the audience. Yo-Yo Ma's style provides a balanced musical experience in which listeners can expect both delicacy and emotionality. These aesthetic expectations may arise from his multicultural musical inspirations and his recognition of the expression of complex emotions.

In conclusion, the unique performing styles in the interpretations of the two selected works are indeed a reflection of the performers' individual psychological characteristics, cultural backgrounds, and personal experiences. Listeners, when evaluating these performances, create their own musical images based on their aesthetic expectations and subjective perceptions. The distinctive styles of these performers not only enrich the diversity of the performances but also meet the diverse aesthetic needs of the audience. A deeper analysis of the psychological determinants of performing styles and the aesthetic expectations of the public helps to better understand these musical interpretations.

4.3 The psychological stress of musicians during performance

By analyzing the interpretations of the above-mentioned works and different performance scenarios, we can observe that differences in the understanding of the place and context have a significant impact on the performances. Although we cannot definitively determine whether Beatrice Harrison felt anxious due to technical limitations during the recording of Edward Elgar's Cello Concerto in E minor in 1928, her cautious approach to musical interpretation is evident. Emotions and feelings reflect a person's attitude as a subject towards an object and the experiences resulting from this relationship, which leads to certain reactions and behaviors.

The nervousness and stress experienced by performers is a complex and widespread problem, encompassing physiological, psychological, environmental, and socio-cultural factors.

4.3.1 Causes and Symptoms of Stage Fright

The psychological stress and anxiety of performers are one of the key research topics in the field of music psychology. In his book, Li Xiaonuo pointed out: "Emotions are composed of three elements: subjective experiences, external behaviors, and physiological reactions. Emotions and feelings serve adaptive, motivational, organizational, and signaling functions. Emotions can be analyzed in terms of characteristics such as dynamics, intensity, and the degree of tension, which can take on various extremes. There are many classifications of emotions. For example, emotions can be divided into basic emotions: joy, anger, sadness, pleasure, grief, fear, surprise, etc. In this regard, we can also distinguish an emotion such as stage strain (also known as performance anxiety or stage fright). Fear and anxiety are one of the basic types of emotions." It not only affects the quality of performance but can also have long-term negative effects on the performer's professional career and mental health.

During stage performances, almost all artists experience stress to varying degrees. Vladimir Horowitz, regarded as one of the greatest pianists of the 20th century, was known not only for his extraordinary technical skills and musical expressiveness but also for his extreme nervousness and performance anxiety. The stress that accompanied him was palpable both psychologically and physically. Several days before a concert, Horowitz would start to feel anxious, which led to insomnia and loss of appetite. On the day of the performance, his hands would tremble, his heart would beat faster, and he might even feel nauseous. He often had to use the restroom multiple times, which is a typical physiological reaction to stress and anxiety.

Before the actual concert, Horowitz prepared meticulously: he tuned the piano many times, practiced the pieces, and went on stage to get used to the venue. His wife and assistants often accompanied him, trying to soothe him. Psychological analyses show that a moderate level of anxiety and stress can contribute to concentration. Some artists derive satisfaction from the adrenaline rush during a performance and thus achieve outstanding results. However, not all musicians can handle this type of stress well – many struggle with the negative effects of stage fright.

According to Li Xiaonuo's analysis in his book "Yinyue de renzhi yu xinli"

(Musical Perception and Psychology), in which he summarized previous research by Western psychologists on the symptoms of stage fright, four main dimensions for evaluating this stress can be identified: physiological changes (various somatic symptoms, which in extreme cases can lead to limb tremors or fainting); psychological and emotional changes; cognitive problems (loss of concentration, memory disorders, lack of musical expression); changes in behavior (stiffness of body movements and facial expressions). These symptoms often lead to a decrease in the quality of performance, and in extreme cases, can result in a failed performance.

There are many studies and theories about the causes of stage fright. Among them are the anxiety related to the performer's personality traits (Trait—State anxiety theory), as well as situational anxiety resulting from momentary emotions and performance pressure (State Anxiety). Some studies also indicate a correlation between the level of motivation and the level of anxiety – the more the performer feels the importance of the performance and desires to play as well as possible, the higher the level of stress and anxiety they experience.

4.3.2 Treatment and exercises related to the treatment of stage fright in performers

The emergence of psychological stress is the result of the interaction of many diverse factors, and its alleviation requires the application of comprehensive strategies and methods. Musical performance is a continuous movement of the body that requires both physical and mental endurance. During long-term practice sessions, tense parts of the body may start to stiffen, which has a negative impact on the coordination of movements and can lead to stress during playing. As a result, musical expression is limited, there are difficulties in controlling dynamics (either overly strong or too weak accentuation), the tempo becomes unstable, and there is a lack of harmony when playing with other musicians. Generally, a relaxed body copes better during a performance.

To effectively relieve psychological stress, various techniques can be used, such as mental exercises, relaxation techniques, trial "simulations" of performance, building a support system, solid technical preparation, positive thinking, and long-term care for mental health. Solving the problem of stage fright has a positive impact

on the professional development of a musician and improves their mental health. Understanding this problem also plays a crucial role in music education and psychological research.

4.3.2.1 Progressive relaxation training

Progressive Relaxation Training (PRT), also known as progressive muscle relaxation, is a technique for reducing tension and anxiety by gradually relaxing successive groups of muscles in the body. This method was developed by the American psychologist Edmund Jacobson in the 1930s. As Jacobson noted, "When the muscles are completely relaxed, other parts of the body also relax, and the energy consumption in the organism decreases. The level of skeletal muscle tension and its changes are closely related to the level of emotional arousal. Combined with visualization training or cognitive restructuring methods, this technique can effectively regulate the anxiety and emotions of performers, which may lead to an improvement in their performance effectiveness and enable them to make full use of their existing skills."^①

To start a progressive relaxation training session, one should find a quiet and comfortable place where they can focus on the exercise without any distractions. It is advisable to begin the session with a few deep breaths to bring the body into a relaxed state. Then, starting from a specific part of the body (usually the toes of the feet), one gradually moves on to the next muscle groups, working their way upwards. In practice, each muscle group is tensed for about 5–10 seconds (focusing on the tension), and then slowly relaxed for about 20 seconds (concentrating on the feeling of relaxation). This process covers all the major muscle groups, including the feet, legs, abdomen, chest, arms, neck, and face. Throughout the exercise, one should maintain a slow and deep breath, which further enhances the relaxation effect. Through regular practice of tensing and relaxing the muscles, a person using PRT learns to better recognize the signs of tension in the body and relieve them more effectively.

^① Yu-Lun Gerke Yang, *Research on the Psychological and Physiological Aspects of Behaviors in Instrumental Performance* (Qiyue biao'yan xinli yu shengli xingwei yanjiu), Nanjing University of the Arts (Nanjing Yishu Xueyuan), Doctoral Dissertation, May 2021, p. 40.

Progressive relaxation training is widely used in the treatment of anxiety disorders, insomnia, high blood pressure, and chronic pain. Studies have shown that regular practice of this method allows one to achieve a state of relaxation more quickly in stressful situations and improves control over the body and emotions.

4.3.2.2 The method of systematic desensitization

Systematic Desensitization is a behavioral therapy method whose aim is to gradually expose an individual to stimuli that cause fear or anxiety, in combination with relaxation techniques, in order to reduce or eliminate unwanted emotional reactions. This method was developed by Joseph Wolpe in the 1950s. Its theoretical foundations are based on conditioning and the principle of reciprocal inhibition. In the context of musical performance, systematic desensitization can be used to help performers reduce or eliminate stage fright. It involves gradually exposing them to performance-related situations, combined with relaxation techniques, which leads to minimizing fear reactions.

At the beginning, under the guidance of a professional therapist, the performer identifies and makes a list of all situations that can cause fear, and then arranges them from the least to the most stressful, creating what is called a "fear hierarchy." For example, the least stressful situation might be practicing alone at home, while the most stressful could be performing live in front of hundreds of spectators. The performer learns and practices a relaxation technique, such as progressive muscle relaxation, so that during exposure to fear-inducing situations, they can quickly achieve a state of relaxation.

During the therapy, the performer starts from a completely relaxed state, imagining the least stressful situation from the hierarchy, for example, playing alone at home. When they can maintain a relaxed state without a 明显 fear reaction, they move on to imagining more challenging situations, such as playing at home and recording the performance on video. This process is repeated, gradually increasing the intensity of the situations – from performing at small gatherings, through playing at music lessons, to small public concerts, and finally performing live in front of a large audience. Thanks to this gradual exposure to stressful situations and relaxation exercises, the performer's fear reactions and anxieties gradually weaken or disappear completely.

Systematic desensitization has proven to be an effective therapeutic method in the context of musical performance, significantly enhancing the self-confidence and artistic expression of performers, and enabling them to feel more at ease during their performances.^① This method is also widely used in the treatment of various anxiety disorders, including phobias, social anxiety disorder, and obsessive-compulsive disorder. Its effectiveness has been confirmed in numerous clinical studies, and the method itself is regarded as a safe and effective form of psychotherapy.

^① Dianna T Kenny (2011), 《Performance Anxiety in Musicians: A Review of Literature》 Australian Journal of Psychology, 63(1), 1-8, page5.

Conclusion

Every performer understands and interprets art in their own unique way. These interpretations may differ from the original composer's vision of the work. Therefore, a thorough comparison and discussion of various interpretations of musical works, an analysis of the influence of different performing environments on the artist, and an investigation of the factors that can affect their performance not only have high research value but are also crucial for understanding the complexity of musical performance. By focusing on Edward Elgar's "Cello Concerto in E minor" and César Franck's "Violin Sonata in A major for Violin and Piano" - two masterpieces of Romantic music - we can observe that these works are not only rich in musical content but also offer broad research possibilities in the context of performance practice. The interpretation of these works is not limited to faithfully reproducing the notes but represents an expression of the performer's individual style, emotional expression, and artistic vision. By analyzing different performances, we can appreciate not only the artists' subtle approach to musical details but also their emotional engagement and deep understanding of the spiritual dimension of the composition. Each performance is a kind of dialogue between the artist and the work, reflecting their personal experiences, cultural context, and artistic ambitions.

In addition, varying performance conditions - such as transitioning from a studio recording to a concert hall or performing in front of different audiences - can influence the performer's interpretation. Such changes can stimulate creativity but also generate additional stress. Analyzing these factors helps to better understand both the artistic and technical aspects of musical performance, as well as how musicians adapt their strategies to different contexts. In summary, a thorough study of the interpretations of musical works not only enriches our knowledge of the compositions themselves but also helps us understand the complexity of performing arts, allowing us to fully appreciate each artist's interpretation on stage.

In the first two chapters of this work, the biographies of the composers and the socio-cultural influences that affected the creation of the two discussed works: Edward Elgar's "Cello Concerto in E minor" and César Franck's "Violin Sonata in A major for Violin and Piano" were analyzed. Subsequently, the form, compositional features, and orchestration of both works were discussed in detail. An analysis of three classic interpretations of each composition was also conducted, comparing them in terms of tempo, dynamics, and the musical images created in them. Based on this analysis, it can be seen that the same work can be presented in many different ways, and the factors influencing the interpretation are extremely complex.

After these analyses, in the third chapter, the performing techniques that should be considered during interpretation were discussed, illustrated with examples. The influence of elements such as vibrato and the cooperation between the bow and the strings on the timbre of the sound and the construction of the musical image was also analyzed. In the third part of the chapter, referring to the problem of "non-identity" in musical aesthetics, the author explains that the art of the performer is not the same as the art of the composer.

In the last chapter, the author, referring to the previously discussed factors, analyzed the influence of different performing conditions on the artist's interpretation. From the perspective of music psychology, the psychological factors and aesthetic expectations underlying the differences between the individual versions of the performances of these works were examined. At the end, the author discussed the sources of psychological stress for performers and proposed methods to alleviate it.

Musical performance can be regarded as a continuous sequence of body movements and gestures, which places extremely high demands on the performer both physically and psychologically. The selected interpretations analyzed in this

work are an excellent example of the harmonious coordination of body and mind. Understanding the process of the emergence of these interpretations and learning from them is of great significance for the author's professional development and also opens up broad possibilities for reflection and inspiration for other musicians. This is precisely one of the most valuable aspects that this work brings.

Musical performance is a complex form of art that requires from the performer not only technical precision but also emotional sincerity, physical stability, and psychological resilience. Every successful performance is the result of countless hours of practice, continuous refinement, and deep emotional engagement. Analyzing these interpretations helps to better understand how artists combine technical skills, musical understanding, emotional expression, and their individual style, creating a unique musical experience for the listeners.

In addition, analyzing these interpretations helps to understand how performers overcome physical and psychological challenges, how they maintain concentration and expression under pressure, and how they improve their skills through systematic practice and performances. These experiences are a valuable source of knowledge for all those who aspire to improve their musical expression. A thorough analysis and understanding of the performances discussed here not only allows us to better appreciate their artistic dimension but also teaches us how to transform the power of the body and mind into musical power, which is after all the main goal of musical performance and the dream of everyone who is developing in this field.

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From 2015 to 2025, spanning a decade from my age of 18 to 28, I embarked on an extensive academic journey. My educational odyssey commenced at the China Conservatory of Music. Subsequently, I ventured to the Oberlin Conservatory of Music in the United States, then to the Sibelius Academy of Music in Finland. After that, I furthered my studies at the Royal Academy of Music in London, and ultimately, I arrived at the Fryderyk Chopin University of Music to complete my doctoral studies. It has been a long and arduous journey, filled with numerous challenges. There was a particularly difficult time during the COVID - 19 pandemic when I was unable to see my family for three long years. However, as I look back, those hardships have faded away, leaving behind a profound sense of fulfillment. I would like to extend my sincere appreciation to all my professors, my parents, my family, and my friends who have stood by me, offering their help and support throughout these years.