

Література

1. Григорьев В. Истоки польского скрипичного исполнительского искусства // Музыкальное исполнительство: Сборник статей / Сост. и общ. ред В. Ю. Григорьева и В. А. Натансона. Вып. 10 – М.: Музыка, 1979. – 239 с.
2. Григорьев В. Кароль Липинский: Монография. – М.: Музыка, 1969. – 160 с.
3. Миллер Я. Шеренга великих комозиторов. – Варшава: Наша Книгарня, 1975. – 127 с.
4. Польское скрипичное искусство // Гинсбург Л., Вып. 1. – М.: Музыка, 1990. – С. 209–229.
5. Bibliografia Polskich Czarsopism Muzycznych, Krakow 1957|58 (czesc 1–4).
6. Sahke z., Sitowski z. Literatura skrypcowa: Rys historyczny. – Krakow: PWM, 1966. – 164 с.
7. Muzyka polska. Informator. / Pod red. S. Sledzinskiego. – Krakow; PWM, 1967. – 507 s.
8. Mala encyclopedia muzyki. – Warszawa: PWN, 1970 – 1268 s.
9. John, Hans: Dzialalnosc Karola Lipinskiego w latach 1839–1849 w Dreźnie. Dokumentcja na podstawie zrodel archiwalnych; zduniak (1990), s. 34–46.
10. Reiss, Jozef: Karol Lipinski; Wiedza I Zycie. – Warszawa, 1951, № 3.

Самострокова Наталия. Особенности стиля творчества Кароля Липинського в жанре скрипичного концерта. Крупнейшим представителем польского скрипичного искусства XIX в. В трудный период героической борьбы польского народа за самобытность национальной культуры был выдающийся скрипач и композитор Кароль Липинский (1790–1861). Его творчество питается народными истоками и стало одним из кульминационных пунктов европейского скрипичного искусства.

Ключевые слова: виртуозность, народно-песенные и танцевальные интонации, фанфарные темы, импровизационность, маршевые ритмы, польский скрипичный концерт.

Samostrokova Natalya. Characteristics of work style of Karol Lipinski in the genre of violin concerto. The most famous representative of Polish violin art of the 19th century in the period of heroic struggle of Polish people for national culture identity was an outstanding violinist and composer Karol Lipinski (1790–1861). Only after composing 13 opuses of different genres Karol Lipinski decided to write his first concerto, being the aim and dream of every violinist.

Violin concerto No. 1, op. 14 fis-moll was finished in 1822 and belongs to the mature period of work. The virtuoso and romantic Concerto, following the tradition of Niccolò Paganini, is characterized by diversity of violin technique, scale and image vividness. In the Concerto we can trace Lipinski's tendency to use bright and resolute themes, based on ascending and descending triads, marching and dance rhythms, solo parts filled with sonorous texture. The parts in the Concerto which remind us of works by Giovanni Viotti and Niccolò Paganini are only similar in terms of violin technique, but not of the figurative aspect of the Concerto, which has its own original language and connection with national folklore.

Violin concerto No. 2, op. 21 D-dur, also known as Military Concerto, was one of the most popular works of the 19th century and almost every violinist used to have it in their repertoire. It is valuable because of the excellent use of virtuoso possibilities of the violin and reference to West European folk songs. There exist multiple editions and arrangements of the Concerto, as well as a number of cadences. The Concerto was composed in the 1830s when Lipinski collected and arranged folk songs and was planning to go on a concert tour around Europe. In the 19th century it was not uncommon to give the name Military to works which had themes associated with army fanfare signals or marching rhythms. Images of the Concerto are far from being military, so, apparently, the name was given due to the use of themes sounding similar to military fanfares. Taking into consideration the history of Poland and Polish legions, this aspect was interpreted as effect of struggle for liberation of the country.

The Third and the Fourth concertos by Karol Lipinski are one-part works, they are characterized by romantic elation, search for new forms, tendency to thematic unity and integrity. Violin Concerto No. 3, op. 24 e-moll was composed in 1838 and was dedicated to the famous French conductor and violinist F. Habeneck (1781–1849). The Concerto was supposedly intended to consist of two parts, and the author performed it with the second part, Adagio patetico, which was lost. Violin Concerto No. 4, op. 32 A-dur, composed in Dresden, is more distinctive by structure. It is a romantic one-part concerto which starts with a large orchestral exposition. The first theme is resolute and heroic, and it gives the main impulse to the work. Its fanfare intonations have a lot in common with the themes of previous concertos.

Excellent knowledge of the violin allowed Karol Lipinski to write works which laid down the foundations of Polish violin concerto. His works, based on folk sources, have become one of the culminating points of European violin art.

Keywords: *virtuosity, folk song and dance intonations, fanfare themes, improvisation, marching rhythms, Polish violin concerto.*