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CHOPINIAN INSPIRATIONS IN THE WORK OF MARIO CASTELNUOVO-TEDESCO

Besides some works with guitar, the copious and varied output of Mario Castelnuovo-Tedesco (b. Florence, 1895) is not sufficiently well known in Poland. In this article, the author presents a creative profile of the composer and briefly describes the Chopin influences it contains. Chopin's music was familiar to Castelnuovo-Tedesco from the early years of his musical training, when he played the Polish composer's works. Inspired by the poetry of Petrarch, on one hand, and by the music of Chopin, on the other, Castelnuovo-Tedesco wrote a cycle of three Madrigals to words by Petrarch based on material from three of Chopin's Op. 28 Preludes. Composed in 1933 and dedicated to Alfred Cortot, this work, representing a compilation of poetry and music, was entitled *'Petrarca – Chopin'. Tre madrigali per canto e pianoforte* (later furnished with the opus number 74b). In 1934 it was published (in versions for two different voices) by G. Ricordi & C. In preparing the piano part, the composer used material from Preludes No. 11 (B major) – *Non al suo amante più Diana Piacque*, No. 2 (A minor) – *Perch'al viso d'amor portava insegna* and No. 10 (C sharp minor) – *Nova angeletta sopra l'ale Accora*.

Entirely unknown, meanwhile, are his arrangements for violin, which have come down to us solely in the form of autographs and were deposited with the Library of Congress in Washington along with the composer's entire oeuvre. Information relating to his Chopin arrangements appeared in 1977 in the *Catalogue of Works by Mario Castelnuovo-Tedesco* prepared by Nick Rossi. They comprise the Impromptu-fantaisie (Op. 66), from 1947, and 12 preludes (from Op. 28), commenced probably in 1944 and completed in 1948. Castelnuovo-Tedesco arranged the Preludes Nos. 1, 2, 3, 4, 7, 10, 11, 12, 13, 17, 18 and 24. These arrangements may have been prepared in connection with the centenary of Chopin's death, in 1949.

Mario Castelnuovo-Tedesco's transcriptions are exceptional, as they include 'technical' preludes, of a typically pianistic texture, in particular Nos. 1, 3, 10, 11, 12, 18 and 24, which rarely attract the interest of transcribers. All the more reason to consider that Castelnuovo-Tedesco's violin arrangements of works by Chopin merit the interest of instrumentalists and deserve to be published and added to violinists' repertoire.