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A COMPOSITIONAL AND PERFORMER'S ANALYSIS OF DINU LIPATTI'S FUGUE, ROMANTIC SONATA, AND NOCTURNES

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A COMPOSITIONAL AND PERFORMER'S ANALYSIS OF DINU LIPATTI'S FUGUE, ROMANTIC SONATA, AND NOCTURNES

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Cu stimă (Sincerely),

Danny Milan

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ABSTRACT

A COMPOSITIONAL AND PERFORMER'S ANALYSIS OF DINU LIPATTI'S FUGUE, ROMANTIC SONATA, AND NOCTURNES

BY: DANIEL J. MILAN

CO-MAJOR PROFESSOR: DR. BARBARA FAST

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The purpose of this document is to provide a reference for the single movement solo piano compositions by Dinu Lipatti that explores their overlooked significance to the piano repertoire through a compositional and performer's analysis. Dinu Lipatti is primarily known for his career as an outstanding concert pianist, and yet it is typically overlooked that he formally studied composition in Romania with Mihail Jora, and in France with Paul Dukas and Nadia Boulanger at the Paris Conservatory. This analysis is intended to provide a reference for Lipatti's single movement solo piano compositions in English, the first of its kind, for performers, researchers, and teachers alike who wish to examine these viable and underappreciated works.

Dinu Lipatti's piano compositions essentially fall into nine categories: childhood compositions, school compositions, solo piano, two pianos, transcriptions, chamber music, vocal music, concerti, and cadenzas. The first chapter includes an introduction that provides a contextual overview of Lipatti as a composer amidst his more predominant fame as a concert pianist. This is followed by the purpose of study, need for study, procedures, limitations, organization of study, and related literature. A more complete biographical sketch comprises the second chapter and provides further insight into the life and career of Dinu Lipatti. Chapter three consists of an overview of all of Lipatti's compositions.

Chapters four through seven contain compositional and performer's analyses of the selected solo piano works, demonstrating their significance to the repertoire. The chapters are divided by composition and include the *Fugue in E Minor, Romantic Sonata, Nocturne in A Minor (on a Moldovan Theme)*, and *Nocturne in F-Sharp Minor.*

The study finishes with a reflection section, followed by the bibliography. Four appendices include Grigore Bărgăuanu's list of compositions by Dinu Lipatti, Daniel Milan's amended list of compositions by Dinu Lipatti that includes works not mentioned in Bărgăuanu's list, a complete listing of compositions by category, and a full discography of the works analyzed. This research should be a useful resource for English speakers hoping to gain significant insight into the solo piano compositions of Dinu Lipatti.

Chapter One

Introduction

Overview

Dinu Lipatti (1917-1950) is best known for his career as a concert pianist and has been likened to a second Chopin in talent, appearance, and demeanor.[1] In addition to his fame as a performer, he was also a talented and prolific composer. Lipatti was a Romanian musician born in Bucharest to a cultured family with a long lineage of music appreciation.[2] His musical standards were so incredibly high that during his entire life, there was no point where he reached full artistic satisfaction.[3]

The brilliance of Lipatti as a concert pianist, interpreter, and recording artist is well documented. In the Romanian culture, Lipatti is revered in the same regard as Enescu, Brancusi, and poet Eminescu and is recognized universally.[4] Pioneering Lipatti scholar, Dragoș Tănăsescu, shines an important light on Dinu Lipatti's musical upbringing:

> His exceptional gifts were complemented by a great capacity for work and power of assimilation and by extraordinary physical qualities: unusually large and supple hands reaching, like Bach's, a twelfth. He had the fortune to be nurtured in the right musical environment under the guidance of the two teachers, Florica Musicescu and Mihail Jora, who were both playing decisive roles in establishing a Romanian school of piano and composition. Through this Dinu received the German musical tradition, both his teachers having studied with Teichmüller in Leipzig, and later on came under the influence of the French tradition while studying with Nadia Boulanger and Alfred Cortot in Paris.[5]

Lipatti and his talents were fully supported from the beginning of his life. George Enescu, perhaps the most highly revered Romanian musician in history, was a keen supporter of young musicians, one of whom included Dinu Lipatti. Enescu saw Lipatti's remarkable talent from the

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[1] Dragoș Tănăsescu, *Dinu Lipatti Remembered* (New York: Musical Scope Publishers, 1971), 3.
[2] Ibid.
[3] Ibid., 4.
[4] Dragoș Tănăsescu, *Lipatti* (London: Kahn and Averill, 1996), 134.
[5] Ibid.

beginning and accepted the request of Lipatti's father to be Dinu's godfather. Although Noel Malcolm reports that Dinu's baptism was postponed until 1921 due to World War I,[6] it is more likely that the baptism did not take place until 1921 because Dinu was born out of wedlock. At the time of his birth, Dinu's father, Theodor, was married to another woman. Theodor married Dinu's mother in 1921 after his first wife passed away.[7]

Already at the age of four, Lipatti was sufficiently advanced to give a piano recital for the guests of his baptism ceremony. Nadia Boulanger, who would later become Lipatti's primary composition instructor, claimed him among her most outstanding students.[8] Noel Malcolm also states: "The success of his tragically brief career as a pianist has now eclipsed his other talents, and has made it less easy to see how far he modelled himself on the universal musicianship of his godfather" [Enescu][9].

In addition to his diversity as a musician (he was revered as a pianist, performing artist, recording artist, composer, music critic, and teacher), Lipatti was also interested in outside activities such as mechanics and gardening. He was active, skillful, and meticulous in all of his various activities. In addition, Lipatti was always a sincerely modest person. He had an ideal in his mind for what his music and performance ought to be, and it was something he had not yet achieved and was burdened to follow through to the end. Dragoș Tănăsescu states that Dinu Lipatti's *leit-motiv* was, "Next time I shall try and do better."[10]

Lipatti was a highly prolific composer despite his short life of only thirty-three years. As a composer, Lipatti's style is influenced by the French school of thought in the first half of the

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[6] Noel Malcolm, *George Enescu: His Life and Music* (London: Toccata Press, 1990), 165-6.

[7] Lavinia Coman, "Centenar Lipatti: Dinu Lipatti, un muzician român în contextul culturii universale," *Revista Muzica* No. 5 (May 2017): 65. Very little is mentioned about who Theodor's first wife was, only that he was married to someone else and that she died in 1921.

[8] Malcolm, *George Enescu*, 165.

[9] Ibid.

[10] Tănăsescu, *Dinu Lipatti Remembered*, 4.

20th Century. His compositions, however, call upon old forms and are often neoclassical in construction. This, along with the folk influences of his own native Romania, creates a synthesis of 20th – Century French and Romanian styles that ultimately represents the style of a majority of Lipatti's compositions. This idea is supported by the research done by Clemansa Liliana Firca[11] and Monika Jäger.[12] In summary, there is an overall compositional style that is uniquely Romanian in Lipatti's work. The culmination of his maturity as a composer can be seen in his later, larger scale works such as his *Piano Fantasy* (B. 26) and *Aubade for Flute, Oboe, Clarinet, and Bassoon* (B. 44). Dinu Lipatti's works are listed predominantly by opus or WoO (Werke ohne Opuszahl/Works without Opus) and are catalogued chronologically by Grigore Bărgăuanu (B. 1, B. 2, B. 3, etc). The Bărgăuanu numbers identify forty-nine compositions in total, including the incomplete and most of the missing compositions.[13] (See Appendix A)

Lipatti wrote nine works for solo piano. These include the *Little Compositions of Dinu*, B. 1 which are a set of 8 character pieces written at age five; *Piano Sonata*, B. 2 in three movements; *Fugue in E Minor*, B. 4; *Romantic Sonata*, B. 13 (only one complete movement exists); *Nocturne in A Minor (on a Moldovean Theme),* B. 14; *Three French Nocturnes*, B. 20 (only one is extant); *Fantasy for Piano*, B. 26; *Sonatina for Piano Left Hand*, B. 28; and the Prelude from the unfinished *Little Suite*, B. 35 (only the Prelude is extant).

In addition to these works, Lipatti composed five cadenzas for keyboard concerti including Mozart's *Concerto in D Minor*, K. 466 (B. 8); Haydn's *Concerto in D Major*, Hob.

[11] Clemansa Liliana Firca, "Le 'modèle français' dans la musique roumaine de la première moitié du XXe siècle," *Études balkaniques* 13 (2006): 1-6.

[12] Monika Jäger, *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese* (Osnabrück, Germany: Electronic Publishing Osnabrück, 2010).

[13] Grigore Bărgăuanu, "Lista Compoziţiilor lui Dinu Lipatti," Appendix to *Dinu Lipatti: Sonata pentru Pian Solo, WoO. – B. 2* (București: Editura Muzicală Grafoart, 2016), 58-9.

XVIII: 11 (B. 37); *Concerto in B-Flat Major*, K. 595 (B. 38); *Concerto in C Major*, K. 467 (B. 40); and a cadenza for Mozart's *Concerto for Two Pianos in E-Flat Major*, K. 365 (B. 18).[14]

Lipatti's transcriptions for solo piano include his personal version of "Navarra" by Albéniz (B. 27) and works by J. S. Bach that include *Pastorale for Organ in F Major*, BWV 590 (B. 47); *Two Studies* on J. S. Bach from Airs from Cantata, BWV 208 (B. 48); and *Continuo for Trio-Sonata* from *A Musical Offering*, BWV 1079 (B. 49).[15]

Piano ensemble works include *The March of Henry*, B. 46 for four-hand piano and several works for two pianos that include *Suite*, B. 19; *Romanian Dances*, B. 32; *Sonatina* (transcribed from his own *Sonatina for Violin and Piano*, B. 3); and a cadenza for Mozart's *Concerto for Two Pianos in E-Flat Major*, K. 365 (B. 18) already listed above.[16]

In addition, Dinu Lipatti composed extensively for other instruments and ensembles. His chamber music includes the *Sonatina for Violin and Piano*, B. 3; *Allegro for Clarinet and Bassoon*, B. 7; *Fantasia for Violin, Cello, and Piano*, B. 10; *Premiere Improvisation for Violin, Cello, and Piano*, B. 23; *Six Sonatas by Domenico Scarlatti arranged for Wind Quintet*, B. 24; *The Evenings of Jianu Park for Baritone and Piano*, B. 25; *Three Sonatas by Domenico Scarlatti arranged for Wind Trio*, B. 34; *Five Songs on Verses by Paul Verlaine for Tenor and Piano*, B. 41; *Four Melodies for Voice and Piano*, B. 42; and *Aubade for Flute, Oboe, Clarinet, and Bassoon*, B. 44.

Lipatti's works for solo instruments other than piano include the *Introduction and Allegro for Solo Flute*, B. 21 and *Allegro for Solo Violin*, B. 33. Orchestral works include *Şătrarii* (*The Gypsies*), B. 5; *Concertino in Classical Style for Piano and Chamber Orchestra*, B. 9; *Concert*

[14] Viniciu Moroianu, *Dinu Lipatti: Creaţia pentru Pian Solo, Pregătitoare şi Succesoare Fanteziei Op. 8* (Bucureşti: Printech, 2007), 23-4.
[15] Ibid.
[16] Ibid., 24.

Symphony for Two Pianos and String Orchestra, B. 16; *Concerto for Organ and Piano*, B. 22; *String Choir*, B. 36; and *Romanian Dances for Piano and Orchestra*, B. 43.[17] A comprehensive list of compositions including incomplete and missing compositions is included in Appendix B: Listing of Extant and Complete Compositions by Dinu Lipatti.

Lipatti's contributions as a composer are significant and his output surely would have been even more prolific had he lived longer. Regardless, these contributions remain significant for study and inclusion into the standard repertoire. Lipatti received several prestigious awards that further attest to the value and significance of his compositions (see Need for Study below).

Purpose of Study

This study on solo piano compositions by Dinu Lipatti is the first of its kind in English specifically dedicated to both a compositional and performer's analysis of the music. It addresses influence, style, performance, interpretation, and pedagogical applications. Analyses provided focus on the lesser known single movement works written for solo piano by Dinu Lipatti and include the *Fugue in E Minor*, B. 4; *Romantic Sonata*, B. 13; *Nocturne in A Minor (on a Moldovan Theme)*, B. 14; and *Nocturne in F-Sharp Minor*, B. 20 from *Three French Nocturnes*, Op. 6 (only the F-Sharp Minor is extant). Performers and scholars alike should find this to be a useful reference for the performance and research of these largely undiscovered works.

Need for Study

Primarily, Dinu Lipatti is known as a concert pianist and recording artist, and his compositional output has been largely ignored. The credibility of Lipatti's ability as a composer is evident in part through the numerous testaments of his renowned teachers and the prizes attributed to his compositions. At the age of fifteen, his *Piano Sonata*, B. 2 received the award of

[17] Viniciu Moroianu, "Lista Compoziţiilor lui Dinu Lipatti," Appendix to *Dinu Lipatti: Sonata pentru Pian Solo, WoO. – B. 2* (București: Editura Muzicală Grafoart, 2016), 59.

First Mention at the George Enescu National Composition Competition in 1932, and a year later his *Sonatina for Violin and Piano*, B. 3 received the Second Prize at the same competition in 1933.[18] In addition, Dinu Lipatti received First Prize at the George Enescu National Composition Competition for his symphonic suite *Ştătrarii* (*The Gypsies*), B. 5 in 1934.[19] The same work was also awarded the Silver Medal of the French Republic in 1937.[20]

Lipatti studied with prominent composers including Mihail Jora,[21] Paul Dukas, and Nadia Boulanger.[22] His composition teacher Paul Dukas said in an interview: "The young Romanian Dinu Lipatti is my best student and at the same time a virtuoso at the piano. I think he will become a second Enescu."[23]

Numerous books, articles, and scores list the complete works of Dinu Lipatti in appendices and have been occasionally updated through the years as new information and material have become available. These lists are almost exclusively found in sources in Romanian and French. Currently, the writings in Europe on Dinu Lipatti as a composer have not prompted significant research in North and South America.

Continual interest in the works of Dinu Lipatti primarily in Romania and France is evident in the recordings of Lipatti's compositions by European musicians within the last ten to twenty years. This includes the recordings done by Marco Vincenzi,[24] Matei Varga,[25] Luiza Borac,[26] Monica Gutman,[27] Antoine Rebstein,[28] and Maxime Zecchini.[29] These performers have

[18] Tănăsescu, *Lipatti*, 16-7.
[19] Grigore Bărgăuanu and Dragoș Tănăsescu, *Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017), 31.
[20] Olga Grigorescu, *Dinu Lipatti* (București: Editura Didactică Și Pedagogică, 2011), 31.
[21] Tănăsescu, *Dinu Lipatti Remembered*, 5-6.
[22] Ibid., 7.
[23] Ibid.
[24] Marco Vincenzi, *Dinu Lipatti - Concertino Op.3, Piano Works* (Genoa, Italy: Dynamic, 1998).
[25] Matei Varga, *Early Departures* (VA: Sono Luminus, 2018).
[26] Luiza Borac, *Piano Music of Dinu Lipatti* (UK: Avie Records, 2012).
[27] Monica Gutman, *Rumanian Rhapsody* (Switzerland: Claves Records, 2000).

done a great service in honoring Lipatti, and they have been the primary artists to record some of Lipatti's works. The impact, however, is minimal in North and South America, and most of the recordings are not easily accessible.

Perhaps the most significant development in recent years is the work of Grigore Bărgăuanu, Matei Bănică, Viniciu Moroianu, and others associated with Grafoart Publishing in Bucharest, creating and distributing valuable editions of the major works by Lipatti. These editions (most of which were published in 2016) include useful information in the written preface by Grigore Bărgăuanu as well as editor notes by various authors in each collection.

Despite this more recent revival of interest in the works of Dinu Lipatti among professional musicians and academics in and from Romania, the only sources of great significance available in English include the translations of the book written in Romanian by Dragoș Tănăsescu and Grigore Bărgăuanu's original *Dinu Lipatti*[30] and Dragoș Tănăsescu's *Dinu Lipatti Remembered*.[31] The remaining sources in English mostly consist of brief comments in general reference material, articles, and periodicals that primarily address the artistry and legacy of Dinu Lipatti as a pianist. The full appreciation of Lipatti as a composer is only evident in the Romanian, French, and German publications.

In sum, Lipatti's compositions are of significant value, but they have yet to be fully recognized in North and South America. This study provides the first analyses in English of several solo piano compositions by Dinu Lipatti. Pianists are likely to benefit from this study if interested in exploring his solo piano compositions.

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[28] Antoine Rebstein, *Antoine Rebstein: Piano Left Hand Recital* (Switzerland: Claves Records, 2005).
[29]Maxime Zecchini, *Œuvres pour la main gauche - Anthologie, Vol. 3* (AV Records, 2014).
[30]Dragoș Tănăsescu and Grigore Bărgăuanu, *Dinu Lipatti* (București: Editura Muzicală, 1971).
[31]Dragoș Tănăsescu, *Dinu Lipatti Remembered* (New York: Musical Scope Publishers, 1971).

Procedures

The lesser known single movement works have been selected from Dinu Lipatti's compositions for solo piano to demonstrate Lipatti as a composer and his significance in the piano repertoire. These works present the full scope of Lipatti's influences and style and include the following:

Fugue in E Minor, a. 4, B. 4

Romantic Sonata, B. 13

Nocturne in A Minor (on a Moldovan Theme), B. 14

Nocturne in F-Sharp Minor, B. 20

These selected works include the complete repertoire of single movement pieces by Dinu Lipatti for solo piano. These four pieces are all advanced level piano works and are analyzed based on the following considerations:

1. Historical Context (Overview)

2. Compositional Analysis

3. Performance and Interpretation Considerations (Performer's Analysis)

Characteristics of composition including form, melody, harmony, and rhythmic qualities demonstrate the unique styles of Dinu Lipatti's piano music. The selected pieces are appropriate for serious and advanced pianists, and the analyses consider the compositional aspects along with performance and interpretation suggestions.

Limitations

This document is limited to the lesser known single movement pieces written for solo piano by Dinu Lipatti. Although the analyses provide insights into Lipatti's compositional style, this study does not include extensive examination of his large-scale solo piano works (*Sonata,*

Sonatina for Left Hand, and the *Fantasy*), childhood and school compositions, orchestral compositions, compositions for other solo instruments, transcriptions, cadenzas, concerti, two pianos works, chamber music, or vocal music. Furthermore, a complete analysis of the *Little Compositions of Dinu*, B. 1 and the Prelude of the unfinished *Little Suite*, B. 35 are not included. The former was written by Lipatti at age five and does not represent his more developed compositional style. The Prelude can be considered too short for detailed analysis on its own due to the incompletion of the other movements.

Organization of the Study

This study includes seven chapters and is followed by a Bibliography and four Appendices. Chapter 2 presents a biographical sketch of Dinu Lipatti, his training and musical influences, and an exploration of his musical and life philosophies. Chapter 3 presents an overview of all of Dinu Lipatti's compositions.

Chapters 4 through 7 provide a brief overview of each work as a chapter in itself, followed by a compositional and performer's analysis. Chapters 4 through 7 focus specifically on the *Fugue in E Minor*, B. 4; *Romantic Sonata*, and the two surviving *Nocturnes*, B. 14 and B. 20. This is followed by a Conclusion, the Bibliography, and Appendices. Appendix A provides Grigore Bărgăuanu's list of compositions by Dinu Lipatti; Appendix B provides Daniel Milan's amended list of compositions by Dinu Lipatti; Appendix C contains a complete listing of all compositions by category; and Appendix D includes the complete discography of the works analyzed.

Related Literature

General biographical information on Dinu Lipatti is available in numerous reference sources such as the *Grove's Dictionary of Music and Musicians* edited by Eric Blom,[32] *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik* edited by Friedrich Blume,[33] *The Piano in Concert* compiled by George Kehler,[34] *The Concise Oxford Dictionary Of Music* edited by Michael Kennedy,[35] *The New Grove Dictionary of Music and Musicians* edited by Stanley Sadie,[36] *Baker's Biographical Dictionary of Musicians* edited by Nicolas Slonimsky,[37] and *The International Cyclopedia of Music and Musicians* edited by Oscar Thompson and Bruce Bohle.[38] All of these sources provide a brief entry on Dinu Lipatti that includes his most basic biographical information.

In addition to these general citations, several books have been written on the life and works of Dinu Lipatti and are discussed in the order of their relevance to the research. Very few, however, have been published in English. The primary books in English include the following three sources: *Dinu Lipatti Remembered* by Dragoș Tănăsescu[39] and two translated editions of *Lipatti* by Dragoș Tănăsescu and Grigore Bărgăuanu, the first in 1988[40] and the second in

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[32] Eric Blom, ed, "Lipatti, Dinu," *Grove's Dictionary of Music and Musicians*, 5th ed. Vol. 5 (New York, NY: Macmillan and Co., Ltd., 1954), 250-1.

[33] Friedrich Blume, ed. "Lipatti, Dinu," *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, Vol. 11 (New York, NY: Bärenreiter, 2002).

[34] George Kehler, comp., "Lipatti, Dinu," *The Piano in Concert*, Vol. 1 (Metuchen, NJ: Scarecrow Press, 1982), 753.

[35] Michael Kennedy, ed., "Lipatti, Dinu," *The Concise Oxford Dictionary of Music*, 3rd ed. (London: Oxford University Press, 1980), 373.

[36] Stanley Sadie, ed., "Lipatti, Dinu," *The New Grove Dictionary of Music and Musicians*, Vol. 11 (London: Macmillan Publishers Limited, 1980), 13-14.

[37] Nicolas Slonimsky, ed., "Lipatti, Dinu," *Baker's Biographical Dictionary of Musicians*, 8th ed. (New York, NY: Schirmer Books, 1992), 1060.

[38] Oscar Thompson and Bruce Bohle, eds., "Lipatti, Dinu," *The International Cyclopedia of Music and Musicians*, 11th ed. (New York, NY: Dodd, Mead and Company, 1985), 1259-60.

[39] Dragoș Tănăsescu, *Dinu Lipatti Remembered* (New York: Musical Scope Publishers, 1971).

[40] Dragoș Tănăsescu and Grigore Bărgăuanu, *Lipatti* (London: Kahn and Averill, 1988).

1996.[41] The newest and most up-to-date installment of *Dinu Lipatti*[42] by Grigore Bărgăuanu and late Dragoș Tănăsescu (1921-2011) is only in Romanian. The first mentioned book by Tănăsescu is brief and essentially offers an in-depth English summary of Tănăsescu and Bărgăuanu's primary book source, *Lipatti* (1971). In the smaller source, Tănăsescu gives an overview of Dinu Lipatti's life, work, and personal interactions in just 22 pages of text. *Lipatti* (1996) by Tănăsescu and Bărgăuanu is perhaps the most valuable source on Dinu Lipatti for English speakers as it provides an overview on Lipatti's life, work, and career. The translated 1996 publication will be referenced predominantly as it is the most up-to-date English edition of the original book.

The new 2017 edition of *Dinu Lipatti* by Bărgăuanu and Tănăsescu in Romanian presents specific insights and details that have been discovered and developed since the original was written in 1971 which also includes the 1988 and 1996 English editions. The late Romanian music scholar, Viorel Cosma (1923-2017), states concerning the 2017 edition, "there is almost no comma to add to this valuable source and is the making of any ideal monograph."[43] This work is crucial for information and represents the most current research on Dinu Lipatti being done.

Significant reference works in the French language include the monographs *Dinu Lipatti: la douleur de ma vie*[44] and *La vie du pianiste Dinu Lipatti: ecrite par sa mère,*[45] both by Anna Lipatti, Dinu Lipatti's mother. These two sources are personal accounts of the life and career of Dinu Lipatti. *Hommage a Dinu Lipatti*[46] and *1970 in memoriam Dinu Lipatti 1917 – 1950*[47] are

[41] Dragoș Tănăsescu, and Grigore Bărgăuanu, *Lipatti* (London: Kahn and Averill, 1996).
[42] Grigore Bărgăuanu and Dragoș Tănăsescu, *Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017).
[43] Cosma, Viorel. "O Nouă Ediţie 'Dinu Lipatti' sau o Nouă Carte?" *Actualitatea Musicală* No. 4 (April 2017): 13. This quote is translated from Romanian and is not a literal word for word translation for the purposes of clarity.
[44] Anna Lipatti, *Dinu Lipatti: la douleur de ma vie* (Geneva: Perret-Gentil, 1967).
[45] Anna Lipatti, *La vie du pianiste Dinu Lipatti: ecrite par sa mère* (Paris: La Colombe, 1954).
[46] Madeleine Lipatti, *Hommage a Dinu Lipatti* (Geneva: Labor et Fides, 1952).
[47] Madeleine Lipatti, *1970 in memoriam Dinu Lipatti 1917 – 1950* (Geneva: Labor et Fides, 1970).

two works compiled by Dinu Lipatti's wife, Madeleine Lipatti, the first appearing two years after his death. Both provide a dedication by Madeleine and a compilation of primary sources, mainly personal accounts written about Lipatti by an enormous list of friends and musical colleagues. This list includes but is not limited to Ernest Ansermet, Wilhelm Backhaus, Nadia Boulanger, Alfred Cortot, George Enescu, Edwin Fischer, Arthur Honegger, Herbert von Karajan, Walter Legge, Nikita Magaloff, and Béla Siki. There is also a letter written by Dinu Lipatti himself, a discography, a list of compositions by Lipatti, and a list of transcriptions by Lipatti.

1970 in memoriam Dinu Lipatti 1917 – 1950 is essentially an updated version of *Hommage a Dinu Lipatti* mentioned above. Additionally, a new edition of Madeleine Lipatti's *1970 in memoriam Dinu Lipatti 1917 – 1950* is now available as *In Memoriam Dinu Lipatti: Mărturii*[48] published in 2018. *Dinu Lipatti, ou, lamitié de la grâce: essai* by Benoît Mailliet Le Penven[49] primarily focuses on the life of Dinu Lipatti as it pertains to his repertoire, performance style and career, and recordings.

The predominant reference works in the Romanian language include *Dinu Lipatti* by Olga Grigorescu.[50] Grigorescu's source is a biography that especially hones in on Lipatti's unique artistry as an interpreter and performer. *In Memoriam Dinu Lipatti – 60* by multiple authors, edited and compiled by Alin Ionescu and Grigore Constantinescu,[51] is a valuable and recent source in Romanian on Dinu Lipatti. The authors discuss Lipatti's life, pianism, and also include chapters that explore Dinu Lipatti as a composer.

[48] Madeleine Lipatti, *In Memoriam Dinu Lipatti: Mărturii* (București: Editura Muzicală Grafoart, 2018).
[49] Benoît Mailliet Le Penven, *Dinu Lipatti, ou, lamitié de la grâce: essai* (Paris: Balland, 2001).
[50] Olga Grigorescu, *Dinu Lipatti* (București: Editura Didactică Și Pedagogică, 2011).
[51] Alin Ionescu and Grigore Constantinescu, comps., *In Memoriam Dinu Lipatti – 60* (Bucureşti: Editura Muzicală, 2012).

Dinu Lipatti: Pagini din Jurnalul unei Regăsiri[52] and *Vocație şi Destin: Dinu Lipatti,*[53] both by Carmen Păsculescu-Florian, are two additional biographies on Dinu Lipatti and both include references to primary sources such as personal accounts and letters. *Dinu Lipatti: Pagini din Jurnalul unei Regăsiri* is perhaps a bit more narrative, philosophical, and reflective in nature, whereas *Vocație şi Destin: Dinu Lipatti* presents material more pragmatically.

Prietenul meu Dinu Lipatti by Miron Şoarec[54] is a written personal account of Lipatti by his friend, Miron Şoarec. Şoarec discusses Lipatti as a person, pianist, and composer. The book also includes the score for the *Premiere Improvisation for Violin, Cello, and Piano*. A new edition was produced by Editura Muzicală Grafoart in 2017.[55] *Dinu Lipatti: Viata in Imagini*[56] is perhaps the first complete source on Dinu Lipatti's life and career by the author, Dragoș Tănăsescu. *Dinu Lipatti: Viata in Imagini* by Tănăsescu was compiled only 12 years after Dinu Lipatti's death and is literally what the title suggests: "Life in Images." The writing provides an overview of Lipatti's life, a list of compositions, and a discography. The images with descriptions begin on page 25 and comprise the remaining 62 pages of the book. These images are mostly chronological photographs of Dinu Lipatti and his life, career, family, friends, and colleagues.

Lipatti,[57] also by Tănăsescu, is similar source to his *Viata in Imagini* (1962) mentioned above as it is mainly comprised of photographs that illustrate an outline of Lipatti's life. It begins with a written overview on Lipatti. *Dinu Lipatti* by Dragoș Tănăsescu and Grigore Bărgăuanu[58] is the first original Romanian version of the 1988 and 1996 versions of *Lipatti* discussed above.

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[52] Carmen Păsculescu-Florian, *Dinu Lipatti. Pagini din jurnalul unei regăsiri* (București: Editura Muzicală, 1989).
[53] Carmen Păsculescu-Florian, *Vocație şi Destin: Dinu Lipatti* (București: Editura Muzicală, 1986).
[54] Miron Șoarec, *Prietenul meu Dinu Lipatti* (București: Editura Muzicală, 1981).
[55] Miron Șoarec, *Prietenul meu Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017).
[56] Dragoș Tănăsescu, *Dinu Lipatti: Viata in Imagini* (București: Editura Muzicală, 1962).
[57] Dragoș Tănăsescu, *Lipatti* (București: Meridiane, 1965).
[58] Tănăsescu, *Dinu Lipatti,* 1971.

Dinu Lipatti Scrisori in Two Volumes, edited by Matei Bănică, is an additional valuable source on the life and career of Dinu Lipatti as illustrated through his letters, correspondence, and relationships with well-known musicians of the time.[59]

All of the primary books in English and other languages include some degree of biographical information, but not all of them include an examination of his compositions. In-depth analyses of specific compositions by Lipatti can be found in the following book, *In Memoriam Dinu Lipatti – 60* by multiple authors and edited and compiled by Alin Ionescu and Grigore Constantinescu. The book includes detailed information on the style, influences, and characteristics of Lipatti's compositions with an emphasis on the piano compositions.[60] *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare şi Succesoare Fanteziei Op. 8* by Viniciu Moroianu[61] analyzes in detail all of the major solo piano works by Dinu Lipatti and how they lead to the full compositional maturity of his *Piano Fantasy*.

The German author, Monika Jäger, wrote *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne*[62] which is a comprehensive source on the infludences and synthesis of styles in Dinu Lipatti's compositions. The music discussed includes a mix of large scale compositions from solo to orchestral. Additionally, she provides excellent perspectives on Lipatti's two *Nocturnes*. Jäger categorizes Lipatti's work and career by time periods and includes a biography.

An exhaustive search for additional studies exclusively dedicated to Dinu Lipatti's compositions yields little results. There exist, however, three doctoral documents that address

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[59] Bănică, Matei, ed., *Dinu Lipatti Scrisori* (Bucureşti: Editura Muzicală, 2012).

[60] Ionescu, *In Memoriam Dinu Lipatti - 60*, 2012.

[61] Viniciu Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare şi Succesoare Fanteziei Op. 8* (Bucureşti: Printech, 2007).

[62] Monika Jäger, "Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese" (Osnabrück, Germany: Electronic Publishing Osnabrück, 2010).

Dinu Lipatti as a composer. These include Monika Jäger's *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese*, a 2008 PhD dissertation from the Technischen Universität Dortmund in Germany that would later become *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne* also by Jäger mentioned above.[63] The second document is Viniciu Moroianu's *Două Secole de Gândire Componistică Reflectate în Creaţia Pentru Pian Solo a lui Dinu Lipatti: Teză de Doctorat – Rezumat*,[64] a Doctor of Music document that was the preliminary research for the book *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare şi Succesoare Fanteziei Op. 8* also by Moroianu.

The third document, Eli Kalman's *Dinu Lipatti as Composer: The Sonatina for Violin and Piano,* is a DMA document from the University of Wisconsin – Madison.[65] Kalman's research of Dinu Lipatti's relatively unknown compositions with a focus on the *Sonatina for Violin and Piano* states in the first paragraph that "no one would have imagined that the brilliant pianist who always treated his colleagues with such respect would be capable of criticizing other performers." This is uncited even though the English translation of Tănăsescu and Bargăuanu's book *Lipatti* states the same idea. The only citation in the second paragraph is for a quote at the very end; there are other ideas and pieces of information stated in the paragraph that likely require citation as well. An uncited quote also appears on page 3. Furthermore, the statement, "currently there is no research on his works" is inaccurate, albeit, the research is limited. In general, the document lacks necessary citation including the twenty-five uncited musical

[63] Monika Jäger, "Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Rranzösischen Stilsynthese," PhD diss. (Zugl.: Dortmund, Technischen Universität., 2008).

[64] Viniciu Moroianu and Şerban-Dimitrie Soreanu, "Două Secole de Gândire Componistică Reflectate în Creaţia Pentru Pian Solo a lui Dinu Lipatti: Teză de Doctorat – Rezumat," DM diss. (Universitatea Naţională de Muzică Bucureşti, 2005).

[65] Eli Kalman, "Dinu Lipatti as Composer: The Sonatina for Violin and Piano," DMA diss. (University of Wisconsin – Madison, 2006).

excerpts in the section titled "The Sonatina for Violin and Piano." His "Appendix: Dinu Lipatti's Complete List of Compositions and Updated Discography" contains the List of Compositions as found in the English translation of Tănăsescu and Bargăuanu's book *Lipatti* without quotation or citation. Dinu Lipatti's cause of death is also listed as Leukemia without citation, and this is inaccurate. Lipatti's diagnosis was Malignant Lymphogranulomatosis, also known as Hodgkin's Disease[66] (which is now more commonly known as Hodgkin's Lymphoma).[67]

Additional information on Dinu Lipatti and his compositions can be found in articles, journals, and reviews from various international publications. Most of them focus primarily on his life and career as a pianist. There exist, however, a select few that examine some of his compositions. These include "Dinu Lipatti compositeur"[68] by Grigore Bărgăuanu and Dragoș Tănăsescu, which is a more in-depth analysis of the compositions by Lipatti by category and includes brief biographical information. "Dinu Lipatti – Sonatina for the Left Hand" by Corina Ibanescu[69] contains brief biographical information in addition to the in-depth analysis of the *Sonatina for Piano Left Hand*. "Dinu Lipatti – Concertino en style classique"[70] and "Dinu Lipatti – Danses roumaines pour piano et orchestre," [71] both by R. Aloys Mooser offer brief insights into those specific works. Dan Pepelea's "Formal Confluences in the Architecture of the *Sonatina for Piano and Violin* by Dinu Lipatti "[72] is primarily a stylistic analysis of the work. Also extant are "Aspecte Inedite ale Artei lui Dinu Lipatti (Noi Vestigii cu Privire la Interpret - Ultima

[66] Matei Bănică, ed. *Dinu Lipatti Scrisori*. Vol. I (Bucureşti: Editura Muzicală, 2012), 26.

[67] "Hodgkin's Lymphoma (Hodgkin's Disease)." Mayo Clinic. March 6, 2018. Accessed July 23, 2019. https://www.mayoclinic.org/diseases-conditions/hodgkins-lymphoma/symptoms-causes/syc-20352646.

[68] Grigore Bărgăuanu and Dragoș Tănăsescu, "Dinu Lipatti compositeur," *Revue musicale de suisse romande*, No. 4 (March 1986): 2-18.

[69] Corina Ibanescu, "Dinu Lipatti – Sonatina for the Left Hand," *Bulletin of the Transilvania University of Braşov, Series VIII: Performing Arts* 10, No. 1 (2017): 23-36.

[70] R. Aloys Mooser, "Dinu Lipatti – Concertino en style classique," *Aspects de la musique contemporaine 1953-1957* (1957): 48-50.

[71] R. Aloys Mooser, "Dinu Lipatti – Danses Roumaines pour piano et Orchestre," *Regards sur la musique contemporaine 1929-1946* (1946): 412-4.

[72] Dan Pepelea, "Formal Confluences in the Architecture of the *Sonatina for Piano and Violin* by Dinu Lipatti," *Bulletin of the Transilvania University of Braşov, Series VIII: Art, Sport* 5, No. 2 (2012): 31-6.

Compoziţie a lui Dinu Lipatti: Aubade for Wind Quartet)"[73] and "Interferente Stilistice in Creatia lui Dinu Lipatti" [74] by Dragoș Tănăsescu and Grigore Bărgăuanu. "Aspecte Inedite ale Artei lui Dinu Lipatti" primarily focuses on the *Aubade* by Lipatti, whereas "Interferente Stilistice in Creatia lui Dinu Lipatti" is more biographical and includes insight into his musical development and influences. "Lirica Vocală a Compozitorului Dinu Lipatti"[75] by Ileana Ursu focuses exclusively on Dinu Lipatti's compositions for voice and piano. "Dinu Lipatti"[76] by Zeno Vancea gives an overview of Dinu Lipatti's compositions and discusses several large works in detail. "O Compoziţie Inedita a lui Dinu Lipatti"[77] by Rodica Oana-Pop analyzes Lipatti's *Nocturne in A Minor (on a Moldovan Theme)*.

The Grafoart editions of Dinu Lipatti's compositions edited by Grigore Bărgăuanu, Viniciu Moroianu, Matei Bănica, and others are also valuable resources that include a preface by Bărgăuanu and notes from the specific editor for each collection. Currently, available volumes of the solo piano works in this edition include:

•*Dinu Lipatti: Din Compoziţiile Micului Dinu Lipatti pentru Pian Solo, WoO. – B. 1;*[78]

•*Dinu Lipatti: Sonata pentru Pian Solo, WoO. – B. 2*;[79]

•*Dinu Lipatti: Fuga la 4 Voci pentru Pian Solo, WoO. – B. 4, Sonata Romantică pentru Pian Solo, WoO. – B. 4*;[80]

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[73] Dragoș Tănăsescu and Grigore Bărgăuanu, "Aspecte Inedite ale Artei lui Dinu Lipatti (Noi Vestigii cu Privire la Interpret. Ultima Compoziţie a lui Dinu Lipatti: Aubade for Wind Quartet)," *Muzica* No. 11 (November 1967): 22-8.

[74] Dragoș Tănăsescu and Grigore Bărgăuanu, "Interferente Stilistice in Creatia lui Dinu Lipatti," *Muzica* No. 1 (January 1971): 7-8.

[75] Ileana Ursu, "*Lirica Vocală a Compozitorului Dinu Lipatti," Muzica* No. 2 (February 1992): 5-26.

[76] Zeno Vancea, "Dinu Lipatti," *Muzica* No. 2 (February 1976): 3-10.

[77] Rodica Oana-Pop, "O Compoziţie Inedita a lui Dinu Lipatti," *Lucrari de Muzicologie* 3 (1967): 31-41.

[78] Viniciu Moroianu, ed., *Dinu Lipatti: Din Compoziţiile Micului Dinu Lipatti pentru Pian Solo, WoO. – B. 1* (București: Editura Muzicală Grafoart, 2016).

[79] Viniciu Moroianu, *Dinu Lipatti: Sonata pentru Pian Solo, WoO. – B. 2* (București: Editura Muzicală Grafoart, 2016).

[80] Viniciu Moroianu, *Dinu Lipatti: Fuga la 4 Voci pentru Pian Solo, WoO. – B. 4, Sonata Romantică pentru Pian Solo, WoO. – B. 4* (București: Editura Muzicală Grafoart, 2016).

•*Dinu Lipatti: Nocturna pe o Temă Moldovenească, WoO. – B. 14, Nocturna (în fa# minor), Op. 6 – B. 20, Mica Suită – Preludiu, WoO. – B. 35, Marşul lui Henri pentru Pian la 4 Mâini, WoO. – B. 46*;[81]

•*Dinu Lipatti: Sonatina pentru Pian pentru Mâna Stângă, Op. 10 – B. 28*.[82]

Three internet sources hold useful information and include http://www.dinulipatti.org,[83] http://www.dinulipatti.com,[84] and http://www.markainley.com/category/the-piano-files.[85] Dinulipatti.com is a general resource, but the more academic and scholarly source is dinulipatti.org. The third source is a website created by Mark Ainley that includes insightful information on the life and work of Dinu Lipatti, especially his recordings. Ainley is perhaps the only North American researcher that has tried to revive interest in Dinu Lipatti in America and Canada.

Numerous interviews and documentaries continue to appear in the Romanian language at major Romanian musical institutions and even occasionally on YouTube. If these sources can be solidified in more permanent and traceable locations to make their utilization more practical, they may prove to be valuable and insightful sources on the life and work of Dinu Lipatti in the future.

[81] Oana Rădulescu Velcovici, *Dinu Lipatti: Nocturna pe o Temă Moldovenească, WoO. – B. 14*, *Nocturna (în fa# minor), Op. 6 – B. 20, Mica Suită – Preludiu, WoO. – B. 35, Marşul lui Henri pentru Pian la 4 Mâini, WoO. – B. 46* (București: Editura Muzicală Grafoart, 2016).

[82] Oana Rădulescu Velcovici, *Dinu Lipatti: Sonatina pentru Pian pentru Mâna Stângă, Op. 10 – B. 28* (București: Editura Muzicală Grafoart, 2016).

[83] "Dinu Lipatti," Dinu Lipatti, 2018, http://www.dinulipatti.org/.

[84] "Dinu Lipatti," Dinu Lipatti, 2018, http://www.dinulipatti.com/.

[85] "The Piano Files," Mark Ainley, 2018, http://www.markainley.com/category/the-piano-files/.

Chapter 2

Biographical Sketch

Early Life

Constantin (Dinu) Lipatti (1917-1950) was born at midnight on 19 March 1917. The habit for some Romanians of the time was to give a child the first name of their grandparents; Dinu is a common nickname in Romania for Constantin, Constantin being the names of Lipatti's grandfathers.[1]

Dinu Lipatti's father, Theodor Lipatti was a diplomat and violinist who studied with Robert Klenk and Karl Flesch in Bucharest and then later in Paris with Pablo Sarasate.[2] He was also a violin collector and owned a Stradivarius, Amati, Montagnana, and Klotz among others. Evidence suggests that Theodor had the talent and discipline required for a career as a concert violinist, but he did not see this through due to the stigma associated with a career as a musician at the time. Performance remained a part of his life, however. Theodor's father (Dinu's grandfather), Constantin Lipatti was a music enthusiast as well and was said to play the guitar and flute at a virtuosic level.[3] His sister Elena is said to have played the piano.[4] Theodor also had a sister, Sofia Mavrodin who was a student of great promise in piano at the Vienna Conservatory. Sadly she, much like her nephew, was destined to die tragically young at the age of only thirty.[5]

Dinu Lipatti's mother Anna (maiden name, Racoviceanu) studied piano in Bucharest in the College of Natural Science and Literature. His brother, Valentin Lipatti recounted that

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[1] Anna Lipatti, *La vie du pianiste Dinu Lipatti: ecrite par sa mère* (Paris: La Colombe, 1954), 7.
[2] Olga Grigorescu, *Dinu Lipatti* (Bucureşti: Editura Didactică Şi Pedagogică, 2011), 12.
[3] Dragoș Tănăsescu, *Dinu Lipatti Remembered*, (New York: Musical Scope Publishers, 1971), 4.
[4] Grigore Bărgăuanu and Dragoș Tănăsescu, *Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017), 17.
[5] Grigorescu, *Dinu Lipatti*, 12.

Anna's father (Lipatti's maternal grandfather) was an intelligent, spiritual, and generous man who had an introverted inclination. In many ways, his character and temperament were very much akin to those of Lipatti. Valentin also recalls that his mother Anna said that her mother greatly contributed to the outcomes of her and even Dinu's life with the energy, cheerfulness, and loving presence that she put into her family's life and education.[6]

In 1921, according to his mother, the little Dinu Lipatti at age 4 learned his first piano piece in only eight days – the *Prelude in C Major* from the first book of the Well-Tempered Clavier by J. S. Bach.[7] As suggested previously, a popular debate between Anna and Theodor was based upon whether little Dinu would be a pianist or violinist. In general, it was very clear early on that Lipatti had a significant aptitude for music. Although he could not yet read music, his incredible aural ability led to his improvisations at the piano that reflected daily life. His representations eventually became so effective that one could identify exactly what image or program he had in mind. This remarkable ability ended the argument of his parents; Dinu Lipatti was to be a pianist. To help cultivate his ability, Theodor began having one to two hour "conferences" for improvisation with Dinu at the piano and himself on the violin on a daily basis.[8] Additionally, his father would play note naming games with little Dinu who had perfect pitch, an activity he enjoyed very much. Theodor would play complicated harmonies from another room and have Dinu name all of the notes. Dinu also enjoyed identifying the pitch of any other types of sounds and noises other than musical notes.[9]

Also in 1921, Dinu Lipatti's delayed baptism finally took place with George Enescu named as his Godfather, in part since Enescu was a friend of his father, Theodor Lipatti. It is

[6] Valentin Lipatti, *Strada Povernei Nr. 23, Volum de Memorii*, (Bucureşti: Editura Garamond, 1993), 12.
[7] Matei Bănică, ed. *Dinu Lipatti Scrisori*, Vol. 1 (Bucureşti: Editura Muzicală, 2012), 15.
[8] Tănăsescu, *Dinu Lipatti Remembered*, 5.
[9] Dragoș Tănăsescu and Grigore Bărgăuanu, *Lipatti*, (London: Kahn and Averill, 1996), 4.

rarely mentioned that Dinu Lipatti was born out of wedlock. At the time of Lipatti's birth in 1917, Theodor Lipatti was married to another woman who died in 1921, an event that was succeeded by the marriage of Dinu's parents in the same year.[10] This may be the reason why his baptism was not held until 1921, perhaps technically making him the legitimate child of Theodor and Anna rather than illegitimate.

The following year, 1922, at the age of 5, Lipatti began to compose most of his first significant improvisations at the piano that include the notated and now published, *Little Pieces of Dinu*, B. 1. In the same year, he made his debut on the stage of the Romanian Athenaeum at a charity event performing the aforementioned Bach Prelude and a series of his own compositions (versions of the *Little Pieces of Dinu*, B. 1).[11] The *Little Pieces of Dinu* were transcribed by pianist and composer Joseph Paschill the same year at the insistence of Theodor Lipatti.[12]

Dinu Lipatti's brother, Valentin Lipatti (1923-1999), was born in 1923 when Lipatti was six years old. Valentin would become a man of literature, a diplomat, a writer, and a lecturer at the University of Bucharest.[13]

First Musical Studies

Two years later in 1925 at the age of 8, Dinu Lipatti began his musical studies with leading Romanian composer, Mihail Jora.[14] The first meeting was a rather notable one. Mihail Jora himself recalled it as follows:

> One gloomy autumn day, a small, delicate child was brought to me by his father who asked me to be his son's tutor. When I asked him what he knew, he said: "Nothing. He does not know even the names of the notes but plays the piano by ear and composes." I had seen children of this kind before in my room, so I was none too hopeful. Rather

[10] Lavinia Coman, "Centenar Lipatti: Dinu Lipatti, un muzician român în contextul culturii universale," *Revista Muzica* No. 5 (May 2017): 65.
[11] Bănică, *Dinu Lipatti Scrisori*, 15.
[12] Tănăsescu, *Lipatti*, 5.
[13] Grigorescu, *Dinu Lipatti*, 14.
[14] Bănică, *Dinu Lipatti Scrisori*, 16.

> bored, I asked the child to sit down at the piano. This time, however, the joke was on me. Little Lipatti, as I was to call him for many years, possessed an intuition and a musical gift which were altogether unusual.[15]

Dinu Lipatti would go on to study piano, solfege, and harmony with Mihail Jora. An older student of Jora's recalled that the young Lipatti, amongst all his fellow classmates who were older than him, did his first harmonic exercise without mistake, by his intuition alone, before ever knowing the rules of theoretical harmony.[16]

On 13 May 1928, Lipatti attended a festival organized by the Prince Mircea Society under the patronage of Queen Maria at the Romanian Athenaeum. Already referred to as a "virtuoso at the piano" at the age of 11, he performed works by Schumann, Debussy, Albeniz, and some original compositions[17] (see Chapter 3 under "Miscellaneous Early Works").

On 27 October of that same year, Theodor Lipatti sent a letter to Ion Nonna Otescu, the director of the Royal Academy of Music and Dramatic Arts in Bucharest, requesting that Lipatti be admitted and enrolled in the classes of Mihail Jora[18] (composition) and Florica Musicescu (piano). He was directly admitted in his third year of study.[19] Theodor had written to Florica Musicescu earlier, begging her to accept his son who he described as a genius. Letters like this can easily have a negative reaction because parents often overestimate the abilities of their children, but Musicescu was taken by his talent when she heard him play.[20] In an interview, she recalled the first lessons with Dinu Lipatti:

> What was so impressive, apart from his power to assimilate ideas and his stamina, was his amazing pianistic dexterity. He could instantly reproduce any musical idea with uncanny precision, without the slightest hesitation, in its entire harmonic structure. A feat which would normally require hours of work.[21]

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[15] Tănăsescu, *Dinu Lipatti Remembered*, 5.
[16] Bărgăuanu, *Dinu Lipatti*, 23.
[17] Ibid.
[18] For clarification, Lipatti was already studying with Jora but in a private capacity.
[19] Bănică, *Dinu Lipatti Scrisori*, 16.
[20] Tănăsescu, *Lipatti*, 11.
[21] Ibid.

It is interesting to note that despite Lipatti's enormous dedication and aptitude for music, he also had a great affinity for and interest in a variety of other activities. He was especially drawn toward literature and science and spent hours understanding the principles of radiophonics. Lipatti also enjoyed photography, including developing and printing his own photographs. Additionally, his activities included wood carving and crocheting, the latter of which he likened to the weaving of different voices together in a musical texture.[22]

In addition to studying piano with Florica Musicescu, Dinu Lipatti was also impacted by her on a personal level. Because of the pride that Lipatti's parents had in his musical talent, they posted an iconic photo of him with George Enescu at his baptism in a local storefront. This made George Enescu feel that he was being exploited by Theodor for his own gain and was quite unhappy. This led to a rather tense and frigid relationship between the Lipattis and Enescu for a time. At one point, Theodor even forbade Dinu to attend any of George Enescu's concerts. When Florica Musicescu heard about this, she immediately refused to give Lipatti anymore lessons until Theodor gave up this ridiculous "artistic strike."[23] She told him to imagine he was in a village where only his neighbor had a cow and that he had a sick child who desperately needed milk. She then asked him if he would refuse to buy his neighbor's milk just because of an argument. She told Theodor that this was exactly what he was doing to Dinu by depriving him of the magic fountain that was the music of George Enescu.[24]

On the other hand, Dinu Lipatti's friend and peer, Miron Şoarec, also under Florica Musicescu recalled the following example of the relationship between Lipatti and Musicescu in

[22] Ibid., 10.
[23] Bărgăuanu, *Dinu Lipatti*, 24.
[24] Ibid.

the piano studio. This example also serves as an insight into the generous personality of Dinu Lipatti:

> Dinu played beautifully with good feeling, clean and musical. Miss Musicescu was unhappy. She did not like a series of technical "trinkets" and asked him to always repeat certain passages that, for anyone else, would have been fine. At one point the teacher exclaimed: "You will get nowhere! You play like a street sweeper!" I sank into a corner, surprised by the teacher's behavior. Dinu, submissive and persevering, always repeated and tried to please the master. After almost two hours, the lesson was over and we found ourselves together. I was convinced that the manifestation of nerves charged by Florica Musicescu had demoralized Dinu. And, of course, I tried to console him. Calmly, smiling, he replied: "Today Miss Florica had a bad day. But it does not impress me. You see, the next lesson, she will praise me and - you know? - she will bring me candy." Indeed at the next lesson, she had praise for Dinu who played just as beautifully as a few days before.[25]

Dinu Lipatti's mother described the methods of Florica Musicescu as "loving tyranny."[26]

Other than his school-related public performances, his two teachers at the time (Mihail Jora and Florica Musicescu) forbade him to perform in public until he reached a higher level. They wanted him to recognize that it did not matter how gifted or talented he was, but that he had to study for a long time with continuous effort in order to achieve anything.[27]

The Beginning of Professional Success

Dinu Lipatti performed for the first time in public as a student alongside his peer Maria Fotino in June of 1929. They performed together on two pianos Felix Mendelssohn's *Capriccio Brilliante for Piano and Orchestra*, Op. 22. A year later in 1930, the thirteen year old Lipatti performed with great success as a soloist at a festival organized in the Opera Hall in Bucharest under Dan Simonescu, performing the first movement of the *Piano Concerto in A Minor*, Op. 16 by Edvard Grieg.[28]

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[25] Miron Șoarec, *Prietenul meu Dinu Lipatti* (București: Editura Muzicală, 1981), 9-10.
[26] Tănăsescu, *Lipatti*, 12.
[27] Tănăsescu, *Dinu Lipatti Remembered*, 6.
[28] Bănică, *Dinu Lipatti Scrisori*, 16.

At only age 15 (1932), several notable achievements occurred in Dinu Lipatti's musical life. He earned his Graduation Diploma and awarded the distinction of the Paul Ciuntu Prize of the Royal Academy of Music and Dramatic Art after four years of study (the regulations of the institution typically required seven years), and he received the award of First Mention at the George Enescu National Composition Competition with his *Sonata for Piano* (B. 2).[29]

The year 1933 saw a series of continued crowning achievements in both performance and composition. Dinu Lipatti performed for the first time with the Philharmonic Orchestra of Bucharest on 10 February 1933 in the Romanian Athenaeum under conductor, Alfred Alessandrescu, performing Franz Liszt's *Piano Concert in E-Flat Major*. His performance's success was so significant that he immediately became recognized as one of the most important pianists in Romania.[30] Later that year, Dinu Lipatti won the Second Prize at the George Enescu National Composition Competition with his *Sonatina for Violin and Piano* (B. 3). Although the work was ranked as First by the panel, he was not awarded the First Prize because he was only sixteen years old. The jury felt this distinction would put too much pressure and responsibility on the young composer.[31]

Dinu Lipatti also entered the International Piano Competition in Vienna in 1933, an event with a prestigious panel that included Alfred Cortot, Alfredo Casella, Claudio Arrau, Wilhelm Backhaus, Ernő Dohnányi, Walter Gieseking, Myra Hess, Sergei Rachmaninoff, Emil Sauer, Robert Teichmüller, Paul Wittgenstein, and several others. Out of 250 competitors, the sixteen year old Lipatti won Second Prize. The jury found itself in a serious debate between who should recieve first and second prize: Dinu Lipatti or a Polish pianist ten years older, Boleslav Kohn. The deciding factor was once again Lipatti's age. Alfred Cortot was so upset with the fact that

[29] Ibid.
[30] Tănăsescu, *Dinu Lipatti Remembered*, 6-7.
[31] Bărgăuanu, *Dinu Lipatti*, 28.

Lipatti did not receive the First Prize (whom he considered "by far the best") that he resigned from the jury panel of the competition.[32]

Lipatti began to perform more extensively in 1934, adding to his repertoire his own compositions. This led to further distinction of his performances and compositions. Lipatti played concerts at the Peleș Castle in Sinaia and Cotroceni Palace in Bucharest (where he met Arthur Rubinstein) for the charity events initiated by Queen Maria. On 25 April, he gave a concert organized by the Society of Romanian Composers. The repertoire included his own *Sonatina for Piano and Violin* together with violinist Anton Adrian Sarvas. Around the same time, he won First Prize at the George Enescu National Composition Competition with his Symphonic Suite *The Gypsies* (B. 5). Additionally at the invitation of Alfred Cortot, he enrolled at the *École Normale de Musique de Paris* where he studied with Cortot, Yvonne Lefebure (piano) and Paul Dukas (composition).[33]

An important performance collaboration for Lipatti took place on 25 February 1935 at the *École Normale de Musique de Paris*. Directed by George Enescu, this concert featured the premiere of George Enescu's *Sonata in F-Sharp Minor*, Op. 24, No. 1 for piano solo, performed by student, Dinu Lipatti. Lipatti met pianist Edwin Fischer at the same event who heard him also perform Bach, Brahms, and Chopin and gave his encouragement and appreciation for his high level of interpretation along with critiques as well. Lipatti's greatest delight, however, was what George Enescu told him about his performance of the sonata: "Your interpretation recreated all my intentions, and even I could not have said more."[34]

A few months later, Lipatti had his first solo recital at the *École Normale de Musique de Paris*. More significantly, the performance occurred coincidently on the day of his composition

[32] Grigorescu, *Dinu Lipatti*, 23.
[33] Bănică, *Dinu Lipatti Scrisori*, 18.
[34] Tănăsescu, *Lipatti*, 31.

teacher Paul Dukas's funeral on 20 May 1935. As the opening, he played the Chorale in G Major "Jesus bleibet meine Freude" by J. S. Bach (transcribed by Myra Hess) which did not appear in the original program as a tribute to Dukas. This piece would become a major staple in his repertoire, appearing in almost every future recital or as an encore. Due to the circumstances and the emotional atmosphere, the recital became a significant event in French musical life.[35]

Dinu Lipatti started compositional study with Nadia Boulanger at Mihail Jora's suggestion, following the death of Dukas. In addition to Jora and Musicescu, Boulanger would become a highly influential teacher for Lipatti.[36] Although Lipatti had had great appreciation and respect for Paul Dukas, it was during his first year of composition under him in Paris that he faced a creative crisis. He wrote numerous letters to Mihail Jora during this time to express his compositional frustrations and seek Jora's guidance. It was less than two months after beginning to study composition with Nadia Boulanger that he again wrote to Jora exclaiming that he was once again composing and was much more hopeful and joyful.[37] Lipatti would later describe her in the following way: "Nadia Boulanger is not only my teacher of composition, she is also my musical guide and spiritual mother."[38]

Boulanger returned Lipatti's admiration. She credited Mihail Jora and Florica Musicescu with instilling a remarkable musical foundation and described Dinu Lipatti as having already been an accomplished pianist and serious composer when he came to Paris at age 17. She commented on the fact that Lipatti was never satisfied with what he had already learned, but entirely preoccupied with what he thought he had not yet learned. Boulanger described him as a delicate but forceful person who had retained a childlike joy and passion in life. She spoke of his

[35] Ibid., 32.
[36] Ibid., 36.
[37] Bărgăuanu, *Dinu Lipatti*, 40-1.
[38] Tănăsescu, *Lipatti*, 36.

compositions as valuable works that had not yet been appropriately recognized and that demonstrated a deep musical intelligence. Boulanger compared his quest for perfection with his compositions to his approach to performance and interpretation at the piano.[39]

Middle Period

The years 1935 and 1936 presented many opportunities for Dinu Lipatti as both a pianist and composer. In October 1935, Lipatti performed solo and chamber music at Radio Geneva with works by Beethoven, Ravel, and Bach in a recital with the Manhattan Quartet held at the Conservatory. In January 1936 in Bucharest, Mihail Jora directed Lipatti's symphonic suite, *The Gypsies,* in a concert broadcasted live at Radio Bucharest. In March, the Paris premiere of the *Sonatina for Violin and Piano* by Dinu Lipatti took place, with Lola Bobescu on the violin and Lipatti at the piano. In June, Lipatti participated in the festival organized by the Triton Association in Bucharest, dedicated to the compositions of George Enescu, in which he again performed the *Sonata in F-Sharp Minor*, Op. 24, No. 1. In the Fall, he presented a recital with George Enescu at the Romanian Athenaeum. The program included Beethoven, Franck, and Lipatti's own *Sonatina for Violin and Piano*. Furthermore, the opening concert of the 1936-1937 season at the Bucharest Philharmonic featured Lipatti as a soloist performing *Piano Concerto in D Minor*, K. 466 by Mozart, with Lipatti's own cadenza.[40]

It is relevant to note that Dinu Lipatti was also an accomplished improviser. Romanian musicologist, Romeo Alexandrescu, recounts one example in particular. After one of the concerts with George Enescu, a reception was offered with about twenty Romanian and Bulgarian guests. They unanimously begged him to improvise, and the young Lipatti requested a theme with hesitation. The guests suggested a Bulgarian song. After a minute of reflection,

[39] Madeleine Lipatti, *In Memoriam Dinu Lipatti: Mărturii*, (București: Editura Muzicală Grafoart, 2018), 53-4.

[40] Bănică, *Dinu Lipatti Scrisori*, 19

Lipatti addressed the small audience, telling them that he would attempt to use the theme in a variety of styles. He began with a prelude and a fugue in the style of Bach, using the theme naturally and with ease. The surprise, admiration, and enchantment of the listeners became more and more lively as Lipatti continued to transform the theme into the likeness of a Haydn sonata movement, Mozart variations, a Beethoven adagio, a piece in the style of Schumann, a Brahms intermezzo, and a prelude that could have been Debussy.[41]

After a long applause, conductor Sacha Popov rose from his seat, took Lipatti's hand and kissed it, telling him: "I've heard Wihelm Kempff and Feruccio Busoni improvise. There is no comparison; you are doing wonders."[42] Conductor George Georgescu also took the floor and addressed Lipatti: "Dinu, Popov is perfectly right. You are prodigious. Only, I ask you now and I even insist, that you improvise, finally, in your own style." Smiling and leaving the piano, Lipatti replied: "Dear Master, you forget that I have barely passed the age of twenty and I cannot pretend to have a style already. My style does not exist yet."[43] The modesty of Lipatti's spirit triumphed once more, and the audience again broke into applause.[44]

Dinu Lipatti continued to collaborate, study, and perform with other musicians. In 1937, he often performed in two-piano concerts with Nadia Boulanger. They also began recording the *Liebeslieder Waltzes*, Op. 52 by Brahms for Columbia House. Meanwhile, he continued his piano studies with Alfred Cortot who he had been studying with for the last three years and composition studies with Nadia Boulanger. Also in the summer of 1937 during the International Exhibition in Paris, George Enescu directed the third movement of Lipatti's symphonic suite, *The Gypsies*. *The Gypsies* received the Silver Medal of the French Republic in the same year.

[41] Romeo Alexandrescu, "Dinu Lipatti: Impressions et Sourvenirs,"*Muzica* no. 6 (June 1972): 44.
[42] Ibid.
[43] Ibid.
[44] Ibid.

Dinu Lipatti continued recording, collaborating, and performing solo concerts into the following year. In January 1938, Lipatti finalized his recordings of the *Liebeslieder Waltzes*, Op. 52 by Brahms with Nadia Boulanger and a vocal quartet. He also performed a concert tour in Italy. On 16 February, he performed a recital organized by Alfred Cortot and the Friendly Association of the *École Normale de Musique de Paris*. The program included works by Bach, Mozart, Chopin, Brahms, George Enescu, Mihail Andricu, Mihail Jora, Marcel Mihalovici, and Lipatti's own *Nocturne in A Minor (On a Moldovan Theme)*.[45]

A year later in January 1939, the Friendly Association of the *École Normale de Musique de Paris* organized a concert with the works of composers Cesare Brero, Dinu Lipatti (*Sonatina for Violin and Piano* with Andre Proffit on violin), and Bernard Schule. Additionally, Lipatti performed concerts under the baton of Charles Munch and another with his friend and renowned pianist, Clara Haskil. In March, he performed a recital at Pleyel Hall in Paris with works by Bach, Beethoven, Brahms, Byrd, Chopin, Poulenc, and Stravinski. Of note, Stravinski declared him a mature pianist and an exceptional performer.[46] A concert of Romanian music took place at Pleyel Hall as well in May of the same year. The recital featured Dinu Lipatti's *Concert Symphony* for two pianos and strings, performed by Lipatti and Clara Haskil with Charles Munch directing.[47]

During 1939, while maintaining an extensive performing career, Lipatti became a member of the International Critics Association and published a series of chronicles in the newspaper *Libertatea*. The public was surprised that the modest and respectful pianist who avoided any derogatory comment about another performer could write with such eloquence and

[45] Bărgăuanu, *Dinu Lipatti*, 50-1.
[46] Bănică, *Dinu Lipatti Scrisori*, 21.
[47] Ibid.

concise criticism. Composers and performers that Lipatti critiqued include Stravinsky, Bartók, Horowitz, Kreisler, and Haskil among others.[48]

With the outbreak of the Second World War in 1939, a certain degree of unease was in the air and certain concert engagements of Lipatti's had to be cancelled. But despite this lingering threat affecting performances, a pivotal moment occurred in Lipatti's personal life.[49] He met his future wife, Madeleine Cantacuzino (1908-1987, maiden name, Dannhauer), for the first time in July of 1939. Madeleine was born to a well-known merchant family originally established in Geneva who moved to Bucharest where she was born.[50] She also happened to be a pianist and a former student from Florica Musicescu's studio. On the evening Lipatti would return to Bucharest, he and his colleague, Miron Şoarec, happened upon a musical event at the home of engineer Ion Cantacuzino and his wife (Madeleine). Dinu and Madeleine would go on to perform concerts for two pianos and piano four hands. They became inseparable, and it was even said that Dinu "has somehow kidnapped Madeleine!"[51] Years later, Madeleine looked back with nostalgia on this period. She said, "I felt very quickly that we could not live without one another."[52] The divorce proceedings with her husband, Ion Cantacuzino, were long and difficult, so Dinu and Madeleine were not legally married until 7 years later in 1949.[53]

During the autumn and winter of 1939, Lipatti was very active in his collaborations. In October of that year, Lipatti performed with George Enescu on violin in a recital at the Romanian Athenaeum presenting works by Faure, Mozart, and Beethoven. In the same year at a Romanian music concert at the New York World Expo at the Metropolitan Opera, George

[48] Tănăsescu, *Lipatti*, 64-9.
[49] Lavinia Coman, "Centenar Lipatti: Dinu Lipatti, un Muzician Român în Contextul Culturii Universale," *Revista Muzica* No. 5 (May 2017): 82.
[50] Bărgăuanu, *Dinu Lipatti*, 61.
[51] Coman, "Centenar Lipatti," 82.
[52] Bărgăuanu, *Dinu Lipatti*, 61.
[53] Coman, "Centenar Lipatti," 82.

Enescu conducted the "Chef" movement of Lipatti's symphonic suite *The Gypsies*. In November, the Gheorghe Dima Philharmonic Society in Cluj-Napoca organized a concert conducted by Mihail Jora with soloist Dinu Lipatti in the Academic College Hall with a program that included Lipatti's *Concertino in Classical Style*. In December, Lipatti presented a solo recital at the Romanian Athenaeum with works by Bach, Faure, Chopin, Albeniz, and Ravel; And with the participation of pianist Smaranda Athanasof, Lipatti's first Romanian Dance for two pianos was also performed. His success led him to perform the recital again in January of 1940.[54]

These collaborations continued into the next year in 1940, a year in which Dinu Lipatti also had significant radio performances. In February, a concert took place on the radio where Lipatti performed for the first time with Madeleine Cantacuzino. In March, Lipatti performed his *Three Piano Nocturnes* at a concert organized by the Society of Romanian Composers. On 16 April 1940, Dinu Lipatti presented his only concert as a conductor on the radio including his own arrangement for wind quintet of *Six Sonatas by Scarlatti*, the *Brandenburg Concerto No. 3 in G Major* by Bach, and the *Concerto in C major* for two pianos by Bach, with Smaranda Athanasof and Madeleine Cantacuzino on piano.[55]

Beginning in 1941, Lipatti performed major concert tours in Vienna, Prague, Dresden, Leipzig, Berlin, Hanover, Reisetag, Frankfurt, Augsburg, and Munich with the Bucharest Philharmonic Orchestra under conductor George Georgescu. Lipatti's own *Concertino in Classical Style* was included on the program. In March, he performed together with violinist, Alexandru Theodorescu, his *Sonatina for Violin and Piano* at the Romanian Athenaeum.[56] In May, Madeleine Cantacuzino and Dinu Lipatti performed the Romanian premiere of Lipatti's *Concert Symphony* for two pianos and strings under conductor George Georgescu.

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[54] Bănică, *Dinu Lipatti Scrisori*, 21.
[55] Tănăsescu, *Lipatti*, 74-5.
[56] Bărgăuanu, *Dinu Lipatti*, 61-2.

In February 1942, Dinu Lipatti held a recital at the Romanian Atheneum with works by Handel, Scarlatti, Ravel, Liszt, Brahms, and Chopin. A few days later, he premiered George Enescu's “Impressions" which the composer dedicated to the young pianist, Dinu Lipatti, with the following words: "To Dinu Lipatti, the Godfather of this work, with profound gratitude and admiration."[57] At the end of February, Dinu Lipatti performed a concert of his own works including the *Three Nocturnes, Sonatina for the Left Hand*, and *Sonatina for Violin and Piano*. In March, he was invited to perform in Berlin, followed by solo and collaborative concerts in Vienna, Rome, Pisaro, and Trieste.[58]

An increase of new recording opportunities arose in 1943. Lipatti performed his *Concertino in Classical Style* under conductor Hans von Benda in Berlin with the intention of making a recording. He also performed Liszt’s *Piano Concerto in E-Flat Major* with the Berlin Philharmonic Orchestra under conductor Wolfgang Bruckner. He presented recitals in Leipzig, Vienna, and Bratislava, and the latter location he made recordings. In March, recorded George Enescu’s works in the Romanian Broadcasting Studio including the Toccata and Bourree of the Op. 10 Suite, and Sonatas No. 2 and 3 for the violin and piano with Enescu on the violin.[59]

Later Years and Illness

During the summer and autumn of 1943, Dinu Lipatti began to experience his first symptoms of declining health. Despite finding a large variety of continued performances and successes, it is during this period that the first signs of a yet undiagnosed illness appeared and caused him to cancel the concerts scheduled in December of 1943 in Vienna, Bratislava, and Bucharest.[60] Here is an account written by Dinu Lipatti on 8 December 1943:

[57] Tănăsescu, *Lipatti*, 85.
[58] Bănică, *Dinu Lipatti Scrisori*, 23.
[59] Bărgăuanu, *Dinu Lipatti*, 74-5.
[60] Bănică, *Dinu Lipatti Scrisori*, 24.

> I continue to be ill in bed with fever; the doctors come and go, but none can tell me what it is. Everything else is normal, the tests show nothing abnormal. Yet it is not normal to have a temperature of 38 degrees every evening. This, coupled with four days of strict dieting in case it is an intestinal infection, has weakened me considerably. I am furious that the Berne recital, cancelled on 17 December, may have to be postponed yet again... Because of this illness I have no money left. My family sent some, but it is not sufficient. I stay at home and... knit. My one wish is to be able to work with (Edwin) Fischer.[61]

On 1 April 1944, Dinu Lipatti was appointed as Professor at the Geneva Conservatory in Switzerland, while at the same time he was diagnosed with a "non-tuberculous lymph node infection."[62] Despite the first symptoms of disease and the initial diagnosis, he regained the strength to perform a series of concerts and recitals between 1944 and 1946.[63]

In 1946, Lipatti continued to perform in Switzerland and adjacent areas but had to cancel his first tour to United States because of recurrent health problems. During this time, Colombia's record label proposed to make recordings of Lipatti. He performed a tour in Belgium at the end of the year along with his partner, Madeleine and tenor Hugues Cuenod. This was followed by performances in Paris, Neuchâtel, Lausanne, Zurich, and Lucerne.

Despite continuous new opportunities to perform and record, worsening health problems caused a decrease in his activity the following year. On 16 February 1947, Lipatti was able to perform the Grieg concerto in Paris with great success, but new health issues caused the postponing of almost all of his upcoming concerts in London. Despite these setbacks, he recorded for Columbia House the *Sonata in B Minor* and *Nocturne No. 8 in D-Flat Major* by Chopin, *Chorale in G Major* by Bach, and Sonata "Pastorala" by Scarlatti. The recording of the Sonata by Chopin (of which Lipatti was not satisfied) earned the Charles Cros Academy Award.[64]

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[61] Tănăsescu, *Lipatti*, 99.
[62] Bărgăuanu, *Dinu Lipatti*, 82.
[63] Tănăsescu, *Lipatti*, 103.
[64] Bănică, *Dinu Lipatti Scrisori*, 25.

In 1947, doctors Edmond Sarasin and Henri Dubois-Ferriere presented the final diagnosis of Lipatti's illness: Malignant Lymphogranulomatosis, also known as Hodgkin's Disease.[65] In June, Theodor Lipatti (Dinu's father) also passed away, and he was unable to be with him in his last moments. This caused Lipatti to feel overwhelmed by pain and guilt having not seen his father since he had left Romania several years before, and he felt regret not having been there to lighten his father's final moments.[66]

Despite his father's death and being progressively weakened by his disease, Lipatti had two concerts at Samaden and Silvaplana, villages near Saint Moritz, Switzerland in 1947. He performed in Lucerne Mozart's *Piano Concerto in D Minor*, K. 466 under conductor and composer, Paul Hindemith. He also performed a Chopin recital for the benefit of Romanian victims of the war and organized a concert in his own house performing Bartók's *Piano Concerto No. 3* on two pianos with Madeleine. In September, he recorded in London the *Chorale in G Major* by Bach, *Sonata in E Minor*, L. 23 by Scarlatti, the Petrarca Sonnet 104 by Liszt, and the Grieg concerto conducted by Alceo Galliera. Upon returning to Switzerland from performances and recording sessions in England, his health took a turn for the worse.[67]

In 1948, the discs recorded in London appeared, and the sales exceeded the producers' expectations. In February and March, the now 31 year old Lipatti performed another concert tour in Switzerland.[68] In May, he had a concert tour in the UK, the Netherlands, and France. He recorded the *Piano Concerto in A Minor* by Schumann in London under conductor, Herbert von

[65] Ibid., 26. Hodgkin's Disease is now typically referred to as Hodgkin's Lymphoma.
[66] Tănăsescu, *Lipatti*, 111.
[67] Bănică, *Dinu Lipatti Scrisori,* 26-7.
[68] Bărgăuanu, *Dinu Lipatti*, 91-2.

Karajan. He was also giving special attention to his courses at the Geneva Conservatory where he had been teaching since 1944.[69]

In the summer of 1948, Lipatti was hospitalized at a Geneva clinic for a series of X-ray therapy sessions. Following this treatment, he tried a new vaccine in September, anatoxin H, without any results. Although his health was poor, he created plans to perform 60 concerts with tours in England, Portugal, Spain, Switzerland, Holland, Belgium, and Italy. Also during 1948, contracts were being negotiated to include concerts in Australia and the United States as well.[70]

Because of his increasingly serious health problems, Dinu Lipatti resigned as a professor of the Music Conservatory in Geneva on 4 April 1949, and his position was taken over by Nikita Magaloff. In addition, Lipatti was again forced to postpone concerts scheduled in the United States. Complications of the disease appeared, and he continued transfusions and X-ray treatments.[71]

At the beginning of 1950, Lipatti returned to Geneva after almost 10 months of absence from musical life. He settled with Madeleine in Chene-Bourg, near Geneva, in a house provided by his friends, which also included a Steinway piano. Additionally, through the efforts of an important group of musicians (Stravinski and Menuhin, among others), Lipatti received a new drug from the US, cortisone, which unfortunately only gave the illusion of improving his health. Due to this false hope, however, his friend and doctor, Henri Dubois-Ferriere, announced to Colombia House through its artistic director, Walter Legge, that Lipatti was in very good health and could carry out the series of planned recordings. Between 2 - 12 July, Dinu Lipatti recorded the full *Waltzes* and *Mazurka*, Op. 50, No. 3 by Chopin, the *Partita in B-Flat Major* and *Siciliana* by Bach, *Sonata in A Minor*, K. 310 by Mozart, and three Bach Chorales that included

[69] Ibid., 94-5.
[70] Ibid., 96-7.
[71] Bănică, *Dinu Lipatti Scrisori*, 28.

"Jesus bleibet meine Freude."[72] Despite his worsening health, Lipatti had also continued to compose throughout this time.

On 16 September 1950, Dinu Lipatti performed the now-legendary concert at the Besançon Festival, the last recital of his career. The program included Bach's *Partita in B-Flat Major*, Mozart's *Sonata in A Minor*, K. 310, two *Impromptus* by Schubert, and the complete *Waltzes* by Chopin. After the thirteenth waltz, he did not have the strength to play the last waltz in the program, and after a long break he re-entered the stage and played the choral "Jesus bleibet meine freude" by Bach. After he returned to Chene-Bourg, Switzerland, he was no longer able to perform due to his deteriorating health.[73]

Struggling financially due to his disease, Lipatti wrote to his mother, Anna, in 1950 to come with some of her precious jewelry to sell for money. Because of the repressive government regime, Anna had found it extremely difficult to leave Romania since her son left seven years before in 1943. At the customs control in Romania, she was apprehended in the train and then incarcerated at the Arad Penitentiary where she was investigated, convicted, and sentenced to a fine in addition to the confiscation of her jewelery. Fortunately, she was eventually released and was finally able to reach her son on 24 September, a little over two months before his death.[74]

Dinu Lipatti died on 2 December 1950 at the age of 33, a day after his one-year marriage anniversary to Madeleine. Near the end, his wife heard him murmur, "What a pity, what a pity..."[75] She would have asked what he meant, but she knew it would have only resulted in tears.[76] Near the time of his death, a Beethoven quartet played on the radio as he was surrounded

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[72] Ibid., 28-9

[73] Ibid.

[74] Lavinia Coman, "Centenar Lipatti: Dinu Lipatti, un muzician român în contextul culturii universale," *Revista Muzica* No. 5 (May 2017): 83.

[75] Lisette Georgescu, "In Memoriam Dinu Lipatti," *Muzica: Revista Uniunii Compozitorilor din R.P.R și a Comitetului de Stat pentru Cultură și Artă* (1991): 7.

[76] Ibid.

by the warmth of his family.[77] Anna Lipatti continued to live in Chene-Bourg until her death in 1973, where she was buried next to her son. On the other side of Dinu Lipatti's crypt, in the Geneva cemetery, is the tomb of his wife Madeleine who died in 1987, 37 years after her husband's death.[78]

Dinu Lipatti's legacy exists in the many dedications to his life and memory. Currently, on the site of his last residence in Chene-Bourg, Switzerland, Dinu Lipatti Park was built. In Bucharest, the biggest art high school is named after Dinu Lipatti, and the Geneva Conservatory, the Paris School of Music, and the University of Music in Bucharest each have a hall that bears his name. In 2010 in Cannes, his recordings received the special Marché International du Disque et de l'Edition Musicale (MIDEM) Award, given on the occasion of Chopin's bicentennial in the "Best Ever" section, being considered by the jury of professionals as the best recordings of Chopin works of all time.[79] Additionally in 2016, the revitalization of research, especially of Dinu Lipatti's compositions, has been seen in the continuous efforts of Grigore Bărgăuanu and those at Editura Muzicală Grafoart in Bucharest to provide editions of all of Lipatti's music.

[77] Tănăsescu, *Lipatti*, 130.
[78] Coman, "Centenar Lipatti," 83.
[79] Bănică, *Dinu Lipatti Scrisori*, 29.

Chapter 3

Overview of the Compositions

This chapter contains a list and description of all compositions by Dinu Lipatti. They are presented in chronological order with the following specifics: the original title (written by the composer, mostly in French); city and date, as indicated in the manuscript; movements or sections; the designated motto given by Lipatti or the original dedication; the publishers or the location where any unpublished manuscripts can be found; location, date, and performers of the premieres of the works; the designated awards or distinctions; and any variants or transcriptions.[1]

The leading researchers find it relevant to mention some of the unfinished or non-extant works, including some of the titles found in Lipatti's letters or biographical notes in certain concert programs, even if they currently remain lost or undiscovered.[2]

The Library of the Union of Romanian Composers and Musicologists in Bucharest holds the vast majority of the manuscripts donated by Madeleine Lipatti along with a series of fragmented drafts that are not included in his overall list of compositions. A more limited "Lipatti" collection is found at the Music Academy of the Library of the Romanian Academy and also at the Conservatory Library in Geneva.[3]

This overview of Lipatti's compositions is based on the chapter "The Composition Catalogue of Dinu Lipatti" from the 2017 Romanian-only version of *Dinu Lipatti* by Grigore Bărgăuanu and Dragoș Tănăsescu.[4] Information in this list stems from that source unless otherwise noted and is included here primarily to provide a version of the information for English speakers. Grigore Bărgăuanu has catalogued the compositions of Dinu Lipatti

[1] Grigore Bărgăuanu and Dragoș Tănăsescu, "Catalogul Compoziţiilor lui Dinu Lipatti" in *Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017), 247.
[2] Ibid.
[3] Ibid.
[4] Ibid., 248-57.

chronologically designated with "B" numbers (for Bărgăuanu). Because his system does not include several early works that are missing or previously considered insignificant, this list additionally incorporates the author's own alternative cataloguing system designated by "M" numbers (for Milan) in parentheses (see Appendix B).

Little Compositions of Dinu

B. 1 (M. 1): 1922

The *Little Compositions of Dinu* is Dinu Lipatti's first set of notated compositions, composed between the ages of three[5] and five. It contains eight character pieces, each with a descriptive title, a majority of which are in French with some exceptions. The pieces of the set were all notated in May of 1922 by Joseph Paschill in Bucharest. Since young Dinu could not yet read or write music, his father had Paschill transcribe what Dinu played onto paper. The premiere of the set also occurred in Bucharest in May of 1922 by the five year old composer. These pieces seem to have stemmed from Lipatti's improvisations at the piano as a small child that reflected events of his everyday life. Some of his designations included "Yogurt Dance" (in protest of his mother having him eat yogurt everyday), "Kitchen Argument," and others, some of which are included in the published collection.[6] Editura Muzicală Grafoart in Bucharest published the only available edition of the pieces in 2016. Due to the fact that these pieces are not considered among the more serious and mature works by Lipatti, they will not be included in the analysis chapter. Below is a list of the pieces included in the collection.

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[5] Grigore Bărgăuanu and Oana Rădulescu Velcovici, "Regrete" in *Dinu Lipatti: Din Compoziţiile Micului Dinu Lipatti pentru Pian Solo, WoO. – B. 1*, (București: Editura Muzicală Grafoart, 2016), 20. The score suggests the piece "Regrete" was composed at age three. Viniciu Moroianu says in his 2007 book on page 28 that the notebook in the Romanian Academy Library (no. 1236) says "Le printemps" was composed at age three and a half but makes no mention of any such distinction for "Regrete," just as the score makes no such distinction for "Le printemps."

[6] Grigore Bărgăuanu, "Notă asupra Ediţiei," Preface to *Dinu Lipatti: Din Compoziţiile Micului Dinu Lipatti pentru Pian Solo, WoO. – B. 1* (București: Editura Muzicală Grafoart, 2016), 7.

1. *Spring* (Fr: *Le printemps*; Ro: *Primăvara*)

2. *Song for Granny* (Fr: *Chanson pour grand-mère*; Ro: *Cântec pentru mama-mare*)

3. *Dorelina*

4. *Sad Separation* (Fr: *Triste séparation*; Ro: *Tristă despărţire*)

5. *Scallywag March* (Ro: *Marşul ştrengarilor*)

6. *Regrets* (Ro: *Regrete*)

7. *Sweet Memory* (Ro: *Dulce amintire*)

8. *To My Good Surcea* (Fr: *A ma bonne Surcea*; Ro: *Bonei mele, Surcea*)

Viniciu Moroianu analyzes these works in his book, *Dinu Lipatti - Creaţia pentru Pian Solo*.[7]

Miscellaneous Early Works

M. 1a - e: 1922-1932

The following is a brief discussion of other earlier compositions by Dinu Lipatti between the years of 1922 and 1932 that are either non-extant, missing, or considered "school works" by Lipatti. These works are not included in Grigore Bărgăunu's cataloguing system and are impractical for performance or detailed analysis, with perhaps one exception, *Fugue in D Minor*, M. 1e. The background of these works mostly stem from a performance at a festival in the Romanian Athenaeum on 13 May 1928. A written chronicle from the event itemizes the following original compositions performed by Dinu Lipatti: *Two Ballet Pieces*, M. 1a (Fairy Waltz and Burlesque), dedicated to the young ballerina, Madeleine Rădulescu; *Hommage to Chopin*, M. 1b (it was called "a masterful paraphrase on Chopin's prelude, Fantaisie Caprice");

[7] Viniciu Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare şi Succesoare Fanteziei Op. 8* (Bucureşti: Printech, 2007), 28-30.

Hymn to Saint-Sébastien, M. 1c; and *Gypsy Waltz*, M. 1d. Unfortunately, there are no known manuscripts of these works currently.[8]

The last work from this period is the *Fugue in D Minor*, M. 1e which is considered "school work." This is a more substantial composition as two pages of 68 measures of the work exists in manuscript at the Romanian Academy Library (No. 1243). Although this fugue is perhaps not considered to be as perfected as the *Fugue in E Minor*, B. 4 [M. 4] (see below on page 43), it may be worthy of future research and eventual publication. The *Fugue in D Minor* has a simple subject with a real, non-modulating answer. The fugue also includes a stretto that engages all voices as well as a retrograde of the subject. One of the issues raised with this fugue is that some probable omissions in the melodic material (including the subject) are noticeable in the natural minor and are speculated to have been conceived in the harmonic minor.[9]

Sonata for Solo Piano

B. 2 (M. 2): 1932

The *Piano Sonata* is dated from 2 January 1932 and received First Mention at the George Enescu National Composition Competition later the same year. The *Sonata* is subtitled with the motto, "Music is the language of the Gods" and is in three movements: I. *Allegro moderato*, II. *Andante – Allegro*, and III. *Allegro*. Only one publication is currently available, produced by Editura Muzicală Grafoart in Bucharest in 2016. The premiere took place in London on 1 August 1987 with a performance only of the first movement by John Ogden.

[8] Ibid., 31.
[9] Ibid.

Sonatina for Violin and Piano

B. 3 (M. 3): 1933

The *Sonatina for Violin and Piano* was designated by Lipatti as his Opus 1. Is dated from Fundăţeanca, Romania, 20 September 1933 and received Second Prize at the George Enescu National Composition Competition in the same year. The *Sonatina* is subtitled with the motto, "National music is the treasure of a nation's feelings" and is in three movements: I. *Allegro moderato*, II. *Andantino*, and III. *Allegro maestoso*. Two publications are currently available, one by Editura Muzicală in Bucharest in 1970 and the second produced by Editura Muzicală Grafoart in Bucharest in 2016 (the same crucial edition that has made most of Lipatti's solo piano works available in that same year). The premiere took place in Bucharest on 25 April 1934 with Anton Adrian Sarvaș on the violin and Dinu Lipatti on the piano.

Sonatina for Violin and Piano (Transcribed for Two Pianos) [Non-Extant]

M. 3a: 19??

A transcription of *Sonatina in E Minor for Two Pianos* was composed, possibly in 1933, from the *Sonatina for Violin and Piano*. Unfortunately, no known manuscript currently exists.[10]

Fugue in E Minor, a. 4

B. 4 (M. 4): 1934

The *Fugue in E Minor*, B. 4 in four voices was composed two years after the *Piano Sonata*, B. 2. Dated from 4 February 1934, the fugue was written following the achievements of First Mention for his *Piano Sonata* at the 1932 George Enescu National Composition Competition and Second Prize (not given First Prize due to his age) for his *Sonatina for Violin and Piano* at the same competition the following year.[11] The only publication currently available

[10] Bărgăuanu, *Dinu Lipatti*, 248.
[11] Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo*, 32.

for the fugue was produced by Editura Muzicală Grafoart in Bucharest in 2016. The piece was premiered by Stefano Greco in London on 16 November 2005. (See Chapter 4 for the full analysis)

The Gypsies

B. 5 (M. 5): 1934

The Gypsies, also known as *Ştătrarii* (Ro.) or *Tziganes* (Fr.), is a symphonic suite dated from 1934 that Lipatti designated as his Opus 2. The work received First Prize at the George Enescu National Composition Competition in the same year and was awarded the Silver Medal of the French Republic in 1937.[12]. *The Gypsies* is subtitled with the motto, "Music is the highest expression of beauty" and is in three movements: I. *Allegro maestoso*: "Arrival of the Gypsies," II. *Andantino*: "Idyll in Floreasca," and III. *Allegro*: "The Feast." *The Gypsies* remains unpublished, and the manuscripts can be found in two places. The first is at the Library of the Union of Romanian Composers and Musicologists in Bucharest which has two versions for orchestra (no. 3350 and 3351), a piano reduction dated 23 March 1934 (no. 3352), and the piano part from the third movement of the orchestral score (no. 3353). The second manuscript location is at the Geneva Conservatory which has the score (Ab 3613) and orchestra materials (C 442). The premiere took place in Bucharest on 23 January 1936 with Mihail Jora conducting the Bucharest Philharmonic.

[12] Bărgăuanu, *Dinu Lipatti*, 249.

String Quintet [Unfinished][13]

B. 6 (M. 5a): 1935

The *String Quintet* is an unfinished work with evidence of only two movements, an *Andante* and an unfinished *Allegro scherzando*. The work is unpublished and only exists in a manuscript that is undated and unsigned. In his 2017 book and a 19 August 2019 e-mail correspondence, Grigore Bărgăuanu says that it is assumed that the manuscript is in the Library of the Union of Romanian Composers and Musicologists, but it is either misplaced or lost as its exact whereabouts is apparently unknown at this time.

Allegro for Clarinet and Bassoon [Unfinished]

B. 7 (M. 5b): 1936

The *Allegro for Clarinet and Bassoon* is an unfinished work dated 23 December 1936. This piece exists in two manuscripts and is located at the Library of the Union of Romanian Composers and Musicologists (no. 3377).

Cadenza for Mozart's *Piano Concerto in D Minor,* K. 466

B. 8 (M. 6): 1936

Lipatti composed a cadenza for the first movement of Mozart's *Piano Concerto in D Minor*, K. 466 in 1936. The only available edition was published by Editura Muzicală in Bucharest in 2003.

Concertino in Classical Style for Piano and Chamber Orchestra

B. 9 (M. 7): 1936

The *Concertino in Classical Style* for piano and chamber orchestra (originally titled *Classical Suite*) was designated by Lipatti as his Opus 3, composed in 1936, and dedicated to

[13] Grigore Bărgăuanu's list of compositions in his 2017 book does not indicate that this work is unfinished, but his compiled list of compositions at the end of each Grafoart edition of Lipatti's work indicates that it is unfinished. The latter's list also has the composition as being from 1935.

Florica Musicescu. The work is in four movements: I. *Allegro maestoso*, II. *Adagio molto*, III. *Allegretto*, and IV. *Allegro molto*. The score was first published for piano and orchestra by Universal Editions (U. E. 11296) in Vienna in 1941. The transcription created for two pianos by Lipatti was published again by the Universal Editions in 1951 (U. E. 11546). *Concertino in Classical Style* was premiered in Romania on 5 October 1939 with Dinu Lipatti at the piano and George Georgescu conducting the Bucharest Philharmonic.

Fantasy for Violin, Cello, and Piano

B. 10 (M. 8): 1936

The *Fantasy for Violin, Cello, and Piano* was composed in 1936, and is generally considered to be in five movements: I. *Allegro energico*; II. *Andante*; III. *Presto*; IV. *Allegretto*; and V. *Grave "D. C. al Fine"* (the return of part one). The first publication was done by Editura Muzicală Grafoart in Bucharest in 2018. The piece's score exists in manuscript and photocopy at the library of the Geneva Conservatory (R 278/7). There is another manuscript with parts at the Union of Romanian Composers and Musicologists in Bucharest and is a variant version of the composition and only in four movements: I. *Grave*; II. *Andante*; III. *Presto*; and IV. *Allegretto*. The premiere took place in Bucharest on 12 December 2011, performed by Raluca Stratulat, Bogdan Eugen Popa, and Oana Rădulescu Velcovici.

Suite in Classical Style for String Orchestra **[Non-Extant]**

B. 11 (M. 8a): 19??

The *Suite in Classical Style for String Orchestra* (whose manuscript location remains unknown) is mentioned briefly in several letters and appears in the list of works that accompanies Lipatti's biographical notes from a few concert programs.

Toccata for Chamber Orchestra [Unfinished]

B. 12 (M. 8b): 1936

The *Toccata for Chamber Orchestra* is a work composed in 1936 and includes three movements: I. Prelude (*Allegro*); II. Intermezzo (*Andante*); and III. Fuga (*Allegro*) which is unfinished. The composition only exists in manuscript, located at the Union of Romanian Composers and Musicologists in Bucharest. Two manuscripts and the parts are available (no. 3372, 3373, and 3374).

Romantic Sonata for Piano

B. 13 (M. 9): 1937

The *Romantic Sonata* in D Major is an unfinished work for solo piano composed in April of 1937. Fortunately, the only existing movement, *Allegro appassionato*, is in itself complete enough to be performed (see Chapter 5 for more details). The only edition of the work currently available was produced by Editura Muzicală Grafoart in Bucharest in 2016. The premiere of the work took place in Bucharest on 25 February 2017 with pianist, Viniciu Moroianu. (See Chapter 5 for the full analysis)

Nocturne for Piano in A Minor (on a Moldovan Theme)

B. 14 (M. 10): 1937

The *Nocturne in A Minor (on a Moldovan Theme)* was written in November of 1937 and is dedicated to Mihail Jora. The work was published by Editura Muzicală Grafoart in Bucharest in 2016. The premiere of the work took place in Paris on 16 February 1938 with Dinu Lipatti at the piano. (See Chapter 6 for the full analysis)

Motet for Choir (Soprano, Tenor, Bass) and Orchestra [Non-Extant]

B. 15 (M. 10a): 1937

The *Motet for Choir (Soprano, Tenor, Bass) and Orchestra* (the untranslated title indicates a large orchestra) is assumed to have been conceived in 1937. It is also assumed that this composition, on a French religious text, is the first motet in a series that Lipatti began to compose in the summer of 1937. Only one unfinished movement, *Maestoso – Più lento*, is available in manuscript at the Library of the Union of Romanian Composers and Musicologists in Bucharest (no. 3379).

Concert Symphony for Two Pianos and String Orchestra

B. 16 (M. 11): 1938

The *Concert Symphony for Two Pianos and String Orchestra* is a work Lipatti designated as his Opus 5 and is dedicated to Charles Munch. The piece is in three movements and dated from Paris on 11 April 1938. With this work, Lipatti also titled and dated each of the three movements as follows: I. *Molto maestoso* (27 March 1938); II. *Molto adagio* (2 April 1938); and III. *Allegro con spirito* (3-11 April 1938). Only one edition currently exists and was published by Editura Muzicală in 1984. The work was also awarded the Young Composers' Prize (instituted by Corneliu Nicolau) by the jury consisting of Cella Delavrancea Lahovary, Alfred Alessandrescu, Ionel Perlea, and Emanuel Ciomac in Bucharest on 3 January 1940. *Concert Symphony for Two Pianos* was premiered in Paris on 10 May 1939 with pianists Clara Haskil, Dinu Lipatti, and the orchestra conducted by Ionel Patin. The Romanian premiere occurred in Bucharest on 4 May 1941 with pianists Madeleine Cantacuzino, Dinu Lipatti, and the Bucharest Philharmonic directed by George Georgescu.

Wind Quintet [Unfinished]

B. 17 (M. 11a): 1938

The *Wind Quintet* is an unfinished chamber work dated from Paris on 18 September 1938. It includes only one unfinished movement, *Grave – Allegretto grazioso*, and is dedicated to his colleague and flutist, Roger Cortet. The manuscript exists in the Romanian Academy Library in Bucharest (Ms. Mz. no. 1238).

Cadenza for Mozart's *Concerto in E-Flat Major for Two Pianos,* K. 365

B. 18 (M. 12): 1938

Dinu Lipatti composed a cadenza for use in Mozart's *Concerto in E-Flat Major for Two Pianos*, K. 365, dated 19 October 1938 in Paris. The only available edition was published by Editura Muzicală in Bucharest in 2003.

Suite for Two Pianos

B. 19 (M. 13): 1938

The *Suite for Two Pianos* is an unfinished work dated from Paris on 2 November 1938. Two movements, I. *Allegro* (incomplete) and II. *Allegro*, exist in manuscript. A third movement is thought to exist, but the manuscript is lost. The library of the Geneva Conservatory holds a reproduction of the first movement (Rmg 626) and an autographed manuscript of the second (Rmg 627). The work has sometimes been referred to as *Three Dances for Two Pianos* and is found with this title in the manuscript located at the Romanian Academy Library in Bucharest (Ms. Mz. 1241), dedicated to Madeleine Cantacuzino. The second dance can also be found in manuscript at the Library of the Union of Romanian Composers and Musicologists in Bucharest (no. 3382). The premiere of *Suite for Two Pianos* occurred first in a private setting in Paris on 17 January 1939 with Clara Haskil and Dinu Lipatti performing. The public premiere of the work

occurred two days later, also in Paris, on 19 January 1939 with Nibya Bellini and Dinu Lipatti performing. The Romanian premiere occurred in Bucharest nearly a year later on 16 December 1939 and then again on 29 January 1940 under the alternative title, *Three Dances for Two Pianos,* with Smaranda Athanasof and Dinu Lipatti performing.

Three French Nocturnes for Piano

B. 20 (M. 14): 1939

The *Three French Nocturnes* for piano, designated by Lipatti as his Opus 6, are unique as only the *Nocturne in F-Sharp Minor* is currently available. *Nocturne in F-Sharp Minor* is dated from Paris on 25 April 1939 and is dedicated to Clara Haskil. The *Nocturne in F-Sharp Minor* was published twice, the first time in 1961 by Salabert (E.A.S. 16644), and the second by Editura Muzicală Grafoart 55 years later in 2016. It was premiered in Bucharest on 16 December 1939 with Dinu Lipatti at the piano. According to evidence in letters and concert programs, Dinu Lipatti apparently composed many nocturnes and often played three.[14] Unfortunately, those other nocturnes remain unknown. (See Chapter 7 for the full analysis of the *Nocturne in F-Sharp Minor*)

Introduction and Allegro for Solo Flute

B. 21 (M. 15): 1939

The *Introduction and Allegro for Solo Flute* is dated from Paris on 11 June 1939, dedicated to Roger Cortet, and has the writing "quick order!" on the score. The work is in two movements: I. *Rubato* and II. *Con brio*. It was published by Musicales Alphonse Leduc in Paris in 1995 (A.L. 28993). There is no premiere mentioned specifically, but the most recent known performance to date occurred on 21 July 2018 at the University of Transylvania with Octavian

[14] Bărgăuanu, *Dinu Lipatti*, 252.

Moldovean on flute. The work is performed by the same flutist on an album of all Romanian music for flute and piano, *Zestre Românească*, with pianist Daniel Milan, recorded in 2018.

Concerto for Organ and Piano

B. 22 (M. 16): 1939

The *Concerto for Organ and Piano* is dated from Fundăţeanca, Romania on 18 August 1939 and is in four movements: I. *Allegretto*; II. *Andante cantabile*; III. *Allegro grazioso*; and IV. *Risoluto – Andante – Tempo primo*. The work is dedicated to Nadia Boulanger and contains the motto, a quote from Charles Cros, "I composed this story - simple, simple, simple, to infuriate people - serious, serious, serious." The work has yet to be published, but there are three available manuscripts at the Romanian Academy Library in Bucharest (Ms. Mz. No. 1232, 1233, and 1235) and a photocopy of the manuscripts at the Library of the Geneva Conservatory (Rmg 623). The premiere of the work occurred in Bucharest on 8 December 1970, performed by Horst Gehan and Corneliu Gheorghiu on organ and piano.

Premiere Improvisation for Violin, Cello, and Piano

B. 23 (M. 17): 1939

The *Premiere Improvisation for Violin, Cello, and Piano* is dated from Bucharest in 1939 with the writing "on command" on the score and dedicated to "Şoarec and Co., with my solemn blessing." The work was recently published in 2018 by Editura Muzicală Grafoart in Bucharest.

Six Sonatas by Domenico Scarlatti (Arranged for Wind Quintet)

B. 24 (M. 18): 1939

The *Six Sonatas by Domenico Scarlatti* is an arrangement of six Scarlatti keyboard sonatas for wind quintet (flute, oboe, clarinet, horn, and bassoon) composed in 1939. The movements are: I. *Allegro marciale* (G Minor, K. 450); II. *Andante* (in C minor, but originally

Allegro in C-Sharp Minor, K. 247); III. *Allegro ma non tanto* (C Major, K. 515); IV. *Allegretto* (G Major, K. 538); V. *Allegro moderato* (B Minor, K. 377); and VI. *Allegro molto* (G Major, K. 427). These works remain unpublished but exist in manuscript. The manuscripts of sonatas III and IV exist in the Library at the Geneva Conservatory (AL 3945) and in a sketch at the Romanian Academy Library in Bucharest (Ms. Mz. No. 1247). The full copy of the manuscript exists in the Bucharest Philharmonic Library (Music Room, Compartment No. 4221). The premiere of the work occurred on 16 April 1939 on Radio Bucharest under the guidance of Dinu Lipatti.

Evenings in Jianu Park **(for Baritone and Piano) [Unfinished][15]**

B. 25 (M. 19): 1940

Evening in Jianu Park is a work dated from 30 May 1940 with the description, "Small humorous suite in eight scenes and a prologue, for baritone and piano." Because of the description, the work is considered unfinished because there are only two extant movements: I. Introduction – *Maestoso* and II. Blue Heart Song – *Vivo*. The manuscript exists in the Romanian Academy Library in Bucharest (Ms. Mz. no. 1239).

Fantasy for Solo Piano

B. 26 (M. 20): 1940

The *Fantasy* for solo piano is dedicated to Madeleine Cantacuzino, designated by Lipatti as his Opus 8, and dated from Fundăţeanca, Romania on 31 May 1940. This is the largest and most complex work for solo piano by Dinu Lipatti and is in five movements: I. *Andante malinconico – Vivace*; II. *Molto tranquillo – Presto – Molto tranquillo*; III. *Presto*; IV. *Allegretto cantabile*; and V. *Allegro – Maestoso*. The work was published in 1999 by Editura Muzicală in

[15] Grigore Bărgăuanu's list of compositions in his 2017 book indicates that this work is unfinished, but his compiled list of compositions at the end of each Grafoart edition of Lipatti's works does not include this indication.

Bucharest. Currently, Editura Muzicală Grafoart is in the process of publishing it again. The piece was premiered in Bucharest on 12 May 1941 by Dinu Lipatti.

Navarra by Isaac Albeniz (Lipatti's personal version)

B. 27 (M. 21): 1940

This work is Dinu Lipatti's personal version of Isaac Albeniz's *Navarra* from June of 1940. The score is available in manuscript at the Romanian Academy Library in Bucharest (Ms. Mz. No. 1237).

Sonatina for Left Hand

B. 28 (M. 22): 1941

The *Sonatina for Left Hand* was designated by Lipatti as his Opus 10 and is dated from Fundăţeanca, Romania in August of 1941. The work is in three movements: I. *Allegro*; II. *Andante espressivo*; and III. *Allegro*. The piece was first published by Salabert in Paris in 1953 (E.A.S. 15589). More recently, it has been published by Editura Muzicală Grafoart in Bucharest in 2016. The work was premiered in Bucharest on 27 February 1942 by Dinu Lipatti.

Three Symphonic Sketches [Non-Extant][16]

B. 29 (M. 22a): 1937-1941

Evidently, there is a fragment of a manuscript of this work that Lipatti designated as his Opus 4 available at the Romanian Academy Library in Bucharest (Ms. Mz. No. 1245). The fragment has the inscription "Continuation of the 3rd Sketches" [sic]. There currently seems to be a bit of mystery regarding the intention of the composition.

[16] Grigore Bărgăuanu's compiled list of compositions at the end of each Grafoart edition of Lipatti's work indicates that this work is non-extant, but his list of compositions in his 2017 book does not.

Concertino in French Style for Piano and Orchestra [Non-Extant]

B. 30 (M. 22b): 1939-1941

The manuscript of this work which Lipatti designated as his Opus 7 is unknown, though he included it in his list of compositions.

Prelude, Chorale, and Fugue in Ancient Style for String Orchestra [Non-Extant]

B. 31 (M. 22c): 19??[17]

Although dedicated to his father, this work was not found among Lipatti's manuscripts. Instead, he wrote detailed indications regarding the form and development of the composition to which he gives the designation of Opus 10. Interestingly, he also gave the same designation to the *Sonatina for Left Hand*.

Romanian Dances for Two Pianos

B. 32 (M. 23): 1943

The *Romanian Dances* is a set of pieces for two pianos and is dated from Fundăţeanca, Romania on 17 July 1943. The work is in three movements: I. *Vif*; II. *Andantino*; and III. *Allegro vivace*. The piece was published by Salabert in Paris in 1954. (E.A.S. 15711).

Allegro for Solo Violin

B. 33 (M. 24): 1943

The *Allegro for Solo Violin* is a transcription of the Allegro movement of the *Introduction and Allegro for Solo Flute*, B. 21 and is dedicated to Mr. C. Bediţeanu. The work is dated from Fundăţeanca, Romania in August of 1943 and was published in 1992 via Xerox facsimile by the foundation, Fundaţia Muzicală Dinu Lipatti in Bucharest.

[17] Grigore Bărgăuanu's list of compositions in his 2017 book suggests that the work may be from 1941.

Three Sonatas by Domenico Scarlatti (Arranged for Wind Trio)

B. 34 (M. 25): 1943

The *Three Sonatas by Domenico Scarlatti* are arranged for oboe, clarinet, and bassoon and dedicated to the "Trio Reeds of Brussels." The arrangements include the following: I. *Andantino cantabile* in B Minor (K. 173); II. *Allegro* in C Major (K. 515); and III. *Presto* in F Major[18] (K. 427). The manuscript exists in the Library of the Union of Romanian Composers and Musicologists in Bucharest (No. 3358).

"Prelude" from *Little Suite for Piano*

B. 35 (M. 26): 1944

The Prelude marked as *Allegro* is dated from July of 1944 and is the only movement known to exist of Dinu Lipatti's *Little Suite*. If not for the lack of other movements, the *Little Suite* would surely be included among Lipatti's other significant works for solo piano. For this reason, a brief analysis will be included here. The *Prelude* is only 22 measures long and very energetic and dissonant. Predominantly in 5/4 but with varying meters throughout, the work is in a somewhat loose ternary form with a codetta. There are influences of Romanian folk music, instances of bitonality, and the piece presents a resemblance to the compositions of his teacher, Mihail Jora. The work was published by Editura Muzicală Grafoart in Bucharest in 2016 and was premiered in Tescani, Romania on 14 September 2003 by the pianist, Viniciu Moroianu.

String Choir

B. 36 (M. 27): 1944

The *String Choir*, a one movement work marked Andante, is dated from Pratteln on 7 September 1944. The work is available only in manuscript at the Library of the Union of Romanian Composers and Musicologists in Bucharest (No. 3378).

[18] The original sonata was an *Allegro molto* in G Major.

Cadenza for Haydn's *Piano Concerto in D Major,* Hob. XVIII: 11

B. 37 (M. 28): 1944

Dinu Lipatti composed a cadenza for use in Haydn's *Piano Concerto in D Major*, Hob. XVIII: 11[19] in 1944. The only available edition was published by Editura Muzicală in Bucharest in 2003.

Cadenza for Mozart's *Piano Concerto in B-Flat Major,* K. 595

B. 38 (M. 29): 1944

Dinu Lipatti composed a cadenza for use in Mozart's *Piano Concerto in B-Flat Major*, K. 595 in 1944. This particular cadenza remains unpublished and the manuscript is contained in the collection of Dr. Marc Gertsch in Bern, Switzerland.[20]

***Symphony (Sketches for Piano)* [Unfinished]**

B. 39 (M. 29a): 1940-1944

Symphony with the subtitle "Sketches (Esquisse) for Piano" is an unfinished work with only one known movement, *Andante malinconico*, and has indications to be orchestrated. It is assumed that the manuscript is in the Library of the Union of Romanian Composers and Musicologists, but its exact whereabouts is apparently unknown at this time. Grigore Bărgăuanu mentioned in an e-mail correspondence on 19 August 2019 that it is very difficult to achieve permission to access this manuscript, not even on the occasion of Dinu Lipatti's centenary in 2017. The reasons are not clear.

[19] Grigore Bărgăuanu's list of compositions in his 2017 book has the correct number. The list in the back of the Grafoart editions of Lipatti's works lists the number as "II" instead of "11" which leads the reader to believe it is a 2 and not an 11.

[20] Bărgăuanu, *Dinu Lipatti*, 255.

Cadenza for Mozart's *Concerto in C Major for Piano and Orchestra, K. 467*

B. 40 (M. 30): 1945

This is a cadenza dated 22 January 1945 in Montana, Switzerland (a former municipality that now makes up Crans-Montana) that Dinu Lipatti composed for use in Mozart's *Piano Concerto in C Major*, K. 467. This cadenza was first produced by Editura Muzicală in Bucharest 1971 and was included in the original 1971 book, *Dinu Lipatti* by Tănăsescu and Bărgăuanu (The 1988 and 1996 versions also include it). The same edition mentioned for the three other published cadenzas also includes this cadenza and was published by Editura Muzicală in Bucharest in 2003.

***Five Songs on Verses by Paul Verlaine* (for Tenor and Piano)**

B. 41 (M. 31): 1945

The *Five Songs on Verses by Paul Verlaine* for tenor and piano is dedicated to Hugues Cuenod and dated from Fundăţeanca, Romania on 14 July 1941 as well as from Geneva on 20 March 1945. The work is in five movements: I. A une femme (To a Woman); II. Green (Green), III. Il pleure dans mon coeur (He Is Crying in My Heart); IV. Le piano que baise une main frêle (The Piano that Kissed a Frail Hand)[21]; and V. Sérénade (Serenade). Movements III and IV are grouped together as "Deux Ariettes oubliées" (Two Forgotten Ariettes). In 1941, Lipatti mentions six songs in his correspondence rather than five. He returned several times to the manuscript, which explains the two different dates for the work. Inside the Library of the Union of Romanian Composers and Musicologists are several sketches of undefined and undated songs (No. 3379, 3384, and 3385). The work was first published in Bucharest by Editura Muzicală in 1985 and then again by Editura Muzicală Grafoart in Bucharest in 2016.

[21] It should be noted that "The Piano that Kissed a Frail Hand" is an accurate translation. The French "Le piano que baise une main frêle" in contemporary French now translates "baise" as a far more provocative word. At the time of composition, this was not a point of confusion and meant "kissed" exclusively.

Four Melodies for Voice and Piano

B. 42 (M. 32): 1945

The *Four Melodies* for voice and piano are a set of four songs, each with a specific dedication and dated from Mérimont from 20-23 June 1945. The songs are as follows: I. Sensation (Sensation) on verses by Arthur Rimbaud and dedicated to Lipatti's mother; II. L'Amoureuse (The Lover) on verses by Paul Eluard and dedicated to Madeleine Cantacuzino; III. Capitale de la douleur (Capital of Sorrow) on verses by Paul Eluard and dedicated to Marie Sarasin; and IV. Les pas (The Footsteps) on verses by Paul Valéry and dedicated to Germaine de Narros. Only the fourth song, Les Pas, was first published by Editura Muzicală in Bucharest in 1967 in limited quantity on the occasion of the fourth George Enescu International Festival. All four songs were published twice after the festival; the first was by Editura Muzicală in 1981, and the second by Editura Muzicală Grafoart in Bucharest in 2016. The work was premiered in Romania by tenor, Valentin Teodorian and pianist, Lisette Georgescu.

Romanian Dances for Piano and Orchestra

B. 43 (M. 33): 1945

Romanian Dances for Piano and Orchestra, B. 43 is the adapted transcription of the *Romanian Dances for Two Pianos*, B. 32. The piano and orchestra version is dedicated to Ernest Ansermet and dated from Mérimont from 5 August 1945. Just as with the version for two pianos, it includes the following movements: I. *Vif*; II. *Andantino*; and III. *Allegro vivace*. The version for two pianos was published by Salabert in Paris in 1954. The orchestral score and parts are available at Salabert in Paris by request. The work was premiered in Geneva on 10 October 1945 with Dinu Lipatti as soloist, performing with the Suisse Romande Orchestra directed by Ernest Ansermet.

Aubade for Wind Quartet

B. 44 (M. 34): 1949

The *Aubade* for wind quartet is scored for flute, oboe, clarinet, and bassoon and is dated from Montana, Switzerland on 21 April 1949. The work is dedicated to conductor, Paul Sacher, and is in four movements: I. Prélude (*Lento – Vivo – Lento*); II. Danse (*Allegretto grazioso*); III. Nocturne (*Andante espressivo*); and IV. Scherzo (*Presto*). The piece was published in New York in 1958 by Rongwen Music, Inc. (R.M. 2034) as part of the Contemporary Composers – Study Score Series, No. 17. The *Aubade* was premiered in June of 1949 on Radio Sottens and Beromunster. The Romanian premiere occurred in a concert in Bucharest on 8 December 1968.

Chamber Symphony **[Non-Extant]**

B. 45 (M. 34a): 1949

This unknown composition estimated to be from 1949 is mentioned by Dinu Lipatti in his correspondence with Paul Sacher.[22] As of now, there is no known manuscript or documented performance.

The March of Henri (Little Joke for Piano Four-Hands)

B. 46 (M. 35): 1950

The March of Henri, a four-hand piano work, is dedicated to Lipatti's doctor Henri Dubois-Ferrière and is dated 20 March 1950, about nine months before his death. The work is in one short movement, *Allegro giocoso*, and is likely Dinu Lipatti's last original composition. The Primo part is entitled "Gabrielle" and the Secondo is entitled "Henri." The work was published in Bucharest in 2016 by Editura Muzicală Grafoart and was premiered in Paris on 18 March 1997 by the pianists Corneliu Gheorghiu and Grigore Bărgăuanu.

[22] Bărgăuanu, *Dinu Lipatti*, 256.

***Pastorale in F Major* (For Organ, Transcribed for Piano, BWV 590 by J. S. Bach)**

B. 47 (M. 36): 1950

The *Pastorale* is a piano transcription by Dinu Lipatti of J. S. Bach's organ work, BWV 590 and is dated from Geneva on 13 August 1950 (the first version of the work by Lipatti may come from 1942 in Bucharest). The transcription contains the following movements: I. *Andantino tranquillo*; II. *Allegretto grazioso*; III. *Andante cantabile*; and IV. *Allegro deciso*. The work was published in London in 1953 by Schott and Co., Ltd. (S and Co. 5748), three years after Lipatti's death.

***Two Studies on Bach* (Transcriptions on Two Soprano Arias from BWV 208 by J. S. Bach)**

B. 48 (M. 37): 1950

The *Two Studies on Bach* are transcriptions for piano by Dinu Lipatti on two soprano arias from J. S. Bach's Cantata, BWV 208 ("Was mir behagt, ist nur die muntre Jagd") and is dated from 1950. The individual studies include: I. *Allegro* ("Weil die wollenreichen Herden") and II. *Andantino* ("Schafe können sicher weiden"). The work was published in London in 1953 by Schott and Co., Ltd. (S and Co. 5747), three years after Lipatti's death.

***Continuo* (on the bass figure of the trio-sonata from BWV 1079 by J. S. Bach)**

B. 49 (M. 38): 1950

The *Continuo* is a two movement transcription by Dinu Lipatti on the bass figure of the trio sonata of J. S. Bach's *Musical Offering*, BWV 1079 dated from 1950. Lipatti left the work unfinished, and it later was completed by Nadia Boulanger. The two movements include I. *Largo* and II. *Allegro*. The work only exists in two manuscripts. First, there is a draft and copy located in the Library of the Union of Romanian Composers and Musicologists in Bucharest. Second, a

manuscript exists under the Nadia Boulanger fund at the France National Library in Paris (RES VMA – 1033).

Chapter 4

Fugue in E Minor, B. 4 (1934)

Composed: 4 February 1934, Age 17 minus one month
Tempo: *Allegro maestoso*
Measures: 54
Pages: 6
Performance Duration: 2:15'- 2:30'

Overview

The *Fugue in E Minor*, B. 4 in four voices was written in 1934, two years after the *Piano Sonata*, B. 2. The manuscript is dated specifically from 4 February 1934. It is part of the few works by Lipatti that he considered to be "schoolwork," work that he composed for assignments or study. Some of these works were preserved in their entirety, in fragment, or only mentioned without a manuscript and were often undated (as mentioned in Chapter 3). Lipatti also did not mention this work in his personal list of his compositions. Nevertheless, this piece consists of an elaborate and perfected polyphonic work that is in accordance to the rules of pre-classical counterpoint.[1] The 17 year old composer submitted to the rigors of a pre-classical polyphonic composition based on a subject from which he could "extort" everything possible.[2]

The manuscript in pencil is at the Union of Romanian Composers and Musicologists in Bucharest (No. 3381), and the work was published by Editura Muzicală Grafoart in 2016. Viniciu Moroianu also analyzed the work in his book, *Dinu Lipatti - Creaţia pentru Pian Solo*, published by Printech Publishing House in Bucharest, 2007. The piece was performed by Stefano Greco at Wigmore Hall in London on 16 November 2005 in a recital titled The Later Art

[1] Grigore Bărgăuanu and Dragoș Tănăsescu, *Dinu Lipatti*, (București: Editura Muzicală Grafoart, 2017), 162.
[2] Viniciu Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare şi Succesoare Fanteziei Op. 8* (Bucureşti: Printech, 2007), 31.

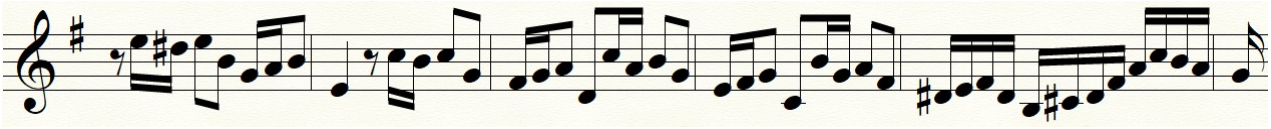
of the Fugue. He had also transcribed it for the performance, redistributing the voices to make it more functional between the hands.[3]

Dinu Lipatti was establishing himself as a serious composer at this point, as evidenced by a series of important events including First Mention for his *Piano Sonata*, B. 2 in 1932 at the George Enescu National Composition Competition and Second Prize (not given First Prize due to his age) for his *Sonatina for Violin and Piano*, B. 3 in 1933 at the same competition.[4] The following compositional analysis of the fugue supports Viniciu Moroianu's analysis.

Compositional Analysis

This fugue is a unique Baroque style study as the counterpoint is well crafted and thought out in a Bach-like sense. More specifically, the part writing and harmonic progressions adhere to a strictly traditional baroque counterpoint writing style. The fugue is in 3/4 and marked *Allegro maestoso*, opening with a five measure subject in the soprano voice. The subject is imitative and appears to provide a number of developmental possibilities (see Ex. 4.1).

Example 4.1. Subject. *Fugue in E Minor*, B. 4, mm. 1-5.



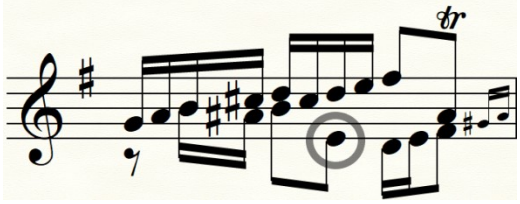
The answer beginning at measure 6 in the alto voice is a tonal answer (see Ex. 4.2). Arguably, a real answer may actually have been preferred as it would have avoided the accented dissonance of a minor seventh on the second half of beat two in measure 6. This note in question is the first intervallic leap; in the subject the leap is a fourth, and in the answer the leap is a fifth (circled in Ex. 4.2). With a real answer, it would have also provided a nice stylistic voice exchange from the second half of beat two to beat three in measure 6 (see Ex. 4.2). This is

[3] Viniciu Moroianu, "Notă asupra Ediţiei." Preface to *Dinu Lipatti: Fuga la 4 Voci pentru Pian Solo, WoO. – B. 4, Sonata Romantică pentru Pian Solo, WoO. – B. 4* (București: Editura Muzicală Grafoart, 2016), 7-9.

[4] Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo*, 32.

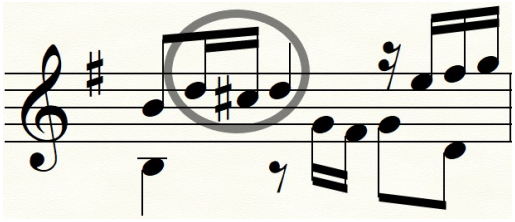
evidenced in measure 16 as well. It is possible that this may have been an oversight in Lipatti's writing, however, he may have simply preferred the sound as it is still effective aesthetically.

Example 4.2. ***Fugue in E Minor*****, B. 4, m. 6.**



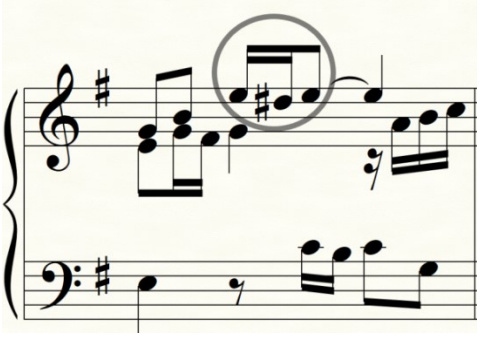
Additionally, Lipatti crafts a countersubject beginning at measure 6 in the soprano voice that compliments the subject quite well, particularly in measure 7 at the second half of beat one going into beat two which mimics the figure of the first three notes of the subject (circled in Ex. 4.3). This creates a call and response effect between the subject and countersubject in measure 7 (and all subsequent instances in which the subject and countersubject occur simultaneously).

Example 4.3. ***Fugue in E Minor*****, B. 4, m. 7.**



At measure 11, a second countersubject enters in the soprano, the first countersubject starts again in the alto, and the tenor now contains the subject. The second countersubject, much like the first, includes a strategically placed figure that mimics the figure of the first three notes of the subject on beat two of measure 12 (circled in Ex. 4.4). With this addition, there is now created another echo effect of this figure to the initial question and answer effect. The result is a largely heightened aesthetic engagement for the listener (see Ex. 4.4).

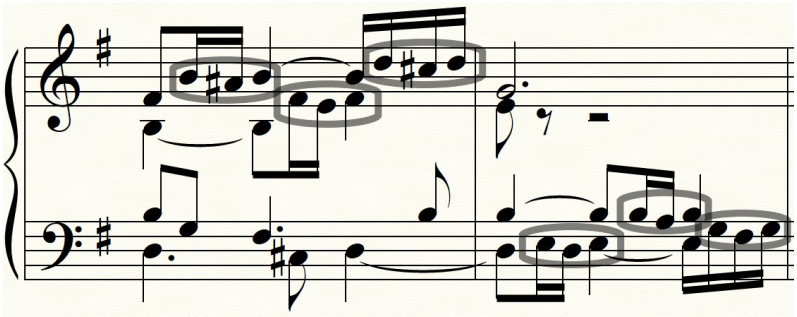
Example 4.4. ***Fugue in E Minor*****, B. 4, m. 12.**



At measure 16, the final entrance of the subject occurs in the bass voice. At this point, the countersubject appears in the tenor, the second countersubject occurs in the alto, and new melodic material fills in the soprano voice. The tenor and bass voices from measures 16 to 20 are exactly the same as the soprano and alto voices from measures 6 to 10 but just an octave lower and without the trills in the countersubject. The imperfect cadence in the key of B Minor at the end of measure 20 going into measure 21 marks the end of the exposition of the fugue.

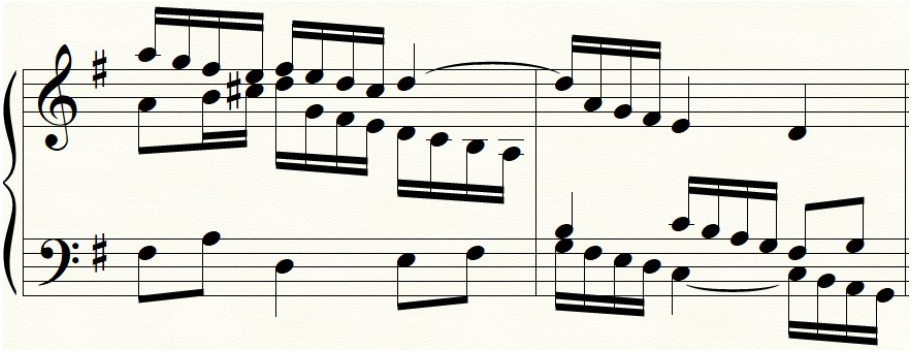
The following six measures after the conclusion of the exposition of the fugue is an episode of developmental sequences. The first set of sequences in the episode lasts from measures 21 to 23 and is based off of a series of false entrances of the subject (circled in Ex. 4.5). These motives also happen to be the figures found in the first and second countersubjects as mentioned above that create a call and response effect. Lipatti uses them in a similar way here to create the sequences of the episode (see example 4.5).

Example 4.5. ***Fugue in E Minor*****, B. 4, mm. 21-22.**



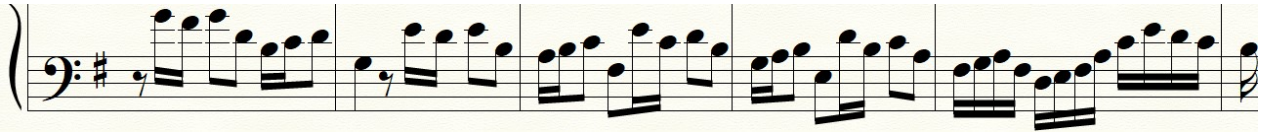
The following sequences of the episode from measures 24 to 26 are based on a more cascading figure that is passed between voices (see Ex. 4.6). This leads into measure 27 where a middle entry is found in the major mode as seen in Ex. 4.7.

Example 4.6. *Fugue in E Minor*, B. 4, mm. 24-25.



Also at measure 27, Lipatti switches to a three voiced texture with three complete middle entries in the major mode. In this section of the work, the alto and tenor tend to share a melodic part, passing it back and forth between one another. The first middle entry appears at measure 27 in the alto (and continues in the tenor starting at measure 29). Being in the major mode, the intervallic leaps are now altered in some places and structured as seen in Example 4.7 below (For clarity, Example 4.7 has been written in one voice rather than being split between the tenor and alto as it is in the score).

Example 4.7. Major Mode Subject. *Fugue in E Minor*, B. 4, mm. 27-31.



Despite the intervallic differences of the leaps, these middle entries remains just as recognizable with Lipatti using the same altered intervals with each restatement in this section of the fugue. The tonal answer begins at measure 32 in the soprano voice. The final voice of the

three voice texture enters in the bass voice at measure 38 after a one measure transitional passage (measure 37).

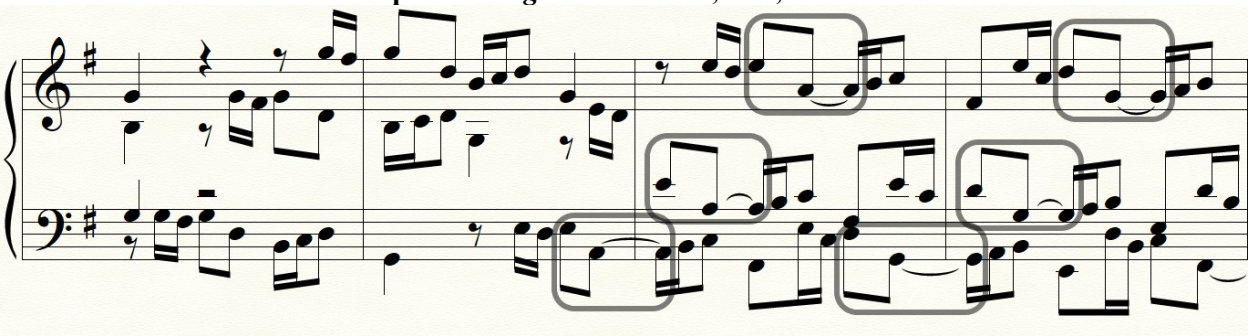
Up to this point in this section of major mode middle entries (starting at measure 27), Lipatti creates two new countersubjects that predominantly reflect the first developmental sequences contained in the episode from measures 21 to 23. The two new countersubjects begin simultaneously in the last beat of measure 28. The first occurs in the soprano voice and the second occurs in the bass voice. During the middle entry's answer at measure 32, the first new countersubject gets moved to the bass voice while the second is put into the tenor voice. Because this section of major mode middle entries begins at measure 27 and not measure 28, the first measure during the subject and answer entrances are not accounted for regarding the new countersubjects since their recognizable melodies start at measure 28. In these unaccounted instances (measures 27 and 32), Lipatti uses different melodic figures to provide proper harmonic support.

The one other example of added melodic material for harmonic and melodic support occurs in the first two beats of measure 33 in the alto voice. This is noteworthy because Lipatti uses the same melodic fragment that he uses in the original first countersubject (i.e. measures 8, 13, and 18). Interestingly again, he uses another portion of that original first countersubject as transitional material in measure 37 (originally found in measures 6 to 7, 11 to 12, and 16 to 17).

Continuing now in measure 38 with the final middle entry in this three voiced texture, it becomes apparent that Lipatti is employing a stretto in all three voices at the octave with each entrance offset by a beat (see Ex. 4.8). The true statement of the full subject is found in the bass voice; however, Lipatti now alters the subject at very specific points to create syncopations on the last half of the third beat of each measure that tie across each barline from measures 39

through 41 (circled in Ex. 4.8). This appears to have been a strategy to avoid unwanted dissonances and part writing problems. Although the other two voices do not complete a full statement of the subject, Lipatti maintains every other aspect exactly in terms of pitch, rhythm, and these new syncopations until the end of the stretto section at measure 43.

Example 4.8. ***Fugue in E Minor*****, B. 4, mm. 38-41.**

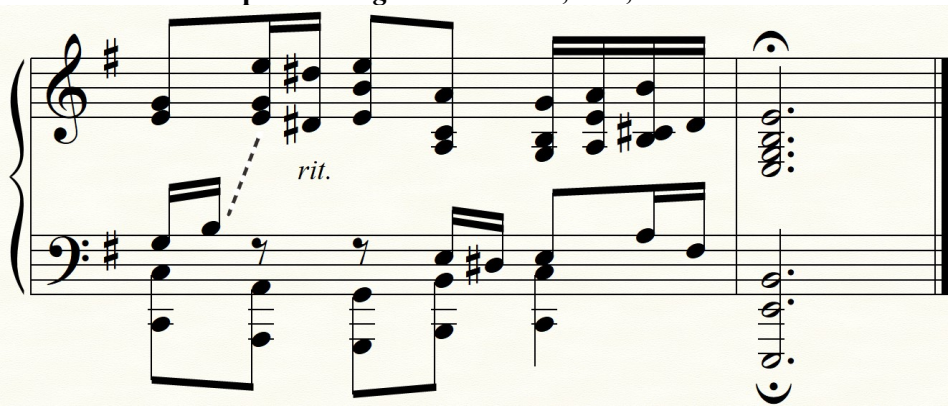


The end of the stretto at measure 43 also marks the return of a four voiced texture. A false middle entry is found in the tenor voice but terminates on the downbeat of measure 44. Also on the downbeat of measure 44, the bass voice begins a false middle entry but inverted and terminates on the downbeat of measure 45. These successions are logical outgrowths of the material as it is presented, something Lipatti appears to do so effortlessly as a composer. Measures 43-47 are essentially a transitional episode that leads into the coda of the fugue. Other than the two false entrances mentioned in measures 43 and 44, the rest of the material is newly composed in this episode of five measures.

Measure 47 is marked with a ritardando that sounds like it will resolve with a perfect authentic cadence, insinuating the end of the piece. Dinu Lipatti, however, does not end the fugue, but rather he begins a coda that is quite unique to what has been seen thus far. At this point, he abandons the strict Bach-like fugal texture and begins the final statement of the subject in what can only be described as a Bach-Busoni transcription style. The bass voice is consistently doubled at the octave until the end and the texture becomes more homophonic, creating a much

deeper, richer, and more profound sound to conclude the work. See Example 4.9 to note the characteristics of this change.

Example 4.9. *Fugue in E Minor*, B. 4, mm. 53-54.



What is found in this work is the epitome of an assignment that presents a skilled example of a Baroque style study. Lipatti demonstrates not only a true understanding, but a mastery of Baroque style as exhibited in J. S. Bach's keyboard works. The piece is efficient in its use of musical material and skillfully captures the essence of the baroque spirit as demonstrated in J. S. Bach's keyboard works. Additionally, Lipatti still manages to weave his own unique musical and pianistic intuitions into the composition despite its nature of a Baroque style study.

Performer's Analysis

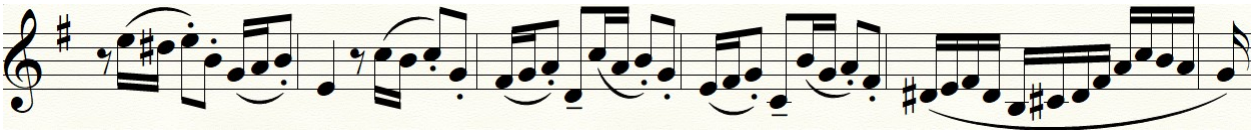
There are several aspects to note when considering this for the advanced and serious piano student or performer. Perhaps one of the most obvious is that this can be a unique example of a 20th – Century Baroque style study to provide diversity when paired with Bach or other advanced Baroque works. This fugue is a moderately difficult study in addressing how to redistribute notes. Based on the above excerpts, it is easy to see that some of the ranges are not reasonable to reach in certain hands. From another perspective, a performer with a large handspan like Dinu Lipatti (reaching at least an eleventh or twelfth) may find this to be a very satisfying study.

This work has strong potential for programming. It can be included with varying styles of preludes and fugues, Baroque programs, and can serve as an encore. The fugue can also be used in combination with other Lipatti works, such as the nocturnes or the *Romantic Sonata*.

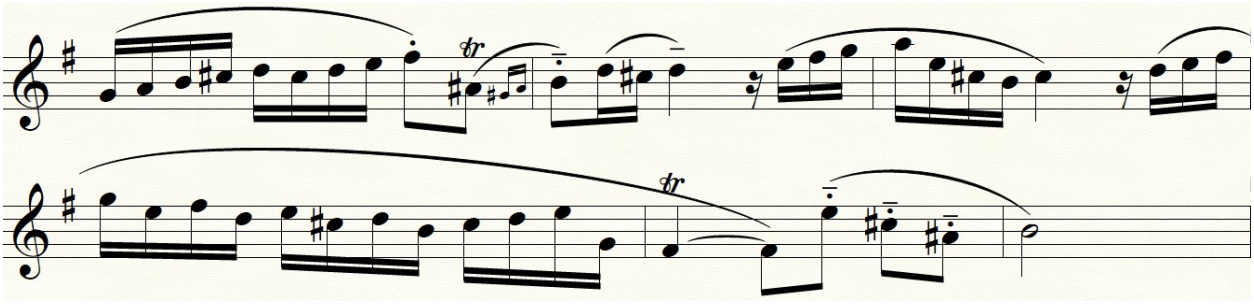
The learning of this piece will also provide perspective on how to handle some of the work's performance complexity such as range and technical challenges. This should lead to further insights into the pedagogical considerations of the work such as musical and technical issues, aspects of interpretation, alternative fingering, articulation, and style. The following is a guide for learning and performing Dinu Lipatti's *Fugue in E Minor* effectively.

In order to play this fugue stylistically and in a way that makes the later technical challenges easier to handle, the following slurs and articulations (not included in the score) are recommended by the author for the subject, first countersubject, and second countersubject:

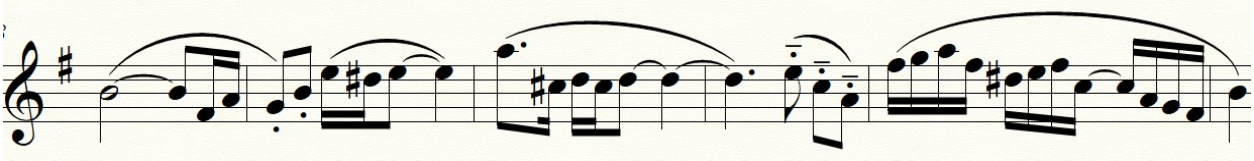
Example 4.10. Subject Articulation. *Fugue in E Minor*, B. 4, mm. 1-5.



Example 4.11. First Countersubject Articulation. *Fugue in E Minor*, B. 4, mm. 6-10.



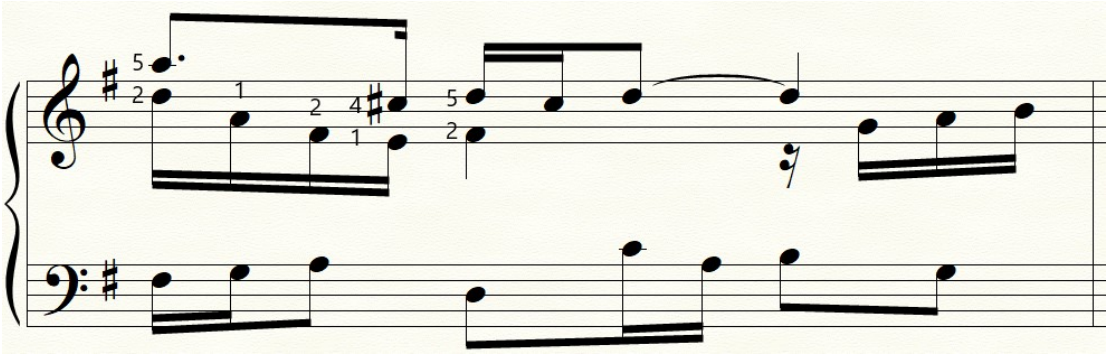
Example 4.12. Second Countersubject Articulation. *Fugue in E Minor*, B. 4, mm. 11-15.



These specific articulations are recommended to be applied each time these melodic figures occur in the fugue as they are conducive to consistency and maximum technical ease. This is especially true when dealing with multiple voices at once, especially those with more challenging stretches of intervallic ranges for the hands. This approach takes into consideration all hand sizes.

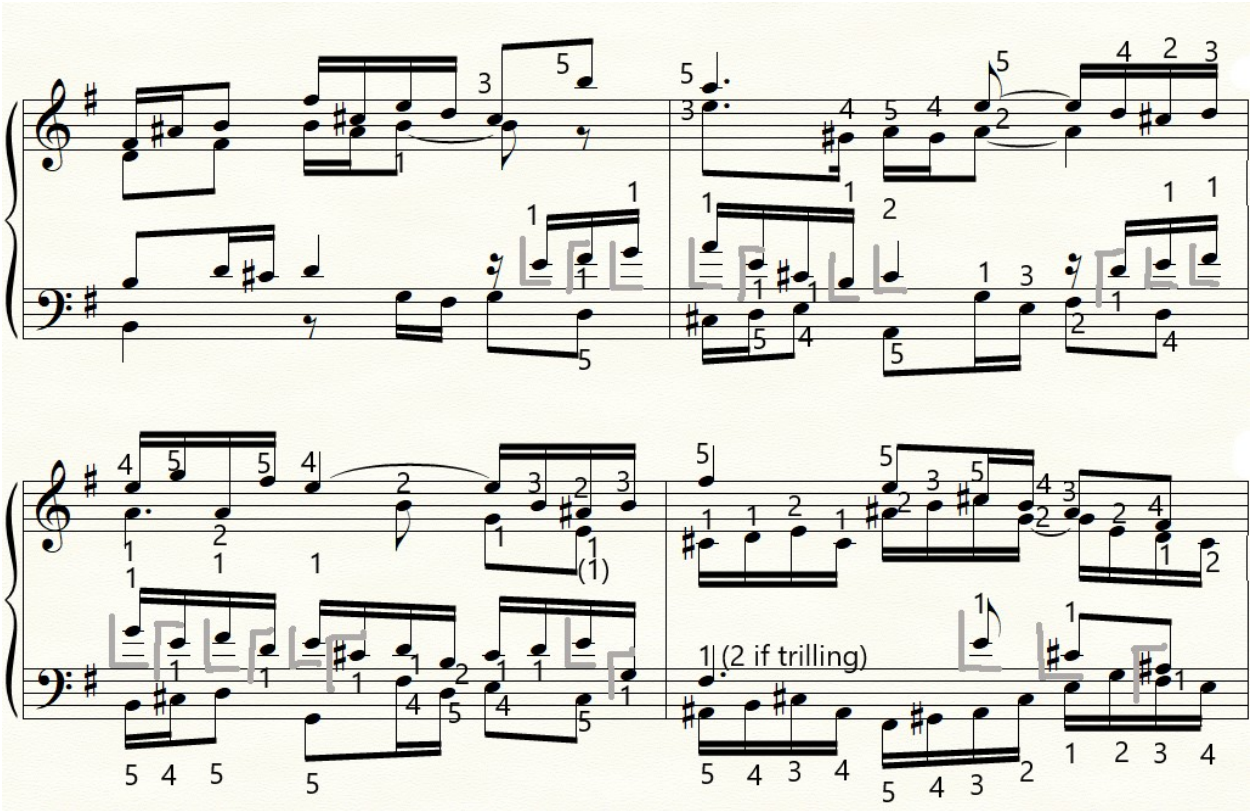
Regarding fingering and note redistribution, options for fingering remain fairly intuitive and straightforward from the beginning through measure 12. Beat one of measure 13, however, presents a less straightforward situation. This is just the first of many examples of issues related to large intervallic ranges for the hand. Every measure of the fugue will not be individually discussed, but especially complicated examples will be examined. The most practical solution for the measure 13 example requires the fifth and second fingers to be on the A and D respectively in the right hand. From there, the right thumb will then play the A on the second sixteenth note of beat one. After that, there is not just one option; however, the recommendation is to touch the pedal to keep the high A sustained while the right hand releases it and crosses over to the second finger to play the F-Sharp. This seems to be the most idiomatic solution. To visualize this, see Example 4.13 below.

Example 4.13. *Fugue in E Minor*, B. 4, m. 13.



Measures 14 through 16 are more straightforward when deciding what fingering to consider. From measures 17 through 20, however, the intervallic ranges become especially difficult and present what is perhaps one of the most technically and musically challenging portions of the work. The following excerpt is a recommendation for fingerings that attempts to accommodate all hand sizes based on many sessions of trial and error. Of course, this illustration is not the only solution, but merely a suggestion. The brackets in the example indicate which hand is playing the note when the hands have to alternate for the same voice.

Example 4.14. ***Fugue in E Minor*****, B. 4, mm. 17-20.**



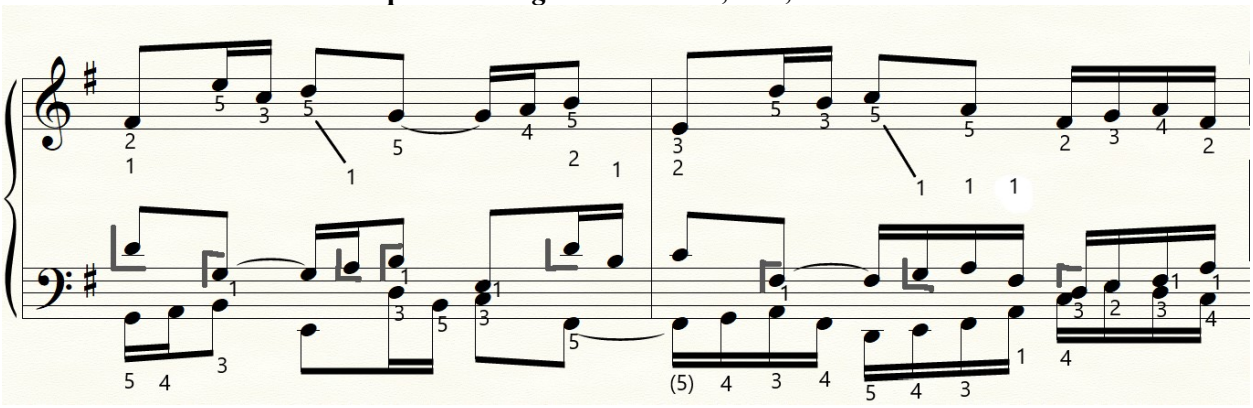
The preceding example is one of the most extreme in the work, but it does provide insight on how to approach these awkward moments. Inevitably, some intervals may need to be rolled depending on the size of the hands. In some cases, the performer may or may not wish to omit a note depending on what is being voiced at the time and in the context of the texture and tempo.

In performance, the first climactic point of the work also occurs at the fourth entry of the subject; therefore, the overall phrasing and direction of the music should be leading up to this point. This is further support by Lipatti's gradual increase of dynamics from the beginning. The first entry at the beginning begin at *mp* (measure 1), the third entry is marked *mf* (measure 11), and the fourth is *f* (measure 16). The physical placement of these dynamic indications also suggests his intention to emphasize the subject melody especially.

Another factor to note up to this point is the trill in the first countersubject. Stylistically and compositionally, it may be appropriate to include this trill in later statements of the first countersubject. This is why the alternative fingering is mentioned in the left hand on beat one of the last measure of the above example. Including the trills in thicker textures adds another layer of technical complication, however. Whatever decision is made, consistency should be maintained.

Moving forward, measures 21-40 have some anomalies, but they are nothing to the extent of the previous example and should come more intuitively with thoughtful consideration. Measures 41 and 42, however, present another series of difficulties. The following excerpt is another recommendation for fingerings that attempts to accommodate all hand sizes.

Example 4.15. ***Fugue in E Minor*****, B. 4, mm. 41-42.**



What is probably the most extreme example is at beat two of the second measure of the example. Playing three notes in a row with the thumb of the same hand is far from ideal, but it

allows the bass voice to continue to be carefully shaped as a crucial melodic figure in the phrase. There are other options, but they require the ability to reach a tenth with some ease. That only leaves omission of notes in the score or octave displacement as alternative options. Regarding the octave displacement, it is possible to move the tenor G, A, and F-sharp up an octave into the alto in beat two of the last measure of the example. From there, normal voicing can continue. In this example, some aspects of the texture will have to be sacrificed to obtain the desired musical results, regardless of the performance decision.

Musically, it is the author's recommendation to treat the musical material beginning at measure 21 as a lower point of lesser intensity in the music. Lipatti does not mark any change in dynamics or phrasing in any capacity at this point in the work, but the more relaxed texture and harmonic language suggests a new start. The sense of phrasing can gradually begin to build to the first middle entry at measure 27 and continue its ascent to the full stretto that begins in measure 38. This initial pinnacle should build one more to the large cadence into measure 48. It is at this point that the largest and final climax of the piece occurs. This is further supported by Lipatti's dynamic marking of *f*, the first indicated dynamic since the exposition.

The final point of interest concerns the coda that begins at measure 48. As mentioned in the compositional analysis, the texture changes here in a way that resembles a Bach-Busoni transcription. This includes several instances of intervals that most pianists likely cannot reach easily even with redistribution (see the musical texture in Ex. 4.9 on page 68). Because of the nature of the change in style, it can easily be argued that more liberal use of pedal is appropriate and will help facilitate the maintenance of a legato and connected sound. Redistribution should still be considered, but inevitably some intervals will have to be rolled. For these reasons, it is

recommended to treat this section as if it is a Bach-Busoni transcription for maximum effectiveness.

Although Dinu Lipatti considered this piece to be among his "school works," the significance of the composition is very apparent and is an excellent example of a Baroque style study in the 20th Century. The inclusion of this fugue into performance programs can be a unique contribution.

Chapter 5

Romantic Sonata, B. 13 (1937)

Composed: April 1937, Age 20
Tempo: *Allegro appassionata,* 𝅗𝅥 = 92 (Manuscript indicates 88)
Measures: 205 (Unabridged manuscript has 242)
Pages: 14
Performance Duration: 5:45' - 6:15'

Overview

The *Romantic Sonata* in D Major is a unique specimen in Dinu Lipatti's works for solo piano as it is the only selection of his smaller works that shows the intention of being either a multi-movement or multi-sectional work, but remains unfinished. The first section is complete and comprises what is now known as the *Romantic Sonata* in its entirety. It should be noted, however, that Lipatti composed approximately 37 measures beyond what is in the published score. What exists in these measures is the evidence that the composition was conceived on a much larger, multi-sectional scale. In the manuscript, the texture and musical material changes abruptly and significantly at measure 213, clearly marking the end of the first movement or section. Fortunately, the indication of D Major and this clear transitional moment in the music reconciles the decision of the editors to conclude this section of the work on a D Major sonority.

Viniciu Moroianu remarks that the *Romantic Sonata*'s "retro" neo-romantic qualities stem from the lush arpeggiated ostinato figures of the left hand accompaniment under the expressive melody, marked as *Appassionato* from the beginning. Additionally, he draws attention to a coincidental, but intriguing connection to the *appassionato* movement of George Enescu's third *Suite for Piano*, Op. 18 composed in 1916 (also in D and with a descriptive title

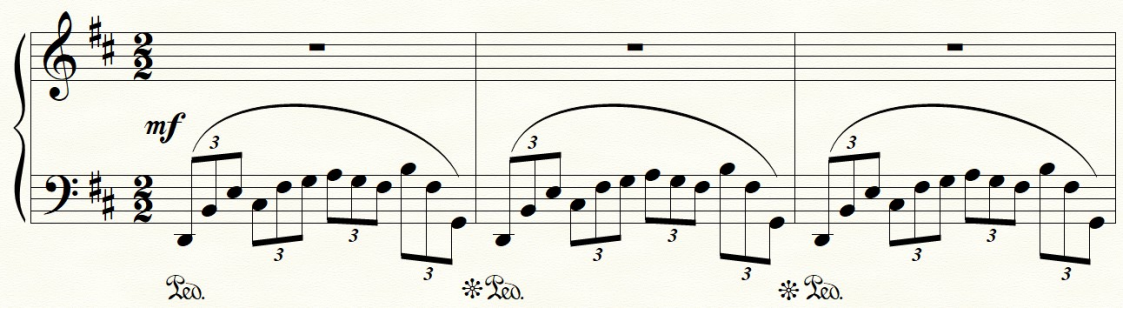
"Pieces Impromptus"). Despite this connection, Moroianu states that Lipatti would have had no way of knowing this score at the time.[1]

Moroianu also speculates that one of the reasons Lipatti abandoned the rest of the *Romantic Sonata* project is due to similarities in melodic material in the trio section of the third movement of Lipatti's *Concertino in Classical Style*, B. 9, composed not long before the *Romantic Sonata*, B. 13.[2] Indeed, there exist a few similar fragments in this section that strongly resemble small parts of the *Romantic Sonata*, but to claim that this is the reason for abandoning the project seems purely speculative. It is plausible that Lipatti merely became too involved in other projects to finish the work, but in either case it is almost impossible to know for certain.

Compositional Analysis

Although the *Romantic Sonata* is deemed a sonata, the form resembles much more a ternary A B A'. Viniciu Moroianu arrives at a similar conclusion in the editor's notes of the score. The first A section lasts from measures 1 through 71 and is primarily built on a constant ostinato figure in the left hand (see Example 5.1).

Example 5.1. Left Hand Ostinato Figure. *Romantic Sonata*, B. 13, mm. 1-3.

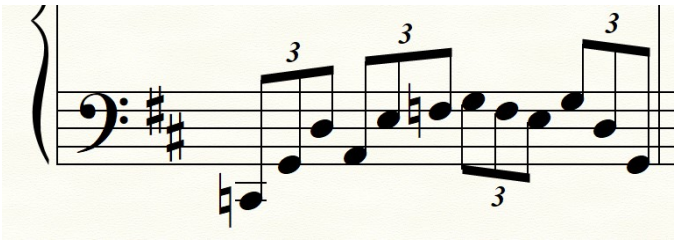


[1] Viniciu Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare și Succesoare Fanteziei Op. 8* (București:Printech, 2007), 50.

[2] Ibid.

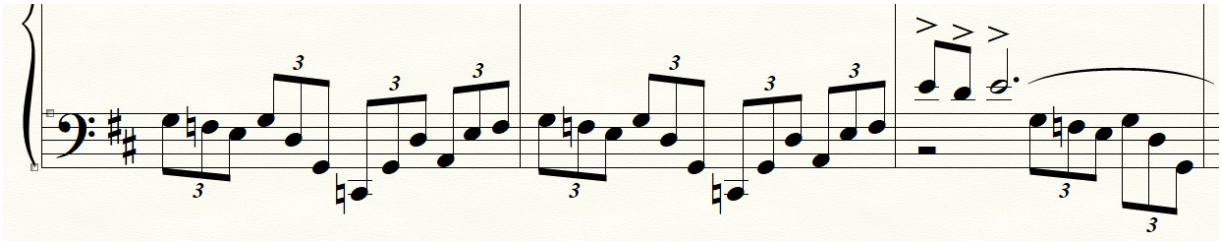
This pattern continues without variation from measures 1 to 15, even as the melody enters at measure 4. At measure 16, the same pattern transposed to C begins with only slight intervallic differences (see Example 5.2).

Example 5.2. Ostinato Figure in C. *Romantic Sonata*, B. 13, m. 16



With one exception at measures 27 through 29, this C version of the ostinato continues exactly as shown above in Example 5.2 until measure 42 where it occurs in a B-Flat version. In measure 27, rather than starting on the C on the downbeat, Lipatti begins the measure with the second half of the ostinato pattern. This results in the altered appearance of the left hand in measures 27 and 28 as shown below in Example 5.3. Lipatti then returns to the original sequence by inserting a melodic fragment in the left hand in the first half of measure 29 (also see Example 5.3). This delays the continuation of the ostinato in order to return to the full original sequence at measure 30.

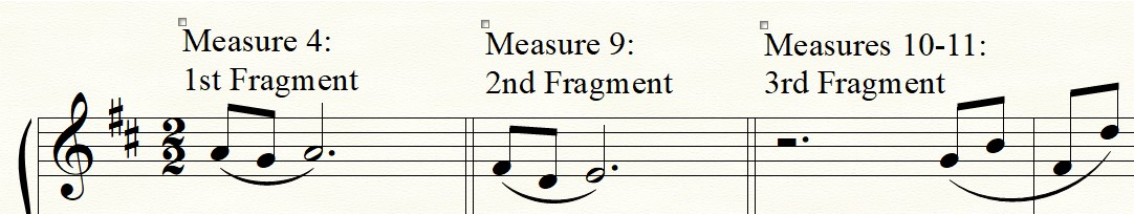
Example 5.3. Variation of Ostinato Sequence. *Romantic Sonata*, B. 13, mm. 27-29



On top of this perpetual accompaniment pattern, Lipatti places the thematic material in the right hand. When the right hand first enters in measure 4, the melodic fragment composed could be considered as one of three fragments that form the basis of the entire melodic material

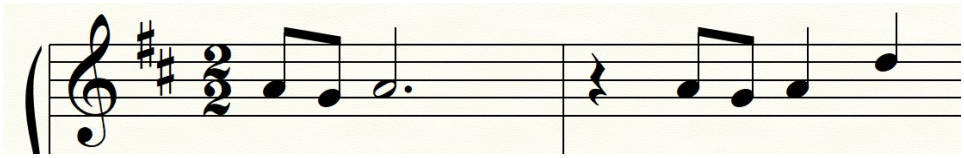
in the A section, based on the published edition.[3] The second fragment first occurs in measure 9, and the third occurs between measures 10 and 11 (see Example 5.4).

Example 5.4. Three Melodic Fragments. *Romantic Sonata*, B. 13, mm. 7, 9, and 10-11



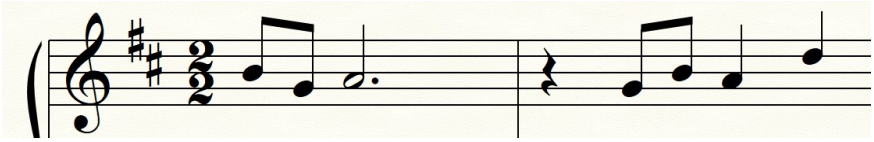
Despite the editors' decisions, it seems unlikely that this is exactly how Lipatti conceived the breakdown of this own melodic material based on his markings in the manuscript discussed below. It should be noted that a possible discrepancy exists between the published score and the manuscript in measures 4 and 5. The published score notates the beginning of the melody in measures 4 and 5 as shown in Example 5.5a:

Example 5.5a. Published Score Beginning Melody. *Romantic Sonata*, B. 13, mm. 4-5



The manuscript appears to differ, and these same measures present as shown in Example 5.5b:

Example 5.5b. Manuscript Beginning Melody. *Romantic Sonata*, B. 13, mm. 4-5



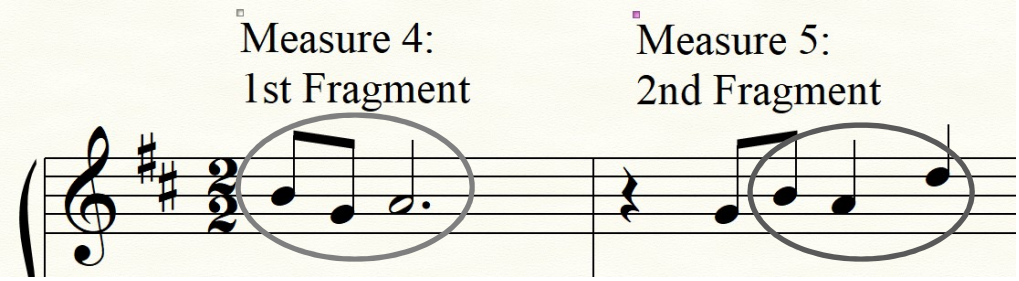
The reason for this choice by the editors is not entirely clear, but it may have been to provide consistency as the measure 4 fragment in the published version occurs frequently

[3] It is important to note that in his own analysis, Viniciu Moroianu discusses three "cells" A, B, and C, but the cells he discusses are not synonymous with the three "fragments" mentioned here. In this way, his conception of the melody differs from the analysis given here.

throughout the work, especially at a few climactic points in the music. Lipatti himself puts the measure 4 fragment in brackets and labels it with the letter "a" in the manuscript. He does this again later for the same recurring melodic fragment in the unfinished section of the manuscript not included in the published score (see Example 5.11, m. 214).[4] This also further supports the idea that the piece was intended as a cyclic, multi-sectional work.

If the manuscript is to be taken as the true conception, however, this reconciles the apparent inconsistency of Lipatti labeling the letter "a" for these two segments. The inconsistency stems from the published score suggesting that they are slightly different (see again, footnote 4). In this case, the author's three fragment approach as the building blocks of the melodic material can be condensed into two, the two evidently designated by Lipatti himself (See Example 5.6):

Example 5.6. Two Melodic Fragments from Manuscript. *Romantic Sonata*, B. 13, mm. 4-5

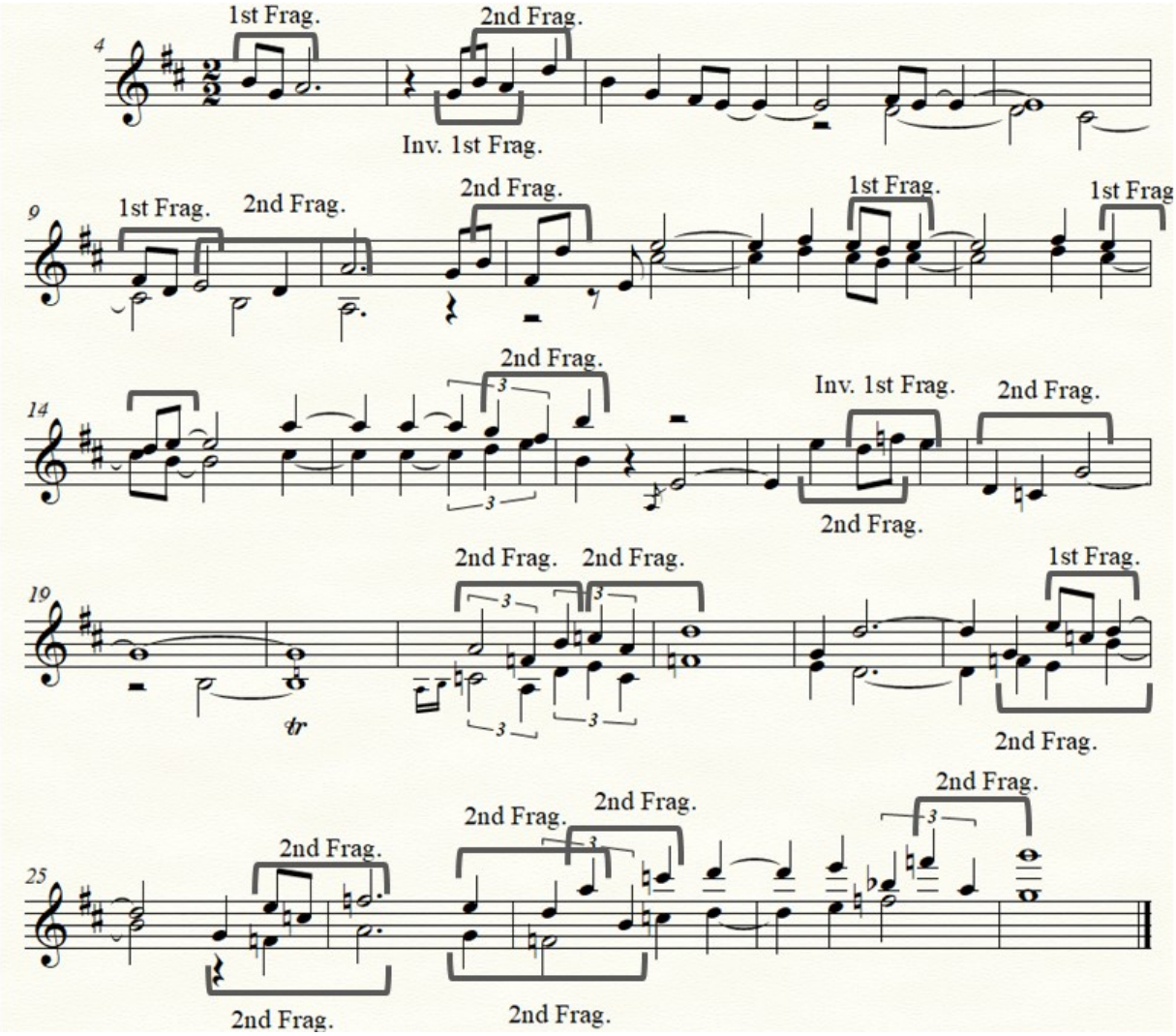


For the purpose of analysis, this two fragment approach will be used despite the inconsistency present in the published score. In this way, measure 4 in the published score can merely be considered a variation of the figure Lipatti labels with letter "a" in the manuscript. Furthermore, Lipatti labels measure 5 in the manuscript as letter "b." This further supports the two fragment approach. Also interesting to note is that Lipatti does not include the first note G in his labeling of letter "b" in measure 5 (notes circled in Example 5.6 illustrate Lipatti's

[4] These two fragments in the manuscript are the same figure, but the published edition differs for reasons unknown.

indications). What this suggests is that he may consider instances of the G, A, and B figure in measure 5 to merely be the inverted version of the first fragment (which it is). Therefore, this may explain why Lipatti indicates only the B, A, and D figure as distinctive. The melodic material of the entire A section (according to the manuscript) is primarily based on these two fragments. See Example 5.7 below:

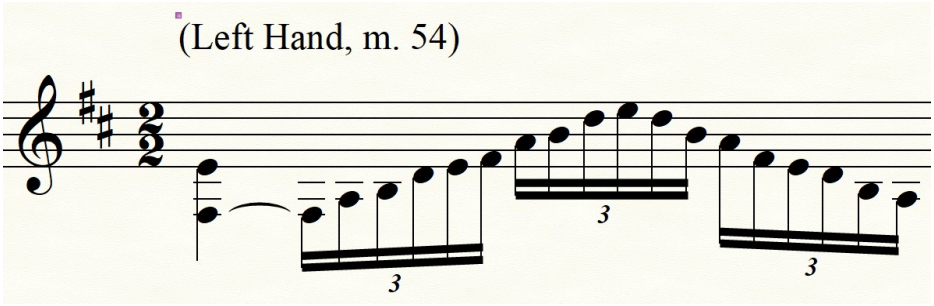
Example 5.7. Selected Melodic Material. *Romantic Sonata*, B. 13, mm. 4-29



As shown, almost every part of the melody and any counter melody is made up of one of these two fragments with only small exceptions. This continues throughout the A section until

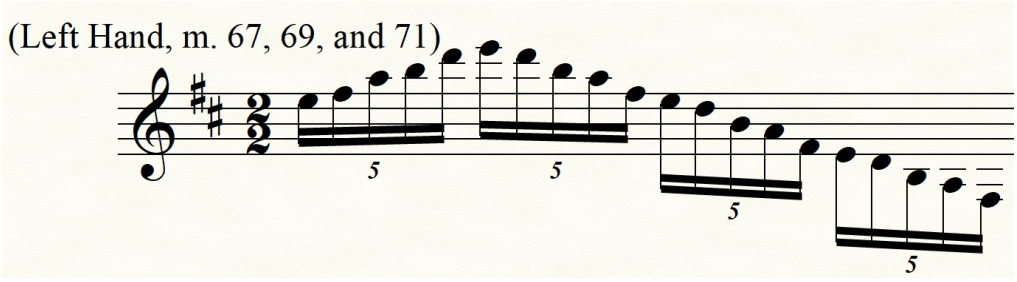
the B section begins at measure 72. The most significant change that Lipatti applies to the melody throughout the rest of the A section is that he thickens the texture slightly (more use of octaves and sixths) and extends the registers, especially in climactic points such as at measures 51, 64, and the downbeat of 72. Lipatti further intensifies the texture by making variations to the left hand ostinato patterns. Beginning at measure 44, he begins to vary the contour of the ostinato while changing the harmony more frequently. At measure 54, the first subdivided ostinato occurs in sextuplets, a pattern of notes he begins to employ consistently in several varying forms (rhythmic and registral) from measure 58 to the end of the A section in measure 71. See the first instance of a subdivided ostinato in the left hand in Example 5.8a below:

Example 5.8a. New Ostinato Subdivision. *Romantic Sonata*, B. 13, m. 54



See a variation of this new ostinato pattern below in Example 5.8b in which Lipatti varies the rhythmic subdivision and register:

Example 5.8b. Altered Ostinato Subdivision. *Romantic Sonata*, B. 13, m. 67, 69, and 71



Lipatti uses these left hand variations and the thickened texture of the right hand melody to arrive at the final climax of the first A section in extreme registers of the piano on the downbeat of

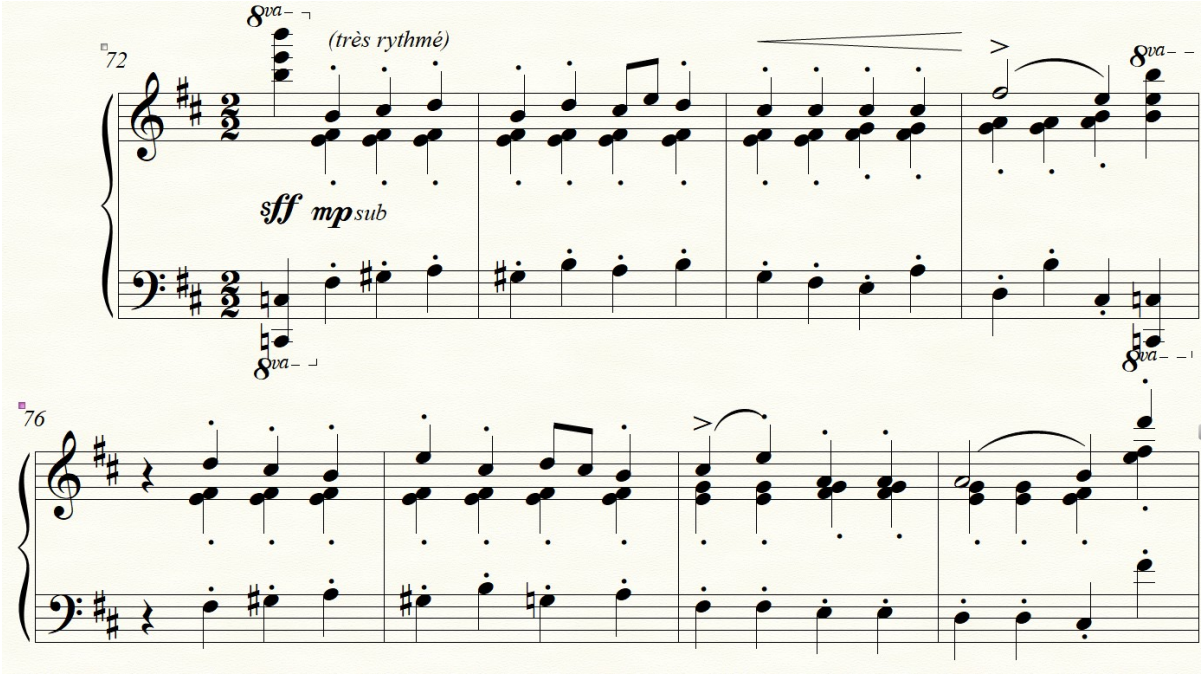
measure 72. At this moment, a sudden musical shift in register, dynamic, and texture ushers in the distinctive B section which lasts from measures 72 to 137.

Interestingly in the ostinato variations, Lipatti capitalizes on the grouping of quintuplets especially. This is likely due to the fact that in using the pentascale E, F-Sharp, A, B, and D, every quarter beat occurs on E, creating consistency and idiomatic writing in several technically demanding passages for the left hand.

The texture in the B section immediately becomes much more vertical and chordal, demonstrating a predominantly four-part texture. The way that Lipatti combines melody and texture here is similar to his *Nocturne in F-Sharp Minor*, B. 20 (see Chapter 7).[5] This writing style again appears in the unpublished and unfinished second portion of the *Romantic Sonata* (see Example 5.11, mm. 228-237). It seems that Lipatti had an affinity for writing in a texture of rich, extended harmonies in four or more parts. To visualize this change in texture, see Example 5.9a below:

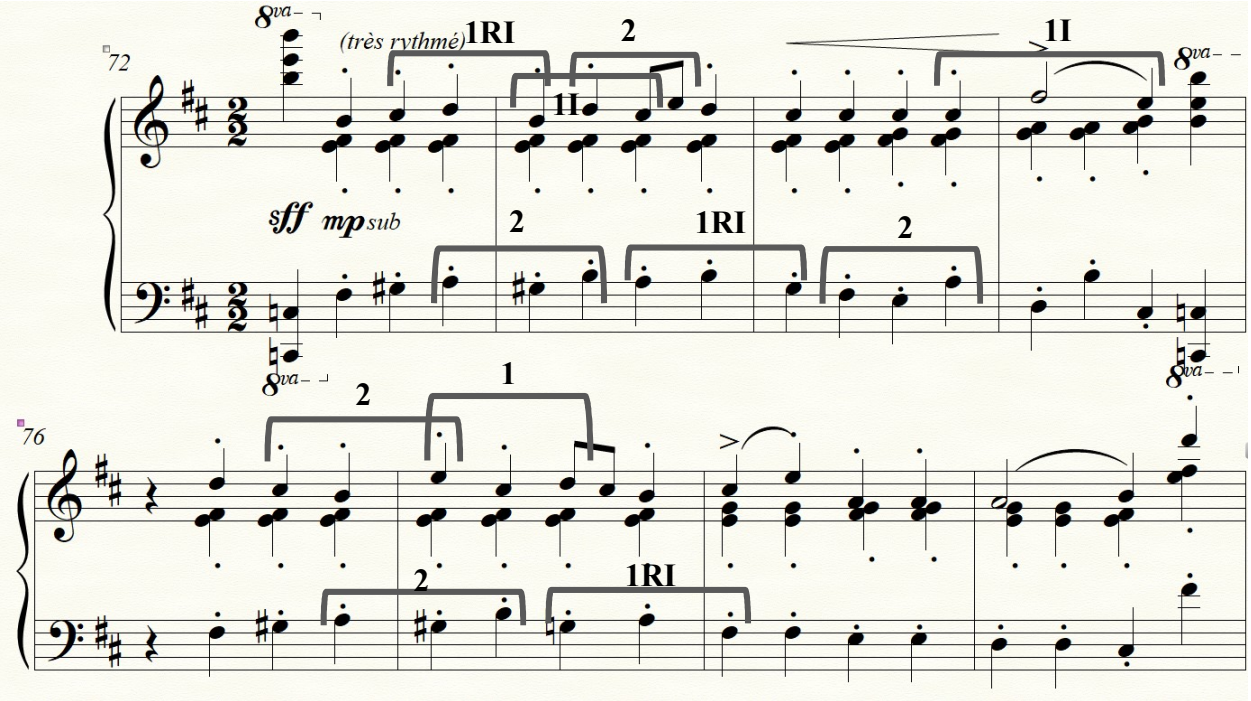
[5] Vinciu Moroianu arrives at a similar conclusion in his own analysis.

Example 5.9a. B Section Texture. *Romantic Sonata*, B. 13, mm. 72-79



Despite the distinctive changes in texture, Lipatti still manages to incorporate both of the melodic fragments from the A section throughout the B section as well. See the same example below with the fragments identified:

Example 5.9b. B Section Melodic Fragments. *Romantic Sonata*, B. 13, mm. 72-79



KEY: (**1** = 1st Fragment; **1I** = Inverted 1st Fragment;

1RI = Inverted 1st Fragment in Retrograde; **2** = 2nd Fragment)

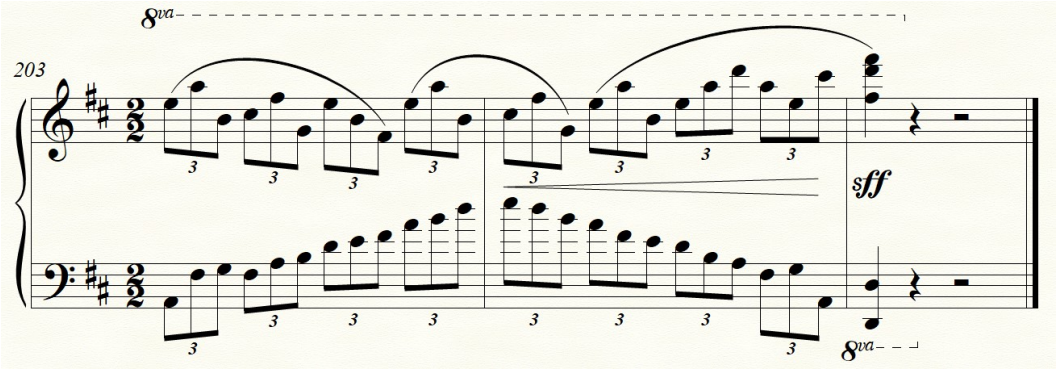
Much like the entire A section melody, the melody of the whole B section is largely comprised of these fragments as well (measures 72 to 137), despite the difference in the accompaniment's texture.

Lipatti reprises the A' section at measure 138 in the original texture but in the key of F-Sharp Major. Through a series of modulatory sequences, Lipatti finds his way back to a large climactic D Major sonority at measure 154, similar to the one found at measure 51. The remainder of the A' section is a similar but varied version of the first A section, culminating in measure 194. At measure 195, Lipatti begins the flowing and serene coda that never breaches a

pianissimo level until the last six measures. At measure 200, a crescendo begins a surprising ascent to the final *sff* in measure 205 at the end.

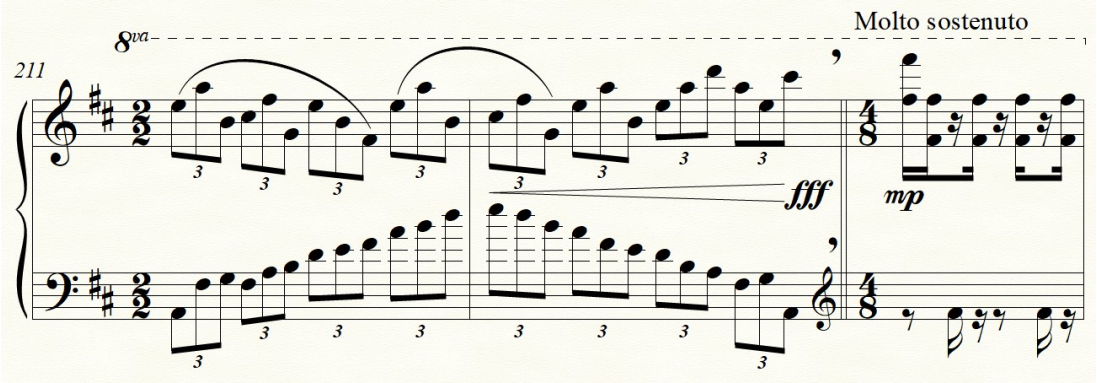
It is at this surprising change in the original manuscript that Lipatti begins the second movement or section. In the performer's analysis (see below), a potential solution is suggested for this seemingly out of context *crescendo* in the published version. It should also be noted that this coda section in the manuscript is seven measures longer than the published score, but these measures are repeating variations of the same material up to the second section. In order to provide a complete version of the work, the publishers shortened this material and concluded on a D Major sonority as shown in Example 5.10a below:

Example 5.10a. Final Measure of Published Score. *Romantic Sonata*, B. 13, mm. 203-205



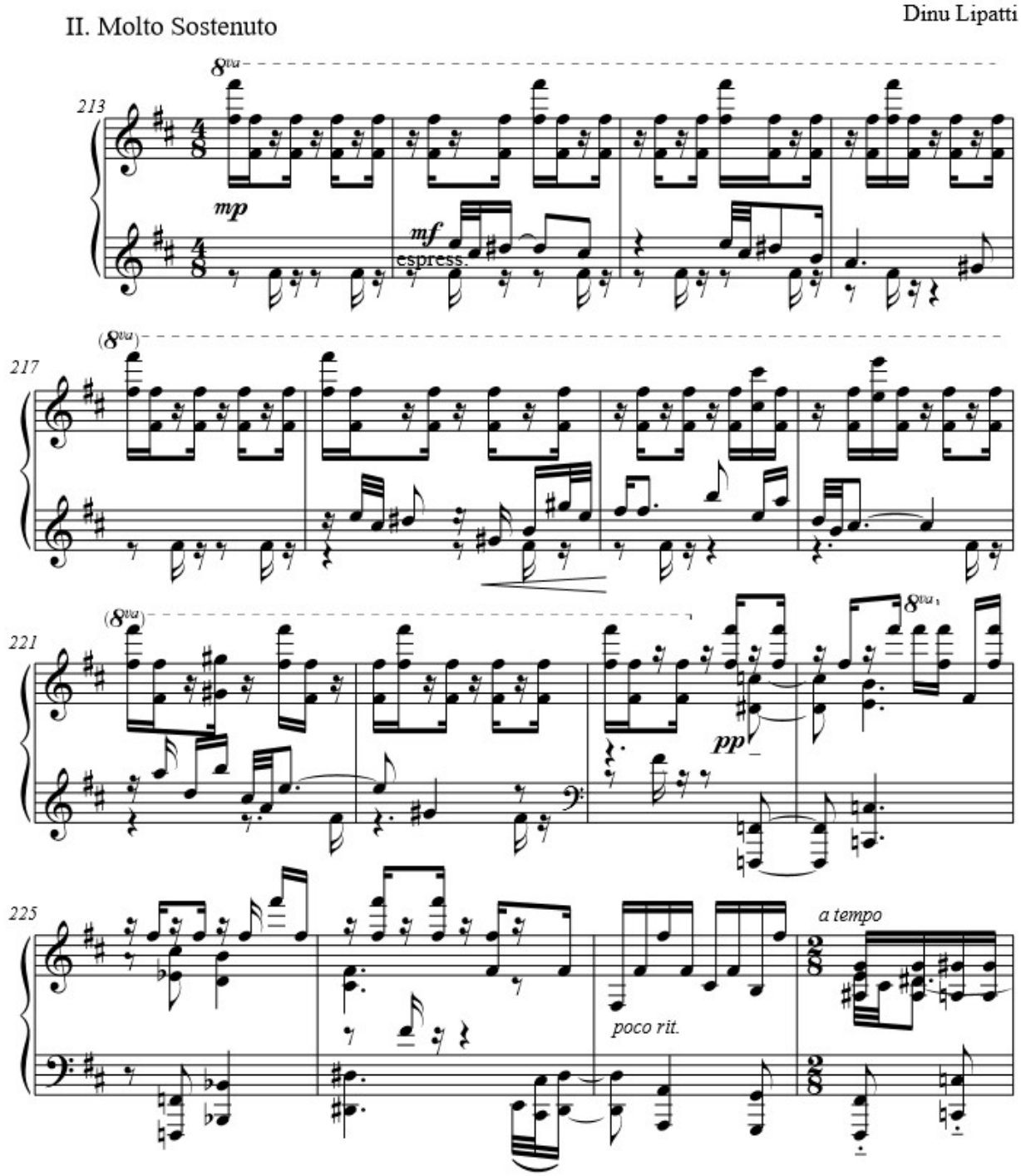
Compare this to the original manuscript in Example 5.10b:

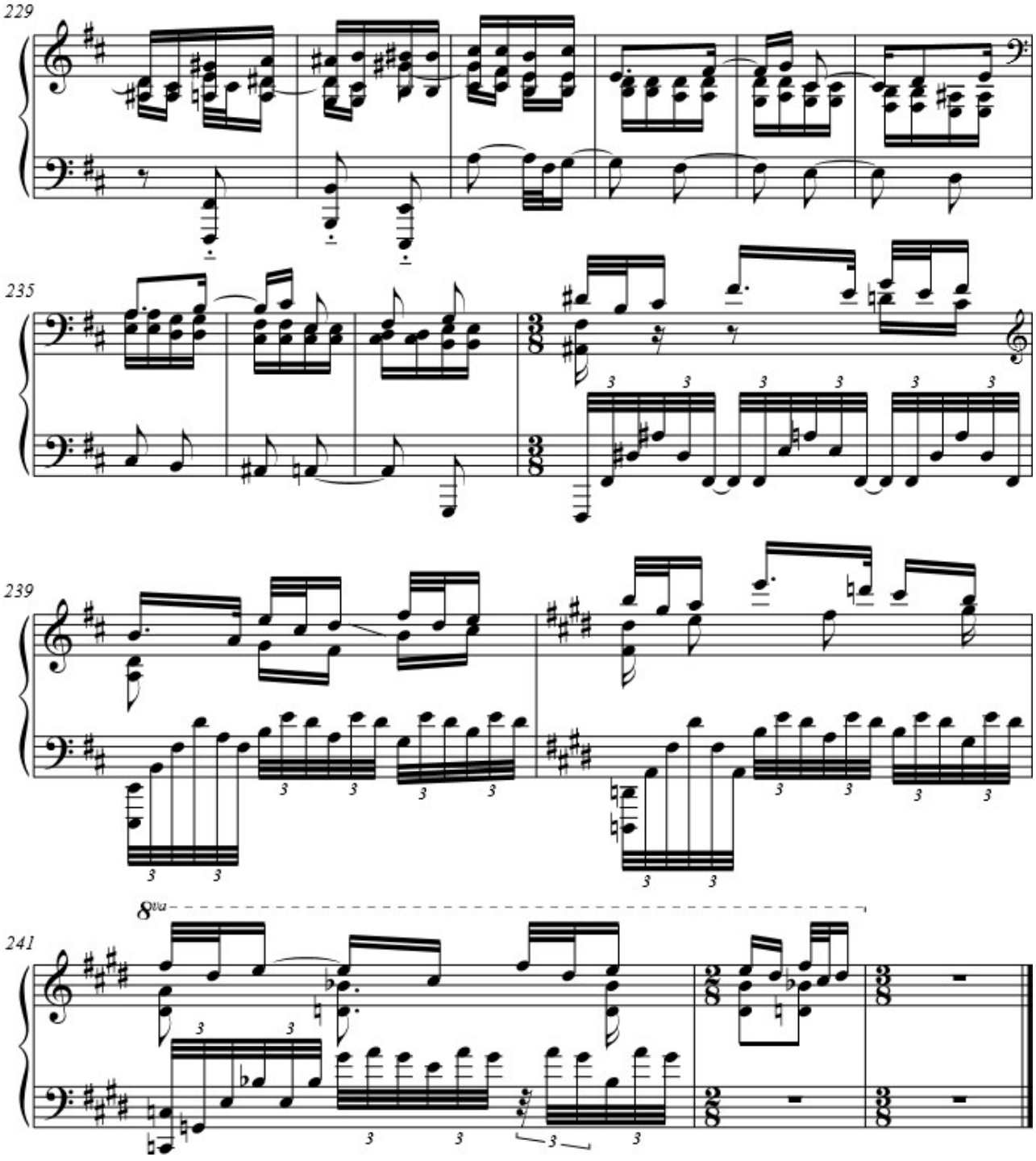
Example 5.10b. Manuscript Transition. *Romantic Sonata*, B. 13, mm. 211-213



For the purposes of context and study, the author has created a notated version from the manuscript of the unpublished and unfinished second section of Dinu Lipatti's *Romantic Sonata* as seen below in Example 5.11.

Example 5.11. Unpublished 2nd Part. *Romantic Sonata*, B. 13, mm. 213-243




229
235
239
8va
241

Performer's Analysis

Dinu Lipatti's *Romantic Sonata*, B. 13 is a passionate, expressive, and virtuosic piece for solo piano. It can be programmed as a set with other single movement solo piano works by Lipatti or stand alone, and it can be utilized as an encore as well (as has been done by Viniciu Moroianu). The *Romantic Sonata* can pair particularly well with Lipatti's *Nocturne in F-Sharp Minor*, B. 20 due to the textural similarities of the *Nocturne* and the B section of the *Romantic Sonata* (see Chapter 7).

Due to the idiomatic technical writing in the A sections of Lipatti's *Romantic Sonata*, an emphasis is given especially to the musical aspects of performance, particularly the overall phrasing. Because the left hand ostinato pattern is so repetitive and the right hand melody is so exposed, the sense of long phrase lines is crucial for maximum effectiveness. Careful study of the score is recommended so that crucial high and low points in the music can be specifically identified and performed accordingly. Without careful pacing of sound and phrasing, the work can sound more sterile than "romantic." Pedaling is generally indicated by Lipatti as changing at each measure consistently throughout the A section and is surely open to interpretation.

Additionally, it should be noted from an interpretative standpoint that a performer may choose to play the melody in measures 4 and 5 either as appearing in the published score or as indicated in the manuscript. Compare Examples 5.5a and 5.5b in the Compositional Analysis section above (see pages 79 and 80). It is the author's opinion that the manuscript version is preferred.

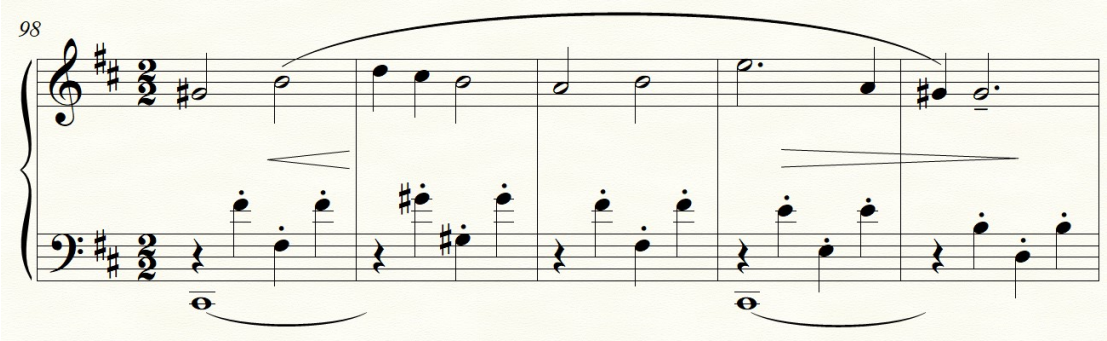
The B section also requires a careful consideration of how to gradually shape and build long phrases. Furthermore, the B section is less idiomatic technically, which makes this task a bit more difficult. The relentless quarter note pulse of the harmony underneath the melody makes

this especially challenging; it is easy for this texture to become monotonous and stagnant. Careful, subtle, and gradual shaping of the overall phrase is crucial for full musical effectiveness.

Attention to pedaling becomes even more important in the B section due to several specific markings and articulations mentioned below. Only once is a specific pedal indication by Lipatti included for the B section at measure 81. In general, it is recommended that pedal be used sparingly in the B section, at least from measures 72 to 106. This recommendation is based on the prominent staccato markings throughout this range of measures. The short legato passages, primarily in the melody, can be achieved mainly through finger pedal alone. This also better communicates the clear differences of articulation between notes in the texture.

A few exceptions to this spare use of pedal exist from measures 98 to 99, 101 to 102, and 104 to 105. What occurs in these measures are held bass notes that cannot be sustained without either pedaling or part redistribution. Based on how these sections are written, it seems that pedal use is likely more appropriate. See the way that Lipatti ties the note to the following measure in Example 5.13 below, indicating the use of pedal:

Example 5.12. Long Bass Notes in B Section. *Romantic Sonata*, B. 13, mm. 98-102



Half pedaling or flutter pedaling is preferred so that the staccato articulations are still distinctive while sustaining the bass note as seen in the example above. The same concept applies to measures 104 to 105. Starting at measure 106, the use of staccato ceases along with the

inclusion of longer note values in the bass line consistently. This suggests that a return to more liberal use of the pedal is appropriate.

It is in this last half of the B section from measures 106 to 137 that the texture especially resembles that of Lipatti's *Nocturne in F-Sharp Minor*, B. 20. Special attention should be given to shaping a long line with the utmost expression in this lyrical and harmonically rich section of the work that leads back to the return of the A' section.

Interpretatively, there is a final point to note. At the coda from measures 195 to the end at 205, a crescendo begins at measure 200 out of a docile and flowing *pianississimo* sound. This indication stems from the manuscript which originally led into the sudden musical change into what was intended as a second section or movement to the overall work. This arrival to a dynamic of *fortissimo* in the final measure of the published score stays true to the manuscript. It is the opinion of the author, however, that this build up in sound does not make as much musical sense in absence of the second part or movement. Therefore, the performer should consider finishing the work in the preceding soft and subdued manner without building up to a loud ending.

In summary, Dinu Lipatti's *Romantic Sonata*, B. 13 is one of the earliest piano works that demonstrates the synthesis of his Romantic influences with a style completely his own. Unlike his *Fugue in E Minor*, B. 4 (see Chapter 4) composed primarily as a Baroque style study, Lipatti's *Romantic Sonata*, B. 13 represents a true Neo-Romantic composition in the 20th Century.

Chapter 6

Nocturne in A Minor (on a Moldovan Theme), B. 14 (1937)

Composed: November 1937, Age 20
Tempo: *Moderato*
Measures: 45
Pages: 5
Performance Duration: 2:50' - 3:10'

Overview

Also in 1937, the same year that the unfinished but promising *Romantic Sonata* was composed, Dinu Lipatti composed the *Nocturne in A Minor (on a Moldovan Theme)*. Originally titled simply *Nocturne*, this composition of small proportions and folk influences nevertheless represents the young Lipatti's musical pursuits at the *École Normale de Musique de Paris*. Viniciu Moroianu remarks that the piece possesses a "plural compositional attitude" of both romantic momentum and neoclassical sobriety, distinguished by a modern compositional style that combines classical polyphonic procedures with impressionistic harmonic and rhythmic varieties. Moroianu concludes: "We are facing the first Lipattian masterpiece for piano solo."[1]

Dinu Lipatti's friend and colleague Miron Şoarec recounts that while taking a holiday in 1937 he and Dinu were recalling childhood memories and began singing *colinde* (Romanian carols) for one another. Şoarec recalls:

> He sang me *colinde* from Muntenia and some from Dambovita, which I did not know. Then I went to the piano and played *colinde* from Neamţ county, which I have known since I was little. I noticed one in particular that Dinu liked especially.[2]

Şoarec goes on to say that around Christmas of the same year he received a sketch of the Nocturne composed on the theme of this *colinda*. He calls it a "very beautiful piece, full of

[1] Grigore Bărgăuanu and Dragoș Tănăsescu, *Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017), 162.
[2] Miron Şoarec, *Prietenul meu Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017), 72.

delicacy and lyricism."[3] The Nocturne is dated from November 1937 and dedicated, "A mon maître Michel Jora" (to my teacher, Mihail Jora). The *colinda* that inspired this composition begins with the lyrics (translated by the author):

Get up, get up, big boy
White flowers,
As carolers come,
White flowers,
Night of the singers,
White flowers[4]

Monika Jäger provides additional insight into the source of Lipatti's melody as it relates to this *colinda*, and through her extensive research makes several well informed conclusions. In contrast to German Christmas carols, there is no single definitive text or melody in Romanian *colinde*. Therefore, well-known texts in different regions are sung on a multitude of different melodies. There are also unlimited textual variants according to oral traditions. Due to these factors, it would be difficult to find the original song as sung by Miron Şoarec.[5] Regarding the construction of the work, Lipatti's mounting of this Moldovan melody in the changing textures throughout is particularly Bartókian.

Compositional Analysis

The *Nocturne in A Minor (on a Moldovan Theme)* seems to be the most analyzed of Lipatti's single movement solo piano works. There exist three major analyses on the piece as well as an overview in the 2016 Grafoart edition, written by Oana Rădulescu Velcovici.[6] The first detailed analysis of the work was written in 1967 by Rodica Oana-Pop,[7] the second is again

[3] Ibid.
[4] Ibid. The lyrics continue in a similar fashion, and the source indicates this with "etc."
[5] Monika Jäger, *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese* (Osnabrück, Germany: Electronic Publishing Osnabrück, 2010), 244.
[6] Oana Rădulescu Velcovici, "Notă asupra Ediţiei," Preface to *Dinu Lipatti: Nocturna pe o Temă Moldovenească, WoO. – B. 14*, *Nocturna (în fa# minor), Op. 6 – B. 20, Mica Suită – Preludiu, WoO. – B. 35, Marşul lui Henri pentru Pian la 4 Mâini, WoO. – B. 46* (Bucureşti: Editura Muzicală Grafoart, 2016), 8-11.
[7] Rodica Oana-Pop, "O Compoziţie Inedita a lui Dinu Lipatti," *Lucrari de Muzicologie* 3 (1967): 31-41.

found in Viniciu Moroianu's 2007 *Dinu Lipatti: Creaţia pentru Pian Solo*,[8] and the third is found in Monika Jäger's 2010 *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese*.[9] The latter analysis is focused primarily on the style and context of the work as it pertains to Lipatti's compositional style as synthesis of Romanian and French influences. The approach to analysis between Oana-Pop and Moroianu's sources is more theoretical and varies slightly from one another, particularly in the way they break apart melodic motives. Nevertheless, all three ultimately arrive at the same conclusion, that is the *Nocturne in A Minor (on a Moldovan Theme)* is a significant and successful example of the young composer's output.

The *Nocturne in A Minor (on a Moldovan Theme)* is in ternary form, structured in A B A' form. The first A section occurs from measures 1 through 18, the B section from measures 19 through 27, A' from 28 through 41, and the piece ends with a four measure codetta beginning at measure 42. The work demonstrates skilled contrapuntal writing in a rich harmonic language that includes significant modal tendencies. The entire nocturne is primarily built on what Lipatti labels as the "Thème moldave" where the melody enters at measure 2. This is assumed to be the melody Lipatti heard sung by Miron Şoarec that so captivated him.

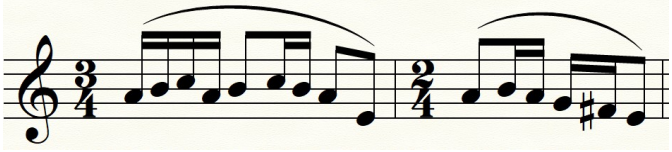
Similar to the aforementioned analyses, this main melody can be broken into specific sections. These melodic sections will be referred to as ɑ, ɑ', ɓ, and ɐ and can be seen in Example 6.1.

[8] Viniciu Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo, Pregătitoare și Succesoare Fanteziei Op. 8*, (București: Printech, 2007), 59-68.

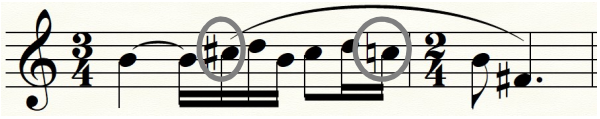
[9] Jäger, *Das Kompositorische Werk von Dinu Lipatti,* 243-54.

Example 6.1. Melodic Motives. *Nocturne in A Minor*, B. 14, mm. 2-3, 9-10, 4-5, and 6

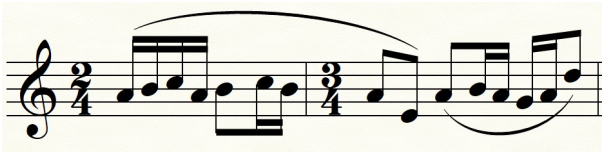
ɑ motive, mm. 2-3



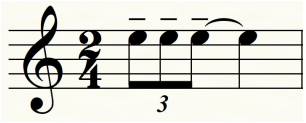
ɑ' motive, mm. 9-10



ɓ motive, mm. 4-5



ɛ motive, m. 6



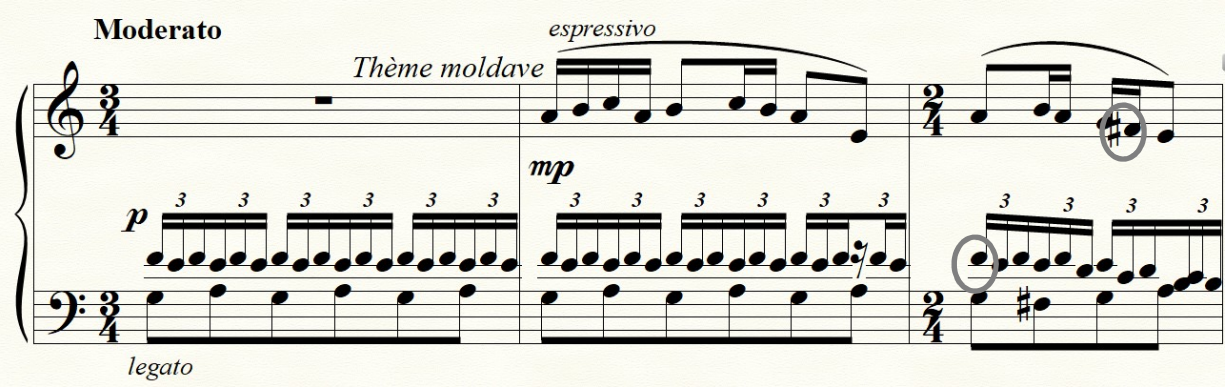
The first ɑ motive is where Lipatti's designation "Thème moldave" appears in the score. The ɑ' variation is the material that Jäger and Moroianu liken to Messiaen. Moroianu refers to it as "Messiaen's reversed chromatic formula."[10] This is observed with the C-Sharp that occurs in the melodic ascent which then becomes a C-Natural in the melodic descent (see circled notes in Example 6.1). The ɓ motive begins exactly the same as the ɑ motive but has different ending material. The ɛ motive is a short melodic fragment on the same pitch and always in an eighth note triplet rhythm. This motive occurs consistently throughout the work, often as transitional

[10] Moroianu, *Dinu Lipatti,* 61.

material. A variation made to the ɕ motive is that Lipatti will write it fragmented with only one eighth note followed by the longer held note.

Underneath this perpetual development of the same melodic material is a constant subdivided accompaniment, primarily occurring in the left hand in triplet 16th notes, with the exception of measures 28 through 36. In these measures, the subdivision becomes 32nd notes and is found in the right hand. The single measure introduction of the nocturne demonstrates a typical manifestation of the subdivided accompaniment in triplet 16th notes. This pattern continues as the melody enters at measure 2 (see the left hand in Example 6.2 below).

Example 6.2. Typical Accompaniment. *Nocturne in A Minor*, B. 14, mm. 1-3

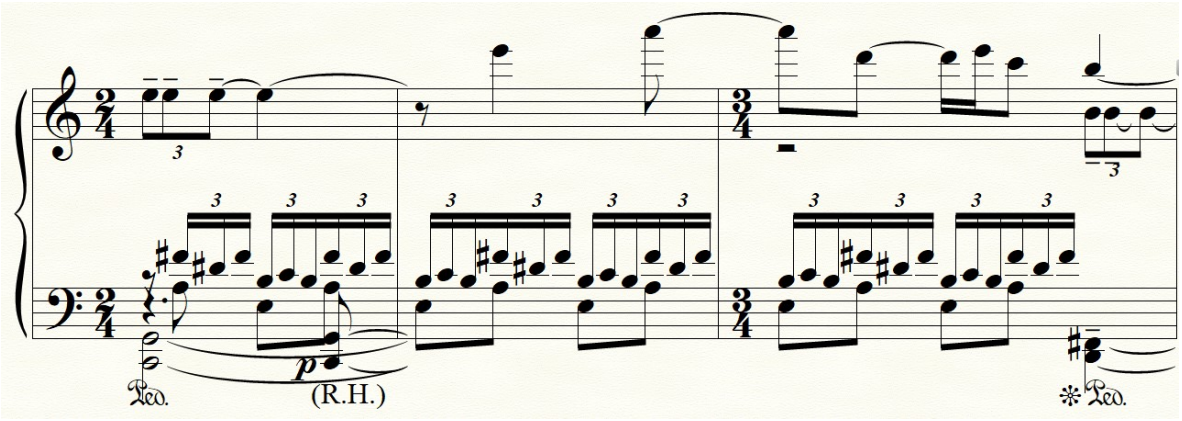


Harmonically, the *Nocturne in A Minor (on a Moldovan Theme)* is a fascinating mixture of Lipatti's French training found in the non-functional and extended harmonies, as well as the distinctive use of modality that represents the strong Romanian folk influence. The Nocturne begins in A Aeolian which he juxtaposes with Dorian as both F-Sharps and F-Naturals occur simultaneously from measures 1 through 6 (see circled notes in Example 6.2 above).

Measures 6 through 8 present an intriguing harmonic conundrum (see Example 6.3 below). No definitive mode or extended harmony can precisely explain the sonorities taking place. Lipatti indicates all three measures to be continuously pedaled, meaning that the initial C major sonority on the downbeat of measure 6 continues throughout measures 7 and 8 as well.

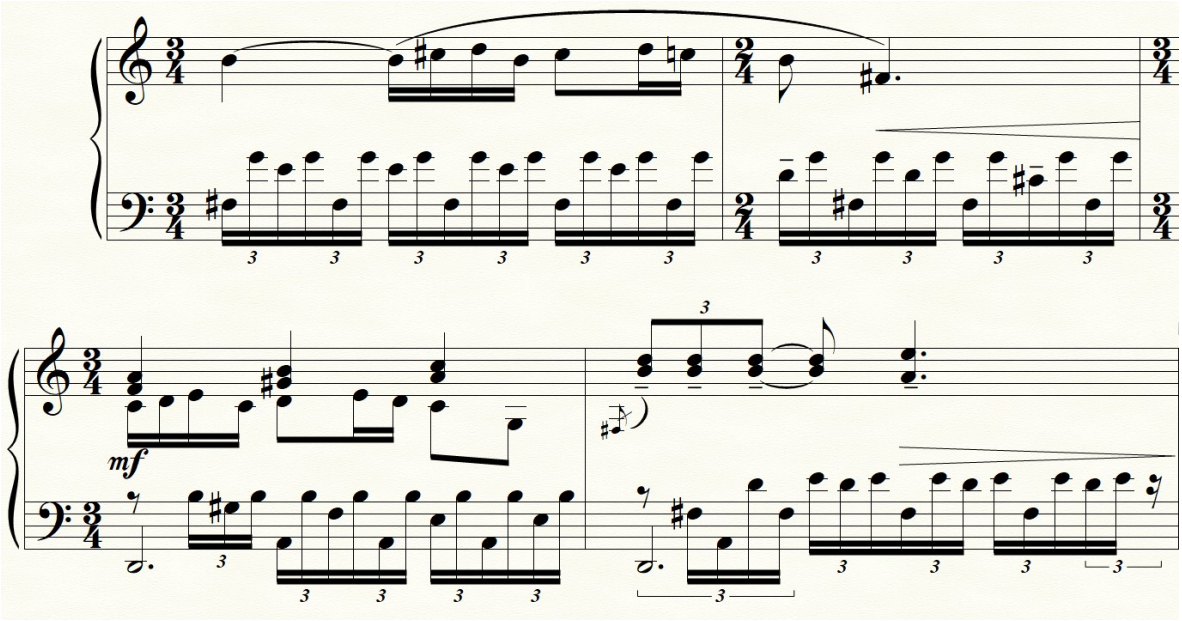
This presents several possibilities for analysis. An incomplete octatonic scale on C (C, C#, D#, E, F#, G, A, A#, C) could be considered, but it does not account for the Bs in all three measures or the D-Natural in measure 8. Considering that the accompaniment figure teeters between a B dominant (or possibly D-Sharp diminished) and an E Minor sonority, it is possible to consider a bitonality between a B Aeolian melody and an E minor accompaniment all over a C Major pedal. See Example 6.3 below:

Example 6.3. Harmonic Ambiguity. *Nocturne in A Minor*, B. 14, mm. 6-8



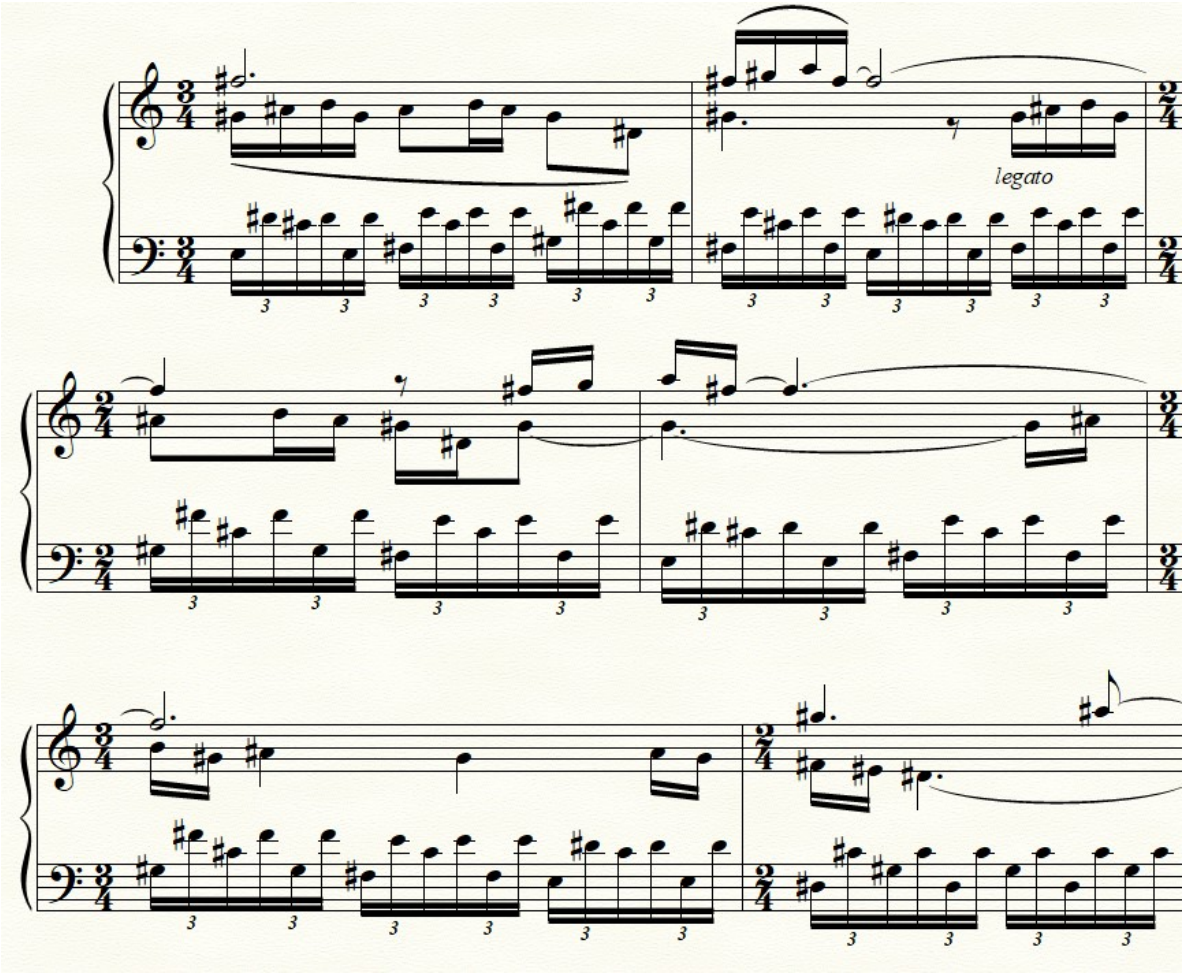
Measures 9 through 18 remain ambiguous and harmonically obscured, but easier to identify nevertheless (See Example 6.4). From measures 9 to 10, a held pedal of a B and D in the bass establishes an apparent B Minor sonority with both the eleventh and thirteenth scale degrees present while mixing melodically the Aeolian and Phrygian modes. Measure 11 primarily consists of a D Minor sharp-eleven chord but with the natural-eleven in the alto melody. Measure 12 switches to the major mode of D with no seventh scale degree but includes the ninth and thirteenth.

Example 6.4. Harmonic Variation. ***Nocturne in A Minor*****, B. 14, mm. 9-12**



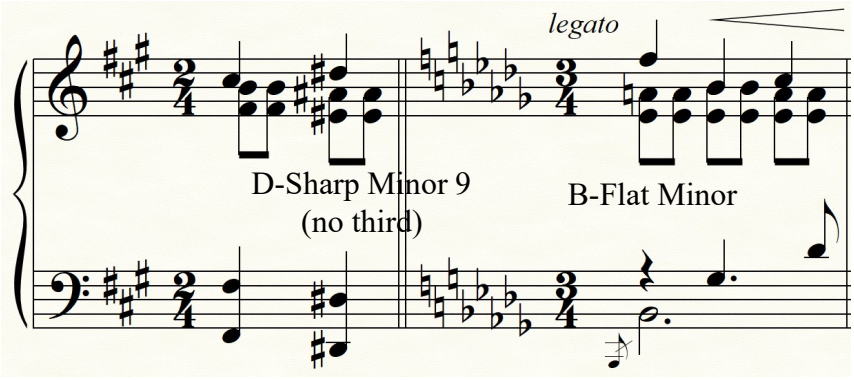
A sudden change begins at measure 13 with the institution of an ambiguous E Lydian sound (see Example 6.5). This ambiguity stems from the stepwise moving bass that obscures the tonal center. Lipatti also obscures the sense of this Lydian mode with his inclusion of A-Naturals at measures 14 and 16 in the melody. At measure 18, the stepwise moving bass finally settles on D-Sharp. This, in combination with the F-Sharp on the downbeat, gives the sense of a D-Sharp Minor sonority, though it otherwise only consists of the root, fourth, and minor seventh. This quartal construction of harmony retains a vague and open sound.

Example 6.5. Futher Harmonic Variation. *Nocturne in A Minor*, B. 14, mm. 13-18

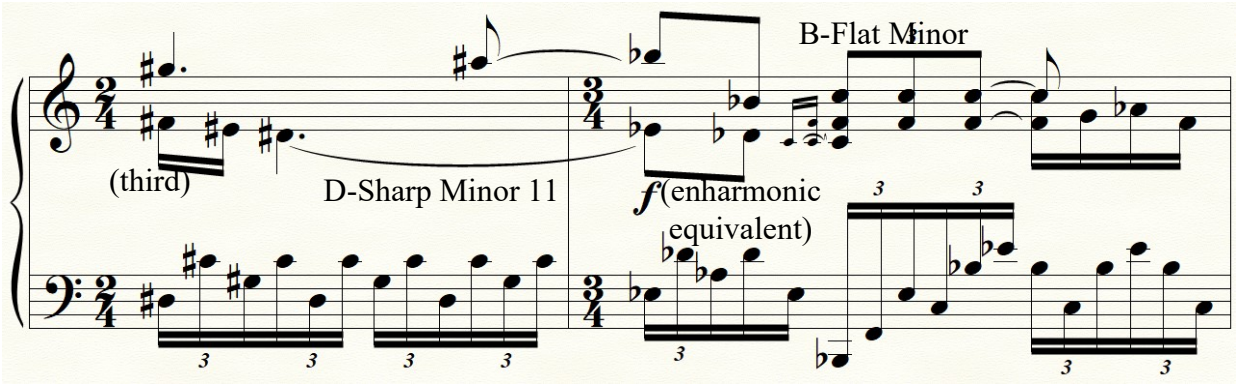


The two tied notes D-Sharp and A-Sharp in measure 18 connect to their enharmonic equivalents, E-Flat and B-Flat, on beat one of measure 19 (see below, Example 6.6b). Beat two sounds a sudden B-Flat Minor-nine chord, in a sense creating a plagal cadence from this vague E-Flat Minor sonority. This surprising turn in harmony ushers in the B section of the work. Intriguingly, Lipatti creates a strikingly similar harmonic transition into the B section of his *Nocturne in F-Sharp Minor* as well (see below, Examples 6.6a and 6.6b) as he does with the *Nocturne in A Minor (on a Moldovan Theme)*.

Example 6.6a. Transition to B Section. ***Nocturne in F-Sharp Minor*****, B. 20, mm. 16-17**

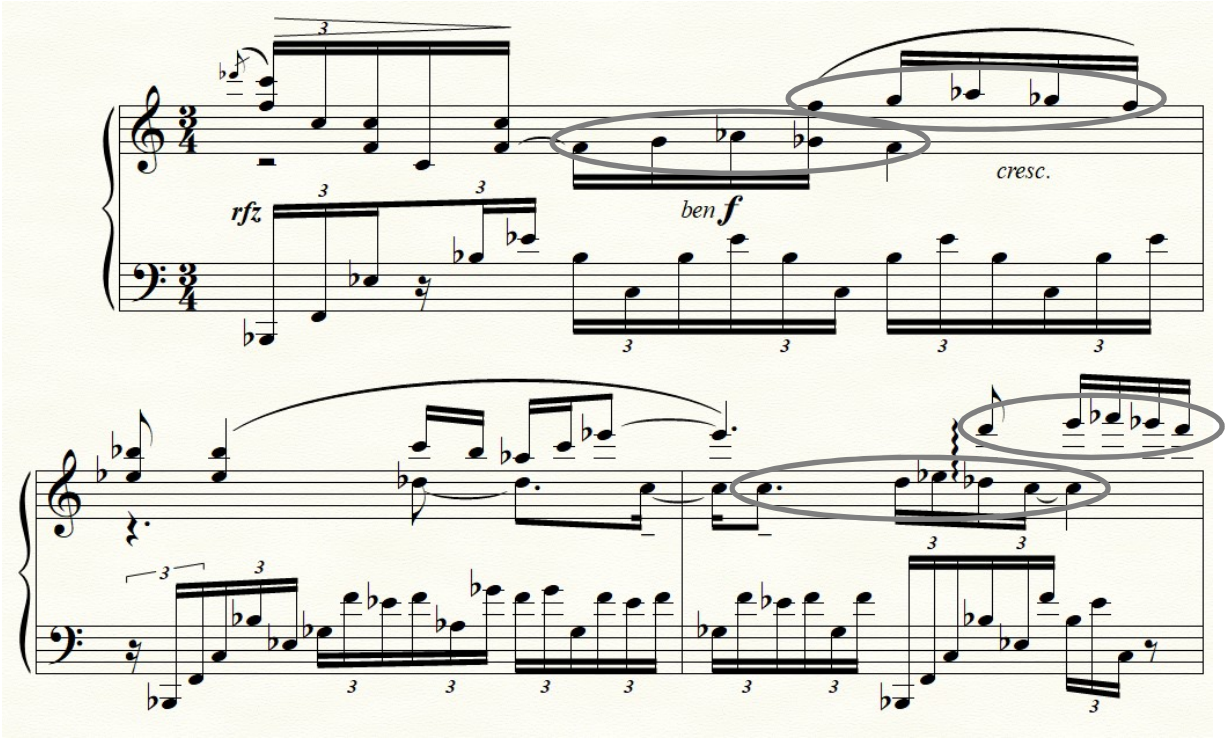


Example 6.6b. Transition to B Section. ***Nocturne in A Minor*****, B. 14, mm. 18-19**



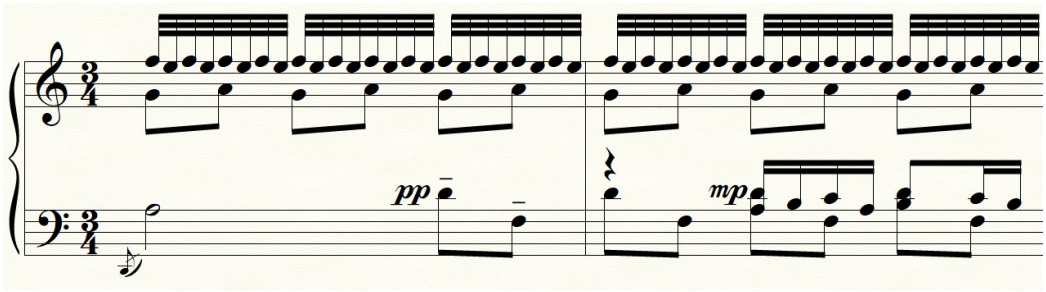
The writing of the B section of the *Nocturne in A Minor (on a Moldovan Theme)* becomes more impassioned, encompassing a greater range of register on the instrument that culminates in the climax at measure 26. Lipatti also incorporates several instances of invertible counterpoint with melodic fragments of the theme in the right hand part (measures 19 to 20 and 22 to 24). See this circled in Example 6.7 below:

Example 6.7. Invertible Counterpoint. ***Nocturne in A Minor*****, B. 14, mm. 22-24**



Lipatti begins the return of the A' section at measure 28, this time with a constant 32nd note subdivision in the right hand (see Example 6.8).

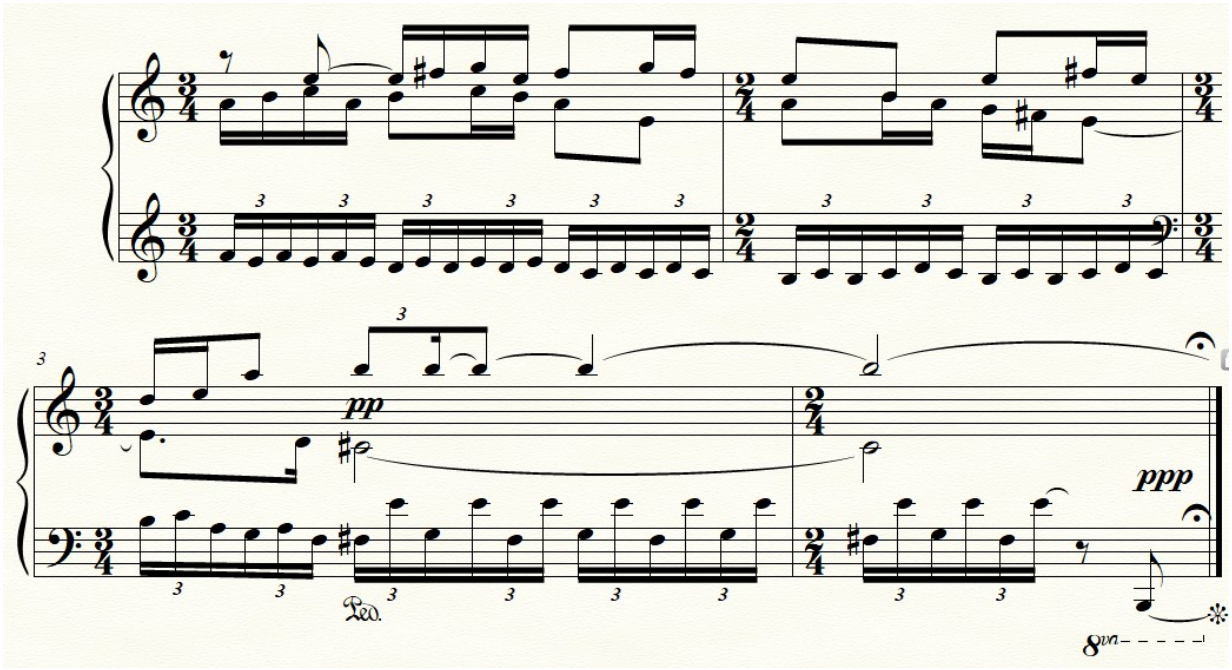
Example 6.8. Varied Subdivision. ***Nocturne in A Minor*****, B. 14, mm. 28-29**



The melody first appears in the tenor voice in measure 29 and is then passed off to the soprano at measure 33. After the return of 16th triplet subdivision in the accompaniment, one more instance of invertible counterpoint echoes the B section at measures 39 and 40. Perhaps honoring his admiration for J. S. Bach, Lipatti constructs a two-voice canon at the fifth which marks the start

of the codetta, bringing the nocturne to a close. The alto voice comprises the original melody and the soprano voice comprises the answer at the fifth. See this illustrated below in Example 6.9.

Example 6.9. Codetta Canon. *Nocturne in A Minor*, B. 14, mm. 42-45



Performer's Analysis

Although the *Nocturne in A Minor (on a Moldovan Theme)* still plays to the strengths of Dinu Lipatti's own hand span, it is likely the most accessible of his single movement works for any pianist to perform comfortably. Despite having a few instances of tenth and eleventh intervals in either hand, the solutions are less complex with their execution being much more manageable.

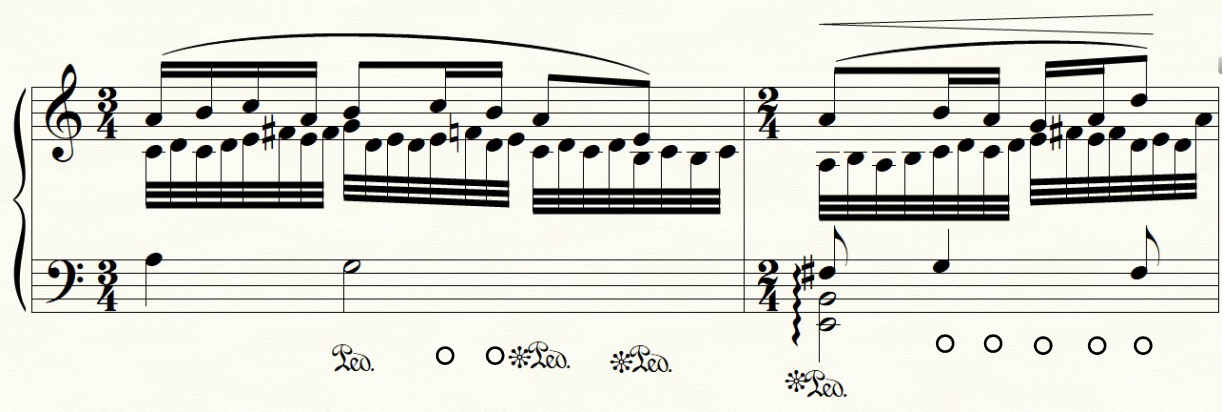
Due to the contrapuntal nature of the writing, finger independence is crucial. This is especially so in the A sections when either the triplet 16th note or 32nd note subdivisions are paired with another voice in eighth notes in the same hand (see Examples 6.2 and 6.7). This is particularly relevant from measures 1 through 8 in the left hand, 28 through 36 in the right hand,

and the canon in the right hand from measure 42 to the end. Careful attention should be given to each voice regarding balance and shape.

Melodic lines are often exposed and require deliberate phrasing and color changes. Because the melody is so repetitive, despite varying contexts and tonal centers, experimenting with a diverse range of tone and touch is essential for an effective performance.

From the very first measure, Lipatti's pedal indications, as included in the 2016 Grafoart edition of the score, are by far the most specific as compared to his other single movement works. This attention to pedaling remains consistent throughout the nocturne and can be followed exactly or with modest liberties. Lipatti even indicates his desire for incomplete pedaling or flutter pedaling with circles in the score such as in measures 9, 10, 17, 20, 33, 35, 36, and 40. See Example 6.10 below:

Example 6.10. Alternative Pedaling Indications. *Nocturne in A Minor*, B. 14, mm. 35-36



The specific pedaling indications can also assist the continuation of harmonies in the few instances that require playing intervals of tenths or elevenths (also see measure 36 in Example 6.10 above). The first significant example occurs at measure 18 where the right hand must sustain a G-Sharp in the soprano while playing the alto melody down to a D-Sharp. Because the alto voice is actually the end of the Moldovan theme, this voice should be shaped and carefully

projected. The use of pedal will not necessarily require physically holding the soprano G-Sharp if it cannot be reached. Applying the pedal again on the alto D-Sharp as indicated in measure 18 also solves the issue of having to reach the A-Sharp a twelfth above (see above, Example 6.6b).

Structurally, the most significant climax of the work occurs in measures 25 and 26, shortly before the return of A'. This is established by the surprising change to B-Flat minor in measure 19, a change in texture, and a progressive widening of register on the keyboard between both hands. A gradual crescendo should begin at the start of the B section at measure 19. It is easy to build too quickly in sound, and therefore, extra attention should be given to the pacing of the crescendo.

The return of A' presents the new subdivision of 32^{nd} second notes. These should sound fluttering and light without any unwanted accents or unevenness. This is especially challenging when the right hand contains both the melody and the subdivision of 32^{nd} notes from measures 33 to 36. For this reason, it is likely that the editors of the 2016 Grafoart edition suggested instances for the left hand to assume some of the subdivisions at varying points. It is the opinion of the author, however, that keeping the treble writing strictly within the right hand will foster consistency and make memorization easier. In this case, a careful touch and attention to voicing, dynamics, and phrasing is crucial for full effectiveness.

Another significant problem regarding the range that the hand must encompass occurs in this section at measures 33 and 36. This issue again can be rectified primarily with Lipatti's pedaling indications. In both measures, at least a tenth must be reached in the hand, but Lipatti indicates the half or flutter pedaling with circles in the score. This suggests that Lipatti himself may not have held these large intervals for their full written duration. The half or flutter pedaling helps to keep the bass intact without over-blurring the rest of the texture.

The final noteworthy challenge of hand span and finger independence is found in the two voice canon in the right hand beginning at measure 42. Here again, the publishers indicate two instances that are recommended to be played with the left hand in the last eighth notes of both measures 42 and 43. These solutions are more advisable unless the performer can comfortably reach a tenth. In either case, the performer must give extra care in shaping both melodies of the canon equally and consistently.

The *Nocturne in A Minor (on a Moldovan Theme)*, B. 14 is a unique and effective piece that can easily be programmed in combination with Lipatti's *Nocturne in F-Sharp Minor*, B. 20 or as a group of Lipatti works such *Nocturne in A Minor (on a Moldovan Theme)*, B. 14, *Nocturne in F-Sharp Minor*, B. 20, and the *Romantic Sonata*, B. 13. The work can also be programmed with other nocturnes by various composers such as Chopin, Faure, Enescu, or Barber. It can also serve as a fresh and captivating encore.

Chapter 7

Nocturne in F-Sharp Minor, B. 20 (1939)

Composed: 25 April 1939, Age 22
Tempo: *Andante, ma non troppo,* ♩ = 80
Measures: 94
Pages: 5
Performance Duration: 3:45' - 4:00'

Overview

The *Nocturne in F-Sharp Minor*, B. 20 is the only existing work from Dinu Lipatti's *Three French Nocturnes*, Op. 6 (title and opus designated by Lipatti). It is documented that Lipatti played these three nocturnes in recital several times. Unfortunately, the other two nocturnes in the set are not currently known to have manuscripts or recordings.[1] The *Nocturne in A Minor (on a Moldovan Theme)*, B. 14 (see Chapter 6) is a separate composition and not part of the *Three French Nocturnes*, Op. 6.[2]

Grigore Bărgăuanu describes the *Nocturne in F-Sharp Minor* as having "stubborn formulas and the characteristic imitations of dense writing - very different from that of the *Nocturne in A Minor (on a Moldovan Theme)* - and less inspired."[3] This comment may stem from the seemingly monotonous chordal accompaniment and bass ostinato present throughout the work. On a first read through of this work, this reaction is understandable. Oana Rădulescu Velcovici, however, makes a well informed and accurate observation in the Grafoart edition of the score:

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[1] Oana Rădulescu Velcovici, "Notă asupra Ediţiei," Preface to *Dinu Lipatti: Nocturna pe o Temă Moldovenească, WoO. – B. 14*, *Nocturna (în fa# minor), Op. 6 – B. 20, Mica Suită – Preludiu, WoO. – B. 35, Marşul lui Henri pentru Pian la 4 Mâini, WoO. – B. 46* (București: Editura Muzicală Grafoart, 2016), 9.

[2] Viniciu Moroianu, *Dinu Lipatti - Creaţia pentru Pian Solo: Pregătitoare şi Succesoare Fanteziei Op. 8* (București: Printech, 2007), 69.

[3] Grigore Bărgăuanu and Dragoș Tănăsescu, *Dinu Lipatti* (București: Editura Muzicală Grafoart, 2017), 165.

> Contrary to the impression of monotony and aridity that can be created on a first reading, *Nocturne in F-Sharp Minor* is deeply expressive and emotional music. The piece is very difficult to perform pianistically, but it is so valuable as it clearly shows the balance between the exceptional expressive qualities of Dinu Lipatti the pianist and Dinu Lipatti the composer.[4]

The author strongly agrees with this perspective. Monotony or aridity is not evident if performed effectively and will be addressed in the Performer's Analysis (see below).

Dinu Lipatti dedicated this work to his friend and fellow pianist, Clara Haskil. She performed the work for the first time in 1940 and mentioned it numerous times in direct correspondences with Lipatti.[5]

Regarding the compositional style of the *Nocturne in F-Sharp Minor*, composer and musicologist Zeno Vancea compares the work to Fauré's style without considering it a pastiche of any particular work.[6] Additionally, Viniciu Moroianu contributes the following insight:

> This nocturne presents a masterful symbiosis between the nobility and visionary attributes of French post-romanticism, starting with Franck, and penetrated with the neo-classical processes typical of Stravinsky in his use of ostinato and linearism.[7]

A personal testimony by the author further supports the clear French influence present in this music:

> On the numerous occasions that I have performed the two extant nocturnes by Dinu Lipatti, there has always been at least one person to approach me afterward to comment on how "French" the work sounded [referring to the *Nocturne in F-Sharp Minor*]. Even more specifically, I have received several comments from listeners on the similarities they hear to Franck and Fauré. What is more impressive is that there was no mention in person or reference in the programs to the fact that Lipatti designated this work as "French."[8]

All of the above observations demonstrate the French influence in this nocturne as well as the way in which Lipatti portrays it with remarkable effectiveness.

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[4] Velcovici, "Notă asupra Ediţiei," 11.
[5] Moroianu, *Dinu Lipatti*, 75.
[6] Bărgăuanu, *Dinu Lipatti*, 162.
[7] Moroianu, *Dinu Lipatti*, 75.
[8] Daniel Milan, 6 November 2019.

Viniciu Moroianu makes one final statement in his own analysis that so sincerely and accurately captures the true essence of the *Nocturne in F-Sharp Minor*:

> The musicians of our time can change the fate of its reception [the *Nocturne in F-Sharp Minor*], which up until now has been inpenetrable, this deep and heavy meditative work, by approaching it with love and incisiveness, substantially and continuously.

Compositional Analysis

The *Nocturne in F-Sharp Minor* is unlike the *The Nocturne in A Minor (on a Moldovan Theme)* in three major ways. The first is that the melody is fully original and not a theme mounted onto the music in a Bartókian manner. The second is that the *Nocturne in F-Sharp Minor* lacks any significant folk influences and appears to be fully manifested in Lipatti's French influences. Lastly, the texture of the *Nocturne in F-Sharp Minor* is much thicker and more vertically oriented than the *The Nocturne in A Minor (on a Moldovan Theme)*.

Academically, the *Nocturne in F-Sharp Minor* is likely the second most analyzed of Lipatti's single movement solo piano works and probably the most performed. There exist two major analyses on the piece as well as an overview in the same 2016 Grafoart edition as the *Nocturne in A Minor (on a Moldovan Theme)*, also written by Oana Rădulescu Velcovici.[9] These two detailed analyses are found in Viniciu Moroianu's 2007 *Dinu Lipatti - Creaţia pentru Pian Solo*[10] and in Monika Jäger's 2010 *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese.*[11] Moroianu's analysis is primarily theoretical, whereas Jäger's focuses more on the style and context of the music from a musicologist's perspective.

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[9] Oana Rădulescu Velcovici, "Notă asupra Ediţiei" Preface to *Dinu Lipatti: Nocturna pe o Temă Moldovenească, WoO. – B. 14*, *Nocturna (în fa# minor), Op. 6 – B. 20, Mica Suită – Preludiu, WoO. – B. 35, Marşul lui Henri pentru Pian la 4 Mâini, WoO. – B. 46* (București: Editura Muzicală Grafoart, 2016), 8-11.

[10] Moroianu, *Dinu Lipatti*, 69-77.

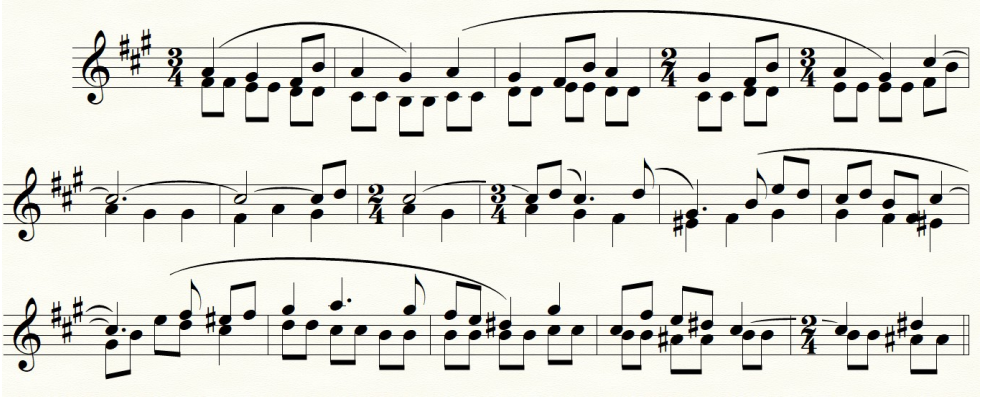
[11] Monika Jäger, *Das Kompositorische Werk von Dinu Lipatti als Teil der Europäischen Moderne: Aspekte einer Rumänisch-Französischen Stilsynthese* (Osnabrück, Germany: Electronic Publishing Osnabrück, 2010), 283-90.

Like the *Nocturne in A Minor (on a Moldovan Theme)*, the overall structure of the *Nocturne in F-Sharp Minor* is again in ternary A B A' form. The A section occurs from measures 1 through 16, the B section from 17 through 48, and the A' from 49 through 78. A coda from measures 79 through 94 uses the themes of the A section to conclude the work.

The texture is rigidly chordal and primarily consists of a harmonic rhythm in quarter notes throughout the entire duration of the work. Similar to the *Nocturne in A Minor (on a Moldovan Theme)*, the writing is very contrapuntal; however, unlike the *Nocturne in A Minor (on a Moldovan Theme)*, the counterpoint is much more subtle and intricate. At any given time, with few exceptions near the end, the texture has a minimum of four independent voices or sound planes occurring at once. At some points, particularly in the climax of the B section, the texture involves six simultaneous individual lines of sound.

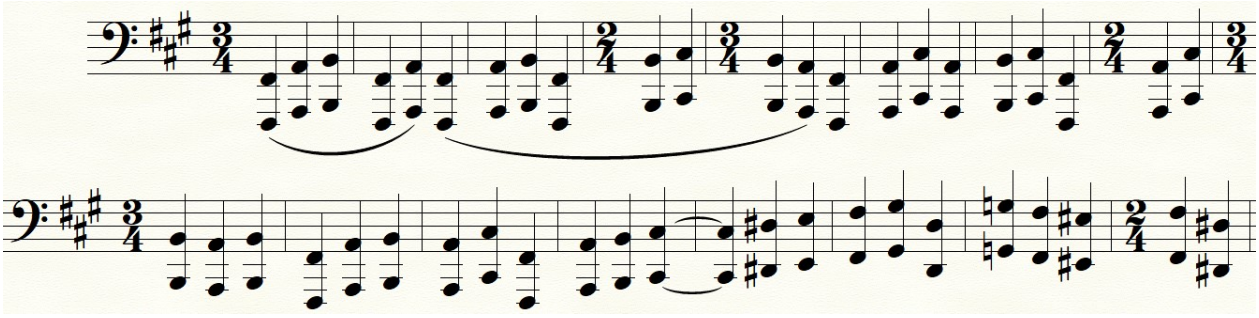
The construction of the A section is rooted in two motives. The first is an irregularly phrased melodic motive in the soprano voice (and occasionally the alto) that constantly creates a hemiola effect. The upper most alto voice is also instrumental in the development of the main melody; the soprano and upper alto often blend into each other in a manner in which they appear to seamlessly switch roles with one another. See the soprano and upper alto melodic motives in tandem for the entire A section in Example 7.1a below:

Example 7.1a. A Section Soprano and Alto. *Nocturne in F-Sharp Minor*, B. 20, mm. 1-16



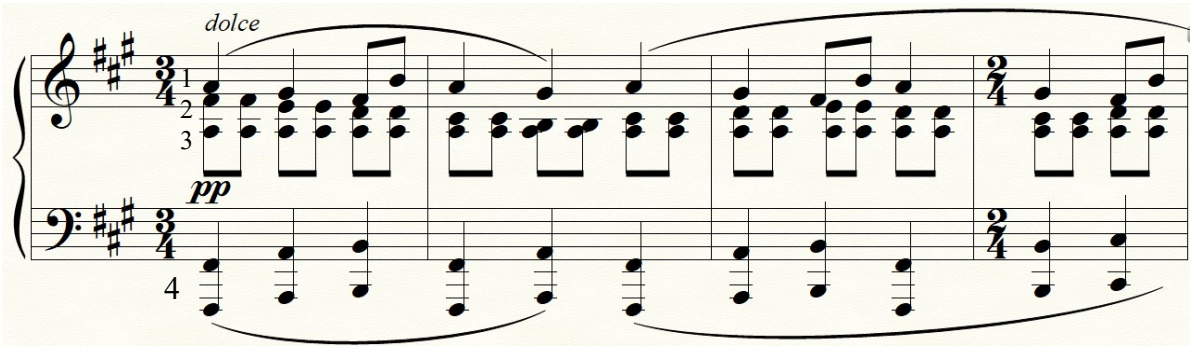
The second motive is the bass ostinato that exists exclusively in left hand octaves. It is an ostinato only in its rhythmic and textural rigidness; the pattern is always similar, but it is never exactly the same in its phrasing or melodic contour. See Example 7.1b below:

Example 7.1b. A Section Bass Ostinato. *Nocturne in F-Sharp Minor*, B. 20, mm. 1-16



In order to visualize the full texture that is typical throughout the work, see a full sample of selected measures from the A section below:

Example 7.1c. A Section Full Texture. *Nocturne in F-Sharp Minor*, B. 20, mm. 1-4

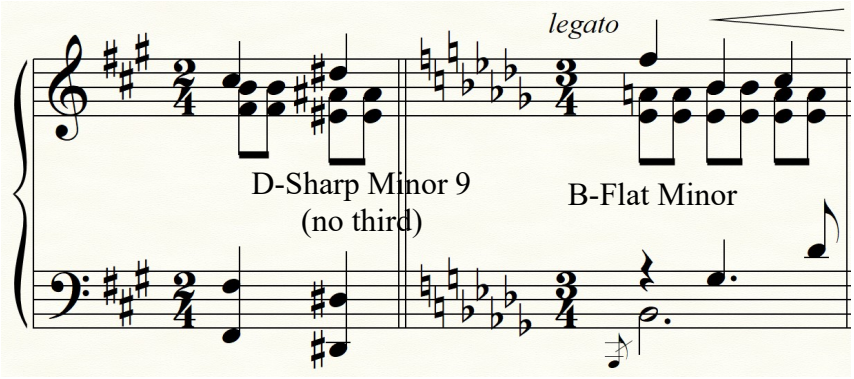


In this complete example, four separate sound planes can be observed (see them numbered in Example 7.1c above). This texture remains for the duration of the A section.

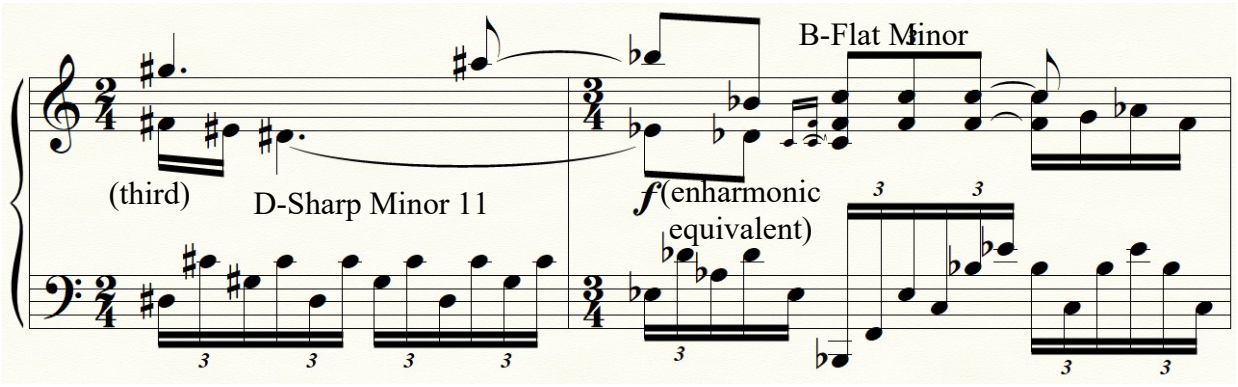
Beginning in the B section at measure 17, a fifth voice is added to the texture in the form of a counter melody in the tenor (see Example 7.2a). As mentioned in chapter six, the transition into the B section has a striking similarity harmonically to the transition into the B section of the *Nocturne in A Minor (on a Moldovan Theme)*. Observe both the added tenor counter melody and a comparison between these sections of both nocturnes in Example 7.2a and 7.2b below. In

particular, the harmonic similarities leading to the B-Flat Minor sonority in both examples is especially noteworthy because he incorporates them so similarly both in sonority and their function in the structural design of two separate works.

Example 7.2a. Transition to B Section. ***Nocturne in F-Sharp Minor*****, B. 20, mm. 16-17**

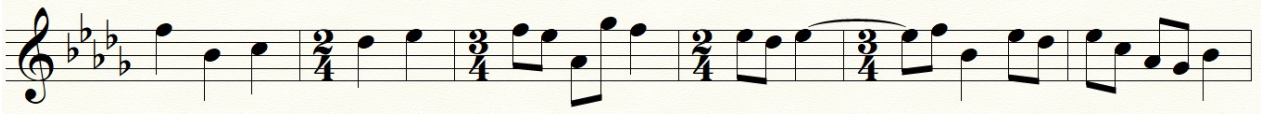


Example 7.2b. Transition to B Section. ***Nocturne in A Minor*****, B. 14, mm. 18-19**



The B section of the *Nocturne in F-Sharp Minor* is built on a distinctive new melody that persists even in the return of the A' section. This melody is always found in the soprano and appears in numerous key centers. See Example 7.3 below for the first instance of this melody.

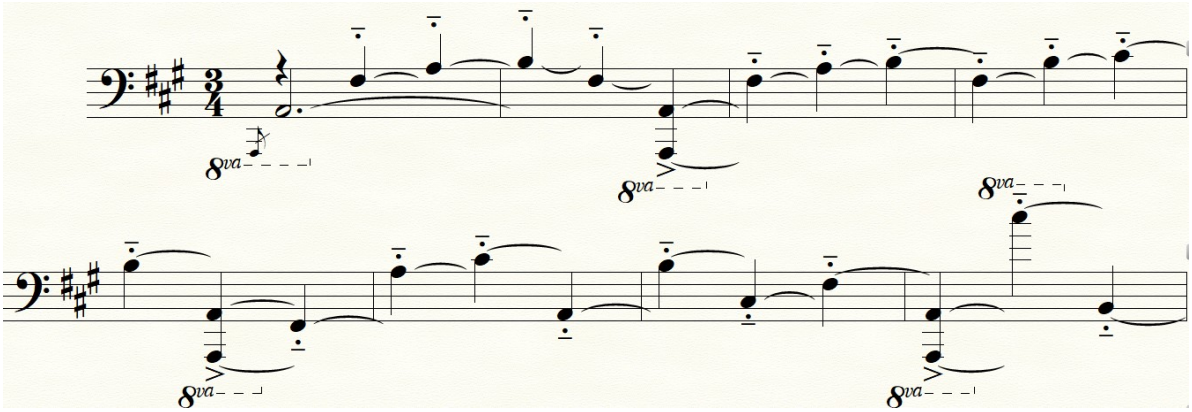
Example 7.3. B Section Melody. ***Nocturne in F-Sharp Minor*****, B. 20, mm. 17-22**



The first and arguably largest climax of the work occurs in the middle of this melody in the B section at measure 31 (see Example 7.4). It is also at this point that Lipatti intensifies the texture further with the addition of a sixth independent sound plane. This continues until a crucial moment on beat two of measure 40 where Lipatti sobers the listener with a lone, independent C in the soprano voice, followed by the return of a predominantly 4 voice texture (see Example 7.5).

At measure 49, the A' section returns. Although Lipatti keeps the identical ostinato melody from the original A section, he often displaces the register and no longer maintains the ostinato in continuous octaves. See Example 7.6 below:

Example 7.4. Altered Ostinato in A'. *Nocturne in F-Sharp Minor*, B. 20, mm. 49-56

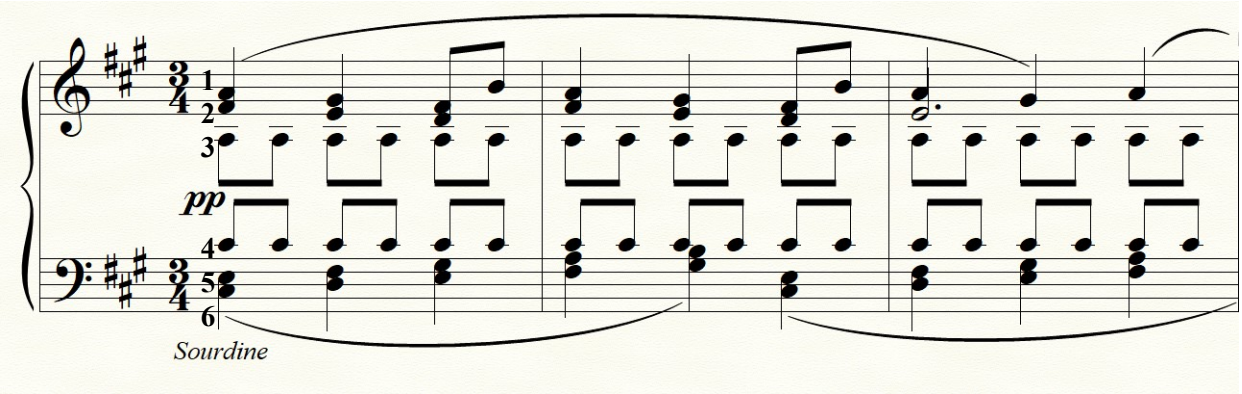


The reprise of the B section material begins at measure 67 and continues through measure 72. Measures 73 to 78 conclude the A' section in a texture that sounds like that of Chopin's E Minor Prelude (Op. 28, No. 4). After a breath mark at the end of measure 78 that indicates a total break in sound, the coda begins at measure 79.

The coda is entirely based on the A section melodic material. A notably subdued sound indicated by the *sourdine* marking ushers in the final instance of six independent voices in close

proximity, creating a lush sound that evokes an immense emotional yearning and heaviness (see Example 7.7).

Example 7.5. Six Voices in Coda. *Nocturne in F-Sharp Minor*, B. 20, mm. 79-81



Lipatti thins this texture back to four voices by measure 86 and effectively isolates the main melody to solely the right hand. He indicates the impending end with a remarkably effective and expressive quarter rest in all parts on the downbeat of measure 89, segueing into the lone A in the right hand that holds for a seemingly infinite four beats before resolving to G-Sharp in measure 91. Measure 92 to the end establishes a surprising and rather unsettling resolution on a C-Sharp Minor sonority, leaving a feeling of unrest in an exclusively serious and emotional composition.

Performer's Analysis

The pianist faces distinctive challenges when performing Dinu Lipatti's *Nocturne in F-Sharp Minor*. The first is the ever-present potential for stagnancy in the music, and the second is the thick vertical texture that primarily requires at least four individual sound planes to be performed simultaneously.

These two challenges are intimately intertwined with one another. Throughout the entire work, the accompaniment has a consistent and relentless slow eighth note subdivision underneath a constant harmonic rhythm of a quarter note. To avoid musical stagnation, deliberate

and detailed execution of shaping, phrasing, and overall direction is crucial for an effective performance. This is compounded by the multiple layers of independent voices occurring in the texture. Every individual sound plane must be accounted for in its musical shape and direction.

The third challenge is to carefully and subtlely pace the overall rise and fall of the musical shapes and phrases. Because of the intricacies present in the texture, it is easy to obscure the big picture and lose sight of the overall direction. It is essential to identify the crucial moments, both high and low, throughout the work. The sense of inflating the long line with careful crescendos and descrescendos and thoughtful shaping holds the utmost importance in avoiding what Velcovici mentions above as "monotony and aridity."

Because of the *dolce* and *espressivo* qualities present throughout, subtle and careful tone must always be kept through slow speed attacks on the keyboard and suppleness of the fingers, arms, and wrists. Any tension in the hands, wrists, arms, or shoulders will serve no benefit in executing the music effectively. The serious solemnity created by the rich and often complex sonorities will not be communicated without this finesse and subtlety of touch.

Lipatti makes no pedaling indications throughout the duration of the work until the last six measures. Despite this, pedaling throughout is necessary and expected. The *una corda* pedal can also be used periodically at the performer's discretion. This is particularly true of the coda beginning at measure 79 where Lipatti places the word *sourdine*.

Lastly, this nocturne very much suits the large handspan of Dinu Lipatti, adding a separate layer of complication towards an effective performance. Fortunately, due to the slower tempo and deep expression inherent in the music, rolling chord intervals that are otherwise unreachable is an appropriate and viable option. If chords must be rolled in order to reach large

intervals, it is important to maintain the matching of tones and keep the overall tempo intact. Otherwise, the phrase and direction may be disrupted.

Despite the immense pianistic challenges, the *Nocturne in F-Sharp Minor* by Dinu Lipatti is truly a precious hidden jewel in the piano repertoire. The expression, seriousness, and meditative aura that can be achieved with an effective performance of the work is stunning and captivating. Like the *Nocturne in A Minor (on a Moldovan Theme)*, the *Nocturne in F-Sharp Minor* can also be paired or grouped with other single movement piano works by Lipatti, with the nocturnes of other composers, and it can be used as a reflective encore.

Reflections

Dinu Lipatti, the legendary pianist, is and has always been Dinu Lipatti the composer. Through these compositional and performer's analyses of his single movement works for solo piano, a testament to Lipatti's significance as a composer is demonstrated. This can be observed in his skilled, inspired writing style that is a synthesis of his own Romanian culture, French musical training, and his skill and musical intuition as a brilliant concert pianist.

The reasons for the present lack of acknowledgement of Dinu Lipatti as a composer are multi-faceted. The primary reason is likely to be that due to his tragically short lifespan, all other areas of his musical endeavors were overshadowed by his legendary career as a concert pianist and recording artist. Because of this, most of his works remained unpublished. Even after his death, only a select few were published; the rest primarily remained in manuscript, either filed away in academic institutions or in the personal collections of family and friends.

It was not until the work of the pianists and musicologists Dragoș Tănăsescu and Grigore Bărgăuanu that a growing interest in Dinu Lipatti the composer was initiated. This momentum was rejuvinated by the research of pianist and professor Viniciu Moroianu in the mid-2000s. This likely contributed to the recent initiatives taken by Editura Muzicală Grafoart in Bucharest to publish the works of Dinu Lipatti beginning in 2016.

Despite this promising revival in the interest and research of Dinu Lipatti as a composer currently, the lack of a widespread interest is likely due to two factors. The first is the isolated nature of the most significant sources; many sources are hard to find and only available on location or through a foreign website. The second is that other than French and German, many of these crucial sources are limited to the Romanian language.

The sincere hope for this research is to open the pathway for English speakers to learn, acknowledge, and further research the significance of Dinu Lipatti as a composer. In only four single movement works for solo piano, the importance of Lipatti's output can be realized. Considering the complete scope of his contributions in general, the opportunities for research and performance of Lipatti's compositions are nearly endless, as is the legacy of Dinu Lipatti.

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[1]NOTE: In an email correspondence with Grigore Bărgăuanu on 18 August 2019, he mentioned that he had essentially abandoned the quest for creating a complete discography of Dinu Lipatti's compositions other than recordings performed by Dinu Lipatti himself. He said that he questioned the interpretative quality of some recordings done by other pianists. This was in response to my inquiry of other extant recordings, especially those done by Electrecord, a Romanian recording company. These recordings are nearly impossible to locate even though there are some references to them in scattered sources. This is also the case for recordings that only exist in radio archives. For this reason, only the sources above are being included as they are more accessible and mainstream. Nevertheless, this is far from a complete discography of Dinu Lipatti's compositions. See Appendix D for a more complete listing.

Appendices

Appendix A: Grigore Bărgăuanu's List of Compositions by Dinu Lipatti

The following list is a translated version of the catalogue of compositions by Dinu Lipatti created by Grigore Bărgăuanu and included at the end of each Grafoart Edition of Dinu Lipatti's works.

B. 1 (WoO.) *The Little Compositions of Dinu* – 1922 (late-elementary solo piano)

B. 2 (WoO.) *Sonata for Solo Piano* – 1932 (solo piano)

B. 3 (Op. 1) *Sonatina for Violin and Piano* – 1933 (chamber)

B. 4 (WoO.) *Fugue in E Minor, a. 4* – 1934 (solo piano)

B. 5 (Op. 2) *The Gypsies* – 1934 (orchestral)

B. 6 (WoO.) *String Quintet* – 1935, unfinished (chamber)

B. 7 (WoO.) *Allegro for Clarinet and Bassoon* – 1936, unfinished (chamber)

B. 8 (WoO.) Cadenza for Mozart's *Piano Concerto in D Minor,* K. 466 – 1936 (solo piano cadenza)

B. 9 (Op. 3) *Concertino in Classical Style for Piano and Chamber Orchestra* – 1936 (concerto)

B. 10 (WoO.) *Fantasy for Violin, Cello, and Piano* – 1936 (chamber)

B. 11 (WoO.) *Suite in Classical Style for String Orchestra* – 19??, non-extant (orchestral)

B. 12 (WoO.) *Toccata for Chamber Orchestra* – 1936, unfinished (orchestral)

B. 13 (WoO.) *Romantic Sonata for Piano* – 1937 (solo piano)

B. 14 (WoO.) *Nocturne for Piano in A Minor (on a Moldovan Theme)* – 1937 (solo piano)

B. 15 (WoO.) *Motet for Choir (Soprano, Tenor, Bass) and Orchestra* – 1937, non-extant (choral/orchestral)

B. 16 (Op. 5) *Concert Symphony for Two Pianos and String Orchestra* – 1938 (orchestral)

B. 17 (WoO.) *Wind Quintet* – 1938, unfinished (chamber)

B. 18 (WoO.) Cadenza for Mozart's *Concerto in E-Flat Major for Two Pianos,* K. 365 – 1938 (two piano cadenza)

B. 19 (WoO.) *Suite for Two Pianos* (originally titled *Three Dances for Two Pianos*) – 1938 (two pianos)

B. 20 (Op. 6) *Three French Nocturnes for Piano* (only the F-Sharp Minor Nocturne is extant) – 1939 (solo piano)

B. 21 (WoO.) *Introduction and Allegro for Solo Flute* – 1939 (solo flute)

B. 22 (WoO.) *Concerto for Organ and Piano* – 1939 (concerto)

B. 23 (WoO.) *Premiere Improvisation for Violin, Cello, and Piano* – 1939 (chamber)

B. 24 (WoO.) *Six Sonatas by Domenico Scarlatti (Arranged for Wind Quintet)* – 1939 (transcription/chamber)

B. 25 (WoO.) *Evenings in Jianu Park (for Baritone and Piano)* – 1940 (vocal)

B. 26 (Op. 8) *Fantasy for Solo Piano* – 1940 (solo piano)

B. 27 (WoO.) *Navarra* by Isaac Albeniz (Lipatti's personal version) – 1940 (solo piano transcription/arrangement)

B. 28 (Op. 10) *Sonatina for Left Hand* – 1941 (solo piano)

B. 29 (Op. 4) *Three Symphonic Sketches* – 1937-1941, non-extant (orchestral)

B. 30 (Op. 7) *Concertino in French Style for Piano and Orchestra*, 1939-1941, non-extant (concerto)

B. 31 (Op. 10') *Prelude, Chorale, and Fugue in Ancient Style for String Orchestra*, 19??, non-extant (orchestral)

B. 32 (WoO.) *Romanian Dances for Two Pianos* – 1943 (two pianos)

B. 33 (WoO.) *Allegro for Solo Violin* – 1943 (solo violin)

B. 34 (WoO.) *Three Sonatas by Domenico Scarlatti (Arranged for Wind Trio)* – 1943 (transcription/chamber)

B. 35 (WoO.) *Little Suite for Piano* (only the Prelude is extant) – 1944, unfinished (solo piano)

B. 36 (WoO.) *String Choir* – 1944 (chamber)

B. 37 (WoO.) Cadenza for Haydn's *Piano Concerto in D Major,* Hob. XVIII: 11, 1944 (solo piano cadenza)

B. 38 (WoO.) Cadenza for Mozart's *Piano Concerto in B-Flat Major,* K. 595 – 1944 (solo piano cadenza)

B. 39 (WoO.) *Symphony (Sketches for Piano)* – 1944, unfinished (solo piano)

B. 40 (WoO.) Cadenza for Mozart's *Piano Concerto in C Major,* K. 467 – 1945 (solo piano cadenza)

B. 41 (Op. 9) *Five Songs on Verses by Paul Verlaine (for Tenor and Piano)* – 1945 (vocal)

B. 42 (WoO.) *Four Melodies for Voice and Piano* – 1945 (vocal)

B. 43 (WoO.) *Romanian Dances for Piano and Orchestra* – 1945 (concerto/transcription)

B. 44 (WoO.) *Aubade for Wind Quartet* – 1949 (chamber)

B. 45 (WoO.) *Chamber Symphony* – 1949, non-extant (orchestral)

B. 46 (WoO.) *The March of Henri (Little Joke for Piano Four-Hands)* – 1950 (four-hand piano)

B. 47 (WoO.) *Pastorale in F Major* (for organ, transcribed for piano, BWV 590 by J. S. Bach) – 1950 (solo piano transcription)

B. 48 (WoO.) *Two Studies on Bach* (piano transcriptions on two soprano arias from Cantata BWV 208 by J. S. Bach) – 1950 (solo piano transcription)

B. 49 (WoO.) *Continuo* (on the bass figure of the trio-sonata from *A Musical Offering*, BWV 1079 by J. S. Bach) – 1950 (solo piano transcription)

Appendix B: Daniel Milan's Amended List of all Compositions by Dinu Lipatti

This list is catalogued based only on the works that exist at least in manuscript or are complete (or with complete movements) and can be reasonably programmed and performed. The "M" designations stand for "Milan" which serve mainly as a cohesive organizational purpose for this specific list. The less programmable works such as those unfinished or non-extant are listed as subcategories of the main catalogue numbers based on the chronology of Grigore Bărgăuanu's system. This allows for the extant, complete, and more programmable works to have a cohesive numbering system (see below).

M. 1 (B. 1)	*The Little Compositions of Dinu* – 1922 (late-elementary solo piano)
[M. 1a]	*Two Ballet Pieces* [No. 1: Fairy Waltz and No. 2: Burlesque] (solo piano)
[M. 1b]	*Hommage to Chopin* (solo piano)
[M. 1c]	*Hymn to Saint-Sébastien* (solo piano)
[M. 1d]	*Gypsy Waltz* (solo piano)
[M. 1e]	*Fugue in D Minor, a. 4* (solo piano)
M. 2 (B. 2)	*Sonata for Solo Piano* – 1932 (solo piano)
M. 3 (B. 3)	*Sonatina for Violin and Piano* – 1933 (chamber)
[M. 3a]	*Sonatina for Violin and Piano* (transcribed for two pianos) – 1933, non-extant (two pianos)
M. 4 (B. 4)	*Fugue in E Minor, a. 4* – 1934 (solo piano)
M. 5 (B. 5)	*The Gypsies* – 1934 (orchestral)
[M. 5a] (B. 6)	*String Quintet* – 1935, unfinished (chamber)
[M. 5b] (B. 7)	*Allegro for Clarinet and Bassoon* – 1936, unfinished (chamber)
M. 6 (B. 8)	Cadenza for Mozart's *Piano Concerto in D Minor,* K. 466 – 1936 (solo piano cadenza)
M. 7 (B. 9)	*Concertino in Classical Style for Piano and Chamber Orchestra* – 1936 (concerto)
M. 8 (B. 10)	*Fantasy for Violin, Cello, and Piano* – 1936 (chamber)

[M. 8a (B. 11) *Suite in Classical Style for String Orchestra* – 19??, non-extant (orchestral)

[M. 8b (B. 12) *Toccata for Chamber Orchestra* – 1936, unfinished (orchestral)

M. 9 (B. 13) *Romantic Sonata for Piano* – 1937 (solo piano)

M. 10 (B. 14) *Nocturne for Piano in A Minor (on a Moldovan Theme)* – 1937 (solo piano)

[M. 10a (B. 15) *Motet for Choir (Soprano, Tenor, Bass) and Orchestra* – 1937, non-extant (choral/orchestral)

M. 11 (B. 16) *Concert Symphony for Two Pianos and String Orchestra* – 1938 (orchestral)

[M. 11a (B. 17) *Wind Quintet* – 1938, unfinished (chamber)

M. 12 (B. 18) Cadenza for Mozart's *Concerto in E-Flat Major for Two Pianos,* K. 365 – 1938 (two piano cadenza)

M. 13 (B. 19) *Suite for Two Pianos* (originally titled *Three Dances for Two Pianos*) – 1938 (two pianos)

M. 14 (B. 20) *Nocturne in F-Sharp Minor* from *Three French Nocturnes for Piano* (only the F-Sharp Minor Nocturne is extant) – 1939 (solo piano)

M. 15 (B. 21) *Introduction and Allegro for Solo Flute* – 1939 (solo flute)

M. 16 (B. 22) *Concerto for Organ and Piano* – 1939 (concerto)

M. 17 (B. 23) *Premiere Improvisation for Violin, Cello, and Piano* – 1939 (chamber)

M. 18 (B. 24) *Six Sonatas by Domenico Scarlatti (Arranged for Wind Quintet)* – 1939 (transcription/chamber)

M. 19 (B. 25) *Evenings in Jianu Park (for Baritone and Piano)* – 1940 (vocal)

M. 20 (B. 26) *Fantasy for Solo Piano* – 1940 (solo piano)

M. 21 (B. 27) *Navarra* by Isaac Albeniz (Lipatti's personal version) – 1940 (solo piano transcription/arrangement)

M. 22 (B. 28) *Sonatina for Left Hand* – 1941 (solo piano)

[M. 22a (B. 29) *Three Symphonic Sketches* – 1937-1941, non-extant (orchestral)

[M. 22b (B. 30) *Concertino in French Style for Piano and Orchestra*, 1939-1941, non-extant (concerto)

[M. 22c (B. 31) *Prelude, Chorale, and Fugue in Ancient Style for String Orchestra*, 19??, non-extant (orchestral)

M. 23 (B. 32) *Romanian Dances for Two Pianos* – 1943 (two pianos)

M. 24 (B. 33) *Allegro for Solo Violin* – 1943 (solo violin)

M. 25 (B. 34) *Three Sonatas by Domenico Scarlatti (Arranged for Wind Trio)* – 1943 (transcription/chamber)

M. 26 (B. 35) *Prelude* from *Little Suite for Piano* (only the Prelude is extant) – 1944, unfinished (solo piano)

M. 27 (B. 36) *String Choir* – 1944 (chamber)

M. 28 (B. 37) Cadenza for Haydn's *Piano Concerto in D Major,* Hob. XVIII: 11, 1944 (solo piano cadenza)

M. 29 (B. 38) Cadenza for Mozart's *Piano Concerto in B-Flat Major,* K. 595 – 1944 (solo piano cadenza)

[M. 29a (B. 39) *Symphony (Sketches for Piano)* – 1944, unfinished (solo piano)

M. 30 (B. 40) Cadenza for Mozart's *Piano Concerto in C Major,* K. 467 – 1945 (solo piano cadenza)

M. 31 (B. 41) *Five Songs on Verses by Paul Verlaine (for Tenor and Piano)* – 1945 (vocal)

M. 32 (B. 42) *Four Melodies for Voice and Piano* – 1945 (vocal)

M. 33 (B. 43) *Romanian Dances for Piano and Orchestra* – 1945 (concerto/transcription)

M. 34 (B. 44) *Aubade for Wind Quartet* – 1949 (chamber)

[M. 34a (B. 45) *Chamber Symphony* – 1949, non-extant (orchestral)

M. 35 (B. 46) *The March of Henri (Little Joke for Piano Four-Hands)* – 1950 (four-hand piano)

M. 36 (B. 47) *Pastorale in F Major* (for organ, transcribed for piano, BWV 590 by J. S. Bach) – 1950 (solo piano transcription)

M. 37 (B. 48) *Two Studies on Bach* (piano transcriptions on two soprano arias from Cantata BWV 208 by J. S. Bach) – 1950 (solo piano transcription)

M. 38 (B. 49) *Continuo* (on the bass figure of the trio-sonata from *A Musical Offering*, BWV 1079 by J. S. Bach) – 1950 (solo piano transcription)

Appendix C: Complete Listing of Compositions by Dinu Lipatti by Category

Solo Piano

Original

B. 1 (M. 1) *The Little Compositions of Dinu* – 1922 (late-elementary solo piano)

[M. 1e] *Fugue in D Minor, a. 4* (solo piano)

B. 2 (M. 2) *Sonata for Solo Piano* – 1932 (solo piano)

B. 4 (M.4) *Fugue in E Minor, a. 4* – 1934 (solo piano)

B. 13 (M. 9) *Romantic Sonata for Piano* – 1937 (solo piano)

B. 14 (M. 10) *Nocturne for Piano in A Minor (on a Moldovan Theme)* – 1937 (solo piano)

B. 20 (M. 14) *Three French Nocturnes for Piano* (only the F-Sharp Minor Nocturne is extant) – 1939 (solo piano)

B. 26 (M. 20) *Fantasy for Solo Piano* – 1940 (solo piano)

B. 28 (M. 22) *Sonatina for Left Hand* – 1941 (solo piano)

B. 35 (M. 26) *Little Suite for Piano* (only the Prelude is extant) – 1944, unfinished (solo piano)

Transcriptions/Arrangements

B. 27 (M. 21) *Navarra* by Isaac Albeniz (Lipatti's personal version) – 1940 (solo piano transcription/arrangement)

B. 47 (M. 36) *Pastorale in F Major* (for organ, transcribed for piano, BWV 590 by J. S. Bach) – 1950 (solo piano transcription)

B. 48 (M. 37) *Two Studies on Bach* (piano transcriptions on two soprano arias from Cantata BWV 208 by J. S. Bach) – 1950 (solo piano transcription)

B. 49 (M. 38) *Continuo* (on the bass figure of the trio-sonata from *A Musical Offering*, BWV 1079 by J. S. Bach) – 1950 (solo piano transcription)

Cadenzas

B. 8 (M. 6) Cadenza for Mozart's *Piano Concerto in D Minor,* K. 466 – 1936 (solo piano cadenza)

B. 37 (M. 28) Cadenza for Haydn's *Piano Concerto in D Major,* Hob. XVIII: 11, 1944 (solo piano cadenza)

B. 38 (M. 29) Cadenza for Mozart's *Piano Concerto in B-Flat Major,* K. 595 – 1944 (solo piano cadenza)

M. 40 (B. 30) Cadenza for Mozart's *Piano Concerto in C Major,* K. 467 – 1945 (solo piano cadenza)

Missing or Incomplete

[M. 1a] *Two Ballet Pieces* [No. 1: Fairy Waltz and No. 2: Burlesque] (solo piano)

[M. 1b] *Hommage to Chopin* (solo piano)

[M. 1c] *Hymn to Saint-Sébastien* (solo piano)

[M. 1d] *Gypsy Waltz* (solo piano)

B. 39 (M. 29a) *Symphony (Sketches for Piano)* – 1944, unfinished (solo piano)

Four-Hand Piano

B. 46 (M. 35) *The March of Henri (Little Joke for Piano Four-Hands)* – 1950 (four-hand piano)

Two-Pianos

B. 19 (M. 13) *Suite for Two Pianos* (originally titled *Three Dances for Two Pianos*) – 1938 (two pianos)

B. 32 (M. 23) *Romanian Dances for Two Pianos* – 1943 (two pianos)

Cadenzas

B. 18 (M. 12) Cadenza for Mozart's *Concerto in E-Flat Major for Two Pianos,* K. 365 – 1938 (two piano cadenza)

Missing or Incomplete

M. 3a *Sonatina for Violin and Piano* (transcribed for two pianos) – 1933, non-extant (two pianos)

Voice

B. 25 (M. 19) *Evenings in Jianu Park (for Baritone and Piano)* – 1940 (vocal)

B. 41 (M. 31) *Five Songs on Verses by Paul Verlaine (for Tenor and Piano)* – 1945 (vocal)

B. 42 (M. 32) *Four Melodies for Voice and Piano* – 1945 (vocal)

Solo Instrument

B. 21 (M. 15) *Introduction and Allegro for Solo Flute* – 1939 (solo flute)

B. 33 (M. 24) *Allegro for Solo Violin* – 1943 (solo violin)

Chamber Music

With Piano

B. 3 (M. 3) *Sonatina for Violin and Piano* – 1933 (chamber)

B. 10 (M. 8) *Fantasy for Violin, Cello, and Piano* – 1936 (chamber)

B. 23 (M. 17) *Premiere Improvisation for Violin, Cello, and Piano* – 1939 (chamber)

Without Piano

B. 36 (M. 27) *String Choir* – 1944 (chamber)

B. 44 (M. 34) *Aubade for Wind Quartet* – 1949 (chamber)

Transcriptions

B. 24 (M. 18) *Six Sonatas by Domenico Scarlatti (Arranged for Wind Quintet)* – 1939 (transcription/chamber)

B. 34 (M. 25) *Three Sonatas by Domenico Scarlatti (Arranged for Wind Trio)* – 1943 (transcription/chamber)

Missing or Incomplete

B. 6 (M. 5a) *String Quintet* – 1935, unfinished (chamber)

B. 7 (M. 5b) *Allegro for Clarinet and Bassoon* – 1936, unfinished (chamber)

B. 17 (M. 11a) *Wind Quintet* – 1938, unfinished (chamber)

Concerti

Solo Piano

B. 9 (M. 7) *Concertino in Classical Style for Piano and Chamber Orchestra* – 1936 (concerto)

B. 43 (M. 33) *Romanian Dances for Piano and Orchestra* – 1945 (concerto/transcription)

Organ and Piano

B. 22 (M. 16) *Concerto for Organ and Piano* – 1939 (concerto)

Missing or Incomplete

B. 30 (M. 22b) *Concertino in French Style for Piano and Orchestra*, 1939-1941, non-extant (concerto)

Orchestral

B. 5 (M. 5) *The Gypsies* – 1934 (orchestral)

B. 16 (M. 11) *Concert Symphony for Two Pianos and String Orchestra* – 1938 (orchestral)

Missing or Incomplete

B. 11 (M. 8a) *Suite in Classical Style for String Orchestra* – 19??, non-extant (orchestral)

B. 12 (M. 8b) *Toccata for Chamber Orchestra* – 1936, unfinished (orchestral)

B. 15 (M. 10a) *Motet for Choir (Soprano, Tenor, Bass) and Orchestra* – 1937, non-extant (choral/orchestral)

B. 29 (M. 22a) *Three Symphonic Sketches* – 1937-1941, non-extant (orchestral)

B. 31 (M. 22c) *Prelude, Chorale, and Fugue in Ancient Style for String Orchestra*, 19??, non-extant (orchestral)

B. 45 (M. 34a) *Chamber Symphony* – 1949, non-extant (orchestral)

Appendix D: Complete Discography of Works Analyzed

Fugue in E Minor, B. 4

As of December 2019, no known recordings of this work exist.

Romantic Sonata, B. 13

Varga, Matei. *Early Departures*. VA: Sono Luminus, 2018.

Varga, Matei. *Young Artists Showcase Series* with Bob Sherman. NY: WQXR Studios, 2017.[1]

Nocturne in A Minor (on a Moldovan Theme), B. 14

Borac, Luiza. *Piano Music of Dinu Lipatti*. UK: Avie Records, 2012.

Coman, Lavinia. *Antologia Creației Românești Pentru Pian*. RO: Electrecord, 1987.

Moroianu, Viniciu. *Nocturna în La Minor*. RO: Radio România, 2002.

Varga, Matei. *Early Departures*. VA: Sono Luminus, 2018.

Vincenzi, Marco. *Dinu Lipatti - Concertino Op.3, Piano Works*. Genoa, Italy: Dynamic, 1998.

Nocturne in F-Sharp Minor, B. 20

Borac, Luiza. *Piano Music of Dinu Lipatti*. UK: Avie Records, 2012.

Moroianu, Viniciu. *Nocturna în Fa Diez Minor, Op. 6*. RO: Radio România, 2002.

Varga, Matei. *Early Departures*. VA: Sono Luminus, 2018.

Vincenzi, Marco. *Dinu Lipatti - Concertino Op.3, Piano Works*. Genoa, Italy: Dynamic, 1998.

[1] Performed during a live session at the WQXR studios in New York City, hosted by Bob Sherman, as part of the "Young Artists Showcase" series. (https://www.youtube.com/watch?v=j_U6nwXHc_Q)