
FRÉDÉRIC CHOPIN

CONCERTO No. 1

for Piano and Orchestra
E minor/e-Moll/Mi mineur
Op. 11

Edited by/Herausgegeben
Michael Stegeman

PREVIEW
Low Resolution



Ernst Eulenburg Ltd

London · Mainz · Madrid · New York · Paris · Prague · Tokyo · Toronto · Zürich

CONTENTS

| | |
|---|-----|
| Preface | III |
| Editorial Notes | VI |
| Vorwort | |
| Revisionsbericht | |
| Einzelanmerkungen | |
| Table of Sources / Quellenübersicht | |
| I. Allegro maestoso | 1 |
| II. Romanze, Larghetto | 94 |
| III. Rondo, Vivace | 120 |

PREVIEW
Low Resolution

© 2010 Ernst Eulenburg & Co GmbH, Mainz

for Europe excluding the British Isles

Ernst Eulenburg Ltd, London

for all other countries

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system,
or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording or otherwise,
without the prior written permission of the publisher:

Ernst Eulenburg Ltd
48 Great Marlborough Street
London W1F 7BB

PREFACE

When Frédéric Chopin gave the first performance of his F minor Piano Concerto in Warsaw on 17 March 1830 (the work was not published until 1836, as No. 2, with the opus number 21), he was already working on a new composition for piano and orchestra. Tytus Wojciechowski, a close friend of Chopin's, was one of the first to be told about the work: 'I believe that my second concerto in E minor will remain without merit for me until you have heard it.'¹ Wojciechowski was also informed in detail about the further progress of work on the piece:

The *Adagio* of the new concerto is in E major; I have not tried to display power in this movement, but rather quiet and melancholy romance. Its effect is meant to be like that of gently gazing upon a picture which awakens a thousand sweet memories, like a dream in a beautiful moonlit night in which one is happy. That is why the accompaniment is to play in octaves.²

Concealed beneath the lyrical somnolence of these lines lies a bittersweet secret. For Konstancja Gladkowska, the woman to whom the composer's friend refers, was Chopin's beloved, his beloved, his expression of the 'romantic' in his second piano concerto:

...you have probably heard of my beloved, Konstancja Gladkowska, who is now the object of my thoughts and dreams, and the source of my happiness. She is a young girl, very pale under her influence, but she is a good girl, and she will be able to free herself of me. You know, too, that you know to what I am affllicted by the thought of her, when I am churning to the piano what I have spoken of to you.³

Even though this passage refers to Chopin's Op. 21, we can assume, given the biographical background to the genesis of the E minor concerto, that the later work too – or at least the

middle movement – is a musical portrait of Konstancja Gladkowska. We should nevertheless, however, of assign too much importance to these facts. After all, the expressive emphasis placed on memory and to the romanticism of Chopin's music is something that could be found in almost every concerto (and can even be found in the first).

All the same Chopin's attitude to the idea of this kind of memory was not always stamped, as it were, with the same intensity. In a second, quite late letter to Tytus Wojciechowski, he was usually auth-

orized to say that he had no time for anything else and more unhappy thoughts. 'I am in Warsaw, and especially so because I have to go to Vienna, Prague, and other towns. What I wanted was to wait for the completion of his new concerto and then go to Italy. My plan is to spend two months in Italy and to go from there to Italy, where I want to be in Milan during the winter.'⁴ This plan was to be only partially realized.

On Wednesday I rehearsed my concerto with the quartet. I was satisfied to some extent, but not completely so. The finale is generally felt to be the most attractive movement (it is also the easiest to follow). How will it go with the orchestra? The rehearsal is on Wednesday, and I shall send you word then. Tomorrow I shall go through it with the quartet once more. And when it is all over, I shall depart. [...] But where, when there is nowhere to draw me [...]!⁵

But the concert preparations dragged on.

You cannot imagine how much this confounded yet unavoidable waiting bores me. After the orchestral rehearsal for my second concerto the public performance was fixed for Monday next. [...] On the one hand, I am scarcely looking forward to it; on the other, I am curious to see what impression it will make. The Rondo, I think, will go down well with

¹ To Tytus Wojciechowski, 10 April 1830; quoted in *Correspondance de Frédéric Chopin 1810–1849 I (L'Asie: 1816–1831)* (Paris, 1981), 155.

² Wojciechowski, 15 May 1830; *ibid.*, 166.

³ Wojciechowski, 3 October 1829; *ibid.*, 132ff.

⁴ Emil Naumann, *Allgemeine Musikgeschichte* (Berlin, 1927), 643.

⁵ To Wojciechowski, 4 September 1830; *ibid.*, 186.

⁶ To Wojciechowski, 18 September 1830; *ibid.*, 190.

everyone. Soliva⁷ told me to my face: 'It does you the utmost credit.' Kurpiński⁸ praised its originality, Eisner⁹ the rhythm.¹⁰

The concert, on 11 October 1830 (in the second half of which Konstancja Gladkowska sang a cavatina from Rossini's *La donna del lago*), was Chopin's last public appearance in Poland.

I did not have the slightest trace of stage fright and I played as if I was alone. Everything went well. The hall was full. The first piece was the symphony by Görner. Then came yours truly with the *Allegro* in E minor; on the Streicher grand it seemed to play itself.¹¹ Ear-splitting Bravo's. [...] Then it was the turn of the *Adagio* and *Rondo*: [...] If Soliva had not gone to the trouble of taking my score home and studying it, and if he had not conducted in such a fashion that I could not race ahead of the orchestra, then I don't know what might have happened that day. But he had everything firmly under control, and it was the first time I have had such an easy performance with an orchestra.¹²

On 2 November 1830 Chopin left Warsaw and headed for Vienna. The reason for his company no doubt made his departure difficult for him. The first stop on his journey was where Chopin had studied the piano and the theory of his just now deceased teacher.

The German pianist Johann Baptist Streicher, who had played the *Adagio* at the 11 October 1830 concert, had been teaching Chopin to play the piano since 1826 and Leipzig by December 1830. In November they were still in Warsaw because of the outbreak of the

Warsaw revolution. Wojciechowski returned to Poland to join the uprising; Chopin stayed on alone and found himself in increasing difficulties: 'Above all, it is the events in Warsaw that have worsened my position here, to the same extent that they would have improved it in Paris.'¹³ Even the fact that Wenzel Nidecki excluded the new piano concerto from his concert programme, that was politically motivated (he was a member of the *hated* of the Vienna Congress).¹⁴ Chopin left Warsaw on 2 July 1831 was in part due to the political situation in Paris, where he arrived to join his family.

Chopin's arrival in Paris coincided with French capital returning to the city after the coup, and he was soon in demand as a pianist. He was one of the artists who were invited to play at the opening of the fashionable public concert room of the publishers in its train, the *Salon de la Société Schlesinger* in the Rue de la Paix. A piano concerto in E minor Op. 11 was performed there on 10 January 1832. Kistner followed with the first performance of the concerto in Paris on 20 January 1832. In the same year, Wessel published an English edition in 1834.

On 27 December 1834 Chopin appeared in one of the public concerts that Hector Berlioz was arranging at the Paris Conservatoire. It may have been the middle movement of Op. 11 that he played:

In conclusion, Monsieur Chopin, a highly gifted composer and a pianist imitable of his kind, gave a performance of an *Adagio* of his own composition. It is a piece which, when combined with the movements that precede and follow it, must assuredly make the finest impression.¹⁵

A few months later, on 5 April 1835, the E minor concerto received a performance as part of a benefit concert on behalf of Polish refugees; besides Chopin and the conductor François Habeneck, Franz Liszt, the violinist Heinrich

⁷ To Wojciechowski, 5 October 1830; op. cit., 202

⁸ The instruments of the Viennese firm of Streicher enjoyed very great popularity in the 19th century. Johann Baptist Streicher (1796–1871) was the sole proprietor of the firm after 1833, which existed from 1802 until 1896.

⁹ To Wojciechowski, 12 October 1830; op. cit., 207ff

¹⁰ To his family, 9 November 1830; ibid., 212

¹¹ To Józef Elsner, 26/29 January 1831; ibid., 251

¹² Tadeusz Nidecki (1800–52), Polish pianist and composer; pupil of Elsner and student friend of Chopin

¹³ P.R. [= P. Richard?], in *Gazette musicale de Paris*, no. 52, 28 December 1834, 424f

Wilhelm Ernst and the flautist Louis Dorus also took part:

Chopin's Piano Concerto, a most original and vividly written work, full of moments of genius and possessing great melodic freshness, obtained very considerable success.¹²

These two laudatory notices, it should be said, appeared in the *Gazette musicale de Paris*, whose proprietor was Maurice Schlésinger; in point of fact, Chopin's appearance in the Berlioz concert and the performance of Op. 11 in the Théâtre Italien were both decided failures. Various reasons for this are possible. Berlioz, for example, criticized the instrumentation (not entirely without justice): 'In Chopin all the interest is concentrated on the piano part; the orchestra in his piano concertos is merely a cold, almost superfluous accompaniment.'¹³ To others, the formal conception seemed to show weakness: 'The bold flight of his imagination is less well suited [...] to the stricter forms, and while called thematic working was inquirently his strong point.'¹⁴ Besides, Chopin was considered victims of their sensitivity to demands for beautiful themes [...].¹⁵

In the instrumentals of the time, one had to play and get the music across, and that was not so hard, nor is he who goes in for the piano concerto substance, but the form, which is more difficult to define. The piano concerto is a musical form which has been developed in the course of time, and it is a form which has not yet been fully worked out. The piano concerto is a musical form which has not yet been fully worked out. The piano concerto is a musical form which has not yet been fully worked out.

and Beethoven as a yardstick, measured against which Chopin indeed shows 'weaknesses', whereas Chopin in fact took as his models quite different representatives of the genre: the *concertos brillants* of Hummel and Kalkbrenner. Thus the withdrawal of the orchestra behind the solo part and the free, flowing, unhampered shaping of the music are not only the most thoroughly suited to the way of playing of Franz Liszt, who was the first to bring out the genius of Chopin, that they could possibly be, but are forced into a category which does not suit them at all.

But what is the reason for this? The reason is that the piano concerto is a musical form which is not suited to the piano, and that the artist can only succeed in it by abandoning the form only when there is no longer any room left for the expression of his genius. In other words, if the artist succeeds, however, they are documents of a golden age of pianism and, as such, of lasting value.¹⁶

The piano concertos of Chopin are, in structure and character, perfect specimens of the brilliant romantic piano concerto. [...] With all the merits and failings of the genre, they are documents of a golden age of pianism and, as such, of lasting value.¹⁷

Michael Stegemann

Translation: Richard Deveson

¹² B. & C. L. de Saint-Roux [?], in *Gazette musicale de Paris*, no. 15, 12 April 1835, 130.

¹³ Hector Berlioz, *Mémoires* (ed. P. Citron) (Paris, 1969), II, 275.

¹⁴ La Mara [= Marie Lipsius], *Musikalische Studienkopfe. Erster Band: Romantiker* (Leipzig, 1879), 297.

¹⁵ Friedrich Spino, *Geschichte der Musik* (Leipzig, 1907), 122ff.

¹⁶ Emil Naumann, op. cit., 639.

¹⁷ Franz Liszt, *Friedrich Chopin* (Leipzig, 1880) (reprinted Hildesheim, New York 1978), 11.

²¹ Arnold Schering, *Geschichte des Instrumentalkonzerts* (Leipzig, 1905), 187.

Editorial Notes

The sources

- A¹ The autograph score (not extant), on which Chopin was working between about March and August 1830.
- (TA) The Polish musicologist Ferdynand Hoesick maintains that both of Chopin's piano concertos were orchestrated by Ignacy Feliks Dobrzański.²⁴ It remains unknown whether a half-autograph (piano part by Chopin, orchestral parts by Dobrzański) was involved, or merely additions by Dobrzański to the complete autograph.²⁵ If Hoesick's conjecture is correct, the identity of (TA) and A¹ cannot be ruled out.

One of these two sources, the orchestral parts of which were written out by Chopin's close friend Józef Linowski,²⁶ with amendments possibly made by Soliva,²⁷ formed the basis for the first performance of the work in Vienna in October 1830.

- A:N In Vienna in October 1830, Chopin passed on the score of his E minor concerto to his close friend Józef Nidecki, who had been a pupil of the composer at the Warsaw Conservatory. This manuscript was later found in the library of the Chopin Society in Warsaw.

It is not clear whether it in fact left Vienna before 20 July 1831, so that Nidecki presumably returned the manuscript of the concerto before this date. The possibility, however, that Chopin prepared a second autograph in Vienna cannot be ruled out.

²⁴ cf. Krystyna Kobylańska, *Frédéric Chopin - Thematisch-bibliographisches Werkverzeichnis* (Munich, 1979), 29

²⁵ loc. cit.

²⁶ cf. Chopin's letter to Wojciechowski, 31 August 1830, (see 1 above), op. cit., 179

²⁷ see 12 above

²⁸ to Elsner, 29 January 1831 (see 14 above); op. cit., 253

A:F

In the spring of 1832 – certainly before 17 April – Chopin sent the score of the E minor concerto and other works (Opp. 8, 13, 14 and 21) to the Paris publisher Jacques-Hirondelle-Aristide Farrenc; this may have been (A²) or, equally,

A:FS

When Maurice Schlesinger read his interview with Chopin, he published Farrenc's edition in his own publishing house in Leipzig, in 1833. His postscript to the score (see esp. pp. 143–144 in Schlesinger's letter, 1833) states: 'He [Chopin] had the score of the concerto in his possession before 20 July 1831' (Heute before 20 July 1831). In Schlesinger's letter (see 12 above) he states that his Leipzig colleague Kistner had the score in his hands as the last certain source of information about Chopin's autograph.

In 1833 Schlesinger published the first edition of Chopin of the work, which is certainly based on Chopin's autograph (see 12 above). This present edition has made use of:

- S The orchestral score (plate number 3050)
 Sk The piano arrangement (plate number 1409)

These two sources, however, seriously differ from one another in places.

EA:K

The first German edition, by Friedrich Kistner, also appeared in 1833, in Leipzig; it is probable that it too is based on the autograph A:FS, sent to Leipzig by Schlesinger. This present edition has made use of:

- Kst The (incomplete) parts (plate numbers 1020, 1021 and 1022)
 Kk The piano arrangement (plate number 2340)

As with EA:S, Sp and EA:S, Sk, these two sources seriously diverge in places.

EA:W

The English first edition, published by Christian Wessel in London in 1834 (plate number 1086), may be based

²⁹ Kobylańska, op. cit., 29

on the autograph, sent to London from either Paris or Leipzig, but may equally have been taken from one of the two first editions of the previous year.

EA:S^p 'Some of Chopin's pupils collected the printed editions of their teacher's works (mainly copies of the French editions); they served as teaching copies and contained varying quantities of insertions [...], annotations, corrections, fingerings, variants and dedications.'³⁰ One of these copies, corrected in the composer's hand, is contained in volume I of the collection belonging to his pupil Camille Dubois, née O'Meara, who studied with Chopin from about 1844 onwards.

EA:S^v Another copy – with the solo part of the middle movement of Op. 26, no. 2 included in volume II of the collection belonging to Jane Wilhelmine Kistner, who received tuition from Chopin between about 1844 and 1847.

a:F After Chopin's death, the manuscript was given to the collector Albert Franchomme (for whom it had been written) and remained in his family until 1911. It was then sold to the Polish collector Karol Mikuli, who had it copied by the engraver Józef Kistner. This copy was used by Mikuli for his edition of the Preludes (1911). EA:S is not an autograph, but a copy of a copy.

In the second half of the 19th century and the first decades of the 20th, a series of new editions were published. These differ from the previous editions in varying degrees, and in some cases in 'improvements' in instrumentation, suggestions for performance of the solo part, and fingerings. The principal of these editions are:

New edition by Carl [Karol] Mikuli: Kistner, Leipzig (plate numbers 5373 and 5374)

New edition by Karl Klindworth: Bote & Bock, Berlin (plate number 12263)

New edition by Hermann Scholtz: Peters, Leipzig (plate number 6210)

New edition by Claude Debussy: Durand, Paris (plate number 9710).

New edition by Emil von Sauer: Bärenreiter, Kassel (plate number 30321).

NA: New edition by the author, based on the sources mentioned above.

B&HA: of the three editions by Mikuli, Scholtz and Debussy, the last is chosen as the basis for the new edition.

Notes: The edition by Mikuli is the basis for the new edition. It is the work brought to completion by Karol Mikuli and Scholtz in 1911 as a result of the original edition of Chopin's Preludes, which was published by the Instytut Fryderyka Chopina (IFC) in Warsaw (PWM 3822); the edition by Mikuli was also diverged in numerous ways (especially in instrumentation) from the first editions.

Editorial principles

The loss of an autograph makes it impossible to reconstruct a version of the text that can claim incontestable authority. In addition, the five editions that have been consulted as primary sources for the present edition do not yield identical readings: EA:S is not the same as EA:K, nor, as already mentioned, are Sp and Sk or Kst and Kk. Basically, five sources have been used as the basis of this new edition: Sp, Sk, SMEA:SS, Kst and Kk.

Many of the divergences among these five sources arise from printing defects. This applies particularly to the (relatively large) accent symbol and the (relatively small) *decrecendo* hairpin, which can often scarcely be distinguished from one another.

In some places the arrangement by Albert Franchomme (a:F) and the Polish new edition (NA:IFC) with its detailed editorial commentary were consulted, as secondary and tertiary sources respectively.

^p ibid., XV.

^v Facsimile, Paris 1982.

VIII

A special problem is presented by phrase markings, both in the solo part and in the orchestral parts; not uncommonly these yield two or even three different readings from within the five primary sources. Since Sp is the oldest source, and the only one that is certainly based on Chopin's autograph, and since it proved on the basis of textual comparison to be the most reliable, its readings have in general been preferred.

The notation of parallel passages has been treated in parallel fashion in all cases; occasionally parallels could be established only by

means of editorial additions. (Added ties/slurs are shown as lines; added dynamic marks etc. are placed in square brackets.) All fingerings in this edition are Chopin's own: in the middle movement, partly from Sp. The orchestral part has been taken unaltered from Sp and K.

The fundamental aim has been to reconstruct the assumed original version of the score and to comply with common sense, as far as may emerge from the evidence.

PREVIEW
Low Resolution