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**Feliks Janiewicz's violin concertos  
against the background of the works  
of his contemporary composers\***

Feliks Janiewicz / Felix Yaniewicz (1762–1848) was quite an important figure in the musical world in his time. His fate led him from Lithuania through Warsaw, Vienna, various Italian centers, to Paris, London and eventually Liverpool and Edinburgh. Since his debut in Vienna in 1785 he had been recognized as an outstanding violinist, which he proved on Concerts Spirituels in Paris in 1787/88. In 1792, when he arrived in England at the invitation of Johann Peter Salomon, Janiewicz was soon recognised by the local critics as one of Europe's greatest violinists. In London he performed alongside Haydn, Viotti, Pleyel, Clementi, Dusík and Johann Battista Cramer. He was highly regarded there, as evidenced by his concert activity (he had the highest number of performances of all the violinists staying in London in 1792) and by the fact, that his compositions were arranged by two of London's leading musicians: Dusík and J. B. Cramer. He was also one of the founders of an institution fundamental to musical life in England: The Philharmonic Society of London in 1813. His great merit was also the initiation of a professional type of musical

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life in Liverpool and later in Edinburgh, where he settled down and lived out the rest of his life.

Janiewicz was the author of five violin concertos, one piano concerto, six trios for two violins and cello, six divertimenti for two violins, two sonatas for piano and strings, one sonata for piano solo, fifteen other works for piano solo, three songs and several arrangements of other composers' works. His most important compositional achievement was five violin concertos written between about 1788 and about 1804.

### **1. The violin concerto in the last decades of the 18th century**

The solo instrumental concerto was one of the most popular forms in music of the second half of the 18th century. Works written for piano predominated, while concertos for other instruments were in the minority. In the middle of the century, creativity in the field of the violin concerto even experienced a decline. In Germany and Italy, far fewer were created in the 1750s than in the first half of the century, and in France between 1743 (Leclair's last concerto) and 1764 (Gavinies' collection of six concertos) not a single violin concerto was written (at least not published).<sup>1</sup>

Violin concertos were written by eminent instrumentalists and (e.g. Pietro Nardini, Gaetano Pugnani, Antonio Lolli, Federigo Fiorillo, Jean-Baptiste Dupont, Pierre Gavinies, Christian Cannabich, Friedrich Ludwig Benda, Karl and Anton Stamitz, Johann Friedrich Reichardt, François Hippolite Barthélémon, Giovanni Mane Jarnović, Giovanni Battista Viotti, Pierre Rode, Rudolph Kreutzer, Pierre Baillot). Many of them, like Janiewicz, gave concerts or stayed for longer periods in Paris (e.g. F.-H. Barthélémon, G. M. Jarnović, G. B. Viotti, L. Gautherot, P. Adlay), while many of them (often also orchestra leaders and concert organisers) — like Janiewicz — settled in England (e.g. F. Giardini, I. Raimondi, W. Cramer, J. P. Salomon, G. Stabilini, D.-P. Pieltain) or at least gave concerts in the capital (Alday in 1793, Rode in 1798).

The great composers of Classicism did not show much interest in the genre of the violin concerto. Although Joseph Haydn's compositions (four violin concertos from the 1760s, Hob. VIIa/1–4) represented a type of mature classical form, the composer wrote them as if on the margins of his output. Similarly

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<sup>1</sup> Chappell White, "The Violin Concertos of Giornovich", *The Musical Quarterly* 58, no. 1 (1972): 24.

Wolfgang Amadeus Mozart, after all the son of one of the most significant violinists of his day and author of a fundamental treatise on the playing of the instrument, wrote only five violin concertos, and that was in his youthful period (1774 and 1775). Although his concertos represent the formal shape achieved by other composers only in the following decade, Mozart ceased to practice this form and his compositions were not widely known or performed. The only masterpiece of the genre to emerge from the pen of one of the three great classicists was Beethoven's *Violin Concerto in D major*, Op. 61, from 1806.

TABLE 1. Major violin concertos written/published in 1781–1806

Annual date	Composer (concerto number, key)
before 1781	Barthélémon 6 concertos published in the 1770s; Giardini 6 concertos published ca. 1770–1772; Haydn: 4 concertos (ca. 1761–ca. 1771); Jarnović Nos. 1–6 (1773–1779); Lamotte 3 concertos issued until 1775; Lolli 3 concertos issued ca. 1769–1773; Mozart Nos. 1–5 (1773–1775); Pugnani 6 concertos issued ca. 1754–1780; C. Stamitz 11 concertos published till 1780
1781	Raimondi Op. 8 Nos. 1, 2, 3, Op. 9 Nos. 4, 5, 6; Viotti No. 3 in A major
1782	W. Cramer No. 7 in C major; Jarnović No. 8 in B flat major, No. 9 in G major; Lolli Op. 5 No. 1 and 2, Op. 8; Viotti No. 1 in C major, No. 2 in E major, No. 4 in D major, No. 5 in C major, No. 6 in E major
1783	Jarnović No. 7, No. 10 in F major, No. 12 in D major; Kreutzer No. 1 in G major (1783–84); Pugnani in A major; A. Stamitz No. 17 in G major; Viotti No. 7 in B flat major (1783–86), No. 8 in D major (1783–86), No. 9 in A major (1783–86), No. 10 in B flat major (1783–86)
1784	A. Stamitz No. 5 in G major; Kreutzer No. 2 in A major (1784–85)
1785	Kreutzer No. 3 in E major
1786	W. Cramer No. 8 in E major; Kreutzer No. 4 in C major
1787	Kreutzer No. 5 in A major; Viotti No. 11 in A major, No. 12 in B flat major (1787–88)
1788	<b>Janiewicz No. 1 in F major, No. 2 in E major</b> ; Kreutzer No. 6 in E minor; Pieltain 11 concertos published ca. 1776–1888; Viotti No. 13 in A major, No. 14 in A minor (1788–1789), No. 15 in B flat major (1788–1789)
1789	Alday (4 concertos published in Paris before 1790); Jarnović No 11 in B flat major, No 14 in A major; Viotti No 16 in E minor (1789–90)
1790	<b>Janiewicz No. 3 in A major</b> ; Jarnović No. 13 in A major, No. 15; Kreutzer No. 7 in A major; Viotti No. 17 in D minor (1790–1791), No. 18 in E minor (1790–1793)
1791	Jarnović No 12H in E major; Viotti No 19 in G minor
1792	Viotti No. 20 in D major (1792–95), No. 21 in E major (1792–1797)

1793	Alday: concerto with variations “God Save the King” (lost); Viotti No 22 in A minor (1793–1797), No 23 in G minor (1793–1794), No 24 in B minor (1793–1797), No 26 in B flat major (1793–1797)
1794	Rode No. 1 in D minor; Viotti No. 27 in C major (1794–1796)
1795	Jarnović No 16; Kreutzer No 8 in D minor; Rode No 2 in E major; Viotti No 25 in A minor (1795–1796)
1796	Rode No. 3 in G minor
1797	<b>Janiewicz No. 4 in A major</b>
1798	Rode No. 4 in A major
1799	Alday: concerto with military theme (lost), concerto with ‘Rondo-a-la-Chasse (lost)
1800	Rode No. 5 in D major, No. 6 in B flat major; Solomon in D major (ca. 1800)
1802	Baillot No 1; Kreutzer No 9 in E minor, No 10 in D minor, No 11 in C major, No 12 in A major (1802–1803); Viotti No 29 in E minor (1802–1817)
1803	Kreutzer No. 13 in D major, No. 14 in E major (1803–1804); Rode No. 7 in A minor, No. 8 in E minor (1803–1804)
1804	Baillot No 2, No 3; <b>Janiewicz No 5 in E minor</b> ; Kreutzer No 15 in A major, No 16 in E minor; Rode No. 9 in C major (1803–1808), No. 10 in B minor (1804–1808); Viotti No. 28 in A minor (1804–12)
1805	Baillot No 4; Kreutzer No 17 in G major, No 18 in E minor (1805–1809), No 19 in D minor (1805–1810)
1806	Beethoven in D major
shortly after 1806	Baillot No. 5–9 (1807–1820), Rode No. 11–13 (1813–1815), Paganini No. 1 in D minor (ca. 1811–1817)

An intensive and more independent development of the violin concerto form came in the last two decades of the eighteenth century, with the work of the so-called French violin school, whose inspiration and model were the violin concertos of Giovanni Battista Viotti.

Viotti wrote his first three violin concertos before arriving in Paris in 1782, and by 1792, when he went to London at Solomon’s invitation, he had written a total of 19. They were intended for violino principale accompanied by an orchestra consisting of first and second violins, violas, cellos and double basses — essentially duplicating the cello part — and a double cast of oboes and horns. It was these works, commonly referred to as “Parisian”, that became the model for his pupils and successors (mainly the last six, Nos. 14–19). The remaining concertos, from Nos. 20 to 29, written after Viotti’s arrival in London, the

so-called “London” (the first of them in 1792, the last around 1805), already show clear influences of the symphonic works of Haydn, with whom Viotti performed together in the Solomon concert series. They are essentially scored for orchestra expanded with flutes, clarinets and bassoons; in some, Viotti also introduces trumpets and timpani (Nos. 22, 24, 25, 29), and puts more emphasis on lyricism and drama than on virtuosity.

Viotti's concertos were widely known. As A. Schering writes, “[already before 1800] in Vienna and St. Petersburg, London and Paris, everyone was playing Viotti”.<sup>2</sup> In London, for example, his concertos had already been performed before his arrival in the English capital.<sup>3</sup> His influence, first in France, then throughout Europe, was enormous: a whole new generation of violinists grew up on his music, with whom he created a major new concert repertoire. He himself composed 29 concertos (the first in 1781 and the last after 1804), and his immediate pupil, Rodolphe Kreutzer (1766–1831) — 19 (the first written in 1783 or 1784, the last after 1805), as well as other most eminent representatives of the French violin school: Jacques-Pierre-Joseph Rode (1774–1830) — 13 (first written in 1794, last in 1815), Pierre-Marie-François Baillot (1771–1842) — 9 (first published in 1802, last 1 1820). Before 1800 the older concert repertoire for violin had been superseded by their compositions, and the Parisian model of the concerto became the model for the whole of Europe. In Paris, the Viotti tradition was so strong that even until 1853 (with one exception in 1845), at public performances, the students of the Conservatoire performed only his concertos.<sup>4</sup> Viotti and his pupils were excellent virtuosos and composers. Travelling around Europe, they spread the fame of the French school. Their importance was based among other things on the fact that Rode, Kreutzer and Baillot became violin teachers at the Paris Conservatory (opened in 1795). They also created a fundamental violin textbook, published in 1803. Baillot even makes abundant use of examples from Viotti's concertos and chamber works in his later textbook, *L'art de violon* (Paris 1834).

Derived from the Viotti tradition, the French violin concerto was in three movements (fast — slow — fast). This tradition was stronger in the violin

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<sup>2</sup> *Geschichte des Instrumentalkonzerts*, Leipzig 1905, p. 204, quoted in Schwarz, *Beethoven*, 433.

<sup>3</sup> Thomas B. Milligan, *The Concerto and London's Musical Culture in the Late Eighteenth Century* (Ann Arbor, Michigan: UMI Research Press, 1983), 132, 330, 332, 333, 334, 340.

<sup>4</sup> Schwarz, *Beethoven*, 432.

concerto than in other concerto types, such as the piano concerto, which sometimes consisted of two or four movements. Worth noting is the relatively large number of concertos in minor keys (10 out of 29 for Viotti — including five of the last six ‘Paris’ concertos and half of the ‘London’ concertos).

## **2. The solo concerto form in the last decades of the 18th century**

Like the majority of Classical-Romantic cyclic forms, the instrumental concerto in the 18th century was shaped on the pattern of a sonata cycle, with the first movement (the so-called first allegro) usually having a two- or three-movement form, which evolved into a structure possessing certain shaping features, which later, in the 1830s, A. B. Marx called a “sonata-allegro form”. It should be remembered, that at the end of the 18th century, the concerto was the form that retained very much of its Baroque original. From Torelli to Beethoven, and even later, in spite of their fundamentally different stylistics, the solo instrument concerto is characterized by the same main modes of shaping, based on ritornello form and the principle of textural contrast — between the tutti fragments (called ritornellos until the end of the 18th century), with their full, condensed sound, and the solo fragments, which bring to the fore the virtuosity and beauty of the solo instrument’s tone.

In the course of the development of the concerto form, the number of tutti and solos and their mutual relations in the first movements of the concertos varied, yet by the mid-18th century a typical textural pattern had emerged. The first movement of late-baroque (e.g. Corelli, Torelli, Vivaldi) and early-classical (e.g. Giardini, Cannabich, A. Stamitz, Gaviniès, Haydn) concertos usually consisted of four tutti and three solos. The first tutti, in the key of tonic, was a sequence of several themes that could form the basis of subsequent tutti. The second tutti, in the key of the dominant (or mediant, when the main key was minor), usually made use of motifs from the first tutti or was sometimes even a repetition of it in transposition. The third tutti, the shortest and most often of a figurative character, began in the key of the submediant (or the dominant in minor concertos) and most often modulated to the tonic. The fourth and last tutti, in the key of the tonic, was often a recapitulation of the first tutti.

The first solo modulated to the dominant (or mediant in compositions in minor), the third was usually in the key of the tonic. In the solos, composers sometimes used motives from the tutti — with the addition of figurative

sections; however, there were often no thematic or motivic connections between the tutti and solos. The relationships between the solos themselves also varied. Each could be based on different thematic material, and any two solos could use the same material, while a third could be completely different. In many concertos by Torelli or Vivaldi, each solo consisted solely of figurations unrelated to the other solo or tutti sections. It sometimes happened that the third solo made use of the material of the first solo, but entirely in the key of the tonic. Such a procedure was then similar to a recapitulation in the classical form of a sonata-allegro form. Most often, however, the correspondence between the two sections was confined to the last bars; which does not allow one to find similarities with reprise structures.<sup>5</sup>

In the course of the development of the form of the solo concerto, more distinct formal relationships between the tutti and the solo in the first movement of the concerto become established. As early as the 1760s it became a rule (from which, however, there were exceptions) that the first solo repeated the theme of the first tutti at the beginning and thus the first three movements of the form (Tutti1-Solo1-Tutti2) fulfilled the function of presenting the basic thematic material. This is why some historians used terminology typical for the description of the sonata-allegro form and spoke directly of a double exposition — where the first tutti would be an exposition of the orchestra, the first solo an exposition of the soloist, and the second tutti a section closing the whole exposition.<sup>6</sup> The second solo, on the other hand, became a tonally variable fragment, in which a new theme often appeared, developed in modulating figurations, or (more rarely) modulatory changes were made to themes already presented. This modulatory fragment was often episodic in character. The third solo was a shortened recapitulation of the first.<sup>7</sup>

The solo concerto form was described by many eighteenth-century theorists. The evolution and analysis of their views (also in connection with the

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<sup>5</sup> Chappell White, "First-Movement Form in the Violin Concerto form Vivaldi to Viotti", [in:] *Music East and West. Essays in Honor of Walter Kaufmann* (New York: Pendragon Press, 1981), 183–197.

<sup>6</sup> Ebenezer Prout, *Applied Forms* (London: Augener 1895), 203–204; Donald Francis Tovey, *Essays in Musical Analysis*, vol. 3: *Concertos* (Oxford: Oxford University Press, 1936), 14–23.

<sup>7</sup> Edwin J. Simon, "The Double Exposition in the Classic Concerto", *JAMS* 10, no. 1 (1957): 114–116.



development of sonata form) are presented in their detailed reflections by Jane R. Stevens<sup>8</sup> and Irena Poniatowska,<sup>9</sup> among others.

From at least as early as Johann Adolph Scheibe (1745),<sup>10</sup> the first movement of a concerto has been described as a textural alteration of solo and tutti sections, with their thematic content marked. For Scheibe, the most important part is the beginning of the movement: the accompanying instruments (orchestra) appear with the main theme (ritornello), followed by a solo section that may repeat a theme from the ritornello or introduce a completely new one. The author does not discuss the whole structure (only generally Ritornell1, Solo1 and Ritornell2), but points the reader to the form of the aria as a model of the form of the first movement of the concerto.

Johann Joachim Quantz, in his treatise on playing the transverse flute in 1752,<sup>11</sup> still treats the form of the first movement of the solo concerto in a late Baroque manner (textural contrast as the chief structural principle of the form), but adds to Scheibe's description a number of remarks concerning the size of the subsequent sections and their thematic content. First of all, he mentions the two themes in the initial ritornell and the fact that they may or may not be repeated by the first solo. He points out that the movement should end with material from the second theme of the first ritornello, and specifies the best proportions of the following sections of the form: a large enough size for the first ritornello and suggests small sizes for the remaining tutti sections. Quantz also emphasizes textural issues, writing in more detail about the differentiation of the solo section and contrasting it with the tutti sections.<sup>12</sup>

In Sulzer's lexicon,<sup>13</sup> 20 years later and still widely known in the early 19th century, Johann Philip Kirnberger (author or at least co-author of the entry on

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<sup>8</sup> Jane R. Stevens, "An 18<sup>th</sup>-Century Description of Concerto First-Movement Form", *JAMS* 24, no. 1 (1971): 85–95; Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form", *JAMS* 27, no. 1 (1974): 25–60.

<sup>9</sup> Irena Poniatowska, „Zur Genese der Sonatensatzform in der Musiktheorie des 18. und der ersten Hälfte des 19. Jh.“, [in:] *Context of Musicology*, ed. M. Jabłoński, D. Jasińska, B. Muszkalska, R. J. Wiczorek (Poznań: Ars Nova, 1998).

<sup>10</sup> *Der kritische Musikus* (Leipzig: Breitkopf, 1745).

<sup>11</sup> Johann Joachim Quantz, *Versuch einer Anweisung die Flöte Traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752), English translation: Edward R. Reilly, *On Playing the Flute* (London: Faber and Faber 1966).

<sup>12</sup> Cf. Stevens, "Theme, Harmony, and Texture", 28–29.

<sup>13</sup> Johann Georg Sultzer, *Allgemeine Theorie der schönen Künste*, 1<sup>st</sup> ed. (Leipzig: Weidmann, 1771–1774).



the concerto) takes a more recent approach to the first part of the solo concerto form. He writes that

The [... concerto] consists of three main movements, the first of which is Allegro, the second Adagio or Andante, and the third again Allegro or Presto. [...] Each movement begins with all the instruments [of the orchestra] and ends in the same way; in the middle, however, the main instrument is heard above all [...].<sup>14</sup>

The alternation of solo and tutti remains the main formative principle. The author stresses that new thematic thoughts may appear in the first solo passage, and in relation to Quantz's description he adds that the first ritornello "[...] ends in the main key before the soloist begins to play".<sup>15</sup>

The harmonic aspect of the construction of the first movement of the work, signalled by Sulzer's work, became for later theorists one of the most important determinants of the form of the first movement of the solo concerto, whose model was the analogous movement of the sonata and the symphony — forms much more extensively described in theoretical treatises of the day. Georg Joseph Vogler was the theoretician who paid more attention to the harmonic plan (described on the basis of Rameau's theory) as proper for the first movement of the solo concerto and was the first to notice its kinship with the binary form of the first movement of the sonata and the symphony (without abandoning the element of textural contrast tutti-solo as essential in describing the construction of the form).<sup>16</sup> Vogler's thought was developed by, among others, Francesco Galeazzi,<sup>17</sup> Augustus Frederic Christopher Kollmann<sup>18</sup> and the most important and influential late 18th-century theorist, Heinrich Christoph Koch.

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<sup>14</sup> „Es besteht aus drey Haupttheolen, davon der erste ein Allegro, der zweyte ein Adagio oder Abdabte, und der dritte wieder ein Alegro oder Presto ist. [...] Jeder Theil fängt mit allen Instrumenten zugleich an, und hört auch so auf; in der Mitte lässt sich meistens das Hauptinstrument hören [...]”, quoted in Stevens, “Theme, Harmony, and Texture”, 30.

<sup>15</sup> „Dieses Schliesst in dem Haupttone, ehe der Concertist anfängt“ (Johann Georg Sulzer, *Allgemeine Theorie der schönen Künste*, 1st ed. (Leipzig: Weidmann, 1771–74), quoted in Stevens, “Theme, Harmony, and Texture”, 30.

<sup>16</sup> In the periodical *Betrachtungen der Mannheimer Tonschule* published in 1778–1781.

<sup>17</sup> Francesco Galeazzi, *Elementi teoretico-practici di musica* (Roma: Stamperia Pilucchi Cracas, 1791–1796).

<sup>18</sup> Augustus Frederic Christopher Kollmann, *Essay on Practical Musical Composition, According to the Nature of that Science and the Principles of the Greatest Musical Authors* (London: Printed for the author, 1799).

In his comprehensive textbook on composition,<sup>19</sup> Koch develops a compact theory of musical form, beginning with a description of the simplest elements of composition (in the first two volumes of 1782 and 1787) and ending with grand forms in the third volume of 1793. Although Koch still describes the first movement of sonatas and symphonies (which he calls the first allegro) as a binary form (as did other theorists of the time), he draws attention to the structural distinction of the second section of the form into two fragments: modulatory and tonic. For him, the alternation of texture between the tutti and the solo part is still an important determinant of the concerto form. Since in his view the form of the first allegro of a sonata/symphony is binary, but consists of three fragments of different structure, it was natural for him (like Quantz) to adopt as the textural model of the form of the first movement of the concerto the arrangement of four tutti (ritornelli) and three solos (Vogler, Galeazzi and Kolmann wrote rather of three tutti and two solos, due to their understanding of the first movement of the sonata as a binary form: Tutti1 Solo1 Tutti2 // Solo2 Tutti3):

The first allegro of the concerto contains three main sections [“Hauptperioden”], played by the soloist; these are surrounded by four side sections [“Nebenperioden”], played by the orchestra as a ritornalle.<sup>20</sup>

The three solo passages have in general the same form as the three main movements of the ‘first allegro’, which Koch writes about in Volume II of his treatise (1787) discussing the form of the sonata and the symphony (it is mainly the symphony, not the sonata, that is Koch’s reference for formal considerations). Koch describes a harmonic and thematic plan for the first movement of the solo concerto that could be tabulated as follows, although the number of tutti and soloist themes was not strictly defined in the 18th-century concerto:

	Tutti1 (Ritornell1)	Solo1	Tutti2 (Ritornell2)	Solo2	Tutti3 (Ritornell3)	Solo3	Tutti4 (Ritornell4)
Theme	A B A	A B?	A	new	indefinite	A	A or B
Harmony	I-V or I-I	I V	V	V and other	V	I	I

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<sup>19</sup> H. Ch. Koch, *Versuch einer Anleitung zur Komposition*, 3 vols. (Leipzig: A. F. Böhme, 1782, 1787, 1793).

<sup>20</sup> „Das erste Allegro des Concerts enthält drey Hauptperioden, welche der Concertspieler vorträgt, und die von vier Nebenperioden, eingeschlossen sind, die von dem Orchester als Ritornelle vorgetragen werden“ (Koch, *Versuch*, vol. 3), 333, quoted in Stevens, “An 18<sup>th</sup>-Century Description”, 88.

Tutti1 (Ritornell1), Solo1 and Tutti2 (Ritornell2) thus constitute the expository section of the concerto, while Solo2 begins the modulatory section, leading to a recapitulation of the principal musical ideas of this part of the form.

In the soloist's expository section, after the presentation of the first theme, a completely new thematic idea could be presented. Even in later classical concertos, the thematic relationships between Tutti1 and Solo1 were sometimes very loose. In KV 482, for example, Mozart makes little use of Tutti1 material in Solo1 — but there have also been times when the opposite is true, for example in KV 488 the Solo1 material is largely based on Tutti1 material. In Viotti's 18th concerto, the soloist begins his expository section with a quite different theme from that of the orchestra. Beethoven's *Concerto in C minor*, Op. 37 is one of the few in which Solo1 repeats the Tutti1 thematic material in its entirety.

Also, the first movement of a solo concerto in the French style, represented mainly in Viotti's oeuvre, a model which provided a model for composers of violin concertos of the time, was essentially laid out as four tutti and three solo parts. The main theme of most of Viotti's early concertos was of a march-like, military character. His later concertos often begin with a lyrical theme (e.g. XX, XXII, XXVIII, XXIX). The first tutti was widely extended and led to a brilliant solo part, usually beginning with the first orchestral theme, although sometimes a completely new musical idea appeared here (e.g. Concerto No. XVIII). The soloist's second theme was generally different from the orchestra's second theme. The following second solo was usually a brilliant fragment of free formal character, with new themes, rarely repeating previous thematic material. This fragment of the form was characterized by heightened expression and tonal instability. The last solo, a recapitulation, presented material from the soloist's expository section in an abbreviated form; the cadenza was isolated within the last tutti. A characteristic feature of Viotti's London concertos (from 1792, i.e., number XX) was the small size of the last section of the form (recapitulatory) in relation to the other parts of the form (about 40% in relation to the soloist's expository section).<sup>21</sup> Deviations from this structure of the first movement of the concerto were rather rare.

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<sup>21</sup> Milligan, *Concerto*, 152.

The second movements of the violin concertos of those times were most often of the French *Romance* type, at least that is how they were often titled. The term “romance” originally referred to a love song (sometimes narrative, ballad-like), the text of which consisted of two verse stanzas, and the music simply reflected the structure of the text by means of two four-bar phrases differing only in the ending. It was usually maintained in slow tempo (*andante*), in 2/4 bar or *alla breve*, in a major key. This is how Koch described the features of instrumental Romance:

Romance in its original meaning is a lyrical stanza song, telling a tragic or love story, very naive and simple in style. [...] The same term Romance is used for instrumental pieces with a slow tempo and the above-mentioned character, written in an unsophisticated, even naive way, usually in rondo form or very similar.<sup>22</sup>

According to Chappel White, “romance” was adapted to the violin concerto by Jarnović.<sup>23</sup> Out of his seventeen concertos, six second movements are entitled “Romance”, while three others have the same form and type of expression as “Romance”. In his concertos, the movements entitled “Romance” have an ABA structure. The A section, corresponding to a vocal ‘romance’, ends with a cadence in the key of the tonic, and the B section is maintained in the minor key of the tonic and ends with a modulation leading to the fundamental key. Four-bar phrases are the rule, although they are sometimes extended to six.<sup>24</sup> The second movements of concertos by Viotti and his pupils, on the other hand, were usually very short and had an even simpler formal structure — consisting of a single solo framed by two short tutti or by two short AA’ particles. Viotti did not give the second movements of his concertos the title “Romance”, although some of them refer to the form and type of expression described above (e.g. concertos XXII and XXIII). The solo part was characterised by an attractive cantilena-like melody, ornamented by the performer (who was often

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<sup>22</sup> „Romanze, (Romance) ist ursprünglich ein Lied, welches in einer lyrischen Versart die Erzählung einer tragischen oder verliebten Vergebenheit enthält, und in einen Höchst naiven und einfachen Styl eingekleidet ist. [...] so ist man gewöhnt, diejenigen Instrumentalstücke von langsamer Bewegung und von dem angezeigten Charakter, die in einer ungekünstelten und naiven Schreibart gesetzt, und in die Form des Rondo, oder in eine nur wenig davon verschiedene Form eingekleidet sind, Romanzen zu nennen“, Heinrich Christoph Koch, *Musikalisches Lexicon* (Frankfurt am Main: August Hermann der Jüngere, 1802, reprint Hildesheim: Bärenreiter, 1964), col. 1271, quoted in Milligan, *Concerto*, 242.

<sup>23</sup> White, “The Violin Concertos of Giornovich”, 33–34.

<sup>24</sup> White, “The Violin Concertos of Giornovich”, 33–38.

the composer himself) with improvised ornaments.<sup>25</sup> They were maintained in the tonality of the dominant (Viotti Concerto XXII A minor-E major), the major subdominant (Viotti Concerto XVIII E minor-A major), the parallel (Viotti Concerto XX D major-D minor), the relative (Viotti Concerto XIX G minor-Es major, Concerto XXIX E minor-C major) or exceptionally in another tonal relation (Viotti Concerto XXIII G major-E major).

The third movements of the concertos showed influences of ritornello form, the essence of which was textural contrast; they were mostly maintained in rondo form and show great variety in formal details. Koch,<sup>26</sup> in a rather brief description of the rondo form in a solo concerto, draws attention to the thematic independence of individual episodes (couplets). Moreover, he notes that the first usually modulates to a dominant, and the second to a different, but also close key. The third episode (if the composition is elaborate enough) may use the material of the first refrain.<sup>27</sup> Refrain themes are often based on dance rhythms of different provenance: Spanish, Russian, Hungarian, Gypsy, Scottish and Polish.<sup>28</sup>

The three-movement structure of the concerto form also contains some interesting moments, such as the attacca transition of the 2nd movement into the 3rd in Viotti's 20th concerto and in Kreutzer's 5th and 7th, or the motivic links between the 1st and 3rd movements in Viotti's 20th.<sup>29</sup>

### **3. Violin concertos by Janiewicz**

Janiewicz's violin concertos are of a type generally corresponding in form, instrumentation and expression to compositions by Mozart, Jarnović and Viotti. They made up of three movements, with the first in  $\frac{4}{4}$  meter at a moderate or fast tempo (Moderato, Allegro moderato, Allegro), consisting essentially of four main tutti and three solo sections and based on a generally same tonal plan. The second movement is slow (Adagio), with a differently shaped form, and the third is fast (Allegro moderato, Allegretto), in rondo form. The first four concertos are in a major mode, with the second movement in the key of

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<sup>25</sup> Schwarz, *Beethoven*, 439.

<sup>26</sup> Koch, *Versuch* (vol. 3), 213.

<sup>27</sup> Chappell White, *From Vivaldi to Viotti. A History of Early Classical Violin Concerto* (Amsterdam: OPA, 2<sup>nd</sup> ed., 1994), 40.

<sup>28</sup> Schwarz, *Beethoven*, 439.

<sup>29</sup> Schwarz, *Beethoven*, 436.

subdominant (concertos I, II and III) or dominant (concerto IV), and only the last, the Fifth, in a minor key with the second movement in a parallel key. The first movement of the Fifth concerto has a slow introduction (Largo).

### 3.1 First movements of the concertos

#### 3.1.1. Themes

The **main themes** (first **subjects**) of Janiewicz's concertos are analogous to common formulas found in the works of many composers at the time. Their melodic basis is in each case the sound of a tonic chord (in the first concerto, also of a dominant seventh chord). They begin with either a major or a fifth chord and in all four concertos have an ascending direction (falling only in the third concerto). They have a rather modest ambitus: from around one octave in concertos III, IV and V to just over two octaves in concertos I and II. They are constructed from short, clearly distinguishable four-bar (and two-bar in the Fifth) phrases. They are 16 bars (concerto No. 1) or 8 bars (the other concertos) in size, forming a predecessor and successor with a T / D-T tonal plan. The first part of the theme of the first concerto ( $A_a$ : bars 1–4 and 5–8) in the tonal scheme T-D / D-T is arranged on the question-answer principle, thus referring to themes typical of the galant music style.

Although this way of structuring the main themes means that there are few individual elements in them, one can nevertheless observe a certain variety (evolution) in the way they are constructed in all of Janiewicz's concertos. The least interesting is the initial eight-bar theme of the first concerto. The composer constructs it in the simplest way: he presents successive notes of the chord in quarter notes. In this way, he achieves a military-march or even fanfare effect — appropriate for a distinctive opening of the piece, but of little use for further development in its course. Therefore he does not repeat it in the soloist's expository section, recalling it only once in the whole work, at the beginning of the last section of the movement (called a recapitulation in the later theory of the form).

From the second concerto onwards, a feature that gives the main themes a certain individuality is their increasingly intensive use of syncopation (concertos II, III and IV). A distinct feature of the main themes of the Fourth and

Fifth concertos is their increasing ambitus, which gives them a developmental, broadly breathy character.

An evolution occurs in the case of Janiewicz's use of dynamics in the main themes of his concertos. In the first two the principle is the contrast between forte and piano within the theme (presented by the full orchestra). From the third concerto onwards, the composer begins the works in piano (presented in strings only, and the dynamic contrast and the full orchestra appear only at the beginning of the fragment which fulfils the function of a transition). At the same time, the emotional expression of the themes changes. The main theme of concerto IV is now quite lyrical, and the main theme of concerto V displays an almost Romantic lyricism, with a type of expression close to Mendelssohn's *Violin Concerto in E minor* of 1844.

EXAMPLE 1. Main themes of the first movement of Janiewicz's violin concertos

- a) Main theme of the concerto I, 1st movement, bars 1–8 (theme A<sub>1</sub>)  
and bars 73–80 (theme A<sub>b</sub>)

The musical notation for Example 1a consists of two systems. The first system has two staves. The top staff begins with a forte (f) dynamic marking and contains a series of chords and a melodic line. The bottom staff also begins with a forte (f) dynamic marking and contains a bass line. A piano (p) dynamic marking appears in the middle of both staves. The second system also has two staves. The top staff begins with a forte (f) dynamic marking and contains a melodic line with a trill. The bottom staff begins with a piano (p) dynamic marking and contains a bass line.

- b) Main theme of the concerto II, 1st movement, bars 1–8 (theme A)

The musical notation for Example 1b consists of two staves. Both staves begin with a piano (p) dynamic marking. The top staff contains a melodic line with a trill. The bottom staff contains a bass line.



c) Main theme of the concerto III, 1st movement, bars 1–8 (theme A)



d) Main theme of the concerto IV, 1st movement, bars 1–8 (theme A)



e) Main theme of the concerto V, 1st movement, bars 85–92 (theme A)



In each of Janiewicz's concertos there is one (in concertos I and II) or two (in concertos III, IV and V) **secondary themes of the exposition section** (appearing successively as the second theme or the second and third themes). Like the main themes, they are built from isolated four-bar phrases that form a closed eight-bar whole (although the symmetry of the side themes in concerto V is less pronounced), and they have a small ambitus. Yet one can see the composer's care to give them a varied character: in concertos I to IV, they are lyrical in character, achieved, among other things, by the predominance of movement in steps in seconds, longer rhythmic values, more frequent legato articulation and piano dynamics. Their impact also lies in their contrast with the immediately preceding figurative transition fragments. In concerto V, with its lyrical main theme, the secondary themes are, in turn, lively (with a predominantly sixteenth-note motion), dynamically differentiated, containing greater interval leaps and possessing a dance-like character.

EXAMPLE 2. Secondary themes of the exposition section of  
Janiewicz's violin concertos

a) Secondary theme of concerto I, 1st movement, bars 28–35 (theme B)

b) Secondary theme of concerto II, 1st movement, bars 31–38 (theme B)

c) Secondary themes of concerto III, 1st movement, bars 18–26 (theme B)  
and bars 82–91 (theme C)

d) Secondary themes of concerto IV, 1st movement, bars 31–38 (theme B)  
and bars 61–68 (theme C)

e) Secondary themes of concerto V, 1st movement, bars 21–28 (theme of the beginning of the exposition section), bars 114–121 (theme B), bars 133–136 (theme C)

The musical score consists of three systems. The first system has two staves of music in 2/4 time, starting with a piano (*p*) dynamic and a *[simile]* marking. The second system also has two staves, with dynamics *f*, *dolce*, and *p*, and a *cresc.* marking. The third system has one staff with a *dolce* dynamic.

In turn, the modulatory sections of the concertos (Solo2) begin each time with new, very expressive themes (**themes of modulatory sections**). In three cases (concertos I, II and IV), their leading motif is a melodic triad in the fundamental form in the key of the dominant, presented in half notes — as a contrast to the preceding sixteenth-note figurations which end the exposition section. The composer achieves a similar contrast in the concerto III, thanks to the theme’s distinct march rhythm (also in the key of the dominant), or in the concerto V, thanks to the halting of the movement on the opening half-note (parallel major key) and its lyrical character, different from the figurative ending of the preceding section of the form.

EXAMPLE 3. Themes that begin modulatory sections in Janiewicz’s violin concertos

a) Beginning of modulatory section in concerto I, 1st movement, bars 206–213 (theme C)

The musical score shows two staves of music in 2/4 time. The first staff begins with a half-note chord, followed by a melodic line. The second staff provides harmonic support with chords and a melodic line.

b) Beginning of modulatory section in concerto II, 1st movement, bars 192–201 (theme C)

c) Beginning of modulatory section in concerto III, 1st movement, bars 157–167 (theme D)

d) Beginning of modulatory section in concerto IV, 1st movement, bars 198–205 (theme D)

e) Beginning of modulatory section in concerto V, 1st movement, bars 197–205 (theme D)

The composer also introduces a new lyrical theme in a minor key into the modulatory section (concertos II, III and IV, and in the case of the minor concerto V both themes are in major keys: G major/g minor and B flat major).

EXAMPLE 4. Other themes of modulatory sections in  
Janiewicz's violin concertos

a) Other theme of modulatory section in concerto I, 1st movement, bars 233–240 (theme D)

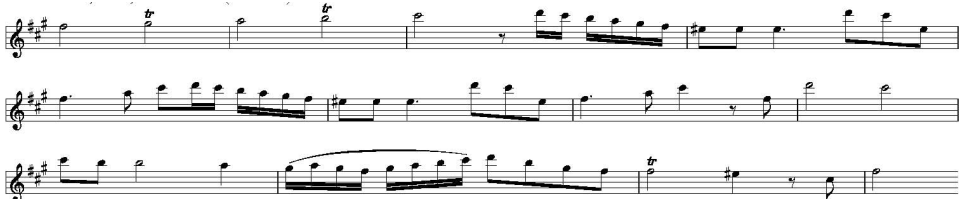
b) Other theme of modulatory section in concerto II, 1st movement,  
bars 238–245 (theme D)



c) Other themes of modulatory section in concerto III, 1st movement,  
bars 174–177 (theme E) and bars 202–209 (theme F)



d) Other theme of modulatory section in concerto IV, 1st movement,  
bars 255–266 (theme E)



e) Other theme of modulatory section in concerto V, 1st movement, bars 216–226 (theme E)



### 3.1.2. Tutti fragments

The first movements of Janiewicz's concertos generally consist of four main tutti (ritornelli) and three main solo sections. The introduction of an additional, very short tutti — a scale passage in the strings closing one of the thematic

ideas in the soloist's exposition section or in the concerto's modulation section (cf. e.g. bars 147–153 and 230–232 in the concerto I, bars 77–81 in the concerto III or bars 219–223 in the concerto IV) — does not affect the general, distinct formal structure of these movements.

The opening tutti of the first four concertos are expository sections of the orchestra, presenting the main material, later repeated with some changes in the soloist's expository section (first solo) and recapitulatory section (third solo). There are two themes in concertos I, II and III, and three themes in concerto IV — in each of these four concertos, two principal themes (the main theme and one subsidiary theme) appear in the soloist's exposition and recapitulation sections (the soloist's exposition section in concerto I begins with the second movement of the main theme:  $A_b$ ). The second theme of the orchestra's expository episode is generally presented in the key of the dominant — the only exception to this rule is made by Janiewicz in the third concerto, who presents the second theme in the key of the tonic.

Tonal differentiation of themes already in the first ritornello, i.e. in the expository section of the orchestra and not only of the soloist, is a feature quite characteristic of the late 18th-century violin concerto (e.g. all of Jarnović's concertos and 27 of Viotti's 29 concertos contain modulation in the orchestra's first tutti). Piano concertos by composers living in London in the 1790s did not have such a clearly defined tonal plan for this section of the form: Dusík and Clementi in their London-period concertos maintain a tonic tonality throughout the orchestra's expository section, while the concertos of J. B. Cramer, Field and Steibelt introduce modulation to the dominant<sup>30</sup>.

The orchestral exposition sections are the most elaborate and formally stable tutti fragments of the first four concertos; the remaining tuttis are much smaller in size, and the composer shapes them freely and diversely in terms of the use of thematic material and their interrelationships — and such freedom is the norm in instrumental concerto form of the time. Only to a small extent does Janiewicz make use of motivic references between some of the tutti fragments:

- the concluding section of the concerto I (the last tutti) uses the second movement (the " $A_b$ " part) of the first theme,

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<sup>30</sup> Milligan, *Concerto*, 69.

- in concerto II, the tutti ending the expository sections of the orchestra and soloist and the tutti ending the entire movement (bars 57–69, 163–191 and 358–369), although melodically different, derive from the leading motif of the first theme and employ the same characteristic melodic-rhythmic motif,
- in the concerto IV, the ending of the soloist's expository section (Tutti2) and large sections of the modulatory section (bars 170–197 and 298–314) are based on the same expressive rhythmic motif.

Generally, however, one cannot see here the composer's intention to integrate thematically or motivically the entire first movement of the concerto — the motivic material of most of these movements does not in fact derive from the thematic parts, or at most is their completely free development.

According to Koch's model described above, the tutti fragments in the late 18th-century concerto distinguish the individual elements of the form of the first movements of the concerto:

- first tutti (Ritornell1) constitutes the orchestra's expository section,
- the second tutti (Ritornell2) closes the soloist's expository section,
- third tutti (Ritornell3) ends the modulation section,
- last tutti (Ritornell4) constitutes the coda crowning the entire movement.

It is no different in Janiewicz's first four concertos. However, there is one interesting and not typical arrangement here. The tutti in bars 293–319 of concerto I not only closes one of the formal sections, but it also marks a transition between two sections. The first part of this tutti (bars 293–308) concludes the modulatory section, and then in the second fragment (bars 309–319) the orchestra presents the first part of the main theme, which is then taken up by the violino principale (from bar 320). The recapitulatory episode thus begins still within this tutti, before the solo part begins. And there is no question here of any formal 'disruption'. The structural differentiation of the two fragments of this tutti (the first one is more dynamic at its end, based on a sixteenth-note accompaniment and has a typically concluding character), the harmonies — modulation from D through G to the dominant C — and then the introduction of the main theme in bar 309 leave the listener in no doubt that this is where the recapitulatory section begins.



This is not an unusual solution — similar ones were used, for example, by Mozart in his late piano concertos and by Viotti in his 29th Violin Concerto of 1805. The fact that the beginning of the recapitulatory section was shaped in such a way demonstrates Janiewicz's relaxed yet mature approach to the form of the first movement of the instrumental concerto already in his first work. His compositions appear in a particularly favourable light when juxtaposed with Jarnović's violin concertos, both slightly earlier and contemporary to Janiewicz's concertos. Jarnović's compositions are characterised by a fairly stable formal structure, yet in more than half of them the composer establishes the tonic key well before the return of the main theme in the recapitulatory section, thus losing the opportunity to build up the tension typical of this part of the form<sup>31</sup>.

### 3.1.3. Solo fragments

As a rule in the first solos of the concertos the composer presents thematic material from the orchestra's exposition, the unbroken rule here being the tonal dualism of the themes (tonic-dominant), characteristic of the form of the first allegro of a sonata (symphony) and of a solo concerto, described by Koch among others. Here, the themes are adapted to the violin texture — by adding ornamentation or figurative development, by fragmenting the rhythmic values, by presenting them in a wider ambitus, by moving them to a higher register (concerto III) or by slightly altering the melodic drawing (concerto IV). But this is not yet the type of expansive virtuosity represented in the first appearance of the concertante instrument by the next generation of virtuoso violinists, already evident in the concertos of Rode (e.g., Concertos I, VII, VIII, XI) and Kreutzer (Concertos XIV and XIX), and later Paganini (like large ambitus, large leaps, very small values, great dynamic variability, playing in two-note sonorities, trills, extreme registers within just a few notes).

In Janiewicz's concertos, however, there are also more marked departures from the thematic material presented earlier by the orchestra. In the concerto I, the composer abandons the first  $A_a$  section of theme A, beginning the soloist's exposition section with the equally expressive and characteristic second section of theme  $A_b$ , and in the concerto III he presents an additional, new thematic idea, C (bars 82–90). There are even greater differences between the thematic

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<sup>31</sup> White, "The Violin Concertos of Giornovich", 31.

**Concerto No. 1 in F major  
(form diagram)**

**1<sup>st</sup> Movement. Moderato (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

	expository section of the orchestra				expository section of the soloist				modulatory section			
	TUTTI				SOLO				TUTTI			
Theme	1	A <sub>a</sub>	A <sub>b</sub>	B	epilogue <sub>1</sub>	A <sub>a</sub>	B	B	figurations	epilogue <sub>2</sub>	C	transition
Harmony <sup>1</sup>	2	F	F	C	C F	F C	C	C	C	C	C a C A	D A
Instruments	3	tutti	tutti	tutti without cor	tutti	strings without va	strings without va	va doubles vc	strings without va	tutti	strings without va	strings
Remarks	4	va doubles vc		(ob only in repetition of the theme)			b. 124-132 without vc	va doubles vc		va doubles vc		va doubles vc
Bars	5	1-12	12-27	28-43	43-72	73-123	124-146	147-153	154-172	173-205	206-230	230-232

recapitulatory section										Coda	
SOLO					TUTTI					TUTTI	
1	D	epilogue <sub>3</sub>	A <sub>a</sub>	A <sub>b</sub>	figurations	E	figurations F <sub>1</sub>	B	figurations F <sub>1</sub> x 2	A <sub>a</sub>	A <sub>b</sub>
2	D G C F B-flat d A D	D (G C)	F	F	F C	F g C	F C <sup>♯9</sup> F d D g B-flat C g C <sup>♯</sup>	F	F	F	F
3	strings without va	tutti	tutti	strings without va	strings without va	strings without va	strings without va	strings without va	strings without va	strings without va	tutti
4	(b. 233-248 without vc)	va doubles vc	va doubles vc								va doubles vc
5	233-292	293-308	309-319	320-330	330-337	338-353	353-362	363-369	370-392	393-404	

<sup>1</sup> In all diagrams, uppercase letters denote major keys, lowercase letters denote minor keys.

**Concerto No. 2 in E major  
(form diagram)**

**1<sup>st</sup> Movement. Allegro moderato (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

	expository section of the orchestra								expository section –		
	TUTTI								SOLO		
Theme	1	A <sub>a</sub>	A <sub>b</sub>	A <sub>b</sub>	transition <sub>1</sub>	B	expansion of B	epilogue <sub>1</sub>	A <sub>a</sub>	A <sub>b</sub>	transition <sub>2</sub>
Harmony	2	E	E	E	E G-sharp c-sharp C-sharp F-sharp B E B C-sharp F-sharp	B	B c-sharp F-sharp B	B F-sharp B' E	E	E	B
Instruments	3	tutti	tutti without ob	tutti	tutti	tutti	tutti	tutti	strings	strings	strings
Remarks	4	(theme in vn 1 and ob 1)	(theme in vn 1)	(theme in ob and cor)		theme in vn 1 and 2		refers to A <sub>a</sub>			
Bars	5	1-4	5-8	9-12	12-30	31-50	50-56	57-69	70-73	74-82	83-104

– of the soloist				modulatory section				recapitulatory section			
				SOLO				SOLO			
1	B	B	figuration <sub>1</sub>	Epilog <sub>2</sub>	C	D (Minore)	transition <sub>3</sub>	transition <sub>4</sub>	A <sub>a</sub>	A <sub>b</sub>	transitions
2	B	B	B	B	B c-sharp C-sharp B E A B	e	e F-sharp	B	E	E	E E' A B E
3	strings	strings	strings	tutti	strings	strings	strings	tutti	strings	strings	strings
4				refers to A <sub>a</sub>							
5	105-116	117-131	131-162	163-173; 174-191	192-237	238-264	265-271	272-282	282-285	286-293	294-309

**Coda**

TUTTI				Coda
1	B	figuration <sub>2</sub>	figuration <sub>1</sub>	Coda
2	E	E	B	E
3	strings	strings	strings	tutti
4				refers to A <sub>a</sub>
5	310-323	324-331	332-357	358-369

*Feliks Janiewicz's violin concertos*

**Concerto No. 3 in A major  
(form diagram)**

**1<sup>st</sup> Movement. Allegro (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

		<i>expository section of the orchestra</i>				<i>expository section of the soloist</i>					
		TUTTI				SOLO		TUTTI		SOLO	
<b>Theme</b>	1	A	transition <sub>1</sub>	B	epilogue <sub>1</sub>	A x 2	transition <sub>2</sub>	C	figurations <sub>1</sub>	B	figurations <sub>2</sub>
<b>Harmony</b>	2	A	A	A	A (f-sharp)	A	A	E	E (B <sup>7</sup> )	E	E
<b>Instruments</b>	3	strings	tutti	tutti	tutti	strings	tutti	strings	strings	strings	strings
<b>Remarks</b>	4	va doubles vc		(winds from b. 26)	va doubles vc	va from b. 59; b. 63-71 without vn 1		(va from b. 88)	va doubles vc	(va from b. 109)	va doubles vc
<b>Bars</b>	5	1-8	8-17	18-26; 26-34	34-51	52-62; 63-76	77-81	82-90	91-101	101-116	117-133

		<i>modulatory section</i>							<i>recapitulatory –</i>		
		SOLO							SOLO		
1	epilogue <sub>2</sub>	epilogue <sub>2</sub>	D	figurations <sub>1</sub>	E	figurations <sub>2</sub>	F	figurations <sub>3</sub>	epilogue <sub>3</sub>	A	transition
2	E	E	E	E B	b	f-sharp b E A B E G-sharp e-sharp f-sharp	f-sharp	f-sharp	f-sharp C-sharp <sup>7</sup> f-sharp f-sharp B E	A	A D b B E
3	tutti	tutti	strings	strings	strings	strings	strings	strings	tutti	strings	strings
4	va doubles vc	reminds theme B	va doubles vc			va doubles vc	va doubles vc			(va from b. 248)	(va up to b. 253)
5	133-142	143-156	157-166	167-173	174-177	178-201	202-208	209-219	220-240	241-251	251-259

<i>– section</i>			
	TUTTI	SOLO	TUTTI
1		B	figurations <sub>5</sub> x 2
2	E	A	A
3	strings	strings	tutti
4		(va from b. 269)	va doubles vc
5	259-260	261-277	277-296 297-309

**Concerto No. 4 in A major  
(form diagram)**

**1<sup>st</sup> Movement. Moderato (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

		<i>expository section of the orchestra</i>					<i>expository section of the soloist</i>				
		TUTTI					SOLO				
<b>Theme</b>	1	A	transition <sub>1</sub>	B	transition <sub>2</sub>	C	A <sup>7</sup>	transition <sub>3</sub>	episode <sub>1</sub>	figuration <sub>1</sub>	B
<b>Harmony</b>	2	A	E	E	E B <sup>7</sup> e E		A	E	E	E	E
<b>Instruments</b>	3	strings	tutti	strings	tutti	tutti	vn 1 i 2	strings without va	vn 1 i 2, cb	vn 1 i 2, cb	vn 1 i 2, cb
<b>Remarks</b>	4	(va from b. 5)		(va from b. 35)		(va i cor from b. 68 and 69)		vc from b. 101			
<b>Bars</b>	5	1-12	12-30	31-47	47-60	61-85	86-97	98-105	106-119	120-130	131-146

		<i>modulatory section</i>							<i>recapitulatory –</i>		
		TUTTI		SOLO		TUTTI			SOLO		
1	figuration <sub>2</sub>	epilogue <sub>1</sub>	D	B	transition <sub>3</sub>	C	E	figuration <sub>4</sub>	epilogue <sub>2</sub>	A	figuration <sub>4</sub>
2	E	E	E	B	f-sharp	f-sharp	f-sharp	f-sharp	f-sharp E <sup>7</sup> A B <sup>7</sup> E	A b	E A
3	strings without va	tutti	strings without va	tutti	strings	strings	strings without va	strings without va	tutti	vn 1, 2	strings without va
4											
5	147-169	170-197	198-219	219-223	224-230	231-254	255-279	279-298	298-314	315-329	330-338

<i>– section</i>					<i>Coda</i>
	B	figurations	C	figurations <sup>7</sup>	epilogue <sub>3</sub>
1	A	A E	A	A E	A
3	strings without va	strings without va	strings without va	strings without va	tutti
4					(tutti unisono)
5	339-347	348-356	356-363	363-376	376-387

material of the orchestra's and the soloist's exposition sections in some of Viotti's violin concertos: for example, the first solo of concertos XVIII, XXII, XXIX begins with an entirely new theme, and in concerto XXIV the themes are linked only by a leading motif.

In all of Janiewicz's concertos, the soloist's exposition section (including the closing Tutti<sup>2</sup>) is more developed than the corresponding orchestral section: in concerto I these sections are respectively 72 and 133 bars long, in concerto II — 69 and 122 bars, in III — 51 and 105 bars, in IV — 85 and 112 bars (similarly in Viotti's concertos, e.g., No. XVIII — 73 and 104, XIX — 89 and 141, XX — 78 and 109, XXII — 80 and 104, XXVIII — 67 and 104, XXIX — 76 and 120). The composer expands the solo parts by extending the themes with figurations and endowing the transition parts and the epilogue with virtuosic attributes.

In every concerto, the second solo (the modulatory section) invariably begins with a new theme, always presented in the key of the dominant, and in concerto V — which is in the minor key — in the mediant major key. These themes are introduced after a general pause with a fermata, and are in marked contrast to the preceding figurative fragments, thus perfectly distinguishing this point of form in the course of the entire work. In a later theory, based on the mature form of the Viennese classics, this part of the form was defined as a development. In Janiewicz's work, however, there is no thematic work, no motifs from the expository section of the concerto appear here, and the essence of the development of the continuum of form consists in modulations — sometimes to very distant keys — made in the course of virtuoso figurations. The tonal variability of this part of the form is emphasised by new themes, often presented in a distant key, or at least in a different mode from the basic key: the theme in D major in the concerto I (from bar 233, the basic key: F major), E minor in the concerto II (from bar 238, the basic key: E major), B flat minor and F sharp minor in the concerto III (from bars 174 and 202, the basic key: A major), F sharp minor in the concerto IV (from bar 231, the basic key: A major) and B flat major (i.e., a diminished fifth in relation to the basic key) in the concerto V (from bar 216, the basic key: E minor).

Modulatory sections constitute about 25% of the whole first movements of Janiewicz's concertos, and in view of the distinctness of the themes presented, quite daring modulations, interesting virtuoso parts, they should be regarded as very successful and attractive fragments of his concertos. Again, one should

pay attention to the comparison of this fragment of the form in Janiewicz's concertos with those of Jarnović, where the modulatory sections are at most episodic, and consist in the presentation of new themes and figurations which do not go far beyond the sphere of the dominant and the submediant or mediant minor key.<sup>32</sup>

The last solo of each of Janiewicz's concertos is a recapitulatory episode, presenting again the main thematic material of the concerto, this time all in the key of the tonic. The themes appear here in the same form as in the soloist's expository episode, while the composer usually introduces new figurations in the transition sections, and even once, in the first concerto, a new thematic idea appears (from bars 338). Only exceptionally, in the transition parts, motives from the soloist's expository section are presented again in the recapitulatory section; this is the case in the concerto II — from bar 131 and from bar 332 and in the concerto V — from bar 150 and from bar 273.

Janiewicz's recapitulatory section covers about 70% of the size of the soloist's exposition section (proportions in bars in successive concertos: I — 133 to 84, II — 122 to 88, III — 105 to 69, IV — 112 to 73, V — 85 to 67). In Mozart's piano concertos the lengths of the soloist's exposition and the recapitulation are close to each other. On the other hand, proportions similar to Janiewicz's are found in piano concertos by Dusík, Clementi and Steibelt.<sup>33</sup> On the other hand, in Viotti's London concertos (from No. XX onwards), there is an even greater disproportion between these elements of form — particularly in works No. XXIV and No. XXIX, where the length ratio is about 10 : 4. Viotti usually omits the secondary theme(s) in the recapitulatory section, limiting himself to quoting the first theme and creating a cadenza based on figurative material from the epilogue of the soloist's expository section.<sup>34</sup>

#### 3.1.4. Particular form in the first movement of the concerto V

A very interesting conception of form can be discerned in the first movement of the concerto V — the most mature work and in many respects different from its predecessors. We are still dealing here with the general pattern of form: 4 tutti — 3 solos, yet extended by a slow introduction (Largo) in triple meter

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<sup>32</sup> White, "The Violin Concertos of Giornovich", 31.

<sup>33</sup> Milligan, *Concerto*, 69–100.

<sup>34</sup> Milligan, *Concerto*, 152.

(a similar solution was used by Viotti in his XVI (published in 1789–1790) and XXV concertos (published in 1795–1796). This introduction is not linked thematically with the rest of the concerto; its role is to introduce a mood of anticipation and then an element of contrast with the dynamic opening of the orchestra's expository section.

Yet even in the exposition sections, the composer employed a particular solution: the orchestral section (Tutti1) does not contain the main theme of the composition. Tutti1 presents only a secondary theme (marked C in the schema below), surrounded by orchestral figurations in Allegro moderato of dramatic expression (from bar 21 onwards, marked  $T_1$  in the schema below). These figurations build tension before a very lyrical, almost Romantic in expression, main theme (theme A), which does not appear until violino principale begins its part (from bar 85).

**Concerto No. 5 in E minor  
(form diagram)**

**1<sup>st</sup> Movement. Largo (♩). Allegro moderato (♩)**

Orchestra: fl. 2 ob. 2 fg. 2 cor. vn 1, vn 2, va, vc e cb

		expository section of the orchestra			expository section of the soloist					modulatory –			
		TUTTI			SOLO					TUTTI		SOLO	
Theme	1	Introduction (♩)	$T_1$	C	$T_1$	A	figurations <sub>1</sub>	B	C	figurations <sub>1</sub> '	epilogue	D	E
Harmony	2	e	e	e	e	e a D G C e	e a G D' G	G	G	G	G	G D	B-flat
Instruments	3	tutti	tutti	tutti	tutti	strings (+fl in b. 93–96)	strings	strings (+fl in b. 118–20)	strings (+ob. in b. 137–8)	strings (+fl in b. 150–4) +ob in b. 158–62)	tutti	strings	strings
Remarks	4												
Bars	5	1–20	21–51	52–71	72–84	85–100	100–113	114–132	133–150	150–170	170–196	197–215	216–225

– section		recapitulatory section					Coda
		TUTTI		SOLO			TUTTI
1	figurations <sub>2</sub>	$T_1$	A	figurations <sub>2</sub> '	C x 2	figurations <sub>3</sub>	Coda
2	B-flat B-flat' G' e C' A' d E' a B' e B e a E' a F-sharp' B	e	e	e	e	e	e
3	strings	tutti	strings	strings + fl	strings	strings	tutti
4	(+ ob in b. 226–30 + fl in b. 230–243)						remains $T_1$
5	226–250	251–264	265–272	273–281	282–297	297–317	317–331

The same figurations in tutti reappear between the modulatory and recapitulatory sections, again preparing dramaturgically for the appearance of the main theme (theme A). According to the traditional, not only 18th-century interpretation of the instrumental concerto form, the recapitulatory section should be marked by the reappearance of the main theme (A) in violino principale in bar 265. This occurs, as in the soloist's exposition section, after  $T_1$

figurations ending in a dominant, and here it is particularly emphasised by a one-bar general pause, which additionally heightens the tension before the theme is presented again.

Yet a different interpretation of this place, and of the whole form of this movement of the concerto, seems more appropriate. The recapitulatory section begins already in bar 251 with the same  $T_1$  figurations (in a shortened form) as in the orchestral exposition section. They are introduced after a fermata on the dominant in B major and a general pause in bar 250, and they stabilize the key of the tonic in E minor. Their opening function is emphasised by decisive and homogeneous character based on a motoric sixteenth-note motion. The recapitulatory section is thus a repeated presentation of the thematic material of the concerto, but — unlike in the other concertos — with an orchestral introduction (figurations in  $T_1$ ). The concerto's first tutti and first solo should be interpreted in a similar way. They lack the dual presentation of themes typical of instrumental concertos, and the material of the orchestral tutti (we are speaking here of the part in the tempo *Allegro moderato*, which begins after the slow orchestral introduction) is clearly introductory in character.

Such a relationship between the first tutti and solo section (disproportion of size and thematic content) was a unique phenomenon among solo concertos composed in London at the turn of the 18th century. Only Salomon in his concerto published around 1800 follows a similar, though even more radical, approach: he begins the concerto with a 15-bar slow introduction, immediately followed by an expository section by the soloist.<sup>35</sup>

The above-described method of shaping the form of the first movement of Janiewicz's Fifth Violin Concerto is still in accord with the theoretical model of e.g. Koch, yet one can discern a clear change in the hierarchy of importance of the individual sections of the form. The first tutti and the first solo may be treated not as two expository sections but as one compact part of the form: the soloist's exposition with the orchestral introduction. Such a form shows clear consistency in its construction and a logic of form; it should be regarded as an expression of the composer's maturity and freedom in shaping the work's architecture. It is also a testimony to the birth of a new conception of form: formal integration of both expository sections. The process of shortening (eliminating) the first tutti in a solo concerto would continue into the 19th century.

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<sup>35</sup> Milligan, *Concerto*, 154–155.



The first movements of Janiewicz's violin concertos fulfil in an almost model way the assumptions presented in music theory of the second half of the 18th century (even taking into account the original form in the concerto V). The basis for the development of the continuum of form is the textural contrast of the solo and tutti fragments, realised on a stabilised tonal and thematic schedule, with proportions between individual sections of the form maintained.

### 3.2 Second movements of the concertos

The element of fundamental expressive contrast is introduced in the second movements of the concertos. The beauty of the themes, their lyricism, simplicity and clarity of form are elements valued by audiences and music reviewers alike, and particularly often cited in relation to Viotti's oeuvre:

Nothing could exceed his [Viotti's] brilliancy in the *allegro*, but it was in the more difficult *adagio*, in that movement which tries and displays the master, that his powers were unrivalled<sup>36</sup>.

The Adagio movement is the grand object of regard with the Composer — equally so with the Performer; it is the *ultimatum* in study and in practice; it is, in either, the summit of perfection, and therefore attained by few. [...] And here it is that those true graces, tone, expression, and taste, are best brought forward to notice; and what execution truly is, in its strictest sense, becomes manifest; for I do not conceive the common phrase, *execution*, belongs to those passages wherein divisions and subdivisions abound, wherein is much sound without any meaning, and wherein much celerity of finger is exerted to delight an admiring multitude with a much-ado about nothing.<sup>37</sup>

#### 3.2.1. Themes

The themes of the second movements of Janiewicz's concertos have a clear periodic structure, built from antecedent and consequent. They have a low am-

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<sup>36</sup> Anonymous, "Memoirs of Giovanni Battista Viotti", *The Harmonicon* 2 (April, 1824): 55, quoted in Milligan, *Concerto*, 225.

<sup>37</sup> Anonymous, "Memoirs of Giovanni Battista Viotti", *The Harmonicon* 2 (April, 1824): 270, quoted in Milligan, *Concerto*, 29.

bitus (from just over an octave to just over two octaves), and are maintained in middle register (only the theme of the concerto II uses the lowest violin register). They are based on scale progressions, more rarely on triads — except for theme A in concertos IV and V.

EXAMPLE 5. Themes of the second movements of Janiewicz's violin concertos

a) Themes of concerto I, 2nd movement, bars 1–8 (theme A),  
bars 18–27 (theme B), bars 45–53 (theme C)

b) Theme of concerto II, 2nd movement, bars 1–8 (theme A)

c) Themes of concerto III, 2nd movement, bars 1–9 (theme A) and bars 17–24 (theme B)

d) Themes of concerto IV, 2nd movement, bars 1–7 (theme A) and bars 18–25 (theme B)

e) Theme of concerto V, 2nd movement, bars 1–7 (theme A), bars 8–11 (theme A'), bars 18–25 (theme B)

### 3.2.2. Form

All the second movements of Janiewicz’s concertos are in duple meter; four in Adagio tempo, and in the concerto I the tempo is not specified — the movement is entitled “Romance”. They are all in major key: in the subdominant (concertos I, II and III), the dominant (concerto IV) and in the parallel key with a different mode (concerto V). With the exception of the second movement of the concerto I (Romance), they lack the expressive precision already common in works by Jarnović and later Viotti (*grazioso, amoroso con espressione, pastorale*, etc.).



The second movement of the concertos was the element of form that was virtually not standardized and that showed the least evolution in its development. Throughout the concerto oeuvre of that period, we encounter a variety of solutions to the form of this movement. Similarly in Janiewicz's work, virtually every second movement of the concertos exhibits a different architectural structure, a different tonal plan and different tutti-solo relationships.

The slow movement of the first concerto (published in Paris in 1788) is the most elaborate. The term "Romance" is perhaps a reference to the work of Jarnović,<sup>38</sup> but it must be remembered that this was a vocal genre very popular in France in the 18th century. Romance appeared as the second movement in works for orchestra (occasionally in the 1770s in symphonies by French composers, e.g. Gossec *Symphony* Op. 4 and later others, e.g. in Mozart's *Eine kleine Nachtmusik*, 1787). Janiewicz also gave the title "Romance" to the second movement of his Piano Sonata in B flat major, published around 1801 (and its reworked version as a piano concerto).

The themes of the second movement of Janiewicz's first concerto have a simple periodic structure, and the construction of this movement is a connection between ternary and rondo forms (ABA/C/A). The elements of ternary form are here: the ABA part (itself ternary) and then the C part in an equal minor key and again the section A. Like in Jarnović's concertos XIV and XVI, the first movement of the form is the most elaborate — it has a da capo (ABA) structure. The opening A segment consists of a theme presented solo and directly repeated in the tutti, which, after a linking solo B (modulating to a dominant key), is literally repeated, thus closing the first part of the form. It also occurs at the end of the movement, after C. Due to the use of the da capo form in the first movement, the formal arrangement of this part also resembles a rondo (ABACA).

In subsequent concertos Janiewicz uses simpler forms, which is analogous to more recent tendencies in the work of French composers.<sup>39</sup> The simplest form is used by Janiewicz in the concerto II. It is a single-theme, two-segment structure: A A', where A' is a repetition of A in the key of the dominant (E major). Both movements begin with an extended solo part (bars 1–26 in A,

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<sup>38</sup> White, "The Violin Concertos of Giornovichi".

<sup>39</sup> Michael Thomas Roeder, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994), 192.

bars 31–52 in A') and both are closed with a short tutti (bars 26–30 and 52–56, respectively).

In concerto III Janiewicz returns to the three-segment form, yet simpler than in concerto I: it is an ABA arrangement with an epilogue. The whole movement is presented by the solo violin with string accompaniment, with modulation to the dominant key after the A section and return to the tonic in the epilogue.

The concertos IV and V have the same second movement in altered instrumentation and with an ornamentally extended violino principale part. Their formal construction is similar to that of the majority of Viotti's violin concertos (e.g., XIX, XX, XXII, XXIX): Janiewicz's compositions open with a short tutti (seven bars) introducing the main theme (A), followed by an extended solo consisting of three sections: A' B A. The modulation is short here, occurring at the end of A', followed by a rapid return to the main key. In concerto V Janiewicz adds one bar, suspending the ending of the whole movement of the work on the dominant B major (common for the whole concerto: the tonalities of the successive movements: E major — e minor — E major). This move is typical of the French violin school,<sup>40</sup> and is also used, for example, by Jarnović in his four concertos.<sup>41</sup>

### 3.3 Third movements of the concertos

#### 3.3.1. Themes

The main themes (marked A) of the third movement of Janiewicz's concertos begin with expressive, short, one- or two-bar head motives. They are expressive through movement contrasts (quarter notes and sixteenth notes in the concertos I and V), the introduction of syncopation (in the concerto II) or punctuated rhythm (in the concerto IV), or two-note sonorities (in the concerto III). All the themes have a clear period structure and perfectly serve as the basis for the refrains of the rondo, proving the composer's great dramatic sense in the construction of this form. The themes of the first couplets are of a similar character to the main themes, yet one can clearly discern here the composer's care in differentiating them by means of their melodic features,

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<sup>40</sup> Roeder, *A History*, 192.

<sup>41</sup> White, "The Violin Concertos of Giornovich", 38.

melodic direction or texture. Only the themes of the couplets in a different key are truly contrasting — they are lyrical and introduce an element of relaxation in the fast and motoric part. The composer gives the title “Polonaise” to the third movement of the concerto III, yet the only clear reference to the Polish dance is the “polonaise” cadence at the end of the main theme (bar 8). Other elements related to the polonaises of composers from Warsaw, for example, are the accompaniment of the theme in a uniform eighth-note movement, the simple, predictable form of the whole.<sup>42</sup> However, these are not determinants which characterize the polonaise alone.

EXAMPLE 6. Themes from the third movements of Janiewicz’s violin concertos

- a) Themes of concerto I, 3<sup>rd</sup> movement, bars 1–8 (theme A), bars 38–45 (theme B), bars 107–122 (theme C), bars 196–204 (theme D, Minore)

The musical notation consists of five staves. The first two staves are single melodic lines in treble clef. The third and fourth staves are a pair of chords, likely piano accompaniment, in treble clef. The fifth staff is a single melodic line in treble clef. The notation includes various rhythmic values and accidentals.

<sup>42</sup> Cf. e.g. Zofia Chechlińska, “Chopin’s Polonaises Composed in Warsaw. Between Traditional and Individual Concept of the Genre”, [in:] *Chopin and his Work in the Context of Culture. Studies edited by Irena Poniatowska* vol. 1 (Warszawa–Kraków: Polska Akademia Chopinowska, Narodowy Instytut Fryderyka Chopina, Musica Iagellonica, 2003), 455–457, 460.



b) Themes of concerto II, 3rd movement, bars 1–9 (theme A), bars 17–24 (theme B), bars 44–51 (theme C), bars 142–153 (theme D, Minore)

The musical score for Feliks Janiewicz's Violin Concerto II, 3rd movement, themes A, B, C, and D. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system (bars 1-9) is marked *p* and features a melodic line in the violin and a supporting bass line. The second system (bars 17-24) is marked *f* and features a more complex melodic line with trills and a supporting bass line. The third system (bars 44-51) is marked *f* and features a melodic line with trills and a supporting bass line. The fourth system (bars 142-153) is marked *f* and features a melodic line with trills and a supporting bass line.

c) Themes of concerto III, 3rd movement, bars 1–8 (theme A), bars 35–42 (theme B), bars 100–107 (theme C, Minore)

The musical score for Feliks Janiewicz's Violin Concerto III, 3rd movement, themes A, B, and C. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system (bars 1-8) is marked *p* and features a melodic line in the violin and a supporting bass line. The second system (bars 35-42) is marked *p* and features a melodic line in the violin and a supporting bass line. The third system (bars 100-107) is marked *p* and features a melodic line in the violin and a supporting bass line. The fourth system (bars 100-107) is marked *p* and features a melodic line in the violin and a supporting bass line.

d) Themes of concerto IV, 3rd movement, bars 1–8 (theme A), bars 25–32 (theme B), bars 125–130 (theme C, Minore)

The musical score for the 3rd movement of Concerto IV is presented in three systems. The first system contains two staves of music in G major, 2/4 time, featuring a melodic line with eighth-note patterns. The second system continues the melodic line and includes a piano accompaniment with sixteenth-note chords. The third system shows the continuation of the melodic line, marked with a piano (*p*) dynamic and a fermata over the final notes.

e) Theme of concerto V, 3rd movement, bars 1–8 (theme A<sub>a</sub>), bars 17–24 (theme A<sub>b</sub>), bars 56–63 (theme B), bars 167–174 (theme C, Maggiore)

The musical score for the 3rd movement of Concerto V is presented in three systems. The first system contains two staves of music in G major, 2/4 time, featuring a melodic line with eighth-note patterns and a piano accompaniment. The second system continues the melodic line with various ornaments and a piano accompaniment. The third system shows the continuation of the melodic line, marked with a forte (*f*) dynamic and a piano accompaniment.

### 3.2.2. Form

The form of the third movement of Janiewicz's concertos is invariably a rondo (like that of all surviving violin concertos written in London in the last decade of the eighteenth century<sup>43</sup>). Only in the concerto II this movement is entitled "Polonaise" and is in 3/4 meter. Rondos in Janiewicz's concertos contain three refrains with two couplets (concertos I, II, IV and V) or four refrains with three couplets (concerto III).

<sup>43</sup> Cf. Milligan, *Concerto*, 160.

The rondo form in the solo concerto, at least in London in the last decade of the 18th century, was the most trivial and predictable of all concerto movements and for works for all instruments. Even Dusík, whose first movements of piano concertos were characterized by quite interesting harmonies, wrote concerto rondos that were harmonically and formally quite simple. Only the rondos of Viotti's last concertos stand out for their formal and harmonic sophistication.<sup>44</sup> Janiewicz's rondos were typical of the mainstream.

All refrains of the third movement of Janiewicz's concertos are in the main key and each time they appear they are presented in an identical textural sequence: in the solo and in the immediately following tutti.

The simplest form of the refrain is in the concerto IV. The tutti part simply repeats — with minor changes — the material presented by the solo violin. It is in this melodic and textural form that the refrain appears throughout the movement (in the second presentation the theme appears an octave lower, and in the repetition it is slightly altered). At the end of the whole movement, the composer adds a short ending (from bars 246), based on the theme of the refrain.

Also in concertos I and III the refrain appears each time in identical textural form (solo-tutti), except that here it consists of two particles:  $A_a$  and  $A_b$ . The  $A_a$  particle is always presented solo (twice), and the  $A_b$  particle in tutti. A variant of this way of presenting the main theme is the construction of the third movement of the concerto V. Here, too, the theme of the refrain consists of two particles:  $A_a$  and  $A_b$ , yet the structure of the first, movement-starting appearance of the refrain is different here. Each of the movements is presented twice: first solo, then in tutti ( $A_a$  solo —  $A_a$  tutti —  $A_b$  solo —  $A_b$  tutti). It is only in the subsequent presentations of the refrain that the particles  $A_a$  and  $A_b$  appear without repetition, when the former is presented solo and the latter in tutti. What also distinguishes this part of the concerto V from other Janiewicz's rondos is the fact that the  $A_b$  particle undergoes a variation in each successive presentation. As in concerto IV, the composer added here a short ending based on the theme of the refrain (from bar 300).

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<sup>44</sup> Milligan, *Concerto*, 160–163.

**Concerto No. 1 in F major  
(form diagram)**

**3<sup>rd</sup> Movement. Rondo (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

	Refrain		Episode <sub>1</sub>		Refrain		Episode <sub>2</sub>		Refrain		Coda	
	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI
Theme	1	A <sub>a</sub> x 2	A <sub>b</sub>	B	C	A <sub>a</sub> x 2	A <sub>b</sub>	D (Minore)	A <sub>a</sub> x 2	A <sub>b</sub>		
Harmony	2	F	F	F C	C	F	F	d	F	F		
Instruments	3	strings without va	tutti	strings without va	strings without va	strings without va	tutti	tutti	strings	tutti		
Remarks	4	(vc only from b. 8)	va doubles vc				va doubles vc	ob has also melodic parts			va and vc also have melodic parts	
Bars	5	1-16	16-37	38-106	107-158	159-174	174-195	196-273	274-290	290-310		

**Concerto No. 2 in E major  
(form diagram)**

**3<sup>rd</sup> Movement. Polonaise. Allegro moderato (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

	Refrain		Episode <sub>1</sub>		Refrain				Episode <sub>2</sub>		Refrain			
	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI
Theme	1	A x 2	A x 2	B	A	C	A (x 1)	A (x 1)	B	A	D (Mineur)	A	B	A
Harmony	2	E	E	E	A	E c-sharp B D-sharp g-sharp G-sharp e-sharp B F-sharp B c-sharp B C-sharp F-sharp B E	E	E	E	E	e G e a e B	E	E	E
Instruments	3	vn 1 + vc (b. 1-4) and vn 1 + va (b. 5-8)	tutti (in b. 17-18 also ob and cor)	strings (form b. 25 only vn 1 i 2)	tutti	strings without va	vn 1 and vn 2	tutti	strings	tutti	strings sometimes without va	as in b. 1-8	as in b. 17-28	tutti
Remarks	4				(head motif of A)									
Bars	5	1-8	9-16	17-28	29-43	44-117	118-121	122-125	126-133	134-141	142-222	223-230	231-242	243-257

**Concerto No. 3 in A major  
(form diagram)**

**3<sup>rd</sup> Movement. Rondo (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

	Refrain		Episode <sub>1</sub>		Refrain		Episode <sub>2</sub>			Refrain		
	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	TUTTI	
Theme	1	A <sub>a</sub>	A <sub>b</sub>	B (+figurations from b. 52)	A <sub>a</sub>	A <sub>b</sub>	C (Minore)	A <sub>a</sub>	A <sub>b</sub>	Figuraeje (D?)	A <sub>a</sub>	A <sub>b</sub>
Harmony	2	A	A	A	A	A	a	A	A	A	A	A
Instruments	3	strings without va	tutti	strings	strings without va	tutti	strings	strings without va	tutti	strings	strings without va	tutti
Remarks	4			(va from b. 46)								
Bars	5	1-16	17-34	35-66	66-81	82-99	100-138	139-154	155-172	173-207	208-223	224-241

wherever it plays, va doubles vc (except Minore, where it has independent part)

**Concerto No. 4 in A major  
(form diagram)**

**3<sup>rd</sup> Movement. Rondo. Allegretto (♩)**

Orchestra: 2 ob, 2 cor, vn 1, vn 2, va, vc e cb

		Refrain		Episode <sub>1</sub>		Refrain		Episode <sub>2</sub>		Refrain		Episode <sub>3</sub>	Coda
		SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI
Theme	1	A	A'	B		A	A''	C (Minore)		A	A'	figurations	Coda
Harmony	2	A	A	A E f-sharp E		A	A	a c d B-flat E		A	A	A	A
Instruments	3	strings	tutti	strings without va		strings	tutti	strings without va		strings	tutti	strings	tutti
Remarks	4	(from b. 9 without va)		(vc od t. 29, 56-58 without vc) (reminds A)				(in b. 195-199 vn princ. solo)					head motif of A
Bars	5	1-20	21-24	25-102		103-110	111-122	123-202		203-222	223-225	226-245	246-252

**Concerto No. 5 in E minor  
(form diagram)**

**3<sup>rd</sup> Movement. Rondo. Allegretto (♩)**

Orchestra: fl, 2 ob, 2 fg, 2 cor, vn 1, vn 2, va, vc e cb

		Refrain		Episode <sub>1</sub>		Refrain		Episode <sub>2</sub>	
		SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI	SOLO	TUTTI
Theme	1	A <sub>a</sub>	A <sub>a</sub>	A <sub>a</sub>	A <sub>b</sub>	B		C (Maggiore)	
Harmony	2	e	e	e	e	e G e C B		e	
Instruments	3	strings	tutti	strings	tutti	strings without va		strings without va	
		(va from b. 5)		without va		without va		without va	
Remarks	4								
Bars	5	1-8	9-16	17-24	25-55	56-127		128-143	
								144-166	
								167-241	

		Refrain		Coda
		TUTTI	TUTTI	TUTTI
1	A <sub>a</sub>	A <sub>a</sub>	A <sub>c</sub>	Coda
2	e	e	e	e
3	strings without va	tutti	strings and winds alternately	tutti
4			(b. 289-297 without va i cb)	
5	242-257	258-265	266-300	300-306

The principle of a texturally diverse presentation of the refrain also appears in concerto II, although it is somewhat more elaborate here. The regularity of the appearance of the A theme is emphasised by its close transition fragment with the thematic segment B, also in the principal key. The rondo form is shaped here, as if it were on two planes — an alternation of presentations of the basic thematic particles: ABACABADABA, or rather regular returns of the compound particle (da capo) ABA with particles C and D: (ABA)C(ABA)D(ABA). Understood in this way, the form of this movement shows considerable textural regularity in the presentation of the refrains: the first particle A and particle B always appear in the solo, and the

second particle A in the tutti. In the first and second showings of the refrain, the first particle A is additionally repeated in the tutti.

The first couplets always begin in the fundamental key. In concertos I, II, IV they modulate to a dominant key, and in concerto V, which is in E minor, to a major mediant. In concerto III, on the other hand, quite unusually, the entire first couplet remains in the principal key. The first couplet of the concerto I is also untypical. It consists of two distinct thematic particles (B and C), is very long (121 bars in the 310-bar part), and the dominant key is not established until the second thematic section (after nearly 80 bars of the couplet).

As in most of the concerto rondos, the following second couplet in all the concertos under discussion occurs in a different mode: a tonic of the sixth degree in the first concerto or an parallel key in concertos II, III, IV and V.

The formal-tonal plan, very similar in all third movements of Janiewicz's concertos, does not, therefore, show any closer links with the form of the first allegro of the sonata, which we encounter in Janiewicz's chamber and piano works. Only the "Minore" movement in the concerto IV (bars 123–202) brings to mind features of a modulatory episode through its development of the leading motif of the refrain in mediant key and modulations.

#### 3.4. Instrumentation and harmonies

The orchestra in Janiewicz's concertos consists of first and second violins, viola and basso part, played mostly by cellos and double basses, as well as two oboes and two horns. In the concerto V, the composer expands the orchestra with two bassoons and a flute.

As a rule, the melody remains in the highest line, played in solo fragments by the *violino principale*, and in tutti fragments by the first violin. The part of the second violin is clearly dependent on the first violin: it duplicates it in thirds, sixths, or less frequently in unison, and often accompanies it with staggered triads. In the solo fragments a similar role is fulfilled by the first violin in relation to the *concertante* part. Exceptionally, the first violin carries on a dialogue with the *violino principale* (the concerto III, 3<sup>rd</sup> movement, bars 130–133), or shyly do the same the first and second violins between themselves (the concerto III, 3<sup>rd</sup> movement, bars 26–27, 91–92, 164–165, the concerto IV, 1<sup>st</sup> movement, bars 255–256). In a few cases the first and second violins play an accompanying melody over *violino principale* figurations (concerto IV,

1<sup>st</sup> movement, bars 159–163; concerto V, 1<sup>st</sup> movement, bars 227–230), or the second violin is written over the part of the first violin, taking over the melodic role (concerto IV, 1<sup>st</sup> movement, bars 106–107).

The viola essentially fills out the harmony and plays no melodic role. In many places in his concertos Janiewicz treats it similarly to Viotii in his Paris concertos: in the tutti fragments it doubles the bass and in the solo fragments it does not appear at all. This is what Janiewicz does in the concerto I (in the whole of the first movement and basically in 2<sup>nd</sup> and 3<sup>rd</sup> movements). However, from Janiewicz's concerto II onwards, the viola sometimes plays parts independent of the bass, and in concerto V its part is to a large extent independent.

The bass of Janiewicz's orchestra forms the harmonic basis. He plays large independent parts only in the concerto V (e.g., bars 28–33, 48–51 in the 1<sup>st</sup> movement).

The wind instruments play above all in tutti fragments — the horns play chordal notes, while the oboes (also the flute in the concerto V) usually double the violins in thematic parts, sometimes presenting the theme themselves (concerto V, 1<sup>st</sup> movement, bars 52–68, 179–187). In three concertos they “add” motives to the string parts (concerto II, 1<sup>st</sup> movement, from bar 9; concerto III, 1<sup>st</sup> movement, from bar 45; concerto V, 2<sup>nd</sup> movement, beginning), and the bassoons (in the concerto V) essentially duplicate the bass part. In the solo fragments the wind instruments appear above all in the concerto V (oboes and flute: 1<sup>st</sup> movement, from bar 93, bars 226–243, 3<sup>rd</sup> movement, bars 274–282), and these are very attractive parts of the work. Once, in the concerto I, they also present thematic parts against the figuration of the concertante violin (oboes and in fragments the horns in the concerto I, 3<sup>rd</sup> movement, almost the whole couplet in minor key in bars 196–273). Apart from concertos I and V, the wind instruments do not appear in the slow movements.

Janiewicz's treatment of the orchestra in his first four concertos corresponds to the violin concertos of Mozart, Jarnović and the early Viotti concertos. Only the concerto V, with its cast and treatment of instruments (viola, cellos/contrabasses, wind instruments), refers to Viotti's later concertos (at least from No. XXI), in which the composer makes use of a larger orchestra, with the viola having an independent part and the cellos and double basses often separated. With Viotti there is also an increasing role for wind instruments, which appear more frequently in solo fragments. On the other hand, even in his late concertos (e.g. XXII), there are still solo fragments where the accompaniment

is left only to the first and second violins (without viola and bass, e.g. concerto XIX, XXII). This was a tradition dating back to the times of Tartini,<sup>45</sup> and one which also occasionally occurs in Janiewicz (e.g. concerto I, 1<sup>st</sup> movement, bars 233–247; concerto IV, 1<sup>st</sup> movement, bars 86–100, bars 317–329).

The instrumentation and textural devices used by Janiewicz were thus typical of late 18th-century violin concerto. At the same time, many fragments of concertos attest to Janiewicz's skilful use of instrumentation in differentiating the volume of sound (e.g. of neighbouring fragments) and thus in shaping the dramaturgy of the course of the form. Many times he juxtaposed similar structures with different instrumentation. This applies, for example, to the presentation of refrain themes in the third movements (see, for example, the first and last presentation of the refrain in the third movement of the concerto II in bars 1–16 and 223–242 — the short, expressive rondo theme is presented first with the accompaniment of violin I and cello, then violin I and viola, and immediately afterwards by tutti). In bars 39–43 of the same movement, in turn, the theme is presented in single-bar fragments, alternately by groups of the first and second violins and by the rest of the orchestra. The listener's attention is also drawn to the beginning of the soloist's exposition section in the concerto III, when the theme is first presented with the accompaniment of first and second violins and cello (bars 52–62; in the later fragment supplemented by viola), and then of second violin, viola and cello (bars 63–76; in the later fragment supplemented by first violin). The themes of the first movements are presented in varied instrumentation, for example, the introduction of the second theme (B) in the exposition section of the orchestra in the concerto I without wind instruments, only in the second part of this theme is the introduction of oboes, which duplicate the part of the first violin an octave higher (bars 28–35 and 36–42). Similarly, the composer differentiates the volume of the accompaniment in the solo fragments. The differentiation of the instrumentation (full orchestral volume versus solo violin volume) also emphasizes the strategic places in the composition: the end of expository sections and the beginnings of modulatory sections, as well as the end of modulatory sections and the beginnings of recapitulatory sections.

Also in his handling of harmony Janiewicz reveals a maturity typical of his contemporaries. The tonal relationships between the themes are in line with

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<sup>45</sup> White, "The Violin Concertos of Giornovich", 28–29.



the practice of those times, and the harmonic plan of the concertos clearly emphasises their formal structure. In all of Janiewicz's concertos, the expository section ends with a clear suspension of the dominant; similarly, the harmonic flow clearly leads to the appearance of the main theme in the tonic in the recapitulatory section. The most harmonically interesting parts of the concertos, however, are the modulatory sections. For example, in the concerto I, the composer shapes them in the key of D major (the fundamental key of F major), whilst in the concerto V, from the fundamental key of E minor (via G major and G minor) he leads to the presentation of the theme in B flat major. The modulatory courses of the middle sections of the first movements of at least both these concertos are also far removed from schematicity, and demonstrate the composer's freedom in handling harmony.

There is not much information to be found in the existing prints of Janiewicz's concertos concerning the composer's treatment of dynamics and articulation (but see remarks on virtuoso technique below). His works were published several times, by different publishers. Dynamic and articulation markings were very scarce, but above all, in many places, they varied from one edition to another, which gives rise to the assumption that they may have been introduced — at least in large part — on the initiative of the publisher rather than the composer.

### 3.5. Virtuoso technique

Like the virtuoso composers of his day, Janiewicz wrote his concertos primarily for himself as a performer. A large part of the concertos is therefore filled with figurative parts for solo violin, where the virtuoso composer could show off his playing technique.

Janiewicz exploits the scale of the instrument to the same extent as other virtuosos of the period. In fast sixteenth-note runs, he operates freely up to the highest notes of the three-lined octave (including  $c^4$ ), where the highest notes are characteristic of the first and third movements, while in the slow, cantilena-like movements the composer rarely goes beyond the two-lined octave ( $e^3$  in the concertos II and III,  $f^3$  in the concertos I and IV,  $g^3$  in the concerto V). He also occasionally reaches for notes from the four-lined octave (up to  $e^4$ , and once to  $g^4$ ), but only in the fast movements of the concertos. In such cases, the violinist in Janiewicz's concertos remains in the high position very briefly,

over the space of a few notes or, more rarely, a few bars (longer fragments are, for example, in the concerto II in the first movement: bars 152–154, 222–224, 226–232, 355–356). These very high notes are usually the apogee of an earlier rising sixteenth-note or triplet movement, they are stopped on a longer value (eighth note, quarter note) and constitute a preparation for a big leap.

The octave technique so readily mentioned by reviewers of Janiewicz's performances probably does not apply to consonant octaves, as they appear only once in his concertos: in bars 206–207 in the first movement of the concerto I (repeated an octave lower in bars 218–219). They do not pose any major technical difficulties here, as they appear in three consonances of half notes. Broken octaves, on the other hand, appear repeatedly from the concerto II onwards. They are presented by the composer in variously shaped melodic-harmonic and rhythmic runs, sometimes in fragments that are truly difficult for the performer. Broken decimals appear only in the third movement of the concerto III (bars 185–186 and 200–201), while broken thirds or sixths belong to the typical assortment of figurations in his concertos.

The composer uses double notes in most of the themes of his concertos, thus giving them characteristic, full sound. Sometimes the composer also begins figurative parts with polyphony (e.g., in the first movement of the concerto I in bars 89 and 93, in the first movement of the concerto IV in bars 227–229). However, within the figurative parts the composer uses them less frequently and rather in small spaces (e.g. concerto II, 3rd movement, bars 148, 184, 186; concerto IV, 2nd movement, bar 58; concerto V, 1st movement, bars 301–305, 3rd movement, bars 102–103). Two-note sonorities larger than an octave (tenth, twelfth) appear only occasionally (e.g. concerto I, 1<sup>st</sup> movement, bars 265–266 and 269–270).

Large leaps, significantly exceeding two octaves, are usually made on longer values (usually at least eighth notes), giving the performer time to change position. In this way, they sometimes occur within themes or their endings, or appear on the phrase boundaries of figurations (e.g. concerto I, 3rd movement, bars 144–145). Large leaps on values less than eight, in the middle of a figurative course, occur very rarely in concertos (e.g. concerto I, 1<sup>st</sup> movement, bar 221, concerto IV, 1<sup>st</sup> movement, bar 353).

Exceptionally, the composer marks the fingering, or orders the playing on G or D string, or marks the bariolage technique. Incidentally, markings of this

type are among the least precise in 18th-century editions; they also vary considerably in individual editions of Janiewicz's concertos.

The figurations of Janiewicz's violin concertos are built from runs of scale, passage, broken thirds, sixths, rarely octaves and decimals. These elements appear in various combinations and are developed through progressive repetition, thus forming figurative formulae which were quite common at the time, but sometimes quite interesting. At least one model of shaping figuration is very characteristic of Viotti's oeuvre — it is the juxtaposition of fragments with the same melodic drawing and the same harmonic base — sometimes in groups of four notes (sixteenths), sometimes in triplets. Such figures are frequently encountered in the works of that period (also, for example, in Beethoven's *Violin Concerto*), yet they are generally considered to be the result of the influence of the French school of violin<sup>46</sup>.

EXAMPLE 7. Models of transforming figuration in Janiewicz's concertos

a) The concerto I, 1<sup>st</sup> movement, bars 139–142 compared with bars 154–157



b) The concerto I, 1<sup>st</sup> movement, bars 248–255 compared with bars 272–279



<sup>46</sup> Schwarz, *Beethoven*, 443–445.

c) The concerto II, 1<sup>st</sup> movement, bars 131–134 compared with bars 143–146



Another model of figuration, very characteristic of Viotti, consisting in gradual expansion of the ambitus of neighbouring figurative cells, does not appear in Janiewicz's work, at least not to the same extent as in the concertos of French composers.

In Janiewicz's concerto I the melodic (thematic) and figurative fragments are clearly separated — structurally and stylistically. The melodic parts are built from broader four-bar phrases, while the figurations are clearly broken up into two or one-bar mostly closed particles, usually repeated and added to the next. This repetition gives the impression — contrary to the nature of these rapid and brilliant runs — of a halt in movement, or at least a halt in the development of form. They are introduced without due dramaturgical preparation, always in the same way, i.e., after the conclusion of the thematic thought in *violino principale*. On the other hand, the endings of figurative runs are more interesting; in them, there is usually a modulation leading to a suspension on a dominant with a subsequent general pause. The release of these tensions by the opening of the thematic thought is an attractive feature of the concerto.

From the concerto II onwards the figurations develop the thematic ideas and thus do not appear as schematically in the course of the work as in the concerto I.

For the most part, the virtuoso parts of Janiewicz's concertos do not pose any particular challenge to the performer, though there are also some exceptionally difficult and impressive sections. The final movements of the last three concertos in particular contain passages intended for seasoned virtuosos. For example, in the concerto IV there are 32nds from bars 226, and in the concerto V — sextuplets from bars 90 (especially double notes in bars 102–103), 114 (especially broken octaves from bar 120), and from bar 207, or the couplet theme presented in double notes from bar 167. The first movements of the concertos contain fewer such difficult places, such as the double notes from bar 301 in the first movement of the concerto V.

The particularly difficult parts are only small fragments of Janiewicz's concertos. The composer does not overwhelm the listener with virtuosity, he does not overuse display means and it is not the figurative parts that decide about the final expression and artistic rank of his concertos. It is the clear formal structure of the compositions, the melodically attractive themes, their dramatic preparation and the predominant note of lyricism that characterises the second and auxiliary themes or the very attractive first theme of the concerto V. In this respect they belong to the French school of violinists, for whom the violin concerto aspired to high standards of art music and whose main feature was lyricism, already evident in Viotti's first concerto, the so-called "Italian" of 1782, and dominant in his last nine, so-called "London" concertos (from XXI to XXIX), written after 1792.

### Summary

The works of Janiewicz are characterized by skilful shaping of the form, which can be seen in a clear texture, as well as in tonal and thematic plan of the works. His concertos, and especially their first movements, are a kind of model exemplification of the observations and deliberations of contemporary theorists, for example Heinrich Christoph Koch.

The themes of Janiewicz's works do not go beyond the common formulas then found in the works of his contemporary composers, but many of them testify to the composer's melodic talent. This applies, for example, to concertos III and IV, and especially the lyricist theme of the concerto V. In each of his concertos, the themes clearly differ from each other, or at least contrast in character in relation to the neighboring figurative fragments. The themes of the second movements are also very attractive. Rondos' refrains in the third movements are expressive thanks to the simple, symmetrical periodic structure. The shaping of the themes, texture and orchestration of the concertos prove that Janiewicz fully mastered the compositional language of the time.

In the first four concertos, the orchestra is a string quartet with a double set of oboes and horns, with a melody in the highest voice (in violino principale, and in tutti fragments in the 1st violin), with the 2nd violin part dependent on the 1st violin, a viola filling the harmony and the cello constituting the basis harmonic. Wind instruments play mainly in tutti parts, and are independent only in small fragments. In concerto V, the composer refers to Viotti's later concertos, introducing a larger group of wind instruments into the orchestra (additionally a flute and two bassoons), treating the viola more independently and often separating the cellos from double basses.

Despite the fact that the instrumentation of the concertos is quite schematic, the composer skilfully uses the performance ensemble, differentiating the volume of sound in emphasizing important fragments of the form and shaping a clear textural structure.

In terms of virtuoso technique, Janiewicz's work does not bring much new to violin literature. The composer uses fairly conventional means (scale figurations, passages, broken thirds, sixths, less often octaves and tenths, or double notes), he rarely uses large jumps, and when appear, they are prepared — or are played on longer rhythmic values.

**Keywords:** Janiewicz Feliks, violin concerto, musical form, 18th-century music