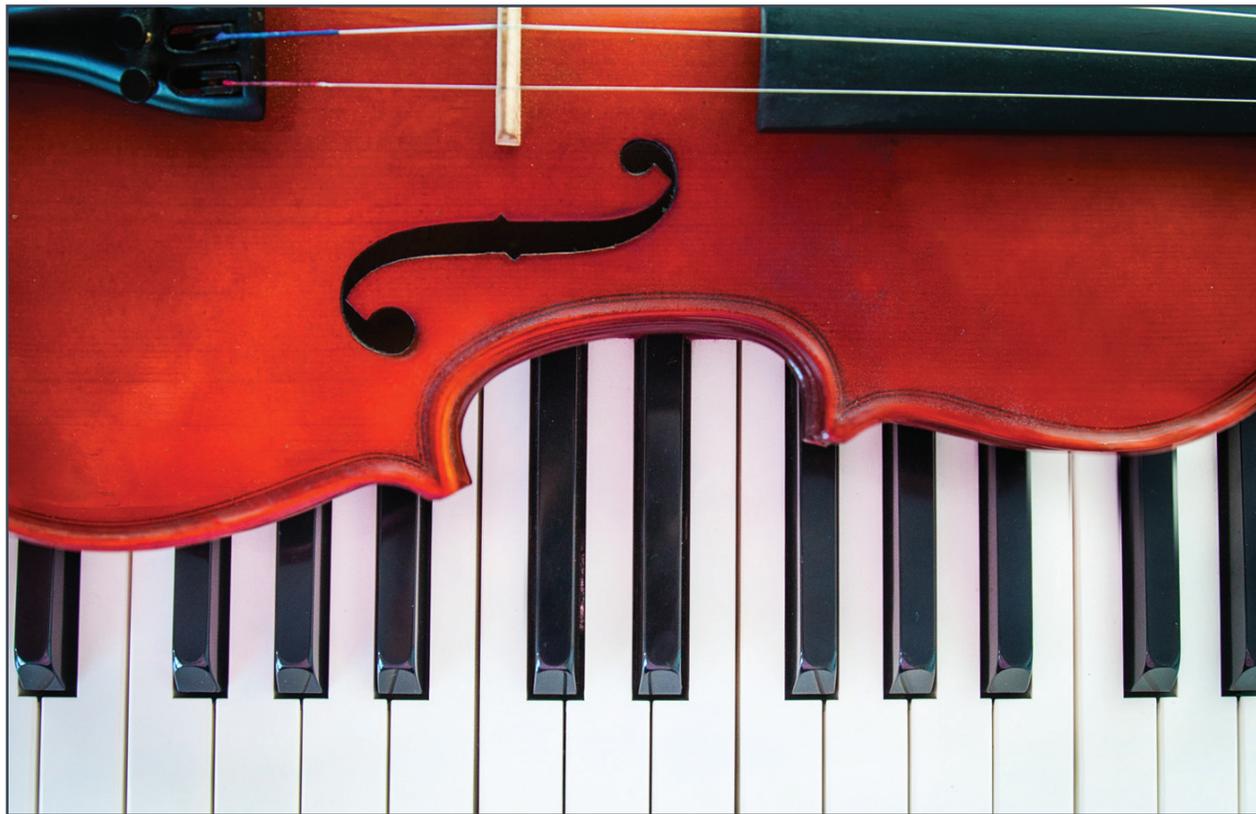


Józef  
**WIENIAWSKI**  
(1837–1912)

**Music for Violin and Piano**

**Violin Sonata • Allegro de sonate  
Grand Duo polonais**

**Liv Migdal • Marian Migdal**



**Józef Wieniawski (1837–1912)**  
**Sonata for Violin and Piano in D minor, Op. 24**  
**With Henryk Wieniawski (1835–1880)**  
**Allegro de sonate in G minor, Op. 2 • Grand Duo polonais in G major, Op. 5**

The reputation of the Polish violinist Henryk Wieniawski has lasted longer than that of his once equally distinguished brother, the pianist Józef Wieniawski. Henryk was born in Lublin in 1835 and was a pupil there of Servaczyński and Jan Hornziel and later of Massart in Paris. His younger brother Józef was born two years later, in 1837, and, like his brother, studied first in Lublin, where his teacher was Franciszek Synek, and then in Paris, studying there from 1847 at the Conservatoire with Zimmermann, Alkan and Marmontel, and subsequently, in 1855-1856, with Liszt in Weimar. Henryk Wieniawski had embarked on his career very early, entering the Paris Conservatoire at the age of eight and making his début in Paris in 1848 at the age of thirteen. In 1848 he travelled to St Petersburg, where he made an excellent impression on Vieuxtemps, the distinguished court violinist. Józef Wieniawski had made an even earlier start on his career as a virtuoso pianist, starting from 1848, while Henryk, in 1849, returned to Paris to improve his technical abilities as a composer. Between 1851 and 1853 the Wieniawskis were in Russia, giving concert after concert. Henryk Wieniawski had already turned his attention to composition, with a *Grand caprice fantastique* in 1847 and an *Allegro de sonate* the following year in collaboration with his brother. By 1853 he had written some fourteen compositions for violin and piano and violin and orchestra, and in 1853 and 1854 the brothers gave concerts in Germany, and elsewhere in Europe.

Henryk Wieniawski's career took him to London, where he played with the Beethoven Quartet Society, together with the cellist Piatti and the violinist-composers Joachim and Ernst. In 1860 he married the niece of the Irish pianist and composer George Osborne. Performance in Paris with Anton Rubinstein led to an invitation to move to Russia, where he served as court violinist and for some years as professor of the violin at the Conservatory that Rubinstein had established in St Petersburg. In 1872 he left Russia,

resuming his career as a virtuoso, initially in partnership with Rubinstein. From 1875 to 1877 he taught at the Brussels Conservatory, where he succeeded Vieuxtemps, and during this period and thereafter continued his performing career, now with deteriorating health. In Russia again he set out on a concert-tour with Tchaikovsky's one-time *innamorata* Désirée Artôt, but this was interrupted by a breakdown in health and a brief attempt at convalescence at the house of Tchaikovsky's patroness Nadezhda von Meck. He died in Moscow on the last day of March 1880, at the age of forty-four.

Józef Wieniawski had gone on to forge a separate career for himself as a pianist, composer and conductor. From 1856-1858 he studied counterpoint in Berlin with Adolph Bernhard Marx, a friend of the Mendelssohns. He taught for a term at the newly established Moscow Conservatory in 1866 and in Brussels from 1878 until his death in 1912. At home in Poland he became one of the founders of the Warsaw Music Society, eventually serving as its conductor and music director, and as a chamber-music player. His compositions include a piano concerto, a symphony, songs, chamber music and a number of works for the piano.

Józef Wieniawski's *Violin Sonata in D minor, Op. 24*, was written in about 1866. The first movement, broadly in tripartite sonata-form, explores the heights of the violin and the depths of the piano, with virtuoso writing for both instruments. The principal subject is entrusted first to the piano, followed by the violin, and a triplet passage for the piano leads to a secondary theme for the violin, marked *semplice*. A third thematic element introduces a dotted rhythm for the violin. Elements of these themes are to return, in one form or another, as the movement unfolds. The gentle B flat major hymn that dominates the second movement is introduced by the piano, followed by increasing elaboration and intensity until the theme returns,

played on the lowest string of the violin. The *Scherzo*, in F major, brings a change of mood, framing a *grazioso* D flat major trio section. The final *Allegro appassionato, ma non troppo presto*, restores the original key of D minor with an emphatic rhythmic figure that is to return. The movement includes a contrapuntal section and reminiscences of earlier movements, with a cadenza and a coda in D major.

The two brothers collaborated on the 1848 *Allegro de sonate*, written when Henryk was thirteen and Józef was eleven. The piece starts with a foretaste of the principal theme, at first as a violin cadenza, marked *Maestoso* but leading to a *Presto* in which the violin is entrusted with the principal theme, moving forward to a passage of violin triple and quadruple stopping. Contrasting thematic material is introduced, with passages of virtuoso display, particularly for the violin, before the *Prestissimo* final section.

The *Grand Duo polonais* is a further collaborative work of the brothers, appearing as Józef Wieniawski's *Op. 5*, and Henryk Wieniawski's *Op. 8*. It was written in 1853. The

piano introduces the opening melody, followed by the violin, moving on to a more elaborate passage of violin multiple-stopping. This initial *Allegro moderato* leads to a version of a song, *Kozak* (Cossack), by the Polish composer Stanisław Moniuszko, simply stated before an additional running violin accompaniment. A second song by Moniuszko, *Maciek*, is introduced, marked *Allegro con fuoco* and again leading to an elaboration in multiple-stopping for the violin. Two variations are presented, the second with a more elaborate violin part. A G minor *Andante* in 6/8 brings cadenzas for each instrument and a modulation to E flat major for a brief reminiscence of the opening melody. The final section, in G major, is based on a *Polonaise* by the Polish composer Aleks Nikołajewicz Wierstowski, which appears in various guises, including a version in artificial harmonics and passages of multiple-stopping. This concludes a work that demands a degree of technical virtuosity from both players.

**Keith Anderson**



### **Liv Migdal**

The violinist Liv Migdal started her artistic education at the age of eleven at the Conservatory in Rostock (Hochschule für Musik und Theater), where she graduated with distinction, and continued her studies at the Mozarteum in Salzburg with Igor Ozim. Her concert tours have taken her to leading venues throughout the world, including the Elbphilharmonie Hamburg, the Taipei Concert Hall, the Beethovenhalle Bonn, the Herkulesaal in Munich, the Philharmonic Halls in Essen and Dortmund, the Liederhalle in Stuttgart and the Konzerthaus Berlin. Liv Migdal has appeared in many countries in Europe, in Israel and Asia. She performs regularly as a soloist with renowned conductors and orchestras and at international festivals. Her acclaimed début concert at the 2014 Salzburg Mozart Festival was followed by the release of her first CD featuring sonatas by Beethoven, Debussy and Strauss. This was highly praised by international music critics and recently won the international *Supersonic Award*.

[www.livmigdal.de](http://www.livmigdal.de)



### **Marian Migdal**

Marian Migdal was born in Poland and studied in Warsaw, Stockholm, Cologne and at The Juilliard School in New York City. In 1971 he won the ARD International Music Competition in Munich and two years later the International Schumann Competition in New York. Numerous concert tours took him to the United States, Europe, Japan and China, where he performed in the most important music centres with distinguished orchestras and conductors, including Yuri Ahronovitch, Moshe Atzmon, James Conlon, Dean Dixon, Charles Dutoit, Rafael Frühbeck de Burgos, Okko Kamu, Zdeněk Mácal, Jerzy Maksymiuk, Uri Segal, Walter Weller and Carlo Zecchi. Besides his recordings for radio and television Marian Migdal made a large number of commercial recordings, principally for EMI and RCA, featuring works by Berwald, Brahms, Chopin, Debussy, Galuppi, Grieg, Haydn, Liszt, Mozart, Schubert and Tchaikovsky. For his recording of Franz Berwald's *Piano Concerto* with the Royal Philharmonic Orchestra, London, Marian Migdal was presented with the Swedish Recording Award. He was a professor at the Hochschule für Musik und Theater in Hamburg. This was his last recording before he passed away in Spring 2015. [www.marianmigdal.de](http://www.marianmigdal.de)

The reputation of Polish pianist, composer, conductor and educator Józef Wieniawski has proved less robust than that of his famous elder brother, the violinist Henryk Wieniawski, but during his lifetime he was considered one of Europe's finest musicians. The brothers performed together extensively for a time, and the virtuoso elements in the violin part of the youthful *Allegro de sonate* and *Grand Duo polonais* can be credited to Henryk. Józef's *Violin Sonata* reveals elegant sophistication, expressive depth and jocular playfulness in exploring the full expressive range of both instruments.

**Józef  
WIENIAWSKI**  
(1837–1912)

**Sonata for Violin and Piano in D minor, Op. 24  
(c. 1866)**

- |   |              |
|---|--------------|
|   | <b>37:43</b> |
| <b>1</b> Allegro con anima                          | 12:32        |
| <b>2</b> Andante religioso                          | 6:21         |
| <b>3</b> Scherzo: Allegro molto vivace e giojoso    | 6:28         |
| <b>4</b> Allegro appassionato, ma non troppo presto | 12:08        |

**Józef WIENIAWSKI and  
Henryk WIENIAWSKI (1835–1880)**

- |  |       |
|--|-------|
| <b>5</b> Allegro de sonate in G minor, Op. 2 (1848)  | 8:12  |
| <b>6</b> Grand Duo polonais in G major, Op. 5 (1853) | 15:42 |



**Liv Migdal, Violin • Marian Migdal, Piano**



Recorded at Fattoria Musica Recording Studios, Osnabrück, Germany, 8–10 October 2014  
Producer, Engineer & Editor: Martin Rust • Booklet notes: Keith Anderson  
Publishers: Bote & Bock, Berlin (tracks 1–4); Friedrich Kistner, Leipzig (5); PWM, Kraków (6)  
Cover image: Artnattachai17 / Dreamstime.com



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Playing Time  
62:01



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