

The Variational Principle in Dinu Lipatti's *Sonatina for Violin and Piano*

CRISTINA-NICOLETA ȘOITU

“Gheorghe Dima” Music Academy Cluj-Napoca
ROMANIA*

Abstract: This study aims to analyze the variational principle, as it is applied in Dinu Lipatti's *Sonatina for Violin and Piano*, from a theoretical-analytical perspective, but also from the standpoint of the interpretative implications. The variational processes, in close connection with the specificity of the neoclassical language of the work, determine an atypical classification of the form of variations in the gender structure, which implies a resizing of the interpretative means by which the musical dramaturgy of the piece can be achieved. The comparison with the classic model of variations as a component of the sonata genre dedicated to the violin-piano duo, as it appears in the works of composers such as Mozart or Beethoven, as a method of analytical research, highlights the language aspects that condition the performer's vision in the case of Lipatti's *Sonatina*, such as character, tempo, metrics, the type of writing, elements of virtuosity or timbre, whose valences are distinct from those determined by a music discourse from the classical era. Understanding the correlation between the succession of movements and the composition of the variational plan constitutes a priority in approaching this work and shaping the desired artistic message; this is why the study attempts to highlight the necessary connection between the structural elements of the composition and those implicitly generated by them, namely the technical and expressive elements required by the interpretative act.

Keywords: Dinu Lipatti, variational principle, neoclassical language, musical dramaturgy, the message of the interpretative act.

1. Introduction

The genre of the sonata, a reference point of the chamber repertoire, sometimes includes, in one of the component movements, a set (cycle) of variations. The variational principle is a basic one in shaping the sound discourse, ever since the earliest epochs in which musical practices could be identified. This can be understood as an “element of evolution” in the unfolding of the musical sound discourse, but also as a “form-generating” principle, which becomes determinant in the context of shaping variation forms (Timaru, 2003, p. 194). The present study will follow the second perspective on the principle of variation, as the identification of the variation procedures used in the analysed work, namely the *Sonatina for Violin and Piano* by Dinu Lipatti, is a

*cristina_soitu@yahoo.co.uk

prerequisite for establishing the type of variations and the specific form scheme, but also for its enclosure within the structure of the genre.

Sonatina was composed in 1933 and won the 2nd prize in the “George Enescu” Contest of the same year (in which the first prize was not awarded). The work was first performed on April 25, 1934, in the interpretation of the author and violinist Anton Adrian Sarvaş. Lipatti also played the sonatina alongside George Enescu (November 9, 1936, Romanian Athenaeum) and Alexandru Theodorescu (March 8, 1941). It was published in Bucharest in 1970 by the Music Publishing House. Appraised by musicians such as Paul Dukas, who allots to it a “mature conception, as well as a solid construction” (Grigorescu, 2011, p. 29) or Cella Delavrancea, who asserts that Lipatti “has certainty of shape and develops his perspective on sound with great vitality” (Georgia, 2001, p. 105). The piece consists of three parts: Allegro moderato, Andantino and Allegro maestoso. The literature generally dedicated volumes or articles mainly on the personality of the performer Dinu Lipatti, whose compositional work is treated from a historical perspective, with a few descriptions on the specificity of his musical language. Thus, we chose for our research an analytical approach of the musical piece, referring to the application of the principle of variation.

The analysis seeks not only to highlight the aspects of the compositional vision, such as language specifics or variational techniques, which are in close correlation with the structure, but also the determinations that the latter has in the interpretative plane, through the atypical form structure. The methodology with which the study operates implies the comparison with the classical structure of a theme and variations, as an integral part of the sonata genre, in the repertoire dedicated to the violin-piano duo by composers such as Mozart and Beethoven. The elements of musical language and the structural configurations of classical compositions have distinct valencies from those specific to Lipatti’s Sonatina, a neoclassical piece, envisaged in the first half of the 20th century, which requires the building of the dramaturgy line of the discourse on different criteria, distinct for each style. Emphasizing the language aspects that influence the interpretative vision in the cycle of variations included in Lipatti’s work is an important objective in supporting the idea of the interdependence between the structure and the composition of the dramaturgical plan.

2. The variation set in the Sonatina for Violin and Piano by Dinu Lipatti – variation procedures and identification of the type of variations

The work, written at an early age, when Lipatti was only 16, neoclassic in nature, can be considered a “student” composition, being “the first piece in Lipatti’s creation based on folklore-inspired themes” (Grigorescu, 2011, p. 21).

The theme of the variation cycle, “of a noble cantability, resembling a carol” (Bărgăuanu & Tanăsescu, 2017, p. 174), is presented as a simple three-part Lied form (ABA, 4+8+4 measures), leading to the second part of the sonatina, *Andantino*, $\text{♩}=80$, written in a 4/4 pattern. The melody, played in the violin, is accompanied by the piano in a choral manner, with a modal harmonization (C *Ionian*), the final cadence being on the second degree of the mode (a ninth chord).



Fig. 1 The theme of the variations, section A

The first two variations fall into the category of strict ornamental¹ ones, as follows:

Variation 1, *Allegro*, $\text{♩}=108$, is based on rhythm and meter variation (written in 6/8), and on the attack (the *legato* is dropped, there appear indications of *non-legato* or even *staccato* on certain notes); the dynamic contour is akin to that of the theme, in a *giocoso* atmosphere. Although the metrical change of this variation might indicate its classification as a character one, as devising an equation between two measures of 6/8 and one of 4/4 suggests the equality of dimensions, the structure of variation following the same ABA pattern of the theme, divided into 8+16+8 (in 6/8 meter). If considered in 4/4, the variation would only present an “agogic nuance” (Teodorescu-Ciocănea, 2014, p. 175), the rhythmic values contributing to a greater extent to the perception of the change in tempo.

¹ Romanian musicology classifies variations into two types, *character variations* (change to the parallel key, change of meter and/or tempo) and *ornamental variations* (rhythmic/melodic variations). [TN]

VAR. I

Allegro $\text{♩} = 108$

Two systems of musical notation for Variation 1, section A, measures 1-4. The first system shows the right-hand part (treble clef) and the left-hand part (bass clef). The right-hand part features a melodic line with eighth notes and rests, while the left-hand part provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The dynamics are marked 'p giocoso'.

Two systems of musical notation for Variation 1, section A, measures 5-8. The right-hand part continues the melodic line, and the left-hand part continues the accompaniment. The dynamics are marked 'dolce'.

Fig. 2 Variation 1, section A

The second variation returns to the 4/4 meter, but uses sixteenths; consequently it uses rhythmic variations, as well as slight melodic variations. The 4+8+4 structure returns, with the addition of a measure at the end (outer extension), in which the C chord is heard.

VAR. II

Two systems of musical notation for Variation 2, section A, measures 1-4. The first system shows the right-hand part (treble clef) and the left-hand part (bass clef). The right-hand part features a melodic line with sixteenth notes and rests, while the left-hand part provides a rhythmic accompaniment with chords and sixteenth notes. The dynamics are marked 'mp' and 'p legato'.

Fig. 3 Variation 2, section A

The first two variations achieve a rhythmic dynamization and they have short moments of instrumental dialogue, although the violin is the one that mainly supports the thematic line. The final cadences enstate the *C* mode (on the first degree).

The third variation opens the series of character variations. It returns to a slower tempo, *Andante*, $\text{♩}=76$, with values resembling the theme (the eighths being predominant), but the meter is now ternary, $3/4$. The cantability of the discourse is also noticeable here, but the melodic variation is more pronounced, employing many interval changes, the melodic shape being thus different; it still retains a similar intonational atmosphere, although the mode changes to *A Aeolian*, with modulating moments. The ternary structure is preserved, but with a different number of measures (12+12+4 – transition +19 – of which 3 – extension +16), which alternate the metrics as follows: $3/4$, $2/4$ and $5/4$. This variation also contains a moment of agogic culmination (mm. 21-27, *agitato* indication) and dynamic (*ff*, in measures 29-30, but prepared in the previous measures through the *crescendo*); the same musical fragment also incorporates an imitative dialogue of the instruments. The final cadence is placed on the first degree of the mode, but with a major third, suggesting the harmonic framing of the following variation.

VAR. III
Andante $\text{♩}=76$

The musical score for Variation III, section A, is presented in two systems. The first system includes a violin staff and a piano staff. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The key signature has one flat. The violin part begins with a melodic line marked 'mp molto cantabile' and 'p dolce'. The piano part is marked 'p legato'. The second system continues the piece, with the piano part marked 'p' and 'dim.'.

Fig. 4 Variation 3, section A (12 measures)

Variation 4 has a very different shape from the theme, being the one in which the melodic element is recognizable only at the level of some cells (reiterating certain intervals) or short motifs generally at the end of the phrases. Devised in *A Ionian* (three sharps in the signature, movable degrees – C-C#), in 4/4 (but with metric alternations, 6/4, 3/4, 5/4), in a fast pace, *Allegro molto*, ♩=152, it is the variation with the most pronounced folklore aspect, with dance rhythms and specific accentuations. The instrumental dialogue is very dynamic, and counterpoint is mostly achieved by melodic or rhythmic motifs in the main plane. The ternary structure is preserved, but it has an asymmetric configuration, 14+11+17 (B and final A sections contain transitive or concluding measures, as well as expansions).

VAR. IV
Allegro molto ♩ = 152

Fig. 5 Variation 4, section A (first phrase – a)

The last variation, the fifth, *Allegro maestoso*, ♩=116, in 4/4 meter, which resumes the C mode, is the most extensive, forming a particular movement of the piece (the third part of the sonatina). This choice was determined by the complexity of the variation procedures, as well as by the virtuosity character of the variation, which lends itself to an ending characteristic of the sonata genre. The structure on which this movement is folded is that of an ABACA + *Coda* rondo (10+14+10+8+3+11 – *Coda*). The rondo A always uses the A theme, rhythmically varied (in sixteenths), with a specific polyphonic character, and the C resumes the B melody of the theme, bringing only changes to the registers and timbre variations (by alternating the melodic exposure by a single

instrument with one in which the violin duplicates the piano, in unison or an octave higher). The rondo's middle A also contains an imitation in *stretto*, which makes the writing density to amplify and create, with the help of dynamics (*f*), an accumulation of tension. The last reprise of A, in the original rhythm (in eighths), in the piano, in octaves, brings the climax of the variation, through the *ff* dynamic indication, but also through the counterpoint with the motif of the first theme in the first part of the sonatina (the left hand of the piano score). The *Coda* restores both themes from the first part of the work, so the conclusion of the whole is of a cyclic nature. The instrumental dialogue is also one of the most prevalent techniques used in the last movement.

VAR. V **III**

Allegro maestoso ♩ = 116

Fig. 6 Variation 5 (third part of the work), first fragment of the refrain

The last three variations also fall within the category of free variations, through the amplifications, asymmetries or structural patterns approached. Variations 3 and 4 retain a ternary structure of composition, but not a parity ratio of the number of measures to the one encountered in the theme, and the latter variation is conceived in the form of a rondo, thus a structure different from the theme, involving the mentioned correspondence with the musical text, which is another argument for the vision of the fifth variation as the final movement of the genre.

3. Scheme of the variation form in *Sonatina for Violin and Piano* by Dinu Lipatti and its classification in the overall structure – compared to the classic pattern of the genre.

The scheme of the variations form of the analyzed piece falls within the genre structure as follows:

Second part of the <i>Sonatina</i>:	
Theme: a ..b b1 a (4+8+4 mm.)	
Var. 1: A B A (8+16+8) a b b ₁ a	
Var. 2: A B A (4+8+5; last m. – extension) a b b ₁ a	
Var. 3: A B A (12+12+4 trans.+19=3 expans.+16) a a ₁ a ^{var.} b b ^{var.} b ^{var.1} +transition (4 mm.) a ^{var.1} (expans. – 3 mm.) a a ₁ a ^{var.7} (expansion - 3 mm. and extension - 1 m.)	
Var. 4: A B A (14+11+17) a a ^{var.} a ^{transp.var.} a ₁ b +transition (3 mm.) b ₁ a (extension – 2 mm.)+trans. (4 mm.) a ^{var.1} + conclusion with extension (2+1 m.)	
Third part of the <i>Sonatina</i>:	
Var. 5: A B A C A rondo+Coda (10+14+10+8+3+11 – Coda)	

Fig. 7 Scheme of variation form in Lipatti's *Sonatina*

As a method of analysis we will continue with a table of sonatas containing variations from the classical repertoire of the genre, namely those of composers such as Mozart and Beethoven, in order to compare how the cycle of variations is framed in the overall structure of the works and the types of variations used.

Composer	Work	Part with var.	No. and type of var.	Tonal plane	Tempo	Met er	Obs.
Mozart	Sonata KV 305, A major	II	6: var. 1-4 – strict ornamental variations, var. 5 and 6 – strict character variations	A major, var. 5 – A minor	<i>Andante grazioso</i> ; var. 6 - <i>Allegro</i>	2/4; var. 6 – 3/8	Binary form (lied; with double exposition); Var. 1 – solo piano, var. 6 includes a

							<i>Coda</i>
	Sonata KV 377, F major	II	6: var. 1-4 – strict ornamental variations, var. 5 and 6 – strict character variations	D minor, var. 5 – D major	<i>Andante</i>	2/4; var. 6 – 6/8	Binary form (lied; with double exposition); var. 6 – <i>Siciliana</i> (includes a <i>Coda</i>)
	Sonata KV 379, G major	III	5: var. 1-3 – strict ornamental variations, var. 4 and 5 – strict character variations	G major, var. 4 – G minor	<i>Andantino cantabile</i> ; var. 5 – <i>Adagio</i>	2/4	Binary form (lied; with double exposition); var. 1 – solo piano; return of the theme in <i>Allegretto +Coda</i>
	Sonata KV 481, E \flat major	III	6: var. 1-6 – strict ornamental variations	E \flat major	<i>Allegretto</i> ; Var. 6 – <i>Allegro</i>	2/4; VI – 6/8	Binary form (lied; with double exposition); var. 5 contains an outer augm. – with transition role); var. 6 includes a <i>Coda</i>
	Sonata KV 547, F major	III	6: var. 1-4 and 6 – strict ornamental variations, var. 5 – strict character variation	F major, var. 5 – F minor	<i>Andante con variazioni</i>	2/4	Binary form (lied; with double exposition); var. 5 – solo piano; var. 6 includes a <i>Coda</i>
Beethoven	Sonata op. 12, no. 1, D major	II	4: var. 1-3 - strict ornamental variations, var. 4 – free ornamental variation	A major, var. 3 – A minor	<i>Andante con moto</i>	2/4	Binary form (lied); the theme and all variations imply double exposition; var. 4 contains augmentations (inner+ outer)
	Sonata op. 30, no. 1,	III	6: var. 1-4 – strict ornamental variations, var. 5 –	A major, var. 5	<i>Allegretto con Variazioni</i> ;	2/2; var. 6 –	Binary form (lied); the theme and

	A major		free ornamental variation, var. 6 – of character (free)	– A minor	var. 6 – <i>Allegro ma non tanto</i>	6/8	all variations contain double exposition (var. 6 – only of the first segment and of a section/expansion); var. 5 contains expansion (development role); var. 6 contains expansions + <i>Coda</i>
	Sonata op. 47, <i>Kreutzer</i> , A major	II	4: var. 1-2 and 4 – strict ornamental variations, var. 3 – strict character variations	F major, var. 3 – F minor	<i>Andante con Variazioni</i>	2/4	The theme and variations follow the formal A scheme (with double exposition) B A B A; var. 6 includes a cadence + <i>Coda</i> (an ample section – 34 mm.)

Table 1 Sonatas for violin and piano which include variations in Mozart and Beethoven – Remarks

Mozart included variations in five of the sonatas dedicated to the violin-piano duo (of the 18 pianoforte sonatas), and Beethoven in three of his ten sonatas. The set of variations is always included in a single movement of the genre, respectively in the second parts or in the finale of the sonata. The variations are mainly six in number, but Beethoven brings only four variations in two of the sonatas, while Mozart uses in *Sonata KV 379* five variations. They are predominantly in the category of strict ornamental ones, those of character being conditioned by the change of key, tempo or meter (the last two elements can be correlated). Free variations, requiring extensions or expansions, are found in Beethoven, either as ornamental or character ones. With the exception of the *Kreutzer Sonata*, all other works use a binary pattern (lied) with double exposition in the theme. The tempi are moderate to fast

(*Andante* to *Allegro*, *Adagio* appears in one of the variations of *Sonata KV 379* by Mozart), and the metrics uses the 2/4, 2/2, 3/8, 6/8 patterns. The tonality usually changes in one of the variations of the set (the one before last), and this change is made to the parallel key.

In the case of Lipatti's *Sonatina*, there are five variations, the first two strictly ornamental, the other of character (free), and the framing in the genre structure is atypical, the last variation being conceived as the final part of the work. This compositional process could be supported by the characteristics of the fifth variation: the dimensions had in view and implicitly the formal pattern (ABACA+Coda of rondo type), its tempo and its character (*Allegro maestoso*, ♩=116, virtuosity character), the density of writing (polyphony of imitative type). The chosen tempi are closer to the category of the fast ones (the theme – *Andantino*, var. 3 – *Andante*, and the other variations noted *Allegro*). The harmonic approach is a modal one (*C Ionian*), and the variations that change the mode are the third and the fourth (3 – *A Aeolian*, 4 – *A Ionian*), eventually returning to *C*. The structure of the theme is a ternary form of the ABA type, a strictly respected form in the ornamental variations, and asymmetrically traced in the character (free) ones (except for var. 5, which is a rondo). The meter uses binary (4/4), ternary (3/4, 6/4, 6/8) times as well as compound measures (5/4); metrical alternation is embedded in var. 3 and 4 (also due to the folklore nuance).

4. Dramaturgy of the theme and variations

The notion of dramaturgy is currently increasingly used in musical contexts, even in the case of instrumental works, although they lack in text. It refers to the structural aspect, which is correlated with the significance of the musical content, as claimed by the analysts concerned with the musical narrative: “structure and meaning – form and expression – are indecomposable aspects of musical works” (Karl, 1997, p. 14). In order to outline a dramaturgical composition, “the semantic potential of each of the parts may be immeasurably enriched by its function in the opposition as a whole”, so that “relations of identity and opposition” (Karl, 1997, p. 19) can be found.

In the case of variations, each element is related to the landmark considered to be the theme, but the comparison between the elements (the variations being compared among them) is also followed. In this way, it is possible to determine the moments of the climax or the relaxing tension that the musical discourse implies. The most important criteria for following these fluctuations are:

- the “rhythmic dynamization”, by achieving a “rhythmic *crescendo/decrescendo*” (Teodorescu-Ciocănea, 2014, p. 173)

- the density of writing – “accumulations or rarefications” thereof (Herman, 2009, p. 86), or “the principle of increasing / decreasing the degree of complexity of writing” (Teodorescu-Ciocănea, 2014, p. 174).

In the variation set of the classical repertoire one can note the following features of the compositional views, which determine the dramaturgical plan:

- rhythmic dynamization through the rhythmic *crescendo* (present in the first variations and in the final one, if there is a slow variation within the cycle, gradual, or with alternations of the increase-return type to the values of the theme, in which case the last growth is more accentuated - eg. *Sonata KV 547* by Mozart and *Sonata op. 30, No. 1* by Beethoven)

- the tonal contrast (when there is a change of key, it appears in the penultimate variation, moved to the parallel key, which implies the change in the musical character; the last variation returns to the original key; in *op. 12, no. 1* and *op. 47*, Beethoven notes the penultimate variations as *minore* and the return to the original key as *maggiore* - the last variations)

- insertion of a slow variation (decrease of the tempo, eg. Mozart’s *Sonata KV 379 – var. 5 – Adagio*, unlike the *Andantino Cantabile* of the theme)

- the succession of slow-fast tempi at the end of the set (*Sonata KV 379* by Mozart, where the last variation, 5, is in *Adagio*, then the theme returns to *Allegretto*, consequently a faster tempo than the original *Andantino cantabile*)

- metric contrast (eg. *Sonata KV 377* by Mozart, var. 6 – 6/8, *Siciliana*, the theme and other variations are in 2/4 meter, thus a character differentiation is required);

- restoring the original theme at the end (*Sonata KV 379* by Mozart, mentioned above)

- the emergence of segments with *coda* role, especially in the works that subscribe to the third part the variations, which implies a concluding character (which also implies tonal emphasis)

- instrumental involvement (Mozart also includes variations for solo piano in *Sonatas KV 305, KV 379 and KV 547*)

- preserving the type of writing.

In *Sonatina for Violin and Piano* by Lipatti, the elements to be considered in compiling the dramaturgical plan are:

- framing the cycle of variations in the genre structure, requiring awareness of the latter variation as a final part of the work, therefore a differentiation of the musical character according to the virtuosity trait of the *allegro*

- the folklore nuance of the melody (theme), but also of the rhythms (especially in the first and fourth variations), with implications on the ethos

- the two stages of rhythmic dynamization (var. 1-2), afterwards by var. 4-5 (following var. 3 – slow)

-
- the agogic dynamization - the first two variations, the strict ones, are in the context of an “agogic nuance” (Teodorescu-Ciocănea, 2014, p. 175), and the last two, character variations, imply faster tempi, *Allegro molto* and *Allegro maestoso*
 - the presence of two variations that change the initial mode (var. 3 – *A Aeolian*, var. 4 - *A Ionian*)
 - modal harmonization and the usage of the final cadences, which are not always placed on the first degree or involve suspended chords (var. 1 and 2) or quartal chords (var. 5)
 - metric hypostases of variations (contain more changes than in the classics)
 - instrumental involvement: the theme is played in the violin, with a choral accompaniment, then the piano is gradually involved in the dialogue (the first three variations), and in the last two variations the instruments gradually increase their dialogue and counterpoint; starting with var. 3 imitation is used, and in var. 5, it also occurs in the *stretto* posture; the accompaniment of the piano involves the use of counterpoint with motifs derived from the main expositions; the writing becomes more and more dense (polyphony gradually becoming the preferred technique of the discourse; var. 5 relies exclusively on it).

5. Possible interpretative aspects in Lipatti’s *Sonatina*

The elaboration of a dramaturgical plan by the interpreter is of particular importance in conveying a coherent and persuasive message to the listeners. This approach involves the awareness of the structure of a work, and the two ways of looking at the structure as “a diachronic succession of events” or as “a synchronous entity,” which links “the individual parts to the whole apparent in a single image” (Bonds, 2010, pp. 265-266), must coexist in the mind of the interpreter.

For the variation cycle, tracking the variational plan requires identifying the type of variations and their succession, as well as the configuration of an image for each element (variation) obtained by relating to the theme or the other elements. Thus, the discourse is played in succession, but at the same time the interpreter imparts to each variation the image already created by analytical methods that impose the comparison with the other segments. A hierarchical structure establishes the tension-relaxation ratios that outline the dramaturgy in terms of expression, so the interpreter can have an overall picture of the type of an “intensity curve” (Rink, 2018, p. 95).

Following this fluctuation of intensity, it is possible to imagine within the cycle groups of variations determined by the particular use of the musical language elements. Some “waves” of intensity (Teodorescu-Ciocănea, 2014, p. 174) or a continuous increase during the cycle, depending on the musical parameter in view, can be noted in this respect.

The theme and variations contained in Lipatti's piece requires an atypical framing into the genre structure, respectively in two of the movements of the sonatine, therefore this intention of the composer will guide the interpreter to an underlining of the features appropriate to both the theme and the first variations, and of the final one, broader, conclusive, developing on the pattern of a rondo, with elements of instrumental virtuosity; thus the following combination can be taken into account: the theme and the first 4 variations + var. 5 (p. II + p. III).

The ternary form (lied) of the theme is strictly followed in the first two variations, and in the variations 3 and 4 is preserved as a principle of a certain type of strophic writing, intervening with transitions, expansions or extensions. The last variation extends this type of strophic form (within a rondo), thus we may identify a certain amplifying line in the context of analysing the formal pattern. At the same time, awareness of the existing asymmetries will cause a hierarchy of phrases within the segments, depending on the variational procedures, the dynamics and the content of the sound planes (implicitly the instrumental arrangement). However, in the case of strict ornamental variations, the corresponding segments (we refer to A and its return within the same variation) will be compared so that the differences noted in the melodic, rhythmic, harmonic or dynamic plane are adequately rendered.

There are two "waves" of rhythmic dynamization (Teodorescu-Ciocănea, 2014, p. 174): the first one made in variations 1-2 (var. 1 in 6/8 with eighths, and var. 2 with sixteenths) and the second beginning with var. 4-5 (var. 4 in 6/4, with triplets, and var. 5 in 4/4, built almost exclusively with sixteenths). The grouping that can be distinguished in this case is: theme and var.1 and 2 + var. 3, var. 4 and var. 5.

The process of rhythmic development is also enhanced by an agogic dynamization that applies to the same pairs of variations. A tempo plane can be traced as follows:

Theme – *Andantino*, ♩=80 (4/4)

Var. 1 – *Allegro*, ♩=108 (6/8)

Var. 2 – without any indication of tempo (4/4)

Var. 3 – *Andante*, ♩=76 (3/4), slow variation, approaching the original tempo

Var. 4 – *Allegro molto*, ♩=152 (6/4)

Var. 5 – *Allegro maestoso*, ♩=116 (4/4).

Variation V, although indicating a lower metronomic value than the previous one, using the values of sixteenths, imparts the feeling of a faster movement. In the case of the first two variations, we only see a certain "agogic shading" by associating the tempo values with the rhythm used, which allows

the framing of the variations in the ornamental category. The succession of tempi follows the principle of slow-moderate-slow-fast alternation.

The meter involves certain correspondences between variations, such as var. 1 and 4 (1 – 6/8, 4 – 6/4, but in triplet values, which preserve the metric character of 6/8) or between var. 2 and 5 (written in 4/4, in sixteenths). The metric alternation is imposed by the musical content and is closely related to the folklore substrate of the discourse.

Another way of dynamization is that imposed by the instrumental writing, which realizes an ascending tension curve from this point of view to the end, determined by the polyphonic thinking, which is gradually imposed in the last variations. The dynamization of the writing is correlated with the instrumental dialogue, which from the melody-accompaniment stage (in the theme) evolves more and more through thematic restatements, contrapuntal structures with motifs derived from the main expositions, imitations and even moments of *stretto*, becoming more and more alert to the end.

The modal contrast is pursued in two of the character variations, namely 3 and 4, in the direction of the modal *C Ionian* (the theme and the first two variations) - to *A Aeolian* (var. 3) – *A Ionian* (var. 4) – *C Ionian* (var. 5). The fourth variation involves the most chromatism (and the use of the movable scale degrees), which in combination with the specific rhythms and accents highlight the folkloric background. With regard to the modal harmonic conception, a so-called medial segment consists of var. 3-4, by changing the centre to *A*.

The character is closely related to rhythmic development, tempo and attack requirements, and two similar groups can be tracked in the variation cycle: the theme (slow tempo, *cantabile*, *legato*) – var. 1 (acceleration of the tempo, *Allegro*, 6/8, rhythmic in eighths, *giocoso*) – var. 2 (4/4, metric character due to the sixteenths) and var. 3 (slow, rhythmic resemblance with the theme, *molto cantabile*, *legato*) – var. 4 (fast pace, *Allegro molto*, with a playful character) – var. 5 (devised as *Allegro maestoso*, rhythmic in sixteenths, character of virtuosity). These formations have a close expressive path with an enhancement of their specific features in the end, which includes a notable acceleration of the tempo, an increase of size, a relevant dynamic expansion, and an agglomeration of the writing.

As a complete picture of the elements contributing to the dramaturgy, one can also remember the timbre aspect, which by means of registers, dynamics and instrumental involvement (the use of doubling – in the octave/unison and the preponderance of polyphonic techniques) proves a diversification towards the end of the cycle.

An important interpretative requirement may be considered the expressive outlining of the sound planes in the final reprise of the *A* of the rondo, as well as in the *Coda*, segments that bring back the themes of the first

movement, thereby achieving a cyclical conclusion. Thus, the timbre configurations required to the performer are increasingly complex toward the end of the sonata.

6. Conclusions

In *Sonatina for Violin and Piano*, Lipatti achieves – with variational methods of a classical type – an atypical frame of the theme and variations in the overall structure of the work, by gradually taking distance from the theme, working with asymmetries of the segments, afterwards renouncing that pattern in favour of a new growth in size (the one in the last variation, whose segments follow the strophic pattern of a rondo). This conception has repercussions also in terms of musical interpretation, which requires the compilation of a dramaturgy that will use these structural configurations as a reference. The awareness of the variational processes, of the succession of the ornamental variations with those of character, of the rhythmic, agogic dynamizations and those of the writing (with the use of the instrumental dialogue), as well as of the modal or metrical contrasts, in addition to the dynamic and timbre aspects, contribute to the realization of “intensity curves” followed by the mentioned parameters, which will confer to the artistic message an added value, being transmitted in a coherent manner by the performer.

References

- Bărgăuanu, G. & Tănăsescu, D. (2017). *Dinu Lipatti*. București: Editura Muzicală Grafoart.
- Bonds, M. E. (2010). The Spatial Representation of Musical Form. *The Journal of Musicology*, 27, 3, 265-303. Retrieved from <https://www.jstor.org/stable/10.1525/jm.2010.27.3.265>
- Georgia, G. (2001). *Mari personalități ale muzicii românești din secolul al XX-lea. Clara Haskil, Dinu Lipatti și Cella Delavrancea* [Great personalities of Romanian Music in the 20th century. Clara Haskil, Dinu Lipatti and Cella Delavrancea]. Cluj-Napoca: MediaMusica.
- Gheorghescu, F. & Grigorescu, O. (2008). *Dinu Lipatti. Născut pentru a fi nemuritor* [Dinu Lipatti. Born to be Immortal]. București: TVRMEDIA.
- Grigorescu, O. (2011). *Dinu Lipatti*. București: Editura Didactică și Pedagogică.
- Herman, V. (2009). Variațiunile clasicilor vienezi [Variations of the Viennese Classics]. In *Formele muzicii clasicilor vienezi* [The Musical Forms of the Viennese Classics] (pp. 79-97). Cluj-Napoca: MediaMusica.
- Karl, G. (1997). Structuralism and Musical Plot. In *Music Theory Spectrum*, 19, 1, 13-34. Retrieved from <https://www.jstor.org/stable/745997>

Lipatti, D. (1970). *Sonatină pentru violină și pian* [Sonatina for Violin and Piano]. București: Editura Muzicală.

Marston, N. (1989). Analysing Variations: The Finale of Beethoven's String Quartet Op. 74. *Music Analysis*, 8, 3, 303-324. Retrieved from <https://www.jstor.org/stable/854292>

Rink, J. (2018). The Work of the Performer. In De Assis, P. (Ed.), *Virtual Works – Actual Things. Essays in Music Ontology* (pp. 89-114). Leuven University Press. Retrieved from <https://www.jstor.org/stable/j.ctv4rfrd0.7>

Rosen, C. (1997). *The Classical Style*. London: Faber and Faber.

Teodorescu-Ciocănea, L. (2014). *Tratat de forme și analize muzicale* [Treatise of Musical Forms and Analyses]. București: Editura Grafoart.

Timaru, V. (2003). Principiul variațional (Formele de variațiuni) [The Variational Principle. The Types of Variations]. In *Analiza muzicală între conștiința de gen și conștiința de formă* [Musical Analysis between Genre and Form Awareness] (pp. 145-196). Oradea: Editura Universității Oradea.