

The Letters of Dinu Lipatti to Nadia Boulanger: a brief overview of their Artistic Collaboration (1935-1950)

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Abstract: *This study aims to evaluate the artistic collaboration between Dinu Lipatti and Nadia Boulanger, spanning 15 years of Lipatti's career until his passing, through their known correspondence. The collection includes 42 letters and 6 cards from Lipatti, housed in the Archive of the National Library of Paris, lately published in a Romanian anthology. Following significant biographical events in Lipatti's life, will be presented and analyzed some data that cover Lipatti's compositional development during his Conservatory studies and his later professional career, both as composer and concert pianist.*

Keywords: *Dinu Lipatti's correspondence; Nadia Boulanger's pedagogy; artistic collaboration; Romanian interwar music;*

Introduction

In March 2017, we celebrated one hundred years since the birth of the composer and pianist Dinu Lipatti, a prominent representative of the Romanian interwar Composition School, and an emblematic figure of the global concert world of the XXth Century. The biographical journey of the great Romanian musician, who prematurely passed away at the age of 33, due to an untreatable form of Leukemia, was able to be meticulously documented through the extensive correspondence he maintained with family members, teachers, and mentors: musicians from Bucharest- Romania (*Florica Musicescu, Mihail Jora, George Georgescu*)², from France - Paris

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² *Florica Musicescu (1887–1969)* was a celebrated Romanian pianist and music educator, and the daughter of the renowned composer, conductor, and musicologist Gavriil Musicescu. Disciple of the new psychological and physiological applied methods of teaching piano promoted by the German professor *Robert Teichmüller* (1863-1939) with whom studied in Leipzig Conservatory, she was many decades a piano professor at the Bucharest Conservatory, before World War II formerly known as *the Royal Music Academy*. Recognized for her exceptional guidance and mentorship, she is regarded as one of the principal founders of the Romanian School of Piano Music. From this school emerged numerous distinguished pianists, composers, or piano professors of the 20th century, including *Dinu Lipatti, Maria Fotino, Mindru Katz, Mihai Brediceanu, Corneliu Gheorghiu, Myriam Marbé, Radu Lupu, Smaranda Atanasoff, Marietta Orlov, Sorin Enăchescu, Lucia Teodorescu* and many others.

Mihail Jora (1891 - 1971) was a multifaceted Romanian artist, excelling as a composer, pianist, and conductor. M. Jora pursued his musical education in Leipzig. Serving as a professor at *the Bucharest Conservatoire* from 1929 to 1962, along with *George Enescu (1881-1955)*, he made significant contributions to the musical field in Romania. Throughout his career, Mihail Jora composed a diverse repertoire, including a symphony, chamber music, six ballets, as well as numerous compositions for piano, choir, and vocal works. Additionally, he directed and conducted *the Bucharest Broadcasting Orchestra* from 1928 to 1933. Jora's involvement in *the Society of Romanian Composers* led to his appointment as vice-president in 1944; however, his artistic integrity came under scrutiny by the new communist regime, facing accusations of formalism under the Zhdanov Doctrine.

George Georgescu (1887–1964) was a Romanian conductor who played a pivotal role in shaping *the Bucharest Philharmonic Orchestra* for several decades, particularly in the aftermath of World War I. After graduating *Bucharest Conservatory* in 1911, he furthered his studies at *the Berlin Hochschule für Musik*, delving into cello and conducting studies. G. Georgescu made his astonishing debut as a seasoned conductor in 1918, leading *the Berlin Philharmonic Orchestra*. By early 1920 returned to Romania, where he prepared and elevated the Romanian ensemble to a remarkable standard, attracting internationally acclaimed guest conductors such as *Felix Weingartner, Gabriel Pierné, Richard Strauss, Oskar Nedbal, Bruno Walter*. Noteworthy soloists

(*Nadia Boulanger, Clara Haskil*), from Switzerland - Geneva (*Henri Gagnebin, Paul Sacher, Nikita Magaloff*), and many others. Recently for Romanian researchers an access to an extensive archive, in which these documents all be chronologically grouped, has been facilitated through the publication in two volumes, during the period 2017-2020, of the letters written all his life by Dinu Lipatti to various artistic personalities of the time. That was possible through the activity of the Cultural Center „Casa Artelor” (Bucharest), coordinated by *Alice Barb* under the supervision of musicologists *Ștefan Costache, Monica Isăcescu, and Grigore Bărgăuanu*³.

The letters are firsthand sources of information because they allow us to directly appreciate, through the musicians' written words, the nature of their professional collaborative relationships, the degree of mentorship certain personalities of the time had on the musician, along with crucial details about the emergence of musical compositions and the realization of significant concerts and tours of the composer and pianist Dinu Lipatti.

1. Issue & Objective

The objective of this study is to conduct, through the investigation of their correspondence, a brief evaluation of the complex artistic collaboration between Dinu Lipatti and Nadia Boulanger, which spanned a period of 15 years during Lipatti's artistic development until the end of his life. The 42 letters and 6 cards from Dinu Lipatti are part of a larger collection received by Nadia Boulanger from different worldwide artists and are currently part of the Archive of the National Library of Paris⁴.

The data collected from these sources refer to both the compositional output that Dinu Lipatti developed during his composition studies at the Conservatory under the guidance of the French theoretician and conductor, as well as later, in his career as a professional musician.⁵ An important influence that Nadia Boulanger had on the pianist's concert repertoire throughout the designated period will also be noted and analyzed. The chronological ordering into larger periods will be dictated by significant biographical events in the pianist's life. Additionally, dividing the analysis into distinct tracks of their two branches of development, the compositional and interpretative sides, and the impact that the collaboration between Dinu Lipatti and Nadia Boulanger had in this case a more easily trackable and analyzable form of content.

2. Methodology & Material

In the case of Dinu Lipatti, who at the age of 15 obtained the Piano Diploma and the „*Paul Ciuntu*” Prize from *the Royal Academy of Music and Dramatic Art* in Bucharest, Romania,

who collaborated with G. Georgescu or his orchestra were *Alfred Cortot, Pablo Casals, Wilhelm Kempff, Wilhelm Backhaus, Yehudi Menuhin, George Enescu, Arthur Rubinstein*, and the young *Dinu Lipatti*. Additionally, he led *the Romanian Opera* in Bucharest with some intermittent periods of inactivity, from 1922 to 1940. An appreciated and close collaborator of *George Enescu*, we are familiar with his work, because into the stereo era he produced with *the Romanian Philharmonics* under *Electrecord* (Romanian recording label), well preserved recordings.

³ Dinu Lipatti. 2017; 2020. *Letters [Scrisori]*, vol. 1, 2. București: Colecția „Esențial”, traducător al textelor din limba franceză Petra Gherasim, editor Matei Bănică, Editura Grafoart.

⁴ Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1, București: Editura Grafoart, in the preface by Grigore Bărgăuanu to the first volume, p. 11.

⁵ „*The tone of the letters evolves as the young student matures, becoming more personal, affectionate even, without losing any of the initial respect. Not a single letter lacks interesting observations about musical life in the country or abroad, about artists or common friends. Of course, we find many details about Lipatti's concerts and composition projects, with severe self-critical evaluations.*” Grigore Bărgăuanu's Preface to the first volume, Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, pp.8-9.

the musical beginnings, both as a performer and as a young composer, were greatly nurtured by important Romanian teachers and mentors: piano teacher *Florica Musicescu* (since 1928) and composer *Mihail Jora* (since 1925). The natural continuation of studies in the European musical-artistic environment, will unfold starting with 1934 within the new found prestigious Paris Conservatoire⁶, bringing with it the encounter, within the faculty panel, of prominent personalities of the moment, such as the international pianist and professor and founder *Alfred Cortot*, the composer *Paul Dukas* and the theoretician, conductor, and professor of musical aesthetics and composition, *Nadia Boulanger*, mentor, educator, and close advisor in composition field to great artistic personalities of the time such as *Igor Stravinsky*, *Aaron Copland*, *Leonard Bernstein*, *Philip Glass*, *Igor Markevitch*, *Astor Piazzolla* and many others.

Alfred Cortot the founder of the new educational institution, invited the Romanian pianist to attend his piano class in Paris, following Lipatti's participation as a young competitor and laureate at the Vienna International Piano Competition edition in 1933. As jury member, A. Cortot noticed Lipatti's talent and, through this invitation, took responsibility for Lipatti's studies in composition with French personalities within the musical institution he led. Initially assigned to the composition class of the renowned composer *Paul Dukas*, Dinu Lipatti faced a dilemma when the old French composer passed away a year later, leaving him in need of a new mentor. Following both *Filip Lazăr* and *Mihail Jora's* advice, in the second part of the year 1935⁷, the student Dinu Lipatti began his studies with *Nadia Boulanger*⁸, one of the leading theoretical studies department professors of the institution. This formal student-professor collaboration evolved into a significant lifelong close friendship and artist-professional mentor type relation⁹, where Dinu Lipatti's creative journey, both compositionally and interpretatively, would be greatly influenced.

2.1. Dinu Lipatti's Musical Composition collaboration with Nadia Boulanger through their correspondance activity

These sections will concentrate on an overlook at Dinu Lipatti's musical composition collaboration with Nadia Boulanger through their correspondence into several stages, considering biographical elements from the lives of the two musicians and stages of creative and professional development.

2.1. 1. Dinu Lipatti's composition class activity at the *École Normale de Paris* (May 1935 - August 1939)

⁶ *The École Normale de Musique de Paris* still stands as a prominent Conservatoire situated in Paris, Île-de-France, France. Established on 6 October 1919 as a private institution by the French pianist *Alfred Cortot* and *Auguste Mangeot*, director of the magazine *Le Monde musical*, the *École* has maintained a distinguished reputation. In 1929, the architect *Auguste Perret* designed a new 500-seat concert hall for the school, renowned for its exceptional acoustics. Part of its 105 years of history are notable former faculty members pedagogical contributions of musical field celebrities like: *Nelson Delle-Vigne Fabbri*, *Georges Enescu*, *Paul Dukas*, *Pablo Casals*, *Arthur Honegger*, *Philippe Entremont*, *Zino Francescatti*, *Charles Munch*, *Magda Tagliaferro*, *Wanda Landowska*, *Nadia Boulanger*, and many others. Retrieved April 25, 2024, from the official website <https://www.ecolenormalecortot.com/>.

⁷ Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Paris, June 23, 1935, to Mihail Jora*, p. 50

⁸ Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Paris, June 23, 1935, to Mihail Jora*, p. 51; *Letter from Duingt, July 22, 1935, to Mihail Jora*, p.53.

⁹ „None of the French professors exerted such a powerful and beneficial influence on Dinu Lipatti as Nadia Boulanger; perhaps none succeeded in triggering his emotional and artistic potential to the same extent”. Grigore Bărgăoanu's Preface to the first volume, Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, p.11.

At the age 18, Dinu Lipatti has already been a student in the capital of France for a year. From a letter in June 1935 addressed to his Romanian master in composition *Mihail Jora*¹⁰, we learn that for the past month, he has been working with an extraordinary teacher, remarkable for her intelligence and determination, who has taken over Dukas's composition course for the academic year's completion; namely, Mrs. *Nadia Boulanger*. He also cautiously seeks the advice of his old and experimented maestro M. Jora, whether it would be wise to continue in the following year this new teacher's class, partially considering the words of some of her former students, that due to the overwhelming influence and impact of Boulanger's personality, somehow they have struggled to maintain their individuality and freshness of expression in the exercise of musical composition mechanisms¹¹.

In the summer of 1935, Lipatti is deeply concerned with completing *the orchestral Suite „Șătrarii” (Les Tziganes) op. 2*, which Maestro Jora promises to schedule for early January of the following year, with the Bucharest Radio Orchestra under his baton, to keep him focused on composition activities. In November, Ms. Boulanger assigns the young student, who is equally caught up in the piano concert circuit and performance practice with *Alfred Cortot* and his assistant professor *Yvonne Lefébure*, a rigorous composition routine: to compose a chamber suite (for piano or strings orchestra), in ten movements, with the condition that one by one must be completed, each week.

The following year, in 1936, Lipatti's working sessions with Ms. Boulanger intensify from 2 to 4 sessions per week, as he becomes extremely captivated by her working method and the wealth of information she provides from all branches of music. He continues to work on the chamber orchestra suite, and as for completed musical works, he has a *Sonatina for violin and piano (from 1934)*, as well as the recently finished *Orchestral Suite „Șătrarii” (Les Tziganes)*. The latter premiered in January in Bucharest, is winning in the same year, the First Prize at the *George Enescu Composition Competition*, in his native country. In March, within a single week, he composes another extensive work, a neoclassical piece, *the Concertino for piano and orchestra (op.3, initially called Suite Classique)*. He had the opportunity to present it in a score reading session through Nadia Boulanger to *Igor Stravinsky*, who encourages him to continue in that direction. He is deeply impressed by the Paris premiere of George Enescu's opera *Oedipus*, which he listens to, from the audience. In the summer, he returns home to his parents Fundațeanca estate in Romania, with new projects in mind: *a Suite for piano and orchestra*, *a Trio* (finished in September as *Fantasy in 5 movements for violin, cello and piano*)¹², *Toccata for strings* (the first 2 parts, *Prelude and Intermezzo*) and *an original cadenza* for a piano concert in D minor (K. 466) by W. A. Mozart that he is scheduled to perform it, the following January. Rest days begin to make their presence felt, and his work routine is not strictly followed, even though his composition teacher insists that only by maintaining a constant working rhythm he will be able to complete several works, in a shorter period of time.

¹⁰ Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Paris, June 23, 1935, to Mihail Jora*, p. 50.

¹¹ Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Duingt, July 22, 1935, to Mihail Jora*, p.53.

¹² He manages to give a first audition alongside two good musicians in December 1936, in a concert facilitated by M. Jora at the *Society for New Music*. The Parisian premiere of the musical piece will take place in May 1939 alongside Clara Haskil on piano and conductor Charles Munch at the *Pleyel Hall*. Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Bucharest, December 23, 1936, to Nadia Boulanger*, p. 386.

The beginning of 1937 is marked by the scheduling of the parisian premiere performance of the „*Șătrarii*” Suite, Op. 2 at the Conservatory concerts, under the baton of his teacher (conductor Nadia Boulanger). Although their year interactions are mostly on the interpretative side (concerts and recordings of J. Brahms chamber and vocal music), work on composition and written letters to Ms. Boulanger are rarer, and more frequent when Lipatti travels for longer periods to Bucharest, Romania. From these letters we learn that he contemplates a large-scale piano concerto that he has not yet put down on paper, and by the end of November, he informs his French teacher that he has only completed a small piano piece (*Piano Nocturne on a Moldavian theme* dedicated to Mihail Jora), not mentioning a thing about another new piece, a *Romantic Piano solo Sonata*¹³.

The interaction through letters is even more limited in 1938, partly due to Dinu Lipatti's increasingly piano performance schedule, both individually and through collaborations in chamber music. Additionally, Ms. Boulanger will be away, on a work visit for several months (mid-January- May) in the United States. In the meantime, Dinu Lipatti is composing some sketches of a *Ballet (Bourlesque)* and a *Sonata for piano*. In April he is finishing a new orchestral large piece *the Symphonie Concertante for two pianos and orchestra (op.5)*¹⁴ and we will also learn from a January 1939 letter, that this new score will be sent to miss Boulanger to be premiered alongside other pianist contribution¹⁵ in concerts, on American lands.¹⁶ On his last composition of his French residence is *the Nocturne in F sharp minor, op. 6*, dedicated to his lady friend and compatriot, *Clara Haskil*¹⁷.

2.1.2. Dinu Lipatti's compositional activity during his return period in Romania (April 1939 – October 1943)

During the early years of the Second World War, the Romanian pianist and composer will return to Bucharest, continuing his performance activity in recitals, chamber music concerts with *George Enescu*, *Smaranda Atanasoff*¹⁸ and symphonic concerts under *George Georgescu*'s

¹³ Dinu Lipatti. 2017 *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Bucharest, November 21, 1937, to Nadia Boulanger*, pp. 393-394.

¹⁴ On May 10, 1939, the first performance of the composition took place in Paris, with Ionel Patin as conductor and the piano parts were played by *Clara Haskil* and *Dinu Lipatti*. Subsequently, the piece was awarded in Bucharest 1940, *the Young Composers' Prize*. It was later published in Romania by *Editura Muzicală* of Bucharest, in 1984. Dinu Lipatti Web Database-Project financed by the Romanian Ministry of Culture, Catalogue of Works. Retrieved April, 26, 2024, from <https://www.dinulipatti.org/symphonie-concertante-for-two-pianos-and-strings-op-5-en-a93>.

¹⁵ From another response letter, we learn that Dinu Lipatti's proposition, despite George Enescu's support, was not approved by his country for financial reimbursement of expenses related to travel and participation in the events of the Romanian delegation at The New York Fair: Dawn of a New Day in the United States of America. This manifestation was Romania's first major cultural diplomatic US participation overseas. However, George Enescu will conduct a section of the Symphonic Suite "Les Tziganes [Șătrarii]" during the Romanian concert at the Metropolitan House NY, ensuring that the young composer Dinu Lipatti is present alongside the most significant figures of the Romanian culture, at this major international event. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Paris, March, 19, 1939 to Nadia Boulanger*, pp. 401-402

¹⁶ Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Paris, January 31, 1939, to Nadia Boulanger*, pp. 398-401

¹⁷ *Andante ma non troppo*, from a designed three nocturnes, on the set, April 25, 1939

¹⁸ It concerns two piano recitals at *the Romanian Athenaeum* in December 1939 and January 1940 featuring music by Bach, Chopin, Fauré, Albeniz, and Ravel, culminating in an original composition in premiere, wrote in 1937, for two pianos, alongside

batton and *the Bucharest Philharmonics* as well as his compositional work routine, mostly writing piano and chamber music for two pianos and different arrangements music for ensembles.¹⁹ Throughout this lack of communication period, he thinks of his French lady mentor and recalling discussions about early Baroque contrapuntal styles and music that never gets programmed in concerts controlled by 20th-century impresarios, he composes another ,unorthodox' neoclassical piece, in August 1939, titled *Concerto for Organ and Piano*, to which he attaches a special dedication (to Nadia Boulanger) and an amusing but significant motto.²⁰ Fortunately for the recording (sound) posterity, this period is a good opportunity to resume recording sessions at *the Romanian Radio Broadcasting Studio*, performing works for piano and chamber music for violin and piano by his Romanian mentor and collaborator, *George Enescu*.

Between 1941 and 1945, due to ongoing war and the impossibility of exchanging letters regularly, Dinu Lipatti's correspondence with his composition professor Nadia Boulanger, will record a gap. The French teacher remains outside of war-torn Europe fighting against the German Nazis, giving public music lectures and teaching musical composition to American Conservatories, all the war years²¹.

In the autumn of 1943 he will leave Romania, never to have the opportunity to return to his native land, featuring his own piano music, as well as pieces by Maestro G. Enescu following a brief tour in Stockholm and Helsinki. This tour extends alongside pianist *Madelaine Cantacuzino* with performances in neutral Switzerland's several cities (Zurich, Geneva, Lausanne, Bern, Neuchâtel, and Lucerne). Moreover, initial signs of an undiagnosed illness, manifested as chronic fatigue, prompted him to cancel his growing concert activities of the month of December.

2.1.3. Dinu Lipatti's compositional activity during his tenure as a Piano professor at the Geneva Conservatoire, in correlation with his correspondence with Nadia Boulanger (April 1944 - April 1949)

With the onset of the first month of 1945 and March 1946, as the conclusion of the war in favor of the Western Allied forces seemed increasingly credible, Lipatti resumed correspondence

Smaranda Atanasoff, a young piano pupil of his Romanian teacher Florica Musicescu, titled *Three Romanian Dances*. Dinu Lipatti. 2017. *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, p. 21.

¹⁹ *Introduction and Allegro for solo Flute* (June, 1939 and published); *Concerto for Organ and Piano* (August 1939, manuscript); *Two Dances in Romanian Folk style for two pianos* (1939, not published, mentioned in his Romanian stage Recitals of December 1939 and January 1940 at Bucharest), *Fantasia for piano, op. 8* (May, 1940, performed in Bucharest by the composer in 1941, published after his death much later, in 1999); *Sonatina for the Left Hand, op. 10* (August 1941, performed by Lipatti in February 1942 and published by *Salabert Editions* Paris, 1953 and other musical arrangements and symphonic sketches (works) not finished, preserved in manuscript at the Romanian Composers and Musicologists Union's Library. Dinu Lipatti Web Database- Project financed by the Romanian Ministry of Culture, Catalogue of Works. Retrieved April 30, 2024, from <https://www.dinulipatti.org/index-en>.

²⁰ Motto: „*J'ai compose cette histoire, simple, simple, simple pour mettre en fureur les gens- graves, graves, graves*” Charles Cros [I composed this story, simple, simple, simple, to enrage serious, serious people] Dinu Lipatti Web Database-Project financed by the Romanian Ministry of Culture, Catalogue of Works. Retrieved April, 30, 2024, from <https://www.dinulipatti.org/concerto-for-organ-and-piano-en-a95>

²¹ Delaying her departure from France until the eve of the invasion and occupation, Nadia Boulanger arrived in New York via Lisbon on November 6, 1940. Following her arrival, N. Boulanger taught musical theoretical disciplines, including advanced composition, to *the Longy School of Music* in Cambridge, Massachusetts. Additionally, from 1942 to her return to Europe, she was teaching at *the Peabody Conservatory* in Baltimore, where her courses encompassed music history, orchestration, counterpoint, and composition. Leonie Rosenstiel.1998. *Nadia Boulanger, A life in Music*, US, California: W.W. Norton & comp, pp. 312-323.

with Paris, informing Mrs. Boulanger through her assistant Annette Dieudonné²² that since the end of 1943 (October), he had embraced a new role, as pedagogue, through his appointment as a professor of piano performance at *the Geneva Conservatory*. His concert activities, both solo recitals and symphonic concerts (alongside the local famous conductor, *Ernest Ansermet*), remained flourishing.

In the autumn of 1946, he attempted a reunion with his French mentor who had returned home, by trying to schedule some recitals in well-known Parisian halls. However, after the war, the general concert activity of Paris resumed with difficulty. *The Four Melodies for voice and piano*²³, based on the verses of French poets, which he composes and sends in manuscript to Mrs. Boulanger, reopens with nostalgia and tenderness the correspondence fever between the two²⁴.

Apart from the traditional New Year's greetings, the month of April 1948 brings the possibility of an affectionate reunion in Paris and London between the Romanian pianist-composer and Nadia Boulanger.

The year 1947 brings to Lipatti the first confirmation of the diagnosis of advanced leukemia (Hodgkin's disease), but also the most resounding successes of his career as an international concert-pianist. His recordings with *Columbia Records* and *Jecklin Records*, both solo and alongside cellist *Antonio Janigro*, are very well received, earning distinctions and leading to numerous concert tours (in Italy, the Netherlands, Belgium, and once again, Switzerland).

More than ever, during a 1948 and his last two more years of his life, Dinu Lipatti's piano concert career reaches the pinnacle of international acclaim, starting with the concert tour in London, performing in the most renowned halls (*Royal Albert Hall, Central Hall, Wigmore Hall, and BBC*) and recordings of Schumann's concertante opus alongside conductor *Herbert von Karajan* and *the Berlin Philharmonics*, firmly attesting to this esteemed status²⁵.

2.1.4. *The composer Dinu Lipatti in the last years of his life (May 1949 - December 1950)*

Throughout the last two years of existence, the health condition has fluctuating extremely, with moments of recovery and dynamism alternating with increasingly pronounced health declines.

His activity - in piano performance and compositional duties- is drastically declining. The Geneva Conservatory suggests that he enlist an assistant, Louis Hiltbrand, a younger colleague who takes up this position with Lipatti's enthusiastic approval. However, despite this support, in April, 1949 Dinu Lipatti decides to resign from teaching.

²² Dinu Lipatti, *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Paris, January 21, 1945, to Annette Dieudonné*, pp. 416-417

²³ These were composed in June 1945 in Mérimont, Switzerland and will be recorded in various interpretations by Romanian musicians at the Bucharest Radio Broadcasting Society Studio, several decades after his death. Dinu Lipatti Web Database-Project financed by the Romanian Ministry of Culture, Catalogue of Works. Retrieved April, 30, 2024, from <https://www.dinulipatti.org/four-melodies-for-voice-and-piano-en-a155>.

²⁴ A few letters exchanged in the month of September 1946. Dinu Lipatti, *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letters from Geneva and Grand Hotel Locarno, September 1946 to Nadia Boulanger*, pp. 418-428.

²⁵ Dinu Lipatti, *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Geneva March 22, 1948, to Nadia Boulanger*, pp. 431-433.

Nevertheless, Lipatti does not cease for good, his performances. Except for his wife and a few very close friends, nobody fully realizes the magnitude of the tragedy unfolding before their eyes. The pianist on the stage's remarkable personality and the perfection of his artistry in concerts or recording sessions overshadow for the public eye any indication of his suffering. Amidst blood transfusions, fever crises, the exhausting X-ray and sensational for that era, experimental cures, the pianist Dinu Lipatti persists in practicing, modifying his technique to circumvent the difficulties (swollen lymph nodes and constant fatigue and pain). Even more, there are prospects of negotiating extensive tours, with over 60 recitals and concerts planned both throughout Europe and internationally, including Australia and the United States.

In the letters addressed to his dear friend and teacher Nadia Boulanger, her concern for her disciple is emphasized through insistence on Dinu's considering as many periods of rest (recovery breaks) at clinics and health resorts as possible, as well as projected visits to Switzerland, to spend short periods in the company of the Lipatti couple.

In the letters from 1949, we find N. Boulanger's advice for improving D. Lipatti's moral: among all energy-consuming activities, especially piano practice hours, he should reintegrate composition, „*maintaining the principle of cerebral activity over the dissipation in exhausting physical activities*”²⁶.

Two years from his father death, while he is formally dismissed by the new political regime established in Bucharest from *the Union of Composers and Musicologists of Romania*, the country's highest musical authority, he will compose his last major composition, *Aubade for Woodwind Quartet*, inspired by his great French teacher²⁷ and close friend and advisor.

By the summer of 1950, it is already evident to the entire international musical community the imminent end of the great Romanian musician, who, despite receiving a new innovative corticosteroid-based treatment, directly facilitated from laboratories in the United States by the famous violinist *Yehudi Menuhin*, disciple of Maestro George Enescu, does not cease to hope for a full recovery²⁸.

Their last physical meeting takes place in July 1950 on the occasion of the baptism of a common friend's daughter (Igor Markevitch), which is held at the Lipattis' home in Geneva. It seems that during this meeting, common projects for April 1951 are born. They plan to propose to the director of the Geneva Conservatory a highly exceptional project that would have brought together Lipatti's mastery of interpretation and piano pedagogy with Boulanger's capacity for compositional analysis and historical musical synthesis: a joint public course, in the form of a conference /masterclass, covering multiple historical epochs.²⁹ Unfortunately, the beloved Romanian musician is dying on December, 2 of 1950.

2.2. The influence of Nadia Boulanger's advice on Dinu Lipatti's choices in his piano repertoire

A complex musician as Nadia Boulanger with an encyclopedic wealth of knowledge covering all historical epochs, (from Antiquity to the most contemporary music of the 20th century), inevitably will greatly influencing the interpretative musical choices of her disciple, Dinu Lipatti.

²⁶ Dinu Lipatti, *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Montana April 20, 1949, to Nadia Boulanger*, pp. 442-444

²⁷ *Ibidem*, pp. 446-449.

²⁸ *Ibidem*, pp. 481-482.

²⁹ Dinu Lipatti, *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Chêne-Bourg Geneva September 12, 1950, to Nadia Boulanger*, pp. 491-492

One of her major merits was to introduce to her students styles and scores long neglected by the musical public's attention, even within conservatory programs. For Lipatti's piano repertoire case, important were pre-Bach Baroque music styles (works by *William Byrd*, *Domenico Scarlatti*), and contemporary approaches, particularly promoting the works of newly established emblematic creators in Europe such as *Igor Stravinsky* (the *Capriccio for Piano and Orchestra*), *Igor Markevitch* (the *Partita for Piano and Orchestra*), *Lennox Berkeley's* piano works, as well as French compatriots piano works (*Jean Francaix's* *Concertino* or piano and orchestra, piano works by *Francis Poulenc*), and many others³⁰.

Nadia Boulanger refined the profound understanding of music and of interpretative styles of the talented young performer Dinu Lipatti, from his formative years at the Paris Conservatory to his last years. Confidence in the student's ability to assimilate, as well as the teacher's respect for the student's artistic and pianistic interpretative level, extends to producing collaborations in concert settings, dedicated to chamber music. At the beginning of 1938, Dinu Lipatti and Nadia Boulanger recorded Brahms' *Waltzes* on disc, as well as other works that involved the collaboration of a vocal quartet.³¹

The teacher's support in this direction also extends to promoting Dinu's new compositions within Parisian musical societies and during the Conservatory season. They often performed together between 1937 and 1939, playing works such as *the Symphonie Concertante for two pianos and string orchestra*. As a sign of deep gratitude, he dedicated one of his major works, *the Concerto for Organ and Piano*, to his beloved teacher.

More than just a virtuoso pianist, he dedicated his entire concert career to exceed instrumental performances and to gain superior aesthetic perspectives on the pieces he interpreted: pursuing in his instrumental practice the same analytical approach he followed during composition sessions, applying the working principles instilled in him by one and only, Nadia Boulanger.

3. Conclusions

The collaboration between Dinu Lipatti and Nadia Boulanger was both decisively and an extraordinary one, significant for the development of both composing and piano performance sides of the Romanian musician. Her pedagogical methods preserved Lipatti's authenticity of expression while refining it over time, providing him with a comprehensive musical knowledge base.

The openness to appreciating and exhaustively understanding from an aesthetic standpoint of compositional styles and techniques, is a main characteristic that the French teacher instilled in every one of her disciples, especially to the young Romanian musician.

With his pedagogical experience with Dinu Lipatti, she always maintained and proved that she didn't diminish the creativity of his student, but only guided him to become an outstanding musician who developed his own art of composition. Her approach was a natural one: offering to his dear and diligent disciple, the command over multiple ways of perception (to carefully listen, to observe, to assimilate and to create)

More than a professional collaboration, their emotional and friendly bond sustained Lipatti's morale and dynamism, especially during the very challenging final years of his life.

³⁰ Dinu Lipatti, *Letters [Scrisori]*, vol. 1. București: Editura Grafoart, *Letter from Bucharest, March 17, 1940, to Nadia Boulanger*, pp. 407-410

³¹ These are D. Lipatti's very first recordings with a record label (*His Master's Voice*), and the Brahms waltzes are op. 39 and op. 52.

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