

THE PIANO GENRE OF THE
NINETEENTH-CENTURY POLONAISE

by

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Abstract

The polonaise is a genre whose history reaches back over four hundred years. In recent times, the style has come to be characterized by the rhythm



found in many nineteenth-century examples in the piano literature. However, while this rhythm is a typical feature in most Romantic samples, the term "typical" becomes problematic when viewing polonaises written in nineteenth-century Poland, as well as in eighteenth-century Germany. In these cases, the above pattern is given a less prominent role and is replaced by other rhythmic features. This dissimilarity between the polonaises of various periods calls into question the validity of labelling a primary characteristic unilaterally "typical." Is it possible to make one statement regarding the basic rhythmic characteristics of a polonaise, or is it more accurate to create definitions which vary according to historical context? The answer lies in an examination of the rhythmic characteristics as they occur, and not as they are thought to occur, throughout the history of the genre.

This study compiles the rhythmic characteristics of the polonaise genre derived from the analysis of pieces spanning the early eighteenth to mid-nineteenth centuries. The selected works represent eleven composers of both Polish and non-Polish lineage and form a body of ninety examples. From these polonaises, five basic rhythmic categories are developed. They are used to ascertain the rhythmic relationships among pieces from the various periods and determine the most prominent features in each.

The information revealed in the survey leads to the conclusion that separate definitions must be used when speaking of the genre as it existed between 1700 and 1850. Three main definitions are suggested in the final chapter. The first includes the eighteenth-century polonaise as developed by German composers, the second is representative of late eighteenth and early nineteenth-century Polish composers, and the third encompasses the polonaises of such nineteenth-century composers as Field, Beethoven, Liszt, and Chopin. It is hoped that a more comprehensive understanding of the polonaise genre and its history will be achieved when each of the definitions is considered.

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Introduction

Polonaise — A Polish dance. Often of stately, processional character, it was much developed outside Poland in the eighteenth century. It came to be characterized by the rhythm:



but its origins lie in sung Polish folk dances of simple rhythmic-melodic structure. It is in triple meter and built from short phrases without upbeats.

Downes 2001, 45

The old titles: *chorea polonica*, Polish dance, a little later *polonaise*, were adopted abroad and should signify not only the polonaise, but also the mazurka. The polonaise itself comes out of the sarabande.

Lavignac 1922, 2584

Not everyone may have noted that the polonaise rhythm in even meters is . . . spondaic . . . , and in uneven meters is . . . iambic. I say principally: for these meters are also as it were intermixed with others.

Mattheson 1739, 458

The polonaise is an old and venerable dance, familiar to musicians and especially pianists. It is a genre which immediately calls to mind Chopin and with him, the heroic images of the exiled patriot and the trials of Polish nationalists in the nineteenth century. For those steeped in the Baroque repertoire, it suggests the light graceful dances of the French and German courts in the eighteenth century. However, as familiar as the styles of the two traditions may be, the dance has an indefinite early history and little pre-classical documentation exists to trace its evolution.

The three quotations at the head of the introduction are a small sample of the variety of definitions available for the polonaise genre. When other sources are included for consideration the contraction becomes even more striking, demonstrating the lack of historical consensus on the basic elements needed for inclusion in the genre. This state of affairs is primarily due to the metamorphosis experienced by the polonaise over its long history.

The main elements of the genre that contribute to the ambiguity are: nomenclature, meter, form, and finally rhythm. Until the eighteenth century, the term polonaise was vague. A variety of Latin, German, French, and Italian adjectives were used to describe any dance deemed to be of Polish origin, regardless of meter, affect, or rhythm. As the genre evolved, the title polonaise was applied to a specific dance style but the meter remained indeterminate and vacillated between duple and triple through the late Baroque (1700-1750). A regular triple time signature was settled upon during the Rococo period (1740-1770). The formal structure of the genre developed in a similar time frame, moving from simple binary to modified ternary which was later complicated by introductions, frequent repeats, and codas. By the late eighteenth century, only the rhythmic patterns remained somewhat flexible. Eighth notes, sixteenth notes, and dotted quarter notes were arranged in various combinations to provide numerous rhythmic figures, all of which could be deemed typical of the polonaise at that time.

Twentieth-century musicology sources tend to describe the defining rhythmic characteristic of the polonaise genre as that seen in Figure 1 (Downes 2001, 45; Lissa 1976, 813; Apel 1972, 685). While this is true of nineteenth-century works composed outside of Poland, it is not the case for polonaises composed by early nineteenth-century Poles, nor for those produced by eighteenth-century Germans. In those

examples, the so-called typical pattern is infrequent and in many cases completely absent. It is replaced by other rhythmic features, which in turn fall out of favour in later works.

Despite a documented history dating back to approximately 1700, it is common practice to describe the polonaise rhythm according to the features most prominent between 1800 to 1850. The validity of applying generic parameters developed in a fifty year period to all examples is questionable. As dance genres are particularly sensitive to rhythmic elements, it is not appropriate to define a genre in existence from 1700 to 1850 on the basis of elements made popular in a period equalling only 1/3 of its history to that point.

An absolute redefinition of the characteristics of the polonaise genre is problematic, as well as beyond the scope of this study. However, an examination of the rhythmic structure can provide a credible argument in favour of establishing more than one plausible definition. Such definitions can be based not only on rhythmic characteristics, but can also incorporate form and, to a lesser degree, melodic and harmonic elements.

The argument in favour of creating subdivisions within the generic definition evolves in three stages. Firstly, in Chapter I, historical information on the genre is explored with political and social events noted where relevant. Once the genesis of the polonaise is better understood, the motivations for its alteration become clearer. Secondly, over two chapters, a general discussion of polonaises written between 1710 and 1850 is presented. Chapter II focuses on the polonaises of three musicians from eighteenth-century Germany, and three from nineteenth-century Poland, as well as on works by Field, Beethoven, Schubert, and Liszt. Chapter III is devoted to Chopin, the man who more than any other crystallized the meaning of the genre

from the mid-nineteenth to twentieth century. Chapter IV, the third stage, contains detailed analyses of six Polish polonaises. These case studies illustrate the rhythmic principles, formal elements, and other generic characteristics discussed in earlier chapters. Finally, in light of the historical data and the analysis, Chapter V concludes by suggesting modifications to modern definitions of the genre which more accurately reflect the polonaise as it existed in the eighteenth and nineteenth centuries.

Parameters for Discussion

The polonaise is a genre with a chameleon nature. Little has remained typical over its history and limiting the definition to a single rhythmic pattern, time signature, and affect can be misleading. The genre has moved through distinct phases and as a result has exhibited flexibility in its rhythmic patterns, structure, and meter. When the earliest polonaises are compared to mid-nineteenth century works, few similarities are evident. Yet by tracing a path through the historical landscape, its evolution emerges as a logical progression.

Rhythmic characteristics of the piano polonaise are the primary focus of this study as both historical and modern music dictionaries use them to link examples of the style. Form, melody, and harmony are also examined where significant developments or trends are exhibited. To illustrate the developmental process, a sampling of piano polonaises from the eighteenth and nineteenth centuries are used (Table 1). Although the selected polonaises do not represent an exhaustive list of compositions, an attempt has been made to present all relevant collections and prominent composers working within the genre.

Five main rhythmic categories and thirty-two subdivisions resulted from the analysis of the ninety works listed in Table 1. These five categories create the

Table I.
Selected Composers and Compositions

Eighteenth-Century German Polonaises			
Georg Philipp Telemann	1681-1767	4 Polonaises:	N/A
Johann Philipp Kimberger	1721-1783	12 Polonaises: Clavierübung	1761
Wilhelm Friedemann	1710-1784	12 Polonaises	1746-1770
Nineteenth-Century Polish Polonaises			
Michael Kleofas Ogiński	1765-1833	15 Polonaises	N/A
Maria Szymanowska	1789-1831	2 Polonaises	N/A
Karol Kurpiński	1785-1857	14 Polonaises	1812-1834
Other Nineteenth-Century Polonaises			
John Field	1782-1837	2 Polonaises:	
		no. 1 Polonaise en Rondeau	1809
		no. 2 Polonaise in E flat major	1811
Ludwig van Beethoven	1770-1827	1 Polonaise in C minor op. 89	1814
Franz Schubert	1797-1828	10 Polonaises for 4 Hands:	
		D. 599 (op. 75)	1818
		D. 824 (op. 61)	1826
Franz Liszt	1811-1886	2 Polonaises:	
		no. 1 Polonaise Mélancolique	1850-1851
		no. 2 Polonaise	
Polonaises of Frédéric Chopin	1810-1849	16 Polonaises:	
		<i>Juvenile Period:</i>	
		Op. Posth. G minor	1817
		Op. Posth. B flat major	1817
		<i>Early Period:</i>	
		Op. Posth. A flat major	1821
		Op. Posth. G sharp minor	1822
		Op. 71/1	1825
		Op. Posth. B flat minor	1826
		Op. 71/2-3	1828
		Op. Posth. G flat major	1829
		<i>Middle Period:</i>	
		Op. 26/1-2	1834-35
		Op. 40/1-2	1838-39
		<i>Mature Period:</i>	
		Op. 44	1840
		Op. 53	1842
		Op. 61	1845

parameters for discussion and comparison, and are shown in Table 2. Each measure of the melodic part in the selected polonaises was given a letter according to the rhythmic pattern of beat 1. A second designation or number was then added according the rhythmic pattern of beat 2. Finally, a last letter completed the naming of each single measure unit or pattern. For example, A indicates one eighth note and two sixteenth notes on beat 1; A1 can have eighth notes, a quarter note, or a half note on beat 2; A1a has an eighth note and two sixteenth notes on beat 1, and eighth notes on beats 2 and 3. While there is some flexibility in the patterns on beat 2 in the A1, B1, and D1 categories, all rhythms in the main families exhibit the same rhythm on beat 1.

In the course of the rhythmic analysis, over one hundred and fifty rhythmic units were found, although only thirty-two are seen in Table 2. The deleted patterns either had little relevance to a stylized dance meter (e.g. 3 quarter notes, 6 eighth notes) or occurred in too small a sampling to create a significant impact. The five categories shown and their subdivisions represent the most frequent and characteristic dance rhythms.

Accompaniment rhythms also play a role in establishing or diminishing the Polish character of a polonaise. A strong sense of pulse with repeated eighth note chords emphasises the folk elements while Classical patterns such as Alberti bass, broken chords, or tremolo octaves mitigate these same qualities. All pertinent accompaniment rhythmic patterns are noted in Table 3 with four main categories and three subdivisions in each. As there are considerably fewer variations in the left hand rhythms, twelve representatives are sufficient to illustrate the most frequent figures in the selected polonaises.

Once the most prominent rhythms in the sampling were determined, it was













Table 2.
Primary Rhythmic Categories

A	B	C	D	E
A1	B1	C1	D1	E1
A1a*	B1a	C1a	D1a	E1a
A1b	B1b	C1b	D1b	E1b
A1c	B1c	C1c	D1c	
A1d	B1d	C1d	D1d	
A1e		C1e		
A2	B2	C2	D2	E2
A2a	B2a	C2a	D2a	E2a
A2b		C2b		E2b
A2c		C2c		
A2d		C2d		

Each of the large categories, A through E, tends to function in a particular manner within the polonaise. Sections A, C, and E are generally used at the beginnings of phrases and B1 is most often found at the end. B1c can appear both within and at the end of a phrase. B2 is found within longer melodic lines and frequently appears in more flamboyant passages. D is the most flexible category and can appear at any point in the phrase.

*There are several theories concerning the origins of A1a. Some musicologists trace it to early songs where it developed as a crystallization of the paroxytonic accent of the Polish language (Czekanowska 1990, 195). Other historians link it to the elongation of beat 1 which gave a lightness and elasticity to the court music of the Baroque period in agreement with the elegance required by aristocratic dancers (Sachs 1937, 426).

Table 3.
Accompaniment Rhythmic Categories





W	X	Y	Z
			
			
			

necessary to establish how often each pattern occurred. Percentages were calculated on several levels. Initially, the percentage occurrence of each rhythmic unit within a polonaise was charted; next, within all the polonaises of that composer; and finally, within all the polonaises of the composers of that particular time period (Table 4). As the rhythmic character of each bar was most strongly established by beats 1 and 2, only the larger groupings were used in this table, i.e. A1 A2 B1 B2 etc. A more detailed perspective on the occurrence of rhythmic patterns in selected polonaises is found in the case studies of Chapter IV.

Three working principles should be noted at this point. Firstly, while both treble and bass parts work together to create a complete dance piece, the rhythmic integrity of the genre is focused primarily on the treble part. Although accompaniment patterns are referenced when necessary, only the melodic rhythms have been used to calculate Table 4. Secondly, the issue of accuracy regarding the figures listed in Table 4 is important. In order to create the percentages 6,222 mm. of

Table 4.
Percentage Occurrence
of Rhythmic Patterns in Selected Polonaises

	A				B		C		D		E	
	A1a	A1	A2	A1/2	B1	B2	C1	C2	D1	D2	E1	E2
18thc German												
Kirnberger	1%	2%	-	2%	18%	9%	-	4%	5%	-	5%	1%
Telemann	1%	3%	-	4%	-	1%	3%	3%	8%	-	-	-
W. F. Bach	1%	5%	-	5%	3%	2%	4%	3%	2%	1%	-	-
19thc Polish												
Oginski	2%	7%	1%	8%	11%	14%	2%	1%	10%	2%	3%	8%
Szymanowska	3%	10%	-	10%	7%	29%	-	5%	-	-	7%	6%
Kurpinski	2%	3%	3%	6%	9%	13%	2%	2%	3%	2%	4%	5%
19thc non-Polish												
Field	3%	9%	7%	16%	-	16%	-	4%	1%	-	1%	-
Beethoven	17%	17%	11%	28%	1%	16%	4%	5%	1%	-	2%	1%
Schubert	16%	19%	6%	25%	1%	4%	1%	-	2%	3%	2%	3%
Liszt	7%	48%	2%	49%	4%	3%	-	-	-	-	2%	-
Chopin	12%	13%	6%	20%	4%	9%	2%	1%	3%	-	1%	1%
Totals												
All Composers	8%	11%	4%	18%	5%	9%	2%	1%	3%	1%	2%	2%
18thc German	1%	4%	-	4%	6%	4%	3%	3%	4%	-	1%	-
19thc Polish	2%	5%	2%	7%	10%	15%	2%	2%	6%	2%	4%	7%
19thc non-Polish	12%	15%	6%	30%	2%	7%	1%	1%	1%	2%	2%	1%
19thc non-Polish and Chopin	8%	14%	4%	18%	3%	7%	1%	1%	2%	-	1%	1%

music were examined: 753 for the eighteenth-century composers, 1,394 for the nineteenth-century Polish composers, 2,128 for other nineteenth-century composers, and 1,947 for Chopin. Using these numbers, each percentage point is shown to equal anywhere from 7 to 62 mm., depending on the composer or group of composers in question. For this reason the accuracy of the figures in Table 4 is estimated to be within 1%. A last note, to facilitate the discussion and the comparisons in Chapter I, a typical polonaise is defined as a piece in triple meter, beginning on the down beat, using prominent opening figures such as A1 , C  or E  on beat 1, and B1a  as a common cadential figure.

Chapter I

A Chronology

1.1 The Ancestors of the Polonaise: 950 to mid-1500s


The polonaise genre mirrors the fractured parameters as well as the spirit of unity of its homeland, Poland. At various times, it has existed as a song, dance, and instrumental work with form, meter, and rhythm moulded to several functions and fashions. During various stages in Poland's unsettled history, the polonaise has provided a cultural focus, a means of helping to maintain national cohesion while the country was under foreign rule. Over the centuries, outside influences have contributed to its growth and in the process blurred the lines of evolution. However, as convoluted as its history has become, there is still a collection of features which make the polonaise a recognisable genre. Rhythmic dimensions, meter, form, and affect all contribute to this characterization of the dance although they are manifested in some unexpected forms throughout the time.

Before the earliest examples of the genre appeared in the sixteenth century, Polish folk music was influenced by two dominant forces. The first was the Slavonic paganism inherited from the five tribes — Polans, Vistulans, Silesians, Mazovians, and Pomeranians — whose union formed the state in 950 AD (Czekanowska 1990, 40). The second force was the opposing Christian culture which was accepted by the first Polish King late in the tenth century (Syrop 1982, 20).

Civil wars and dynastic intrigues prevented Poland from forging strong

musical trends until Casimir the Great (1333-1370) came to the throne in the fourteenth century. Through benevolence and wisdom, he stabilised the country by ending regional anarchy, thereby facilitating the development of local dance traditions. It was at this point that the musical culture began to solidify and the ancestors of the polonaise emerge. The Medieval military marches (Sachs 1937, 425) and/or triumphant processions of old warriors (Taruskin 1997, 282) are credited with this development. These promenades eventually became popular dances in rounds for large groups and were performed outdoors during celebrations.

In the fifteenth century, the balance between the Slavonic and Christian musical forces was disturbed. The more powerful Catholics sought to obliterate opposing pagan influences in music and dance, and at the same time replace the old systems with their own (Czekanowska 1990, 46). Western traditions eventually found their way into even the most rudimentary of Polish folksongs (Czekanowska 1990, 10) and the peasant dances reverted to processional steps with a leader and followers (Bakst 1962, 55).

The *chodzony* or walking dance was the earliest ancestor of the polonaise genre (Reiss 1954, 843). A closer relative and a derivative of this dance, the *chmiel* (Figure 2) appeared in the seventeenth century. The *chmiel* was danced as well as sung and had a simple, monotonous rhythmic structure with three quarter notes occasionally replace by eighth notes on the first beat. Sixteenth notes were generally absent from these older dances, and if they did occur, were the result of outside influences. The rhythmic periods were short with balanced groupings in asymmetrical formations of 6 (3+3), 7, 8, 9, or 11 bars and a melodic line more likely to be pentatonic than major or minor. Sudden leaps or lively accents were generally avoided. Syncopated beats were popular but the A1a pattern  of the nineteenth century

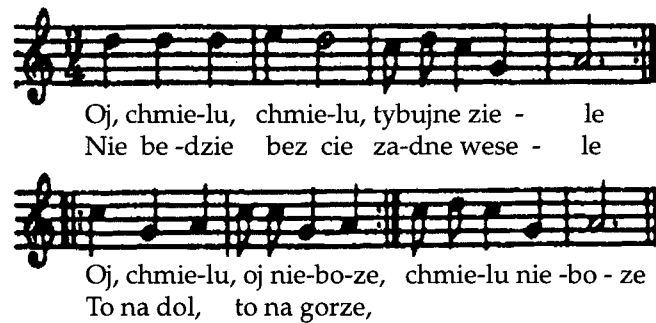



Figure 2. The Chmiel or hops dance, ancestor of the Polonaise (Reiss 1954, 843)

was virtually nonexistent (Ibid., 843-844). The most typical rhythmic characteristic was  (Figure 2), which corresponded more closely with rhythms encountered in later marzurkas.

All regions in Poland had their own version of the *chmiel*, perhaps a result of tribal traditions (Reiss 1954, 844). In the western region of Poland, it had a 3/4 time signature while 2/4 was more common farther east along the Russian border. In the central territory on the Vistula, it took on a more lively springing nature, linking it to the early mazurka (Ibid., 844).¹ All styles of village dances were generally accompanied by a violin or drone double bass which dictated a simple harmonic texture (Bakst 1962, 58).

Poland's golden age began in 1386 and continued through to the end of the Jagiellonian dynasty in 1572 (Syrop 1982, 37). It was a time when all branches of scientific and artistic endeavours thrived and the nations of Poland and Lithuania prospered (Ibid., 38).² Towards the end of this period, the pre-polonaise dance and

1. There are three main dances typical of Polish folk music: the polonaise in 3/4 or 3/8, the Krakowiak in 2/4, and the mazur in 3/4 or 3/8. The oberek and the kujawiak are both related to the mazur, with the former having a steadily repeated short motif in a whirling fast style of dance, and the latter with longer phrases and characteristic changes in tempo (fast-slow-fast) (Harasowski 1981, 18).

song began a migration from the peasants' fields to the aristocrats' courts. This movement signalled a change in style as the nobles began to adapt the music to their more refined tastes and purposes.

1.2 The Early Polonaise: Mid-1500s to 1630

Once adopted into the more elite circles of Polish society, the polonaise commenced a three stage development process. These periods are best described as: stage one mid-1500s to 1630, stage two 1630-1730, and stage three 1730-1850 (Norlind 1910, 502). As with any art form, exact dates for style alterations are difficult to determine and exceptions to the rules occur. Still these parameters allow for clearer discussion of the sometimes confusing array of generic traits.

In stage one, the term *polonaise* was used in an ambiguous fashion. On both sides of the Polish border, any dance of Polish origin as well as certain song forms were called polonaises. Thus pieces using differing rhythms, time signatures, and affects were all labelled *chorea polonica*, *polacca*, *polnisher Tanz*, *polonoise*, or *polonaise*.

One of the earliest collections of Polish dances dates to approximately 1540 and is attributed to John of Zublin, a monk from the convent of clerics of Krasnik. This organ tablature is an excellent example of the confusion inherent in the early history of Polish dance. The manuscript contains thirty-six dances, yet none of the *chorea polonica*, *polacca*, etc. resemble later examples of the polonaise despite the variety of Latin, German, French, and Italian adjectives for Polish titles (Downes 2001, 45).

The predominant meter in John of Zublin's collection is duple, but those called

2. Poland and Lithuania have a history of joint rule and cultural exchange although Poland has been the dominating force. The poet Adam Mickiewicz (1798-1855), a friend of Chopin's, was a member of the Lithuanian gentry but considered himself as a Pole (Syrop 1982, 37).

chorea polonica, polacca etc. illustrate an interesting trend. These pieces generally contain two parts: a *Vortanz* and a *Nachtanz* (Norlind 1910, 503). The first part, or *Vortanz*, has a slow duple signature suggesting a march or promenade style and functions as an early form of the eighteenth-century polonaise. The second part, or *Nachtanz*, is in an accelerated triple meter indicating a more vigorous approach (Lavignac 1922, 2584) which leads eventually to the mazurka (Figure 3).

More information on performance styles can be found in Löffelholtz's 1585 manuscript, Nörmiger's 1598 *Tablaturabuch*, and Besard's 1603 *Thesaurus Harmonicus*. In these works, the measuring system of later *polnischer Tänze* indicates that when the *Vortanz* and *Nachtanz* were played together there were no interruptions or breaks. However, in the sixteenth century the performer was



Figure 3. The sixteenth-century *Vortanz* and *Nachtanz* (Norlind 1910, 502)


allowed to exclude the *Nachtanz* and replace it with a free improvisation, a trend common in performances by Germans. Whether played together or separately, the rhythm and melody of the *Vortanz* and *Nachtanz* were closely related, keeping the unity of the two intact (Norlind 1910, 502-503).

The end of the Jagiellan dynasty in the late sixteenth century signalled the waning power of Poland. The state once again decentralized and the political situation was governed by short sighted aristocrats (Syrop 1982, 54). The musical culture of Poland was not directly affected in the initial stages of this deterioration, however, and the polonaise continued to evolve.

1.3 The Polonaise: 1630 to 1730

In stage two, features of the genre that identified the national affiliation and social function which would later become “typical” of the polonaise began to appear. The first known description comes from 1645. Laboureur, a visitor to the court of King Ladislas IV (Lavignac 1922, 2584), described the stately and graceful steps he observed in the polonaise dance.

I know of no dance in which so much loveliness, dignity and charm are united as in the polonaise. It is the only dance which becomes exalted persons and monarchs and which is suited to courtly dress. This dance is marked by poetic feeling and the national character, the outstanding trait of which is a ceremonial dignity. It does not express passion: it is a solemn procession (Sachs 1937, 424-425).

Besides affect, other characteristics of the polonaise became evident during this time. In the 1650s manuscript of a popular Polish Christmas carol, *Lying in a Manger*, A1a , the cadential flourishes, and the two bar phrasing of the nineteenth-century polonaise were apparent (Thomas 1992, 146). As other manuscripts surfaced in the seventeenth century, it became easier to trace what may have constituted the generic elements of Polish music within the polonaise.

Over 8,000 Polish melodies were collected in *Oskar Kolberg's Complete Works* (Hławiczka 1963, 312). Many of the pieces showed recurring melodic characteristics which are recognisable at various stages of the polonaise's development. The features of the melodic leap or contour of a ninth or seventh, and the pervasiveness of the rhythmic formula of two eighth notes on the first beat in each opening measure can be found in these folksongs (Szkodzinski 1976, 9) (Figure 4).

Although certain elements of the polonaise were beginning to crystalize, its character continued for a while to defy a consistent definition. The more mercurial aspects of the genre were related to rhythm and meter. As the polonaise's popularity increased in the Polish courts, greater refinement was required, more so in the song

a) Broken ninth
Book IV, no. 321

b) Ninth jump
Book II, no. 662

c) Ninth contour
Book II, no. 566

d) Seventh jump
Book II, no. 217

e) VI-V Progression
Book IV, no. 143

Figure 4. Melodic elements in Polish folksongs as seen in Oskar Kolberg's Collection (Szkodzinski 1976, 9). All examples have been presented in 3/4 to facilitate comparison, although a), b), c), and e) were originally written in 3/8. All melodies were written in G major, except for d) which has been transposed.

than in the dance form. Although the music was spared the polyphonic developments occurring elsewhere in Western Europe (Bakst 1962, 61), the poetry and rhythms of the songs became more sophisticated (Reiss 1954, 845). Vocal lines limited the complexity of the instrumental part, but there were definite signs of increasing experimentation in the accompaniment.

Meter was also affected by changes in fashion, influenced to a degree by the French Baroque dance style (Sachs 1937, 351). At the time, French choreography was incorporating more graceful gliding motions with limited hopping. These steps necessitated a move away from the more concise duple meter dances to the greater sense of breath available in triple time (Ibid., 352). Attention was focused on the *Nachtanz* which now appeared along with *Vortanz* almost without exception (Norlind 1910, 508-509). Elements remaining from the *chodzony* included the down beat opening, smooth flowing melodies in eighth notes and sixteenth notes, and short repeated rhythmic units (Bakst 1962, 57). Coloratura melodies and sixteenth notes tended to occur in the *Nachtanz*, while the *Vortanz* used dotted rhythms and had a stronger melodic interest (Norlind 1910, 510-511).

The development of the polonaise was diverted outside of Poland's borders when a series of devastating wars in the mid-1600s further destabilized the political establishment (Zaluski 1997, 22). From 1650 until the mid-eighteenth century, polonaises were found only in non-Polish sources (Thomas 1992, 145) and generally indicated a complete separation of the vocal and instrumental versions. Once freed from its accompaniment status and from the limitations of vocal tessituras, the non-Polish instrumental polonaise increased its range and rhythmic complexity (Lissa 1976, 814). Dramatic sweeps and numerous sixteenth notes adorned melodies, and idiomatic leaps were added for good measure (Szkodzinski

1976, 4).

In the early 1700s, the French adjective *polonaise* became permanently attached to more precise generic features. Used throughout Germany, France, and Poland, the term denoted a dance of Polish origin with a processional function, stately affect, and generally triple meter. By the time the dance reached the French courts of Louis XIV and the Saxons, however, the national designation had as little ethnic relation to Poland as the *allemande* had to Germany (Szkodzinski 1976, 12).³ Its origins were of minimal concern to those who danced it and the stylish *polonaise* became one of the most popular dances of the Baroque period after the minuet (Nys 1963, 578).

References to the actual steps of the eighteenth-century *polonaise* can be deduced from the traditions carried over into the nineteenth century. Among the old Polish gentry, the *polonaise* was originally for men only, later it was danced by women in pairs, and eventually couples were introduced (Sachs 1937, 332). Once imported to other European courts, the *polonaise* was used to open balls and ceremonial events. At the head of the procession, the host would escort the most important lady and acknowledge each couple in turn. The dancers would then fall into line behind the first couple and be led around the room (Zorn 1905, 203). The length and format of the dance was determined by the hosts, who could create various geometric patterns as couples cast off and rejoined the line (Schou-Pederson 1997, 13).⁴ The graceful stepping and gliding motions meant everyone could take

3. Some nineteenth-century historians went so far as to suggest that the *polonaise* was a dance of German origin. In his 1886 publication, *Geschichte des Tanzes in Deutschland*, Franz Böhme (1827-1898) wrote that the first *polonaises* known were of a type characterised by J. S. Bach in his French Suite no. 6 of 1725. He concludes that the *polonaise* was born at the Saxon court of Augustus the Strong sometime after his coronation of 1697. This makes little sense as it would be unlikely for a dance of German origin to be called by a Polish name. Just as the *allemande* was a German dance practised in France, the *polonaise* was a Polish dance practised in Germany

part without fear of encountering overly athletic or complicated steps (Zorn 1905, 203).⁵ The resulting display was once likened by the Polish poet Adam Mickiewicz (1798-1855) to a shimmering wriggling python (Sachs 1937, 425).

The increased interest in the polonaise genre makes its absence in late sixteenth-century to eighteenth-century dance lexicons conspicuous. Early books such as Tabourot's 1588 *L'Orchésographie*, Praetorius' 1612 *Terpsichore*, and Mersenne's 1626 *L'Harmonie universelle* make no mention of the polonaise although it had already made an appearance in Germany (Norlind 1910, 502). In fact, after the 1645 description noted earlier, an acknowledgement of the polonaise dance does not appear again until 1708 in the Saxon court of Dresden (Little 1991, 195). The revival is short lived as the polonaise then disappears completely from dance treatises. Even Compan's important 1787 dance text avoids the widely known polonaise. The suggestion that the dance was perhaps so popular that no description was necessary (Aldrich 1992, 131), is questionable. In the light of polonaise's favoured status among dancing courtiers, historians are left to puzzle over the reasons for its the exclusion from teaching texts.

4. The dance steps of a typical nineteenth-century polonaise might run as follows. A column of couples walks through the centre of the room, a split occurs with the men moving to the left and the women to the right. The dancers come around and meet again. A new column of two couples comes forward, splits again but comes around to meet in the same fashion. The column, now containing four people or two couples, follows the pattern, and then increases to eight. If room permits, the column increases to sixteen, then reverses itself and works back down to a single couple. (Description courtesy of Catherine Lee, Teacher of Historical Dance in Vancouver, B.C.)

5. Polonaise choreography varied slightly according to geography. The early eighteenth-century Polish style maintained a slower more processional movement without jumps (Norlind 1910, 514) while the German form kept the old properties of the choral dance with chains, squares, arches, and serpentine twists (Sachs 1937, 426). The French, in their turn, employed a springing forward step

1.4 The Mature Polonaise: 1730 to 1850





The development of the polonaise was indirectly affected by the social and political events of the eighteenth century. Polish society was increasingly at odds with the advancements in other European countries. Its gentry continued to dominate the middle social strata and subordinate the urban middle classes while foreign residents wielded economic and cultural influence in place of the weak Polish bourgeoisie (Czekanowska 1990, 9). Poland's cultural and political sovereignty was further diluted when Russian influence helped place two Saxon Kings on the Polish throne, Augustus II (1670-1733) and his son, August III (1699-1763) (Syrop 1982, 66).

The reign of the Saxons came with mixed blessings; the dwindling strength of the nation as a whole was somewhat compensated for by a new age of cultural exchange. Musicians from France, Italy, and Germany travelled to Poland (Szkodzinski 1976, 3) creating a cross pollination of forms and dances. Georg Philipp Telemann, Franz Benda, and Johann Philipp Kirnberger were among the musicians who investigated Polish traditions while others such as Johann Mattheson, Johann Adolf Scheibe and Johann Georg Sulzer contributed theoretical writings on the subject (Allihn 1995, 210). Interest in the polonaise as a genre reached new heights, and its rank in fashionable circles rose significantly (Geiringer 1954, 324).

1730-1850 was the "golden age of the polonaise" (Norlind 1910, 519), dominated by the dance and instrumental forms of the genre. Johann Mattheson's *Der vollkommene Capellmeister* of 1739 was one of the earliest volumes to include a polonaise entry (Mattheson 1739, 458-459). The dance was said to be "frank and free" in affect and "bluntly" opening with a downbeat gesture. He also referred to duple and triple meters. There was no differentiation in the hierarchy or order of these

“even and uneven” meters but they were said to intermix and manifest themselves in spondaic or iambic patterns, respectively. Although the issue was not entirely clear, it seemed that Mattheson was writing about two forms of the same dance, i.e. the *Vortanz* in its transformation period. Mattheson also commented on the Polish nature of the duple meter polonaises and on the German stylization of those in triple meter (Little 1991, 195).

Once triple time was established for the polonaise, no alternative meter was mentioned in the theoretical literature between Mattheson in 1739 and Norlind in 1910. Mattheson himself commented on the lack of documentation when he wrote, “One could not imagine the special affect this type of melody has . . . in the Polish meter alone. Yet as far as I know, it has not yet been described by anyone” (Mattheson 1739, 458). The lack of reference to duple meter after Mattheson indicated the complete assimilation of the triple meter into the generic criteria of the polonaise and a theoretical break with the *Nachtanz* or mazurka-like partner. Although duple meter would still be used occasionally in compositions, triple meter was the prevalent choice.

In the late seventeenth and early eighteenth centuries, the polonaise continued to grow in popularity. Many examples were seen in the collection of three hundred and fifty pieces compiled by the Princess Anna Maria of Saxony (1728-1797), daughter of August III, as well as in the manuscripts of Johann Philipp Kirnberger, Georg Philipp Telemann, and Wilhelm Friedemann Bach. Various characteristics of the genre were now firmly established including its triple time, down beat opening and a cursory length of 8 to 30 mm. The C1 , as well as E1  rhythmic figures were featured prominently while A1a  and A1b  appeared to a lesser degree. The popular cadential

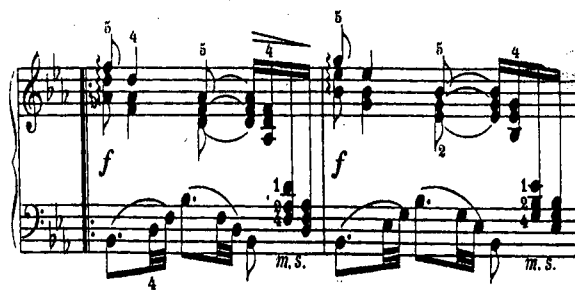
B1 figures were found in most polonaises and used by foreign and Polish composers alike. It is likely that once the Polish nobles had appropriated the dance from the peasants, the masculine phrase endings of the folk dancers were discarded in favour of the more elegant and less resolute feminine closings (Starczewski 1900, 689).

Form in the polonaise experienced an increase in complexity at this time. Binary was still the favoured structure with the a section of the melody most often transposed into the b section where it moved from dominant back to tonic (Reiss 1954, 846). A more involved format began to evolve in the mid-1700s with composers like Kirnberger and W. F. Bach who sometimes moved beyond simple transposition and varied the melodic shape between sections to a greater degree (Figure 5). There were other variations in form in Anna Maria's collection where accompanying trio sections and *da capos* were added occasionally [a:ba c:dc a:ba] and offered greater opportunities for contrast (Thomas 1992, 147). Anna Maria's collection also highlighted Polish folk features such as the augmented fourth and an emphasis on the submediant (Ibid., 146-147).

Foreign influence continued to alter the genre, moving it farther from what Kirnberger called the "Polish polonaise" (Allihn 1995, 212). The German theorist



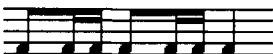

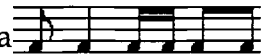

W. F. Bach Polonaise no. 5, A section m. 1



W. F. Bach Polonaise no. 5, B section m. 13

Figure 5. Variations in the melodic material in selected eighteenth-century polonaises

spent considerable time in Poland and Dresden, allowing him to study the polonaise from both perspectives. He concluded that European polonaises were not in fact true polonaises and that "... the German polonaises are to real polonaises, what the grave digger is to the priest although both wear black clothes."⁶

Rhythmic elements of eighteenth-century Polish polonaises varied according to the composer. Kirnberger was very specific as to what could or could not be considered a Polish polonaise. First, he observed that the genre's tempo, faster than the sarabande but slower than the minuet, tolerated only sixteenth notes as its quickest note value (Little 1991, 195). Second, he indicated that patterns such as A2c , E1b , C2a , and B1b  were typical of the real Polish productions as were variations using A1 (Allihn 1995, 212). These theories were evident in his use of syncopated rhythms emphasising the second eighth note, as well as the C1 and C2 figures seen in Anna Maria's collection and other manuscripts of the time (Lissa 1976, 815).

Telemann was another composer who expressed views on the nature of the Polish polonaise, ideas which diametrically opposed Kirnberger's theories. While most composers had shifted to the triple meter polonaise and references to duple meter in theoretical texts had disappeared, Telemann used both time signatures in his dances. His choice of rhythms also differed from other composers and he often featured rhythmic patterns more common to the older *chmielek* and traditional folk melodies than the typical eighteenth-century polonaise. Since his style seems closer to the more peasant Polish music, one might surmise that he had more contact with it, and preferred it over the more refined styles used by other composers. Examples

6. According to Allihn, the quote is taken from Kirnberger's *Oden mit Melodien* written in Danzig, 1773 (Allihn 1995, 214).

of Telemann's rhythms can be seen in Figure 6 and will be discussed in greater detail in Chapter II.

As the eighteenth century progressed, the popularity of the polonaise remained high. In 1787, C. F. D. Schubart (1729-1791) wrote of the dance:

The folk melodies of the Polish nation are so majestic and so charming that imitations are present in the whole of Europe. Who knows not the earnest, proud walk of the so-called polonaise . . . (Allihn 1995, 211).

In contrast to the strong position of the polonaise genre on the European stage, the decay of Poland's sovereignty reached frightening proportions. Three partitions — 1772, 1793, and finally 1795 — left the country in shambles as Prussia, Russia and Austria divided her territory between them (Syrop 1982, 70-71). Poland lost her


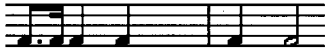

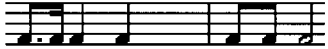

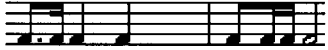

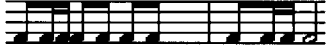
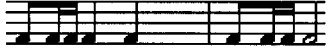

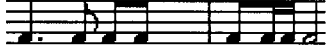


Duple meter rhythms	Triple meter rhythms
1 	1 
2 	2 
3 	3 
4 	4a 
	4b 
5 	5 
6 	
7 	

Figure 6. Rhythmic patterns in the polonaises of Telemann (Steszewska 1983, 57)

sovereignty just as western Europe was experiencing a rise in enlightenment and national consciousness (Czekanowska 1990, 2). This lack of political independence effectively stalled all national development leading to a dwindling social and economic infrastructure. Regional diversity was preserved but the modernization of Polish society halted (Czekanowska 1990, 5).

While the polonaise remained a popular local dance despite foreign developments, after the partition of 1795 it mirrored the political and social weaknesses of the national situation. Joseph Elsner (1769-1854), one of Chopin's few music instructors, commented wryly on the indiscriminate state of the dance, "... everything that is pleasing today may be converted into a polonaise" (Downes 2001 46). The interest in folk music spawned by eighteenth-century German theorists diminished and a taste for refinement in the arts led away from indigenous styles (Lissa 1976, 814). The polonaise became a politically weak salon piece with an emphasis on brilliance as exhibited in the polonaises of Beethoven, Clementi, Cramer, Czerny, and Weber (Lissa 1976, 817).

Heinrich Christoph Koch (1759-1816) published his *Musikalishes Lexicon* 1802 in the aftermath of Poland's demise. His definition of the polonaise is more detailed than those of Kirnberger and Mattheson, referencing elements such as a triple time signature and a grave affect, as well as rhythmic figures and feminine cadences. Like Mattheson, the lack of an anacrusis and general tempo indications are noted; however, mention of the duple meter is missing. Koch suggests that the processional nature of the polonaise court requires a flexible number of bars, usually in binary form with the first section closing in the tonic key. This feature allows for as many repeats as are required by the host couple leading the dance (Koch 1802, 1158).

Koch extends his discussion with rhythmic comparisons of the Polish polonaise

to the German version:

The pure polonaise never includes notation in which an eighth note is followed by two sixteenth notes, which is a favourite notation in German polonaise . . . neither is the half cadence with a quarter pre-beat beloved by the Poles (Koch 1802, 1158).

He gives examples of cadential formulas employed in "real polonaises" mentioning as specific to them the four sixteenth notes on beat 1 (B1), the last of which goes into a semitone before the tonic on beat 2 (Figure 7). Like his fellow theorists, Koch is careful to note that the polonaises written in Germany were "seldom of Polish taste" (Koch, 1802, 159).

In the years following Koch's publication, Poland's political situation remained unstable and it was not until the Congress of Vienna created the Congress Kingdom of Poland in 1815 that the ravages of war and unrest could be addressed and repaired. But while the healing process progressed, Poland became smitten by the Romantic ideals of democratic rule and independence. Sentiments reached a heightened pitch in 1830 when an insurgence spread from Warsaw to Lithuania. The poorly planned plot was easily overcome by formidable Russian forces and a brutal crackdown followed. Fear of repression, hanging, and deportation to Siberia forced thousands of Poles to escape (Syrop 1982, 80). Many fled to France, the only country



Figure 7. Cadential rhythms in typical eighteenth-century Polish polonaises (Koch 1802, 1159)

to accept them, creating what the French dubbed the "Great Immigration" (Ibid., 87). Paris soon became the political and cultural expatriate capital of Poland and a focal point for Polish patriotism (Ibid., 91).

The Polish situation had settled considerably by the time Gustav Schilling (1803-1881) published his *Encyclopädie der Gesamten Musikalischen Wissenschaften* in 1837. The entry concerning the polonaise related directly back to Koch's *Musikalisches Lexicon* using the same musical examples and suspiciously similar prose. In addition to Koch's ideas of authentic polonaises, Schilling included expanded ideas on form (Schilling 1837, 503). He noted that a trio was often attached to the polonaise, comprising as many bars as the main melody and that, indeed, sometimes two trios and a coda were present. The dominant key or relative minor was employed in the trio section after which the main a section was repeated.

Schilling recognised the variation and development resulting from non-Polish influence. German and Italian forms were said to be "gallant and brilliant" works, functioning as tone pieces or intermezzos in sonatas, concertos, operas and other larger compositions. In such cases, traditional polonaise forms were not adhered to closely. One of the main differences between such compositions and Polish polonaises was the increase in tempo of the former. Schilling suggested that the slower polonaises of Oginski were the true national dances, pieces which "rose up in vengeance" against foreign imposters (Schilling 1837, 504).

The great popularity of the polonaise at the beginning of the nineteenth century was contrasted with its lapse in favour mid-way through. Schilling went so far as to attribute this to the naturalization of the composition into the French literature where it lost its "German characteristic of capturing that amiable state and [the] Polish [one] that gave it a touch of hospitality . . . and of gravity and

seriousness" (Schilling 1837, 504). Polish composers were absent from the discussion, leaving the Germans and the French as dominant influences both in the eighteenth century and in the early nineteenth century.

After the 1830 uprising, the polonaise separated into two branches of nationalistic symbolism. The first was illustrated by Polish composers whose polonaises were interpreted as expressing the forces of Polish loyalty and determination. The second branch led to the ironic adoption of the genre into the Russian musical vocabulary. This had roots earlier in the eighteenth century with Antonovic Kozovsky (1757-1831), a writer of polonaises and a member of Polish nobility who served in the Russian army and went to St. Petersburg. His best known polonaise, *Thunder of Victory, Resound* of 1791, became very popular in Russia after the partitions of 1793 and 1795, and came to symbolize Russian ascendancy over Polish aristocracy. It served as model for later pieces and became the semi-official anthem for ceremonial occasions in Russia. After 1830, Russian composers used the polonaise to characterize the Polish nobility versus the Russian peasantry (*A Life for the Tsar* by Glinka 1836) or replace marches and other instances of pomp in late Romantic works (*Queen of Spades* by Tchaikovsky, *Boris Godunov* by Modest Mussorgsky) (Taruskin 1997, 282-284).

Almost twenty years after Schilling's German musical dictionary, Charles Soullier (1797-1878) published his *Nouveau Dictionnaire de Musique Illustré* (1855). The entry concerning the polonaise presented several interesting points (Soullier 1855, 242). The description of characteristics was innocuous enough — 3/4 time signature, moderate tempo with feminine cadences — but the affect seemed contrasting in its moods, "... serious and light, free and majestic, frolicking and solemn" (Ibid., 242). This may have been related to the variety of styles in Chopin's popular polonaises

rather than to those of earlier Polish composers, although no specific names were mentioned.

The polonaise falters in its development in the twentieth century. For the most part, descriptions in modern lexicons focus on the features of the dance as they

existed in the mid-nineteenth century, highlighting the rhythm A1a 

and a stately affect. In comparison to the transformations which occurred in the genre from the 1500s to 1850, stagnation is apparent. If the polonaise was once a nationalist rallying point or barometer of Polish sentiments, perhaps Poland's reintroduction as a nation on the global stage in 1918 reduced the need for such an instrument.

The polonaise and Poland changed drastically in the nineteenth century. The dance genre left the pleasant, if somewhat placid salon style behind to become a vehicle for pride and national identity. As a country Poland also matured. In the early part of the 1800s, the poet Sigismund Krasinski (1812-1859) called his country the "Christ of Nations" (Syrop 1982, 92). This view was revised after 1863 by Bolesław Prus (1847-1912) who wrote:

The nation as a whole woke up, ceased to fight and conspire, and began to think and to work The Polish nation is not the Christ of Nations, as the poets have told us, nor is it as bad and incompetent as our enemies would have us believe. We are . . . a young society which has not yet found its new path of civilization (Ibid., 97).

Chapter II

The Genre of the Polonaise in the Works of Eighteenth and Nineteenth-Century Composers (excluding Chopin)

2.1 Eighteenth-Century German Composers

German involvement in the development of the eighteenth-century polonaise genre is undeniable (Norlind 1910, 521). A few composers received their knowledge of the genre by living in Polish centres, others relied on vicarious experiences, a process which tended to distort the original folk flavour. Georg Philipp Telemann (1681-1767) and Johann Philipp Kirnberger (1721-1783) represent the former trend, while Wilhelm Friedemann Bach (1710-1784) is an example of the latter.

Georg Philipp Telemann

Georg Philipp Telemann was a formidable character in the music world of the eighteenth century. Not only was he a prolific composer, but as a performer and conductor he was in great demand and commanded considerable respect. His compositions were familiar to many and their influence was equal to, if not greater than, those of Kirnberger and W. F. Bach. Telemann was in Poland from 1704 to 1707 (Reiss 1954, 846) and was influenced to some degree by the experience. Whether in the courts or less formal settings, he developed a fascination with Polish dances, melodies, and folk rhythms (Steszewska 1983, 56).

Telemann produced "Polish" works throughout his lifetime and included adjectives such as *polnische*, *polonoise*, *polacca*, *polonie*, or *polonesie* in his trio sonatas,

concertos, and *stücke* (Steszewska 1983, 57). Unlike the precepts accepted by most other polonaise composers, he used both duple and triple meters (see Figure 6, p. 24). This was unusual in light of the diminished interest in duple time noted in theoretical texts of the period. It indicated Telemann's inclination to older dance styles and referenced the early *Vortanz/Nachtanz* relationship. The *Nachtanz's* triple meter accelerated tempo often featured a dotted note on beat 1. The *Vortanz* gradually appropriated the pattern and when it shifted from duple to triple time retained this rhythmic characteristic. Telemann's polonaises using 4/4 generally start with a dotted quarter note while those in 3/4 usually begin with a dotted eighth note. This results in the use of D1, D2, and E1 patterns seen in the upper parts of Telemann's triple meter dances.

Four of Telemann's polonaise movements in triple time have been used examined the current study. For ease of reference they have been labelled 1 through 4 in Table 1 (see p. 5) and Table 5 (see p. 32). The numbers correspond as follows: no. 1 - Suite in A minor for recorder, two violins, viola and basso continuo, seventh movement; no. 2 - Sonate Polonoise in A minor no. 2 for two violins and basso continuo, fourth movement; no. 3 - Sonata Polonoise in A minor; no. 4, fourth movement in A major; no. 4 - Suite Polska in B flat major, third movement.

Throughout these pieces, Telemann shows a definite preference for particular keys and rhythms. Three of the four polonaises use the key of A, two in the minor mode and one in the major. D1 is the most widely used rhythmic category while the A1a, D2, and E patterns are infrequent in the solo parts and even rarer in the lower parts. The feminine B1 cadence rhythm is omitted entirely, replaced by D1a and, in one instance, by a masculine ending. Rhythmically, these polonaises have more in common with the seventeenth-century *chmielek* and the eighteenth-century *Vortanz*

Table 5
Form and Tonality in Selected Eighteenth-Century German Polonaises

Kirnberger			Telemann			W. F. Bach		
Polonaise	Key & mm.	Form & Tonality	Polonaise	Key & mm	Form & Tonality	Polonaise	Key & mm	Form & Tonality
no. 1	C 18	{a} {b } I V I	no. 1	a 40	{a} {b} {c } {d } i i iV III i	no. 1	C 38	{a } {b a} IV V I
no. 2	G 16	{a} {b } I V I	no. 2	a 69	a b c a c i v i v i	no. 2	c 28	{a } {b } i III III i
no. 3	D 16	{a} {b} I I	no. 3	A 46	{a} {b} {c} {d } I I I II I	no. 3	D 40	{a } {b a} IV VI
no. 4	F 20	{a } {b a} I IV I	no. 4	B flat 30	{a}{b} {c } {a } I I VI I	no. 4	d 16	{a } {b} i V i
no. 5	G 8	{a} b a I V I				no. 5	E flat 36	{a } {b a} IV VI
no. 6	F 20	{a} b a I I I				no. 6	e flat 38	{a } {b } i III III i
no. 7	g 16	{a} b a i III i				no. 7	E 36	{a } {ba} I V VI
no. 8	B flat 20	{a} b a I V I				no. 8	e 24	{a } {ba} i v i
no. 9	E 20	{a} b a I				no. 9	F 24	{a} {b } I VI
no. 10	D 18	{a} {b a} I V I				no. 10	f 30	{a}{b a} i III i
no. 11	D 14	{a} {b a} I V I				no. 11	G 32	{a } {b a} I V V I
no. 12	D 18	{a} {b a} I V I				no. 12	g 34	{a } {b } i V V i

The symbols for Table 5 are as follows:

{ } = repeated section

upper case = major

lower case = minor

than with other German polonaises. In particular, No. 1 and No. 2 use accompaniment patterns containing the *chmiel's* quarter notes (see Figure 2, p. 12) or quarter note and half note patterns. Sixteenth notes are reserved for the solo instruments which have a more virtuosic texture, but very few of the dotted or


syncopated polonaise rhythms.


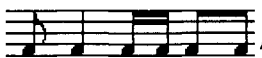
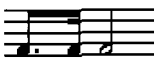

Telemann's polonaises are difficult compositions from which to gauge general trends as he uses both old and new styles with a variety of instruments. The occasional inclusion of A1a and C patterns demonstrates some modern influence but the overall tone of the works relates to the earlier ancestors of the style. The composer's unwillingness to accept wholeheartedly the Germanic version of the dance can further be seen in his penchant for both duple and triple meter polonaises. It would seem that of all the German composers studied, Telemann was most affected by the older Polish folk traditions.

Johann Philipp Kirnberger

Johann Philipp Kirnberger was a theorist/composer living between the Baroque and Classical eras. He represented the Berlin School of the eighteenth century (Allihn 1995, 209) and although not particularly well known today, he was prominent as a theorist. Of particular importance was his involvement in the cultural and intellectual exchange between Poland and Germany in the middle of the eighteenth century (Ibid., 209) as well as his belief that only through the teaching of real polonaises could "... a proper feeling of natural rhythm ..." be acquired (Ibid., 212).

During the eighteenth century, interest in folk traditions increased due in part to the writings of Jean-Jacques Rousseau and Johann Gottfried Herder (Allihn 1995, 213). Kirnberger followed suit and spent much time collecting Polish national dances while travelling between Poland and Saxony during 1741-1751. He eventually issued several texts on musical practices and compiled the folk music into his autograph treatise *Die Charaktere der Tänze* (Ibid., 211).

Kirnberger was acutely aware of the differences between the Polish polonaise and those composed to satisfy the tastes of foreign courts. In Germany, the polonaise often used motives such as A2c  or a similar pattern.

Kirnberger, on the other hand, composed Polish polonaises using such patterns as E1b  as can be seen in a polonaise for Anna Amalia, Princess of Prussia, a short piece from his collection of sixteen polonaises entitled *Diverses Pièces pour le Clavecin* written 1761-1766 (Figure 8) (Allihn 1995, 212). Other pieces in the set use the same dimensions with 6 to 8 measures in the a sections and 12 measures in the b sections. All the polonaises are in major keys with well organized melodies in two bar phrases. Rhythmic patterns include the E1b mentioned earlier as well as C2a , D1a , and cadential B1b .

Kirnberger's use of the C and D rhythmic categories from Table 2 (see p. 7) as opening figures reinforces their important position in the phrase hierarchy. These



Figure 8. Polonaise from the *Diverses Pièces pour le Clavecin* by Kirnberger (Allihn 1995, 212)

two categories appear prominently along with the A1 rhythmic fragments, although the latter is relegated to a position of lesser importance (Ibid., 213). The composer's use of B1b as a recurring cadential figure helps to create unity throughout this and other collections.

Kirnberger's *Clavierübung* of 1761 is similar in most respects to his *Diverses Pièces pour le Clavecin*. Binary form dominates and the short dances remain in the major mode. Melodic content in the b section varies with one half of the dances beginning as a transposition of the a section and the other half featuring contrasting material or inversions (see Figure 5, p. 22). In 75% of the pieces, the a section returns to complete the form. The rhythm A1a is rare and appears only once in Polonaise no. 12 and twice, albeit distorted, in Polonaise no. 11. As with the previous collection, the rhythms C2b, C1c and D1a are of foremost importance, opening most of the phrases. The pattern which appears with the greatest consistency is still the cadential formula of B1b, it is seen in every piece in the collection.

Kirnberger musical and theoretical work provides a interesting counterpoint to some of Telemann's rhythmic ideas. Where Kirnberger places an emphasis on syncopation and dotted rhythms on beat 1 in both treble and bass parts, Telemann prefers running sixteenth notes and occasional dotted quarter notes in the solo line with *chmiele* or folk rhythms in the lower instruments. Kirnberger maintains a binary form throughout his two collections of polonaises while Telemann uses a more varied approach to structure in his four pieces. When considered together, the two composers illustrate the variety of interpretations possible within the shifting generic parameters of the "authentic" eighteenth-century polonaise.

Wilhelm Friedemann Bach

Wilhelm Friedemann Bach wrote in the period dominated by Baroque traditionalists such as his father, Johann Sebastian Bach (1685-1750), and Rococo progressives such as Jean Philippe Rameau (1683-1764) (Geiringer 1954, 324). The formidable J. S. could not have helped but exert an enormous influence on his son's work, and in turn, he himself was shaped by the strong presence of the French Baroque culture (Little 1991, 3). Lully's music and many French dance customs were available to Bach senior through Thomas de la Selle, a French dance teacher and court musician (Ibid., 4) and the dancing master Johann Pasch who studied in Paris and came to work in Leipzig (Ibid, 13). These musical elements, passed on by the father, were balanced for the son by Rameau. The prolific Frenchman was a leading composer in his day and he made major contributions to keyboard music with his virtuosic scale passages, rapid figurations, and crossing of hands (Sadler 2001, 788)

Both Bachs were loosely connected to Count Hermann Karl von Keyserlinck, the ambassador from Russia to Warsaw and then Dresden, 1733-1746 (Geiringer 1954, 188). Keyserlinck may have been the responsible for Johann Sebastian's appointment as court composer in Dresden (Ibid., 188) and the Count often had Bach's Goldberg Variations played to him to combat insomnia (ibid., 303). For his part, Wilhelm Friedemann was both supported and subsidized by Keyserlinck (Nys 1963, 586). The younger Bach began his career in Dresden and was the teacher of both Kirnberger and Goldberg (Geiringer 1954, 303). While at court, the Count would often hold musical evenings and as a musical associate, Wilhelm Friedemann would likely have been included at these concerts. The Count was a cultured man who was familiar with Polish music and as its popularity increased, these native

elements would likely have been featured at his events, affording W. F. Bach the chance to absorb a hint of the Polish style (Nys 1963, 586).

A measure of the polonaise's increased eighteenth-century popularity can be taken judging from the dozen representative works in Wilhelm Friedemann's repertoire as compared to his father's three (two in orchestral suites and one in a French keyboard suite). W. F.'s pieces from 1746 and 1770 were originally intended to be released privately, however, an indifferent public reaction stalled the process and they were published posthumously thirty-five years later (Geiringer 1954, 324). His polonaises are starkly unique works with numerous features setting them apart from the dances of both his father and his German contemporaries. Within the boundaries of the smaller dance form, progressive elements are employed which foreshadow the expressive freedom of the nineteenth century (Nys 1963, 578). It has even been suggested that the "rigour of form, liberty, and lyricism" of his polonaises anticipated those of Chopin (*Ibid.*, 579).

The basic characteristics of W. F. Bach's polonaises alternate between old and new elements. The traditional binary form is present in all dances and the keys work through the scale chromatically, although C sharp, F sharp and all keys above A flat are omitted. B sections either remain in the tonic, or move to the dominant or relative with wider modulations included in the longer pieces. As in Telemann and Kirnberger, the A1a rhythmic pattern is almost entirely absent, but unlike them he does not use either D or E. C1 and C2 rhythms appear to a small degree, but for the most part it is the newer figures of triplets, thirty-second notes, and dotted groupings which predominate. This use of these faster note values directly contradicts Kirnberger's assertions that the true polonaise will not tolerate anything quicker than sixteenth notes. In using these more modern figurations, W. F. Bach is

displaying the influence of Rameau versus traditional polonaise styles. His infrequent use of the B1 cadential figure compounds the differences. It is seen in only four dances and even then not always in a traditional fashion: in Polonaise no. 2 the figure occurs mid-phrase and in No. 10 it is dotted.

In truth, the polonaises of W. F. Bach have little in common with either the dances of the Saxon court or Polish folk traditions. Elements such as the title polonaise, 3/4 time signature, and use of eighth and sixteenth notes at the beginning of the bars help to guide the listener as to the possible origins but several important factors cause generic confusion. The freedom of phrasing, absence of easily identifiable polonaise rhythms (folk or court traditions), unstructured accompaniments, and exchange of melodic material from right hand to left hand effectively sever any direct connection to the polonaise as it was practised at the time.

Conclusions on the Eighteenth-Century German Polonaise

The eighteenth-century concept of the polonaise genre differs in the cases of Telemann, Kirnberger, and W. F. Bach. The first two composers are both interested in Polish forms of the polonaise yet the generic traits of their polonaises are still not strictly formed. Kirnberger has a preference for major keys, a reflection of the more joyful moments of the Polish nobility and a time when the country was respected and powerful (Przybylski 1992, 44). Telemann, on the other hand, uses an equal mixture of major and minor. Kirnberger's keyboard polonaises are quite short with consistent binary forms whereas Telemann generally writes for ensembles and uses a more complicated format as such as [abaca] or [abcd] (see Table 5, p. 32).

Telemann and Kirnberger also differ in their choice of rhythms. The highest

incidence of B and E patterns occurs in Kirnberger's polonaises, 27% and 6% respectively (see Table 4, p. 9). Telemann contrasts this with frequent use of the D1 figure (8%) but no reference to B, D2, or E patterns. He reaches farther back into Poland's musical history and focuses on *chmiel* related characteristics, while Kirnberger employs the more fashionable elongation of beat 1 used in E patterns, and the court style cadences of B1.

This disparity in the rhythmic vocabulary of these two promoters of Polish style polonaises is interesting, although the reasons for it are unclear. Telemann was born forty years before Kirnberger and worked with both duple and triple meter pieces, suggesting links to the *Vortanz/Nachtanz* style of the early Baroque. The mazurka-like *Nachtanz* had some influence on the polonaise-like *Vortanz* and if Telemann used the latter as a prototype for his dances, it would account for the high incidence of D1. The frequent use of *chmiel* patterns in the supporting instrumental parts counters the dotted rhythms in the upper voices, creating a unique texture in his polonaises.

Kirnberger's sources for his interpretation of Polish style polonaises would likely have been more modern than those of Telemann. Examples may have included pieces influenced by court rhythms and a style leaning towards elegance and sophistication. This could explain Kirnberger's use of syncopated eighth notes and dotted quarter notes on beat 1 as well as the feminine phrase endings. Both Telemann and Kirnberger should be considered as composers working with dances derived from the Polish style, each representing a different stage in the development of the genre and different facets of its character.

W. F. Bach's later examples of the genre have tentative links to those of Kirnberger and Telemann. He uses no rhythmic category more than 5% of the time

and avoids completely only A2 and E patterns. Half of the polonaises are in the major mode and are all in binary form. The average length of his dances is 31 mm., neatly placed between the 17 mm. of Kirnberger and the 49 mm. of Telemann. His most outstanding feature is the expressive flexibility which branches out beyond the Polish elements used by Telemann and Kirnberger, and sets his polonaises apart from those of his compatriots.

The issue of tempo in the selected eighteenth-century pieces is somewhat problematic considering the Baroque practice of omitting specific indications by the composer. Kirnberger's polonaises are left blank, although an editor has marked those of W. F. Bach with a speed anywhere from *adagio* to *allegro moderato*. Of Telemann's four movements, two are given tempo directions, *allegro* and *allegretto*. Where suggestions are noted, the faster speeds are reserved for the major keys and the more moderate choices for the minor keys.

Together Telemann, Kirnberger, and W. F. Bach present the image of the polonaise as seen by German composers in the eighteenth century. The pendulum swings in various directions, allowing each composer to express himself within the genre. This vacillation causes the stature of certain generic characteristics to waver but while constancy is sometimes lacking, each musician is true to his ideal within his own compositions.

2.2 Nineteenth-Century Polish Composers

As Poland came under siege, many late eighteenth and early nineteenth-century Polish composers returned to the polonaise genre. Three of the more prominent musicians who eventually came to typify the national style for the early Romantics were Prince Michael Kleofas Ogiński (1765-1833), Maria Agata

Szymanowska (1789-1831), and Karol Kazimierz Kurpiński (1785-1857). Of these three, Ogiński had the widest effect, shifting the direction of the genre irrevocably and lending it a new sense of style and purpose.

Michael Kleofas Ogiński

Michael Kleofas Ogiński had a varied background and concentrated on both political and musical endeavours. As a youth, his family encouraged him to study violin and piano: as an adult he held ambassadorial and governmental positions throughout Europe from 1789 to his death (Nowak-Romanowicz 2001, 360). He travelled widely after the 1795 partition of Poland in the hopes of igniting European indignation over the disintegration of his country (Szkodzinski 1976, 14) and published the story of his political adventures in the four volume work *Memoirs about Poland and the Poles* (Zaluski 1997, 3). Unlike Szymanowska, Kurpiński, and Chopin, Ogiński had known an independent Poland, a fact which favourably coloured the reception of his more nationalistic compositions.

Ogiński was an amateur composer, yet his compositions exerted considerable influence over Kurpiński, Szymanowska, and even Joseph Elsner, Chopin's second piano teacher. His lack of theoretical skills coupled with his gift for melody meant that his compositions were frequently improvised and only then written out (Zaluski 1997, 145). Considering the unreliability of this process, he produced a fairly large oeuvre — 60 short piano works, 20 polonaises, waltzes, quadrilles, marches, a minuet, and a one act opera (Ibid., 143). His pieces were famous across Europe and even reached the shores of North America (Szkodzinski 1976, 14).

Ogiński's most lasting achievements were his contributions to the genre of the polonaise, providing a link between the Baroque court dances and the Romantic

efforts of Chopin (Nys 1963, 585). Under his guidance, the dance became a piano miniature, slower, simpler, and more elegant in nature than previous examples (Szkodzinski 1976, 4-5). Kurpiński himself acknowledged the reach of Ogiński's style when he wrote of the emancipation of the polonaise from its utilitarian function and the resulting absence of "dance" polonaises written in the early nineteenth century (Łobaczewska 1963, 68). In addition to the genre's new sense of purpose, Ogiński's participation in the 1794 uprising gave greater credibility to his compositions (Downes 2001, 46) and the "Ogiński" style came to embody the struggle of a nation. His works were to open up avenues for Chopin and provide the Congress Kingdom of Poland with a focal point for their hopes and dreams in the early part of the nineteenth century (Zaluski 1997, 147).

The musical characteristics exhibited in Ogiński's collection of polonaises demonstrate many of the Polish elements of the dance. These features included: elongated notes (E) or syncopation on beat 1 (C), feminine phrase endings (B), dotted eighth and sixteenth note figures (D), and drone style accompaniments with an emphasis on a strong pulse. All of the selected fifteen pieces have a high incidence of the B1, B2, D1, E1, and E2 rhythms. C1 is also present in almost every dance but generally limited to one or two bars. This syncopation represents an important facet of the older forms of the dance, and while Ogiński relegates it to a secondary position, he never ignores it. The overall texture in the polonaises is consistently homophonic and melodies work in short lyric phrases with ornamental embellishments or figurations rather than developmental sections.

Ogiński's polonaises are not as expressive as those of W. F. Bach, but they do illustrate some areas of development. Where the average polonaises by Kirnberger and W. F. Bach are 17 and 31 mm. in length respectively, Ogiński's are now 66 mm.

Table 6
Form and Tonality in Selected Nineteenth Century Polish Polonaises

Ogiński			Szymanowska			Kurpiński		
Polonaise	Key & mm	Form & Tonality	Polonaise	Key & mm	Form & Tonality	Polonaise	Key & mm	Form & Tonality
no. 1	G 44	{a}b(a) {c}d(c) (a) I I I	Pol. in B	b 84	*{a}{b}(a) {c}{d}(c) (*ab) i III ii III i	no. 1	G 64	{a} b (a) {c}{d}(c) (a) I V I i III i I
no. 2	F 57	{a}{ba} {c}{d} (aba) I i I	Pol. in f	f 80	{a} {b } {c}{dc} (a b) i III i VI i III i	no. 2	d 85	{*a} b (a) {c } d (c) (*a) i III ~ III III i IV III i i III
no. 3	c 88	*a{b} (*) {c}{d} (*a) i I iv i				no. 3	g 64	{a}b (a) {c}d tr (c) (a) i III i I vi V I i
no. 4	f 67	{a}{b} {c}{d} (ab) i				no. 4	E 66	{*a} b (a) {c} d (c) (*a) I vi I I V I I
no. 5	g 54	{a}{b} (a) {c}{d}(c) (a) i III i I i				no. 5	f 102	{a} b (a) {c} d (c) (a)+ i iii i I V I i
no. 6	B flat 72	{*a}b (a) {c} {d c} (*a) I V I i III i I				no. 6	A 62	{a} b (a) {c} d (c) (a) I vi I I V I I
no. 7	B flat 36	{*a}b(a) {c}{dc} (*a) I				no. 7	D 161	{*a} b (a) {c} d (c) (*a) I VI IV I IV I
no. 8	F 73	{a}{ba} {c} {d c} (a) I VI I vi I I				no. 8	F 63	{*a} b (a) {c } d (c) (*a) I iii I IV iii IV I
no. 9	d 52	*aba c (*a) i III i				no. 9	D 81	{*a}b (a) {c} d (c) (*a) I iv I IV ii IV I
no. 10	d 75	ab(a) {c }d (a) i I i i III i i				no. 10	E flat 128	{*a} b (a) {c} d (c) (*a) I V I IV ii IV I
no. 11	f 61	{a}{b} {c}{d} (a) i I i				no. 11	C 96	{*a} b (a) {c}d tr (*a) I vi I VI ii I
no. 12	G 62	{*a}b(a) {c}d (*a) I vi I i I				no. 12	E flat 100	{*a} b (a) {c} d (c) (*a) I V I IV ii IV I
no. 13	a 38	{a}{b} {c} (a) i III i				no. 13	c 68	{*a} b (a) c d (c) (*a) i vi I vi i
no. 14	E flat 70	{a }{b}tr{c}{d}(c d)(a b) I V I I V IV IV I				no. 14	D 97	{*a } b (a) c (*a) I ii I V ii I IV I ii I
no. 15	E flat 56	{a }{b}a {c}{d}(cd) (a) I VI I I						

The symbols for Table 6 are as follows:

{ } = repeated section

() = *da capo* or *dal segno* repeat

+ = coda

* = introduction

tr = transitional material

~ = modulatory passage

upper case = major

lower case = minor

in length.⁷ For the most part, this increase in length is due to the addition of a trio, *da capos*, and/or *dal segnos*. While the ternary form is used uniformly by Ogiński, its assimilation is not entirely complete and the b section is not always repeated in the *da capo*. The remainder of the increase in length is the result of introductory measures (one third of the time), longer phrases, and transitional material (Table 6).

Both major and minor modes appear in Ogiński's collection, but latter is seen in half of the examples, there is still a general affect of melancholy. The dances written in minor keys are especially reflective of the demoralizing political circumstances of the Polish state during this period. One of Ogiński's few works with a date, Polonaise no. 13 in A minor 1831, reflects this sentiment and is known as *Les Adieux á la Patrie* (Zaluski 1997, 145).

Eighteenth-century critics and historians alike hail Ogiński's polonaises as the epitome of the Polish consciousness in the late eighteenth and early nineteenth centuries. Ogiński, by his very citizenship, can claim authority over the polonaise style but this does not necessarily make it absolute. It is true that many Polish rhythmic patterns occur throughout the collection and the composer's personal sentiments cannot be denied; however, certain factors detract from the impression of Polish folk influence in the pieces. Ogiński's frequent choice of classical accompaniments refines the texture and minimizes the rustic affect. Avoidance of the ninth and augmented fourth also limits the relationship between these works and Polish folk melodies.

Rhythmically, the findings with regards to the collection are mixed. The A1a

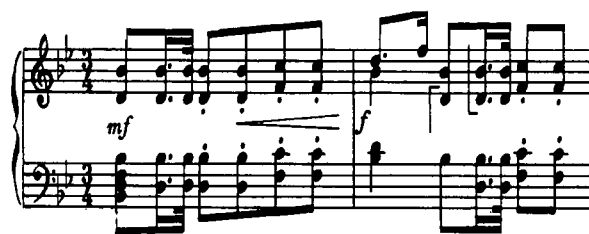
7. When calculating the number of measures in the selected polonaises, *da capo* and *dal segno* measures have been included, while the repeats have not.

pattern represents only 2% of the measures in less than half the polonaises. Still, as long as a rhythmic figure begins with an A1 fragment and is treated with an appropriate accompaniment — rhythmic unisons, X, or W patterns — the folk character remains quite strong (Figure 9). When all A1 and A2 rhythms are combined the rate of inclusion in Ogiński's polonaises rises to 8% (see Table 4, p. 9).

Ogiński was one of the most prominent Polish composers in the late eighteenth and early nineteenth centuries. His musical ambitions were often complemented by his political actions and he worked tirelessly to promote the Polish cause. His influence was felt by all Polish composers who followed in his footsteps and who, in turn, produced their own polonaises.

Maria Agata Szymanowska

Maria Agata Szymanowska was a talented and qualified musician. An 1810 debut in Warsaw marked her introduction to the public but her professional career as a pianist did not actually begin until 1815 (Chechłinska 2001, 892). The Polish conductor and educator Joseph Elsner played an important roll in young Szymanowska's life, as he did in Chopin's early development. He was a frequent visitor to her family home in Warsaw and encouraged her to participate in public



Polonaise no. 6, m. 1



Polonaise no. 10, m. 26

Figure 9. The A1a rhythmic pattern in selected polonaises of Ogiński

concerts (Szmyd-Dormus 1990, 79).⁸

At the time, Warsaw provided only one opportunity for high quality concerts and productions. As late as 1815, music lovers had complained of the “decidedly bad” quality of concerts in major Polish centres (Niecks 1902, 73). The *Warsaw Association of Music Lovers* was founded in 1818 to counter this state of affairs with a mandate to provide weekly concerts featuring an entire symphony, an overture, a concerto, an aria, and a finale. Works by such giants as Beethoven, Haydn, and Mozart were heard on a regular basis and Szymanowska was a welcome addition to the performing roster (Szmyd-Dormus 1990, 79). As a composer and virtuoso, she toured various European countries including Russia, and received critical as well as public acclaim. Along with Elsner, Kurpiński, and Ogiński, Szymanowska maintained relationships with other notables such as Goethe, Cherubini, Rossini, and she was the mother-in-law of Adam Mickiewicz (Ibid., 80).

Szymanowska produced over one hundred compositions, mostly piano miniatures and polonaises. In keeping with her virtuosic skills, the dance pieces were of a more flamboyant nature and after Ogiński’s style typify a second more “brilliant” nineteenth-century version of the polonaise. Johann Hummel (1778-1832) and Carl Maria von Weber (1786-1826) also participated in the development of this kind of salon piece, with Chopin carrying on the tradition in his turn. Like its cousin the “Ogiński” polonaise, Szymanowska’s version frequently had beats subdivided

8. Maria Szmyd-Dormus’ afterword to the *Szymanowska: Album per pianoforte* contradicts the idea noted in the New Grove Dictionary of Music and Musicians (24:892) that Szymanowska was a student of John Field and through this connection introduced the piano etude and nocturne genres into Poland. Count P. Shalikov is quoted from his article entitled *Mme Szymanowska’s Concert* in the “Moskovskiye Vedomosti” of May 6th, 1822 with the following, “The method of Mrs. Szymanowska is the same as that of Field, although the artist has neither known this virtuoso nor studied his method.”

into sixteenth notes. To this feature she added trills, grace notes, irregular groupings, and alternation of hands for a generally more sparkling effect.

No dates are available for the two polonaises referred to in this study but it appears that the first dance was published alone, as it has its own dedication to a *Monsieur Baillot*. The second polonaise belongs to a collection of eighteen pieces dedicated to *Madame la Princesse Wiasemsky*. With only these two polonaises by Szymanowska available for examination, definitive conclusions cannot be drawn concerning typical elements in her dances. Still, there are interesting trends within the two, beginning with their respective lengths, 80 and 84 mm. and their minor modes (see Table 6, p. 43).

A comparison of the rhythms shows virtually the same patterns in both pieces. Each has a high incidence of B2 (corresponding to the concept of a more virtuosic style) with B1 present to complete the sections or phrases. Overall, A1a is used sparingly (3%), but as with Ogiński, when A1 and A2 categories are combined the rate is much higher (10%). C2, E1, and E2 patterns are frequently used. Szymanowska adds the W accompaniment figure in both pieces and there is a melancholy agreement in the affect of the two polonaises with a wistful forlorn mood prevailing in the a sections. Folk elements such as the augmented fourth and the leap of a ninth are noticeable (Figure 10).

Szymanowska was a progressive musician in the early nineteenth century. She was able to combine an active composing career with frequent performing engagements and was known to many notable artists of the day. Although her music did not attained the same level of prominence as Ogiński's, this was not a reflection of its quality. Her pieces were expressive and well crafted, and they exerted influence in their time.



Augmented fourths in Polonaise no. 2, m. 41 Ninth in Polonaise no. 1, mm. 9-10

Figure 10. Melodic folk elements in the polonaises of Szymanowska

Karol Kazimierz Kurpiński

Karol Kazimierz Kurpiński — violinist, composer, conductor — was one of the principal representatives of musical culture in Warsaw in the first half of the century (Niecks 1902, 75).⁹ He maintained the post of National Theatre conductor after Elsner was dismissed and eventually conducted the premieres of both of Chopin's piano concertos (Samson 2001, 43). Kurpiński also taught and held the position of instructor at the Warsaw Conservatory where Chopin spent time as a teenager (Szkodzinski 1976, 15). Later in life, he embarked on a European tour, after which he composed little. In comparison to the newer styles he encountered, Kurpiński seemed to feel the obsolescence of his own music and thereafter concentrated solely on teaching (Samson 2001, 43). He was largely forgotten by the time of his death.

Kurpiński's opinions regarding Polish music, and more specifically the polonaise, were clarified in his writings. In 1820, he noted the "loss of Poland's independence" and the erosion of the "knightly cheerful character" of the nation

9. Joseph Elsner and Karol Kurpiński were two of the strongest musical presences in Poland in the first half of the nineteenth century. The rivalry between the two conductors/composers was distinct and manifested itself in competition for public opinion, as well as conducting posts (Niecks 1902, 75).

(Reiss 1954, 846). He saw this as resulting in the domesticated situation of the polonaise and the minimising of its own "noble character . . . since the turbulent years at end of the eighteenth century" (Downes 2001, 46).

Kurpiński's efforts to revive the ailing Polish style were twofold. First, he began to study the folk phenomena and commenced collecting Polish folk music. The survey was made public in 1820, but although well intended, its sketchy documentation and added harmonies obscured some of the historical usefulness of the document (Czekanowska 1990, 56).¹⁰ The second phase of Kurpiński's revival entailed the inclusion of national elements in his compositions. Opera was the main area of Kurpiński's musical contributions and it was here that he incorporated themes from Polish history, folklore, national dances, and folksongs (Samson 2001, 43). At a time when most opera was distinctly Italian, Kurpiński's innovations introduced a more Polish character into the medium. In addition to operatic works, he wrote other vocal pieces such as the heroic *Coronation Polonaise* for chorus and orchestra 1825, a good example of the solemn polonaise style (Reiss 1954, 846).

Like his nationalistic operas, Kurpiński's piano polonaises are a mixture of popular and traditional elements (Czekanowska 1990, 56). They represent the third style of the genre and often demonstrate an Italian influence in their coloratura melodies (Szkodzinski 1976, 4-5). Most of Kurpiński's polonaises were first written for orchestral performances at balls and receptions and later transcribed for the piano. As a result, the keyboard versions often have a hint of orchestral writing in their textures. Although publication dates for the selected polonaises fall between

10. The influence of this first period of academic work can be traced in Chopin's stylizations and in particular, his first mazurkas Opp. 6 and 7 (Czekanowska 1990, 56).

1812 and 1834, the pieces were not written consecutively and the artificial numbering used in this study is in accord with that of a piano collection published by Polskie Wydawnictwo Muzyczne in Krakow, 1992.

The general characteristics of Kurpiński's polonaises follow some of the nineteenth-century developmental trends while avoiding others. The average length of the genre continues to increase with Kurpiński's standing at 88 mm., matching the range of Szymanowska's but advancing against those of Ogiński (66 mm.), W. F. Bach (31 mm.), and Kirnberger (17 mm.). Concerning the form, introductions are almost always included and a ternary style prevails (see Table 6, p. 43). The larger sections are usually in binary form but on the return of the A section only a phrase is repeated. In No. 5, the first and only coda in the selected nineteenth-century Polish polonaises is added. Field, Beethoven, and Liszt expand upon this idea and include more involved closing sections in their own pieces; Chopin does not apply this feature until his later works. Kurpiński has a definite preference for major keys with a 10:4 ratio demonstrated in the large A sections and 12:2 in the trios. This refers back to Kirnberger and the traditional folk melodies which also tend to feature the major mode in both A and trio sections.

Kurpiński gives the same approximate weight to the rhythmic patterns seen in the works of Ogiński and Szymanowska. A1a is infrequent, although A1 and A2 combined are given a less enthusiastic showing than in his compatriots' pieces (6%). B1 and B2 categories are featured prominently with E1 and E2 appearing a little less frequently. C and D figures are weakly represented (see Table 4, p. 9).

The character of Kurpiński's polonaises generally lacks Polish folk elements. The pieces lean towards an operatic style with a Classical colouring resulting from the Alberti accompaniment and sixteenth note tremolo chords (p. 113, m. 7: p.115, m.

15). Like in Ogiński, there are passages in simple rhythmic unison which hearken back to peasant roots and syncopated polonaise rhythms in the melodic line, but from an auditory point of view both are outweighed by the lighter affects.

Conclusions on the Nineteenth-Century Polish Polonaise

A comparison of the polonaises of Ogiński, Szymanowska, and Kurpiński provides varying degrees of useful data. While Szymanowska's two dances illustrate the more brilliant polonaise style, it is difficult to ascertain whether they are typical her generic approach without more samples. In comparison to her compatriots, there are several differences in characteristics. Szymanowska uses the minor mode while the other two composers overwhelmingly favour the major. Rhythmically, her polonaises show the highest incidence of A1, B2, C2, and E1, and the lowest of the cadential B1, C1, D1, and D2. Ogiński and Kurpiński's treatment of the genre share rhythmic traits; each gives the rhythmic patterns similar weight (see Table 4, p. 9), although the former's use of A1 is a higher.

All three composers have a predilection towards ternary structure with binary sections enclosed in the larger divisions. and a clear separation from the simpler forms of W. F. Bach and Kirnberger. *Da capos* are always included although the return usually features the a section only. Ogiński's pieces are the shortest in length, averaging 66 mm., while the more modern works of Szymanowska and Kurpiński favour longer lengths, 82 and 88 mm. respectively.

The folk dimensions and ceremonial nature of the polonaise genre provides fertile ground for nationalistic sentiments in the nineteenth century (Łobaczewska 1963, 64). The three Polish composers discussed here represent various stages in this development. The simple nationalistic sentiments in Ogiński's pieces are

embellished into virtuosic solo works by Szymanowska and finally translated into the more harmonically adventurous and symphonically influenced polonaises of Kurpiński. Each musician makes contributions to the developmental process which eventually concludes in the mid-nineteenth century with the works of Chopin.

2.3 Nineteenth-Century Non-Polish Composers

As the nationalistic profile of the polonaise increased, non-Polish composers continued to experiment with the genre. John Field (1782-1837), Ludwig van Beethoven (1770-1827), Franz Schubert (1797-1828), and Franz Liszt (1811-1886) were four such musicians. Field, Beethoven, and Liszt each wrote one or two substantial polonaises, with varying degrees of virtuosity. Together they illustrated the continuous line of development evident in the polonaise's growth outside of Poland. Schubert was more prolific within the genre but maintained a more conservative approach despite the encroachment of certain nineteenth-century rhythmic traits into his pieces.

John Field

The Irish composer John Field was both an interesting character and an influential pianist. He began an apprenticeship with Muzio Clementi (1752-1832) in London and travelled considerably after his performing debut in St. Petersburg in 1804. As an adult his slovenly dress, drunken habits, and brutal wit gave him a colourful reputation completely at odds with his self effacing sense of quiet virtuosity. Field was well thought of by students and gave his charges a solid grounding in the music of J. S. Bach, his own works, and the compositions of his contemporaries (Langley 2001, 777/779).

Field's main contributions to nineteenth-century piano literature were his

nocturnes, the first of which was published in 1812. He also wrote piano miniatures, concertos, sonatas fantasias, and two polonaises en rondeau both in E flat major. The compositions tended toward melismatic decoration over slow paced harmony, fleet finger work, and surprising metrical and modulatory interruptions (Langley 2001, 779/780).

Relations were cool between Field and the Paris based composers Chopin and Liszt. Liszt's rather insulting suggestion that the Englishman's playing was "sleepy" was countered by Mikhail Glinka (1804-1857), a former pupil of Field's. Glinka stated that his teacher's performances were energetic, capricious, and diverse, while lacking in pianistic "charlatanism" (Langley 2001, 779). This thinly veiled insult could not have endeared Field and Liszt to each other. Of Chopin, it was said that the "close concordance between Field's Romance H-30 and Chopin's Nocturne op. 9 no. 2" offended the former. In fairness to Chopin, there were many derivations of Field's style in the common use at the time and the similarities may have been a coincidence (Ibid., 782). In any event, Field unfortunately came to be known as the "forerunner of Chopin, as a Chopin without his passion, sombre reveries, heart throes and morbidity" (Niecks 1902, 261) rather than a totally original composer in his own right.

Field's two polonaises, *Polonaise en Rondeau* (1809) and *Polonaise in E flat major* (1811) exhibit similar as well as contrasting characteristics. Both work within a free-style rondo format and centre on the key of E flat major (Table 7). The considerable variance in length (82 mm. versus 241 mm.) is explained by the different functions of the two pieces: the *Polonaise rondeau* is a salon piece, while the *Polonaise in E flat major* is both a movement in Field's Third Concerto and a solo work. Similar rhythms are present in both pieces. A1a and C2b make half-hearted

Table 7.
Form and Tonality in Selected Nineteenth Century Polonaises

Field		Schubert			Liszt		
Polonaise	Key & Form & Tonality mm	Polonaise	Key & Form & Tonality mm	Polonaise	Key & Form & Tonality mm	Polonaise	Key & Form & Tonality mm
no. 1	E flat a b a c + 82 I V I I	D. 599/1	d {a}{b a} {c}{d} (a b a) 64 i III i v VII i III i	no. 1	c *a b a l tr cad. tr b + 298 i III ~ I ~ i I		
no. 2	E flat a a l tr b tr c a 2 + 242 I vi V I V I	/2	B flat {a}{b} {c}{d} (ab) 60 I iii I	no. 2	E *a b a c quasi cad. c 242 I ~ I iv ~ iv cad. a l b l a l + ~ I ~ I		
		/3	E {a}{b a} {c}{d} (a b a) 80 I VI (VI) I V I				
		/4	F {a}{b a} {c}{d} (a b a) 72 I _b III I V II I _b III I				
		D. 824/1	d {a}{b} {c}{d c} (a b) 70 i vi VI i vi				
		/2	F {a}{b a} {c} {d c} (a b a) 86 I iii I _b VI VII _b VI I iii I				
		/3	B flat {a}{b a} {c}{d} (a b a) 108 I III I vi I III I				
		/4	D {a}{b a} {c}{d } (a b a) 96 I i I IV ii IV I i I				
		/5	A {a}{b a} {c}{d c} (a b a) 80 I VI IV I V I				
		/6	C {a}{b a} {c}{d} (a b a) 112 I VI _b VI I V I				
Beethoven							
Polonaise	Key & Form & Tonality mm						
Op. 89	C *a b a c a + 169 I i _b VI VII						

The symbols for Table 7 are as follows:

- | | | |
|---|----------------------------|--------------------|
| { } = repeated section | + = coda | upper case = major |
| () = <i>da capo</i> or <i>dal segno</i> repeat | tr = transitional material | lower case = minor |
| [] = enharmonic | * = introduction | |
| | ~ = modulatory passage | |

appearances while B2a and B2a variations are used for the more virtuosic passages and appear in 16% of the measures. The cadential B1, one of the more important and pervasive nineteenth-century polonaise rhythms, is completely absent. Remnants of the X3 accompaniment pattern found in Polish polonaises is present; however, there is too much atypical material in the bass part to form a secure link. Much like W. F.

Bach's collection, Field's polonaises are faint representations of the genre in terms of rhythmic content and form, and thus contain too little ethnic flavour to create a strong Polish impression.

Ludwig van Beethoven

Beethoven eased the transition between the Classical and Romantic periods with a harmonic language that intensified the expressive content of the music in a wider, more dramatic medium. The Polonaise in E flat major op. 89 is an early example of the possibilities inherent in this kind of Romantic treatment in a small dance form. The work is a hybrid piece which reaches back to the Baroque with its dance title, remains firmly rooted in the Classical period with its balanced form, and looks ahead with its brilliant style. It was written in 1814 and dedicated to the Empress of Russia, an odd choice considering the political situation at the time as well as the nationalistic implications of the genre. Beethoven was either oblivious to the irony or perhaps saw the form as divorced from any connection to politics. As Elsner had observed, anything could be converted into a polonaise leaving national associations behind in the interests of current fashion (Downes 2001, 46).

Op. 89 exhibits some features which foreshadow the more flamboyant styles of later composers. There is still a sentimental character to this stylized dance, but the figurations, and runs move it beyond the traditions of the late eighteenth and early nineteenth-centuries. The form is also expanded and can be interpreted in two ways: either as a loose ternary form [intro aba c a coda] or as a rondo form [intro a b a c a coda]. The second option seems more likely as the smaller sections are not in binary form, nor are there any repetitions in the customary manner of earlier examples. In any case, at 169 measures, the piece is much longer than the average eighteenth and

early nineteenth-century polonaise despite the absence of any repeats or of a *da capo*. A flamboyant introduction and coda help expand the form and move the piece farther still from its dance roots.

Despite Beethoven's manipulation of formal elements, there are vestiges of late eighteenth and early nineteenth-century Polish elements in Op. 89. The accompaniment rhythms of X and Y patterns (Figure 11.1-2) remind the listener of Ogiński (see p. 109, mm. 17-20) and Kurpiński (see p. 113, mm. 7-9), but it is Beethoven's use of rhythmic patterns which forms the clearest link to previous polonaises. The syncopated C1 and C2 patterns (see Table 2, p. 7) occur with enough frequency to connect the work to eighteenth-century German polonaises as well as nineteenth-century pieces, although D and E patterns are weakly represented. The use of the A1a rhythm as an accompaniment pattern provides the most startling discovery. With a 17% rate of appearance, it is given a much greater role and clearly represents a new phenomenon within this sampling of polonaises. It appears not just in the right hand but follows the few examples in Ogiński and Kurpiński where the figure shifts to the left hand as well. In fact, all instances of A1a in the right hand include the bass in rhythmic unison. Once combined with other A1 and all A2 patterns the rate of occurrence rises to a surprising 28%.

Beethoven's Op. 89 serves as an important bench mark for later works. The forceful presence of A1a, a rhythm poorly represented up until this point, is quite new and Romantic composers such as Liszt and Chopin emulate his example in making this rhythm a typical pattern for their own polonaises. The accompaniments in Op. 89 include the X pattern from the Polish polonaises, as well as broken chords and *quasi* Alberti basses from the Classical tradition. In addition to these figures there is also a stride pattern (Figure 11.3) — an eighth note in the low bass leaping



Figure 11.1 Beethoven Op. 89, X pattern, mm. 89-91



Figure 11.2 Beethoven Op. 89, Y pattern, mm. 32-35



Figure 11.3 Beethoven Op. 89, stride pattern, mm. 11-15

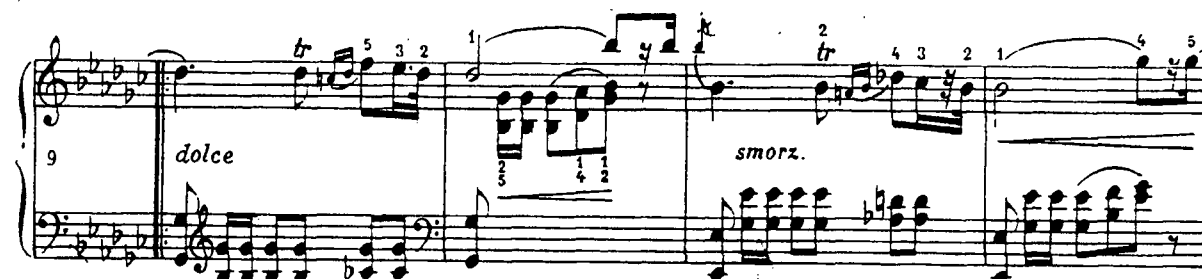


Figure 11.4 Chopin's Op. Posth. G flat major, mm. 9-13

Figure 11. Accompaniment figures in Beethoven's Op. 89 and Chopin's Op. Posth. G flat minor.

up to a chord or third — which appears again in Chopin's later works (Figure 11.4).

Despite some similarities in compositional techniques, there is minimal evidence to show a direct connection between Beethoven and Chopin. Chopin's first piano instructor disapproved of the older composer and refused to teach any of his pieces (Siepmann 1995, 23). The young Pole went on to develop a strong taste for the trimly crafted compositions of J. S. Bach and Mozart while considering the music Beethoven unnerving in its defiance and wild emotional range (Ibid., 81)

While Chopin could not boast an exhaustive acquaintance with Beethoven's works (Niecks 1902, 213)¹¹, there are instances of crossing of their musical paths. Beethoven's Funeral March from the Sonata in A flat major op. 26 was a favourite of Chopin's; it was piece he taught and played often. Its image can be seen reflected in the B flat minor Sonata movement of the same name (Siepmann 1995, 154). Chopin also impressed Eugène Delacroix in the summer of 1846 with his interpretation of Beethoven. After this rare privilege the painter remarked that "[Chopin] played divinely" (Ibid., 189).

Op. 89 was not among Beethoven's most popular or widely known pieces and it is therefore possible that Chopin was not familiar with the work. However, as there seems to be an appropriation of accompaniment characteristics as noted earlier, the theory that some form of influence occurred might gain some credence.

11. There were three editions of Niecks' Chopin biography, 1888, 1890 and 1902. In compiling his research for the first edition, Niecks spoke extensively to Liszt and others who knew or had studied with Chopin. In his preface, Niecks suggests that his work represents a more direct link to the composer and is concerned with factual information to a greater degree than the Chopin biography written by Liszt (Niecks, 1902, vi).

Franz Schubert was among the early nineteenth-century composers who wrote within the polonaise genre. In total, he produced ten polonaises for four hands, D. 599 in 1818 and D. 824 in 1826. The pieces are uniform in structure [ab cd ab] and contain an average length of 83 mm. Eight of the piano duets are in major tonalities and the remaining two are in D minor (see Table 7, p. 54).

Rhythmic patterns in Schubert's polonaises follow trends similar to those exhibited in Beethoven's and Field's. The focus is on A1 and A2 patterns which represent a combined total of 25% of all measures. A1a appears frequently in all but two dances, with dotted variations in the sixteenth notes. In this case only, the left hand occurrences of A1a in Table 7 refer to both the left and right hand of the secundo part. Cadential figures remain feminine and finish on beat 2 or 3, but the pattern is more likely to use eighth notes and quarter notes rather than the sixteenth notes of B1. D and E rhythms hold a less than significant place in the hierarchy and the syncopated figures of C are rare.

The polonaises are in a strict ternary form which in many respects helps to emphasize the basic function of the dance genre. Despite the more conservative elements, the rhythmic percentages in Schubert's polonaises bear a close resemblance to those found in Beethoven's more adventurous Op. 89. When A1, A2, and B1 rhythmic categories of Table 4 are compared (see p. 9), remarkable similarities emerge. Except in the case of A2, Schubert is within 3% of Beethoven's highest figures. D1, E1 and E2 are also within a couple of percentage points, although in the case of the latter two it is a result of Schubert's not having used them at all.

Schubert was keenly aware of the musical fashions in Vienna and of

Beethoven's compositions; D. 599 and D. 824 respond to both influences. The pieces fulfil the function of the dance genre and are quite suitable for drawing room gatherings. At the same time, they incorporate the rhythmic innovations seen in the polonaises of Beethoven, and to a lesser degree those of Field. In the end, however, Schubert maintains a smaller stature in his dances: they contrast the extroverted approach and experimental passage work of Beethoven's Polonaise Op. 89 with a more contained, sentimental affect.

Franz Liszt

Franz Liszt was a flamboyant and influential character in Paris of the 1830s. He and Chopin lived in close proximity and maintained common acquaintances, yet theirs was an uneasy relationship. Chopin had great respect for Liszt's talents and once wrote to a mutual friend, "I should like to steal from him his way of playing my own *Études*" (Hutchings 1973, 37). This sentiment was countered by an irritation with some of Liszt's habits, particularly the Hungarian's penchant for commenting on the "brilliance and elegance" of the audience rather than on the music at Chopin's concerts (Ibid., 35). All personal feelings aside, some interchange of ideas and techniques must have occurred; whether by design or accident, the polonaises of Liszt are perhaps the product of such an intersection.

Liszt's Two Polonaises (1850-51), no. 1 Polonaise *Mélancolique* and no. 2 Polonaise, carry his virtuosic signature and sense of flair. The pieces abound with runs, trills, cascading thirds, sixths, octaves, and *quasi* cadenza passages. They are long works judging by previous examples of the genre, 298 and 242 mm. respectively, and while effective, display some very odd characteristics in view of the polonaise titles. Two elements are of particular note: neither piece begins on the down beat and a 4/4 time signature appears in the middle of No. 1. The formal

structure of the first polonaise adds to the uncharacteristic elements. An introduction, coda, and cadenza are evident but the overall form is rather ambiguous and it seems to be [intro a b a c cadenza b coda]. Aside from its upbeat beginning, No. 2 follows a slightly more traditional path with a ternary plan [intro a b a c cadenza a b a coda].

Rhythmically, the polonaises continue the trends set by Beethoven. A1a has a strong presence with A1 patterns accounting for almost half of the rhythms in all measures. In the accompaniment, dotted rhythms in No. 1 and No. 2, and C1 syncopation in No. 1 help to underline a peasant flavour in most passages. B, C2, D, and E rhythms have a poor showing in favour of more virtuosic figurations. The pieces definitely veer off the path of tradition but the distortions of accepted norms do not obliterate all ethnic flavour. Despite generic anomalies, both pieces manage to retain enough rhythmic integrity to warrant the title polonaise.

Conclusions on the Nineteenth-Century Polonaise, excluding Chopin

The polonaises of the nineteenth-century Polish and nineteenth non-Polish composers show considerable variation. Using Table 4 as a guide (see p. 9), it becomes clear that a reversal of rhythmic interests occurs between the pieces of Ogiński, Kurpiński, and Szymanowska, and those of Beethoven, Schubert, Field, and Liszt. The A rhythmic category represents the most dramatic figures. The average rate of A1 and A2 inclusion increases from 7% among the Polish composers to 30% among the non-Polish. An inverse relationship is evident in two other categories: B1 has a ratio of 10% in the Polish pieces to 2% non-Polish; E2 is 7% to 1%. The syncopated figures of the C patterns and the dotted pattern of the D category follow roughly similar trends.

Taking the comparison a step further, when the use of A1 and A2 in nineteenth-century non-Polish polonaises is set against that in the eighteenth-century German polonaises, the resulting gap is even wider: 4% in the German versus 30% in the non-Polish. Other rhythms employed by the earlier Germans show levels similar to the nineteenth-century Polish composers, although the figures are a little lower and less striking than the A category. Overall, it seems that the favoured rhythms of the German composers were less attractive to the Polish as well as the non-Polish resulting in a reversal of fortunes for the A1/2 and B1/2 patterns.

Non-Polish musicians composing in the nineteenth century show a definite preference for the A1 and A2 rhythms. While these particular patterns are seen in early examples of the polonaise genre, they are brought to a level of prominence within the genre not enjoyed by any other rhythmic figure before or since. The strong presence of the A1 and A2 in the polonaises of the early nineteenth century underlines the differences between the eighteenth-century German and nineteenth Polish pieces, and those of Field, Beethoven, Schubert, and Liszt. It would seem that a new generic parameter is defined by the works of these last four composers.

Form illustrates a second area in which nineteenth-century composers differ. When the polonaises of Schubert are excluded, a tendency towards fewer, longer polonaises emerges. The pieces of Beethoven, Field, and Liszt contain a greater degree of structural complexity and a longer format. Most of the selected polonaises advance both rhythmically and harmonically beyond the Polish and the German pieces.

Harmony and tonality are two areas in which Polish and non-Polish composers of the eighteenth and nineteenth centuries follow similar constructs. Until the 1850-1851 works of Liszt, harmony remains predominantly tonic/dominant with

conservative movements to closely related keys. Selected non-Polish polonaises use major keys 11 out of 15 times, the nineteenth-century Polish dances use it 18 out of 31 times, and the eighteenth-century works 23 out of 37 times. These numbers include the polonaises of Szymanowska and Telemann, both of whom work outside the favoured major mode.

Nineteenth-century non-Polish composers considerably altered the style of the polonaise genre. By applying Romantic attitudes towards musical trends, they pushed the boundaries of form and rhythmic traditions to encompass a wider generic perspective. These new ideas created an environment which fostered a freer approach and helped ensure the positive reception experienced by later polonaises.

Chapter III

Chopin and the Polonaise Genre

3.1 General Influences

For many, Chopin's polonaises represent the standard by which all others are judged. He took all aspects of the genre — its rhythm, form, and melody — and applied to them his unique skills to develop new avenues of expression. His early polonaises crystalized the conventional meaning of the genre at a time when the form was a watered down medium for patriotic expression. The mature polonaises manipulate the musical style with bold elements and structures.

Like many composers, Chopin's style was influenced by mentors and teachers. The first of two instructors was Adalbert Zywny (1756-1840), a violinist who lived in close proximity to the Chopins outside of Warsaw. While piano was not his instrument, Zywny was wise enough to recognise Chopin's talent and encouraged it as best he could until the boy was twelve years of age (Niecks 1902, 32-33). Chopin's second teacher, Josef Elsner, occupied a more prominent role in his life, both musically and socially. Initial contact between the two musicians possibly occurred around the time of Chopin's first publication in 1817 or 1818 (Samson 1996, 13). Elsner may have given informal advice and sporadic lessons to Chopin until he entered the High School of Music in 1826 where both Elsner and Kurpinski taught (Ibid., 13).

Chopin had great respect for Elsner throughout his life and absorbed as much

as he could from the composer. Elsner, a Pole of German descent, instructed with texts written by Kirnberger which focused on four part counterpoint and concepts of harmonic structure from the late eighteenth-century theorists (Samson 1996, 53). The pedagogue also required his students to hone their skills by writing and playing polonaises (Ibid, 13). Through Elsner, Chopin was exposed to the polonaise as practised by both the Polish and German polonaises (Łobaczewska 1963, 65).

Along with his educators, the society in which Chopin travelled played an important role in the development of his polonaise style. While in Poland, the *Warsaw Association of Music Lovers* allowed Chopin to hear such virtuosos as Szymanowska, Hummel, and Paganini (Samson 1996, 30). In conjunction with this new society, the opera in the Congress Kingdom of Poland flourished under both Elsner and Kurpiński (Ibid., 25) and Chopin, a known opera enthusiast, saw many French, Italian, and Polish works.

Later in Paris, Poland's situation after the 1830 rebellion had quite an emotional effect on Chopin. He resolved to become to his countrymen as a musician what Uhland¹² was to the Germans as a poet (Hadow 1894, 151). In a letter dated January 1831, he wrote:

From the day when I learned of the events of November, until this moment there has been nothing except distressing anxiety and grief; and it is useless for Malfatti to try to persuade me that every artist is cosmopolitan. Even if that were so, as an artist I am still in the cradle, but as a Pole I have begun my third decade (Chopin 1988, 136).

Despite these patriotic sentiments, Chopin remained distant from political events. While sympathetic in theory to the Polish cause, he avoided controversial activity

12. Ludwig Uhland (1787-1862) was a poet of the German Romantic period. Although his poems and ballads enjoyed great popularity in their time, he is largely forgotten today.

and tended to socialize and perform among the wealthy aristocracy of Paris (Pekacz 2000, 168).

Chopin views on authentic music were strong. He saw a necessity in maintaining its purity and rallied against imitators (Szkodzinski 1976, 19). In a letter to Titus Wojciechowski dated December 25, 1831, he expressed his distaste for the work of his compatriot Woyciech Sowiński.

Most of all he enrages me with his collection of pothouse tunes; senseless, vilely accompanied, put together without the slightest knowledge of harmony or prosody; these he calls a collection of Polish songs (Chopin 1988, 166).

Chopin's music contained more of the essence of Polish music than many salon pieces of the time but the folk influence was impressionistic rather than concrete in form (Hamburger 1973, 73).¹³ Rustic styles were refined and the rhythmic limitations inherent in the melodies of folksongs were neutralized with decorative lines and polyphony so elemental to Chopin's style (Bakst 1962, 61). It was the suggestion of gestures, rhythmic patterns, and modal harmonies rather than quotations of the same that entered into his music. In allowing this colouring, Chopin became one of the earliest composers to bring the village into the salon (Samson 1996, 65).

3.2 Specific Influences

The polonaises of previous generations had great impact on Chopin. As a keyboard genre, the dance had wide spread popularity in early nineteenth-century Warsaw. Both of Chopin's teachers, Zywny and Elsner, wrote and taught polonaises, making it likely that the young boy was familiar with the works of Ogiński, Kurpiński, and Szymanowska (Reiss 1954, 846). In such an environment it is not

13. One instance of a folk tune incorporated into Chopin's music is seen in the trio of the Scherzo op. 20 which contains the Polish Christmas song *Sleep little Jesus* (Brown 1972, 72).

surprising that Chopin's first compositions were polonaises.

Chopin's first two dances, written at age 7, have much in common with those of Ogiński. The lengths of both Polonaises Op. Posth. G minor (50 mm.) and Op. Posth. B flat major polonaises (62 mm.) roughly match the average 66 mm. of Ogiński's pieces. The forms of these early works, [intro ab cdc intro a], also correspond closely to those used by Ogiński. As shown in Figure 12, the unison A1a figures in Ogiński's No. 13 (Figure 12.1) and No. 7 (Figure 12.2) are reproduced in Chopin's Op. Posth. G minor (Figure 12.3) while the accompaniment pattern from Ogiński's No. 15 (Figure 12.4) is related to that of Op. Posth. B flat major (Figure 12.5). Ogiński's style of accompaniment surfaces again in Op. 26/1, and to a lesser degree in Op. 26/2, after which point Chopin forges ahead on his own.

Kurpiński's music also left its mark on Chopin. His use of chords to colour the music and create unexpected progressions (p. 113, mm. 3-5; p. 117, mm. 41-44) prefigure Chopin's use of the same techniques (p. 122, m. 4; p. 126, m. 62). Sudden and sometimes unexpected modulations are another one of Kurpiński's characteristics adopted by Chopin. The quick movement to the mediant in the a section of Op. 40 (p. 122, m. 5) is one example of this pattern. Other instances of influence are seen in the Op. Posth. G flat major with its vigorous return of the martial rhythm, numerous rising sequences (Szkodzinski 1976, 4-5), and the typical folk contour of the melody in the trio (Thomas 1992, 151).

In the case of Szymanowska, Chopin appears to have had no direct contact with her other than witnessing her performances in Warsaw and a familiarity with some of her publications. Still, her brilliant style of polonaise impacted his compositions and helped to broaden their scope. Her influence is especially evident in the minor key polonaises. Irregular groupings, trills, and flourishes seen in both her dances are

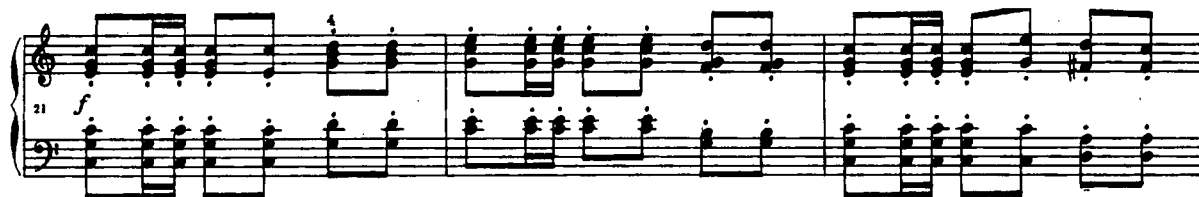


Figure 12.1 Oginski Polonaise no. 13, mm. 21-23



Figure 12.2 Oginski Polonaise no. 7, mm. 1-4

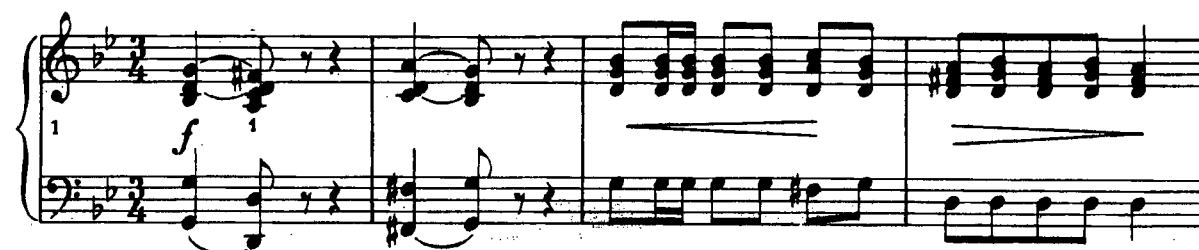


Figure 12.3 Chopin Op. Posth. G minor, mm. 1-4



Figure 12.4 Oginski Polonaise no. 15, mm. 1-4



Figure 12.5 Chopin Op. Posth. B flat major, mm. 5-8

Figure 12. Similarities between selected polonaises of Oginski and Chopin

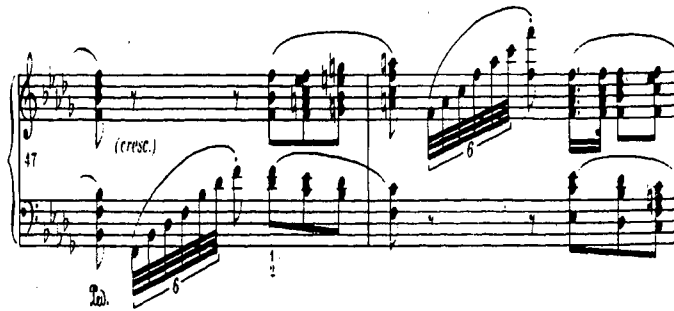
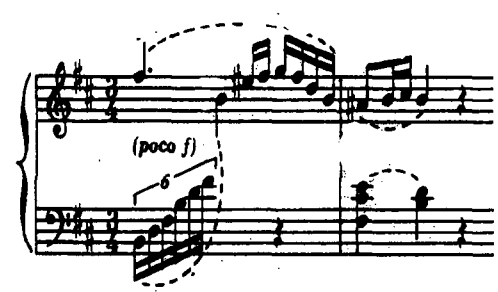


Figure 13.1 Chopin Op. Posth. B flat minor, mm. 47-48



Szymanowska no. 1, m. 1-2

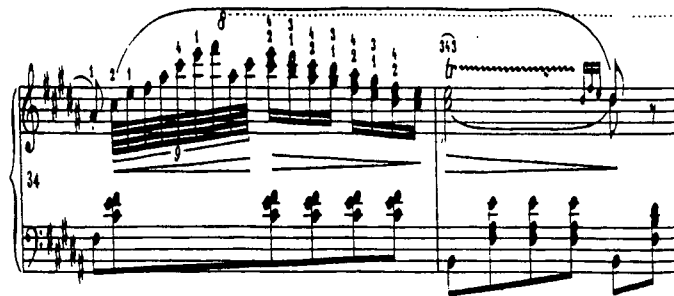
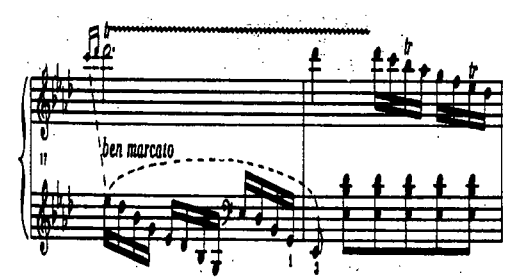


Figure 13.2 Chopin Op. Posth. G sharp minor, mm. 34-35



Szymanowska no. 2, mm. 17-18

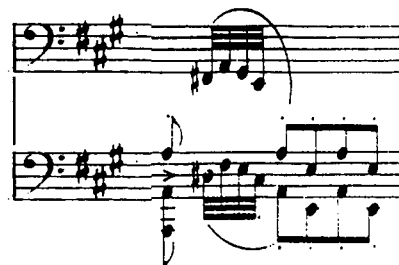
Figure 13. Similarities between selected polonaises of Chopin and Szymanowska

evident in Chopin's polonaises Op. Posth. B flat minor (Figure 13.1) and Op. Posth. G sharp minor (Figure 13.2).

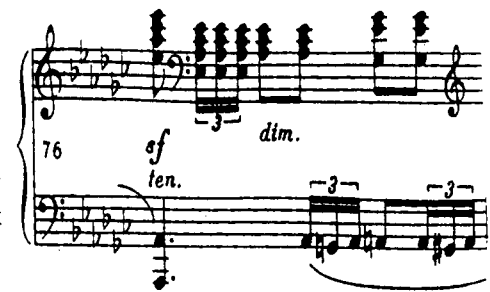
Szymanowska is seen in other of aspects of Chopin's polonaises. He uses her thirty-second notes and triplets to vary the A1a rhythmic pattern in Op. Posth. G flat major and Op. 44 (Figure 14). Other examples of the brilliant style are seen in Op.



Op. Posth. B flat major, m. 1



Op. 44, m. 84



Op. Posth. G flat major, m. 76

Figure 14. Variations of the A1a rhythm in polonaises of Chopin

72/1-3. Op. 71/1 has the melancholy affect and sparser texture reminiscent of Ogiński's style, but the piece still uses faster note values and a melodic line embellished with triplets sixteenth notes, trills, and ornaments. Op. 71/2-3 return to the virtuosic intent seen in the polonaises of Szymanowska, with more frequent distortions of polonaise rhythms, and irregular note groupings such as 7, 10, 11, and 13 sixteenth notes.

Chopin's debt to his Polish predecessors is most evident in the polonaises written between 1817 and 1830. Although he soon abandoned the youthful simplicity of his first works, Chopin continued to compose in the genre through his teenage years until the time of his departure from Poland at age 20. After the 1830 Polish uprising, his interest in the polonaise seemed to stall. When he began writing in the genre again in 1834, he approached the form with a new perspective, letting the polonaise take on its heroic mid nineteenth-century mantle.

3.3 The Polonaises

Chopin's polonaises are written in three phases: the early period, 1821-1831; the middle period, 1831-1840; and the mature period, 1840-1849 (Table 8). Perhaps an earlier phase containing the two dances from 1817 could be added, the juvenile period. While not significant in their own right, these pieces contain many folk impulses and illustrate the early roots of Chopin's polonaise writing. To include them with the more distinctly Chopinesque pieces of the 1821-1829 period would minimize the maturation over the five intervening years, and yet to ignore them would be to deny the formative Polish influences.

Until 1840, the form of Chopin's polonaises follows to a fairly close degree the general patterns set by his Polish compatriots. The two early dances from 1817

Table 8
Form and Tonality in Chopin's Polonaises

Polonaise	Key & mm	Form & Tonality	Polonaise	Key & mm	Form & Tonality
Juvenile Period:			Middle Period:		
Op. Posth.	g 50	{*a}{b} {c}{dc} (*a) i III III i	Op. 26/1	c sharp 146	*a {ba} {c}dc (*aba) i [I] i
Op. Posth.	B flat 62	{*a}{b} {c}{d} (*ab) I vi I	Op. 26/2	e flat 171	{*a}{b a} c a b a i VII #V i #V i VII #V i
Early Period:			Op. 40/1	A 88	{a} {b a} {c} {d c} a b a I V iii I IV ~ IV IV iii I
Op. Posth.	A flat 97	{a}{ba} {c} dc (aba) I V I	Op. 40/2	c 117	*{a}{ba} c d c a i vi VI i VI i
Op. Posth.	g sharp 88	{*a}{ba} {c}{dc} (*a b a) i I i III i I i	Mature Period:		
Op. 71/1	d 120	*{a} b a {c} d c (*a b a) i vi I #VII i v i	Op. 44	f sharp 326	*a b a b a c d c i bvi i bvii III III
Op. Posth.	b flat 94	{a}{ba} c (a b a) i vi III i v i			ee1 fe2 e3 tr ab a+ VI ~ ibvii
Op. 71/2	B flat 156	{*a} b a {c}dc (*a b a) I I ii V I vi I I ii VI	Op. 53	A flat 181	*a b a c c d a+ I vi I #VI ~ I
Op. 71/3	f 161	{*a} b a {c} dc (*a b a) i ~ iv i III i ~ iv i	Op. 61	A flat 288	*a b c a ded* e tra c + I #VI #II I I #III
Op. Posth.	G flat 186	{*a}{ba} {c} d c (*aba) I vi #VI vi I			

The symbols for Table 8 are as follows:

{ } = repeated section	+ = coda	upper case = major
() = <i>da capo</i> or <i>dal segno</i> repeat	tr = transitional material	lower case = minor
[] = enharmonic	* = introduction	
	~ = modulatory passage	

correspond to these examples both in length and in the sequence of the repeats. Subsequent polonaises written from 1821 to 1838, have larger numbers of measures but vary from the earlier ternary plan only in the addition a full [aba] in the second A section instead of [a *da capo*]. Op. 26/1 is the last instance of a *da capo* and repeat signs are entirely absent after Op. 40. Although trios are designated in the Op. Posth.

polonaises only, for the sake of simplicity, the middle section of the early and middle period polonaises will also be referred as trios.

Chopin firmly adhered to the polonaise traditions during his early period. Triple meter, cadential patterns, and most polonaise rhythms are present with the down beat opening, except in only two cases: Op. Posth. B flat minor (Figure 15.1) and Op. 71/2 (Figure 15.2). In Op. Posth. B flat minor there are two sixteenths, a thirty-second rest and a thirty-second note preceding beat 1 in m. 1. The unexpected nature of the starting point is compounded by a grace note on the second sixteenth note. In Op. 71/2, the beginning is a little less startling, although still unusual. An eighth note on the second half of beat 3 anticipates the downbeat *risoluto* in m. 1. Both instances demonstrate rare occurrences of upbeats in the polonaise literature, a feature found elsewhere in the selected sampling only once, in Liszt's second polonaise (Figure 15.3).

In Chopin's middle period, the expressive function of the trio section distinguishes it from the A section. Trios begin to have a mood of repose with more



Figure 15.1 Chopin's Polonaise op. posth. B flat minor, m. 1



Figure 15.2 Chopin's Polonaise op. 72/2, m. 1



Figure 15.3 Liszt's Polonaise no. 2, m. 1

Figure 15. Upbeats in the polonaises of Liszt and Chopin

lyrical textures and regular harmony contrasting the energetic outer portions (Kallberg 1996, 92). This juxtaposition of A section and trio is seen most specifically in Op. 26/1-2 and Op. 40/2 where the middle sections provide a counter balance to the aggressive A sections. The energy is shifted to less rhythmically incisive settings, as in Op. 26, or to a relatively static, block like presentation as in Op. 40/1 (Ibid., 95). The reflective affect is more obvious in Op. 26/1-2 where both trios are marked *meno mosso*. Op. 40/1 concentrates on one mood throughout with a continuous fanfare or martial summons to arms which has little resemblance to any form of the dance known in the latter half of the eighteenth century (Samson 1996, 154).

A significant jump in complexity and length occurs in the mature period as Chopin's creative talents press the limits of the genre. It is at this point that Chopin begins to vacillate in his application of the title polonaise (Kallberg 1996, 93). With Op. 44, Chopin considered the titles *Fantasie*, as well as *Polonaise-fantasie* before finally settling on *Polonaise*. The subtitle *tempo di mazurka* is noted in the trio of Op. 44, although hints of mazur elements occur in earlier works such as Op. Posth. B flat minor mm. 36-37, Op. 40/1 mm. 26-28, and Op. 71/2 mm. 1-6.¹⁴

The splicing of structural components is another factor which obscures some of the formal aspects of the ternary style in polonaise of Chopin's early and middle periods. Op. 44 provides an extreme example with transitional material and multiple sections enclosed within a ternary form of 326 mm. Op. 53 pulls back from the trend of increasing complexity and length in a less rhapsodic interpretation of the genre. Transitional material is more common in this polonaise and as a whole it


14. The New Grove Dictionary of Music and Musicians suggests that Chopin's trios are often in a *tempo di mazurka* (Downes 2001, 46) although this is actually only marked in Op. 44. It is interesting to note that while the rhythm of the mazurka crept into the polonaise, the reverse rarely occurred (Thomas 1992, 150).

bridges the gap nicely between Op. 44 and Op. 61 (Table 8). Three years later, Chopin returns to a hybrid form of polonaise with the Polonaise-fantaisie op. 61. Its form has multiple sections, transitional material, and a through-composed nature all of which clearly support the necessity of a new title.

Chopin's innovative contributions to the rhythmic norms of the polonaise make all his dances both a part of the genre and yet still distinct. First and foremost, his use of the A1a rhythm is of great interest. Like Beethoven, Chopin pushes this pattern into the spotlight, featuring it in 12% of the measures throughout his sixteen polonaises. With the exception of Beethoven and Schubert, none of the other selected compositions from Ogiński to Liszt approaches this figure. When including the distorted versions of the pattern as well as left hand occurrences, Chopin avoids A1a in only one out of sixteen polonaises (Op. 71/2) resulting in a ratio of 15:16. Comparing this idea to the other collections studied, the results are surprising. The ratio are as follows: Telemann 1:4, Kirnberger 2:12, W. F. Bach 1:12, Ogiński 6:15, Kurpiński 7:15, Schubert 8:10, Szymanowska 2:2, Field 2:2, Beethoven 1:1, and Liszt 2:2. Unfortunately the small sampling of polonaises by the last four composers makes the relevance of their ratios difficult to ascertain.

Even as he exploits the rhythm, Chopin does not leave A1a to function as in earlier examples. The unison effect of his first polonaise is quickly replaced by a frequent shift of the rhythm into the bass, seen also in Beethoven's Op. 89 and Kurpiński's Polonaise no. 7. From 1829 to 1840, the role of A1a increases in importance and reaches new heights. Including the original form, distortions, and left hand patterns, A1a is seen in 40% of the measures in Op. Posth. G flat major, 40% of Op. 40/1, and 21% of Op. 44. The closest figure in the pre-Chopin polonaises is Kurpinski's dance from 1812, No. 2 in D minor, at 10%. Chopin's last two polonaises,

Op. 53 and Op. 61, see a sharp decline in A1a as the style moves away from formal generic expectations.

Few other rhythmic patterns match the favoured position of A1a in Chopin's polonaises. C, D, and E categories all have low percentages. The cadential B1 is present in all polonaises except Op. 53, yet its overall rate of appearance is still weak at 4%. This is due to the use of alternative cadential figures as well as the greater length of the phrases; fewer closings are required, thereby unbalancing the ratio of cadential to non-cadential measures. The only figure to rival A1a is B2a . Excluding A1a, this sixteenth note pattern is stronger than all other categories combined and represents 9% of the measures in all sixteen polonaises. When compared at an individual level, however, its rate of occurrence in a single piece only reaches 19% to 21% (Op. 61 and Op. 71/1 respectively), a far cry from the 40% of A1a in Op. 40/1.

After 1826, all of Chopin's rhythmic patterns are susceptible to alteration. Beginning with Op. Posth. G sharp minor, he subjects the familiar A1, B1, and B2 patterns to his unique style of distortions. The simple sixteenth notes found at cadential points in eighteenth and early nineteenth-century polonaises are now varied with triplet sixteenth notes, dotted patterns and thirty-second notes (Figure 16).

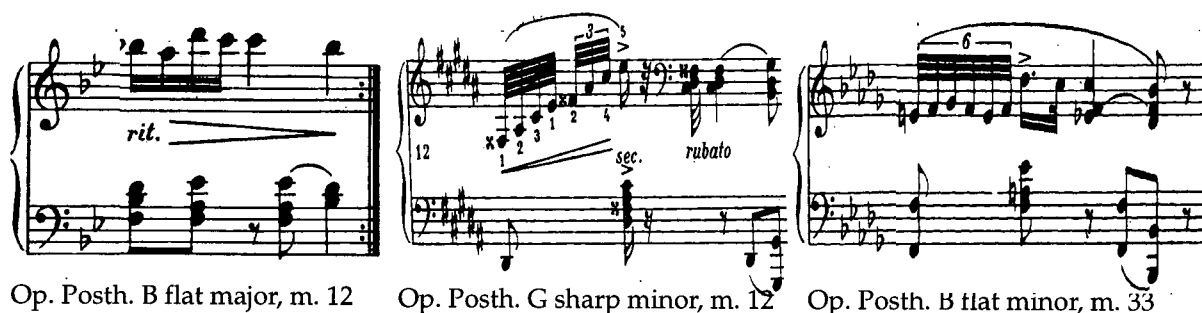


Figure 16. Variations of the B1a rhythm in polonaises of Chopin

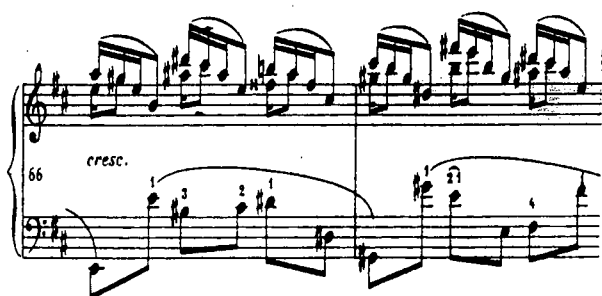


Figure 18.1 Op. 72/2, mm. 66-67

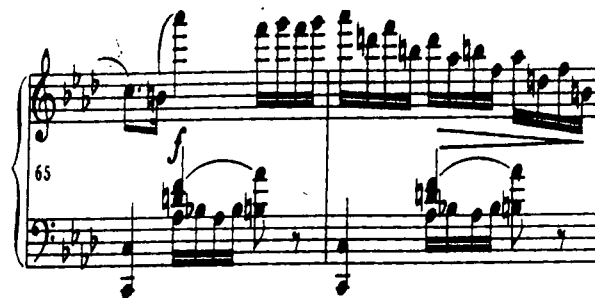


Figure 18.2 Op. 72/1, mm. 65-66



Figure 18.3 Op. 72/2, mm. 48-49



Figure 18.4 Op. Posth. A flat major, mm. 13-14

Figure 18. Accompaniments in the polonaises of Chopin's Early Period

is still warranted. Chopin's sense of melody is influenced by two musical streams: Italian opera and Polish folk music (Samson 1996, 62). The composer's early exposure to opera in Warsaw initiated a lasting passion for the medium. His obsession manifested itself in the lyric lines, coloratura figurations, and the duet-like thirds in the treble parts of many of his compositions (Ibid., 64). As a contrast to these refined operatic elements, the folk style of Chopin's polonaises facilitated the connection to people of all social strata. Beyond the repetition of one bar rhythmic motives, Polish folk characteristics colour Chopin's polonaises in a pervasive manner (Ibid., 62). Features such as the augmented fourth, drone bass, sudden triplets, and feminine endings inform his melodic and harmonic structures (Hamburger 1973, 74).

Investigations into the melodic contour of Polish folk music (Hławiczka 1963,

312) bring to the fore two main characteristics manifested in Chopin's polonaises: the melodic contour of the ninth and the use of a submediant/dominant melodic progression (Szkodzinski 1976, 45). As a leap, the ninth represents a difficult interval for the voice and is easier to sing in an arpeggiated form. The ninth and its implied contour occur frequently in Chopin. Both the stretch of a ninth (Figure 19.1) and a seventh (Figure 19.2) add to the expressive nature of the line and pull the range in an outward direction. The movement from the submediant, a common starting note, to the dominant creates a sigh motive as seen in Oginski's Polonaise no. 3 (Figure 19.3) as well as Chopin's Op. 72/1 (Figure 19.4) and Op. 53 (Figure 19.5).

The feminine cadence so typical of the polonaise is one aspect of the court dance embraced by all of Chopin's dances. Yet although it continues to define section endings, the masculine cadence begins to appear more frequently in the later polonaises, as in the trio of Op. Posth. G flat major at mm. 89-90 (Szkodzinski 1976, 58). Mature works such as Opp. 44, 53, and 61 begin to see the masculine form appear at important junctures.

In Chopin's middle period, the affect of his polonaises moves beyond the traditional contrasts between A sections and trios. Specific pieces ably highlight the changes occurring between Chopin's compositional stages. There is a sharp change in style with the aggressive opening bars of Op. 26/1 (Figure 20). The tempo marking is *allegro appassionato* and is very different from the stately processional style of previous polonaises. The register is low and forceful especially given the five *ff* crescendos arriving at a *fff* in m. 3. The repeated thirty-second note and a double dotted eighth note figures augment the intensity and underline the sense of aggression. The piece firmly turns away from the more gentle polonaises of Chopin's early pieces and signals a movement in a new direction.



Figure 19.1 A ninth, Chopin's Op. Posth. A flat major: m. 12

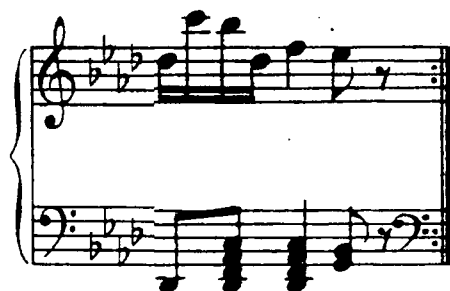


Figure 19.2 A seventh, Chopin's Op. Posth. A flat major: m. 46

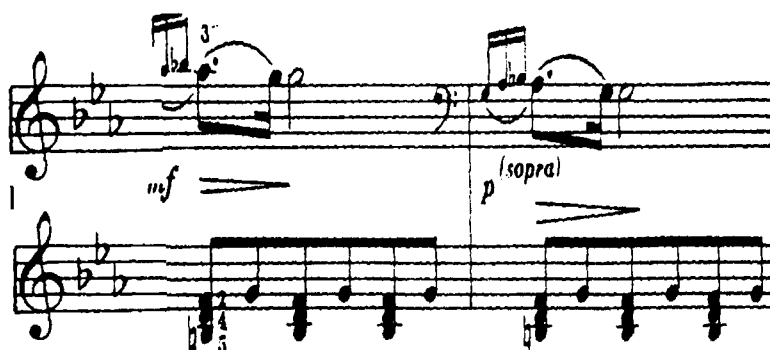


Figure 19.3 Stresses on the submediant, Oginski's Polonaise no. 3: mm. 11-12



Figure 19.4 Stresses on the submediant, Chopin's Op72/1: mm. 1-4.

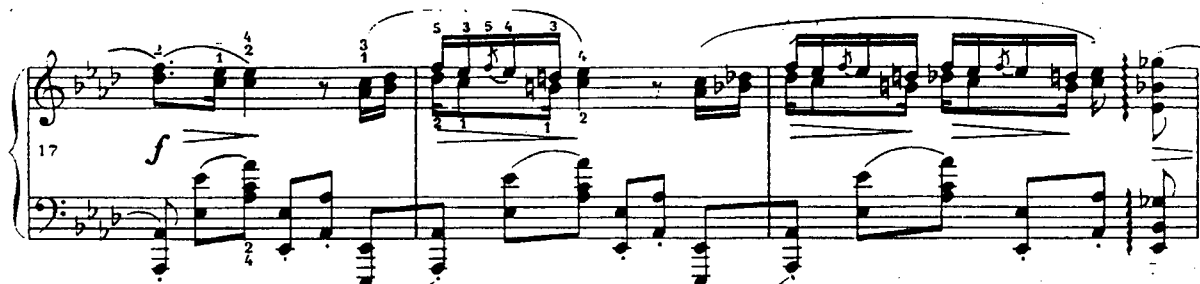


Figure 19.5 Stresses on the submediant, Chopin's Op. 53: mm. 17-20

Figure 19. Melodic elements in selected polonaises of Chopin and Oginski



Figure 20. Opening measures of Polonaise op. 26/1 by Chopin

The middle period was Chopin's return to the polonaise after a hiatus of almost five years during which time Poland had unsuccessfully tried to reassert itself on the political stage. The emotional range of both Opp. 26 and 40 seems to reflect the frustrations and aspirations of this movement with wide dynamic shifts (*fff* to *ppp*) and lyricism juxtaposing stark images (Thomas 1992, 151). Powerful octaves, rhythmic unisons, and chordal writing suggest orchestral fanfare, making these four polonaises strikingly different from earlier works. The mature polonaises, Opp. 44, 53, and 61, continue the trend towards grandeur with all three using the massive sonorities initiated during the middle period (Samson 1996, 148).

Op. 40/2 provides a rare instance of quotation in Chopin's works. A reference to Kurpiński's vocal work *Coronation Polonaise* is incorporated into the bass line; the work was sung in Warsaw 1825 at a ball in honour of the newly-crowned Tsar Nicholas I (Thomas 1992, 151). Chopin's motivation in including the melody is veiled. On one hand, he pays homage to his predecessor and mentor, on the other he musically acknowledges a Russian oppressor. At the time Kurpiński wrote his piece, the presence of an occupying force was obvious but not brutal, Chopin's situation was quite different. Not only were the Russians more aggressive after the rebellion, but their presence in Poland was a contributing factor in Chopin's choice of exile.

Unfortunately, available sources are unable to account for the quotation and the issue is left unresolved.

Chopin's polonaises are an amalgamation of his experiences and musical influences. They combine the developments of the previous thirty years and mould them into a truly Romantic and expressive form. Each of his three compositional periods demonstrates a step in the process. In the early period, the traditions of Chopin's Polish heritage are the base for experimentation. The middle period sees him use European advancements, blending their use of the A1a pattern and extended structural possibilities with Polish rhythms and affects. Finally, in the mature period, Chopin shapes the polonaise into a unique expression of musical intent.

Chapter IV

Case Studies

Case studies offer an opportunity to examine the rhythmic features of specific polonaises. By using two works from each composer — Ogiński, Kurpiński, and Chopin — the treatment of various nineteenth-century generic traits, as well as the interrelationships between compositions can be illustrated. German and non-Polish polonaises have been excluded from this portion of the study in order to focus on the rhythmic characteristics in nineteenth-century Polish examples.

A closer look at the chosen polonaises highlights the rhythmic issues involved in defining generic characteristics. The pieces are selected for their tonality (one major, one minor for each musician), their use of the A1a rhythmic pattern, and their ability to represent the general style of the composer. The treatment of specific rhythmic patterns, their position within the phrase, and the shift in affect resulting from the accompaniment figures are also addressed. The similarities and dissimilarities illustrated by these examinations underline the necessity of modification in the generic definition of a polonaise.

4.1 Ogiński

Ogiński's Polonaise no. 6 in B flat major (see p. 109) is a bright dance in a *moderato* 3/4 time with an affect of confident grandeur.¹⁵ Including the *da capo*, the length of 72 mm. is slightly above the composer's average length of 66. The ternary form includes an introduction to the a section (mm. 1-8), but omits the return of the

Table 9.
Rhythmic Patterns in Ogiński's Polonaises no. 6 and no. 13

	A				Trio			A	
	intro	a	b	a	c	d	c	intro	a
no. 6	m. 1 (A1a) = 2 (A2d) = 2	m. 9 (E1a) = 1 (C2b) = 1 D2a = 1 B1a = 1	m. 17 B2a = 3 D1a = 1	<i>d.s.</i> m. 9 (E1a) = 1 (C2b) = 1 D2a = 1 B1a = 1	m. 25 E2a = 6 B2a = 1	m. 34 E2a = 2	m. 42 E2a = 5 B2a = 1 (E1b) = 1	<i>d.c.</i> m. 1 (A1a) = 2 (A2d) = 2	m. 9 (E1a) = 1 (C2b) = 1 D2a = 1 B1a = 1
no. 13		m. 1 C2a = 1 (C2a) = 1 D1c = 1 (B1c) = 1 B1a = 1	m. 9 E1a = 2 B1c = 1 B2a = 1 D2a = 1 D1c = 1 B1a = 1		m. 21 A1a = 3 A2c = 1 D2a = 2 B1a = 1				<i>d.c.</i> m. 1 C2a = 1 (C2a) = 1 D1c = 1 (B1c) = 1 B1a = 1



() = rhythmic variations

d.c. = *da capo*

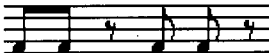

d.s. = *dal segno*

b and last a sections in the *da capo al fine* (Table 9).

The 8 mm. of the introduction begin with an A1a pattern altered by a dotting of the first sixteenth note followed by a thirty-second note and the left hand in unison. Although the full pattern is not repeated, the A1 fragment does appear in the next 3 bars helping to continue the military style of m. 1. E1a and C2b occur in mm. 9-10, also with dotted sixteenth notes which together recall traditional folk rhythms. The a section ends with the B1a figure at m. 16. The accompaniment in this section shifts

from W3  to quasi Y3  with the typical

15. The six pieces selected for study are included in the three Appendixes. Each is analysed for structure and basic harmonic progressions; inversions, suspensions, and non-chord tones have not been noted. Where the hands play a prominent rhythm in unison, only the rhythm of the treble part is labelled.

Z3  measure to balance the B1a in m. 16. The b section's left hand is more consistent than the a's with X3  used in all but one measure.


The b section is short without repeats (mm. 17-24) and starts directly in the dominant major. Rhythms alternate between B2a and D1a. Note the reversed dotting of the sixteenth note in the right hand m. 23, most likely for the purpose of intensification. In the last bar, figure B2a leads back to the a section.

The polonaise's trio starts in the tonic minor where it remains for the c section. It shifts to the flat mediant for the second portion of the trio, then returns to the tonality in which it began. This c/d section contrasts the a/b section with a predominately E2a rhythmic pattern in 11 out of 24 mm. No hint of A1a or B1a is present and the dotted sixteenth notes featured in the first portion of the ternary form are abandoned. The accompaniment is uniform in its application of W3. Quarter notes, or dotted quarter notes and rests complete most phrases. Overall, there is a firm division in the application of rhythmic patterns between the A section and the trio. This feature contrasts with the German polonaises of the eighteenth century, where there is stronger connection between the rhythms used in the two sections.

Ogiński is conservative in his use of harmonic and melodic language. The modulations move either from tonic major to dominant, or tonic major to tonic minor. The vocabulary is limited to the primary chords: tonic, subdominant, and dominant. The melodic elements of the folk polonaise are given little weight in this polonaise with the ninth and the submediant to dominant progressions omitted, and the augmented fourths in weak positions. An augmented twelfth occurs in m. 17 but is quickly passed over with sixteenth notes. In the trio there are several tritones (A to

E flat m. 25; E to B flat m. 30), however, they function as part of the dominant seventh in the left hand and are not strident in character. Diminished seventh chords are seen acting as secondary dominants in mm. 21, 23, 30, and 47, a feature which becomes more frequent in the polonaises of Kurpinski and Chopin.

Les Adieux à la Patrie, Ogiński's Polonaise no. 13 from 1813 is a drastic departure from the cheerful major tonality of No. 6 (see p. 111). Its initial affect is mournful but a martial pulse in the trio recalls former glory. No introduction is used in the piece and the form is direct in its ternary application. It is considerably shorter than many polonaises of this time with only 40 mm. when the *da capo* is included (Table 9).

The A section of *Les Adieux* contains considerable rhythmic variety. The first two melodic fragments begin with the syncopated C2a and finish with a D figure. In the second phrase, both fragments are completed using B1 patterns (mm. 6, 8). At m. 9, the b section adds E1a and B2a but finishes once again with B1a.  accompaniment throughout the *moderato tristamente* focuses on X2 and X3 while Z3 supports both instances of B1a. In an interesting variation in mm. 1-7, a mazurka style accent is inferred on beat 3 as the bass descends for the eighth note. This technique subtly underlines the Polish origins of the dance and adds a folk element to the piece.

The *tristamente* direction at the beginning of the A section is an expressive indication. The affect is illustrated not only by the opening syncopated figures but also by the use of chromatic passing tones and the modal quality of the line. Leaps are frequent but with the exception of the minor tenth in m. 8, rarely extend more than an octave in one direction. Although the augmented fourth is avoided, the A section melody is still poignant and evocative. The harmony is limited to dominant

to tonic progressions with one secondary dominant in m. 3 and a supertonic chord in m. 7.

The trio has several curious characteristics beginning with an unusual phrase structure. There are two unrepeated phrases, 4 and 8 mm. long respectively, without a contrasting section to balance the form. The opening unison A1a recalls the martial texture of the opening of Polonaise no. 6 (mm. 21-23) and a repeated A1 fragment completes the phrase at m. 24. After the unison figure, the accompaniment follows with a variation of W3, 3 mm. of Y3, and Z3 for the B1a cadence. Figures in the second phrase are derived from the D rhythmic patterns, although a familiar B1a completes the section at m. 32. Harmonic support is once again very simple, almost exclusively tonic and dominant chords.

The Polonaises nos. 6 and 13 aptly represent Ogiński's style. They are typical examples of the formal structure, accompaniment patterns, and harmonic vocabulary seen elsewhere in his selected pieces. Although they use a higher incidence of A1a than usual for the composer, other Polish figures such as the syncopation of C2 and the dotting of beat 1 in E and D figures help maintain the folk influence.

4.2 Kurpiński

Kurpiński's Polonaise no. 2 in D minor (1812) is a dramatic work (see p. 113). The expressive rolls, poignant embellishments, and vocal style melody clearly indicate an operatic/orchestral influence and underline the composer's connection to the more grandiose genres. The form includes an introduction, a modified ternary structure [aba cdc a], with the added feature of a *da capo* trio section and an unusual pattern of repeats for a total of 85 mm. (Table 10).

The rhythm of the introduction is independent this time as it denies any

Table 10.
Rhythmic Patterns in Kurpiński's Polonaises no. 14 and no. 2

	A				Trio			A	
	intro	a	b	a	c	d	c	intro	a
no. 2	m. 1 (D1b) = 1 D1b = 1	m. 7 E2a = 1 B1a = 1	m. 15 E2a = 3 D1a = 2 E1a = 1	<i>d.s.</i> m. 7 E2a = 1 B1a = 1	m. 24 B1c = 1 E2a = 1 D1a = 1 B1a = 1	m. 36 A1a = 11 B2a = 1	<i>d.c.</i> m. 24 B1c = 1 E2a = 1 D1a = 1 B1a = 1	<i>d.c.</i> m. 1 (D1b) = 1 D1b = 1	m. 7 E2a = 1 B1a = 1
no. 14	m. 1 A1a = 1	m. 7 B1c = 2 (C2b) = 2 A2b = 1 B1a = 1	m. 25 (A2c) = 1 (A2a) = 2 (A2b) = 2 A2c = 1 A1a = 1	<i>d.s.</i> m. 7 B1c = 2 (C2b) = 2 A2b = 1 B1a = 1	m. 33 D1d = 2 B2a = 6 (B1c) = 1 (E1a) = 2 B1c = 1 (B2a) = 3 E1b = 6			<i>d.c.</i> m. 1 A1a = 1	m. 7 B1c = 2 (C2b) = 2 A2b = 1 B1a = 1


() = rhythmic variations


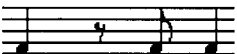
d.c. = *da capo*

d.s. = *dal segno*

connection to the polonaise genre. The chords in mm. 1-2 are initially rolled suggesting the accompanied recitative style of a Mozartian opera. This opening is followed by ornamented D1b figures (mm. 3-4) and triplets leading to a masculine cadence with a suspended resolution in the dominant. Tragedy is superimposed on a slow moving harmonic framework with unexpected supertonic chords and a German sixth in mm. 3-5.

In a surprising move, Kurpiński breaks with several traditions. The tonal pattern moves adventurously from a D minor introduction in mm. 1-2 to F major in the a section at m. 7. Common rhythmic figures such as E2a and B1a bracket the phrase but the accompaniment is atypical and very busy in its sixteenth note alternations. The extroverted right hand sweeps in mm. 11-13 are punctuated by left hand eighth notes and quarter notes. With a span of over two octaves, these

particular figures are more orchestral than vocal and reflect Kurpiński's symphonic compositional style. At m. 14, the familiar polonaise style Z3 bass figure returns. The b section is more settled rhythmically with E2a, D1a, and E1a figures against an X1  bass but tension is heightened with a rising sequence. Two measures each of A minor and B flat major (mm. 15-18) are complemented with an arrival on C sharp in the right hand at m. 19. Looking at the larger harmonic plan, the tonic triad is outlined in three of the tonalities: D minor at m. 1, F major at m. 7, and A minor at m. 15.

The F major trio unexpectedly remains in the same key as the a section and serves as a foil for the *moderato* section. Its c section uses variations of B1 figures with minimal reference to other polonaise rhythms. Not only does B1 close the section, but it also rounds out the fragments in mm. 25 and 27 with B1c. The trio accompaniment returns to a simpler format, W2 , and X1 with a form of Z1  in m. 35. A1a appears with great persistence in the d section but its polonaise character is undermined by the Classical style broken chords and tremolo figures (mm. 36-42). As an unaccompanied or unison gesture, however, A1a emphatically asserts its military character at m. 43 before the triplets turn the piece back to the c section with a *da capo al fine*. As if countering the harmonic richness of the introduction, the harmonic vocabulary in the trio is less than adventurous, with the major tonality in a static tonic/dominant movement except in the D minor section (mm. 28-35) where diminished sevenths colour the line.

Kurpiński's Polonaise no. 14 from 1827 expands upon several of Ogiński's traditions (see p. 115). At 99 mm., its length is above the composer's own average of 88 mm. as well as above that of the 66 mm. of Ogiński. The odd number of measures

is the result of an extra bar added at the end of the trio to lead back to the *allegro non troppo*. Although No. 14 is longer, the form leaves out many of the repeats found in other ternary designs resulting in the structure seen in Table 10.

The polonaise has several characteristics in common with Ogiński's work. An A1a pattern opens the D major introduction with several D patterns to follow (mm. 5-6). This ceremonial style trumpet announcement mimics the military quality in both the introduction of Ogiński's Polonaise no. 6 and the trio of No. 13. As well, Kurpiński borrows Ogiński's formal approach and writes a single c section for the trio instead of the usual c/d section. Recalling his own Polonaise no. 2, Kurpiński keeps the tonic for only 6 mm. before moving unexpectedly to the supertonic at m. 7.

The music in this E minor section is coloured by a number of features. Augmented fourths in mm. 7, 8, 11, and 12 provide quick flashes of dissonance while an increased use of diminished seventh chords in mm. 11, 12, and 21 adds to the individualistic style. Tonal stability returns at m. 15 when D major is firmly re-established. A1 fragments continue to figure prominently in this section (mm. 19-21), with a form of C2b at mm. 16 and 18, and B1a at m. 24 in the usual manner of a polonaise cadence.

The next section (b) could either be considered the second part of an asymmetrical binary form or as transitional material leading to the *dal segno*. The latter seems more likely as the short duration (mm. 25-32) and the lack of repeats are atypical of the binary form. Rhythmic contrasts in the figure of triplet sixteenths (mm. 27, 30-31) further separate the material from the first section, although an A1a pattern at m. 32 leads smoothly back to m. 7. Accompaniment figures throughout the a/b section vacillate between rhythmic unisons (mm. 1-6), echo effects (mm. 19-20), repeated chords, *quasi* Alberti bass, and the X3 pattern. A form of Z1 occurs under

the final B1a at m. 32.

The trio contrasts with the *allegro non troppo* appropriately and modulates to the subdominant G major. More coloratura sixteenth notes are featured and B2a figures (dotted and regular form) are scattered throughout. A1 fragments again make several appearances but D1a, E1a, and E1b are highlighted more prominently. The left hand takes a D1 fragment from the treble part, and uses it for accompaniment in unison at mm. 33-34 as well as counterpoint against E1a in mm. 39-40. A form of W1, repeated chords, and Alberti bass and fill in the remainder of the left hand bars. Further to the concept of colouring, Kurpiński adds a flat submediant triad in mm. 41-44. This particular progression will be expanded by Chopin who enjoys using the German sixth chord in his polonaises.

Kurpiński's two polonaises, Nos. 2 and 14, illustrate both his adventurous and his conservative characteristics. On one hand, his colouristic chords, sudden modulations, and sequencing effects move his pieces beyond the boundaries set by Ogiński. On the other hand, his use of form and Polish rhythms (E1, E2, D1, B1, C2) keep the style linked to earlier examples. Kurpiński's pieces function as a transitional phase between those of Ogiński and Chopin.

4.3 Chopin

The Polonaise op. posth. G sharp minor was written in 1822 but as the title indicates, was published after Chopin's death (see p. 118). It represents the polonaises of his early period and despite some adventurous manipulations of established polonaise rhythms, shows strong links to its Polish predecessors. Already longer than any of the previous polonaises (88 mm.), it is however, one of Chopin's more compact works. Like those of Ogiński and Kurpiński, it uses a

Table 11.

Rhythmic Patterns in Chopin's Polonaises Op. Posth. G sharp minor and Op. 40/1

	A				Trio			A			
	intro	a	b	a	c	d	c	intro	a	b	a
Op. Posth. G sharp minor	m. 1 (A1a) = 2	m. 5 (B2a) = 3 (B1a) = 1	m. 13 E1a = 1 B2a = 3 L(E1b)= 2	m. 20 (B2a) = 3 (B1a) = 1	m. 28 (B2a) = 2 (C1c) = 2 (B1a) = 1	m. 40 (B2a) = 5 L - C1d=2	m. 50 (B2a) = 2 (C1c) = 2 (B1a) = 1	d.c. m. 1 (A1a) = 2	m. 5 (B2a) = 3 (B1a) = 1	m. 13 E1a = 1 B2a = 3 L(E1b)=2	m. 20 (B2a) = 3 (B1a) = 1
Op.40/1		m. 1 (A1e) = 1 (A1b) = 1	m. 9 A1a = 1 (A1a) = 1 (A2b) = 1	m. 17 (A1e) = 1 (A1b) = 1	m. 25 (D1a) = 4 (A1a) = 2 A2a = 3 A2d = 2 B1a = 1 L-A1a=10 L-A2b=1	m. 41 A1a = 2 A2a = 1	m. 49 (D1a) = 4 (A1a) = 2 A2a = 3 A2d = 2 B1a = 1 L-A1a=10 L-A2b=1		m. 65 (A1e) = 1 (A1b) = 1	m. 73 A1a = 1 (A1a) = 1 (A2b) = 1	m. 81 (A1e) = 1 (A1b) = 1

() = rhythmic variations

d.c. = *da capo*

L = left hand accompaniment

ternary form, although Chopin is more rigorous in his application of the ABA structure and includes a full repetition of the A section, [aba cdc aba] (Table 11).

Rhythmically, this work marks an important point in Chopin's development. By observing the bracketed figures in Table 11 it becomes clear how infrequently the pure form of the typical nineteenth-century polonaise rhythms are reproduced. Although some triplets are introduced to the B2a pattern in the preceding polonaise, Op. Posth. A flat major, the opening flourish of A1a in mm. 1-2 of the G sharp minor polonaise is completely new; this is Chopin's first use of an A1a distortion. The trend toward rhythmic alteration continues throughout the piece and presses the boundaries even further in later compositions. Aside from its rhythmic significance, the introduction also contains hints of embellishments from vocal styles, recalling Kurpiński's operatic Polonaise no. 2 in its irregular accompaniment and dramatic gestures.

After the expressive opening, the a section appears with variations of B2a and B1a, and an unsettled accompaniment. The b section continues the rhythmic contours set up in the a phrase by avoiding any A1 fragments, C, D, or E2 patterns in the right hand and keeping the accompaniment unpredictable. E1b appears in the left hand at mm. 16-17.

The trio section of the Op. Posth. G sharp minor continues to experiment rhythmically in the right hand with triplet sixteenth notes, thirty-second notes, and ornaments. The bass of the c section is mostly X3, although mm. 36-37 features running sixteenth note triplets. A traditional, if somewhat altered feminine cadence ends the section finishes in m. 39. The d section sees a profusion of trills (6 out of 10 mm.) and C1d is pushed into the left hand. Atypical of early nineteenth-century polonaises, the accompaniment only returns to a more regular form with the c section at m. 50. Diminished seventh chords occur in both the c and d sections (mm. 38 and 45) and the flat submediant from Kurpiński's no. 14 (mm. 41-44) appears as a German sixth in m. 46.

The harmonic elements in the *moderato* and trio sections do not contrast as much as might be expected. Aside from a few secondary dominants and diminished seventh chords, the a and b sections remain in the tonic with dominant to tonic progressions. The trio diverges from this trend only in the inclusion of several bars of the supertonic chord, otherwise it too stays in one key with a limited chord selection.

Melodic interest in the Op. Posth. G sharp minor polonaise reflects the influence of operatic style to some extent. The focus throughout both sections is on figurations, trills, and grand gestures. This underlying fascination with rhythmic distortions and linear gymnastics leaves little room for polonaise style melodic lines.

The syncopated rhythms, dotted quarter notes, and martial A1 fragments normally seen in the genre do not comfortably lend themselves to such virtuosic treatment. This polonaise seems to be bent now in the direction of opera-loving French salon aesthetic.

Still one of Chopin's best known polonaises, Op. 40/1 in A major 1838 has grandiose gestures to recall the sentiments of heroism and glory (see p. 123). *F to fff* dynamics, *allegro con brio* and *energico* markings, and the brisk staccato sixteenth notes all contribute to the boisterous affect adopted throughout the piece, making it resonate with pride and confidence. The form and length are remarkably similar to the Op. Posth. G sharp minor of the early period and differ only in the lack of an introduction and the predominance of major tonalities (Table 11).

Op. 40/1 is not as experimental as other works in Chopin's middle period. It is relatively uncomplicated rhythmically and is consistent in its triumphant affect throughout both the A and trio sections. Like the Op. Posth. G sharp minor, it is faithful in its application of the full ternary form [aba cdc aba], a feature which sets it apart from the modified structures of Ogiński and Kurpiński.

In the a and b sections, the general style recalls the martial introductions of Ogiński and Kurpiński, although A1a in its pure form is almost completely absent. It appears only once in 24 mm. but in its place, D figures and A1 fragments are used. Interestingly, the rhythmic patterns in most of the a and b sections are similar in the right and left hand, giving the heroic, martial style an even more poignant character. This makes it all the more contrasting with the legato melody versus A1a accompaniment in the trio. Alternations to the rhythmic patterns occur throughout the first section; D1 sometimes replaces the original dotted eighth note with an eighth note and a sixteenth rest, and the A1 fragments are notated with dots or

triplet rhythms. The polonaise's feminine cadence is still evident but the B1a formula is replaced with a variation of A1b in mm. 8 and 24.

Harmonically, the *allegro* is quite adventurous, favouring movements to the mediant keys. The b section is much more chromatically modulatory than any of the examples studied before. While it begins in the dominant key E major, it modulates to G sharp minor (E major's mediant) and G sharp major, before returning to the A major of the a section at m. 17, again via E major.

The trio section reaffirms some nineteenth-century polonaise characteristics. A1a is used with great persistence and becomes a left hand figuration throughout the c section. This left hand technique is an apparent appropriation of the same effect seen in Beethoven's Op. 89 (1814). Liszt uses a similar idea in both his polonaises (1850-51), although he applies A1d as well as A1a figures. In Op. 40/1, the right hand contrasts the A1a bass part with many D1a patterns, modified A1a figures, and A2d rhythms. B1a closes the c section.

Chopin once again references Kurpiński in the trio of the Op. 40/1. Kurpiński's Polonaise no. 2 has a sequential pattern moving from the notes A to B flat to C sharp in mm. 15-19, the figure is harmonically driven and spans 5 mm. Chopin uses virtually the same notes, A to B flat to B natural to C sharp, over two and a half measures at mm. 37- 39. In this case, the focus is on the top note of the treble chord. The process is reiterated at mm. 42-46 where the harmonic movement slows and the sequence forms the base of a modulatory passage anchored by half notes. The eighth notes on beat 1 of mm. 42, 44, and 46 use the B flat, B natural, C to form the sequence and the pattern ends on beat 3 of m. 46 with a C sharp.

Melodically, this particular d section passage features augmented fourths and ninths. The thirty-second note flourish in m. 41 moves up to E then down an

augmented fourth to B flat, the third in the triad of G minor. From here, the G minor chord is repeated before landing on its own dominant. The pattern is repeated twice more, each time with an augmented fourth. A final truncated figure is heard in m. 46 with the interval of a descending ninth replacing the tritone. Within two bars the unsettled effect of this passage resolves into the return of the c section and the piece continues its martial overtones.



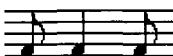


Op. Posth. G sharp minor and Op. 40/1 represent two of Chopin's three compositional periods. At each stage, the style becomes progressively more individualistic, drawing away from the Polish roots developed by Ogiński and Kurpiński. While the compositions always sound Chopinesque and maintain a strict ternary form, each is individualistic in its own way and not necessarily "typical" of his style. Still, they manage to illustrate some of Chopin's more common techniques, as well as elements which link the works to the other case studies, allowing some basis for comparison.

Ogiński, Kurpiński, and Chopin: Comparisons

The selected polonaises of Ogiński, Kurpiński, and Chopin demonstrate some basic trends of the nineteenth-century genre. Interrelated characteristics include form, treble and bass rhythmic patterns, melody, harmony, and tempo. While each composer becomes progressively more unique in his approach to the tradition, references to earlier pieces abound.

Form is perhaps the strongest common denominator in the group. All six compositions are in ternary or modified ternary form; Chopin repeats the full [aba] section while Ogiński and Kurpiński limit the return to the [a] or [intro a] only. Trios are formed from two phrases [cdc] except in the case of Ogiński's No. 13 and

Kurpiński's No. 14 where only the c section is present. Introductions are used in four out of six polonaises and codas are omitted completely. No hint of the simpler binary forms used by the German composers remains and the Polish composers are united in their structural approach.

The Polish nature of the rhythm in the case studies is derived from several sources. The feminine cadence, most often seen with a B1 rhythm , is one element relating to the Polish tradition. Another is the A1a pattern  a predominant rhythm in defining the "Polish" feature of Chopin's polonaises. Not only is this figure used frequently in his two case studies, it is used pervasively in all but one of Chopin's sixteen polonaises. The same cannot be said of the polonaises by Ogiński and Kurpiński. Although each of the four selected pieces employs the A1a pattern, the figure is seen in only 50% of their entire collections. In its place, C , D,  and E  rhythms on beat one bring a Polish folk element to their work. The affect is less forceful and perhaps more melancholy, but it is Polish nonetheless. These last three patterns are used in the A sections of all the case study polonaises.

The infamous A1a is most often present in the major tonality. It is usually used as a martial call in the A section or trio. For Ogiński and Kurpiński this translates to the introductions of the major key polonaises, and the trios of the minor ones. It is generally avoided in the body of the a and b sections. In the case of Op. 40/1, Chopin refrains from using A1a in the a section of the major key polonaise and reserves it for the trio where it is shifted to the left hand. His minor key polonaise exhibits the rhythm only in its opening measures and even then in a distorted form. While A1a can still be considered a Polish rhythm, the low incidence of the pattern in other polonaises by Ogiński and Kurpiński calls into question its supremacy, at least

among the pieces by Polish composers living in Poland.

Commonalities in the accompaniment formulas of all three composers are somewhat limited. While the patterns of X and cadential Z occur in each polonaise, Ogiński and Kurpiński are more likely to use the W and Y. Chopin often uses more complicated figurations or patterns not usually found in eighteenth and nineteenth-century polonaises. This variation in the accompaniment figures of the composers does much to separate their styles.

Melodic treatments illustrate a variety of procedures. The examples of the folk influenced augmented fourths and ninths are not abundant, however, when used they tend to appear in the minor tonality with syncopated or dotted rhythms such as C, D, or E figures. A1a is rarely seen in longer melodic lines. It is more often applied to unison or chordal passages and therefore retains a military affect which limits its use in the melodic lines.

The three composers vary in their approach to tonality. Ogiński, the earliest representative, is conservative: his larger sections remain in one key with mainly dominant and tonic chords, minimal secondary dominants, and comfortable modulations to the trios. Kurpiński moves with greater ease among a host of keys, modulating to unexpected tonalities. He experiments more often with colouristic chords such as diminished sevenths or flat submediants, and ventures a bit farther away from the tonic/dominant vocabulary. Chopin follows Kurpiński's lead and introduces even more diminished chords as well as German sixths. He uses innovative modulations to the mediant keys, as well as chromatic movements, and sequencing techniques to shift the music into more distant tonalities.

Tempo indications are one last area of comparison. All three minor key polonaises require a *moderato* or *moderato tristamente* speed. Chopin also adds *dolce*

con grazia, grazioso, espressivo, and *rubato* markings in the a and b sections of the Op. Posth. G sharp minor, giving the performer license to use tasteful metric freedom. Oginski and Kurpinski continue to require a moderate tempo in their major key polonaises, *moderato* and *allegro non troppo* respectively, while Chopin does not. In keeping with his Romantic character, he widens the emotional scope of his A major polonaise with an *allegro con brio* marking and even writes *energico* in the c section. Chopin appears to be following the trend towards faster tempos exhibited by Beethoven's Op. 89 (*alla Polacca, vivace*), Field's Polonaise in E flat major (*allegretto*), and Liszt's second polonaise in E major (*allegro pomposo con brio*).

Ogiński, Kurpiński, and Chopin are three of the main nineteenth-century Polish composers writing within the polonaise genre. Throughout the six selected case studies similarities and dissimilarities are illustrated. While no two polonaises can completely outline all characteristics of one composer, the process is a valuable tool for examining generic traits in a complete setting.

Chapter V

Summary

5.1 The Polonaise After Chopin

After the mid-nineteenth century, the allure of the polonaise seemed to fade. Perhaps like Beethoven and his Ninth Symphony, the shadow cast by Chopin intimidated those tempted by the genre. There were, however, a few brave souls who ventured where others dared not. A Pole, Juliusz Zarebski (1854-1885) was one composer who attempted to carry the cause farther. Zarebski's only polonaise, Op. 4 in F sharp minor from 1881, drew on various techniques developed by both Chopin and Liszt. He used Chopin's chromaticism, Liszt's orchestral treatment of the piano, and his own style of modal characteristics, harmonic colour and the occasional emancipation of unrelated chords which foreshadowed the impressionistic idiom (Chechłńska 1992, 220). Unfortunately, Zarebski's early death resulted in a relatively small oeuvre which has been neither influential nor widely known.

Aleksandr Skryabin (1871-1915) and Karol Szymanowski (1882-1937) were two other composers who approached the polonaise genre in the wake of Chopin. Skryabin's Polonaise in B flat minor op. 21 was released in 1897 and Szymanowski's polonaise was included in the publication *Four Polish dances* 1926. Both works have a distinctly twentieth-century flavour added to the rhythms and forms of the established mid nineteenth-century genre.

The polonaises listed above illustrate various modern idioms in the piano

polonaise genre without demonstrating a significant shift away from the polonaises of Chopin and the other non-Polish nineteenth-century composers. Their rhythmic characteristics and form generally maintain familiar elements thus following a logical trajectory of development without appearing to move radically in any one direction. While the three pieces do not represent all piano polonaises written after Chopin, their small number within each composers' oeuvre is indicative of the waning popularity of the genre in the keyboard literature. These factors preclude the necessity of serious rhythmic exploration within the works, leaving them as an interesting postlude to the discussion of polonaises in the nineteenth century.

5.2 Suggested Definitions

In reviewing the polonaise's development over the last four hundred years, two questions arise — are there minimum requirements for inclusion in the genre and, is a consensus on its definition possible? The answer to these questions depends on the degree to which one is willing to make characteristics time specific. This qualification is necessary because what is true of the polonaise before the 1700s, does not apply to the early and mid nineteenth-century forms of the genre. One can easily observe that the simple *Vortanzen* of the seventeenth century are as different from Chopin's mature polonaises as a motet is from an opera.

Out of the investigations outlined in previous chapters, three possible generic definitions arise when rhythmic characteristics are used as a primary element and form as a secondary element. The titles which best fit these categories are: eighteenth-century polonaises as seen in examples by German composers, nineteenth-century Polish polonaises, and nineteenth-century polonaises written outside of Poland. A pre-generic category can be added before the first division to describe the polonaise's early ancestry. All three main categories have in common a

triple meter, an absence of an upbeat, and a predominance of feminine cadences (Table 12).

Pre-Generic Polonaises



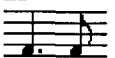








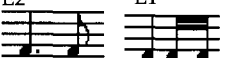


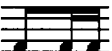



The pre-generic polonaise of the sixteenth and seventeenth centuries is the most difficult to classify. Lack of manuscripts and fluctuating nomenclature create a confusing situation making a broad definition necessary, one which includes a metric specification of duple or triple meter indicating the *Vortanz* and *Nachtanz* associations. In the sixteenth century, reference to older styles such as the *chmiel* would be helpful in noting the presence of quarter notes and eighth notes instead of the inclusion of sixteenth notes. The seventeenth century allows for an elongation of beat 1, illustrated by a dotted quarter note. In these two centuries, the genre functions primarily as a court song and dance with some instances of instrumental forms.

Eighteenth-Century German Polonaises

Meter and form can be defined with greater surety in the eighteenth century and the polonaise continues its development outside the borders of Poland. The dance and instrumental form become more prevalent with the shift from duple to triple meter completed, binary form dominates. Pieces are short, with an average range of 12 and 40 mm. In this study, Telemann is the exception in the areas of meter and form as he experiments with polonaises in 4/4 and varies his form to a greater degree than the other two represented composers.

The rhythmic definition of this category is more problematic as the selected composers seem to favour different patterns. For example, Telemann features the D1 figure more often, Kirnberger the B1, B2, C2, D1 and E1 patterns, and W. F. Bach the

Table 12.
Characteristics of the Polonaise Genre

	Pre-Generic Polonaises	18thc German Polonaises	19thc Polish* Polonaises	19thc Non-Polish Polonaises
Medium ⁺	song, dance, instrum.	dance, instrum., song	instrumental	instrumental
Meter ⁺	duple, triple	triple, duple	triple	triple
Form ⁺	binary	binary, ternary	modified ternary, intros, <i>da capos</i> , <i>dal segno</i> s, codas	strict and modified ternary, modified rondo, fantasia
MM ⁺⁺	8-20 mm.	8-40 mm.	40-120 mm.	60-326 mm.
Up beat	no	no	no	no ^{**}
Feminine Cadences	yes	yes	yes	yes
Rhythmic ^{##} Patterns	<p><i>Chmiel</i> rhythm</p>  <p>A1</p>  <p>E2</p>  <p>C2</p> 	<p>B1a</p>  <p>B2a</p>  <p>D1</p>  <p>A1</p>  <p><i>Chmiel</i> rhythm (Telemann)</p> 	<p>B2a</p>  <p>B1a</p>  <p>E2 E1</p>  <p>D1</p>  <p>A1</p> 	<p>A1</p>  <p>A1a</p>  <p>B2a</p>  <p>B1</p> 

⁺ The order of appearance in the "Medium", "Meter", "Form", and "Rhythmic" categories indicate the most common to least common items.

⁺⁺ The measures numbers are approximate ranges only, as taken from the selected polonaise.

^{*} Chopin is included in the non-Polish category for the sake of simplicity as his polonaises have more in common with those composed outside of Poland than those composed within.

^{**} Although there are three instances of up beats in the polonaises of Chopin and Liszt, they represent rare exceptions; the trend for upbeats remains "no" in the nineteenth-century non-Polish polonaises.

[#] Rhythms are presented according to the percentage occurrence in Table 4 (see p. 9) and represent general trends within the selected sampling only. It should be remembered that Telemann, Kirnberger, and W. F. Bach each favoured a variety of rhythms specific to their polonaises.

A1 and C1 rhythms. In general, Telemann uses a much higher incidence of *chmiel* rhythms while W. F. Bach experiments with sixteenth note and thirty-second note patterns. Fragments of A1 are present in the polonaises of all three composers but the only truly distinct characteristic in the sampling is the disinterest in the complete A1a rhythmic figure. This is important as the pattern will assume an inverse level of prominence in the polonaises of the next century.

Nineteenth-Century Polish Polonaises

The nineteenth-century Polish polonaises alter some of the generic premises established by the preceding German composers. Meter is now consistently triple and form moves from binary to ternary. Each of the larger ternary sections retains a binary structure with an array of introductions, repeats, *da capos*, *dal segnos*, and the odd coda used to vary the form. Rhythmically, B2, B1, E2, E1, and D1 figures are the most frequently applied patterns. A1a is still a weak presence, although there is an increase use of the A1 category in general. The length of the polonaises expands to a scope of anywhere from 40 to 120 mm. and the genre tends to be applied to instrumental mediums.

Nineteenth-Century Polonaises written outside of Poland

The polonaises written outside of Poland in the nineteenth century mark the final stages in the genre's development. Form expands considerably with anywhere from 60 to 326 mm. Manipulation of the ternary structure is much more common and composers like Field, Beethoven, Liszt, and Chopin in his middle and mature periods, create a range of modified ternary, *quasi rondo*, and fantasia styles. Generic markers such as the rhythms A1a and all forms of A1 show a sharp increase. B2 patterns remain relatively frequent but B1 diminishes in importance. Other rhythmic

categories remain stable. The early polonaises of Chopin and those of Schumann are exceptions to several of the elements mentioned above.

5.3 Closing Remarks

Of all polonaises, Chopin's remain the most popular and stirring examples of the genre. For many listeners and musicians these pieces have shaped their understanding of the typical characteristics of the style. Unfortunately, this is a limited approach which excludes important elements from previous centuries and composers. Chopin's polonaises may be viewed as the pinnacle of the form but they do not exist in a vacuum. A historical perspective is necessary for a complete understanding of the genre and its function. Although this requires a flexibility of definition, it does not negate the essence of what constitutes a polonaise: triple meter, dance-like character, firm down beat openings, feminine cadences, triumphant affect in major modes, and melancholy affects in minor modes.

Ultimately, what this study uncovers is an inconsistency in the nature of the "national" characteristics of the polonaise. Historically, there is a lack of unity in the generic concept until Chopin's interpretations are firmly established in the national conscience in the mid-nineteenth century. Reviewing the development process, it is somewhat ironic that as the quintessential composer of the polonaise and the hero of the Polish people, Chopin employs rhythmic and formal devices which build as much on the concepts of non-Polish composers as on those of Polish composers. His music becomes a symbol of Polishness through reception mechanisms serving the need of national identification of a people, rather than through actual musical allegiance to the folk idiom. Investigations into such mechanisms are still needed, and when completed will undoubtedly make important contributions to both the understanding of the polonaise genre and the country of its origin.

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APPENDIX I

Oginski: Polonaise no. 6 in B flat major, p. 1

A

intro

Moderato (A1a)

Oginski: Polonaise no. 6 in B flat major, p. 2

TRIO

35 *p semplicemente*

E2a E2a E2a B2a E2a

Bb min:i V7 i V7 V i V7 VI viio7/V

31 *fp* *d*

E2a 1. E2a 2. E2a

i6/4 V i i Db maj:V I

36 *mf*

V I IV I IV ii I6/4 V

41 *p semplice*

E2a E2a E2a B2a

I B flat min: i V7 i V7 i V

46

E2a E2a (E1b)

i V7 VI viio7/V i6/4 V7 i

Da capo al fine

Oginski: Polonaise no. 13 in A minor, p. 1

A

Moderato tristamente

a C2a

mf

A min:i i i V/iv iv

(C2a) D1c

(B1c) B1a

V7 i ii V7 V7 i *Fine*

b

(9) *p espress.*

V i V i

E1a B1c E1a

B2a D2a D1c

V i i

13

17

dim.

V7 i V7 i V7 i

Oginski: Polonaise no. 13 in A minor, p. 2

TRIO

C *A1a*

21 *f*

C maj:I V I V I V7/V

A2c

24 *p dolce*

V V/V V I V7

D2a

27 *f*

I V I V

D2a

30 *B1a*

I V I ii V7

Da capo al fine
V7 I

APPENDIX II

Kurpinski: Polonaise no. 2 in D minor, p. 1

A
intro
Moderato

D min:i V V i ii7 ii7 ii7

a
E2a

V F maj:I I V7

B1a

V7 I V/IV IV V7/ii ii V I V7 V7 I *Fine*

b
E2a D1a E2a D1a

A min:i B flat maj:I

E2a E1a *rit.*

D min:viio7 V7 V

Dal segno al Fine e poi Trio

Kurpinski: Polonaise no. 2 in D minor, p. 2

C Trio

24 *p* *B1c* *fp* *viio7*

F maj:I I IV I

29 *fp* *E2a* *D1a*

VI *viio7* VI IV

34 *B1a* *d* *A1a* *A1a* *cresc.*

V7/iii iii V7 V7/iii *fine* D maj:I I

38 *A1a* *A1a* *A1a* *B2a* *ff*

I I I

42 *A1a* *A1a* *A1a* *V/V* *A1a* *V* *A1a* *cresc.*

V/V V *viio7/I* *rit.*

47 *A1a* *sf* *dim.*

F maj:V

Trio d. c. al fine
e poi Polonaise d. c. al Fine

Kurpinski: Polonaise no. 14 in D major, p. 1

A
Allegro non troppo
intro A1a

f

D maj:I I I I

5

fp leggiero *fp*

V/vi vi V/vi vi viio7/ii ii=

E min:i i

9

i V i V i V i

D maj:V7 viio7 V7 viio7

13

V7 I I V7

17

I V7 I V/ii ii V/iii

Kurpinski: Polonaise no. 14 in D major, p. 2

21

A2b B1a

iii viio7/ ii I6/4 V7 V7 I *Fine*

b

25

(A2c) (A2a) (A2b) (A2b)

p

A maj:I I I V7

29

A2c (A2a) (A2b) A1a

V7 V V

Dal segno al Fine e poi Trio

C *Trio* D1d D1d B2a (B1c)

33

f

G maj:I I I I

B2a B2a (E1a) (E1a)

37

f

V I V I I

Kurpinski: Polonaise no. 14 in D major, p. 3

41 G maj:bVI B1c (B2a) (B2a)

45 i E1b E1b I I

49 I E1b E1b vi vi vi

53 E1b E1b B2a

vi = D maj:ii V7 V7 V7

Polonaise d.c. al Fine

APPENDIX III

Chopin: Op. Posth. G sharp minor, p. 1

A
intro

Moderato

(A1a) *f* *> > >* (A1a) *> > >*

G# min:i V i V i i V i I V/ vi

a *p dolce con grazia*

4 V i i

(B2a) *p*

7 V7/V V V7

8 (B2a) *f* *dim.*

10 i viio7/V i6/4

(B1a) *sec. rubato* *b* *E1a grazioso*

12 V7 i V7 i V7 i

Chopin: Op. Posth. G sharp minor, p. 2

15 *espress.* *p* *B2a* *B2a*

Gr6 V (E1b) I V (E1b) I

18 *B2a* *a* *p dolce con grazia*

V i

21 *tr* *i* *V7/V* *V*

24 *p* *B2a* *B2a* *f*

V7 i viio7/V

26 *dim.* *B2a* *B1a* *sec. rubato*

i6/4 V7 i *Fine*

Chopin: Op. Posth. G sharp minor, p. 3

C TRIO

28 *f*

B maj:I I

30

I V7/ii ii

32 *f*

ii ii

34

V7 V7 I

36 *energico*

I I

Chopin: Op. Posth. G sharp minor, p. 4

38 *sempre dim. e calando* (B1a)

I viio7/V I6/4 V V I

d 40 *dolce graziosamente* (B2a)

V7 V7

(B2a)

V7 I

(B2a) 44 *f* (B2a) *f*

I C1d I C1d viio7/V

(B2a) 46 *f* *f* *f* *dim.* *tr*

V I IV Gr I6/4 V7

Chopin: Op. Posth. G sharp minor, p. 5

C

50 *p* *8* (B2a)

52 *8* (B2a) *f* *8* *V7/ii* *ii*

54 *f* *8* *ii* *ii* *tr*

56 *8* *V7* *V7* *I* *I* (C1c) *energico*

59 *8* (C1c) *sempre dim. e calando* (B1a) *viio/V* *I6/4* *V* *VI*

Polonaise da capo al Fine

Chopin: Op. 40/1 in A major, p. 1

A *Allegro con brio*

a

Ab maj:I I

3 I viio7/iii I III

6 III ii iii iv7 V V7 I

b

9 E maj:V7 I V7 iii=

12 iv V G#maj:I (ff) V7 I

G# min: i iv V/iv

Chopin: Op. 40/1 in A major, p. 2

(A1a)

14

V7

I #vii=

(A2b)

16

E maj:I

I7 =

A maj: V7

I

E maj:ii

V7

18

I

I

(A1e)

20

viiø7/iii I

III

V/iii

(A1b)

22

III

ii iii iv7 V V7 I

Chopin: Op. 40/1 in A major, p. 3

Trio - c

Chopin: Op. 40/1 in A major, p. 4

42

A1a

tr

mm. 31-48 are modulatory

46

A2a

rit. e cresc.

C

(*al tempo*)

ff

(D1a)

(D1a)

A1a

A1a

A1a

A1a

D maj: I

I

V

V

53

(A1a)

(A1a)

A2a

A1a

A1a

IV

I

V7

56

A2d

8

ff

(D1a)

A1a

A1a

V7

I

I

Chopin: Op. 40/1 in A major, p.5

59

(D1a)

A2a

cresc.

A1a

A1a

V

V/V

V

V7/bVI

B1a

bVI

62

A2a

A2d

V7/bvii

bvii

V

A2b

V

V7

I

"a b a" are repeated in mm. 65-88