CHOPIN'S MAZURKA: A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF
J. S. BACH--F. BUSONI, D. SCARLATTI, W. A. MOZART,
L. V. BEETHOVEN, F. SCHUBERT, F. CHOPIN, M. RAVEL
AND K. SZYMANOWSKI

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Jan Bogdan Drath
Denton, Texas
August, 1969
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INTRODUCTION

This dissertation consists of four programs: one lecture-recital, two recitals for piano solo, and one (the Schubert program) in combination with other instruments. The repertoire of the complete series of concerts was chosen with the intention of demonstrating the ability of the performer to project music of various types and composed in different periods.

The first program featured two complete sets of Concert Etudes, showing how a nineteenth-century composer (Chopin) and a twentieth-century composer (Szymanowski) solved the problem of assimilating typical pianistic patterns of their respective eras in short musical forms. These selections are preceded on the program by a group of compositions, consisting of

a. a Chaconne for violin solo by J. S. Bach, an eighteenth-century composer, as transcribed for piano by a twentieth-century composer, who recreated this piece, using all the possibilities of modern piano technique.

b. a group of D. Scarlatti sonatas, which, while not transcriptions sensu stricto, pose the problem to
the performer of adapting his pianism to the more limited range of earlier keyboard instruments.

The second program was chosen to some extent because of the Polish background of the performer and his particular interest in the influence of Polish folk music on the highly refined pianistic art of Chopin. Among all the works of Chopin the Mazurkas appeared best suited to demonstrate this influence by performance and lecture (including also visual media). The main purpose of this lecture was to prove that Chopin's mazurkas originate in three different dances from two neighboring provinces of Poland: Mazovia and Kuiavia. The names of the dances are; mazur, kuiaviak and oberek. In the introduction the lecture describes the influence of Polish mazur rhythms during the seventeenth and eighteenth centuries on foreign and Polish composers, describes all three different dances, and, finally, analyzes a selected number of mazurkas from this point of view. The bibliography comprises nineteen titles important for the study of the subject, the main sources being Oskar Kolberg's People, H. Windakiewiczowa's "Models of Polish Folk Music in Fryderyk Chopin's Mazurkas", and T. Strumiłło's The Sources and the Beginnings of Romanticism in Polish Music. After the theoretical part of the lecture the performance consisted of thirteen mazurkas representing the characteristic problems discussed.
The purpose of the third program was to show how composers of three different centuries solved the problems posed by the sonata form. Three sonatas were chosen: the Sonata in A Minor, K. 310, by Mozart, the Sonatina by Ravel, and the Sonata, Op. 111, by Beethoven. They seemed to offer the performer the particular challenge of demonstrating his mastery over every conceivable problem of advanced piano technique. They would also reveal his stature as an interpreter with the intellectual and emotional qualifications of making these large forms convincing in public performance.

The fourth program, entirely devoted to compositions by Schubert, included the complete volume of Impromptus, Op. 90, and the Trio in B-flat Major, Op. 99. These selections were based on the following considerations:

a. The Impromptus represent the mature style of Schubert. They assimilate the melodic idiom of his vocal music, already romantic in expressiveness, to a still classical form and to the texture of piano music.

b. The Trio, one of the major works in the entire literature of chamber music, offers the performer an opportunity to demonstrate a particular control and refinement of pianism and musicianship, blending his style with that of two other equally important instruments, without losing his individuality as leader of the ensemble.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

JAN BOGDAN DRATH

in a

GRADUATE PIANO RECITAL

Monday, January 6, 1969  8:15 p.m.  Recital Hall
The chaconne (ciacona) is one of the musical forms built on a ground bass which appeared around 1600. “Although it seems certain that the chaconne was an exotic dance of the Spanish colonies, its musical origin and its name have not yet been satisfactorily elucidated.” Bach’s celebrated chaconne in d, built on a combination of two types of chaconne bass “in the traditional saraband rhythm, unfolds a magnificent series of patterned variations. As in the chaconnes of Lully and Purcell, the sudden turn to the opposite mode at the beginning of the middle part gathers the diversified variations into a grand tripartite form.” (Manfred Bukofzer, Music in the Baroque Era, pp. 42 and 290.)

The transcription for piano solo by Ferruccio Busoni gives Bach’s work for violin pianistic brilliance and virtuosity in the noblest sense of the word. Performed by Busoni for the first time in Boston 75 years ago, it remains in the standard repertoire of the greatest pianists. The debatable problem of transcription is approached thus by F. Busoni in a letter to his wife written July 22, 1913:

“Transcription occupies an important place in the literature of the piano. . . . [It] has become an independent art; no matter whether the starting-point of a composition is original or unoriginal. Bach, Beethoven, Liszt, and Brahms were evidently all of the opinion that there is artistic value concealed in a pure transcription, for they all cultivated the art themselves, seriously and lovingly. In fact, the art of transcription has made it possible for the piano to take possession of the entire literature of music.” (Tr., Rosamond Ley in Ferruccio Busoni, The Essence of Music and Other Papers, p. 95.)

Domenico Scarlatti (1685-1757) ..................... Five Sonatas

C Minor, K. 11
C Minor, K. 84
A Major, K. 448
D Major, K. 490
D Major, K. 96

The number of Scarlatti’s harpsichord sonatas known at the present time is 555. One of the greatest composers for keyboard of all time, Scarlatti published
only 30 sonatas during his lifetime. He issued them in 1738 under the name of *Essercizi* (Exercises) and in his Preface he explains:

"Non aspettarti, o Dilettante o Professore che tu sia, in questi Componimenti il profondo Intendimento, ma bensì lo Scherzo ingegnoso dell'Arte, per addestrarti alla Franchezza sul Gravicembalo . . . . Mostrati dunque più umano, che critico; e si accrescerai le proprie Dilettazioni . . . ."

("Whether you be Dilettante or Professor, in these Compositions do not expect any profound Learning, but rather an ingenius Jesting with Art, to accommodate you to the Mastery of the Harpsichord . . . . Show yourself then more human than critical, and thereby increase your own Delight . . . ."—Tr., Ralph Kirkpatrick in *Domenico Scarlatti*, pp. 102-3.)

The sonata in C Minor, K. 11, is the eleventh of the *Essercizi*. The K. numbers (Kirkpatrick's catalogue) suggest the probable chronology of the sonatas.

**Karol Szymanowski (1882-1937) ........... Twelve Etudes, Op. 33**

1. Presto
2. Andantino soave
3. Vivace assai (*Agitato*)
4. Presto (*Delicatamente, sempre pp*)
5. Andante espressivo
6. Vivace (*Agitato e marcato. Vigoroso*)
7. Allegro molto (*Con Brio. Burlesco*)
8. Lento assai mesto (*Espressivo*)
9. Animato (*Capriccioso e fantastico*)
10. Presto (*Molto agitato*). Tempestoso
11. Andante soave (*Rubato*)
12. Presto (*Energico*)

Szymanowski was perhaps the strongest individuality among Polish composers after Chopin. A composer of orchestral, vocal, and instrumental music (operas, symphonies, songs, *Stabat Mater, Mythes*), he also wrote many piano pieces (preludes, etudes, variations, sonatas, *Masques, Metopes*, mazurkas). Influenced at first by Chopin and Scriabin, he developed his own musical language during the years 1909-13. The *Etudes*, Op. 33, written in 1916 (with the exception of No. 5, an earlier piece) and dedicated to Alfred Cortot, are typical of this change in style. Here the composer frequently uses polyphonic or polymelodic texture, pentatonic (No. 3), whole-tone (No. 7), and twelve-
tone scales. Bitonality and atonality are used in some of the studies. We find many new or rarely used technical formulas such as rapid zigzag passages, double seconds and double sevenths, octaves with inverted mordents, black and white technique (one hand on the black, the other on the white keys), and so on. Although the studies are sometimes performed in groups of three or six, they seem to form a cycle and to require performance as a whole, without interruption.

**Intermission**

**Fryderyk Chopin (1810-1849) ........... Twelve Etudes, Op. 25**

1. Allegro sostenuto (A♭ Major)
2. Presto (F Minor)
3. Allegro (F Major)
4. Agitato (A Minor)
5. Vivace (E Minor)
6. Allegro (G♯ Minor)
7. Lento (C♯ Minor)
8. Vivace (D♯ Major)
9. Assai allegro (G♯ Major)
10. Allegro con fuoco (B Minor)
11. Lento; Allegro con brio (A Minor)
12. Molto allegro, con fuoco (C Minor)

The Twelve Etudes, Op. 25, dedicated “A Madame la Comtesse d’Agoult” and published in 1837, complete the exposition of piano technique begun in the Twelve Studies, Op. 10. Although each study deals with a particular technical difficulty, the etudes are more poems than studies. Their full beauty is revealed only after their difficulties have been mastered. Technical problems seem less frequently to be in the foreground than is true of the Etudes of Opus 10; rather, they are subordinated to the sometimes greater demands of tone color and sonority.

The popular names later attached to some of the studies (No. 1, *Aeolian harp*; No. 7, *Duo*; No. 9, *Butterflies*; No. 11, *Winter Wind*; No. 12, *Zygmunt Bell or Ocean*) were not originally given them by the composer.

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Tuesday, July 22, 1969  8:15 p.m.  Recital Hall
Wolfgang Amadeus Mozart (1756-1791) ....... Sonata in A Minor
(K. 310)

Allegro maestoso
Andante cantabile con espressione
Presto

This sonata was composed by Mozart most probably in the early summer of 1778 in Paris. It is the first of the only two sonatas written by Mozart in minor keys. Very dramatic in expression from the very first note, it is among the most beautiful of Mozart's works for piano. G. de Saint Foix writes about it in the following words:

"On peut dire que ces pages nous donnent une image impressionnante du tumulte d'impressions que Mozart éprouve à Paris: monument d'emportement romantique, où se lisent les déceptions, la fuite des illusions, le mürissement du génie mis au contact de la réalité." ("One could say that these pages give us an impressive picture of the confusion of impressions Mozart receives in Paris: [a] monument of romantic outburst where one may trace the disappointments, the flight of illusions, the maturing of genius in touch with reality.")

And later:

"Des idées nouvelles, absolument nouvelles, toutes françaises, se présentent à nous et semblent donner lieu à un concerto qui serait traité sans orchestre. Le caractère propre du piano, en ce qu'il a même de plus moderne, est constamment mis en valeur: technique anticipant d'une manière géniale sur les futures époques du romantisme, chants transportés à la basse, et, avec cela, une série de modulations continues dans l'accompagnement." (New ideas, absolutely new, completely French, are presented to us and seem to form a concerto treated without orchestra. The true characteristics of the piano—even of the most modern one—are constantly revealed: techniques anticipating in a stroke of genius the future epochs of romanticism, melodies transferred into the bass, and in addition, a series of uninterrupted modulations in the accompaniment.) (W. A. Mozart, III, pp. 61, 86.)

The sonata abounds in dissonances, especially in the first and second movements, emphasizing the tragic character of the whole composition. After a march-like Allegro maestoso the lyric Andante cantabile con espressione is interrupted by a passionate intermezzo with persistent, dissonant triplets, after which the lyric theme returns. Presto—which in its perpetual motion seems to anticipate the last movement of Beethoven's sonata Op. 31, No. 2 ("Tempest")—sustains the uncanny, demonic impression despite the bright musette-like fragment in A major found in the middle of the movement.

Maurice Ravel (1875-1937) ..................... Sonatine
Modéré
Mouvement de Menuet
Animé

Composed in 1905 and dedicated to Ida and Cipa Godebski, the Sonatina was first performed on March 10, 1906, by Paule de Lestang. It is one of Ravel's
most popular works for the piano, owing not only to its charm but to its musical and pianistic perfection. Passages in the opening measures that at first seem awkward, are actually written in a very novel and ingenious way. The work is as exquisite pianistically as it is interesting and attractive musically. Formally, it is a perfect sonata but on a small scale, with a minute development in the first movement (Modéré). It has a second movement in the mood of a minuet, and a finale (Animé) which, like the first movement, is also in sonata-allegro form. Ravel's harmonic inventiveness is here at its best. All three movements show a close thematic relationship. The theme of the minuet resembles the first theme of the Modéré in inversion; the theme of its miniature trio, with the beautiful augmentation simultaneously in the bass, repeats the first theme of the Modéré nearly exactly; in the Animé the second theme (Même Mouvement Tranquille) repeats exactly the first seven tones of the first theme of the Modéré, even the rhythm remaining almost unaltered.

Ravel's Sonatina is a masterpiece in miniature and, though seemingly less demanding than his large works, nevertheless makes equal demands on the performer to achieve the "sonorités" called for by the French master.

Intermission

Ludwig van Beethoven (1770-1827) ..... Sonata Op. 111 in C Minor

Maestoso; Allegro con brio ed appassionato
Arietta: Adagio molto semplice (il cantabile

The last of Beethoven's sonatas was composed in 1822 and dedicated to his pupil, Archduke Rudolph. It shows the composer at the peak of his creative powers. This sonata is the last of only four sonatas written by Beethoven in two movements, the others being the sonatas Op. 54, in F major; Op. 78, in F-sharp major, and Op. 90, in E minor. After an introductory Maestoso, the Allegro con brio, in sonata-allegro form, uses all the resources of counterpoint in an intensely concentrated, effective pianistic texture. The Arietta, of transcendent beauty, is followed by five variations, which might more appropriately be called progressions or extensions (John Gillespie, Five Centuries of Keyboard Music). Beethoven himself does not use the word "variation". The theme undergoes rhythmic and melodic transfigurations, full of contrasts and unearthly beauty. The sonata ends with the theme in its original form against a background of an extended trill with a soft tremolo. In the final measures the initial motive of the Arietta (C, G, G) is treated in imitation at various levels, a treatment reminiscent of the stretto in J. S. Bach's Fugue in B-flat minor from the Well Tempered Clavier, Book I.

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

JAN BOGDAN DRATH, pianist
assisted by ALICE OGLESBY, violinist
and ALAN RICHARDSON, violoncellist

in a program of compositions by
FRANZ SCHUBERT

RECITAL HALL

Tuesday, July 29, 1969
8:15 P.M.
4 Impromptus, Op. 90:

Allegro molto moderato, C minor
Allegro, E-flat major
Andante mosso, G-flat major
Allegretto, A-flat major

Mr. Drath

This set of Impromptus was composed in 1827. The first two Impromptus were published in that same year by Tobias Haslinger in Vienna, the third and fourth nearly thirty years later, by his son Karl Haslinger. In his manuscript Schubert did not give any title to the pieces. No. 1 has the notation “Impromptu” written in pencil by Haslinger. Schubert might have been influenced in these works by two Bohemian composers: Jan Hugo Volfěk, who was the first to use the term “Impromptu” for some piano pieces in 1822, and his teacher Jan Václav Tomášek, the composer of Six Eclogues. Each of the four impromptus is in a different form and mood: No. 1, in C minor, with the dramatic, march-like C minor theme and its lyrical A-flat major counterpart, combines the forms of the sonata-allegro and variations; No. 2, in E-flat major, a scherzo-like virtuoso piece with its light triplet scales may well reflect Schubert’s own pianism—“one of his friends said that his fingers ran over the keys as if they were mice” (Gerald Abraham, The Music of Schubert), the lyric mood of No. 3 in G-flat major, a song-like melody over an accompaniment of broken-chord figuration, seems in some way to anticipate Chopin’s Etude, Op. 25, No. 1, in A-flat major (“Aeolian Harp”). The original key of G-flat major was changed to G-major in Haslinger’s first edition. No. 4, in rondo form, represents what might be called the last movement in a Fantasy-Sonata consisting of four Impromptus, instead of the conventional four movements. The entire set represents with depth and maturity a rich kaleidoscope of Schubert’s pianistic ideas.

Intermission
Trio No. 1 in B-flat major, Op. 99, for piano, violin and violoncello

Allegro moderato

Andante un poco mosso

Scherzo: Allegro

Rondo: Allegro vivace

Miss Oglesby, Mr. Richardson, Mr. Drath

Schubert wrote this composition in 1826 or 1827. The first performance took place probably on January 28, 1828, with Ignaz Schuppanzigh, violin, Joseph Linke, violoncello, and Karl von Bocklet, piano, as performers. From the very first performance the trio was received very favorably. The work is undoubtedly one of Schubert's masterpieces. Each of its four movements contains profound musical thoughts, ranging from the dramatic to the playful, while at the same time none of the three instruments predominates. Instead, they combine in an ideal “ensemble”, giving to each of the three instruments an opportunity to show its individual technical and expressive qualities within a well organized and unified texture.

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NORTH TEXAS STATE UNIVERSITY
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presents

JAN B. DRATH, pianist

in

LECTURE RECITAL

Monday, June 23, 1969 8:15 p.m.
Recital Hall
CHOPIN'S MAZURKA:
The Influence of Polish Folk Dances on its Rhythm, Meter and Tempo

Fryderyk Chopin ............... Mazurka op. 68, No. 2 (A Minor)
op. 68, No. 3 (F Major) 
op. 7, No. 2 (A Minor)
op. 17, No. 4 (A Minor)
op. 24, No. 1 (G Minor)
op. 24, No. 4 (Bb Minor) 
op. 30, No. 1 (C Minor) 
op. 33, No. 4 (B Minor) 
op. 41, No. 2 (E Minor)
op. 41, No. 4 (Ab Major)

à Emile Gaillard (A Minor) 
op. 63, No. 2 (F Minor)
op. 63, No. 3 (C# Minor)

*Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts*
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Fig. 1--Popular song Umari Maciek ("Dead, old Matthew")

Umarí Maciek, umarí,
Już leży na desce.
Gdyby mu zagrali,
Podskoczyliby jeszcze.

Bo w mazurze taka dusza,
Że choć umrze, to się rusza,
Oj dana dana dana,
Dana da-a-na.

Translated into English:

Dead, old Matthew, now quite dead;
On a wooden board he's stretched.
If one played for him right now,
Up he'd get and leap about.

For the Mazovian has that kind of soul,
That keeps him in motion though dead and quite cold,

Oj dana, etc.

This popular song describes well the love for dancing of the inhabitants of the Polish province Mazovia. In the Polish language the Mazovian is known as a Mazur, and the same word is also used for the folk dance that originates in that province.
The history of the dance mazur may be traced back to the 16th century\(^1\) (or even earlier), when it originated as a country dance. About 1600 the mazur penetrated the homes of the nobility and became a Polish national dance.\(^2\) The rhythms of


the **mazur** can already be found in the first half of the 17th century in lute tablatures, also in the *Canzona II* by Marcin Mielczewski, from the same time:³

![Figure 3: Marcin Mielczewski: Canzona II](image)

Another example of the **mazur** rhythms is *Polnische Sackpfeifen* ("Polish Bagpipes") by J. H. Schmelzer:⁴

![Figure 4: J. H. Schmelzer: Polnische Sackpfeifen](image)

In the 18th century we find **mazur** melodies in works of Georg Ph. Telemann, who had spent six months in Poland as conductor.


at the court of Count von Promnitz.\(^5\)

\[\begin{align*}
\text{Vivace} &
\begin{array}{cccccccccccc}
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\text{Allegro} &
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\end{array}
\end{align*}\]

Fig. 5--G. Ph. Telemann: 2 examples of mazur melodies

The first actual mention of the term mazur in music literature may be found in a book by Joseph Riepel, *Anfangsgruende zur musikalischen Setzkunft* ("The Elements of Musical Composition") published in 1752: \(^6\)

\[\begin{align*}
\text{Masura} &
\begin{array}{cccccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot
\end{array} \\
\end{align*}\]

Fig. 6--Joseph Riepel: Masura

Shortly afterwards Bach's pupil J. Ph. Kirnberger used Rustico (Masura)

\[\begin{align*}
\text{Rustico (Masura)} &
\begin{array}{cccccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot
\end{array}
\end{align*}\]

Fig. 7--J. Ph. Kirnberger: Rustico (Masura)

\(^{5}\)Ibid., pp. 166, 182, cited in Strumillo, Sources, p. 110.  
\(^{6}\)Ibid., p. 46, cited in Strumillo, Sources, p. 110.
the term for one of his arrangements for keyboard\(^7\) (Fig. 7).

Another German composer, F. W. Marpurg, quotes two mazur melodies in his *Kritische Briefe ueber die Tonkunst* ("Critical Letters about Music")

![Mazur melody](image)

**Fig. 8--F. W. Marpurg: two mazur melodies**

The mazur was so popular in Poland that traces of it can be found even in Polish sacred music of the 18th century; for example, in the *Missa Pastoralis ex D* ("Pastoral Mass" by Wojciech Dankowski):

![Missa Pastoralis](image)

**Fig. 9--Wojciech Dankowski: Missa Pastoralis ex D**

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or in his *Vesperae Pastoralis ex D* ("Pastoral Vespers"): 10

![Musical notation]

Fig. 10--Wojciech Dankowski: *Vesperae Pastoralis ex D*

especially at the end of this composition: 11

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10 "Vesperae Pastoralis ex D. Canto, Alto, Tenore, Basso, Violino Primo, Violino Secundo, Clarino Primo in D, Clarino Secundo in D, Tympano con Organo. Comp. Dankowski." After the MS. Cited in Strumillo, Sources, p. 75.

At the end of the 18th century the mazur seems to be at least as popular as the polonaise. Prince Michał Kleofas Ogiński
describes it in this way in his Letters about Music (Letter III):

"Polish soldiers, who, after the creation of the Great Duchy of Warsaw, followed Napoleon [back to France], were the first to introduce the mazurka to Paris balls. Mazurkas were frequently danced in 1809 and 1810. They were fashionable and were generally liked by the elegant women of the capital, not only perhaps owing to the impression made by the dance itself, but owing to the fact that it was popularized by the well-liked officers of the Polish Lancers of the Imperial Guards. Besides, only Poles could dance the mazur; the foreigners of both sexes always changed the step after their own fashion, dancing with much affectation in their movements.

Beginning with the reinstitution of the Polish Kingdom by Czar Alexander, the mazur was introduced into Russia--where it had not been danced previously by society--and also to many other countries. During my stay in Florence, from the year 1823 until this moment of writing, I have not seen a single ball either at the court or at the residences of prince Borghese or foreign diplomats, where the mazur would not have been insisted upon. It was good form to dance that dance and it was a part of the education of young English and sometimes Italian ladies to be able to play a mazur on the piano and to know its steps and figures." 12

12 Listy o muzycy Michała Kleofasa Ogińskiego, ("Letters
To the northwest of Mazovia the neighboring province is called Kuiavia (Polish: Kujawy). It is the cradle of a dance called kuiaviak (Polish: kujawiak). The kuiaviak like the mazur is a dance in triple meter. It belongs to the group of the three Polish dances in triple meter, the mazur, the kuiaviak and the oberek. These three dances are characteristic of the provinces Mazovia and Kuiavia and they form the basis of Chopin’s mazurkas.

The term mazurka—or, in Polish, "mazurek," the word used since about Chopin’s time—designates a stylized version of the Polish folk dance, the mazur, which is usually a short piece. Chopin is the true creator of the classic piano counterpart of this folk dance. In his mazurkas he expresses his deep love for his country sometimes by using the original
folk melodies,\textsuperscript{13} again by writing melodies of his own matching perfectly the folk idiom. From his earliest childhood Chopin heard and was deeply impressed by folk music. He was born in a small Mazovian village, Żelazowa Wola, and spent his life in Poland in Warsaw, the capital of Mazovia. His parents usually sent him to the country to spend the summer. These vacations were spent either in Mazovia or in neighboring Kuiavia. We know from many reports that Chopin tried to learn as many folk melodies as he could during these stays in the country and never neglected an opportunity to listen to folk ensembles in the village inns or at peasant weddings. He started very early to write down these songs or dance melodies in the form of short pieces named "mazurek." At the present time we know of 58 mazurkas, the authenticity of which has been proved, written by Chopin from his teens up to the last year of his life. A striking characteristic of these pieces is that, although their name seems to indicate a relation only to the mazur, they differ considerably in tempo, in accentuation, and also in general character. The explanation of this curious fact is that in spite of the name given them, they actually represent not only the mazur but the kuiaviak and the oberek as well.

In Mazovia and Kujavia kuiaviak, mazur and oberek seem frequently to have been performed in sequence as a unit. This practice was known in Chopin's time (and after that, until about the beginning of the First World War) as an "okrągły," that is, a "round" dance. The dance in Kujavia usually started with a "chodzony" (a "walking" dance), very slow, a folk variety of the polonaise. After that was played (and sung) "ksebka," also known as a slower or "sleeping" kuiaviak, in slow tempo, followed by "odsibka" or the proper kuiaviak, a little faster; then a fast dance, obertas or mazur. There is a little confusion in the terminology, because in Kujavia a fast dance was called mazur or obertas. In Mazovia the slow dance was called kuiaviak and the name oberek -- not obertas -- was usually reserved for the fastest dance, faster than the mazur. The dance chodzony may have had an influence on Chopin's polonaises, but the kuiaviak, mazur and oberek are found in his mazurkas.

One of the most important sources of information about the folk dances and folk melodies in Poland is a monumental work published by Henryk Oskar Kolberg, a contemporary of...
Chopin. In 36 volumes Kolberg published 12,690 folk songs and materials relating to Polish folklore: music, dances, legends, fables, description of rites, customs, costumes, etc. He also left a wealth of material which was only partially published after his death. In Kolberg’s collection we can trace a few melodies used by Chopin in his mazurkas.

The kuiaviak, mazur and oberek may be briefly described as follows:

The kuiaviak is basically a slow dance with a serious, earnest character, rather melancholic, usually without strong accents. Here are a few rhythmic patterns frequently used in the kuiaviaks.

Kolberg quotes the following kuiaviak, in which the rhythm

![Rhythm pattern image][1]

Fig. 12--Kuiaviak from O. Kolberg, Lud (Kujawy, V. II)

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17 Windakiewiczowa, Models.
18 Sobieski, "Mazur", MGG, Vol. VIII.
19 Kolberg, People, Kujawy, Vol. II, cited in Wiaczesław
is prominent.

The kuiaviak melody consists usually of two symmetric four-measure phrases with accents similarly placed in both phrases.²⁰ The kuiaviak is usually performed very rubato. The melody makes use of triplets and alterations of the 4th and 7th degrees of the scale: D minor and A minor are often used. The melody begins and ends on various tones of the scale, but usually ends on the dominant. The strongest accent in the kuiaviak will usually fall on the second beat of the fourth measure of a phrase. The following melody was taken down in the year 1953 in Kuiavia by the ethnomusicologist Marian Sobieski:²¹

\[ \text{\#\#\#} \]

The melody begins and ends on various tones of the scale, but usually ends on the dominant. The strongest accent in the kuiaviak will usually fall on the second beat of the fourth measure of a phrase. The following melody was taken down in the year 1953 in Kuiavia by the ethnomusicologist Marian Sobieski:²¹

\[ \text{\#\#\#} \]

Fig. 13—Kuiaviak from Sławsko Małe distrikt Mogilno

Here we find an accent on the second beat of the fourth measure in 3/8 meter and an alternation of B-flat and B-natural, which gives a curious effect of wavering tonality.

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²⁰ Paschałow, Chopin a polska muzyka ludowa ("Chopin and Polish Folk Music"), translated from Russian (Cracow, 1951), p. 22.

²¹ Paschałow, ibid.

²¹ Sobieski, "Mazur," col. 1858.
Another example is a **kuiaviak** written by W. Kaczyński, a contemporary composer of popular dance music: 22

![Musical notation](image)

**Fig. 14**—W. Kaczyński: **Kujawiak**

Very frequently (and nowadays almost exclusively) the **kuiaviak** represents a synthesis of the "**ksebka**" and "**odsibka**", i.e., of the slow, "sleeping" **kuiaviak** and of the faster, proper **kuiaviak**. Here is an example taken from Kolberg's collection: 23

![Musical notation](image)

**Fig. 15**—**Kuiaviak** from O. Kolberg: **Lud** (Kujawy, V. III)

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The melody quoted at the beginning of this lecture ("Umari Maciek, umari") also represents a typical kuiaviak:

Slow

\[ \begin{align*} 
\text{Faster} 
\end{align*} \]

Fig. 16--Popular song "Umari Maciek" ("Dead, old Matthew")

Contemporary examples of kuiaviak are recorded by a Polish folk band playing and singing "Zielony Kujawiak" ("A Green Kujawiak") by Z. Wasylewicz and H. Huber, and "Kasieńska" ("Catherine") by M. Józefowicz.²⁴

Here is another kuiaviak popular at present in Poland, with its characteristic change of tempo from slow to fast, "Z tamtej strony Wisły" ("On the other side of the Vistula"):

Slow

\[ \begin{align*} 
\text{Fast} 
\end{align*} \]

Fig. 17--Popular song "Z tamtej strony Wisły"

²⁴On the disc Zabawa do rana ("Polish Folk Tunes").
This melody bears a striking resemblance to the beginning of the Chopin mazurka in A minor Op. 68, No. 2, which we also consider to be a *kuiaviak*, with a typical faster middle section:

Fig. 18—F. Chopin: Mazurka Op. 68, No. 2 in A minor (beginning)

Another example of a beautiful *kuiaviak* melody is found in the mazurka Op. 56, No. 3 in C minor (m. 102-120):

...recorded by Polska kapela Feliksa Dzierżanowskiego (Feliks Dzierżanowski and His Polish Folk Band), "Muza" XL 0389.
The typical accents on the second beat of the 4th and 8th measures of the phrase and ending on the dominant are found in the kuiaviak fragment of the mazurka Op. 24, No. 4 (m. 54-61):

In the mazurka Op. 7, No. 2 in A minor, a kuiaviak melody starts in measure 34, with the characteristic accent on the
second beat of the 4th measure of the phrase, frequent triplets, and transient modulations to the subdominant:

![Musical notation]

Fig. 21--F. Chopin: Mazurka Op. 7, No. 2 in A minor (m. 34-43)

This mazurka in the first version preserved in an autograph had the following introduction (the Polish word "Duda" at the beginning means "bagpipe" in English):

![Musical notation]

Fig. 22--F. Chopin: Mazurka Op. 7, No. 2 in A minor (introduction)

with characteristic ostinato fifths in the bass and Lydian fourth in the treble. Nevertheless, in the final version Chopin omitted this introduction and changed a few details of the mazurka itself. Chopin seems to have preferred expressing his thoughts in a subtler way, without imitating the folk idiom.

Mazurka Op. 17, No. 4 in A minor, has a trio in A major with distinct traces of a kuiaviak; it has a fluent melody with frequent alterations of the 4th degree, accented second beat of the 8th measure (the second beat of the 4th measure should also be accented, although the accent mark is lacking).

![Mazurka Op. 17, No. 4 in A minor](image)

Fig. 23--F. Chopin: Mazurka Op. 17, No. 4 in A minor (m. 58-68)
In the coda of the mazurka, starting with measure 109, Chopin uses a pedal note A for some 24 measures, reminding us here of the folk origin of his inspiration.

Fig. 24—F. Chopin: Mazurka Op. 17, No. 4 in A minor (m. 105-132)
The mazurka in G minor, Op. 24, No. 1 is also a kuiaviak. The first sixteen measures, in slow tempo, have the melodic structure typical of the kuiaviak, moving mainly stepwise, with chromatic alterations of the 4th degree, written in 4-measure phrases and ending on the dominant. From measure 17 on, the melody, with the characteristic triplet and stepwise motion still suggests a kuiaviak, while the accentuation is typical rather of a mazur.
A typical kuiaviak melody is found in the mazurka in B-flat minor Op. 24, No. 4, from measure 54 to measure 61, quoted earlier. The melody consists of two 4-measure phrases (with repeat marks after the 8th measure) with fluent, quiet rhythm, legato suggested by the composer, accented second beat of the 4th measure, and chromatic alterations of the 4th degree.
The mazurka Op. 30, No. 1, can be thought of in its entirety as a kuiaviak, with all the characteristics mentioned in the preceding mazurka.
The four-measure phrase is more frequent in a kuiaviak than in a mazur. The mazur, a distinctly faster dance than a kuiaviak, usually has much more diversified rhythmic structure, with frequent dotted rhythms and irregular accents. Because

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26 Paschalow, Chopin and Polish Folk Music, p. 22
of the faster tempo, ornaments are less frequent here. The accents are not symmetric as is usually the case in a kuia-viak and can fall on any beats, although usually on weak beats. In many mazurs we notice that the accented note is the highest note of a motive. The melody has frequent leaps and the end of a phrase often has an accented note on the second beat or on the first and second beats. Sometimes the melody closes with a leap of an octave upwards. Two rhythms are characteristic for the ending of a mazur:

\[
\begin{align*}
\frac{\text{\textbullet\textbullet\textbullet\textbullet\textbullet}}{\text{\textbullet\textbullet\textbullet\textbullet\textbullet}}
\end{align*}
\]

In the vocal mazur the accent at the end will usually fall on the longest note in the measure; at times the last measure may have two out of three beats accented, or even all three:

\[
\begin{align*}
\frac{\text{\textbullet\textbullet\textbullet\textbullet\textbullet}}{\text{\textbullet\textbullet\textbullet\textbullet\textbullet}}
\end{align*}
\]

A popular song "O gwiazdeczko" ("Oh, little star") represents an example of a mazur melody. We can notice here typical dotted rhythms and accents on the second and third beats in the second half, with a characteristic leap of an octave at the end:

\[
\begin{align*}
\frac{\text{\textbullet\textbullet\textbullet\textbullet\textbullet}}{\text{\textbullet\textbullet\textbullet\textbullet\textbullet}}
\end{align*}
\]

Fig. 29--Popular song "O gwiazdeczko" ("Oh, little star")

\[\text{28 Ibid.}\]
An example of a contemporary mazur written by W. Osmański and entitled "Biały Mazur" ("White Mazur") has the following beginning:

Fig. 30--W. Osmański: Biały Mazur ("White Mazur")

A contemporary mazur composed by Feliks Dzierzanowski, one of the most popular contemporary composers of Polish national dances, "Mazur for the Millenium", may be found on the record mentioned above.

In Chopin typical examples of a mazur can be found in Op. 24, No. 4 (from m. 21):

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29 Ibid., co. 1858

30 On the disc Zabawa do rana ("Polish Folk Tunes"), F. Dzierzanowski, Na Tysiąclecie Polski ("For Poland's Millenium").
Fig. 31--F. Chopin: Mazurka Op. 24, No. 4, in B-flat minor (m.21-33)

also in the mazurka Op. 33, No. 4 in B minor (from measure 49):
and in the mazurka in F major, Op. 68, No. 3 (from the beginning):

Allegro, ma non troppo \[ \text{from } \text{opus 68 no. 3} \]

The fastest dance of the group of three dances mentioned above is the oberek. It is nearly always an instrumental melody only, in most cases without ornaments or dotted rhythms. The melody often uses repeated figurations. The accents of the fastest type of oberek fall usually on the second beat of the 8th measure.\(^3\)

A. Poliński in his biography of Chopin, published in

\(^3\) Sobieski, "Oberek", MGG, Vol. IX.
Warsaw in 1914, 32 states that the accent in the oberek falls usually in the second measure on the third beat. This is the accentuation that we find in many of Chopin's mazurkas.

Here is an example of an oberek taken down in Mazovia in 1959: 33

![Musical notation of an oberek from Głowno](image)

**Fig. 34—Oberek from Głowno (near Łowicz, province Warsaw)**


33 Sobieski, MGG, Vol. IX. See page opp. col. 1777 for this music.
We can notice here characteristic accents on the third beat at the beginning of the main melody, [after a 4-measure introduction] and also the strong accent in the 8th measure.

A contemporary oberek entitled "Z Międzyborowa" ("From Międzyborów") is found on the previously mentioned record.34

Another stylized form of oberek is represented by the last movement of the Symphonie Concertante, Op. 60, by Karol Szymanowski. A recording of it was made in Warsaw by the Warsaw Philharmonic Orchestra with Jan Ekier, pianist and Witold Rowicki, conductor.35

Owing to its very characteristic accents, fast tempo and rather figurative melody the oberek is the most easily identified of the three dances in the mazurkas of Chopin. A typical example of an oberek is the mazurka Op. 41, No. 4, in A-flat major:

![Muzak Notation Image]

\[\text{Allegretto dolce}\]

\[\text{Op. 41 Nr 4}\]

34 M. Ładowski and E. Rastawicki, Z Międzyborowa ("From Międzyborz"), "Muza" XL 0389.

35 "Muza", XL 0016, "b" side.
The trio of the mazurka Op. 68, No. 3, in F major, also shows distinct characteristics of an oberek:

Poco più vivo
Another example of an oberek is the mazurka Op. 24, No. 4 (this one has a slower tempo):

Fig. 37—F. Chopin: Mazurka Op. 24, No. 4, in B-flat minor, (m.1-12)

Sometimes the dancing couples increased the speed of the dance so much, that the oberek took the shape of an extremely
fast whirling dance; that type of oberek was named Mill or Windmill.\(^{36}\)

A filmed version of an oberek is danced by the excellent Polish State Ensemble of Dance and Song "Mazowsze"; another filmed version of a mazur is performed by an amateur ensemble during a Festival of Polish Amateur Dance Ensembles in Poznań in 1951.

To conclude, it has been shown that Chopin's mazurkas derive from three separate folk dances: the mazur, the kuiaviak and the oberek. It has also been demonstrated that a single mazurka is not necessarily limited in its derivation to one dance only, but may show influences of two or even of all three of the Polish folk dances. It has been pointed out that considerable confusion surrounds the terminology applied to these dances in the various provinces of Poland as well as to the features characteristic of the individual dances. The eminent Polish musicologist Tadeusz Strumillo assures us that "the oldest sources already show the lack of a distinct differentiation between the mazur and the related dance forms; the oberek and the kuiaviak. The mutual interpenetration of the elements characteristic of these three dances is not Chopin's


\(^{37}\)See Kolberg, People, Series XIII; Poznańskie, Vol. V, pp. v-x (especially footnote to p. v); p. 187; cited in Drabecka, Polish Folk Dances, pp. 68-69.
invention. He found the situation already fully developed in the music of the preceding period." In several of Chopin's mazurkas known Polish songs (or fragments therefrom) have been identified. It seems possible that more of these melodies may be quotations from songs that Chopin knew, but that are unknown to-day. In the rest of the mazurkas the melodies are of Chopin's own composition but are so imbued with the folk idiom, both melodic and rhythmic, that they proclaim his intimate acquaintance with the folk music of his native land. Chopin's mazurkas display the very highest art—even to the use of canon which has an ennobling effect at the end of the mazurka in C-sharp minor, Op. 67, No. 3, which is closing this lecture-recital. His purpose was not to produce a slavish imitation of Polish folk-songs or -dances but to give expression to glimpses he had had of peasant life in Poland. Chopin himself called his mazurkas "Little Pictures" meaning that each recalled to his mind some incident he had observed or in which he had participated, an evening in a tavern, or a dance on the village green, in which one or all of the three dances, the mazur, the kujawiak or the oberek were danced. For Chopin the mazurkas—written when he was far from Poland—were "Little Pictures" of his native land.

38 Strumiłło, Sources, p. 111: "Juz najdawniejsze źródła wykazują brak ściśłego muzycznego odgraniczenia mazura od pokrewnych mu form tanecznych: oberka i kujawiaka. A więc wzajemne przenikanie elementów charakterystycznych dla tych trzech tańców nie jest b尼亚mniej dziełem Chopina, który sytuację taką zastał już w pełni w muzyce poprzedniego okresu."

39 Paschałow, Chopin and Polish Folk Music, p. 58.
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