

THE INFLUENCE OF NORWEGIAN FOLK ELEMENTS ON THOMAS DYKE  
TELLEFSEN'S MAZURKAS OP. 3 (1849) AND OP. 14 (1853)

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Although Thomas Dyke Tellefsen's mazurkas have been considered mere imitations of Chopin's musical idiom, his mazurkas are closely related to Norwegian folk elements. Tellefsen adopted Norwegian folkloric elements from his own country and infused Norwegian spirit into his works to create his own musical language. To trace the Norwegian folk influence, this study examines folk dance (the *springar*), folk instruments (the *hardanger* fiddle and the *langeleik*), and folk melodic and rhythmic motifs.

As the result, this research demonstrates that Tellefsen's mazurkas were influenced by a phrase structure of Norwegian *springar* dance music and the exact sound effect of folk instruments (the *hardanger* fiddle and the *langeleik*) as well as Norwegian folk rhythmic and melodic formulas which are frequently used in Norwegian folk tunes.

Furthermore, the comparison between Tellefsen and Chopin's mazurkas demonstrates that although their mazurkas seem to have a similar musical style, Tellefsen's mazurkas include his own traditional Norwegian folk aesthetic, which present original contributions to the genre.

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## CHAPTER 1

### INTRODUCTION

#### Purpose of Study

Thomas Dyke Acland Tellefsen (1823–1874) was a Norwegian composer and pianist and one of Frédéric Chopin’s noted pupils. Due to the fact that Tellefsen’s mazurkas have a great deal in common with those of Chopin in terms of formal structure, melodic motifs, and harmonic elements, his mazurkas were considered merely an imitation of Chopin’s for almost a century and a half.<sup>1</sup> In fact, upon an initial hearing of Tellefsen’s mazurkas, one notices repeated patterns of motives as well as melodic and rhythmic material commonly found in Chopin’s works. However, on a deeper level, Tellefsen’s mazurkas are closely associated with Norwegian folk elements.<sup>2</sup> Although the mazurka is originally a Polish folk dance and was later developed as art music by Chopin, Tellefsen attempted to imbue his works with Norwegian flavor and to develop his own distinctive mazurka genre by utilizing folk elements from his own country.<sup>3</sup> This study will examine the elements taken from folk dance, folk instruments, and characteristics of Norwegian melodic and rhythmic motifs in Tellefsen’s *Mazurka, Op. 3* and *Op. 14*. In addition, a comparison with Chopin’s idiom will reveal that Tellefsen made original contributions to the genre by combining traditional elements of Polish folk dance with those of Norwegian folklore.

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<sup>1</sup> Ingrid Loe Dalaker, “Thomas Tellefsen Mazurkaer: Mer Romantisk Lyrik, end Saftig-Virkelighed,” accessed February 21, 2014, <http://www.idunn.no/ts/smn/2010/01/art09>; Ingrid Loe Dalaker, “Chopin in Translation- The Mazurkas of Thomas Tellefsen,” in *Chopin in Paris: The 1830s*, ed. Artur Szklener (Warszawa: Narodowy Instytut Fryderyka Chopina, 2006), 44.

<sup>2</sup> Nils Grinde, *A History of Norwegian Music*, trans. William H. Halverson and Leland B. Sateren (Lincoln & London: University of Nebraska Press, 1991), 179.

<sup>3</sup> Stephen Downes, “Mazurka,” *Oxford Music Online*, accessed February 21, 2014, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/18193>; Dalaker, “Chopin in Translation- The Mazurkas of Thomas Tellefsen,” 47.

## Biography and Overview of Compositional Output

Thomas Tellefsen was born in Trondheim, Norway on November 26, 1823 and grew up with a rich musical education from his father, organist Johan Christian Tellefsen, as well as from his piano teacher, Ole Andreas Lindeman, one of the leading composers, teachers, and folk tune collector in Norway during a period of half of the nineteenth century. He gave his first public recital in his hometown in 1842 at the age of eighteen. That same year, he went to Paris where he studied with the Norwegian born pianist Charlotte Thygeson (1811–1872), a pupil of Friedrich Kalkbrenner (1785–1849). Between 1844 and 1847, he studied with Frédéric Chopin (1810–1849) and also occasionally served as Chopin’s copyist.<sup>4</sup> Due to the Paris revolution in 1848, Tellefsen and Chopin went to England as did many other artists. During that time, they spent much of their time together and formed a deep friendship.<sup>5</sup> After returning to Paris and Chopin’s death in 1849, Tellefsen taught some of Chopin’s pupils, including Jane Stirling (1804– 1859) and Marcellina Czartoryska (1817–1894).<sup>6</sup> Tellefsen gave his Paris debut in 1851 performing his first *Piano Concerto Op. 8*; he thereafter had great success becoming part of the elite and enjoying a close relationship with the aristocracy and French upper class.<sup>7</sup> In 1858, he married Severine Bye (1840–1915), a Norwegian singer. However, because of their unhappy marriage, Tellefsen and Bye were separated in 1874.<sup>8</sup> Beginning in the early 1860s, his health declined and his musical activity gradually slowed. He eventually suffered a stroke in April of 1874 and died on October 6, 1874 at age 51.<sup>9</sup>

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<sup>4</sup> Jørgen Larsen, “Thomas D. A. Tellefsen Complete Piano Works,” accessed January 5, 2014, <http://www.2l.no/e-book/2L080.pdf>

<sup>5</sup> Ibid.

<sup>6</sup> Jean Jacques Eigeldinger, *Chopin, Pianist and teacher: As Seen by His Pupils* (London: Cambridge University Press, 1986), 184.

<sup>7</sup> Natalia Strelchenko, “Thomas Tellefsen Complete Piano Works” (Oslo: Arena, 2009), 6.

<sup>8</sup> Ibid., 7.

<sup>9</sup> Larsen, “Thomas D. A. Tellefsen Complete Piano Works.”

Despite the fact that Tellefsen earned a reputation as a composer and pianist while he was alive, after his death, much of his work was neglected. However, within the last decade, Tellefsen has attracted a great deal of attention and Norwegian and Polish pianists alike have begun to record his music. In 2000, the world premiere album of Tellefsen’s piano works, which was performed by Malgorzata Jaworska, was released. Below is a table of Tellefsen’s recorded works (Table 1).

Table 1: Recordings of Tellefsen’s Works

Title	Performer	Publication	Year Released
Piano Works Vol 1- Tellefsen, Thomas D. A.	Malgorzata Jaworska	Poland: <i>Acte Préalable</i>	2000
Piano Works Vol 2- Tellefsen, Thomas D. A.	Malgorzata Jaworska	Poland: <i>Acte Préalable</i>	2000
Piano Works Vol 3- Tellefsen, Thomas D. A.	Malgorzata Jaworska	Poland: <i>Acte Préalable</i>	2002
Piano Works Vol 4- Tellefsen, Thomas D. A.	Malgorzata Jaworska	Poland: <i>Acte Préalable</i>	2007
Complete piano works- Tellefsen, Thomas D. A.	Natalia Strelchenko	Oslo: Arena	2010
Piano music by pupils of Chopin (including Tellefsen’s piano works)	Hubert Rutkowski	Hong Kong: Naxos	2010
The Complete works for Piano Solo- Tellefsen, Thomas D. A.	Einar Steen-Nøkleberg	Norway: Simax	2011
Thomas D. A. Tellefsen Complete Piano Works	Jørgen Larsen	Norway: <i>Ringve Museum</i>	2012

Tellefsen composed a total of forty-four opuses, including concertos, chamber music, and solo piano works, such as sonatas, waltzes, nocturnes, and sixteen mazurkas organized in five opus numbers. Tellefsen distributed his published compositions to Norwegian libraries.<sup>10</sup> The

<sup>10</sup> Natalia Strelchenko, “Thomas Tellefsen Complete Piano Works” (Oslo: Arena, 2009), 6.

complete collection of his piano works can be found at the Museum of National History and Archaeology (Vitenskapsmuseet) in Trondheim, the National Music Archive in Oslo, and the Ringve Music Museum (Ringve Musikkmuseum) in Trondheim.<sup>11</sup> A complete collection can be viewed through the website, IMSLP (International Music Score Library Project), which is for public domain music scores.<sup>12</sup>

### Tellefsen's Norwegian Heritage

Tellefsen used Norwegian folkloric elements in his works as early as the 1840s, predating the use of folk material by Edvard Grieg (1843–1907).<sup>13</sup> Grieg was influenced by Norwegian folk idioms and has been regarded as a chief proponent of Norwegian music.<sup>14</sup> The influence of Norwegian folk elements in Tellefsen's music presumably stems from several circumstances of his early life. Born and raised in Norway, Tellefsen was naturally exposed to Norwegian traditions and influenced by the national folk music.<sup>15</sup> Tellefsen could have been exposed to Norwegian folk music during his childhood in Trondheim and influenced by his first piano teacher, Ole Andreas Lindeman (1769–1857). O. A. Lindeman collected Norwegian folk tunes and influenced many other musicians, most notably his son, Ludvig Mathias Lindeman (1812–1887), who became a significant collector of Norwegian folk music.<sup>16</sup> According to Ingrid Loe Dalaker, L. M. Lindeman's collections include more than 600 Norwegian folk melodies which were valuable materials of inspiration for Norwegian composers such as Grieg. Since the first

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<sup>11</sup> Natalia Strelchenko, "Thomas Tellefsen Complete Piano Works" (Oslo: Arena, 2009), 6.

<sup>12</sup> "IMSLP" accessed January 5, 2014, [http://imslp.org/wiki/Category:Tellefsen,\\_Thomas\\_Dyke\\_Acland](http://imslp.org/wiki/Category:Tellefsen,_Thomas_Dyke_Acland)

<sup>13</sup> Ingrid Loe Dalaker, "Chopin in Translation- The Mazurkas of Thomas Tellefsen," in *Chopin in Paris: The 1830s*, ed. Artur Szklener (Warszawa, Narodowy Instytut Fryderyka Chopina, 2006), 47.

<sup>14</sup> John Horton and Nils Grinde, "Grieg," *Oxford Music Online*, accessed February 21, 2014, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/11757>

<sup>15</sup> Strelchenko, "Thomas Tellefsen Complete Piano Works," 8; Nils Grinde, *A History of Norwegian Music*, trans. William H. Halverson and Leland B. Sateren (Lincoln & London: University of Nebraska Press, 1991), 133.

<sup>16</sup> Harald Herresthal, "The Lindeman Tradition" accessed July 1, 2014, [http://lindemanslegat.no/?page\\_id=2108](http://lindemanslegat.no/?page_id=2108); Dalaker, "Chopin in Translation- The Mazurkas of Thomas Tellefsen," 47; Grinde, *A History of Norwegian Music*, 133.

publication was in 1841, Tellefsen probably knew the Norwegian folk melodies before he went to Paris in 1842.<sup>17</sup>

Besides, Tellefsen lived during an important period in the development of Norwegian folk music. Beginning in the 1840s, traditional folk music began to be performed in concert halls and systematic collections of folk music were published. Politically, the Norwegian national identity was establishing itself between 1840 and 1870.<sup>18</sup> Although Tellefsen lived most of his life in Paris and composed much of his music there, he visited Norway multiple times during his performance tours between 1851–1860. He would surely have been influenced by the widespread promotion of national music.<sup>19</sup>

In addition to the mazurkas, the influence of Tellefsen's Norwegian heritage can be seen in many of his compositions, including *Huldredansen Op. 9* (Dance of the Fairy Girl), *Bruraslaatten Op. 26* (Bridal Dance), and *Walhallafesten Op. 40* (The Valhalla Festival), based on Norwegian folk music and folk dances.<sup>20</sup> Furthermore, he performed many improvisations and variations on Norwegian folk melodies during his concerts.<sup>21</sup>

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<sup>17</sup> Ingrid Loe Dalaker, "Chopin in Translation- The Mazurkas of Thomas Tellefsen," in *Chopin in Paris: The 1830s*, ed. Artur Szklener (Warszawa, Narodowy Instytut Fryderyka Chopina, 2006), 47.

<sup>18</sup> Natalia Strelchenko, "Thomas Tellefsen Complete Piano Works," (Oslo: Arena, 2009), 8.

<sup>19</sup> *Ibid.*, 7.

<sup>20</sup> Nils Grinde, *A History of Norwegian Music*, trans. William H. Halverson and Leland B. Sateren (Lincoln & London: University of Nebraska Press, 1991), 179.

<sup>21</sup> Strelchenko, "Thomas Tellefsen Complete Piano Works," 7.

## CHAPTER 2

### INFLUENCE OF NORWEGIAN FOLK DANCE

#### The *Springar*

The *springar* is a traditional Norwegian folk dance in triple time, dating from the Norwegian Renaissance of the sixteenth and seventeenth centuries.<sup>22</sup> The name *springar* originates from the Norwegian verb, *springe*, which means to spring or to run lightly, describing the quick and light footwork characteristic of this couples dance.<sup>23</sup> The *springar* is also known by different names. In the southern and western parts of Norway where the *hardanger* fiddle is used as a folk instrument, the dance is called a *springar*. In the eastern and northern parts of Norway (where the violin is used) it is known as *pols*. In some central districts of southern Norway it is known as a *springleik*.<sup>24</sup> The *springar* shares certain characteristics with the Polish mazurka. The common features are triple time, repeated phrase pattern, and accent either on the second or third beat of the measure. These characteristics are possibly the reason that Tellefsen easily adapted the *springar* form to his mazurkas. As seen in examples 1-3, each example displays common characteristics: triple time, a repetitive phrase pattern, and accents either on the second or third beat of the measure (see Example 1-3).

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<sup>22</sup> Daniel Sundstedt Beal, "Two Springar Dance Traditions from Western Norway," *Ethnomusicology* 28, No. 2 (May 1984): 238.

<sup>23</sup> *Ibid.*, 237.

<sup>24</sup> Nils Grinde, *A History of Norwegian Music*, trans. William H. Halverson and Leland B. Sateren (Lincoln & London: University of Nebraska Press, 1991), 98.



Example 1: Chopin, *Mazurka, Op. 6, No. 4*, mm. 1–8

Example 2: *Springar* from L. M. Lindeman, *Norske Fjeldmelodier, No. 53*, mm. 17–32

Example 3: Tellefsen, *Mazurka, Op. 3, No. 2*, mm. 35–50

For the structure of the *springar*'s folk tune, Norwegian folk music collector and composer, Catharnus Elling (1858–1942) observed that the *slåtter* (folk tune) of the *springar* is usually comprised of several short phrases of two or four measures, each phrase being repeated several times, usually four, with a slight variation.<sup>25</sup> This is clearly seen in L. M. Lindeman's *Norske Fjeldmelodier* (Norwegian Mountain Melodies), collections of Norwegian folk tunes published in 1841. Through observations of the Norwegian *springar* folk tunes, when the four-measure motif occurs four times, it often presents antecedent phrases as the first and third phrases and consequent phrases as the second and fourth. The same harmonic closure ends the first and third phrase and the second and fourth phrase. The following example shows that the first and third phrase end with a dominant chord (V) and the second and fourth phrase end with a tonic chord in D major (I) (see Example 4).

Example 4: L. M. Lindeman, *Norske Fjeldmelodier*, No. 100, mm. 17–33

The musical score for Example 4 is presented in three systems. Each system contains a melody line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#), indicating D major. The time signature is 2/4. The first system (measures 17-20) shows the first phrase (circled 1) and the second phrase (circled 2). The first phrase ends with a dominant chord (V), and the second phrase ends with a tonic chord (I). The second system (measures 21-24) shows the third phrase (circled 3) and the fourth phrase (circled 4). The third phrase ends with a dominant chord (V), and the fourth phrase ends with a tonic chord (I). The bass line provides harmonic support with chords and single notes.

<sup>25</sup> Daniel Sundstedt Beal, "Two Springar Dance Traditions from Western Norway," *Ethnomusicology*, Vol.28, No. 2 (May 1984): 244.

Generally, although most of Tellefsen's mazurkas are in ternary form (ABA), as are many of Chopin's mazurkas, the construction of the phrases in Tellefsen's *Mazurkas, Op. 3* and *Op. 14* closely match the structure of the *springar's* folk tune. The following examples show four measure phrases occurring four times with a slight variation each time. The variations include different endings and different accompaniment patterns or octave changes. On the other hand, there is also a periodic harmonic structure seen at the final measures of the first and third phrases and the second and fourth phrases (see Examples 5-6).

Example 5: Tellefsen, *Mazurka, Op. 14, No. 4*, mm. 32–48

Example 6: Tellefsen, *Mazurka, Op. 14, No. 5*, mm. 1–16

In Tellefsen's *Mazurkas, Op. 3* and *Op. 4*, the features of both the *springar* and the Polish *mazurka*, such as triple time, repeated phrase patterns, and accents either on the second or third beat of the measure, are included. Nevertheless, the phrase structure-, a four-measure motif occurring four times with the same harmonic closure on the first and third phrase (V or V7) and on the second and fourth phrase (I or i)- is an important element derived from the characteristics of the *springar*.

## CHAPTER 3

### INFLUENCE OF NORWEGIAN FOLK INSTRUMENTS

#### The *Hardanger* Fiddle

The *hardanger* fiddle is a stringed instrument originating from the western and central parts of Norway.<sup>26</sup> It is the oldest of the native Norwegian instruments and dates back to around 1550 and 1650 (see Figure 1).<sup>27</sup>



Figure 1: The *Hardanger* fiddle.

Although the *hardanger* fiddle appears very similar to the conventional violin, a distinctive feature of the instrument is that it contains two sets of strings: a set of four main strings and a second set of four (occasionally five) sympathetic strings beneath the four main strings.<sup>28</sup> The bridge is a little lower and a little flatter than the conventional violin to facilitate the playing of double stops simultaneously.<sup>29</sup> While the main strings are used to play two parts, the pedal point and the melody, the sympathetic strings are not touched by the bow but vibrate on the fourths and fifths.<sup>30</sup>

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<sup>26</sup> Velle Espeland, "Folk Music in Norway," accessed February 7, 2014, <http://www.mic.no/mic.nsf/doc/art2002100912335347083543>

<sup>27</sup> Kristian Lange, *Norwegian Music a Survey* (Oslo: Tanum- Norli, 1982), 11.

<sup>28</sup> Arne Bjordal, "The Hardanger Fiddle: The Tradition, Music Forms and Style," *Journal of the International Folk Music Council* 8 (1956): 13.

<sup>29</sup> Nils Grinde, *A History of Norwegian Music*, trans. William H. Halverson and Leland B. Sateren (Lincoln & London: University of Nebraska Press, 1991), 91.

<sup>30</sup> Børre Qvamme, *Norwegian Music and Composer* (London: The Bond Publishing Company, 1949), 14.

Tellefsen specifically applied the same techniques used when playing this instrument in his mazurkas. Tellefsen's *Mazurka, Op. 14, No. 1* shows this instrumental sound effect including polyphonic textures, such as pedal point, melody, and drone accompaniment. The pedal point, played by the right hand, is shown in the treble clef while the bass clef contains both the melody and sympathetic strings, which are vibrating on perfect fifths (see Example 7).

Example 7: Tellefsen, *Mazurka, Op. 14, No. 1*, mm. 58–65

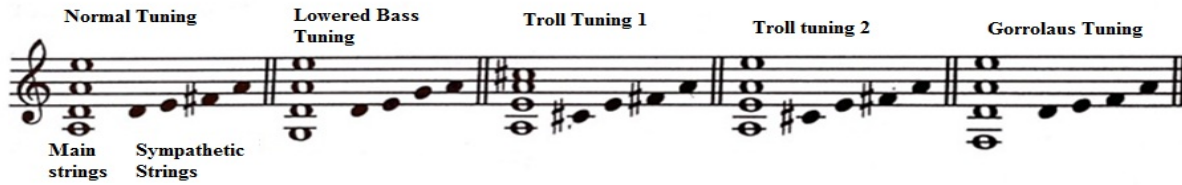
The image shows a musical score for a piano accompaniment. It consists of two staves. The upper staff is in the treble clef and contains a single note, labeled 'pedal point', which is held throughout the passage. The lower staff is in the bass clef and contains a melody. The melody is composed of eighth notes and quarter notes, with a steady eighth-note accompaniment. The text 'perfect fifths of sympathetic strings' is written below the bass staff, indicating the nature of the accompaniment. The score is numbered '58' at the beginning.

Though the use of perfect fifths may be seen in a variety of music, Børre Qvamme, in his book, *Norwegian Music and Composers*, identifies the drone of the perfect fifth as characteristic of Norwegian music. It appears quite often in Grieg's works, specifically those based on Norwegian elements, such as Op. 17 (*25 Norwegian Folk Songs and Dances*), Op. 35 (*4 Norwegian Dances*), and Op. 51 (*Old Norwegian Melody*).<sup>31</sup>

Another influence of the *hardanger* fiddle derives from the sympathetic strings. When tuning the *hardanger* fiddle, both the main and sympathetic strings are tuned in various ways: normal tuning, lowered bass tuning, troll ("devil") tuning, and *gorrolaus* ("very loose") tuning (see Example 8).

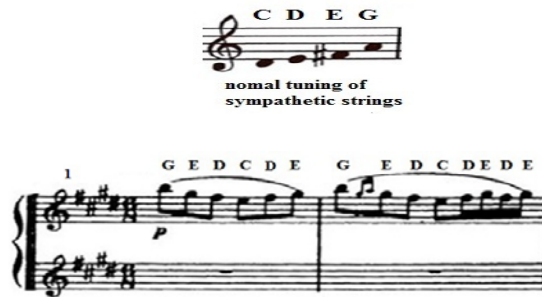
<sup>31</sup> Børre Qvamme, *Norwegian Music and Composer* (London: The Bond Publishing Company, 1949), 14.

Example 8: Alternate Ways of Tuning the *Hardanger* Fiddle



These tunings may be found in Norwegian art music. For example, in Grieg's *Morning Mood*, from the *Peer Gynt Suite, Op. 46, No. 1*, the adoption of the four-note motif of the sympathetic strings appears. The four-note motif of the normal tuning is the opening melody in E major (see Example 9).

Example 9: Normal Tuning, Grieg's *Morning mood* from the *Peer Gynt Suite, Op. 46, No. 1*, mm. 1– 2



Tellefsen often used these four-note motifs based on the tunings of sympathetic strings of the *hardanger* fiddle before Grieg did. Tellefsen's *Mazurka, Op. 14, No. 3* was composed in 1853 and already used the four-note motif before Grieg's *Morning Mood*, which was first published in 1888. In his *Mazurka, Op. 14, No. 3*, Tellefsen includes the normal tuning of sympathetic strings, which occurs as transposed keys. The four-note motif (G, C, D, E or C, G, D, E) appears throughout the piece in C major and is also transposed to A-flat major (see Examples 10-11).

Example 10: Normal Tuning, Tellefsen, *Mazurka, Op. 14, No. 3*, mm. 40–41

The image shows two musical staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a five-note melodic line: C4, D4, E4, G4, G4. Above the notes are the letters 'C D E G'. Below the staff is the text 'normal tuning of sympathetic strings'. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It shows measures 40 and 41. Measure 40 has a piano (*p*) dynamic. The bass line in measure 40 has notes G2, C3, G2. The right hand in measure 40 has notes G4, C5. Measure 41 has notes C3, G2, D3, E3 in the bass line and C5, G4, D5, E5 in the right hand. Above the right hand notes are the letters 'G C G C G D E'.

Example 11: Normal Tuning, Tellefsen, *Mazurka, Op. 14, No. 3*, mm. 56–57

The image shows a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. It shows measures 56 and 57. Measure 56 has a piano (*p*) dynamic. The bass line in measure 56 has notes C2, G2, C2. The right hand in measure 56 has notes G4, C5. Measure 57 has notes C2, G2, D3, E3 in the bass line and C5, G4, D5, E5 in the right hand. Below the bass line notes are the letters 'C G C G C G D E'.

As seen in Example 8, the four-note motif of the lowered bass tuning (D, E, G, A) is used in the right hand; pitches are varied to create a recitative-like passage.

Example 12: Lowered Bass Tuning, Tellefsen, *Mazurka, Op. 3, No. 2*, mm. 19–27

The image shows a grand staff (treble and bass clefs) with a key signature of one sharp (F-sharp) and a 3/4 time signature. It shows measures 19 through 27. Above the right hand notes in measure 19 are the letters 'E A G E D E'. Below the staff is the text 'lowered bass tuning of sympathetic strings'. The bass line is mostly silent. The right hand has a recitative-like passage with notes E4, A4, G4, E4, D4, E4. Performance markings include *p*, *rubato.*, *dim.*, and *p*.

Tellefsen also used the four-note motif of troll tuning. In *Mazurka Op. 14, No. 1*, measure 16, the right hand contains the four-note motif (C, A, G, E), a transposition of troll tuning (A, F sharp, E, C sharp) up a minor third. The four-note motif continues through measure 24 (see Example 13).



Example 13: Troll Tuning, Tellefsen, *Mazurka, Op. 14, No. 1*, mm. 16–28

The image shows a musical score for Example 13. At the top, a single staff in treble clef shows a four-note motif: C4, E4, F4, A4. Below it is the text "troll tuning of sympathetic strings". To the right, a piano accompaniment begins at measure 16, with a treble staff and a bass staff. Above the treble staff, the notes C, C, A, G, E are written. The piano part includes dynamic markings such as *fp* and *Cresc.*. Below this, measures 18 and 23 are shown, with dynamic markings like *pp* and *Dimin.*.

There is also an example of *gorrolaus* tuning in Tellefsen's works. *Mazurka, Op. 14, No. 1* contains the exact four-note motif of *gorrolaus* tuning (see Example 14).

Example 14: Gorrolaus Tuning, Tellefsen, *Mazurka, Op. 14, No. 1*, mm. 73–76

The image shows a musical score for Example 14. At the top, a single staff in treble clef shows a four-note motif: D4, E4, F4, A4. Below it is the text "gorrolaus tuning of sympathetic strings". Below this, a piano accompaniment is shown for measures 73-76, with a treble staff and a bass staff. Above the treble staff, the notes A, F, E, D, A are written. The piano part includes dynamic markings such as *sf*. The score ends with a double bar line and a fermata over the final note.

### The *Langeleik*

Like the *hardanger* fiddle, the *langeleik* is also one of the oldest stringed instruments in Norwegian folk music. The *langeleik* can be described as a mixed instrument between that of a zither and a dulcimer and is played with a plectrum (see Figure 2).<sup>32</sup>

<sup>32</sup> Nils Grinde, *A History of Norwegian Music*, trans. William H. Halverson and Leland B. Sateren (Lincoln & London: University of Nebraska Press, 1991), 90.



Figure 2: The *Langeleik*.

The *langeleik* has only one melodic string, which is nearest to the performer and seven (sometimes more) other strings used for drone accompaniment.<sup>33</sup> The player's left hand creates tones by stopping the melodic string, while the right hand plucks with a plectrum. While the melodic string plays a diatonic scale, the drone strings are tuned in the form of a perfect fifth or triad of the melodic string; however, the diatonic scale is different from modern diatonic scales.<sup>34</sup> In 1848, L. M. Lindeman defined the pitches of the *langeleik* scale; this scale resembles that used in Tellefsen's *Mazurka, Op.14, No. 5* (Example 15-16).

Example 15: The *Langeleik* Scale by L. M. Lindeman



Example 16: Tellefsen, *Mazurka, Op. 14, No. 5*, mm. 83–90



<sup>33</sup> Natalia Strelchenko, "Thomas Tellefsen Complete Piano Works" (Oslo: Arena, 2009), 48; Grinde, *A History of Norwegian Music*, 90.

<sup>34</sup> Grinde, *A History of Norwegian Music*, 90; Amanda Lee Asplund, "Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century" (DMA. diss., University of Texas at Austin, 1997), 5.

Research postdating Lindeman’s findings clarifies that the pitches of the *langeleik* scale and the tuning of the melodic string (namely the placement of the frets) somewhat varies with each instrument; thus, the scales used by the different instruments do not precisely match tempered intervals.<sup>35</sup> The Norwegian folk scales often show variable intervals. The third and seventh wavers between major and minor and the fourth is also unstable between perfect and augmented.<sup>36</sup> The traditional church modes may be compared with the *langeleik* scale: Aeolian, with both minor sixth and seventh; Lydian, with its augmented fourth; and Mixolydian, with its minor seventh.<sup>37</sup> To provide a distinctly Norwegian sound, Tellefsen used the sound effect of the *langeleik*. In *Mazurka, Op. 14, No. 1*, the treble clef shows the Aeolian mode in D and the bass clef imitates sympathetic strings of the *langeleik* providing triads with the exception of the second measure, which contains the seventh chord (see Example 17).

Example 17: Tellefsen, *Mazurka, Op. 14, No. 1*, mm. 1–4



The following example employs a D Lydian mode in the melody while its drone sound resonates as a triad (sometimes the seventh) or perfect fifths.

<sup>35</sup> Amanda Lee Asplund, “Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century” (DMA. diss., University of Texas at Austin, 1997), 5.

<sup>36</sup> Kristian Lange, *Norwegian Music a Survey* (Oslo: Tanum- Norli, 1982), 30

<sup>37</sup> Asplund, “Neglected Repertoire,” 5.

Example 18: Tellefsen, *Mazurka, Op. 14, No. 2*, mm. 1–6

D Lydian mode

*p*

*Cresc.*

Sympathetic strings by triads (or the 7ths) and perfect 5th

Tellefsen incorporates folk-instrument influences in his *mazurkas* to give his music a certain Norwegian color by imitating the sound of the *hardanger* fiddle and the *langeleik*. These influences appear in various ways. These include imitating the exact sound effect of the *hardanger* fiddle, which is created by a pedal point, melody, and sympathetic strings of the perfect fifth or fourth, the four-note motifs derived from the tuning of the sympathetic strings of the *hardanger* fiddle, and the *langeleik* scale with its drone accompaniment.

## CHAPTER 4

### INFLUENCE OF NORWEGIAN RHYTHMIC AND MELODIC MOTIFS


In the 1960s, Hampus Huldt-Nystrøm, a Norwegian music scholar, examined in his book, *Det nasjonale tonefall* (The National Accent) the characteristics of Norwegian and Swedish folk music and also identified certain rhythmic and melodic motifs linked to the Norwegian folk dance music. He demonstrated not only that an eighth-note triplet followed by a quarter note (  ) is most frequently used in Norwegian folk dances but he also identified the twenty types of most commonly used melodic motifs in Norwegian folk dance tunes, so called “Norwegian Gestures.” As seen in Table 2, the 171-2 melodic gesture, for instance, indicates a descending and ascending stepwise triplet followed by a stepwise ascent.

Table 2: Hampus Huldt-Nystrøm, “Norwegian Gestures”

123-1	171-2	112-3	123-4	176-5	171-6	161-7
127-1	123-2	161-3	135-4	127-5	175-6	121-7
161-1	161-2			167-5		176-7
						132-7
						131-7

Also, according to Hampus Huldt-Nystrøm, the melodic formula, 313-272-1 is one of the most common cadences in Norwegian folk tunes.<sup>38</sup> The following example, which comes from Lindeman’s *Nordke Fjeldmelodier* shows the use of this cadence (see Example 19).

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<sup>38</sup> Ingrid Loe Dalaker, “Chopin in Translation- The Mazurkas of Thomas Tellefsen,” in *Chopin in Paris: The 1830s Warszawa 2006*, ed. Artur Szklener (Warszawa, Noarodowy Instytut Fryderyka Chopina, 2006), 49.

Example 19: L. M. Lindeman, *Norske Fjeldmelodier*, No. 244, mm. 14–20

The Norwegian folk rhythmic and melodic motifs stated above are to be found in abundance in Tellefsen’s *mazurkas*. An eighth-note triplet followed by a quarter note is a prevalent element in Tellefsen’s *mazurkas*, and the melodic formulas, 176-5 and 121-7 often appear in his *mazurkas*. The following examples, 15.1 and 15.2, present an eighth-note triplet followed by a quarter note, 176-5 and 121-7 (see Examples 20-21).

Example 20: Tellefsen, *Mazurka*, Op. 3, No. 2, mm. 9–12

Example 21: Tellefsen, *Mazurka*, Op. 14, No. 3, mm. 100–102

In Tellefsen’s *mazurkas*, the melodic gestures sometimes contain transpositions on a different scale degree. Example 16.1 is in G minor but the scale degree can be interpreted as 176-5 melodic gesture and the melodic gesture in example 16.2 can be interpreted as 161-7 (see Examples 22-23).

Example 22: Tellefsen, *Mazurka, Op. 3, No. 1*, mm. 17–19



Example 23: Tellefsen, *Mazurka, Op. 14, No. 3*, mm. 34–36



The following examples show rhythmic variations on the final notes. The 121-7 melodic gesture has varied final notes such as a dotted eighth-note or an eighth-note rather than a quarter note (Examples 24-26).

Example 24: Tellefsen, *Mazurka, Op. 3, No. 2*, mm. 35–38



Example 25: Tellefsen, *Mazurka, Op. 3, No. 4*, mm. 10–14



Example 26: Tellefsen, *Mazurka, Op. 14, No. 5*, mm. 1–4

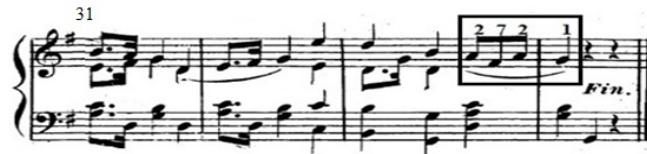


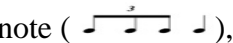
In addition, one of the common cadences in Norwegian folk tunes, 313-272-1, is employed in Tellefsen’s mazurkas as its entirety or as a latter part of the cadence. In Tellefsen’s *Mazurka, Op. 14, No. 5*, the Norwegian folk tune cadence, 313-272-1 appears from measures 96 to 99, and *Mazurka, Op. 3, No. 2* contains the latter part of the cadence, 272-1 (see Examples 27-28).

Example 27: Tellefsen, *Mazurka, Op. 14, No. 5*, mm. 96–99



Example 28: Tellefsen, *Mazurka, Op. 3, No. 2*, mm. 31–34



As seen above, Tellefsen’s mazurkas contain certain rhythmic and melodic motifs based on Norwegian folk dance tunes; an eighth-note triplet followed by a quarter note (  ), which is most often used in rhythmic material in Norwegian folk music: 176-5, 161-7, and 121-7 melodic formulas, which are commonly used as melodic motifs: and 313-272-1, which is one of the most common cadences in Norwegian folk dance music.



## CHAPTER 5

### COMPARISON BETWEEN TELLEFSEN AND CHOPIN'S MAZURKAS

In order to highlight the difference between the *mazurkas* of Tellefsen and those of Chopin, it is necessary to compare certain elements of the works of each composer. Therefore, three categories will be mentioned here: 1) phrase structure, 2) drone accompaniment, and 3) rhythmic and melodic motifs.

#### Phrase Structure

In Chopin's mazurkas, the phrase structure usually consists of one or two measures of rhythmic or melodic motifs (including repetitions), which are grouped into phrases of four, six, or more measures.<sup>39</sup> Chopin's *Mazurka, Op. 41, No. 4*, for instance, consists of a two-measure rhythmic motif with a repetition, which is grouped into an eight-measure phrase with a restatement, and *Op. 56, No. 2* presents a one-measure rhythmic motif with its repetitions (including an extra sixteenth note), which is grouped into a four-measure phrase (see Example 29-30).

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<sup>39</sup> Carol Kendall Oliver, "The Mazurka Triangle: The Influence of the Mazurkas of Frédéric Chopin on the Mazurkas of Alexander Scriabin and Reinhold Glière," (DMA. diss., University of Memphis, 2005), 27.

Example 29: Chopin, *Mazurka, Op. 41, No. 4*, mm. 1–16

Example 30: Chopin *Mazurka, Op. 56, No. 2*, mm. 1–8

According to Helena Windakiewiczowa’s *Patterns of Folk Music in the Mazurkas of Frédéric Chopin*, Chopin’s mazurkas often employed specific melodic structures, which have one measure units. These schematic melodic structures may be described as ABAB, AABB, AABC, ABCC, AAAB, ABBB, or AAAA and are illustrated in the following examples (see Examples 31-37).<sup>40</sup>

Example 31: Chopin, *Mazurka, Op. 7, No. 3*, mm. 1–5

<sup>40</sup> Carol Kendall Oliver, “The Mazurka Triangle: The Influence of the Mazurkas of Frédéric Chopin on the Mazurkas of Alexander Scriabin and Reinhold Glière,” (DMA. diss., University of Memphis, 2005), 27.

Example 32: Chopin, *Mazurka*, *Op. 68, No. 2*, mm. 30–33

Example 33: Chopin, *Mazurka*, *Op. 6, No. 2*, mm. 1–5

Example 34: Chopin, *Mazurka*, *Op. 33, No. 4*, mm. 213–216

Example 35: Chopin, *Mazurka*, *Op. 6, No. 1*, mm. 13–16

Example 36: Chopin, *Mazurka*, *Op. 67, No. 1*, mm. 1–4

Example 37: Chopin, *Mazurka, Op.41, No. 3*, mm. 1–4



These phrase forms found in Chopin’s mazurkas are different from the structure of Tellefsen’s mazurkas influenced by the *springar*’s folk tune, whose basic unit is a four-measure phrase being repeated four times with slight variations containing the same harmonic closure between the first and third phrase and the second and fourth phrase. The difference in phrase structure between the works of both composers is summarized in Table 3.

Table 3: Comparison of Phrase Structure in the Mazurka’s of Tellefsen and of Chopin

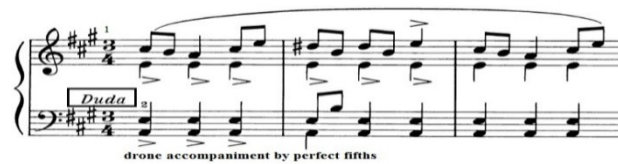
Composers	Basic Phrase Unit	Length of Phrase	Repetition of Phrase
Chopin	-One or two-measure rhythmic motifs -One-measure melodic motif: described as ABAB, AABB, AABC, ABCC, AAAB, ABBB or AAAA	-Four, six, or eight - measure phrases	-Two or four-times: When repeated four times, the cadence of the first and third or the second and forth are not the same harmonies.
Tellefsen	-Four-measure phrase: not belonging to the schematic melodic structure.	-Four-measure phrase	-Usually four-times: the cadence of the first and third or the second and forth have the same harmonic closure.

#### Use of Drone Accompaniment

In both Tellefsen and Chopin’s mazurkas, the drone accompaniment appears in order to set a folkloric tone. However, the drone used in Chopin’s works is based on a different instrument from the *hardanger* fiddle or *langeleik* employed in Tellefsen’s mazurkas. The mazurka dance was originally accompanied by use of *duda* (also called *dudy*), a Polish bagpipe,

providing an accompaniment on the tonic or open fifth.<sup>41</sup> Chopin adopted the sound effect of the *duda* in his mazurkas. The evidence is shown in the first version of Chopin’s *Mazurka, Op. 7, No. 2*, which is marked by the word *duda*, featuring its drone effect in perfect fifths at the beginning of the piece, and the use of perfect fifths appears in many cases (Example 38-40).

Example 38: Chopin, *Mazurka, Op. 7, No. 2*, mm. 1–3



Example 39: Chopin, *Mazurka, Op. 56, No. 2*, mm. 1–8



Example 40: Chopin, *Mazurka, Op. 6, No. 3*, mm. 1–8



This drone accompaniment characteristic of the *duda* is somewhat different from the drone of the *hardanger* fiddle or *langeleik*, which are used in Tellefsen’s mazurkas. The perfect fifth drone accompaniment of the *hardanger* fiddle is played with a pedal point and melody, and the drone accompaniment of the *langeleik* resonates on the perfect fifth or triad (see Examples 41-42).

<sup>41</sup> Stephen Downes, “Mazurka,” Oxford Music Online, accessed February 21, 2014, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/18193>

Example 41: Tellefsen, *Mazurka, Op. 14, No. 1*, mm. 58–65

perfect 5th drone accompaniment of the *hardanger* fiddle

Example 42: Tellefsen, *Mazurka, Op. 14, No. 2*, mm. 1–6


triad (or the 7th) and perfect 5th drone accompaniment of the *langeleik*

The comparison of Chopin and Tellefsen’s drone accompaniment is summarized in Table 4.

Table 4: Comparison of Chopin and Tellefsen’s Drone Accompaniment

Composer	Influenced Instrument(s)	Feature of the Instrument(s)
Chopin	<i>Duda</i>	-Resonance of tonic or perfect fifth
Tellefsen	<i>Hardanger</i> fiddle and <i>Langeleik</i>	- <i>Hardanger</i> fiddle: Resonance of perfect fifth with melody and pedal point - <i>Langeleik</i> : Resonance of perfect fifth or triad

### Rhythmic and Melodic Motifs

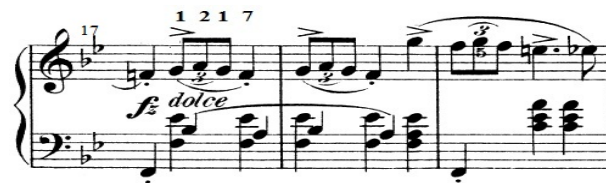
While an eighth-note triplet followed by a quarter note (  ) is a prominent rhythmic motif in Tellefsen’s *Mazurka, Op. 3* and *Op.14*, according to Huldt-Nystrom, the triplet motif is not a principal rhythmic motif in Chopin’s mazurkas.<sup>42</sup> The most frequent rhythmic

<sup>42</sup> Ingrid Loe Dalaker, “Chopin in Translation- The Mazurkas of Thomas Tellefsen,” in *Chopin in Paris: The 1830s Warszawa 2006*, ed. Artur Szklener (Warszawa, Noarodowy Instytut Fryderyka Chopina, 2006), 53.

motifs in Chopin's are 1) two eighth notes followed by two quarter notes (♩♩♩♩), 2) a dotted eighth-sixteenth followed by two quarter notes (♩♩♩♩), and 3) six eighth notes (♩♩♩♩♩♩).<sup>43</sup>

When Chopin employs a triplet motif in his mazurkas, they also include the 121-7 melodic gesture, which is frequently utilized in Tellefsen's *Mazurka, Op.3* and *Op.14* (see Example 43).

Example 43: Chopin, *Mazurka, Op. 24, No. 1*, m. 17–19



However, the most distinctive melodic difference between Chopin and Tellefsen are the melodic gestures 176-5 and 161-7, which are often used in Norwegian folk dance music and 313-272-1, which is one of the common cadence in Norwegian folk dance music. While Tellefsen's mazurkas contain the melodic gestures, 176-5, 161-7, and 313-272-1, Chopin's mazurkas are rare to include this melodic movement (see Example 44-45).

Example 44: Tellefsen, *Mazurka, Op. 3, No. 2*, mm. 9–12



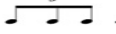




<sup>43</sup> Malgorzata Gniazdowska Kossakowski, "The Solo Piano Mazurka: A Comprehensive Catalogue with Analytic Comments" (DMA. diss., University of Cincinnati, 1995), 48.

Example 45: Tellefsen, *Mazurka, Op. 14, No. 5*, mm. 96–99



The difference between the rhythmic and melodic motives of Chopin and Tellefsen are summarized below (Table 5).

Table 5: Comparison of Chopin and Tellefsen’s Rhythmic and Melodic Motifs

Composer	Rhythmic motifs	Melodic motifs
Tellefsen’s <i>mazurkas</i>	 is a prominent rhythmic motif	<ul style="list-style-type: none"> <li>-Use of 176-5, 161-7, and 121-7, often used melodic gestures in Norwegian folk dance music</li> <li>-Use of 313-272-1, one of the common cadences in Norwegian folk dance music</li> </ul>
Chopin’s <i>mazurkas</i>	 is also used but not prominent. Common rhythmic motifs are  ,  , and 	<ul style="list-style-type: none"> <li>-Include 121-7 melodic gesture</li> <li>-However, 176-5, 161-7, and 313-272-1 melodic gestures are rare</li> </ul>



## CHAPTER 6

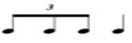
### CONCLUSION

Even though Tellefsen's mazurkas have been considered mere imitations of Chopin's musical idiom, Tellefsen's works contain their own distinctive musical features derived from Norwegian folk music. Folk elements throughout Tellefsen's *Mazurkas, Op. 3* and *Op. 14* can be traced to *springar*, the *hardanger* fiddle, and the *langeleik*, as well as folk melodic and rhythmic motifs.

While Tellefsen's mazurkas share similar characteristics with Chopin's mazurkas such as triple time, repetitive phrase pattern, accents either on the second or third beat of the measure, Tellefsen distinctively employed a phrase structure influenced by the *slåtter* (folk tune) of Norwegian *springar*, which has four measure phrases occurring four times with slight variations utilizing the same harmonic closure at the first and third phrases and at the second and fourth phrases. This application of the phrase structure is different from Chopin's, whose phrases usually consists of one or two measures of rhythmic or melodic motifs, grouped into four (or more) measured phrases with a repetition and present certain melodic structure, such as ABAB, AABB, AABC, ABCC, AAAB, ABBB, or AAAA.

Secondly, Tellefsen adopted the characteristics of folk instruments, the *hardanger* fiddle and *langeleik* in his mazurkas. He imitated the exact sound effect of the *hardanger* fiddle, including a pedal point, melody, and the fourth or fifth drone accompaniment. In addition, he adopted specific four-note motifs (D-E-F sharp-A, D-E-G-A, C sharp-E-F sharp-A, and D-E-F-A) by the tuning of sympathetic strings of the *hardanger* fiddle. Scale pitches of the *langeleik* and its drone accompaniment's fifth or triad are also employed. Drone accompaniments can also be found in Chopin's mazurkas; however, they imitate the drone sound of the Polish bagpipe, the

*duda*, which provides resonance of the tonic or perfect fifth. This creates a different sound effect from the Norwegian *hardanger* fiddle (resonance of fourth or fifth) and *langeleik* (resonance of fifth or triad).

Finally, melodic and rhythmic motifs used in Tellefsen's mazurkas match both those Hampus Huldt-Nystrøm identifies as the most frequently used rhythmic and melodic formulas in Norwegian folk music as well as those found in Ludvig Mathias Lindeman's collection of Norwegian folk tunes. Throughout *Mazurkas, Op. 3* and *Op. 14*, the eighth-note triplet followed by a quarter-note (  ) is often used. Moreover, melodic gestures, 176-5, 161-7, 121-7, and 313-272-1, which are commonly used in Norwegian folk tunes, are found throughout Tellefsen's *Mazurkas, Op. 3* and *Op. 14*. The 121-7 melodic formula is also used in Chopin's mazurkas. However, those melodic materials, 176-5, 161-7, and 313-272-1, which are used in Tellefsen's mazurkas as the influence of Norwegian folk dance music are uncommon in Chopin's mazurkas.

This research has demonstrated that Tellefsen's mazurkas are strongly infused with Norwegian folk elements including folk dance (the *springar*), folk instruments (the *hardanger* fiddle and the *langeleik*), and folk melodic and rhythmic motifs. By comparing his works to Chopin's mazurkas, it becomes clear that while Tellefsen's mazurkas share many musical characteristics with Chopin's, his mazurkas include his own musical idiom derived from Norwegian folk elements. Through this research, Tellefsen's distinct musical style and its traditional Norwegian components may be better understood by performers and aid in an appreciation of Tellefsen's intentions and achievements.

APPENDIX  
LIST OF TELLEFSEN'S WORKS

Tellefsen's complete works are available on IMSLP.<sup>44</sup>

Title	Opus	Number	Year
<i>Four Mazurkas</i>	1	No. 1 in A Major No. 2 in A minor No. 3 in E minor No. 4 in A Major	1849
<i>Nocturne</i>	2		1849
<i>Four Mazurkas</i>	3	No. 1 in E Minor No. 2 in G Major No. 3 in B-flat Major No. 4 in A Major	1849
<i>Ave Maria</i>	4		1850 ca. (pub.)
<i>Valses brillantes</i>	5	No. 1 in A-flat Major No. 2 in G Major No. 3 in E Major	1853 ca. (pub.)
<i>Tarantelle</i>	6		1853 (pub.)
<i>Élégie</i>	7		1853 (pub.)
<i>Piano Concerto No. 1</i>	8		1854
<i>Huldredandsen</i>	9		1853
<i>Adagio et Rondo</i>	10		1853 (pub.)
<i>Nocturne in E Major</i>	11		1853
<i>Thème original et Fantaisie</i>	12		1855 ca. (pub.)
<i>Piano Sonata</i>	13		1853
<i>Six Mazurkas</i>	14	No. 1 in D Minor No. 2 in G Major No. 3 in F Minor No. 4 in F Major No. 5 in D Major No. 6 in C Minor	1853
<i>Piano Concerto, No.2</i>	15		1854 (pub.)
<i>Feuillet d'album</i>	16		1855 (pub.)
<i>Nocturne in G minor</i>	17		1855
<i>Grande Polonaise</i>	18		1855
<i>Violin Sonata</i>	19	No.1	1856
<i>Allegretto</i>	20		1856 (pub.)
<i>Cello Sonata</i>	21		1857 (pub.)
<i>Toccata</i>	22		1857 (pub.)
<i>La petite mendiante</i>	23		1858 (pub.)
<i>Grande Mazurka</i>	24		1857
<i>Grande Etude</i>	25		1858 (pub.)
<i>Bruraslaatten</i>	26		1858

<sup>44</sup> "IMSLP" accessed January 5, 2014, [http://imslp.org/wiki/Category:Tellefsen,\\_Thomas\\_Dyke\\_Acland](http://imslp.org/wiki/Category:Tellefsen,_Thomas_Dyke_Acland)

<i>Valse</i>	27		1863 (pub.)
<i>Ballade</i>	28		1860 (pub.)
<i>Marche triomphale</i>	29		1861 (pub.)
<i>Grande Valses</i>	30	No. 1 in F Major No. 2 in F minor	1861 (pub.)
<i>Piano Trio</i>	31		1862 (pub.)
<i>Berceuse</i>	32		1871 ca. (pub.)
<i>Mazurka</i>	33		1864 (pub.)
<i>Au travers d'un Songe</i>	34		1868 (pub.)
<i>Air de Ballet pour Violoncelle</i>	35		1865 ca. (pub.)
<i>Capriccio appassionato</i>	36		1870 ca. (pub.)
<i>Violin Sonata</i>	37		1872 (pub.)
<i>Impromptu</i>	38		1872 (pub.)
<i>Nocturne</i>	39		1872 (pub.)
<i>Walhallafesten</i>	40		1879
<i>Sonata for Two Pianos</i>	41		1872 ca. (pub.)
<i>Melodies écossaises arr. for Piano</i>	42		1868 ca. (pub)
<i>Étude</i>	43		1867 ca. (pub)
<i>Pavane de la Reine Elisabeth</i>	44		1870 ca. (pub.)

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