

POLISH NATIONAL AND FOLK ELEMENTS REVEALED IN SELECTED PIECES BY

HENRYK WIENIAWSKI

by

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(Under the Direction of LEVON AMBARTSUMIAN)

ABSTRACT

Among Henryk Wieniawski's works are the highly advanced violin compositions such as *Violin Concerti*, *Theme Original Varie*, *Polonaises* or *Capriccio-Valse*. His music also covers less complex pieces that introduce violinists to his musical style, techniques and selection of motives which often have their roots in traditional Polish music. The composer spent most of his life traveling or as an active musician and teacher in Russia. Therefore, research on his music is available mostly in Polish - his native language and Russian. English speakers would highly benefit from having access to English texts that analyze Wieniawski's works. The purpose of the present study is to create an intercultural bridge between the Polish musician and the English-speaking audience.

INDEX WORDS: Polish music, violin music, mazurka, folk music, national music, interpretation, violin performance practice,

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TO MY PARENTS

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CHAPTER 1

INTRODUCTION

Henryk Wieniawski's pieces are some of the most difficult in the violin repertoire. His compositions offer a diverse palette of virtuosic and technical issues. Performing Wieniawski's music however is also stylistically challenging. Some of the pieces carry a folk element of Polish traditional dances. During my research, I did not find any writings that primarily focused on explaining how folk music is implemented into his compositions or how it is executed in the stylistically correct way. The lecture recital project is meant to serve violinists who want a better understanding of the relationship between Polish traditional music and Wieniawski's compositions.

This study evaluates the compositional style of Henryk Wieniawski and his four pieces, *Mazurka. Dudziarz*, *Mazurka. Obertass*, *Kuyawiak*, and *Chanson polonaise* based on existing scholarly writings. It will provide an analysis to help performers bring out distinctive elements of Polish traditional music.

1.1 Purpose and significance

There is no specialized literature exploring Polish music and its influence on Henryk Wieniawski's mazurkas. Most of the writings about Wieniawski's music generally consist of historical information on the works and broad stylistic observations. To the best of my knowledge, this will be the first guide-like work to focus on the performance aspects of the selected pieces by Wieniawski. Thus, the present study serves as an opportunity for English

speakers to learn more about violinistic traditions of Wieniawski's works. The following pages represent a tribute to the rich composition of the Polish composer and a guide for violinists to deeply familiarize themselves with Polish music by offering practical performing solutions.

1.2 Literature

One of the most relevant works on Wieniawski's life and composition style is a book by Renata Suchowiejko's *Henryk Wieniawski, Composer on the Background of Violin Virtuosoic Tradition of the 19th Century*.¹ The book describes not only stylistic conventions of Wieniawski's music, but it offers a historical overview, emphasizing the great influence the composer had in violin performance. Suchowiejko provides very detailed descriptions of different music approaches and solutions that individualize Wieniawski's work. According to Suchowiejko, the Polish composer is a beacon in the history of music.

Further on, I will develop a methodology that differentiates a couple of stylistic devices specific to Wieniawski that can be applied to in depth analysis of other works. In order to better understand Wieniawski's musical strategies, we shall first unravel a couple of biographical details that will situate the study in the context of the composer's life.

¹Renata Suchowiejko, *Henryk Wieniawski - Kompozytor na tle Wirtuozowskiej Tradycji Skrzypcowej XIX Wieku* [*Henryk Wieniawski - Composer on the Background of Virtuosoic Violin Tradition of the 19th Century*] (Poznań: Towarzystwo Muzyczne im. Henryka Wieniawskiego, 2005).

1.3 Methodology

The ultimate goal of the written part of this project is to provide a useful tool for performance preparation of the pieces. This document will offer suggestions for using a stylistically appropriate interpretation.

The information will be presented in a lecture-recital, with discussions of the historical background of traditional Polish music, Wieniawski's pieces, his compositional style and most notable characteristics, and some potentially challenging performance aspects.

This presentation will be followed by a performance of the four pieces. The project will have relevance for the modern violinist at the student and professional levels.

CHAPTER 2

WIENIAWSKI: THE MAN AND THE ARTIST

2.1 Wieniawski's life

Henryk Wieniawski was born in Poland, in 1835, to a family with musical heritage. Henryk's mother, Regina and her brother were both pianists, and she was also the composer's first teacher. Regina often organized "musical evenings" at home. From a very young age, Henryk could experience high quality chamber performances. Most of the guests were local musicians and friends of the Wieniawski family. Among them, there was Michael (Miska) Hauser, Hungarian violin virtuoso who studied with Rodolphe Kreutzer. The Wieniawski family continued this tradition also after they moved to France in 1843, where at age 8 young Henryk began his music education at Paris Conservatory. He graduated three years later with the first prize gold medal and continued developing his skills not only as a violinist but as a composer too.

In 1850 Wieniawski and his brother began concert tours together. Józef Wieniawski also studied music in piano performance at Paris Conservatory and later in Weimar with Franz Liszt. The Wieniawski brothers' tour spread throughout Europe. The two musicians performed mostly in the Russian Empire. Their concerts were always successful. In 1860, after receiving an invitation from Anton Rubinstein, Henryk Wieniawski moved to St. Petersburg and accepted the position of teacher and soloist of the Russian Music Society. Twelve years later, the artist left for the United States together with Anton Rubinstein. Their great concert tour lasted for eight

months. During that time, the two musicians gave 215 performances! In 1874, Wieniawski came back to Europe and started his career as a violin professor in Brussels as the successor of Henri Vieuxtemps. During his last years as a composer, he suffered from health issues. He died in Moscow in 1880.

Wieniawski's music heritage is not extensive. His time for composing was restricted by many trips, concerts and duties as a teacher. Many of his pieces were lost and the only knowledge about them comes from his private correspondence or notes from critics. There are many letters that offer details about the composer's relations with his publishers. Wieniawski was strongly engaged in the editing and promotion of his work, especially at the beginning of his career. Later on, editorial comments are less frequent. Perhaps, the composer met with his publishers in person during his trips. Unfortunately, some of his publisher's letters were lost as well. However, data gathered by other means offers enough insight into Wieniawski's lifestyle.

According to Renata Suchowiejko's book, *Henryk Wieniawski, Composer on the Background of Virtuoso Violin Tradition of 19th Century*, Wieniawski kept his eye on the printed versions of his compositions. Unfortunately, not all publishers were careful with his notations. There were many mistakes in the drafts of Wieniawski's pieces. The composer always wanted to see each corrected version from his publishers to give his approval. He was editing together with his brother Józef who was taking care of the piano part. Sometimes, there were so many corrections and so many versions sent back and forth between the publisher and Wieniawski that it could take them months to finally obtain the final version. Other times, the wrong version would get printed. There were even situations when Wieniawski did not hear back from his publisher and he was worried that the piece was lost. In one of his letters, Wieniawski openly

expressed his dissatisfaction with his publisher's work by replacing the friendly tone with a harsh approach and by sarcastically emphasizing the many errors of the latter,

“Panie! Odsyłam Panu korektę *Duo polonais*. Muszę powiedzieć, że nigdy w życiu nie widziałem utworu tak naszpikowanego błędami. Partii skrzypiec, zapisanej tuż nad fortepianem, nawet nie mogłem poprawić, zważywszy na ilość miejsca jaka mi została po poprawkach mojego brata. Niech Pan będzie łaskaw nie drukować jeszcze tego *Duo*, zanim nie dostaniemy go przynajmniej dwukrotnie do poprawy.”²

(Mister! I am sending you back a correction of *Duo Polonais*. I must say that I have never seen a piece with so many mistakes. I could not even revise the violin part which is printed right above the piano, considering the amount of space that has been left after my brother's corrections. Please, be so kind and do not print the *Duo* until we recorrect further versions at least twice. Translated by Teresa Grynia)

Therefore, it seems that not every single notation in each piece could have been the composer's original intention. He writes further,

“Następnym razem, proszę mi przysłać dwa razy partię skrzypiec i dwa razy partię fortepianu. W przeciwnym razie, nigdy nie dojdziemy do porządku z tą korektą. A jeśli chodzi o edycję, to nie jest ona zbyt zachwycająca i daleko jej do tego. Wszystko jest za bardzo ściśnięte. Prawdę mówiąc, mógłby Pan być hojniejszy dla nas jeśli chodzi o ilość papieru...”³

(Next time, send me twice the violin part, and twice the piano part, otherwise we will never come to the correct version of the manuscript. As for the edition, it is not satisfactory, and it is far from that, everything is so tight. To be honest, you could have been more generous with the amount of paper. Translated by Teresa Grynia)

Therefore, it is likely that not all the notations in Wieniawski's pieces are the composer's original intention, but rather his publisher's additions. Regardless of the source of notations, Wieniawski's pieces are valuable and worth exploring.

² Renata Suchowiejko, *Henryk Wieniawski* (Poznań: Towarzystwo Muzyczne im. Henryka Wieniawskiego, 2005), 117.

³ Ibid.

2.2 Wieniawski - the artist

The four compositions *Mazurka. Dudziarz*, *Mazurka. Obertass*, *Kuyawiak*, and *Chanson polonaise* belong to the group of pièces de salon. Salons had a central role for the music culture of the nineteenth century. It was an institution that combined many functions. This system of mutual support between artists functioned until professional artistic management was invented. Professional artists as well as amateurs were able to perform in front of each other but also meet each other in a cozy gathering that would offer them the opportunity to start collaborating. Such gatherings had a great impact on the life of professional musicians because it was easy for the ones with few resources to meet influential people that might eventually help them evolve professionally.

For Wieniawski, the salons boosted his already successful career and gave him the recognition he needed. There were moments when he impressed his audience and also developed his own style. Characteristic miniatures based on folk, national Polish music were new in the violin repertoire. It is interesting to note that Wieniawski's style was imprinted with Polish traditional elements in spite of the composer's early departure from Poland.

However, it cannot be ignored that Wieniawski left his homeland at age 8. All he could learn about his country's traditional music was not anchored in his experience as a professional musician. Thanks to his mother, he had great knowledge of Polish music. Nevertheless, he did not grow up in an environment filled with traditional Polish music. For this reason, his compositions, even though they are strongly inspired by folk and national Polish music, are rather a combination of their characteristic elements that imitate folk music.

CHAPTER 3

POLISH DANSES: WIENIAWSKI'S INSPIRATION

The analysis here of Polish dances is not exhaustive. However, there are a couple of details that so far have not been addressed in English texts. This chapter represents a synthesis of the main characteristics of Polish traditional dances.

Folk dances represent dance and music that are strictly connected to the environment in which they were developed, with their traditions, religions, and games. Their names do not describe the genre that could indicate three aspects: ethnicity, dance characteristics, and musical characteristics. The names of folk dances come from a specific movement that is the most prominent of the body movements e.g. *chodzony* from *chodzić* – “to walk,” *goniony/ przebiegany* from *biegać* – “to run,” *obwertas/ober/oberek* from *obracać się* – “to spin.” In order to give a name to a folk dance, people would initiate a dance-game by either imitating animals or activities specific for a particular job e.g. *niedźwiedź* – “a bear,” *miotlarz* – “a sweeper.” Many names of dances come from the text of songs since most of folk dances are actually danceable songs.

National dances are developed folk dances, popularized throughout the entire country. Through the years, the specific elements of folk dances transformed the original version so as to make it accessible to greater geographical areas. Thus, dances are no longer considered to belong to a particular region but to the entire country. These dances emphasize only dominant music characteristics of folk dances and their names (with the exception of the *oberek*) no longer

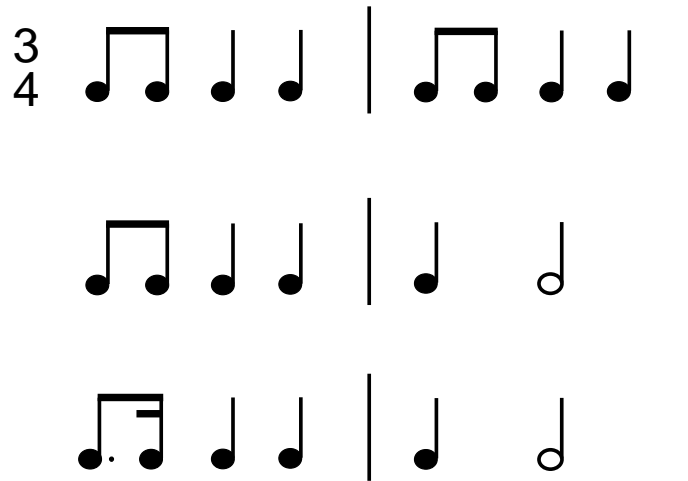
describe movements of the body nor imitations of activities or animals, but simply describe their ethnical root.

Mazur, Oberek, Kujawiak and *Polonez* bear many similarities. The most important elements that are distinctive for each dance are: meter and rhythm, tempo and its changes, and melody. These elements are strictly connected to the movements of dancers. They have been developed with the dance form. Therefore, their role is to determine the duration and “personality” of each gesture.

The first three dances belong to the category of national dances and come from folk dances of the central, northern, and western part of Poland. The names *Mazur* and *Kujawiak* do not come from folk traditions but were created from the regions of Mazowsze and Kujawy. The most similar to the original folk dance name is *Oberek*. Previously, it was called *obertany, ober, obwertas*. Mazur, oberek and kujawiak share similar rhythmic patterns. That is why composers use these dances and combine them into *mazurka*.

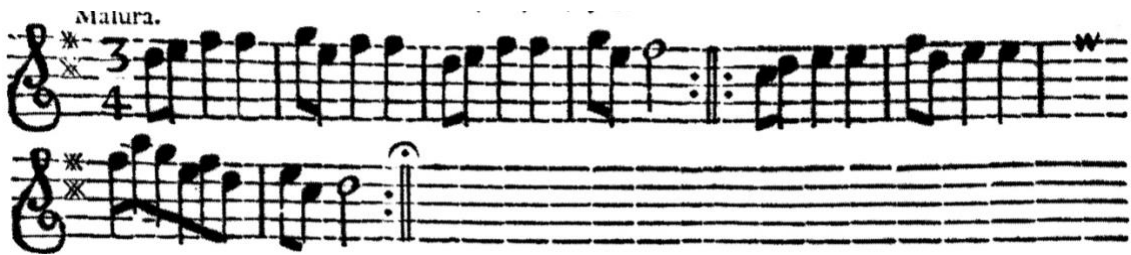
3.1 Mazur

The mazur is a dance in $\frac{3}{4}$ or $\frac{3}{8}$ meter kept in vivid, unchanging tempo. Typical for the *mazur* is its two-measure phrase. The following example displays the most usual rhythmic patterns for the mazur.



Example 1. mazur: rhythmic patterns

The most significant element of the rhythmic pattern is the lack of an upbeat and up to four notes in the measure. The first record of a mazur is a manuscript from 1752, written by J. Riepel.⁴ He claimed that he heard it from some Polish rafters and merchants.



Example 2. J. Riepel, *Masura*

⁴ Joseph Riepel, *Sämtliche Schriften zur Musiktheorie*. Herausgegeben von Thomas Emmerig (Wien: Böhlau, 1996), 1: 70.

A few years later in 1756, the German composer Kirnberger wrote his *Rustico (Masura)*, which represents less common rhythmic patterns.⁵ However, it introduces the possibility of moveable accentuation of the beat per measure.

Rustico (Masura) J.P. Kirnberger

Example 3. J.P. Kirnberger, *Rustico (Masura)*

Accents in the mazur can vary: if accents are placed on the first and the third beat, then mazur is supposed to be performed livelier and in an almost aggressive character, getting closer with its attitude to oberek (obertas).

Example 4. mazur: accents placement, version 1

⁵Johann Philipp Kirnberger, *Das kleine Klavierbuch: eine Sammlung leichter bis mittelschwerer Originalstücke für Kenner und Liebhaber*, Herausgegeben von Kurt Hermann (Frankfurt; New York: C.F. Peters, ©1938), vol. 2: 31.

When the accents are on the second beat, then mazur's character is more similar to kujawiak.



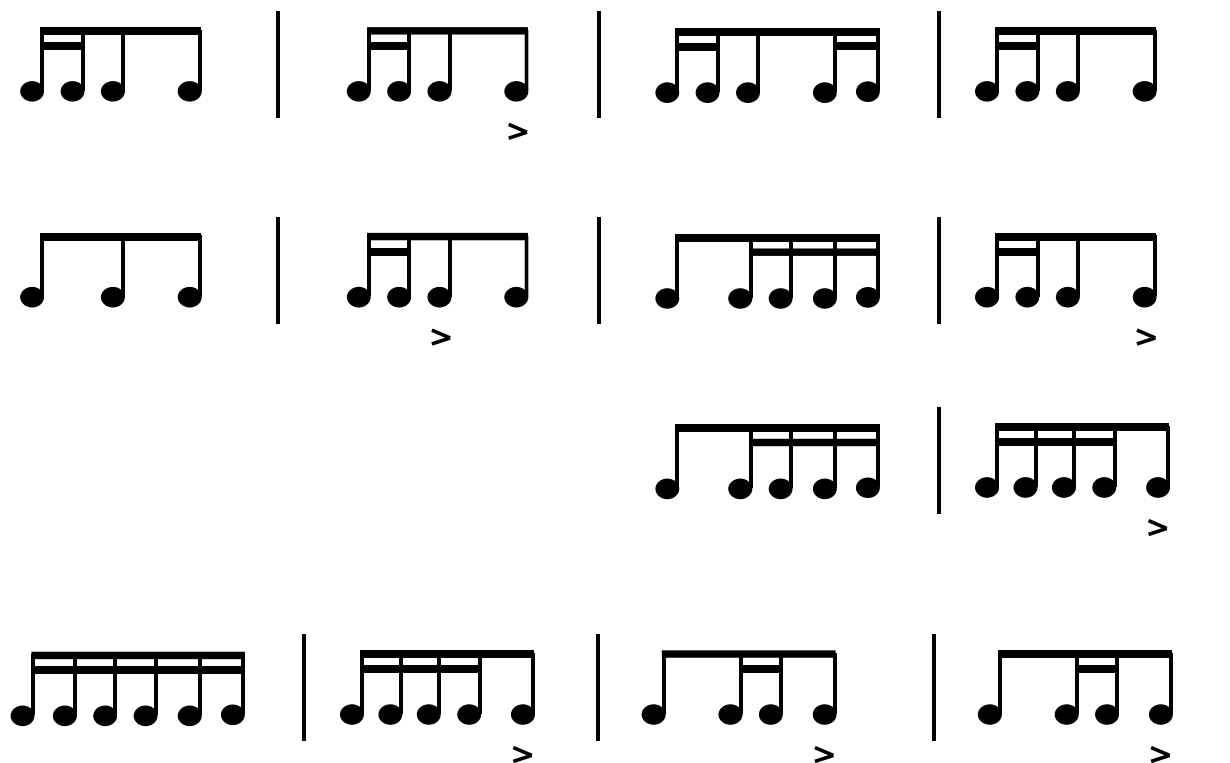
Example 5. mazur: accents placement, version 2

In the second case, sometimes the mazur adopts more notes per measure and takes on the character of a polonez. The melody of a mazur can be closely related to the folk version or to the national. The later version uses courtesy dotted rhythms (Example 1). The evolution of the mazur's melody moves from the vocal to the instrumental, consistently adding more embellishments. In those arrangements, the accompaniment has the important role of emphasizing three notes per measure.

The mazur as a dance form was mostly associated with nobility and it was presented in operas such as *Halka* by Stanisław Moniuszko.

3.2 Oberek

The oberek is a very fast dance that usually speeds up at the end. The visual distinction from other dances is very clear. The name *oberek* comes from the spinning movement. The usual dance pattern has a man spinning around a woman for a measure, while during the next measure the roles are switched and so on. Also, the oberek's character is more playful rather than majestic. However, the differences in music material might be a little bit trickier to notice (Example 6). Oberek and mazur do not share the same ideas of articulation, nor the same accent placement. Oberek has a wider variety of rhythms than mazur.



Example 6. oberek: rhythmic patterns

oberek:




mazur:

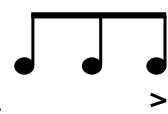


Example 7. oberek and mazur: patterns comparison

These two examples (Example 7) of the oberek and the mazur are very similar. The oberek is kept in faster tempo. Mazur also can be performed in $\frac{3}{8}$ meter with the accents of the oberek, making it very hard to distinguish which dance is performed. However, cadential

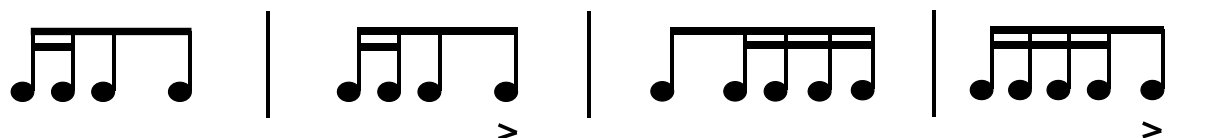
gestures and accents can be helpful in establishing the dance. The typical ending of the phrase in

the middle of the piece is usually represented by an eighth note and a quarter note  or

three eighth notes at the coda. 

Example 8. oberek: cadential gestures

The most significant characteristic is the accent on the longest note in the phrase or, if the oberek is performed in a very fast tempo with a homogeneous melody, the placement of the accent comes on the last note in the phrase.



Example 9. oberek: accents placement

In the national version of the oberek, the accent usually appears on the third part of a measure with a clear pulsation of three beats in each measure. Typical for this dance is the repeated rhythmic pattern with the same music material that moves in a sequence. Sometimes, oberek has a four-measure opening, played on a pitch that emphasizes the dominant chord (Example 10). The four-measure opening can also play the role of connector among different parts of the piece when musicians put together a few different obereks. Such phrases usually appear at the end, right before the final repetition of the main refrain and it can also speed up the tempo.



Example 10. oberek: four-measure opening phrase

The accompaniment of the oberek typically contains fifths on each beat or full-repeated chords that are supposed to imitate a podgę.

3.3 Kujawiak

This dance has a slow tempo, a sad tone in the melody, and is usually in the minor mode or modal scale. The similarity with oberek and mazur can be found in mazurka-rhythms, however the kujawiak demonstrates a greater diversity of rhythmic patterns than the previous two dances (Example 11.1). Traditionally, the first and/or the second beat should be softly emphasized.

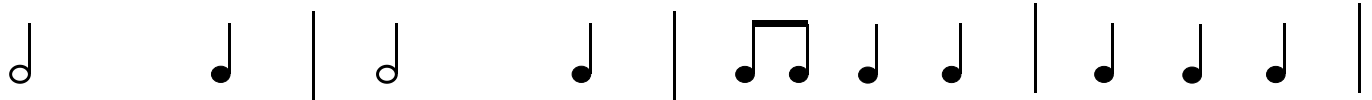


Example 11.1. kujawiak: rhythmic pattern

Another characteristic of the kujawiak is tempo rubato. Originally, as a folk dance, it was usually combined with oberek. In that case, kujawiak refrain was performed without rubato. It started with a slow refrain, then a slower version of spinning dance, kujawiak refrain again and so on with each section in faster tempo. Such a version of the kujawiak was called *na okrągło* meaning “in circle” or “around.” Closing gestures are very similar to the ones from mazur but in slow tempo their mood is completely different. As in oberek, sometimes kujawiak has a four-

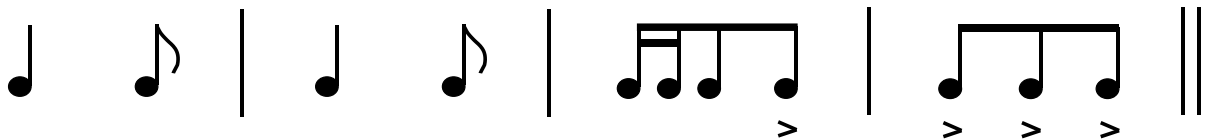
measure opening (Example 12). They share the same rhythmic idea (compare with Example 10), however each phrase is distinct in its character.

Kujawiak:



Example 12. kujawiak: four-measure opening phrase

Oberek:



Example 10. oberek: four-measure opening phrase

According to Irena Ostrowska, the author of *Various Forms of Polish Dances*, the kujawiak became very popular in the nineteenth and the twentieth century but before that time we can find many popular pieces in the form of kujawiak yet known as mazurka.⁶

3.4 Chodzony/ Polonez

The word comes from the Polish “walking-dance” in slow $\frac{3}{4}$ meter. The beginning of the dance is always on the first beat of a measure with accents on the strong and weak part of a measure. In her book titled, *The Folk Dances*,⁷ Franciszka Zozula describes polonez as a procession of dancing couples around a room or in a garden during weddings or other important

⁶ Irena Ostrowska, *Różne formy tańców polskich* [*Various Forms of Polish Dances*] (Warsaw: Centralny Ośrodek Metodyki Upowszechniania Kultury, 1980), 180.

⁷ Franciszka Zozula, *Tańce Ludowe* [*The Folk Dances*] (Warsaw: Nasza Księgarnia, 1952), 29.

celebrations. Since the nineteenth century, the most prominent characteristic of polonez is the dignified posture, and the chivalrous attitude towards the female partner but also smooth movements. Hand gestures, and bows fill each measure.

The rhythmic pattern that is indicative of the polonez of the nineteenth century is a two-measure scheme (Example 13) that usually occurs at the beginning of a period and then it can be modified.



Example 13. polonez: two-measure scheme

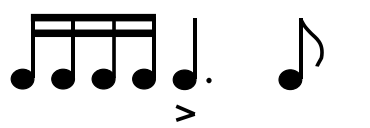
In the eighteenth century, rhythm patterns were similar to those of the mazur (compare with Examples 1 and 14.1).



Example 14.1. polonez: rhythmic patterns

However, the difference can be observed in the realization of a closing gesture, as in the last measures of Examples 1 and 14.1. In polonez, the closing gesture will be performed with a

little gap before the second beat, rather than an accent. Later in the nineteenth century, the form of the phrase's end was reshaped (Example 14.2).



Example 14.2. polonez: closing gesture

Cadences are an essential part of emphasizing the attitude of a polonez. They lead dancers' movements into a bow gesture. The polonez differs from mazurka-family dances in that it is anchored not by the rhythmic pattern but by the two- or three-measure melody line. In this dance, the smooth motoric pulsation is in the accompanying part.

CHAPTER 4
FOUR MAZURKAS

4.1. *Mazurka. Dudziarz*

This piece is divided in 5 sections: refrain – A, *con grazia* B, refrain A, *Tranquillo con melancolia* C, refrain A.



Example 15. Wieniawski, *Mazurka. Dudziarz*, mm. 1-6

The first six measures, the introduction to the refrain, seem to imitate a musician tuning up. The constant presence of an open string also refers to the title - *Dudziarz* which means “piper.” These open strings add a rustic, folk sound to the piece. Wieniawski calls the piece mazurka.

The first presentation of the refrain is a four-measure phrase with the accent on the longest note in the measure (Example 16.1).



Example 16.1. Wieniawski, *Mazurka. Dudziarz*, mm. 11-14

The accompanying part imitates a podge – block chords and open fifths (example above). The vivid character, marked by the composer himself as “molto vigoroso” with tempo *allegro*, indicate that this section is an oberek. The playful character is also emphasized with the articulation. The movements of the bow are imitating jumps (red circle in Example 16.2 below). For instance, the first note of the phrase ascends and then it falls down on the second beat with an accent.



Example 16.2. Wieniawski, *Mazurka. Dudziarz*, mm. 11-14

It is obvious that Wieniawski meant to divide the four-measure phrase in half (Example 16.2). This can be noticed in the bow distribution. Right after the accent in the first measure of the

phrase, the violinist is supposed to get to the upper part of the bow where both eighth note staccatos should be realized. In the following measure, a falling gesture (the green arrow in Example 16.2) takes a performer to the frog, in the score marked “talon.” The eighth note staccatos are going to have a different articulation than the previous ones in the upper part of the bow. Also, the register of the melody is changed, and the second half of the phrase is executed on the lower strings. Together with the fact that the whole eight-measure period is being repeated gives a performer room for dynamic interpretation; there are no dynamic changes marked for the next sixteen measures. Only the last eight measures of the first section bring dynamic *piano*. Yet, Wieniawski builds the volume to *fortissimo* and marks the penultimate measure of the section “largamente” to create an even a greater contrast with the upcoming part. Section B is marked as “con grazia.” It’s soft and widely spread melodic line is reminiscent of a polonez.



Example 17. Wieniawski, *Mazurka. Dudziarz*, mm. 31, 35-36

The first and second beats are emphasized. A little gap-rest before the second beat gives the illusion of even bigger accent (Example 17). However, the tempo of this fragment is slightly too fast for a polonez – it has not changed since the *allegro* marking. The label “con grazia” also does not belong to the polonez character. Moreover, at the end of the phrase there are no bowing gestures. Instead, there is a phrase that seems to require little rubato. The accompanying music material stops its pulsation.



Example 18. Wieniawski, *Mazurka. Dudziarz*, mm. 43-46

In the violin part the phrase and legato markings give opportunity to make a *rallentando* when the melody rises and *accelerando* when the melody goes down (Example 18).

Section C is called “(Tranquillo) con melancolia.” Unmistakably, the very name suggests that it is going to be a *kujawiak* (Example 19).



Example 19. Wieniawski, *Mazurka. Dudziarz*, mm. 78-82

In this part, the composer included all the typical elements for *kujawiak*: the presence of an upbeat, the minor and modal scales, the tempo rubato and the characteristic rhythmic patterns.

The dynamic is rather quiet, varying from *piano* to the loudest *mezzo forte*. Only the linking part is marked “ad libitum” or “piu ritenuto” (Example 20)



Example 20. Wieniawski, *Mazurka. Dudziarz*, mm. 114-119

Example 19 leads to the last repetition of the refrain that gets to *forte*. These last few measures of kujawiak create a little game. Wieniawski teases his audience. He creates an impression that the performer cannot decide if he would rather continue playing in minor or a major mode. That is very characteristic of Wieniawski. According to Renata Suchowiejko's book, the composer was a very social person known for his great sense of humor.⁸ She emphasizes many times that Wieniawski's contemporaries claimed that his attitude reflects itself in his music.

The tuning-like opening comes back before the last refrain appears. The last measure of the piece is a Wieniawski's version of typical oberek cadence (Example 21).

⁸ Renata Suchowiejko, *Henryk Wieniawski* (Poznań: Towarzystwo Muzyczne im. Henryka Wieniawskiego, 2005), 257.

Original oberek's

cadence:



Wieniawski's

version:



Example 21. oberek: closing gesture, Wieniawski, *Mazurka. Dudziarz*, mm. 139, comparison

These elements, among other features prove that this mazurka is based on oberek, as usually combined with contrasting kujawiak.

4.2 Mazurka. Obertass

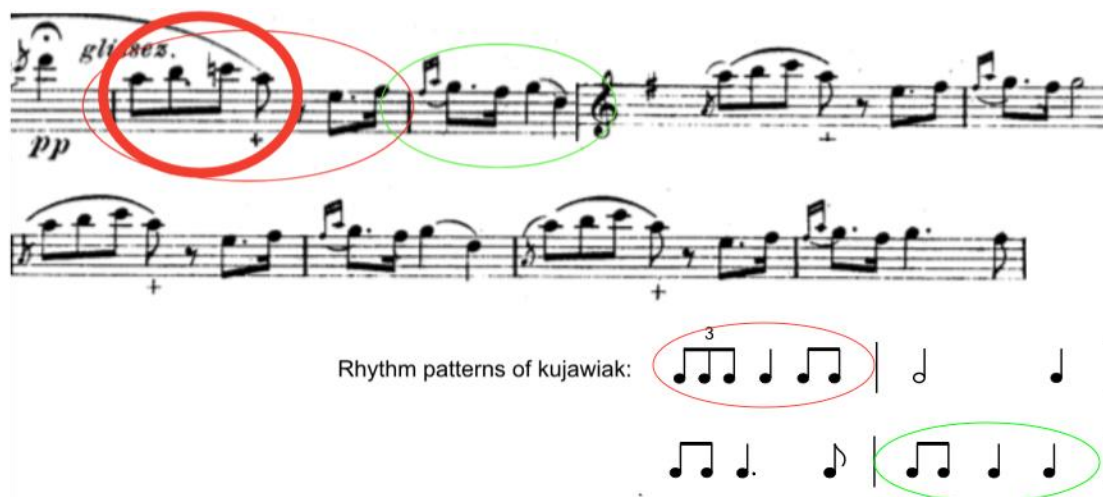
This mazurka is even more playful than the previous one. As usual, oberek starts with a four-measure *forte* opening repeated in the lower register in piano. Then, the composer takes the head-motive triplet and its subsequent long note (Example 22) higher and higher and hangs on D repeating it few times, then decorating it with grace notes and trills. Once again, Wieniawski creates a joke. He teases the audience by not revealing what his next idea might be. With his hesitation game he finally leaves the fermata and begins the actual piece.

Violine.

KLAVIER.

Example 22. Wieniawski, *Mazurka. Obertass*, mm. 1-18

Wieniawski decides to continue with the head-motive (Example 23, thick red circle). This music material is particularly interesting. The head motive fits perfectly into the kujawiak rhythmic patterns. Also, second beat is emphasized (by sudden articulation change to *pizzicato*) just like in the mazur that imitates the kujawiak (Example 23, thin red and green circles).



Example 23. kujawiak: rhythmic patterns, Wieniawski, *Mazurka. Obertass*, mm. 17-25, comparison

The only problem is that the tempo is too fast. Moreover, the character does not fit into kujawiak and it is still too elegant for oberek. Therefore, it must be the mazur combined with oberek. The four-measure phrase is repeated and then again – another teasing element– the musician cannot make up his mind where to go with his idea. That is when another section is being introduced. It is not very clear if Wieniawski meant that section to be more like oberek or more like the kujawiak. Again, the character is too joyful at the beginning for the kujawiak (Example 24). The music then turns into minor mode (marked in blue) and calms down, unlike the oberek.



Example 24. Wieniawski, *Mazurka. Obertass*, mm. 29-36

The label “con grazia” is not a description of oberek either. The accent on the second beat can belong to the kujawiak (Example 24, red circles) but also it can be the emphasis of the longest note in the phrase as in the oberek. Moreover, left hand *pizzicato* (Example 23) adds playfulness so typical for oberek and emphasizes the second beat even more. This section balances between the two dances. It is a true *mazurka* phrase - a combination of all three mazurka dances. Wieniawski does not stop to surprise his listeners. After two sections in cheerful atmosphere, the composer still avoids the contrasting slower one.

The composer introduces the last possible mazur version – mazur combined with polonez (Example 25). The typical accent on the first and second beat appears with the characteristic polonez rhythmic pattern (Example 25, red circle).



Example 25. polonez: rhythm and Wieniawski, *Mazurka. Obertass*, mm. 44-53, comparison

Also, the mood of this part is much more elevated. The composer plays with *subito piano* juxtaposed with *fortissimo*. He applies the same contrasting idea to the sudden register changes.

There are no typical elements for polonez cadences because Wieniawski is teasing the audience again and creates a loop at the end of this section (Example 26).



Example 26. Wieniawski, *Mazurka. Obertass*, mm. 60-62

Consequently, he adds a sequence (Example 27) that brings the listener back to the main key and to the four-measure introduction phrase.



Example 27. Wieniawski, *Mazurka. Obertass*, mm. 64-68

This particular mazurka seems not to have any real slow section which reminds of *na okrąg*, the “around” version of kujawiak. Since mazurka can be a combination of any dance from the mazurka-family, it can be interpreted as based on *na okrąg* form. Therefore, each section can be performed slightly faster than the previous one.

4.3 *Kujawiak*

It is very characteristic for Wieniawski that when the violinist’s first entrance is slow and mysterious, he lets the accompanying instrument introduce the audience to the atmosphere.



Example 28. Wieniawski, *Kuyawiak*, mm. 1-4

Kuyawiak starts with the opening four-measure phrase (Example 28). Typically, the composer is supposed to present the main melody. In fact, the following measures are just establishing the sad mood and they still belong to the introduction. Then, the violin takes over the leading role (Example 29).

Example 29. Wieniawski, *Kuyawiak*, mm. 5-12

These eight measures are a repetition of a two-measure motive (the first two-measure phrase of Example 29). The piano presents the motive repetition with the reduction of accompanying chords as the motive ends. The composer also adds a sixteenth-note rest right

before the second part of the motive. Such separation emphasizes the fading effect and establishes the idea of echo, which is repeated also in the following violin material. The last four measures of the Example 29, though kept in the same dynamic, should be realized on different levels of intensity. The first note in the fifth measure as well as the last fermata note of the sixth measure are accented. Measures seven and eight do not have any accents. Also, the piano material ‘stops’ at the end of the phrase, which makes this motive much weaker than the previous one, maintaining the echo effect.

The most popular form of kujawiak is to combine it with oberek. In this case, Wieniawski changes the dynamic and labels the next phrase as “Tempo di mazurka” (Example 30).



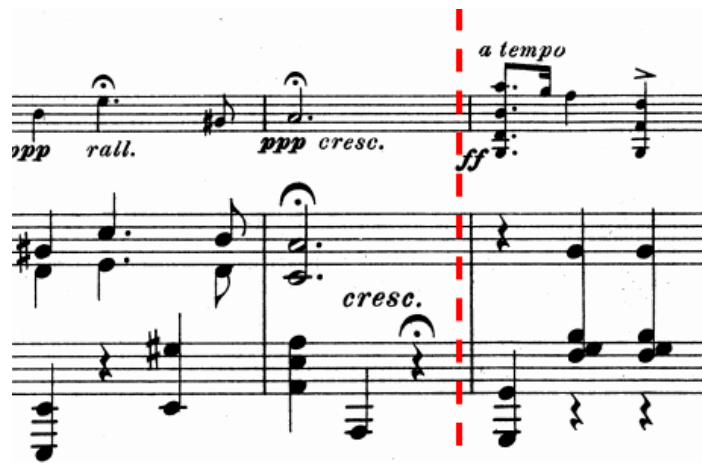
Example 30. Wieniawski, *Kujawiak*, mm. 10-15

The composer adds accents to each last quarter note in the violin part. This section is a mazur with accentuation on the last beat, which with its character makes it similar to the oberek. Usually, even though the part does not indicate it, the last note in each measure should be executed with a down bow. This way, the heaviness of the third beat is more natural and adds the up bow, jump-effect to the articulation of the following chord. The first beat of the first measure (third measure of Example 30) can be played down bow because of the choice of interpretation.

In the measure before the sudden dynamic change, the E on fermata (last note of the second measure of Example 30) that goes through the E \flat note leads to the mazur section.

Playing it down bow might have made E \flat harder to “pronounce” with the lighter weight at the tip. Also, the movement of the bow – up, naturally creates little crescendo, which is common practice to combine such dynamic gesture with a leading tone.

The second time this situation occurs (Example 31), the composer adds crescendo himself yet the preceding pitch (A) does not have a passing-leading note to the mazur section. Comparing the two similar fragments, it seems that the passing-leading note is equal with crescendo.



Example 31. Wieniawski, *Kuyawiak*, mm. 43-45

Another reason to start the phrase of the “Tempo di Mazurka” with a down bow is to make the first chord really resonate. Down bow also allows the performer to break the chord, to emphasize the new section and the dynamic *fortissimo*, which both are much better sounding when executed in the lower part of the bow.

The “Introduction,” and “tempo di mazurka” are two of three sections in this piece.



Example 32. Wieniawski, *Kujawiak*, mm. 21-25

The last one is the actual kujawiak. It contains two parts within itself. The first one (Example 32) is a melancholic tune marked “*grazioso*.” It can be interpreted as the appearance of fermatas and “*largamente*,” characteristic for a kujawiak – tempo rubato. In the second part of kujawiak (Example 33), the composer adds accents on the second beat of each measure which is so typical for the kujawiak. Moreover, he labels this phrase as “*chaleureusement*” meaning “with enthusiasm.” Also, dynamism grows from the first part – mostly *piano* – to *forte* or even *fortissimo* in the second part.



Example 33. Wieniawski, *Kujawiak*, mm. 26-43

The blue circles indicate the dynamic change back to *pianissimo*. In other editions, these sections are also marked with *glissando*. The phrase of the kujawiak's second part is being repeated as *poco piu lento* and in some editions vibrato markings indicate *Bebung des Fingers* meaning "shaking fingers." Most likely, it is supposed to be an effect of slightly wider vibrato.

The next sections are almost the exact repetition of "tempo di mazurka." We can hear the main difference in the music material of the piano part; Wieniawski changes harmony when the melody of kujawiak section comes back (Example 34). Also, he adds harmonics to the violin part. The whole piece concludes with a short two-measure long codetta, which is also based on

harmonics juxtaposed with the last A minor chord in *ffff*.

The image displays a musical score for a piece by Wieniawski. It consists of two systems of staves. The first system features a violin staff with notes and rests, and a piano staff with chords and single notes. Dynamics include *f*, *pp*, and *p*, with a tempo instruction *poco piu lento*. The second system continues the piece, marked *ad lib.* (ad libitum). It includes a section labeled *Codetta* separated by a red dashed line, followed by *cresc.* (crescendo) and *dim.* (diminuendo) markings, and ends with a very loud *ffff* dynamic. An 8-measure rest is indicated in the piano staff of the second system.

Example 34. Wieniawski, *Kujawiak*, mm. 73-84

3.4 *Chanson polonaise*

The form of this piece is very straightforward: ABA. The title might be misleading. *Chanson polonaise* suggests that the piece will be based on the polonez genre. In fact, the *Chanson polonaise* is just the French translation of “Polish Song.” It is called a song probably because its root is a dancing song, so typical for kujawiak. Most kujawiaks were songs later arranged for instruments only.

Again, like in the previous piece, the piano introduces a mysterious mood then the violin repeats it and continues a sentimental melody. However, this time, the composer decides to introduce the head-motive main theme right away (Example 35, red circle).



Example 35. Wieniawski, *Chanson polonaise*, mm. 1-5

The majority of rhythm patterns fit almost perfectly into kujawiak (compare Examples 36 and 11.2)



Example 36. Wieniawski, *Chanson polonaise*, mm. 45-52



Example 11.2. kujawiak: rhythm patterns, comparison.

Wieniawski adds the loop almost at the end of the first section, but this time he is not trying to tease the audience but rather questioning where to lead the melody. These few measures are labeled *pressez un peu* (Example 37), in other words “press a little.” Its musical meaning is *stretto* but combined with the double meaning of “*pressez*” it can be interpreted as a moment of cadence where tempo rubato speeds up and builds emotional tension. Yet, the musician comes back to his sad chanson.



Example 37. Wieniawski, *Chanson polonaise*, mm. 39-45

The next section is a mazur in parallel G major key (Example 38). The character and the dynamic are now completely different. There are differences between editions in bowings, but the key technique is to make the articulation resilient: two chords on one bow cannot be played too “flat,” meaning almost *portato* or *legato*. Nevertheless, they cannot be “dry” and must resonate loudly.



Example 38. Wieniawski, *Chanson polonaise*, mm. 53-60

The middle section of the mazur is a light and graceful melody (Example 39). Traditionally, the part in the red circle can be performed with a slight rubato imitating a falling effect.



Example 39. Wieniawski, *Chanson polonaise*, mm. 69-76

After the return of vivid chords, the section of kujawiak comes back. It is almost an exact reflection of the previous kujawiak. In the end, Wieniawski adds a closing five-measure phrase (Example 40). Besides the final harmonic, this little codetta uses only the lowest register of violin with resonating open D string. The composer also marks it as *morendo* from *piano* to *pianissimo* to achieve an even greater effect of the closing, fading gesture.



Example 40. Wieniawski, *Chanson polonaise*, mm. 128-133

CHAPTER 5

CONCLUSIONS

“Utwory Wieniawskiego odsłaniają nam nie tylko tajemnice jego warsztatu kompozytorskiego, ale też pewne cechy jego osobowości. Można z nich wyczytać, że cechowała go spontaniczność i brawura, skłonność do melancholii, ale też wdzięk i elegancja, pewna nonszalancja i poczucie humoru. Należałoby dodać jeszcze do tego wytrwałość i pracowitość. Wieniawski był człowiekiem wielkiej pracy, której przeoczyć nie wolno. Jako wirtuoz był zobowiązany do ciągłego samodoskonalenia i podejmowania wciąż nowych wyzwań. Nawet, gdy już był bardzo chory, ćwiczył po 5-6 godzin dziennie. Najlepszym świadectwem tych wirtuozowskich umiejętności są jego własne kompozycje.

Dla Wieniawskiego muzyka była ”mową uczuć”, w której artysta wyraża sam siebie, a zarazem podejmuje dialog z publicznością, odwołując się do jej wiedzy i przyzwyczajęń. Dzieło muzyczne staje się więc swoistym ”miejscem spotkania” – kompozytora i słuchacza. Ideologia romantyczna sprzyjała postrzeganiu artysty poprzez pryzmat jego zmagają wewnątrznych, znajdujących swój wyraz w działaniu twórczym. Jak pisał Baillot: ”ekspresja polega na wiernym oddaniu wszystkich myśli i uczuć, które muzyk chce wyrazić.”⁹

(Wieniawski’s compositions reveal much about the composer himself. He was spontaneous and not afraid of taking risks. He had tendencies to melancholy, but he was also charming and elegant, with nonchalance and a particular sense of humor. It must be emphasized that the composer was also very persistent and hardworking. As a virtuoso, Wieniawski always craved for self-improvement and new challenges. Even later, when he got sick, he was still practicing 5-6 hours per day. The best proof of his virtuosic skills is in his compositions.

For Wieniawski, music was the language of emotions in which artist can express himself and also can connect to the audience responding to its knowledge and habits. A piece becomes a place of a meeting of the composer and a listener. The ideology of romantic era promoted the vision of an artist as a compilation of inner “battles.” [Suchowieiko quotes Balliot’s *L’Art du Violon*] - expression consists of identifying the real way to share feelings and thoughts that a musician wants to state. Translated by Teresa Grynia)

Wieniawski represents a good example of a musician who managed to reach high standards of performance in his composition and performance. Through hard work, seriousness, and a spark of genius, the Polish composer impressed his contemporaries. The echo of his talent is still heard today, and it will unmistakably influence generations of musicians to come.

⁹ Renata Suchowiejko, *Henryk Wieniawski* (Poznań: Towarzystwo Muzyczne im. Henryka Wieniawskiego, 2005), 257.

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APPENDIX
LECTURE-RECITAL SCRIPT

#SLIDE 1

Good afternoon everyone!

Thank you all for being here. It is my great pleasure to share with you a couple of details about my research today.

How many of us ever struggled to find information about a piece we were about to play?

How many of us ever played a piece rooted in traditional folk dances and found it difficult to gather information about the initial source?

Most of the times, technical details can be found in books that are usually written in the language of the country that hosts these traditions. As a student, I experienced that sometimes the resources I am looking for are not available in English. Therefore, it is hard to fully understand the traditional background of a specific piece unless I start working with original texts.

Music by the Polish composer Henryk Wieniawski does not only include highly difficult works, but also less complex compositions that can be played by less advance students. Such works are also usually introduced to the young violinists who are about to start performing. For instance, one could enumerate some technically easier pieces of folk music such as *Mazurka. Dudziarz, Mazurka. Obertass, Kuyawiak* and *Chanson polonaise*. As a musician, and as a teacher, I wish to offer students the opportunity to study Wieniawski, by using an English text

that might clarify some of their misunderstandings. Therefore, today, I am going to share with you my knowledge about Polish traditional music and present four of Wieniawski's piece. I believe such material will be useful not only for performers but also for teachers.

#SLIDE 2 I would like to first quickly present some details about Wieniawski's family and his life. His father Wolf Helman - later Tadeusz Wieniawski - was a son of a Jewish barber from Wieniawa. After getting his medical diploma, he was baptized and he married the daughter of Józef Wolff - a Jewish doctor from Warsaw. Józef and his wife Eleonora had their own music salon in Warsaw. They had three children: Maksymilian who was a doctor, Edward – a pianist and composer who studied together with Chopin and Regina their only daughter who was also a pianist (She also studied music at Paris Conservatory).

Regina - Henryk's mother was his first teacher. Every week, she organized "musical evenings" at their place. Wieniawscy invited local artists who were friends of the family. This way, young Henryk could not only experience high quality chamber performances from an early age but he was also given few lessons from some of the guests e.g. He took lessons from the Hungarian violinist – Michael Hauser. The tradition of "musical evenings" continued even after 1843 when the family moved to Paris. It was precisely in Paris where as an 8 years old child, Henryk began his music education at Paris Conservatory. He graduated in 1846 with the first prize and gold medal and continued developing his skills not only as a violinist but also as a composer. **#SLIDE 3** In 1850 he began tours with his brother Jozef. Jozef was a pianist, he studied in Paris and Weimar with Liszt. **#SLIDE 3(animation)** At the beginning, Wieniawski brothers performed in the Russian Empire and eventually, they moved to Europe. Their concert tours were very successful. At the invitation of Anton Rubinstein in 1860, Wieniawski moved to

St. Petersburg and accepted the position of teacher and soloist of the Russian Music Society. After twelve years in Russia, Wieniawski left to the United States together with Rubinstein. Their great tour lasted for eight months. During that time, the two musicians gave 215 performances!

#SLIDE 4 Wieniawski came back to Europe in 1874 and became a Violin Professor in Brussels, as the successor of Henri Vieuxtemps (At the time, one of Wieniawski's students was the great Eugene Ysaye). During his last years as a composer, Wieniawski suffered from health issues. He died in Moscow, in 1880.

Wieniawski's music heritage is not extensive. His composition time was restricted by many trips, concerts and duties as a teacher. Many of his pieces are lost and we know about them only from his private correspondence or notes from critics. There are many letters that tell us a lot about the composer's relations with his publishers. Wieniawski was strongly engaged in the editing and promotion of his work, especially at the beginning of his career. Later, editorial comments are less frequent. Perhaps, the composer met with his publishers in person during his trips or some of his publisher's letters might have also got lost.

According to Renata Suchowiejko's book, [*Henryk Wieniawski, Composer on the Background of Virtuoso Violin Tradition of the 19th Century*], Wieniawski kept his eye on the printed versions of his compositions. Unfortunately, not all publishers were very careful with his notations. There were many mistakes in the drafts of Wieniawski's pieces. The composer always wanted to see each corrected version from his publishers, so as to give his approval. He was editing together with his brother Jozef who was taking care of the piano part. Sometimes, there were so many corrections and so many versions sent back and forth between the publisher and

Wieniawski that it could take them months to finally obtain the final version. Some other times, the wrong version would get printed. There were even situations when Wieniawski did not even hear back from his publisher and he was worried that the piece was lost. In one of his letters, Wieniawski openly expressed his dissatisfaction with his publisher's work by replacing his friendly tone with a harsh approach and by sarcastically emphasizing many errors in the latter draft. Therefore, I consider that not every single notation in his pieces could have been the composer's original intention but possibly his publisher's addition.

The Four compositions that I mentioned at the beginning of my presentation belong to the group of “Pièces de salon”. **#SLIDE 5**

What does the salon represent? Its role was very important for the music culture of the 19th century. It was an “institution” that combined many functions. This system of mutual support between artists functioned until professional artistic management was invented. Professional artists as well as amateurs were able to perform in front of each other but also meet each other in a cozy gathering that would offer them the opportunity to start collaborating. Such gatherings had a great impact on the life of musicians because it was easier for the ones with few resources to meet influential people that might eventually help them evolve professionally. For Wieniawski, salons boosted his already great career and gave him the recognition he needed. That was a moment when he impressed his audience and also developed his own style. Characteristic miniatures based on folk/national Polish music were new in violin repertoire. It is interesting to note that Wieniawski's style was imprinted with Polish traditional elements in spite of the composer's early departure from Poland.

However, the fact is that Henryk Wieniawski left his homeland at age 8. All he could learn about his country traditional music was not yet anchored in his experience as a professional musician. Therefore, I believe that, thank to his mother, he had great knowledge of Polish music. Nevertheless, we need to remember that he did not grow up in the environment filled with traditional Polish music. For this reason his compositions, even though they are strongly inspired by folk and national Polish music they are rather a mix of their characteristic elements that imitate folk music.

Before I start examining the four pieces, let us first take a look at the source of Wieniawski's inspiration. **#SLIDE 6**

The current knowledge about Polish dances is rather incomplete. **#SLIDE 6(animation)**

Folk dances represent dance and music that are strictly connected to the environment in which they were developed, with their traditions, religions, and games. Their names do not describe the genre that could indicate three aspects: ethnicity, dance characteristics and musical characteristics. The names of folk dances come from specific motion that was the most prominent in the body movements e.g: chodzony from "chodzic" – "to walk", goniony/przebiegany from "biegac" – "to run", obwertas/ober/oberek from "obracac sie" – "to spin". In order to give a name to a folk dance, people would initiate a dance-game by either imitating animals e.g. niedzwiedz – "bear" or activities specific for a particular job e.g. miotlarz – "sweeper". A lot of names of dances come from the text of songs since most of folk dances are actually danceable songs. **#SLIDE 6(animation)**

National dances are simply developed folk dances, popularized throughout the entire country. During the years, the specific elements of folk dances transformed the original version so as to make it accessible to greater geographical areas. Thus, dances are no longer considered to belong to a particular region but to the entire country. These dances emphasize only dominant musical characteristics of folk dances and their names (with the exception of “oberek”) do no longer describe movements of the body nor imitations of activities or animals but they simply describe their ethnical root.

Mazur, oberek, kujawiak and polonaise bear many similarities but today I am going to focus on what is different and characteristic for each dance. **#SLIDE 6(animation)**

The first three belong to the category of national dances and come from folk dances of central, north and west part of Poland. Names Mazur and Kujawiak do not come from folk traditions but were created from the regions of Mazowsze and Kujawy. The most similar to the original folk dance name is Oberek. Before it was called “obertany”, “ober”, “obwertas”. Mazur, oberek and kujawiak share similar rhythmic patterns. That is why composers use these dances and combine them into *mazurka*. **#SLIDE 7**

Mazur

It is a dance in $\frac{3}{4}$ or $\frac{3}{8}$ kept in vivid, not changing the tempo. Typical for Mazur is its 2-measure phrase. These are most usual rhythmic patterns for Mazur. **#SLIDE 7(animation)**

The most significant for the rhythmic pattern is the lack of upbeat and up to four notes in the measure. Accents in Mazur can be various: **#SLIDE 7(animation)** if accents are placed on 1st and the 3rd beat then Mazur is supposed to be performed more lively and in an almost aggressive character, getting closer with its attitude to oberek. **#SLIDE 7(animation)** When the accents are

on the second beat, then mazur's character is more similar to kujawiak. Sometimes mazur adopts more notes per measure and then its character reminds of a polonaise. The melody of a mazur can be closely related to the folk version: two eight-notes and two quarter-notes (show on slide) or to the national, later version which has the courtesy dotted rhythms (show). We can also notice that melody's evolution moves from the vocal to the instrumental type - typically adding more embellishments. In those arrangements, accompaniment has the important role of emphasizing three notes per measure.

According to some researchers of Polish traditions, such as Kolberg or Czerniawski, Mazur as a dance form was mostly related to the nobility. It was very often presented in operas e.g. scene from opera "Halka" by Stanislaw Moniuszko. **#SLIDE 8-video**

#SLIDE 9

The next dance from the mazurka-family that I am going to address is oberek. Oberek is a very fast dance that usually speeds up at the end. The visual distinction from other dances is very clear. The name 'oberek' comes from the spinning movement. The usual dance pattern is one measure during which a man spins around a woman, while during the next measure the roles are switched and so on. Also, oberek's character is more playful rather than majestic.

#SLIDE 9(animation)

First, I would like to compare the typical patterns of rhythms of the two dances. We can see that the first two examples of Mazur and Oberek are very similar. Oberek is kept in faster tempo. As I said before, Mazur can be also performed in 3/8 with accents of oberek. That makes it very hard to distinguish which dance is performed. However, cadence gestures and accents can be helpful

to establish the dance. **#SLIDE 10** Typical endings of the phrase (in the middle of the piece) or at the coda look like this (show). But the most significant characteristic is the accent on the longest note in the phrase or, if oberek is performed in a very fast tempo with a very homogeneous melody, the placement of the accent comes on the last note in the phrase.

*In national version of oberek, the accent usually appears on the third part of a measure with a clear three beats pulsation.

Very typical for this dance is the repeated, monotonous rhythmic pattern with the same music material that moves in a sequence. Sometimes, oberek has 4 measures opening **#SLIDE 10(animation)**, played on a pitch that emphasizes the dominant chord. The 4 measures opening can also play the role of connector among different parts of the piece when musicians put together few different obereks. Such 4-measure phrase usually appears at the end, right before the final repetition of the main refrain and it can also speed up the tempo. **#SLIDE 11-video**, in the second example notice that tempo is slightly faster, we can see the characteristic spinning movement and hear the closing measure with typical accent emphasized by a stamp **#SLIDE 12-video**

The accompaniment of oberek typically contains 5ths on each beat or repeated chords that are supposed to imitate a podge. Here is an example of the podge and its original sound of oberek accompaniment. **#SLIDE 13-video**

#SLIDE 14

The last dance and probably the easiest to recognize from mazurka-group is Kujawiak. The dance has a slow tempo and sad tone in the melody - usually in the minor mode or modal

scale. The similarity with oberek and mazur can be found in mazurka-rhythms however kujawiak demonstrates a greater diversity of rhythmic patterns than the previous two dances. Traditionally, first and/or second beat should be softly emphasized. Let us listen to an example **#SLIDE 15-video**

#SLIDE 16 Tempo rubato is another characteristic of kujawiak.

Originally, as a folk dance, it was usually combined with oberek. It started with slow refrain, then slower version of spinning dance, kujawiak refrain again and so on with each section in faster tempo. Such version of kujawiak was called “na okrąg” meaning “in circle” or “around”.

#SLIDE 16(animation) Closing gestures are very similar to mazur but in slow tempo their character is completely different (violin: compare two examples). As well as in oberek, sometimes kujawiak has 4 measures opening. **#SLIDE 16(animation)** Let us compare their typical rhythmic patterns. Again, they are almost identical but the difference is undeniable in articulation, accentuation and tempo. According to Irena Ostrowska, the author of [*The Various Forms Of Polish Dances*], kujawiak became very popular in the 19th and the 20th century but before that time we can find many popular pieces in form of kujawiak but known as a mazurka.

#SLIDE 17

The fourth dance - polonaise is known as “chodzony”, from Polish “walking-dance” in slow $\frac{3}{4}$. The beginning of the dance is always on the first beat of a measure with accents on the strong and weak part of a measure. Franciszka Zozula in her book [*The Folk Dances*] describes polonaise as a procession of dancing couples around a room or in a garden during weddings or other important celebrations. Since the 19th century, the most prominent characteristic of

polonaise is the dignified posture, and the chivalrous attitude towards female partner but also smooth movements. Hand gestures, and bows fill each measure.

The most characteristic rhythmic pattern of a polonaise of the 19th century is this (show) two measures scheme that usually occurs at the beginning of a period and then it can be modified.

#SLIDE 17(animation) In the 18th century, rhythm patterns were similar to mazur's. We can especially notice the difference in the closing gesture **#SLIDE 17(animation)** like in the last measure of the example on the screen, but in polonaise it will be performed with a little gap before the second beat, rather than accent. **#SLIDE 17(animation)** Later, in the 19th century, the form of the phrase's end was reshaped. Cadences are an essential part of emphasizing the attitude of a polonaise. The emphasis of the second beat leads dancers' movements into a bow gesture. What is very different from mazurka-family dances is that the very base of a polonaise is not the rhythmic pattern but actually the 2-3 measures melody line. In this dance, the smooth motoric pulsation is in the accompanying part.

I would like to show you one-minute long scene from the movie "Pan Tadeusz" based on the Polish national epic poem with the same title, written by Adam Mickiewicz. I chose this fragment because I believe it clearly shows all aspects of a polonaise both as a musical piece and a dance being performed in its original circumstances. The scene captures the engagement celebration of the main characters. **#SLIDE 18-video**

Let us look at the four pieces.

#SLIDE 19

Mazurka. Dudziarz

This piece is divided in 5 sections: refrain – A, con grazia B, refrain A, Tranquillo con melancolia C, refrain A.

Very characteristic for this piece is the opening. **#SLIDE 19(animation)** The first six measures seem to imitate the tuning of a musician. The constant presence of an open string that is to be found throughout the entire section, also refers to the title - *Dudziarz* which means “piper”. These open strings add a very rustic, and folk sound to the piece. Wieniawski calls the piece mazurka. **#SLIDE 19(animation)** Looking at the first refrain, we can see that it is a 4 measures phrase with the accent on the longest note in the measure. **#SLIDE 19(animation)** The accompanying part imitates a podge. Here, we can see the block chords of open 5ths. The vivid character that the composer marked as “molto vigoroso” and tempo allegro indicates that this section is an oberek. The playful mood is also emphasized with the articulation.

#SLIDE 19(animation) The movements of the bow are imitating jumps (first measure/slide). For instance, the first note of the phrase is up and then it falls down on the second beat with an accent.

It is very obvious that Wieniawski meant to divide the 4 measures phrase in half.

#SLIDE 19(animation) We can see that in the bow distribution which is right after the accent in the first measure of the phrase, the violinist is supposed to get to the upper part of the bow, where both of the eight notes staccato should be executed. **#SLIDE 19(animation)** In the following measure, the falling melodic gesture takes the performer to the frog - in score marked “talon”. The eight notes staccato are going to have a different articulation than the previous eight

notes, in the upper part of the bow. Also, the register of the melody is changed, the second half of the phrase is executed rather on the lower strings. Together with the fact that the whole 8-measure period is being repeated give the performer room for dynamic interpretation - there is no dynamic changes marked for the next 16 measures. Only the last 8 measures of the first section introduce dynamic piano. Yet, Wieniawski builds the volume to fortissimo and marks the penultimate measure of the section “largamente” to create even a bigger contrast with the upcoming part. **#SLIDE 20**

Section B is marked as “con grazia”. Its soft and widely spread melodic line reminds of a polonaise. The first and second beat are emphasized. We can see a little gap - rest before the second beat. However, the tempo of this fragment is slightly too fast for a polonaise – it has not changed since the “allegro” marking. The label “con grazia” also does not belong to the polonaise character. Moreover, at the end of the phrase we are not going to find any bowing gesture. . **#SLIDE 20(animation)** Instead, there is a phrase that seems to even require little rubato while the accompanying music material stops its pulsation. In the violin part the phrase and legato markings give the opportunity to make a ‘rallentando’ when the melody raises and an ‘accelerando’ when the melody goes down (violin presentation). **#SLIDE 21**

Section C is called “Tranquillo; con melancolia”. Unmistakably, the very name suggests that it is going to be a kujawiak. In this part, we will find all typical elements for kujawiak: the presence of upbeat, the minor and modal scales, the tempo rubato and the characteristic rhythmic patterns. The dynamic is rather quiet. It varies from piano to the loudest mezzo forte. **#SLIDE 22** Only the linking part marked “ad libitum” that leads to the last repetition of the refrain gets to forte. These last few measures of kujawiak create a little game. **#SLIDE 22(animation)** Wieniawski teases his audience. He created an impression that the performer cannot decide if he should

rather continue playing in minor or major mode. That is very characteristic for Wieniawski.

According to Renata Suchowiejko's book, the composer was a very social person known for his great sense of humor. Many times, she emphasizes, that his contemporaries claimed that Wieniawski's attitude reflects itself in his music.

The tuning-like opening comes back before the last refrain appears. **#SLIDE 23** Let us take a look at the very last measure of the piece. It is a Wieniawski's version of typical oberek cadence. These elements, among other features of this piece convince me that this mazurka is based on oberek, as usually combined with contrasting kujawiak. **#SLIDE 24**

Performance***

#SLIDE 25

Mazurka. Obertass

This mazurka is even more playful than the previous one. As usual, oberek starts with a 4 measures forte opening repeated in the lower register in piano. **#SLIDE 25(animation)** Then, the composer takes the head-motive triplet and its subsequent long note higher and higher and hangs on D repeating it few times, decorating it with grace notes and trills. Once again, Wieniawski creates a joke. He teases the audience not revealing what his next idea might be. With his hesitation game, he finally leaves fermata and begins the actual piece. **#SLIDE 26** We can see that the composer decides to continue with the head-motive. This music material is particularly interesting. If we go back to the kujawiak patterns, **#SLIDE 26(animation)** we will notice that the head-motive fits perfectly into them. Also, the second beat is emphasized just like in mazur that imitates kujawiak. The only problem is that the tempo is too fast. Moreover, the

character does not fit into kujawiak but it is still too elegant for oberek. Therefore, it must be mazur combined with oberek. The 4-measure phrase is repeated and then again – another teasing – the musician cannot make up his mind about where to go with his idea. That is precisely when another section is being introduced. **#SLIDE 27**

It is not very clear if Wieniawski meant that section to be more like oberek or more like kujawiak. Again, the character is too joyful at the beginning for kujawiak and then the music turns into minor mode – marked in blue- and calms down which does not fit with oberek. Label “con grazia” is not a description of oberek either. The accent on the second beat can belong to kujawiak – blue circles - but also it can be the emphasis of the longest note in phrase as in an oberek - red. Moreover, left hand pizzicato adds playfulness so typical for oberek and points on the second beat even more. This section balances in between both dances. It is a true mazurka phrase - a combination of all three mazurka-dances. Wieniawski does not stop to surprise his listeners. After two sections kept in cheerful atmosphere we would expect some contrasting slower one. What is coming next is completely the opposite! **#SLIDE 28**

The composer introduces the last possible mazur version – mazur combined with polonaise. The typical accent on the first and second beat appears with the characteristic polonaise rhythmic pattern **#SLIDE 28(animation)**. Also, the mood of this part is much more elevated. The composer plays with subito piano juxtaposed with fortissimo. He applies the same contrasting idea to the sudden register changes. We are not going to find a typical polonaise cadence but it is because Wieniawski is teasing the audience again and creates a loop at the end of this section. Consequently, he adds a sequence that brings us back to the main key and to the 4-measure introduction phrase. This particular mazurka seems not to have any real slow section which reminds me of “na okraz”, the “around” version of kujawiak. Since mazurka can be a

combination of any dance from mazurka-family, I could argue that the form of this composition is based on “na okraz”. Therefore, each section can be performed slightly faster than the previous one. **#SLIDE 29**

Performance***

#SLIDE 30

The next piece I am going to talk about is *Kuyawiak*. It is very characteristic for Wieniawski that when the violinist's first entrance is slow and mysterious, he first lets the accompanying instrument introduce the audience to the atmosphere. *Kuyawiak* starts with the opening 4-measure phrase. We would expect that it is going to be followed by an actual presentation of the main melody. **#SLIDE 30(animation)** Instead, the following 4 measures are just establishing the sad mood and they still belong to the introduction. Then, the violin takes over the leading role and repeats the last phrase like an echo. We are no longer going to hear this melody throughout the performance.

The most popular form of kujawiak is to combine it with oberek. **#SLIDE 31** In this case, Wieniawski changes the dynamic and labels next phrase as “Tempo di mazurka”. **#SLIDE 31(animation)** The composer adds accent to each last quarter note in violin music material. This part is a mazur with accentuation on the last beat, which with its character makes it similar to oberek. Usually, even though the part does not indicate it, the last note in each measure should be executed with a down bow. This way, the heaviness of the third beat is more natural as well as it adds the up bow - jump-effect to the articulation of the following chord (violin presentation).

I am going to play down bow only the first measure, and the first beat because of my choice of interpretation. **#SLIDE 31(animation)** In the measure before the sudden dynamic change, we can see that E on fermata (show) that goes through Eb note leads to the mazur section. Playing it down bow might have made Eb harder to “pronounce” with the lighter weight at the tip. Also, the movement of the bow – up naturally creates little crescendo, which makes sense since Wieniawski added passing but also leading note Eb. The second time this situation occurs, the composer adds crescendo himself yet the preceding pitch (A) does not have a passing note to the mazur section, which makes me believe that in this case the leading note is equal in its function with crescendo. Another reason is that I would like the first chord of mazur to really resonate. That is why I am going to break it, to emphasize the new section and the dynamic fortissimo, which both are much better sounding when executed in the lower part of the bow (violin presentation).

Introduction, and tempo di mazurka are two of the three sections in this piece. **#SLIDE 32** The last one is the actual kujawiak. It contains two parts within itself. The first one is a melancholic tune marked “grazioso”. We can interpret the appearance of fermatas and “largamente” as very characteristic for a kujawiak – tempo rubato. In the second part of kujawiak **#SLIDE 33**, the composer adds accents on the second beat of each measure – again, so typical for kujawiak. Moreover, he labels this phrase as “chaleureusement” meaning “with enthusiasm/with warmth”. Also the dynamic grows from first part – mostly piano – to forte or even fortissimo in the second part. The blue circles indicate the sudden dynamic change back to pianissimo. In other editions, these sections are also marked as with glissando. The phrase of the kujawiak’s second part is being repeated as “poco piu lento” and in some editions vibrato markings indicate “Bebung des

Fingers” meaning “shaking fingers”. Probably, it is supposed to be an effect of a slightly wider vibrato. **#SLIDE 34**

Next sections are almost exact repetitions from “tempo di mazurka”. The main difference we can hear is in the music material of piano part - Wieniawski changes harmony when the melody of kujawiak section comes back. Also, he adds harmonics to the violin part. The whole piece is concluded with a small 2-measure long codetta, which is also based on harmonics juxtaposed with the last A minor chord in ffff! **#SLIDE 35**

Performance***

#SLIDE 36

At last – *Chanson polonaise*. The form of this piece is very straight forward: ABA. The title might be misleading. We can expect that the piece will be based on polonaise genre. Wrong! The “Chanson polonaise” is just the French translation of the “Polish Song”. It is called a song probably because its root is a dancing song, typical for kujawiak. Most of kujawiaks were songs later arranged for instruments only.

Again, like in the previous piece, the piano introduces a mysterious mood, then the violin repeats and continues a sentimental melody. **#SLIDE 37** The rhythm patterns fit almost perfectly into kujawiak. (violin presentation: last measures of kujawiak part).

#SLIDE 38 Wieniawski adds the loop almost at the end of the first section, but this time he is not trying to tease the audience, but he is rather hesitating of where to lead the melody. This few measures are labeled “pressez un peu”, in other words “press a little”. Its musical meaning is stretto, but combined with the double meaning of “pressez” it can be interpreted as a moment of

cadence where tempo rubato speeds up building an emotional tension. Yet, the musician comes back to his sad chanson.

#SLIDE 39 Next section is a mazur in parallel G Major key. The character and the dynamic are now completely different. There are differences between editions in bowings, but the key technique is to make the articulation resilient – two chords on one bow cannot be played too “flat”, meaning almost portato or legato. Nevertheless, they cannot be “dry” and they must resonate loudly (violin presentation). **#SLIDE 40** The middle section of the mazur is a very light and graceful melody. Traditionally, the part in the red circle can be performed with a slight rubato imitating falling-effect. After the return of vivid chords, the section of kujawiak comes back. It is almost an exact reflection of the previous kujawiak. **#SLIDE 41** However, in the end, Wieniawski implied closing 5-measure phrase. This little codetta uses only the lowest register of violin with resonating open D string. The composer also marks it as “morendo” from piano to pianissimo to achieve an even greater effect of the closing, fading gesture.

#SLIDE 42

Performance***

To conclude, I would like to manifest my gratitude for your generous participation. I am glad I had the opportunity to share my research with all of you. Since none of those four pieces included real polonaise, allow me to perform for you the D Major Polonaise that will playfully demonstrate the enriching Polish music tradition worth spreading. Let me know if you have any questions. Thank you!

Performance***