

MARIA SZYMANOWSKA (1789-1831):
AN EXPLORATION OF SELECTED DANCES
IN HISTORICAL AND ANALYTICAL PERSPECTIVES

THESIS

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INTRODUCTION

Maria Szymanowska (1789-1831) was a distinctive Polish pianist and composer during the late eighteenth and early nineteenth centuries. Pogonowski (2000, 153) characterized her as “a concert pianist and a composer of simple and short mazurkas, preludes, waltzes, polonaises, and etudes.” Zdzislaw Jachimecki (1920, 568) summarized Szymanowska’s fame as a pianist and composer across Europe:

Polish virtuosi were gaining recognition and winning glory in the concert halls of Europe. For instance, Maria Szymanowska (1791-1832) [sic. 1789-1831] had great success as a pianist and composer and aroused the admiration of the aged Goethe by her poetic interpretation.

However, very little has been published in English on Maria Szymanowska. Specifically, no published writings contain analytical approaches to Szymanowska’s polonaises, vales [waltzes], anglaises, contredanses, and quadrilles. This thesis will fill this need.

The main sources for this thesis include dissertations, books, and articles by Dobrzański (2001, 2006), Swartz (1984, 1985, 1998), Harley (1998), and Karłowicz (1998), as well as scores of Szymanowska’s music.

The D.M.A. dissertation by Lee (1994) discussed and analyzed Szymanowska's 24 mazurkas; another one by Jung (2001) examined her preludes, and a dissertation and a book by Dobrzański (2001, 2006) provided an overview of her music with examples and focused more on the parallelism and influence between Szymanowska and Chopin (Dobrzański 2006, 100-117). Although Dobrzański (2001, 2006) already discussed Szymanowska's two polonaises in his dissertation and his book, he generally compared Ogiński's polonaise to Szymanowska's *Dance Polonaise* (1825), which is not included in *Dix-huit danses de différent genre pour le Piano-Forte* (1820) (Dobrzański 2006, 81-87). Anne Swartz discussed and analyzed briefly Szymanowska's *Etude* in F Major, *Mazurka* No. 17, *Nocturne* in B-flat Major, *Nocturne* in A-flat Major, 'Le murmure', and *Polonaise* in F minor; these analyses were more focused on Szymanowska's salon music (Swartz 1985, 53-58). However, no one has discussed her *Dix-huit danses* in an analytical perspective.

The main original contribution of this thesis consists of analyses of selected dances. Szymanowska's *Dix-huit danses* contain four polonaises, four valse, four anglaises, two contredanses, two quadrilles, one mazurek [mazurka], and one cotillon. The author of this thesis discusses harmony, rhythm, and form of Szymanowska's four polonaises, four anglaises, two contredanses, and two quadrilles from the collection *Dix-huit danses de différent genre pour le Piano-Forte* (1820). Szymanowska's polonaises represent her Polish background, and other genres are based on French traditional country dances.

The thesis consists of three chapters: a biography of Szymanowska, an overview of Szymanowska's musical style, and analyses of selected dances. While chapter one

contains a general biography, it also focuses on Szymanowska's contacts with Johann Wolfgang von Goethe (1749-1832), John Field (1782-1837), Michał Kleofas Ogiński (1765-1833), and Fryderyk Franciszek Chopin (1810-1849). Chapter two summarizes the composer's general musical style and also provided an overview of her piano music, vocal music, and chamber music. Finally, chapter three contains analyses of selected dances, specifically the four polonaises, four anglaises, two contredanses, and two quadrilles in *Dix-huit danses de différent genre pour le Piano-Forte* (1820). Particularly in chapter three, the author of this thesis discusses the inconsistencies in the existing list of Szymanowska's works and rearranges the list based on reliable references, including her original scores that are available in microform.

CHAPTER 1

MARIA SZYMANOWSKA'S LIFE

Maria Szymanowska was born as Marianna Agata Wołowska in Warsaw on December 14, 1789. Her parents, Franciszek Wołowki and Barbara Lanckorońska-Wołowska, were owner of a brewery in Warsaw. Her family followed the Frankist movement, because one of Wołowska's ancestors, Salomon Ben Elijah, was a personal assistant to Jacob Frank, the creator and leader of the Frankist movement.¹ Maria had two sisters, Kazimiera and Julia, and four brothers, Jan Ignacy, Teodor, Karol, and Aleksander Andrzej. (Dborzański 2001, 22-23.)

Maria's parents decided on home schooling for her, using Polish and French languages. She later studied Russian as well. Maria's parents supported her musical ambitions. She received private lessons from 1798 to 1815, when Józef Elsner (1769-1854) founded a music department at the Warsaw Szkoła Dramatyczna [Dramatic School]. She initially took private piano and theory lessons from Antoni Lisowski. Lisowski sent her to Tomasz Gremm, a German musician who published his *Polonaise for Piano* (1805) in the selection of *Beautiful Compositions and Polish Songs* by Józef

¹ The Frankist Movement was messianic and was created by Jacob Frank (1726-1791), who was born in Podolia. Frank was deeply interested in the medieval mysticism of Zohar. Frank declared himself the Messiah; he insisted on that salvation could be acquired through sexual ecstasy. Frank eventually accepted Christianity, but the Catholic Church did not accept Frank. He was put in jail for more than a dozen years. After he was released, he moved to Austria, where he finally once again set up his own religion. (Ira 1981, 180-181.)

Elsner.² Gremm taught her piano and music theory from 1800 to 1804. (Dborzański 2001, 24-26.)

Wołowska went to Paris for private salon concerts in 1810, where she met Luigi Cherubini (1760-1842). Cherubini composed his *Fatasia pour le piano ou orgue* (1810) with a specific dedication to her. After a trip to Paris, Maria Agata Wołowska married Józef Teofil Szymanowski in June 1810, and they had three children: Helena (1811-1861) and her twin brother Romuald (1811-1839) and their younger sister Celina (1812-1855). (Swartz 1998, 278.)

Szymanowska began to give performances in Warsaw around 1812. In September of the year, the *Allgemeine musikalische Zeitung* cited “Madame Szymanowska” as one of Warsaw’s distinguished pianists (*Allgemeine musikalische Zeitung* 14, 1812, 612). In 1815, she became a member of the local Amateur Music Society and began her public and private performance career. Most private concerts were held in Barbara and Franciszek Wołowski’s home; they sponsored a salon concert series in afternoons and evenings and invited artists to their home. At this time, she met many musicians and visiting artists, such as Angelica Catalani (1780-1849), Karol Kurpiński (1785-1857), August Alexander Klengel (1783-1852), Jan Ladislav Dussek (1760-1820), and Casparo Spontini (1774-1851) (Lee 1994, 87). From 1810 to 1820, Szymanowska performed in concerts, including pieces of Warsaw composers Elsner, Kurpiński, and Franciszek Lessel (1780-1838). Szymanowska also performed pieces by the opera composer Ferdinando Paer (1771-1839), who arrived in Warsaw in 1807, and the pianist and composer Daniel Steibelt (1765-1823), who came to, and stayed in, Warsaw in 1808 and

² The original title of that selection is *Wybór pięknych dzieł muzycznych I pieśni polskich*.

was appointed as the director of the Imperial Opera in St. Petersburg in 1810. In 1811, Klengel, a pianist and composer, also performed at the Wołowski home during a concert series in Warsaw. (Swartz 1998, 278-279.)

Szymanowska continued to meet many artists, aristocrats, politicians, and writers. She was frequently invited as a guest at the literary salon of the Duchess Maria Czartoryska of Württemberg. She became involved in the *Śpiewy historyczne* [Historical Songs] project in 1806, which turned out to be a large publication about Polish history. As a part of this project, Julian Ursyn Niemcewicz (1757-1841), a poet, writer, and patriot, wrote a collection of historical poems that would later be set to music and published. (Dobrzański 2006, 29-31.) After the completion of the *Śpiewy historyczne* project, Szymanowska wrote a set of five songs in Warsaw in 1816 based on poems by Niemcewicz; however, she only published three songs: *Duma o Michale Glińskim* [The Tale of Michal Gliński], *Jadwiga, Królowa Polski* [Jadwiga, Queen of Poland], and *Jan Albrycht* (Dobrzański 2006, 31).

Among the three published songs, *Jan Albrycht* was reviewed in *The Age of Chopin* by Halina Goldberg. Goldberg characterized Szymanowska's *Jan Albrycht* as "chordal, chorale-like textures, somber melody, and *Maestoso a lento* character," Goldberg also explained the context of the poem *Jan Albrycht* as follows:

... Appropriately the poem centers on this fifteenth-century king's thwarted attempt to battle the Turks, thus dramatizing and underscoring Poland's sacrificial role in protecting Christendom from Muslims. (Goldberg 2004, 68.)

Szymanowska started to go on musical tours in Poland and abroad from 1816, performing music of the Viennese masters as well as of Muzio Clementi (1752-1832), John Field (1782-1837), Lessel, Michał Kleofas Ogiński (1765-1833), Elsner, Klengel, and others (Karłowicz 1998, 364).

Because Szymanowska was a married woman, she was very limited to local and regional performances in private salons and occasional concerts for the Amateur Music Society in Warsaw. According to Swartz (1998, 278-279), Szymanowska encountered a dilemma the same as other women artists in the early nineteenth century; their desires were conflicted with society's conventional gender roles. In spring 1818, she played in Warsaw for Princess Maria (1703-1768), who had several years earlier suggested that Szymanowska perform during the Congress of Vienna in 1815. Between 1818 and 1827, Maria Szymanowska went on a concert tour for several piano recitals in Eastern and Western Europe. In July 1820, she performed for the first time in Berlin. A more extensive concert tour took place in spring 1822 in Russia, while visiting her sister Kazimiera Wołowska, with one concert in Vilna and three in St. Petersburg – where she played with Johann Nepomuk Hummel (1778-1837) one of three concerts. (Dobrzański 2006, 39.)

In 1820, Maria Szymanowska divorced her husband because he did not understand Maria's passion for music. Józef was a regional landowner, and he tried to live a quiet country life. Maria, on the other hand, had ambitions as a pianist and composer. She desired to have more performance experiences. Szymanowska had custody of her children, and her ex-husband supported their children. Meanwhile,

Publisher Gottfried Christoph Härtel (1763-1827) published seven volumes of Szymanowska's music. (Swartz 1998, 279, Dobrzański 2006, 32.)

In April 1822, in Moscow, Szymanowska played one of Hummel's piano works, and one review mentioned that John Field was a page-turner at that concert. In summer 1822, she returned to Poland. Szymanowska received an award as "first pianist to the Grand Czars" in St. Petersburg while she was on a music tour in 1822 in Russia. (Dobrzański 2006, 33.) In the same year, Szymanowska was appointed as the Court Pianist of the Tsarina. While she obtained acclaims in reviews or from the most of her contemporaries, Felix Mendelssohn (1809-1847) criticized Szymanowska's performance in 1822:

Of Mdlle. Szymanowska, a Polish pianoforte player, whom Goethe used to praise enthusiastically, he writes: 'People set the Szymanowska above Hummel. They have confused her pretty face with her not-pretty playing.' (Mendelssohn-Bartholdy 1970, 25.)

She made the decision to settle in Russia during her extended tour. In winter 1823, she went to the Ukraine, accompanied by her sister Kazimiera. In June 1823, she started her longest concert tour, lasting three years. On July 6, 1823, she visited Carlsbad, Bohemia. She visited Goethe's house daily and stayed in Marienbad from August to September of 1823. After that, she went to Germany. (Dobrzański 2006, 33-35.)

Szymanowska performed piano works by contemporary composers in her public concerts from 1823 to 1827. On April 11, 1824, she performed at the Paris Conservatory,

received acclaims from the press and formed new friendships with contemporary composers. Szymanowska also met some violinists, whom she had met in 1808 in Warsaw. (Dobrzański 2006, 37-38.)

According to Dobrzański, melodic ornamentations in Szymanowska's contemporary piano works by Field, Lessel, Clengel, and Hummel were sensitively interpreted by her. For instance, Field's *Nocturne* No. 5 in B-flat Major resembles Szymanowska's *Nocturne* in B-flat Major (1852 [the year of publication]) (Dobrzański 2006, 88-91). Growing in her reputation in private circles as a pianist, she continued her piano studies with Field, under whose guidance she established her *cantabile* touch. Usual for piano teachers at that time, Field taught his pupils music of Johann Sebastian Bach (1685-1750), his own music, and music of his contemporaries. He also emphasized equality of all fingers, slow practice, and tonal control through hand techniques. Szymanowska was one of his pupils who spread Field's style across Europe (Dobrzański 2006, 39, Swartz 1985, 44). The *Allgemeine musikalische Zeitung* 25 (1823) stated; "This genuine virtuoso pianist offered us a first-rate artistic enjoyment" (quoted in Swartz 1998, 279), and the review continued acclaiming her concert performances. Szymanowska returned to Warsaw in the fall of 1823 after a series of concerts. Before settling in Russia, she gave two farewell concerts in Warsaw in January and February of 1827 (Swartz 1998, 279).

On her concert tours, Szymanowska also formed friendships with poets and composers, among them Johann Wolfgang von Goethe (1749-1832) and Adam Mickiewicz (1798-1855). The latter would later become her daughter Celina's husband. Particularly, Szymanowska met Goethe when she performed in Marienbad in 1823.

Goethe was in the audience in that performance. (Swartz 1984, 322-323, Dobrzański 2006, 41-45.) Goethe wrote in a letter to his daughter-in-law Ottilie in 1823 that he heard Szymanowska perform and mentioned her abilities as a remarkable pianist. After he heard her playing, he called Szymanowska a “female Hummel.” (Swartz 1984, 322.) They continued their friendship until her death. In *Goethe: His Life and Times*, Richard Friedenthal, a modern biographer, described Szymanowska’s appearance:

... a beautiful Polish pianist, Madame Szymanowska, plays and Goethe feels himself ‘opened out’ like a hand that has been closed. He asks to be introduced and they go for walks together; he is enchanted by her, quite losing his heart to this attractive creature with her slanting eyes and black eyebrows, her delicate clear-cut mouth and slightly turned-up nose, and with her easy fluent conversation... (Friedenthal 1963, 463.)

Another story between Szymanowska and Goethe can be also found in *Life and Works of Goethe*. George Henry Lewes (1817-1878) described them as follows:

Nor does the Fräulein von Lewezow appear to have been the only one captivated by the ‘old man eloquent.’ Madame Szymanowska, according to Zelter, was ‘madly in love’ with him; and however figurative such a phrase may be, it indicates, coming from so grave a man as Zelter, a warmth of enthusiasm one does not expect to see excited by a man of seventy-four. (Lewes 1864, 536.)

Goethe was inspired by Szymanowska, and he dedicated his poem *Aussöhnung* from October 27, 1823, to her (Goethe 1853, 268-269, translated by Edgar Alfred Bowring):

Aussohnung

An Madame Marie Szymanowska

*Die Leidenschaft bringt Leiden – Wer beschwichtigt
Beklommnes Herz, das allzuviel verloren?
Wo sind die Stunden, überschnell verflüchtigt?
Vergebens war das Schonste dir erkoren!
Trüb' ist der Geist, verworren das Beginnen,
Die hehre Welt, wie schwindet sie den Sinnen!*

*Da schwebt hervor Musik mit Engelsschwingen,
Verflucht zu Millionen Ton' um Tone,
Des Menschen Wesen durch und durch zu dringen,
Zu überflullen ihn mit ew'ger Schöne
Das Auge netzt sich, fühlt in hohern Sehnen
Den Gotterwert der Tone wie der Tränen*

*Und so das Herz, erleichtert, merkt behende,
Daß es noch lebt und schlägt und mochte schlagen,
Zum reinsten Dank der überreichen Spende
Sich selbst erwindernd willig darzutragen
Da fühlte sich – o daß es ewig bliebe! –
Das Doppelglück der Töne wie der Liebe*

Atonement

To Madame Marie Szymanowska

Passion brings reason, – who can pacify
An anguish'd heart whose loss hath been so great?
Where are the hours that fled so swiftly by?
In vain the fairest thou didst gain from Fate;
Sad is the soul, confus'd the enterprise;
The glorious world, how on the sense it dies!

In million tones entwin'd for evermore,
Music with angel-pinions hovers there,
To pierce man's being to its inmost core,
Eternal beauty as its fruit to bear;
The eye grows moist, in yearnings blest reverses
The godlike worth of music as of tears.

And so the lighten'd heart soon learns to see
That it still lives, and beats, and ought to beat,
Offering itself with joy and willingly,
In grateful payment for a gift so sweet.
And then was felt, – oh may it constant prove! –
The twofold bliss of music and of love.³

In 1827, Szymanowska stayed in Moscow for several months in the winter the year and settled in St. Petersburg in 1828. She taught piano at the Czar's palace and joined salons to experience the cultural and social life in St. Petersburg. She even had her own salon, and many intellectuals visited her salon, including Polish poet Adam Mickiewicz, Russian writer Aleksandr Sergeyevich Pushkin (1799-1837), and Russian proto-nationalist composer Mikhail Glinka (1804-1857). Szymanowska specifically met Mickiewicz, a great and famous Polish poet, on November 22, 1827, in Russia. After that,

³ Another translation of poem is available in Goethe 1958, 300-301.

Szymanowska composed several songs based on his poems. (Swartz 1998, 281, and Dobrzański 2006, 44-45.)

Szymanowska continued to give public concerts and to hold private salon concerts, and she devoted herself to teaching at the Czar's palace (Karłowicz 1998, 364, and Dobrzański 2006, 46). Szymanowska gave two concerts with singers and orchestra at the National Theater in Warsaw on January 15 and February 7, 1827. According to Maria Iwanejko, 1200 people attended in the former concert (Dobrzański 2006, 46). Her repertoire in the latter concert included Klengel's Piano Concerto and Hummel's *Rondo Brilliant*; Szymanowska donated a half of her profits to the poor in Warsaw. With these two concerts in Warsaw, Szymanowska earned international reputation as an accomplished pianist. (Dobrzański 2006, 46.) After that, Szymanowska gave several concerts in St. Petersburg, Moscow, and Kiev between 1827 and 1828 (Dobrzański 2006, 48-49).

The last documented private concert performed by Szymanowska was held in March 1830 at the salons of Countess Dierzhavina and Mrs. Engelhardt, for whom she performed a fantasy for piano and choir by Ferdinand Ries (1784-1838) (Dobrzański 2006, 50). She also gave piano lessons to her students based on her concert experiences in order to provide them with valuable experiences as a professional performer (Swartz 1985, 50). She died in St. Petersburg in 1831 because of the cholera epidemic. Her death was recorded in *Allgemeine Musikalische Zeitung* (1831) as "the great piano virtuosa and amiable Mrs. Szymanowska has died in St. Petersburg from cholera" (quoted in Swartz 1985, 50).

Szymanowska composed over 110 pieces, most of which are for piano solo or for piano and voice. Her piano works include *Vingt exercices et preludes pour le pianoforte* (1819), *Six Menuets pour le Pianoforte* (1820), *Dix-huit danses de différent genre pour le Piano-Forte* (1820), *Fantaisie pour le Pianoforte* (1820), *Grande Valse pour le Pianoforte á quatre mains* (1820), *Four vales for three hands* (1821), and *Danse polonaise* (1824). She also composed vocal music, including *Six Romances* (1820), *Śpiewy Historyczne* [Historical Songs] (1816), *Le Départ* (1820), *Mazurek* (1822), *Świtezianka* [The Water Nymph] (1828), *Śpiewka na dwa głosy* [Little Song for two Voices] (1829), and *Romance à Josephine* (no date). Her *Divertissement pour le pianoforte avec Accompagnement de violin* (1820) and *Sérénade Pour le Pianoforte avec Accompagnement de Violoncelle* (1820) are among her chamber music compositions.⁴

⁴ The indicated date is not a composition year, but the year of publication. Most of her works were published in Leipzig, Paris, and Warsaw.

CHAPTER 2

SZYMANOWSKA'S MUSICAL STYLE

2.1. An Overview of Szymanowska's Musical Style

Polish sentimentalism and *stile brillant* are two distinguished terms to represent musical styles in early nineteenth century Polish music. The term 'sentimentalism' was initially used by Polish musicologist Tadeusz Strumiłło to characterize a general pre-Romantic style of music in Poland in the early nineteenth century. According to Strumiłło, sentimentalism is a combination of numerous, sometimes opposing, artistic ideas. (Dobrzański 2006, 65.) The style of sentimentalism appeared in pre-Romantic music in Poland at the beginning of the nineteenth century music and expressed human feelings and emotions; however, the music of this style was still based on elements of classical music. Pre-Romantic music in Poland added Polish folk music, and Poland's history was an inspirational source of composition. Social groups of this time were dominated by aristocracy and the growing middle class. They preferred simplicity and clarification of musical means by using folk music sources. The Polish bourgeoisie supported the integration of Polish folk music. (Dobrzański 2006, 65-66.)

Irena Poniatowska defined *stile brillant* as a blend of two elements, virtuosity and sentimental lyricism (Poniatowska 1995, 96; see also Dobrzański, 2001, 67, endnote 30). Compositions to improve piano techniques were expanded during the Romantic era, especially with the refinement of etudes. Specific pedagogical compositions are designed

for practicing scales, arpeggiations of chords, the playing of notes in thirds or sixths, trills, and leaps. Although *stile brillante* is related to those techniques, it contains lightness and simplicity to imitate natural singing. Composers who use this style are more focused on expressing human feelings and emotions to pay attention to the singing quality of the piano sound, along with breathing and pausing in natural singing.

During concert tours, Szymanowska had time to compose music. She met contemporary composers at different places she performed, who influenced her musical style. Szymanowska included both amateur and professional aspects in her works. Most of her compositions are for piano, and each piece reveals symmetrical structures and simple harmonic progressions in rondo or 'lied' forms (Chechlińska 2001, 892). Szymanowska composed dances suitable for aristocratic and bourgeois salons. Her mazurkas and vocal music with Polish texts implied her nationality. These works are quite homophonic, and the melodic design in her vocal music came from the tradition of the Italian opera or folk music.

Szymanowska's music included sentimentalism. She wrote dances for middle-class salons, and she also wrote mazurkas and songs rooted in Polish sources to express her national identity. Her melodies were based on the tradition of Italian opera or on folk music. According to Alina Nowak-Romanowicz (2001, 360), Szymanowska was influenced by Oginski's musical style, which represents Polish national characteristics and includes lyricism, especially in his polonaises. She wrote mostly instrumental music – especially piano music – with classical forms. Szymanowska's favorite genres were etudes, preludes, or dances for pianoforte.

In 1812, Szymanowska started to write music, and she continued over a seventeen-year period from the earliest songs and marches to the last songs, *Switezianka*, *Le Chant de la Vilia*, *Piesn z wiezy*, and *Alpuhara*, based on lyrics by Mickiewicz and composed between 1827 and 1829. Szymanowska composed and published the *Vingt exercices et preludes pour le pianoforte* (1819) [Twenty exercises and preludes for piano] and the *Dix-huit danses de différent genre pour le piano-Forte* (1820) [Eighteen dances of different genres for piano]. Her *Dix-huit danses* were dedicated to the Princess Wiasemsky [Vyazemsky]. Szymanowska designated this collection of dances for private concerts in the salons in Poland and Russia or as teaching pieces for her students. These dances include both the French court tradition and new popular genres of the early nineteenth century. Her minuets, polonaises, anglaises, a cotillion, and contredanses were composed following the French court tradition, and her waltzes, sérénades, a caprice, and concert etudes were based on ideas from the new popular genres. (Swartz 1998, 281-282.)

2.2. Piano Music

Szymanowska's piano music consists of amateur and virtuoso elements. Because she gave private piano concerts in salons and also invited many artists to her own salons, she composed some piano works with simple structure, including minuets, anglaises, contredanses, mazurkas, and polonaises. These genres reflected the popularity of court dances in Russia in the early decades of the nineteenth century. Meanwhile, Szymanowska focused on teaching and concertizing after 1820, so she also composed for virtuosic soloists in such genres as etudes, preludes, nocturnes, and fantasies.

The *Caprice sur la romance de Joconde* in B-flat Major, which was dedicated to Field, presents ornamental melodies. The melody was adopted from the opera *Joconde* by Niccolò Isouard (Dobrzański 2006, 92). According to Swartz (1998, 282), the “melodic ornamentation in Szymanowska’s piano works extend the emotional range and add color and variety to essentially homophonic texture.” The *Caprice* contains elements of the *stile brillante*, such as broken chords, scales in four octaves, crossing the hands, frequent uses of trills, leaps, and quick moves of parallel thirds.

Szymanowska composed two nocturnes: *Le Murmure* in A-flat Major, more famous during her time, and *Nocturne* in B-flat Major. In Goethe’s biography, Friedenthal noted Szymanowska’s earlier nocturne, *Le Murmure* in A-flat Major (1825) as “the main item in her concerts” (Friedenthal 1963, 464). In that book, the author quoted Schumann judging Szymanowska’s music as “the most important music so far produced by a woman composer” (Schumann, quoted in Friedenthal 1963, 464). Szymanowska used more dramatic expression in *Le Murmure* than in her earlier works (Golos 1960, 445). Her *Nocturne* in B-flat Major might influence Chopin’s composition. For instance, both Szymanowska’s *Nocturne* in B-flat Major (1852) and Chopin’s *Berceuse* in D-flat Major op. 57 (1843-1844) used similar variation form, which placed a simple melody later varied with an abundance of ornamented passages. (Golos 1960, 446-447, and Drabkin 1980, 519.)

The *Vingt Exercises et Prelude* was among Szymanowska’s first published works; however, only twelve etudes were republished in the *Douze Exercices* in Paris in 1825. No evidence exists to support this republished process. Her collection of *Vingt Exercises et Preludes* represents her early Romantic musical style. Throughout her etudes

and preludes, she used contrasting registers, modulations, and occasionally chromaticism. Szymanowska set varied finger skills in both hands. For instance, Etudes No. 1 in F Major, No. 3 in D Major, No. 14 in D minor, and No. 15 in C Major are designed to perform techniques for the right hand. In addition, No. 12 in E-flat Major and No. 18 in E Major are composed to practice and perform left hand techniques. She also added chord exercises in No. 18 in E Major and No. 12 in E-flat Major and arpeggiated triads in No. 1 in F Major and No. 8 in E-flat Major. Most etudes are in ternary form. (Dobrzański 2006, 69-70.)

George S. Golos well explained the characteristics of Szymanowska's etudes that discussed her accomplishments in both vocal and piano music. This helps to look over her achievements briefly:

Her achievements in this genre are technical brilliancy and idiomatic keyboard writing, broad cantilenas in soprano and tenor ranges, interesting modulations, wide chord-spacing, exploitation of the most effective registers of the instrument and the most pianistic keys. (Golos 1960, 443.)

Szymanowska composed *Dix-huit danses de différent genre pour le Piano-Forte*, and this collection was probably used as part of her repertoire in private concerts in Warsaw and St. Petersburg. This collection includes polonaises and trios, waltzes and trios, anglaises, contredanses, quadrilles, one mazurka, and one cotillion. The polonaises and waltzes are in simple triple meter, and the anglaises are in 2/4 meter. She wrote polonaises with simple and limited harmonic progressions of tonic and dominant and

simplification of the left hand accompanying parts. The waltzes and trios are written in triple meter, with a quick tempo. (Swartz 1998, 282-284, and Dobrzański 2006, 69-96.)

Szymanowska's twenty-five mazurkas are comprised of twenty-one in major keys and four in minor keys, and all mazurkas are in 3/8 meter. The mazurka was a distinctive and popular genre in her day and was based on Polish folk music. Her mazurkas have basic forms; thirteen are in ternary (ABA or AABBA) forms, and eight are in binary (AB or AABB) forms. Only No. 10 in C Major has four distinct parts (AABBCDDAA); No. 22 in G Major is in an open form, and mazurka in C Major from the collection *Dix-huit danses* was written in rondo form. Her mazurkas included folk-stylizing techniques (clapping or tapping sounds) or mixing of triplets with dotted rhythms. (Dobrzański 2006, 76-80.) Swartz mentioned Szymanowska's mazurkas in her article; "Influences of this simple, drone-like accompaniment may be observed as late as the early nineteenth century in mazurkas by Polish composers Maria Szymanowska and Karol Kurpiński (Swartz 1975, 254)." According to Golos (1960, 446), some of the melody in Szymanowska's mazurkas resembled those of Chopin's. Golos also discussed that both composers were probably borrowing from the same existing folk materials.

Szymanowska composed a collection of *six minuets*, which were published by Breitkopf in 1819. Her minuets contain ornamented melodies, grace notes, melodic embellishments consisting of a rapid alternation of a principal tone with the tone a half or a whole step below it, and contrasting dynamics (Swartz 1998, 283).

2.3. Vocal Music

Szymanowska composed twenty-eight songs, and these were written in Polish, French, and Italian.⁵ Most of the Polish songs contained patriotic and Romantic texts, including *Śpiewy Historyczne* [Historical Songs] (1816), *Mazurek* (1822), and *3 pieśni* [from Mickiewicz: *Konrad Wallenrod*]: *Alpuchara*, *Pieśń z wieży*, *Wilia* (1828). The songs written in French and Italian are based on translated Shakespeare and Cervantes poems, such as *Six Romances* and *Le Départ*. All of these songs were not performed in public concert halls, but in salons of the middle class (Harley 1998, 396-397).

Śpiewy Historyczne [Historical Songs], one of the Poland historic projects, was published in Warsaw in 1816, and the project included thirty-six songs. She initially composed five songs based on Julian Ursyn Niemcewicz's poems from the period of Poland's vanishing from the political map of Europe (c. 1795-1815); three of those songs were published. Niemcewicz's collection of thirty-six poems glorifies events in the history of Poland, and ten poems were set to music by Franciszek Lessel, six were set by Karol Kurpiński, and one each was set to music by numerous aristocratic amateurs. All songs on Polish poems by Niemcewicz emphasize and represent patriotic characteristics. Szymanowska's published three songs are "Duma o Michale Glińskim [The Tale of Michal Gliński]", "Jadwiga, Królowa Polski [Jadwiga, Queen of Poland]", and "Jan Albrycht." Her other two unpublished songs are "Stefan Czarniecki" and "Kazimierz Wielki. In *Stefan Czarniecki*", we find quick changing rhythmic patterns and contrasting effects between strophes and refrain in a meter and key. "Kazimierz Wielki" and "Duma o Michale Glińskim" are characterized by tremolos in the piano part and include diverse

⁵ Dobrzański's list of Szymanowska's works includes twenty eight pieces of vocal music (Dvorzański 2006, 161-164).

rhythmic patterns. Nevertheless, “Jadwiga, Królowa Polski”, and “Jan Albrycht” are composed with plain but memorable folk-like melodies and with simple chord progressions (Harley 1998, 397).

Szymanowska composed several songs with poems written by Adam Mickiewicz. These art songs are very important in the history of Poland, even though the songs are not decorated or complicated. (Trochimczyk 2006, 125.) Mickiewicz was a guest to recite his poems, such as *Pieśń Wieży*, *Wilija*, and *Pieśń Alphuhara* in *Trzy śpiewy z poematu Adama Mickiewicza Wallenrod z muzyką* (1828), in Szymanowska’s salon in Russia. In *Wilija*, Szymanowska adopted the melody from her nocturne *La Murmure* for a voice line. Szymanowska’s Polish songs are in strophic form, have symmetrical phrase structures, are simple, and in folk-song style. (Trochimczyk 2006, 127-128.)

The romances by Szymanowska were written with French and Italian texts set in strophic form or modified strophic form. Her songs in French and Italian include *Six Romances* (1820), *Le Départ* (1820), *Romance á Josephine* (no date), *Romance de la Reine Hortense* (1820), *Bacchelia* (1820), and *Complainte d’un aveugle qui demandoit l’aumone au Jardin des Plantes á Paris* (no date). *Six Romances* are dedicated to Madame Henri Kamienska. According to Harley (1998), the *Six Romances* are the songs to represent the “patriotic and artistically-oriented Polish aristocracy.” Harley also noted “a rich variety of romance types,” “a graceful, sentimental song,” “a dramatic quasi-recitative,” “a pastoral Ballade,” and “a quasi-operatic agitato in the style of Cherubini.” (Harley 1998, 397.) The *Six Romances* are in triple meter, flat keys, and descending progressions in the vocal line at the beginning of the songs. The *Six Romances* also include contrasting phrase structures and a lack of using ornaments, and they contain

typical cadences, vivid dissonances, and chromaticism. Szymanowska composed her *Six Romances* with repeated rhythms in the accompanying part. (Harley 1998, 396-397, and Trochimczyk 2006, 117-143.)

2.4. Chamber Music

Chamber Music was popular and well developed in the early nineteenth century in Europe. Szymanowska was influenced in the musical style of her chamber music by Józef Elsner and Franciszek Lessel. However, her musical style of chamber music was not further developed than the late eighteenth-century classical style. According to Dborzanski's list of Szymanowska's works, she composed four compositions of chamber music: a *Divertissement* for violin and piano (1820), a *Sérénade* for cello and piano (1820), a *Fanfara dwuglosowa* (1820) for two horns or two trumpets, and a *Thème varié* (1821) for piano and flute or violin (Dborzanski 2006, 161). Unfortunately, the manuscript of *Fanfara dwuglosowa* is located in Poland, and *Thème varié* was lost. Her chamber music usually has only one movement. According to Karłowicz (1998, 364-365), "her [Szymanowska's] own compositions, however, reflected the taste for smaller, lighter genres, perhaps more suitable for the salon or more intimate gathering."

Divertissement is a term used since the seventeenth century, similar to the Italian *Divertimento*. Notable characteristics of the *divertissement* were usually intended for entertainment or amusement. The *divertissement* included a simple pastoral-like melody and was used as a delightful dance in the seventeenth and eighteenth centuries. In the eighteenth century, French chamber music and piano music was influenced by the *divertissement* in opera. (Anthony 1980, 506-507.)

Szymanowska's *Divertissement* for piano and violin in B-flat Major is a 118-measure single-movement work, and each section has a different tempo or meter. The A section (mm. 1-24) is in 2/4 meter in *Allegretto* tempo; the B section (mm. 25-53) is in 6/8 meter in *tempo primo*; the C section (mm. 54-69) is in 2/4 meter; the D section (mm. 71-113) is in a same meter in *Piu Vivace*, and the E section (mm. 114-118), the last section, is in a same meter in *Vivace*. In spite of changes in tempo or meter in each section, the rhythms are sustained for an entire piece. (Karlowicz 1998, 365.)

Repeated rhythmic patterns of eighth notes in the left hand of the piano are the features in Szymanowska's *Divertissement*. This piece is in rounded binary form (AABA). The key changes, B-flat Major, E-flat Major, C Major, F Major, and B-flat Major, are associated with tempo or meter changes. Szymanowska used pedal points over G-flat, G, and again G-flat in the D section to exhibit French military or patriotic music. (Karlowicz 1998, 365.)

The sérénade is a musical form related to orchestral genres in the mid-eighteenth century. Sérénade are usually performed to an adored person outside of the house in the evening. The word sérénade was used in its Italian form 'Serenata' in the late sixteenth century in Orazio Vecchi's *Selva di varia ricreatione* (1590) (Unverricht 1980, 160). In the seventeenth century, it was used for voices and instruments. Usual instrumentation in sérénade ensemble was made of wind instruments, double bass, and two violas in the eighteenth century, and wind instruments disappeared later in the same period. (Unverricht 1980, 160.)

Szymanowska's *Sérénade Pour le Pianoforte avec Accompagnement de Violoncelle* [Serenade for piano with cello accompaniment], published in Leipzig in 1820,

was dedicated to his Highness the Prince Antoine Radziwiłł (1775-1833). He was a cellist, guitarist, singer, and composer. Ludwig van Beethoven (1770-1827), Mendelssohn, and Chopin also dedicated some of their chamber music to Radziwiłł (Karłowicz 1998, 366).

Szymanowska's *Sérénade* is in 6/8 meter. Unlike a traditional chamber music, larger instrumentations for string ensembles such as quintets or sextets, Szymanowska composed *Sérénade* only for the piano and violoncello. Although she wrote music for only two instruments, her *Sérénade* included the musical language of Romanticism with its contrasts of timbre and chromatic characteristics. (see the musical language of Romanticism of chamber music in Bashford, 2007.) The cello performs the accompanying part, and the piano contains the melody. Karłowicz explained the functions of the cello and the piano parts in the *Sérénade* as follows:

The cello's melodic function is complemented by the piano's typically full, rhythmically active, textural capacity. The piano has three functions: accompanist, soloist, and agent of intensification. (Karłowicz 1998, 366.)

Szymanowska's *Sérénade* is composed in three sections. The first section is in C Major and C minor from measure 1 through 38; the second section is in D-flat Major and B-flat minor from measure 39 through 62, and the last one is back in the tonic key, C Major, from measure 63 through 83. The opening section was oscillated between tonic and dominant and used chromatic embellishment of the dominant G in the bass line (mm. 38-39), and is included arpeggiations of the chords in the piano accompaniment (m. 68). (Karłowicz 1998, 366.)

CHAPTER 3

ANALYSES OF SZYMANOWSKA'S SELECTED DANCES

3.1. Szymanowska's Dances

3.1.1. An Overview of Szymanowska's Dances

Szymanowska's collections of mazurkas, etudes, preludes, nocturnes, polonaises, and dances were included in the category of salon music. This type of composition was popular in the early nineteenth century, but its popularity gradually decreased during the middle and late nineteenth century. Salon music was regarded as delicate, refined, and fashionable music in the early nineteenth century, but in the late nineteenth century the amateur and professional composers wrote music to be considered mass consumptions. (Swartz 1985, 51; see also Georgii 1941, 244.)

According to Swartz (1985, 52), the first usage of 'salon music' as a musical term is found in Robert Schumann's (1810-1856) writing. Schumann wrote that a 'salon composer' should demand "finest [sounds]" and "fashionable elegance" of "salon arts."

Szymanowska's dances belong to this category; her dances comprise light, sentimental, ornamented characteristics. Ornamented or arpeggiated 'filigree' figures in the melodic part frequently represented in Szymanowska dances, and she wrote dances with the simple, repeated rhythmic and harmonic patterns in the accompanying part, in contrast to the melody. (Swartz 1985, 53.)

Simple duple and triple meter are commonly used in Szymanowska's dances, such as 2/4, 3/8, and 3/4, and most of her dances are in a major key and are written with simple harmonic progressions – tonic to dominant – except the four polonaises. Her dances are somewhat short in duration in general. For example, the four anglaises have only sixteen measures (plus an eight-measure da capo or dal segno in two anglaises). The melodies are in the right hand with ornamentations, and the accompaniments were performed with simple rhythmic patterns in the left hand, as explained above. Also, most of Szymanowska's dances modulate to closely related keys, such as relative keys or dominant keys.

3.1.2. Work List of Szymanowska's Dances

My list of Szymanowska's dances is based on Chechlińska's list in the *New Grove Dictionary* (Chechlińska 2001), Dborzański's list in his book (Dborzański 2006), Lee's list in her dissertation (Lee 1994), *The Szymanowska Album* by Mirski, Mirska, and Szymanowska (1953), and original scores in microform.

A comparison of all reveals inconsistencies. In Lee's list, some dances are listed twice. All dances in *Cinq dances: Contredanse; Angloise; Quadrille* (reprinted in 1985) [the original title of the collection is *pięć tańców na fortepian*] are included in *Dix-huit dances*. Also, Dborzański's list had some mistakes. He listed four polonaises in his dissertation and in his book: *Danse polonaise* (Paris, 1825), *Polonaise sur l'air national du feu Prince Joseph Poniatowsky* (Le[i]pzig, 1820), *Polonaise en si mineur* (Risolutio) (no date), and *Polonaise en fa mineur* (Allegro moderato) (no date); however, at least the *Polonaise en fa mineur* is the same composition that was included in *Dix-huit dances*.

Also, in Dobrzański's list, he noted that the year of publication of Szymanowska's *Dix-huit danses* is 1819; on the other hand, Chechlińska reported 1820 as the year of publication of the collection. One of the reliable database, WorldCat, recorded the year 1820, and this fact may support Chechlińska's list is regarding as a more reliable resource than Dobrzański's.

Therefore, the following list of dances by Szymanowska is mainly based on the more reliable list by Chechlińska from the *New Grove Dictionary*.

- *Caprice sur la romance de Joconde Pour le Pianoforte* [dedicated to John Field]
(Leipzig, 1820)
- *Dix-huit danses de différent genre Pour le Piano-Forte* [Eighteen dances of different genres for pianoforte] (Leipzig, 1820)
 1. *Polonoise* in C Major, Trio in A minor
 2. *Polonoise* in E minor, Trio in G Major
 3. *Polonoise* in A Major, Trio in F-sharp minor
 4. *Polonoise* in F minor, Trio D-flat Major
 5. *Valse* in E-flat Major
 6. *Valse* in A Major
 7. *Valse à trois mains* in B-flat Major
 8. *Valse* in F Major
 9. *Anglaise* in E-flat Major
 10. *Anglaise* in B-flat Major
 11. *Anglaise* in A-flat Major
 12. *Anglaise* in E-flat Major
 13. *Contredanse* in B flat Major
 14. *Contredanse* in A-flat Major
 15. *Quadrille* in E-flat Major
 16. *Quadrille* in F Major
 17. *Mazurek* in C Major
 18. *Cotillon à 18 parties*
- *Grande Valse*, piano four hands (Leipzig, 1820)
- *Six Marches Pour le Pianoforte* (Leipzig, 1820)
 1. No. 1 [and Trio] in B-flat Major
 2. No. 2 in C Major

- 3 No. 3 in D Major [and *Trio Noces de Figaro* in G Major]
- 4 No. 4 [and *Mineus*] in D Major
- 5 No. 5 in B-flat Major [and *Trio* in E-flat Major]
- 6 No. 6 in D Major

- *Six Menuets* [Minuets] (Leipzig, 1820)

- 1 *Minuetto No. 1* [and Trio] in A minor
- 2 *Minuetto* [and Trio] in B-flat Major
- 3 *Minuetto No 3* [and Trio] in E-flat Major
- 4 *Minuetto No.4* [and Trio] in B-flat Major
- 5 *Minuetto, Trio 1, and Trio 2* in E Major
- 6 *Minuetto No 6* [and Trio] in F Major

- *Polonaise sur l'air national du feu Prince Joseph Poniatowsky* (Leipzig, 1820)

- *Quatre valse á trois mains* (Warsaw, 1821)

- 1 *Valse No.1* in F Major
- 2 *Valse No 2* in F minor
- 3 *Valse No 3* in F Major
- 4 *Valse No 4* in G Major

- *Cotillion, ou valse figure* (Paris, 1824)

- *Danse Polonaise* (Paris, 1825)

- *Vingt-quatre Mazurkas* (Leipzig, c1825, and London, c1826)

- 1 *Mazurka No 1* in C Major
2. *Mazurka No 2* in F Major
- 3 *Mazurka No 3* in C Major
- 4 *Mazurka No. 4* in F Major
- 5 *Mazurka No. 5* in C Major
- 6 *Mazurka No 6* in G Major
- 7 *Mazurka No 7* in D Major
8. *Mazurka No 8* in D Major
- 9 *Mazurka No 9* in G Major
- 10 *Mazurka No.10* in C Major
- 11 *Mazurka No.11* in F Major
- 12 *Mazurka No 12* in B-flat Major
- 13 *Mazurka No 13* in B-flat Major
- 14 *Mazurka No.14* in E-flat Major
15. *Mazurka No.15* in B-flat Major
- 16 *Mazurka No 16* in F Major
- 17 *Mazurka No.17* in C Major
18. *Mazurka No.18* in G Major
- 19 *Mazurka No.19* in C Major
- 20 *Mazurka No 20* in F Major
- 21 *Mazurka No.21* in C Major
22. *Mazurka No 22* in G Major
23. *Mazurka No 23* in D Major

24 *Mazurka No.24* in D Major

- Valse (no date)

3.2. Szymanowska's Eighteen Dances

Szymanowska's *Dix-huit danses différent genre Pour le Piano-Forte* (1820) [Eighteen dances of different genres] contains four polonoises [polonaises], four valse [waltzes], four anglaises, two contredanses, two quadrilles, one mazurek [mazurka], and one cotillon [cotillion].

In a review by Frank Dawes for Szymanowska's reprinted collection, he explained contrasting features in a collection of *cinq danses* [five dances]: the lack of diversities and developments rather than the sophisticated elements from the general Romantic musical style but attracted characteristics with simple harmonic and rhythmic progressions:

Maria Szymanowska's [five] dances are taken from a larger collection published in 1820. They are small things of about the scope of Schubert's waltzes, though they are harmonically more predictable and lack the touches of magic that only a genius can impart. Nevertheless, they are sprightly and attractive, if simple compositions. A delightful portrait of the young composer adorns this reprint. (Dawes 1977, 225.)

The *Dix-huit danses* were dedicated to Madame la Princesse Wiasemsky [Vyazemsky]. Szymanowska met Prince Peter Vyazemsky and Vera Vyazemsky in Warsaw, and after about ten years they met again in Moscow in 1828. As Szymanowska

usually titled her publications or compositions in French, the *Dix-huit danses* were also titled in French.

3.3. Szymanowska's Polonaises

3.3.1. The Genre “Polonaise”

The term ‘Polonaise’ represents dance music in Poland and across Europe. The melody was usually based on Polish folk music. The earliest record of the Polish dance was found in a Nuremberg lute tablature of 1544. However, the pieces in the sixteenth century are different from later Polish dances, polonaises, in the nineteenth century. In the mid-seventeenth century, the carol *Wzłobie leży* [Lying in a Manger] is the first known piece with rhythmic and melodic features of the polonaise; the carol mostly moves simple stepwise and a few of leaps in third or fourth, exhibits polonaise rhythmic patterns, contains two repetitions in four measures (mm. 1-4) and six measures (mm. 5-10), has a two-measure melodic sequence, and uses the same cadential melodies in the last two measure in both phrases. (Downes 2001, 45.) The Polish nobility adopted folk *polonez* as court music and dance by the seventeenth century, and it became popular across Europe as court music in the late seventeenth century. However, the Polish dance developed outside Poland in the eighteenth century, and the dance titled with the French term ‘Polonaise’ in the mid-eighteenth century. (Downes 2001, 45.)

Princess Anna Maria of Saxony (1728-1797), a daughter of King Augustus III of Poland (1696-1763), collected over 350 polonaises. Throughout her collection, instrumental accompaniments reveal decorative and fashionable styles. According to

Downes (2001, 45), her music includes “local colouration of detail to create a folk tone” in harmonic language and are “extended with trio sections in binary or da capo form.”

Georg Philipp Telemann (1681-1767) visited Poland between 1704 and 1707. After that, he composed several polonaises. Johann Sebastian Bach’s (1685-1750) polonaises demonstrated classical characteristics of the stylized eighteenth-century polonaise, which can be specifically found in his French Suite No. 6 and his Orchestral Suite No. 2. Wilhelm Friedrich Ernst Bach (1759-1845), Johann Schobart, Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), and Franz Schubert (1797-1828) were other composers to write polonaises in the late classical period. (Downes 2001, 46.)

Prince Michał Kleofas Ogiński (1765-1833) composed twenty polonaises, which became individual keyboard works for the salon instead of court dance music. His polonaises are melancholy in tone and have pragmatic titles. In this period, polonaises were popular across much of Europe as well as in Polish salons. Józef Kozłowski (1757-1831), Ogiński’s teacher, composed approximately seventy polonaises for orchestra and piano. He served in the Russian army, and his choral polonaise *Grom Pobiedy rozdawajsia* [Thunder of victory, resound!] was performed to celebrate Catherine II’s victory over the Turks; this piece was used until 1833 as a Russian hymn. His polonaises influenced Russian composers Mikhail Ivanovich Glinka (1804-1857), Modest Petrovich Musorgsky (1839-1881), Pyotr Il’yich Tchaikovsky (1840-1893), Nikolay Andreyevich Rimsky-Korsakov (1844-1908), Anatoly Konstantinovich Lyadov (1855-1914), Anton Rubinstein (1829-1894), and Aleksandr Nikolayevich Skryabin (1872-1915). (Downes 2001, 46.)

Karol Kurpiński mentioned that the noble character of the polonaise had disappeared because of the social issues at the end of the eighteenth century (Downes 2001, 46). Nevertheless, Polonaises were popular and developed in the nineteenth century in Poland. Wojciech Zywny (1756-1842) and Józef Elsner, Chopin's teachers, developed this genre to express their view, "everything that is pleasing today may be converted into a polonaise" (quoted in Downes 2001, 46). Franciszek Lessel and Maria Szymanowska composed polonaises, applying Hummel's virtuoso manner. Fryderyk Franciszek Chopin (1810-1849) reflected more folk and national dimensions than many salon dance pieces of the time. (Downes 2001, 46-47.)

3.3.2. Analyses of Szymanowska's Four Polonaises

All four polonaises by Szymanowska are in 3/4 meter and each is in one key, C Major, E minor, A Major, and F minor. Her polonaises have three different measures in length; however, almost all her trios have 16 measures plus da capo. Polonaise No. 1⁶ in C Major has 24 measures, and Trio No. 1 in A minor has 16 measures plus da capo. Polonaise No. 2 in E minor has 16 measures, and Trio No. 2 in G Major has 16 measure plus da capo. Polonaise No. 3 in A Major has 24 measures, and Trio No. 3 in F-sharp minor has 16 measures plus da capo. Polonaise No. 4 in F minor has 30 measures, and Trio No. 4 in D-flat Major has 16 measures plus da capo.

⁶ Although Szymanowska did not number all eighteen compositions in *Dix-huit danses*, the author of this thesis uses number one through four for all four polonaises, based on Szymanowska's order in her publication (Szymanowska 1820c). Hildegard publisher also used number nine through eleven for her four anglaises in 1998 (Szymanowska 1998b).

Four polonaises and trios are written in four different forms: Polonaise No. 1 is in binary form (AB); Trio No. 1, Polonaise No. 2, Trio No. 2 and Trio No. 3 are in rounded binary form (A(aa')B(b) $\frac{1}{2}$ A(a')); Polonaise No. 3 and Trio No. 4 are in ternary form; and Polonaise No. 4 is in rondo form. Szymanowska wrote two polonaises in a major key and others in a minor key. With an exception of Polonaise No. 4, all three polonaises and trios are set to relative major / minor keys: Polonaise No. 1 is in C Major, and Trio No. 1 is in A minor, the relative minor key; Polonaise No. 2 is in E minor, and Trio No. 2 is in G Major; Polonaise No. 3 is in A Major, and Trio No. 3 is in F-sharp minor. However, Szymanowska used the mediant keys between Polonaise and Trio No. 4. Polonaise No. 4 is set to F minor, but Trio No. 4 is in D-flat Major, a major third below from the minor key, instead of A-flat Major.

Table 1. The Four Polonaises by Szymanowska.

Polonaise / Trio	Meter	Key	Measures ⁷	Form
Polonaise No. 1	3/4	C (mm. 1-12), G (mm. 13-16), C (mm. 17-24)	24	Binary: AB
Trio No.1	3/4	a (mm. 1-8), transition (mm. 9-12), a (mm. 13-16)	16 plus da capo	Rounded binary: AB $\frac{1}{2}$ A
Polonaise No.2	3/4	e (mm. 1-8), transition (mm. 9-12), e (mm. 13-16)	16	Rounded binary: AB $\frac{1}{2}$ A
Trio No.2	3/4	G (mm. 1-8), D (mm. 9-12), G (mm. 13-16)	16 plus da capo	Rounded binary: AB $\frac{1}{2}$ A
Polonaise No.3	3/4	A (mm. 1-8), E (mm. 9-16), A (mm. 17-24)	24	Ternary: ABA
Trio No.3	3/4	f [#] (mm. 1-6), A (mm. 7-12), f [#] (mm. 13-16)	16 plus da capo	Rounded binary: AB $\frac{1}{2}$ A
Polonaise No.4	3/4	f (mm. 1-14), A ^b (mm. 15-20), f (mm. 21-30)	30	Rondo: ABCB
Trio No.4	3/4	D ^b (mm. 1-8), F (mm. 9-12), D ^b (mm. 13-16)	20 plus da capo	Ternary: ABA

⁷ All polonaises and trios have repetitions in each section.

The cadences in all eight polonaises and trios are exactly the same, except the cadences in Polonaise No. 4 added two grace notes before the second half of beat two in the left hand. All phrases of all polonaises end with a perfect authentic cadence with the same harmonic progressions: cadential 6-4chord, root position dominant seventh chord, and a root position tonic chord; the tonic is in the top of the melody.

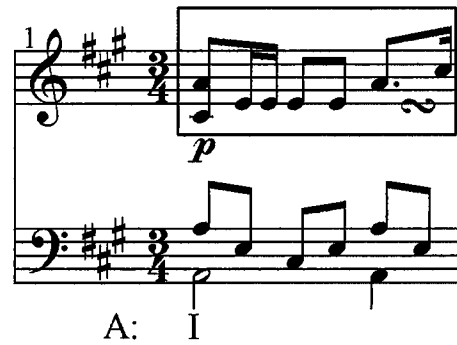


Example 1. General Cadence in Szymanowska's Polonaises, Polonaise No. 1, m. 12.

Polonaise No. 3, in particular, contains a distinct polonaise rhythm as a rhythmic motive in measures 1, 3, 17, and 19.

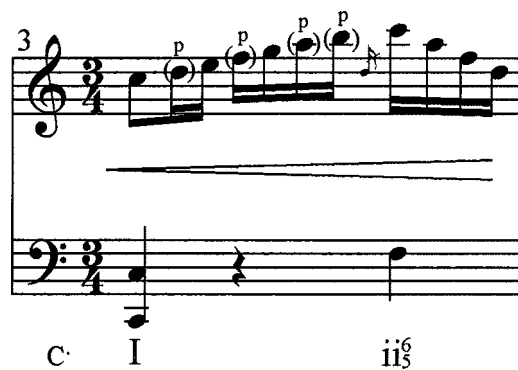


Example 2. Traditional Polonaise Rhythmic Pattern (Downes 2001, 45).



Example 3. Similar Polonaise Rhythmic Pattern, Polonaise No. 3, m. 1.

The other two polonaises (No. 1 and No. 2) also contain a similar polonaise rhythmic pattern. For instance, polonaise No. 1 in measure 3 (Example 4) and polonaise No. 2 in measure 3 (Example 5) contain eight sixteenth notes on beat two and beat three, instead of eighth notes. However, polonaise No. 4 does not include a typical and general polonaise rhythm.

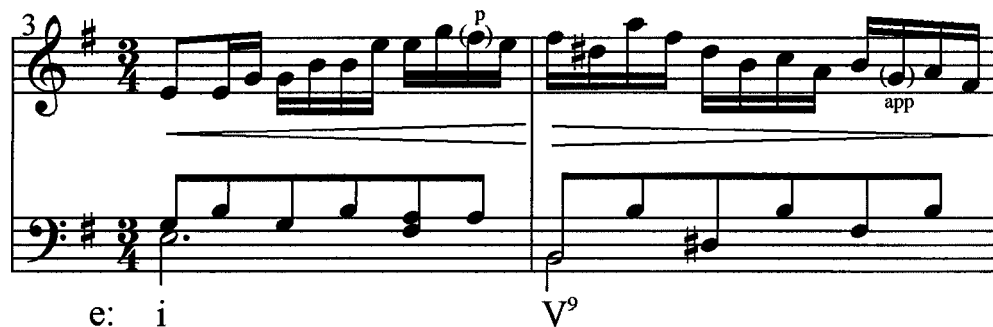


Example 4. Modified Polonaise Rhythmic Pattern, Polonaise No. 1, m. 3.



Example 5. Similar Polonaise Rhythmic Pattern, Polonaise No. 2, m. 3.

The melody parts of all four polonaises can be explained by the term ‘filigree’ – ornamental and delicate characteristics (Swartz’s (1985), Dobrzański’s book (2006)). The examples of ‘filigree’ writings are in the b phrase in Polonaise No. 1 (mm. 15-16), the a phrase in Polonaise No. 2 (Example 6, mm. 3-4), the opening phrase in Trio No. 2 (Example 7, mm. 1-2), the b phrase in polonaise No. 3 (mm. 11-12), and the c phrase in Polonaise No. 4 (mm. 21-22).



Example 6. ‘Filigree’ Writings in the Melody, Polonaise No.2, mm. 3-4.

1

G: I V⁷ I

Example 7. 'Filigree' Writings in the Melody, Trio No. 2, mm. 1-2.

Szymanowska's polonaises also show ornamentations with chromaticism, non-chord tones, diatonic scales, and grace notes.

12

cre - scen - do

f:

Example 8. Chromaticism, Polonaise No. 4, mm. 12-13.

4

app

p

i

*V*³

e: *V*⁹

Example 9. Non-chord Tones, Polonaise No. 2, mm. 4-5.

11

C: *I*₄

*V*⁷

I

Example 10. Diatonic Scales with Repeated Notes, Polonaise No. 1, mm. 11-12.

1

G: *I*

Example 11. Grace Notes, Trio No. 2, m. 1.

Szymanowska's four polonaises and trios include sequences and repetitions. The sequence takes place in one whole measure or in each beat of a measure. Although Szymanowska used repetitions, she also changed the repeated patterns by inserting several notes or moving to an octave lower or higher.

a: V^{\sharp}/IV iv VII^6 III_{VII}^{\flat} VII^{\sharp} V^{\sharp} 1 It^{+6} V v V^{\flat}/IV iv V^{\sharp}/III III 1 ii° V^{\sharp} 1 It^{+6} V

Example 12. Sequences in Each Beat, Trio No.1, mm. 9-12.

e: III VII^7

Example 13. Sequences in Three Measures, Polonaise No. 2, mm. 9-11.

13

p

p

p

A. V^3/V V V^3/V

Example 14. Repetition in Different Register, Polonaise No. 3, m. 13 and m. 15.

9

f *sf* *sf*

C: V^7 ii_3^{o4} V^7 ii_3^{o4}

Example 15. Repetition, Polonaise No. 1, mm. 9-10.

Each polonaise and trio has its own characteristics. Polonaise No. 1 consists of a melody in block chords, thirds, fourths, sixths, or octaves in the right hand. The triplet is employed as a motif in Trio No. 1 (Example 19).

23

8^{va}

cre - scen - do

C: (I⁴)V

Example 16. Block Chords in the Melody, Polonaise No. 1, m. 23.

21

8^{va}

loco

C: I⁴

Example 17. The Melody in Thirds, Polonaise No. 1, m. 21.

1

Third

p

Sixth

Octave

n

C: I

Example 18. Thirds, Sixths, and Octaves in the Melody, Polonaise No. 1, m. 1.

1

3

p

app

con - e -- spres -- sione

a: i V₃⁴

Example 19. Triplet as a Motif, Trio No. 1, mm. 1-2.

Polonaise No. 2 is written in simple harmonic progressions (i-V) in the a phrase, and melodies are coherent (Example 20). The melody in the a phrase usually contains arpeggios; meanwhile, the b phrase includes descending scales. Trio No. 2 contains simple harmonic progressions (I-V) in the b phrases, and pre-dominant functional chords are frequently used in the a phrases.

add three notes

arpeggio

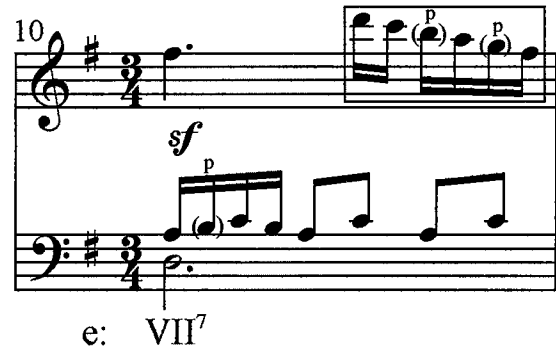
broken chords

p

e: i

(i V₃⁴ i V₃⁴ i ii^{σ4})

Example 20. Repeated Notes and Arpeggio in the Melody, Polonaise No. 2, mm. 1-3.



Example 21. Descending Scale in the Melody, Polonaise No. 2, m. 10.

Trio No. 2 includes a modulation from the tonic to the dominant: G Major (a phrase) to D Major (b phrase). The melody part was written in ‘filigree’ writings, with grace notes and arpeggios contrasting the simple accompaniments in the left hand; however, both hands contain contrary and parallel arpeggios in the b phrase.



Example 22. Comparison Arpeggios in Simple Accompaniments between in the a phrase and in the b phrase, Trio No. 2, m.1 and m. 9

G: V⁷ (I₄⁶) V⁷

Example 23. Comparison Arpeggios in Simple Accompaniments between in the a phrase and in the b phrase, Trio No. 2, m.1 and m. 9

The general and typical polonaise rhythmic pattern is frequently used in Polonaise No. 3. Polonaise No. 3 is in simple progressions of tonic-dominant movements. The ii-chord is used only once in measure 7 (in the a phrase).

A: I (V⁷) (V⁷)

I V⁷ I V⁷ I ii I₄⁶ V I

Example 24. Add ii-chord in m. 7 in Simple Harmonic Progressions, Polonaise No. 3, mm. 1-8.


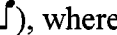
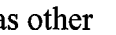
Trio No. 3 seems to use an inverse order of the rhythmic pattern in Polonaise No. 3. The first measure in Trio No. 3 starts with two groups of sixteenth notes in two beats, which are followed by one group of an eighth note and two sixteenth notes on beat three (Example 25). However, the first two measures in both Polonaise No. 3 and Trio No. 3 are repeated in the following two measures. The a' phrase (4 measures) was diminished in duration from the a phrase (8 measures). The a' phrase is resembled in the first two measures in the a phrase, and the a' phrase inserts two more measures before the cadence (I–iv–I⁶₄–V⁷–i). Trio No. 3 shows another contrast by switching the melody part between the a and b phrases. The melody part is in the right hand in the a and a' phrases (mm. 1-8 and mm. 13-16), whereas the melody in the b phrase is switched to the left hand with the accompaniments in the right hand in simple syncopated rhythms by using block chords (Example 27).

The musical score for Example 25 shows measures 1-4 of Trio No. 3. The right hand (treble clef) contains the melody, which begins with a first ending bracket over measures 1 and 2. The left hand (bass clef) provides accompaniment using block chords. The tempo/mood marking 'dolce' is placed below the first measure. Chord symbols are provided below the bass staff: f# (first measure), i⁶ (second measure), V⁷ (third measure), i⁶ (fourth measure), and V⁷ (fifth measure, which is the end of the excerpt shown).

Example 25. Inverse Order of the Polonaise Rhythmic Pattern, Trio No. 3, mm. 1-4.

Example 26. Repetition, Polonaise No. 3, mm. 1-4.

Example 27. Switching the Melody and Accompanying Parts, Trio No. 3, mm. 9-10.

The duration of Polonaise No. 4 is longer than the three other polonaises. No. 1, No. 2, and No. 3 consist of twenty-four measures each, and the three trios consist of sixteen measures plus da capo. Nevertheless, Polonaise No. 4 has thirty measures, and the Trio No. 4 has twenty measures. Stylistically, Polonaise No. 4 is different from other works; it does not include the polonaise rhythmic pattern () () (), whereas other polonaises do include the rhythmic pattern either in the melody or in the accompanying part.

A modulation of the key of A-flat Major from F minor in Polonaise No. 4 takes place at the beginning of the C section (m. 15); the modulation back to the original key, F minor, can be found in measure twenty-one.

Polonaise No. 4 starts with a two-measure melodic sequence in the tonic chord. Thirds are employed in the melody parts in measures one and two, and Szymanowska switched the top melody line to the bass in measures three and four.

The musical score for measures 1-4 of Polonaise No. 4 is shown. The treble staff contains a melodic sequence starting with a tonic chord (F minor) marked with a 'p' (piano). The sequence continues with chords marked 'n' (noisy) and 'p' (piano). The bass staff shows a simple accompaniment with a tonic chord (F minor) and a figured bass (vii°7). The sequence is marked with 'p' and 'n'.

Example 28. The Melodic Sequence and Switching the Melody, Polonaise No. 4, mm. 1-4.

In the A section, Szymanowska used repeated and simple accompaniments with the tonic (f) during the first four measures. The simple chordal (third and fifth of the chords) and figured bass accompaniments are shown from measure seven to ten with an ornamented and somewhat repeated melody. Szymanowska wrote chromatic scales in opposite directions between two parts in the second-half of the B section (mm. 12-13); these two measures also involve secondary leading-tone harmonic progressions, such as the second inversion of vii^0/IV and vii^0/V in root position.

f: V⁷ i₄ V⁷ i

sempre cre-scen-do

V⁹ i vii^o i vii₄⁶/iv IV⁶ It⁶ V vii⁹/V vii₁₄⁶ i iv ii^o i₄ V⁷ i

Example 29. Chromatic Scales in Opposite Directions and Secondary Functions, Polonaise No. 4, mm. 7-14.

In contrast to the other three polonaises and trios, Trio No. 4 is set to D-flat Major instead of A-flat Major, a relative Major key of the Polonaise No. 4. Trio No. 4 also includes an ornamented melody with a simple accompanying part, parallel movement in the melody in sixths and thirds, and simple harmonic progressions. In the B section of Trio No. 4, sequences are found every two eighth notes in measure 11.

9

slentando

$D^b:$ III (V^7) I V^7/IV IV (V^7) I $vi^{\circ 7}$ V/VV I IV $I\sharp$ V^7

$F: I$ $D^b: III$

Example 30. Sequences in Each Beat in Measure 11, Trio No. 4, mm. 9-12.

3.4. Szymanowska's Anglaises

3.4.1. The Genre “Anglaise”

English dances flourished in the eighteenth century, especially the popular country dances and the hornpipe.⁸ Louis XIV held many parties as early as the 1680s, and country dances were one of the recreational activities in the French court. However, the country dances were changed and modified by mixing of French characteristics, such as the *pas de bourrée* and the *countretemps de gavotte*. The mixture of French characteristics and English dances were called contredanse (Little 2001, 655.)

Anglaise, meaning “English,” is the music accompanying country dances in 2/4, 3/4, or 6/8. Usually the first beat of each measure has an accent. Anglaises have lively melodies and a wide range with some leaps. The anglaise was popular through the late eighteenth century. Johann Mattheson (1681-1764), Daniel Gottlob Türk (1750-1813),

⁸ Hornpipe is one of the dances that were performed and played in the British Isle between the fifteenth century and the eighteenth century. This term was derived from the instrument. The dance used 3/2, 4/2, and 4/4 meters, and the rhythm is similar to that of the Jig. (Dean-Smith 2001, 736-737.)

and Heinrich Christoph Koch (1749-1813) are the German theorists who included the term ‘anglaise’ in their publications.⁹ (Little 2001, 655.)

3.4.2. Analyses of Szymanowska’s Four Anglaises

Szymanowska composed four anglaises,¹⁰ which were included in two collections, published in 1985 and 1998 (Szymanowska 1985 and 1998b).¹¹ While the 1985 collection contains three anglaises, the 1998 collection contains all four. However, the order of the anglaises is different: numbers 1 and 2 in the 1985 collection and Numbers 9 and 10 in the 1998 collection are switched. In addition, a microform of all of Szymanowska’s works showed that the 1998 collection contains all four anglaises in the correct order. The discussion and analysis of them in this thesis will be based on the order in that collection and in the original publication of the eighteen dances.

All four of Szymanowska’s anglaises are in major keys, including two anglaises in E-flat Major, one in A-flat Major, and one in B-flat Major. Anglaise No. 9 in E-flat Major has 16 measures plus da capo; Anglaise No. 10 in B-flat Major has 16 measures

⁹ The German theorists used the term ‘anglaise’ for English ballads, hornpipes, and contry dances. Mattheson used the term in *Der vollkommene Capellmeister* (1739), Türk in the *Clavierschule* (1789), and Koch in his *Musikalisches Lexikon* (1802).

¹⁰ Sławomir Dobrzański (2006, 160) lists two additional anglaises: *Anglaise en la bémol majeur* (Non troppo vivo) and *Anglaise en mi bémol majeur* (Non troppo vivo). Neither one of these two is indexed in WorldCat or contained in any published collections. In addition, the *Album per pianoforte* (1990) includes two anglaises, one in E-flat Major and one in Ab Major (Non troppo vivo), which were mentioned above; both are included in *Four Anglaises*. Additionally, Dobrzański’s bibliography in his dissertation (2001) contained only one possible collection, the *Album per pinoforte*, to support to certify his list. Therefore, the author of this thesis is not certain that Dobrzański’s list of two additional anglaises is actually correct.

¹¹ *Dix-huit danses de différent genre pour le pianoforte* was published by Breitkopf & Härtel in 1820; however, only two copies of the book remained. Also, the only one copy listed in WorldCat, in microform, of *Dix-huit Danses de différent genre Pour le Piano-Forte* (1800) is in the European Register of Microform Masters in Germany. On the microform are only four anglaises within a collection of eighteen dances.

plus dal segno; Anglaise No. 11 in A-flat Major and No. 12 in E-flat Major have each 16 measures without a repetition.

The anglaises No. 9 in E-flat Major and No. 10 in B-flat Major were written in ternary form (ABA), the anglaise No. 11 in A-flat Major was written in simple binary form (AB), and No. 12 in E-flat was written in rounded binary form (AB½A).

Table 2. The Four Anglaises by Szymanowska.

Anglaises	Meter	Key	Measures	Form
No. 9	2/4	E ^b (mm. 1-16)	16 plus da capo	Ternary: A(aa')B(bb')A(aa')
No. 10	2/4	B ^b (mm. 1-8), F (mm. 9-16)	16 plus dal segno	Ternary: A(aa')B(bb')A(aa')
No.11	2/4	A ^b (mm. 1-16)	16	Binary: A(aa')B(bb')
No.12	2/4	E ^b (mm. 1-16)	16	Rounded binary: A(aa')B(b)½A(a'')

All anglaises contain repetitions. The a' or b' phrases change rhythmically, melodically, or harmonically, even though the mood of the original motive remains.

2

E^b: vii^{°4}/iii vii^{°9}/ii V⁷ I (I⁶) V⁷ I V₃⁴ V⁶

Example 31. The a Phrase, Anglaise No. 12, mm. 2-4.

6

app (P)

E^b: I vii°/ii V⁷ I ii⁶ I⁴ V I

Example 32. The a' Phrase, Anglaise No. 12, mm. 6-8.¹²

While the main theme is repeated, the rhythms change to dotted rhythms. For example, in Anglaise No. 9 in E-flat Major, the main theme is repeated exactly in terms of melody and harmony, but the simple sixteenth notes change to dotted rhythms, such as dotted sixteenth and thirty-second notes (Example 34).

9

p

E^b: I V⁶ 7 I V⁶ 7

Example 33. The Part of Motive in the a Phrase, Anglaise No. 9, mm. 9-10.

¹² The music in *Anglaise* No. 12 by Hildegard Publishing Company (1998) has one misprinted note in measure 6. The second thirty-second note on the second beat in measure 6 should be 'E-natural' instead of 'E-sharp' for the following reasons: if the note was 'E-sharp,' all performers will play the same pitch as the third note ('F') on beat two in the same measure. Also, this a' phrase in Anglaise No. 12 was written by copying the first phrase (a) in different rhythmic patterns with dotted rhythms. And the same melody in the a phrase is written 'E-natural'. Therefore, the publisher should change the misprinted note in Szymanowska's *Anglaise* No. 12.

13 a dotted rhythm

p > >

E^b: I V⁶ 7 I V⁶ 7

Example 34. The Modified Motive with the Dotted Rhythms in the a' Phrase, Anglaise No. 9, mm.13-14.

All four anglaises are in 2/4 meter. With the exception of No. 9 in E-flat Major, all three anglaises start with an upbeat. Most anglaises have simple harmonic progressions of tonic and dominant and seldom use secondary dominants or diminished chords. Also, ninth chords (V⁹) are used in No. 10 in B-flat Major.

5 app

B^b: I (V⁹) (V⁹)

Example 35. V⁹ Chords Used, Anglaise No. 10, mm. 5-6.

Except in No. 10, there is no shift of the key center. In No. 10, the key was directly shifted to the dominant key, F Major, in the b phrase.

7 *app* *p* *p* *p* *8va* *app* *(p)* *app*

b

B: I ii⁶ V⁶/V V I F: V⁶ I V⁹ I

Example 36. Direct Shift to the Dominant Key, F Major, Anglaise No. 10, mm. 7-10.

All anglaises are frequently written with arpeggios in the melody line, such as the *b* phrase of No. 9, the *a* and *b* phrases of No. 10, the *b* phrase of No. 11, and the *a* and *b* phrases of No. 12.

9 *p* *>* *>*

E^b: I V⁶ 7 I V⁶ 7

Example 37. Arpeggios, Anglaise No. 9, mm. 9-10.

I

B^b: I (V⁹)

Example 38. Arpeggios, Anglaise No. 10, m. 1.

9 *8va* *app* (*2*)

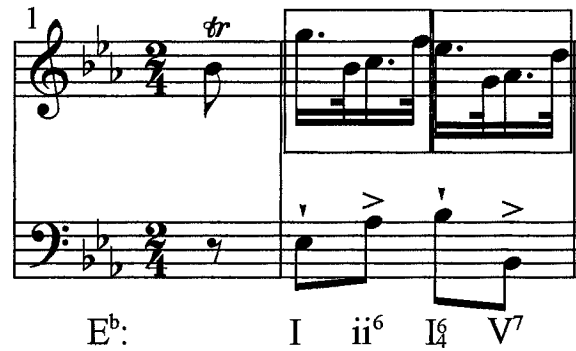
B^b: V⁶/V I

Example 39. Arpeggio, Anglaise No. 10, m. 9.

1

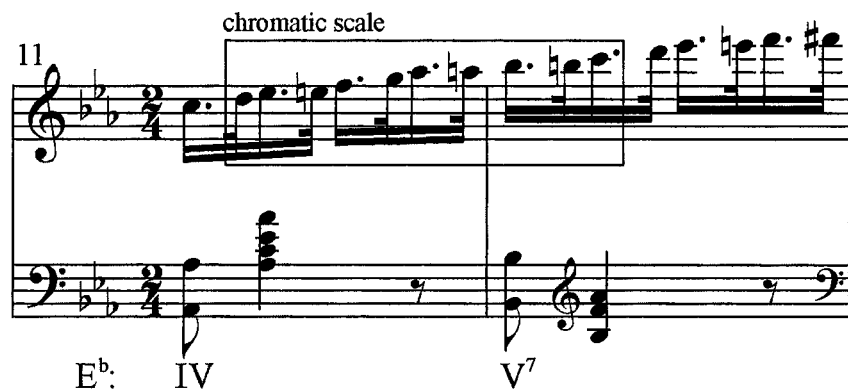
A^b: I

Example 40. Arpeggio, Anglaise No. 11, m. 9.



Example 41. Arpeggios, Anglaise No.12, m. 1.

Szymanowska uses chromaticism in anglaise No. 12 in E-flat Major, especially in measure four and measures eleven to twelve. In measures eleven to twelve, the melody uses the chromatic scale, and in measure four the right hand and left hand play in the same direction and have the same dotted rhythms.



Example 42. Chromatic Scale, Anglaise No.12, mm. 11-12.

Although Szymanowska seldom employed dynamic marks on her anglaises, she tried to contrast the dynamic expressions in the repeated phrases, as in b and b' phrases in No. 9 and a and a' phrases in No. 11.

E^b: I V⁶ 7 I V⁶ 7 I vii^o/vi vi ii^o I⁴ V

Example 43. Contrasting Dynamic Marks, Anglaise No. 9, mm. 9-11.

A^b: I V⁷

Example 44. Contrasting Dynamic Marks, Anglaise No. 11, m. 1 and m. 5.

A^b: I V⁷

Example 45. Contrasting Dynamic Marks, Anglaise No. 11, m. 1 and m. 5.

3.5. Szymanowska's Contredanses

3.5.1. The Genre "Contredanse"

The contredanse, meaning "Country dance" in French, was the most popular French dance of the eighteenth century. Andre Lorin brought two manuscripts of contredanses (c. 1686 and 1688) to Louis XIV. After that, English country dances were introduced to the French court. The younger generation was attracted to the freshness and glee of its progressive pattern, and French dancing masters started to compose dances in the English style. (Burford and Daye 2001, 374). English songs were introduced to the French dance songs. For example, the melody of "Greensleeves" was used in *Les manches vertes*, and *Le carillon d'Oxford* applied a melody from *Christ Church Bells*. (Burford and Daye 2001, 374.)

The English country dance had several formations in the seventeenth century: circle, square, and longways. The longways dance became popular at the end of the century and was introduced to France.¹³ The contredanse was designed to be performed with appropriate steps. The leaders or individual dancers in the group chose their own steps; other dancers followed the leaders' steps. (Burford and Daye 2001, 375.)

Contredanses in the French style were composed by an upbeat or by a rhythmic contrast in the dance. The rhythms were derived from minuets, courantes, and gigues. The native French dance *Le Cotillion* was absorbed into the contredanse genre, and then this genre influenced the English *Cotillion* in the early eighteenth century. (Burford and Daye 2001, 375.)

¹³ By that time, the shapes of the French dances were in circle or square.

One of the general characteristics of this dance is repetition, which is performed usually nine times, and each dance has two different tunes for a different introduction of repetitions. Contredances are usually in a duple meter, such as 2/4 or 6/8, and contredances usually start at the half-bar. Most contredances are in major for the first tune and in the parallel key for the second tune. (Burford, and Daye 2001, 374-376).

3.5.2. Analyses of Szymanowska's Two Contredances

Szymanowska wrote two contredances: No. 13 in B-flat Major and No. 14 in A-flat Major for piano [forte] in *Dix-huit danses*. Both contredances have an upbeat, include the same number of measures, shift the keys in every section, and contain simple harmonic progressions (I-V).

Table 3. The Two Contredances by Szymanowska.

Contredances	key	meter	measures	form
No. 13	B ^b (mm. 1-8) , F (mm. 9-16), B ^b (mm. 17-24), g (mm. 25-32), B ^b (mm. 1-8)	2/4	32 plus dal segno	Rondo form: A(A)BAC(C)A
No. 14	A ^b (mm. 1-8), E ^b (mm. 9-16), Ab (mm. 17-24), E ^b (mm. 25-32), A ^b (mm. 1-8)	2/4 ¹⁴	32 plus da capo	Four Distinct Parts: ABCA

Szymanowska's *Contredanse* No. 13 in B-flat Major contains 32 measures plus dal segno. The *Contredanse* No. 13 is rondo form (ABACA), and each section is in a different key. The A section (mm. 1-8), in A-flat Major, consists of two similar phrases (a

¹⁴ The original publication of Szymanowska's *Dix-huit Danses* (1820) contained a misprint in the time signature (3/4) of Contredanse No. 14, whereas the reprinted publication, *Pieć tańców na fortepian* [Cinq danses pour piano] (1985), published the time signature (2/4) correctly.

and a'): the second phrase resembles the melody and harmony of the first phrase; however, the second phrase was modified by dotted rhythms and a contrasting dynamic mark (*p - f*). A modulation takes place in the B section (mm. 9-16): B-flat Major is modulated to F Major with simple harmonic progressions (I-V only). The melody of this section contains broken chords in arpeggios.

The musical score for Example 46 is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score spans measures 9 to 12. In measure 9, the right hand has a quarter note G4 with a trill (tr) and a dotted quarter note. The left hand has a whole rest. In measure 10, the right hand has a quarter note A4 with a trill (tr) and a dotted quarter note. The left hand has a broken chord (F major triad) in arpeggio, marked 'ped'. In measure 11, the right hand has a quarter note B4 with a trill (tr) and a dotted quarter note. The left hand has a broken chord (F major triad) in arpeggio, marked 'ped'. In measure 12, the right hand has a quarter note C5 with an appoggiatura (app) and a dotted quarter note. The left hand has a broken chord (F major triad) in arpeggio, marked 'ped'. The harmonic progression is labeled as F: (measure 9), I (measure 10), and V7 (measure 12).

Example 46. A Modulation to F Major in m. 9, Contredanse No. 13, mm. 9-12.

The style indication of the C section (mm. 17-24), in G minor, is changed to *Mineus*. The C section starts with a two-measure sequence, which is moved up by a step (Example 47). The melody in the right hand includes appoggiaturas to embellish the simple descending broken chords and in measures 30 and 31 (Example 48).

25

p

g: i ii^{o4} ii^{o4}

Example 47. Two-Measure Sequence, Contredanse No. 13, mm. 25-28.

30

sf

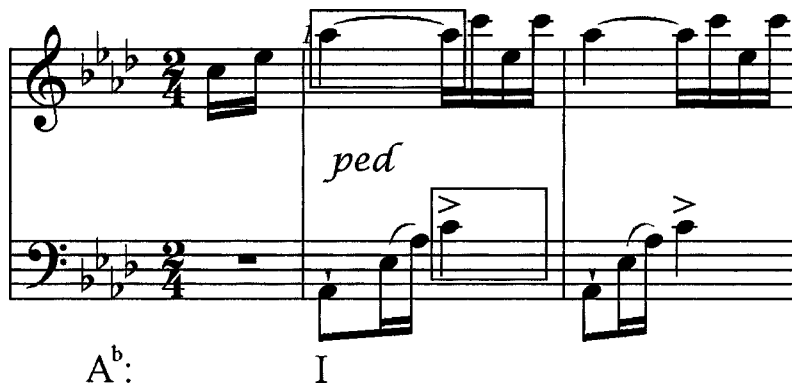
g: V⁷ i ii^{o6} i⁶ V⁷

Example 48. Two Appoggiaturas, Contredanse No. 13, mm. 30-31.

Szymanowska's Contredanse No. 14 has 32 measures plus an eight-measure da capo. The *Contredanse* No. 14 is written in A-flat Major in the A section, and E-flat, the dominant of the original key, for the B section. Her Contredanse No. 14 has four distinct parts (ABCA), and each part (section) is 8 measures long. The first part (A) has eight measures with a perfect authentic cadence, the second part (8 measures) ends with an imperfect authentic cadence, and the third part (8 measures) has a perfect authentic cadence.

The A section (mm. 1-8) seems to begin with a call and response between both hands; while the left hand is moved up in arpeggios, the melody holds the tonic; when the

right hand is played in ascending broken chords, the accompanying part holds one note for one beat (Example 49). The A section consists of two phrases (a and a'); the a' phrase repeats the first phrase; however, the a' phrase has a perfect authentic cadence, instead of a half cadence in the last measure of the a phrase (Example 50 and 51).



Example 49. Hold for One Beat while Another Part's Playing, Contredanse No. 14, mm. 1-2.



Example 50. A Half Cadence, Contredanse No. 14, m. 4.



Example 51. A Perfect Authentic Cadence, Contredanse No. 14, m. 8.

The following section (mm. 9-16) frequently uses non-chord tones and grace notes to elaborate the simple harmonic progressions in the A section.

E^b: V⁷ I V⁷ I

Example 52. Non-chord Tones and Grace Notes, Contredanse No. 14, mm. 11-14.

Szymanowska wrote the style indication '*Marche Jean de Paris*' and changed the key to E-flat Major at the beginning of the C section. Almost all melodies have dotted rhythms, and both hands are played in homophonic rhythms in the first and second measure (mm. 25-26) in the C section. Szymanowska also wrote the contrasting effect by using dynamic marks (*p-f*) in measures 25 and 26 (Example 53).

Marche Jean de Paris

25

E^b: I V

Example 53. The Dotted Rhythm, Contrasting Dynamic Marks, and Homophonic Rhythms, Contredanse No. 14, mm. 25-26.

Szymanowska wrote her *Contredanse* No. 14 in A-flat Major with accents on different beats. In the first section, the second beat has an accent in the accompanying part. The accent then moves to the strong beat (mm. 9-10); the accent is on a weak beat (m. 15) again in the second section (B) in the melody part. In the C section, accents are on the second division of each beat (m. 25 and m. 29).

A^b: I V

Example 54. Accents on the Second Beats, Contredanse No. 14, mm. 1-2.

9

E^b: I

Example 55. Accents on the First (Strong) Beats, Contredanse No. 14, mm. 9-10.

15

E^b: V7

Example 56. Accents on the Second Division of Each Beat, Contredanse No. 14, m. 15.

Marche Jean de Paris

25

E^b: I

Example 57. Accents on the Second Division of Each Beat, Contredanse No. 14, m. 25.

3.6. Szymanowska's Quadrilles

3.6.1. The Genre "Quadrille"

The quadrille is one of the popular ballroom dances performed by four, six, or eight couples in a square arrangement with a complex set of steps. It was very popular in Paris during the late eighteenth century and was introduced to London, Berlin, and Vienna during the first half of the nineteenth century. The term "Quadrille" came from the Italian term "squadrigli" or Spanish "cuadrilla." (Lamb 2001, 653.)

The quadrille has five unique parts in general: *Le Pantalon*, *L'été*, *La Poule*, *La Pastourelle*, and a 'Finale.' In these five parts, *Le Pantalon* was adopted from an existing song of which the text began with "Le Pantalon" in French. *L'été*, a popular contredanse around 1800, and *La Pastourelle* were based on a ballad. *La pastourelle* was later changed to *La Trénis* in *quadrille*, but the Viennese *quadrille* still maintained the same five unique parts. (Lamb 2001, 653.)

The music of the quadrille consists of brisk, active, and cheerful rhythms as its themes. Usually one phrase is made of eight or sixteen measures, and every phrase repeats in each part. Most of the time, the quadrille was written in a 2/4 meter, and the popular songs or stage works were made of melodies of the quadrille. (Lamb 2001, 654.)

Example 59. Descending and Ascending Broken Chords in the Melody with Waltz-like Accompanying Part, Quadrille No. 15, mm. 5-8.

Example 60. A Two-Measure Sequence, Quadrille No. 15, mm. 9-16.

Szymanowska changed the key in Quadrille No. 15 from E-flat Major to B-flat Major in the C section. The C section includes diminished seventh chords, secondary dominants, and secondary leading-tone chords, whereas the A or B sections only contain simple I-V progressions. A pedal point of the tonic (B^b) in the bass is combined with a simple arpeggiated melody (Example 59). The last two or three measures in both the c and c' phrases (mm. 30-31 and mm. 38-40) include secondary dominants or secondary leading-tones; the secondary functioning chords are directly resolved.

B^b: I

(vii°⁴ 3)

Example 61. A pedal Point with a Simple Arpeggiated Melody, Quadrille No. 15, mm. 25-28.

Example 62. Secondary Dominant and Secondary Leading-tone Chords, Quadrille No. 15, mm. 30-31.

37

B^b: vii^{°4}₃ vii^{°7}/vi vi vii^{°7} I vi V⁷ I
of V

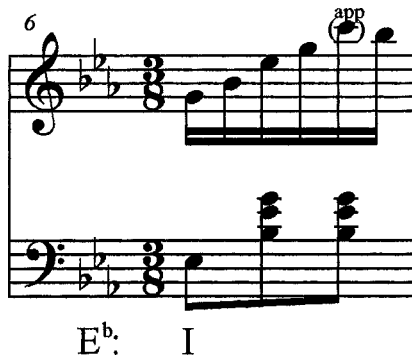
Example 63. Secondary Leading-tone Chords, Quadrille No. 15, mm. 37-40.

The first four measures of the D section, marked *Valse*, repeat tonic-dominant harmonic progressions; the melodic motive seems to be borrowed from the A section.

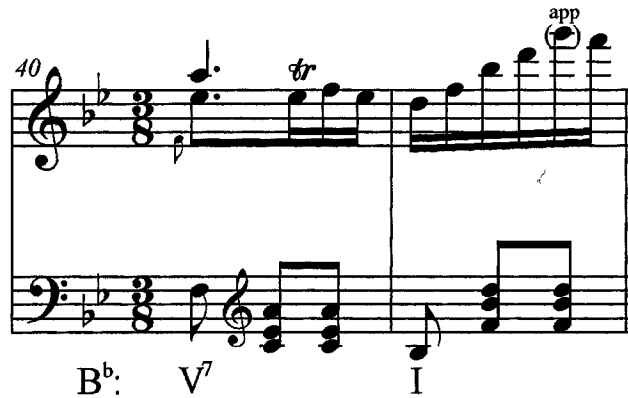
2

B^b: (vii[°]/V)

Example. 64. Rhythmic and Melodic Pattern, Quadrille No. 15, A section, m. 2.



Example. 65. Melodic Pattern, Quadrille No. 15, A section, m. 6.



Example 66. Modified Melodic and Rhythmic Patterns, Quadrille No. 15, D section, mm. 41-42.

Quadrille No. 16, 32 measures in length plus da capo, has four different parts in 3/8 meter. All four parts are in the same key, F Major, but the melodies and rhythms are changed in each part. Quadrille No. 16 is in open form (ABDCAB), contains four different sections, and all sections are repeated (four-reprise sectional open form). All sections have upbeats, and it starts with the last beat (beat three). The A, B, and D sections include one common rhythmic motive (Example 65), whereas the C section is written in three eighth notes (mm. 17-19 and mm. 21-23) or one quarter note and one

eighth note (m. 20 only). The accents in the A, B, and D sections are on a strong beat (first beat), whereas the accent in the C section is on a weak beat (third beat).



Example 67. A Common Rhythmic Motive in Quadrille No. 16.

The A section repeats the same harmonic progressions (I-ii⁶-V⁷-I) in the first four measures; the same melody was used in the first and fifth measure, while other measures show a different melodic design.

The first system of music (measures 1-4) shows the harmonic progression I-ii⁶-V⁷-I. The melody in measure 1 is repeated in measure 5. The second system (measures 5-8) shows the harmonic progression I⁶-ii⁴-V⁷-I. The notation includes various melodic designs, dynamics (f, p), and articulation marks (accents, slurs).

Example 68. Different Melodic Design in the Same Harmonic Progressions, Quadrille No. 16, mm. 1-8.

The second and fourth measures of the B section repeat the melodies on the tonic or dominant chords. The first and third measures have the same focal point (C6), and the second and fourth measures consist of the same melodies. (Example 69) In contrast to the first four measures, the latter four measures are homophonic with different rhythms and a different dynamic mark (*ff*) (Example 70).

9

repetition

F: I V⁷

Example 69. Melodic Repetition in Different Chords, Quadrille No. 16, mm. 9-12.

13

ff

F: I⁶ ii⁶ V⁷ 9 7 I

Example 70. Homophonic Rhythms with Dynamic Mark (*ff*), Quadrille No. 16, mm. 13-16.

The C and D sections use sequences and repetitions. The C section has one melodic sequence throughout an entire eight-measure 'distance', and the melody move stepwise (Example 71).

17

p

F: V^7/vi vi_4^6 V^7/vi vi

sequence

V^7 I ii_4^6 I_4^6 V^7 I

Example 71. A Four-measure Sequence. Quadrille No. 16, mm. 17-24.

The first two measures (mm. 25-26) are repeated in the following two measures (mm. 27-29); after that, the harmonic and melodic sequence appears in the fifth and sixth measures (mm. 29-30) of the last section. Measure 31 is another sequence of measure 30; the melody in measure 31 was shifted down by one whole step.

FINAL REMARKS

Maria Szymanowska was the first well-known Polish woman pianist and composer to achieve recognition in the early nineteenth century. As a pianist, she gave private and public concert tours in Poland and across Europe between 1810 and 1827. After her concerts in Russia in 1822, she obtained the title “Royal Pianist of the Court of Russia.” During her concert tours in Europe and in salons in Poland and Russia, she gained fame as a pianist. The *Allgemeine Musikalische Zeitung* reviewed her performances several times between 1812 and 1831 and also recorded her death in 1831. In addition, most of her contemporaries acclaimed her performances and compositions.

During her concert tours, Szymanowska met many artists, including Cherubini, Clementi, Pushkin, Hummel, Ogiński, Field, Elsner, Klengel, Lessel, Goethe, Mickiewicz, and others. Those artists influenced her compositions. Even though no record remained about her composition lessons, she directly and indirectly learned from both her private teachers – Lisowski and Gremm – and other contemporary composers. She composed primarily piano works, vocal music, and some chamber music. Most of her works were published in Germany, Paris, and Poland; Breitkopf & Härtel was her main publisher.

Her piano music can be subdivided into two categories: virtuoso and amateur (or salon music). Her collection *Vingt exercices et preludes* (1819) is one of the great examples of her virtuoso compositions, and polonaises and mazurkas represent her salon music.

Szymanowska wrote vocal music based on the poems by Polish poets Adam Mickiewicz and Julian Ursyn Niemcewicz. Szymanowska's three songs in the *Śpiewy historyczne* [Historical Songs] project in Poland from 1806 to 1816 are significant examples of her nationality. Also, she composed based on Polish folk music for both vocal music and piano works. Her polonaises and mazurkas include Polish elements in simple triple meters (3/4 or 3/8).

Most of her works are in ternary or binary form, composed in a major key, include distinct cadences (half cadences or perfect authentic cadences), and resolve the leading-tone directly. She also composed in simple harmonic progressions in her dances; however, the melody is written as "filigree" writings with simple accompaniments in the left hand. She employed chromaticism, diatonic and chromatic scales, ornamented notes, grace notes, dissonances, the dominant ninth chords (V^9), and non-chord tones in her piano works, including her dances.

Although the author of this thesis did not examine all works or genres by Szymanowska, some of the reviewed research is able to show Szymanowska's general achievements. Zofia Chechlińska summarized Szymanowska's contribution and musical style in the *New Grove Dictionary* as follows:

Szymanowska was a typical composer-virtuoso of her time and made a significant contribution to early 19th-century Polish music... She introduced into Poland piano studies and nocturnes. In this respect she can be regarded as a link between Field and Chopin in the development of the nocturne, especially in one of her last pieces, the Nocturne in B, which

Chopin could not have known... Her 24 Mazurkas are based on elements of folk music and are imbued with the folk tradition... Szymanowska was also the first Polish composer to explore the setting of ballads. (Chechlińska 2001, 892-893.)

Szymanowska's early compositions are written with simple harmonic progressions and forms, whereas some of her later works, such as her nocturne *Le Murrmore* (1825) and *Nocturne* in B-flat Major (1852) include more sophisticated, delicate, dramatic, and decorate melodies with complicated harmonic progressions (Golos 1960, 446). Szymanowska's nocturnes and mazurkas might have influenced some of Chopin's early works.

In Szymanowska's four polonaises, she frequently used modified polonaise rhythm patterns. Unlike her three former polonaises (No. 1, 2, and 3), Polonaise No. 4 has its own features. The three former polonaises and trios have the almost same length and contain the same process of key modulations (to the relative major / minor key), are in simple harmonic progressions (e. g. I-V), and include common chord or direct modulations. However, her Polonaise No. 4 is longer than the other three, modulates to the mediant Major key from the original minor key, and commonly uses the secondary dominant and secondary leading-tone chords. The recent publications of Szymanowska's compositions contain only her Polonaise No. 4: the unique, more refined, and more sophisticated features of the Polonaise No. 4 are probably more attracting.

The four anglaises by Szymanowska show repetitions and simple harmonic progressions with an exception of the last anglaise (No. 12). Most anglaises contain

arpeggiated melodies with simple accompaniments. Unlike the general characteristics of anglaises explained in chapter three, Szymanowska sometimes used accents on the second division of each beat in both Anglaise No. 9 and No. 12.

Her two contradanses contain some general characteristics. Both contradanses include repetitions, rhythmic contrasts, two distinct tunes in two different sections, and are in duple meter. They start with an upbeat on the second division of the second beat, which are shorter than the common duration (a half bar).

General traditional and nontraditional characteristics are also found in the quadrilles. Her two quadrilles follow the same general style of quadrilles: each phrase repeats in each section; all phrases consist of eight or sixteen measures; and her two quadrilles include waltz-like accompaniments with the 'filigree' writings in the melody. However, her quadrilles are in 3/8 meter instead of 2/4 meter in general, and two of them also include four unique parts, whereas the general quadrille has five unique parts.

Szymanowska's last works of each four genres are more sophisticated and refined than the earlier works. For example, Polonaise No. 4 frequently uses secondary functioning chords, Anglaise No. 12 usually shows chromaticism, Contredanse No. 14 includes more rhythmic contrast and distinguishes two different tunes, and Quadrille No. 16 represents consistency in each section in terms of rhythms, melodies, and form.

Non-Polish researchers who cannot read Polish, such as the author of this thesis, have many difficulties to do research on Szymanowska. Although some sufficient articles or books were already published, most resources are written in Polish, German, or French. Moreover, Szymanowska's original scores are hardly found, and two prominent

publishers – Hildegard in the United States and Polskie Wydawn Muzyczne in Poland – reprinted her collections by reordering or selecting from the original collections.

Szymanowska's compositions are appropriate examples to recognize a clear early Romantic style for both performers and pedagogues. Her music is usually in simple harmonic progressions, and is in simple form; however, she also wrote an altered dominant chord (V^9), ornaments, or chromaticism to embellish her music. Her simple dances, including anglaises, quadrilles, and contredanses, are suitable as pedagogical examples in music theory and aural skills. Also, Szymanowska's nocturnes, polonaises, mazurkas, etudes, preludes, and fantasie [fantasy], which include techniques for the equality of all fingers, melodic progressions in thirds, sixths, or octaves, and virtuosity, represent a relevant repertoire for piano performers.

The author of this thesis found some inconsistencies of Szymanowska's biographical dates, the published dates of her works, and the list of her dances. In order to prevent these mistakes, we need more reliable research on Szymanowska. Szymanowska deserves more attention within historical and analytical discussions as a Polish Women composer in the early Romantic period.

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