

THE USE OF THE POLISH FOLK MUSIC ELEMENTS AND THE FANTASY
ELEMENTS IN THE *POLISH FANTASY ON ORIGINAL THEMES IN
G-SHARP MINOR FOR PIANO AND ORCHESTRA OPUS 19*

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The primary purpose of this study is to address performance issues in the *Polish Fantasy, Op. 19*, by examining characteristics of Polish folk dances and how they are incorporated in this unique work by Paderewski. The study includes a comprehensive history of the fantasy in order to understand how Paderewski used various codified generic aspects of the solo piano fantasy, as well as those of the one-movement concerto introduced by nineteenth-century composers such as Weber and Liszt. Given that the *Polish Fantasy, Op. 19*, as well as most of Paderewski's compositions, have been performed more frequently in the last twenty years, an analysis of the combination of the three characteristic aspects of the *Polish Fantasy, Op.19* - Polish folk music, the generic rhetoric of a fantasy and the one-movement concerto - would aid scholars and performers alike in better understanding the composition's engagement with various traditions and how best to make decisions about those traditions when approaching the work in a concert setting.

Chapter 1 provides biographical and factographical information about Paderewski as a composer, pianist, and statesman. Chapter 2 examines characteristics of Polish folk music with regard to melody, rhythm and tempo. Musical examples of the Polish folk songs from the book *Lud* by Oskar Kolberg, and the characteristics of Mazur, Kujawiak, Oberek and the Krakowiak, all of which are used in the *Polish Fantasy*, are examined. Aforementioned examples are paralleled by those selected from Chopin's Mazurkas, as well as selected sections from Paderewski's *Polish Fantasy*, and other pieces by Paderewski containing Polish folk music elements.

Chapter 3 is divided into two sections. The first, the history of fantasy, presents various stylistic and formal aspects of the fantasies of the eighteenth century and nineteenth centuries. The second section offers an analysis of the *Polish Fantasy* in light of this history, and considers how Paderewski combined fantasy elements used by composers of earlier times with his own compositional technique style. Chapter 4 discusses performance issues including pedaling, tempo rubato, and composer's own fingering. Chapter 5 provides a summary and conclusion of the study.

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CHAPTER I

INTRODUCTION

Purpose of the Study

The primary purpose of this study is to address performance issues in the *Polish Fantasy*, Op.19, by examining common characteristics of Polish folk dances and how they are best realized when incorporated in the classical piano genres of the late- eighteenth and nineteenth centuries. The study includes a comprehensive history of the fantasy in order to understand how Paderewski used various codified generic aspects of the solo piano fantasy, as well as those of the one-movement concerto introduced by nineteenth-century composers such as Weber and Liszt. Given that the *Polish Fantasy*, Op.19, as well as most of Paderewski's compositions, have been performed more frequently in the last twenty years, an analysis of the combination of the three characteristic aspects of the *Polish Fantasy*, Op.19 - Polish folk music, the generic rhetoric of fantasy and the one-movement concerto - would aid scholars and performers alike in better understanding the composition's engagement with various traditions and how best to make decisions about those traditions when approaching the work in a concert setting.

Overview of Literature and Discography

Paderewski's long neglected compositions have attracted a great deal of attention in recent years. In 2002, his complete works were published for the first time in a scholarly edition of twelve volumes by Musica Iagellonica of Kraków, Poland, with Małgorzata Perkowska-Waszek as chief editor and Adam Wodnicki as performance editor. Five discs with recordings by Paderewski on Pearl label CDs were released in 1994 to commemorate the fiftieth anniversary of Paderewski's death.

Even though some of Paderewski's works were recorded over the past fifty years, it is the last decade that his works have finally begun to be recorded.

Paderewski's Complete Solo Piano Works played by Karol Radziwonowicz were released in four volumes in 1998 on Selene Records.¹ Two discs with *Paderewski's Works for Piano Solo* performed by pianist Adam Wodnicki were released on Altarus label in 1997 and 2000. Paderewski's *Piano Concerto in A Minor, Op.17* and *Polish Fantasy, Op.19* were recorded by Janina Fialkowska with National Polish Radio Symphony Orchestra conducted by Antoni Wit in 2000 on Naxos label. This is just a sampling from the recent years; before that time recordings of Paderewski's music were made by Earl Wild², Josef Hofmann, Ignaz Friedman and Sergey Rachmaninoff, among others.

A number of full-length biographies of Paderewski are available, including his own *Memoirs* written with Mary Lawton.³ Essays by Paderewski, "Tempo Rubato" (first published in Henry T. Finck's *Success in Music and How It Won* in 1909)⁴, and "The Best Way to Study the Piano," are available in the book *The Paderewski Paradox* by Ronald Stevenson, published in 1992.⁵

A substantial amount of information on Polish folk music and dances is available from numerous sources. Seminal studies include: *Polish Folk Music: Slavic Heritage-Polish Tradition, Contemporary Trends* by Anna Czekanowska⁶; *Folk music in Poland: Songs, Dances,*

¹ This record was released earlier in an incomplete form on the *Chant du Monde* label (1993).

² He recorded Paderewski's *Piano Concerto in A Minor, Op.17* with Boston Symphony Orchestra conducted by Arthur Fiedler in 1969, and *Theme with Variations, Op. 16 No.3* in 1964.

³ Ignacy Jan Paderewski and Mary Lawton, *The Paderewski Memoirs*. (New York: Charles Scribner's Sons, 1938).

⁴ Henry T. Finck, *Success in Music and How It Is Won*. (New York: Charles Scribner's Sons, 1909; reprinted in 1927).

⁵ Ronald Stevenson, *The Paderewski Paradox*. (Great Britain: The Claviermusic Foundation of Great Britain and The Society of Paderewski, 1992).

⁶ Anna Czekanowska, *Polish Music: Slavic heritage, Polish Tradition, Contemporary Trends*. (Cambridge: Cambridge University Press, 1900).

Instruments by Czesław Halski⁷; the article on “Poland” by Jan Steszewski in the *New Grove Dictionary of Music and Musicians*⁸; the “Polish Folk Mazurka” by Anne Swartz in *Studia Musicologica Academiae Scientiarum Hungaricae* (1975)⁹; and “Performance Commentary” in Chopin’s *Mazurkas* in *National Edition of the Works of Fryderyk Chopin* by Jan Ekier and Paweł Kamiński.¹⁰ More than 10,000 folk melodies are listed in *Lud* collected and published by Oskar Kolberg (1814-1890) as a multivolume series.¹¹ Each volume corresponds to a different geographic region of Poland.

Literature about Paderewski is extensive, but only three publications discuss the *Polish Fantasy, Op.19*: “Preface” by Małgorzata Perkowska-Waszek to Vol. VIII of the *Complete Works of Ignacy Jan Paderewski*¹²; “Analytical Notes on Paderewski’s Programmes” by Henry E. Krehbiel in *Polish Music Journal* (Winter 2001)¹³; and the “Polish Fantasia” chapter in *Paderewski and His Art* by Henry T. Finck.¹⁴ All include perfunctory background information and a brief and incomplete analysis of the *Polish Fantasy, Op. 19*.

⁷ Czesław Halski, *Folk Music in Poland: Songs, Dances, Instruments*. (London: Polish Cultural Foundation, 1992).

⁸ Jan Steszewski, “Poland,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrell. Vol.19, pp.17-19. (London: Macmillan, 2001).

⁹ Anne Swartz, “The Polish Folk Mazurka,” *Studia Musicologica Academiae Scientiarum Hungaricae* (1975): 249-255.

¹⁰ Jan Ekier, and Paweł Kamiński, “Performance Commentary,” notes to Vol. IV of *National Edition of the Works of Fryderyk Chopin*, XI vols., ed. Jan Ekier. (Kraków: Polskie Wydawnictwo Muzyczne, 1998. 2).

¹¹ Oskar Kolberg, *Lud*. (Kraków : Polskie Wydawn. Muzyczne, 1857-1907, 63 vols., new edition 1961-7).

¹² Małgorzata Perkowska-Waszek, “Preface,” notes to Vol. VIII of *Dziela Wszystkie (The Complete Works) of Ignacy Jan Paderewski*, XII vols., Małgorzata Perkowska-Waszek, chief editor, Adam Wodnicki, performance editor, Barbara Konarska and Barbara Stryszewska, consultant editors. (Kraków: Musica Iagellonica, 2002, pp.13-16).

¹³ Henry E Krehbiel, “Analytical Notes on M. Paderewski’s Programmes,” ed. Maja Trochimczyk. *Polish Music Journal* 4 (Winter 2001).

¹⁴ Henry T. Finck, *Paderewski and His Art*. (New York: Whittingham & Atherton, 1895).

Paderewski as a Pianist, Composer and Statesman

Ignacy Jan Paderewski (1860-1941), the most celebrated of Polish pianists, a composer, orator, and statesman, was born in Podolia, a province of the Polish Republic after World War I, incorporated in the Ukraine Republic after World War II.

Charles Phillips said of Paderewski in his 1934 book, *The Story of a Modern Immortal*, "Those of us who love Poland are glad that she can claim him as a son, but let her always remember that Ignacy Jan Paderewski belongs to all mankind."¹⁵ Upon his death in New York in 1941, Paderewski was given a hero's burial in Arlington National Cemetery, Arlington, Virginia, U.S.A. In 1992, his body was exhumed and returned to Poland.

Paderewski studied piano, harmony, and counterpoint at the Warsaw Conservatory (1872-1878) and later (1884-1887) with Theodor Leschetizky, the great Polish pianist and pedagogue. Despite his innate talent, Paderewski did not initially possess fluent *mécanique* abilities; his mediocre skills were eventually molded into a world-class technique during three intensive years of work with Leschetizky. Paderewski studied composition between 1881 and 1883, and associated with many of the most-widely regarded musicians of the day, including young Richard Strauss and Anton Rubinstein. Maurice Moszkowski aided in originating publication of Paderewski's early piano pieces.

Paderewski achieved unprecedented fame that arguably exceeded that of any virtuoso performer since Franz Liszt; indeed, he was internationally esteemed for his playing as well as his personality, and became one of the legendary performers of his time. Additionally, no presentation on Paderewski should overlook his ardent patriotism and compassion for the poor and oppressed everywhere.

¹⁵ Charles Phillips, *Paderewski: The Story of a Modern Immortal*. (New York: The Macmillan Company, 1934), 3.

His début recital in Vienna in 1888, where he played several Chopin compositions and his own works, has been considered a turning point in his career as a concert pianist. After concerts in France, the Netherlands, Germany and Poland, he gave his first concert in London in May 1890, and became a favorite of British audiences following subsequent recitals in London and in other cities throughout Great Britain. His international career lasted for over fifty years, with travels all over the world, including Africa, Australia, New Zealand, across the European continent, as well as across the Atlantic, a trip he made more than thirty times. Paderewski gave recitals and performances with the leading orchestras under the most distinguished conductors of the time, including Charles Lamoureux, Arthur Nikisch, Hans Richter, Walter Damrosch, and Leopold Stokowski. He gave more than 1500 concerts in the U.S. alone, drawing the largest crowds in history at that time. His was the first solo recital in the newly built Carnegie Hall in New York City in 1891.¹⁶

Paderewski's artistic success brought him substantial material wealth, which enabled him to support countless philanthropic endeavors in Poland and elsewhere. His support and dedication to the political activities advocating Polish independence eventually led him to assume the responsibilities of Prime Minister and Minister of Foreign Affairs in the newly independent Poland after World War I, representing Poland at Versailles as one of the signatories of the Treaty of Versailles.¹⁷

In the course of his worldwide career, Paderewski organized and participated in countless concerts for the benefit of young musicians, and founded two competitions, one for composition and one for drama, in Warsaw in 1898. In 1900, he established the Paderewski Fund to promote

¹⁶ Małgorzata Perkowska-Waszek, "Record Jacket Notes" for Paderewski, Ignacy Jan. *Piano Works Vol.1: Piano Sonata Op.13, Miscellanea Op.16, Tatra Album Op.12*, Adam Wodnicki, piano (Altarus CD 9045, 1997), 2.

¹⁷ Poland was partitioned by Russia, Prussia, and Austria three times in 1772-1795, and did not exist as an independent country at that time.

musical composition in the United States. In 1937, he became the chief editor of the Polish edition of Chopin's complete works, still used today.

Aside from his fame as a pianist, Paderewski achieved significant success as a composer, the capacity in which he primarily regarded himself for much of his life. Paderewski's works include piano miniatures with programmatic titles and *Twelve Songs to Poems* by Catulle Mendés *Op.22* (1903), and, in the larger forms, the *Sonata for Violin and Piano, Op.13* (1880), *Piano Sonata in E-flat Minor, Op.21* (1903), *Piano Concerto in A Minor, Op.17* (1888), *Polish Fantasy for Piano and Orchestra, Op.19* (1893), *Variations and Fugue in E-flat Minor, Op.23* (1907). Additionally, he composed a monumental *Symphony in B Minor, Op.24* (1907), the last piece to be composed by the great pianist, and the opera *Manru, Op.20* (1900).¹⁸

Study of his more than thirty piano pieces indicates that they belong to, what Finck has accurately described as, the "Polish branch of the modern romantic school. They are *Krakowiaks, Mazurkas, Polonaises, Nocturne, Légende, Barcarolle, Sarabande, Elégie, Mélodies*, and so on."¹⁹

While perhaps biased, Finck evaluated the works of Paderewski in his book *Paderewski and His Art* as such: "All the great pianists—Chopin, Liszt, Rubinstein, etc. - were composers as well as virtuosi, and all were at their best in playing their own pieces. Of Paderewski it must be said, as of Chopin, Liszt, and Rubinstein, that great as is his skill as a pianist, his creative power is even more remarkable."²⁰ Considering the extensive reception of his works and his fame as a performer, it is surprising that Paderewski was practically forgotten as a composer until about

¹⁸ "Record Jacket Notes" for Ignacy Jan Paderewski, *Piano Works Vol.1* (Altarus CD 9045, 1997), 2.

¹⁹ Finck, *Paderewski and His Art*, 38.

²⁰ *Ibid.*, 42.

twenty years ago when his works were finally recorded and the first edition of his complete works appeared.

CHAPTER II

POLISH FOLK DANCES

The General Characteristics of Polish Folk Music

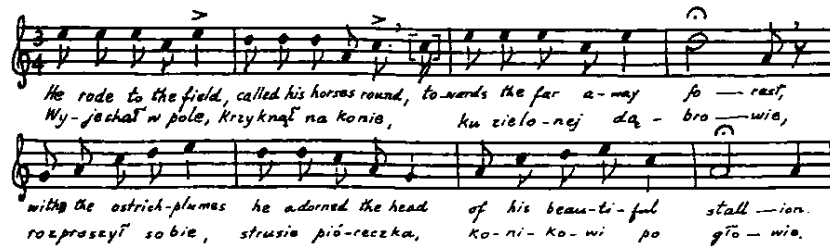
Polish folk songs are monophonic with melody as the most important and dominant element of the music and they tend to be well-suited to be utilized as dances. The most typical and principal meters in Polish folk music are simple duple and triple meters.

Many attempts have been made to establish a tonal system upon which Polish folk songs may be said to be based, but none has adequately been established. Oskar Kolberg is widely regarded as the pioneer in the field of Polish folk music and the first to attempt to systematically compile and analyze the music. Kolberg collected ethnographic materials, including folk lore, airs, and dance tunes from the region which extended over Polish, Lithuanian, Belarusian, and Ukrainian ethnic areas, arranged them according to region and published them in thirty-three volumes in the course of his lifetime. The reprinting of these tomes and the publication of the unpublished manuscripts began in 1961 and supplemented the work to eighty volumes, which hold approximately 25,000 songs and dances and about 15,000 melodies.²¹

Many of songs collected by Kolberg are built around trichords, tetrachords, and the pentatonic scale, which can surpass the interval of a fifth or sixth and tend to embrace larger intervallic leaps. In his *History of Polish Music*, Aleksander Poliński stated that the pentatonic scale, on which numerous songs are built, is of Sino-Indian origin consisting of five notes; G-A-C-D-E (Ex.1).²²

²¹ Jan Stęszewski, "Poland," *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrell. Vol.19, pp.17-19 (London: Macmillan, 2001).

²² Czesław Halski. *Folk Music in Poland: Songs, Dances, Instruments*. (London: Polish Cultural Foundation, 1992), 37.



Example 1: Pentatonic scale: A song heard by Czesław Halski in the district of Lublin.

The tonal problems in Polish folk music were scrutinized extensively by many Polish musicologists and theorists after Poliński. Maciej Kamieński presented an enlightening essay on the results of the analysis of numerous folksongs of the Kaszubians and of the southern part of Pomerania in the *Musicological Yearbook of 1935* in Warsaw. He demonstrated that the emulation of the two pentachords - ut-re-fa-sol-la and ut-re-mi-sol-la - had been noteworthy in Polish folk music for centuries.²³

In the years 1950 through 1953, Włodzimierz Kotoński performed an exhaustive study on the music of the Polish Highlanders to notice that about ninety percent of the highlanders' melodies were built on four basic scales, and that about sixty percent of the analyzed melodies were built on the heptatonic scale: D-E-F#-G-A-B-C# with a final D or, less often, E.²⁴

In an essay, "Tonal Aspects of the Polish Folk Music," published in *Musicological Studies* (Vol. I), Marian Sobieski states, from a historical standpoint, that the inclusion of F# in the Polish folk scale extends the pentatonic scale to the hexachord, containing the following notes: D-E-F#-G#-A-B.²⁵

Polish composer Ludomir Rogowski (1881-1954) singularly endeavored to find the basic scale upon which Slavic melodies were built. Rogowski was deeply impressed by the songs he

²³ Ibid., 38.

²⁴ Ibid., 38.

²⁵ Ibid., 38.

heard from his childhood nanny, an old White-Ruthenian peasant-woman. The fascination with the songs from his childhood and his strong memory of them encouraged Rogowski to devote himself to the study of Slavic melodies by journeying through White Ruthenia, Russia and later Yugoslavia. After many years of travel and study, he came to the conclusion that the basic scale upon which Slavonic melodies were predominately built contained the following pitch materials: C-D-E-F#/G-A-B \flat -C.²⁶

The body of research on folk music and the theoretical conclusions born out of such analysis, it should be noted, is not without methodological problems and will remain, arguably, ultimately inconclusive. Even though the findings discussed here regarding tonality and standard scalar inflection as obtained from the assiduous efforts of these scholars are extremely valuable, they must be considered as largely hypothetical and not inclusive, for thousands of songs that remained beyond the authors' attention might have altered their conclusions.²⁷

The Polish folk music in central Poland is dominated by simple triple time (3/4 and 3/8), and yields to simple duple time (2/4 and 2/8) in the south and southeast regions of Poland. In the border districts around the country, alternating as well as irregular measures are to be found more frequently, as for instance, 2/4+3/4, 3/4+4/4, or 3/8+4/8; 5/8 and 5/8+3/8.²⁸

Melodies found in wedding songs and annual rituals have a range of a third or a fourth, whereas many street vendors' calls are based on two pitches a third apart, or three notes ranging the span of a fourth. Folk song melodies usually move in seconds and thirds, however, larger

²⁶ Ibid., 38.

²⁷ Ibid., 38.

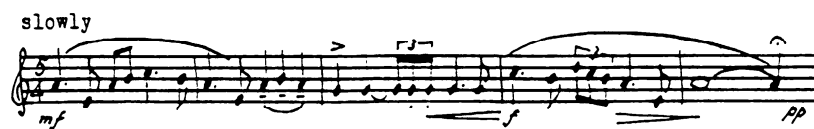
²⁸ Ibid., 42.

intervals may occur at the beginning of the phrase (Ex. 2). Glissando is a frequent feature of the melodic line.²⁹



Example 2: Use of small intervals: *Bul ci tu kusy Jan*, Sobieski and Sobolewska 1955, no.87.³⁰

Modulations from major to minor and vice versa are frequently found within a short song, as shown in the following example, where a modulation in the space of five bars appears such that the first two bars are in minor key, then the modulation to the relative major occurs, with a return to the minor key for the last two bars (Ex.3).³¹



Example 3: Modulation: A song heard by Czesław Halski in the village of Laszki near Tarnopol.

Tempo rubato is considered the most prominent characteristic in the Polish musical spirit. Halski in his book, *Folk Music in Poland*, defines “the famous tempo rubato” as follows: “It could be interpreted by a subtle anticipation and retardation of a series of sounds in such a way

²⁹ Jan Steszewski, “Poland,” 17.

³⁰ Czekanowska, *Polish Music*, 138.

³¹ Halski, *Folk Music in Poland*, 38.

that the differential created at the end of passage subjected to the tempo rubato becomes equalized with precision, thus retaining the original unaltered tempo.”³²

Polish Dances: Mazurka and Krakowiak

The main purpose of this chapter is to explore how the elements of the Polish folk dance are used in Paderewski’s *Polish Fantasy, Op.19*, contextualized with examples of Chopin’s Mazurkas as well as other pieces by Paderewski containing Polish folk elements.

The generic name ‘mazurka’ comprises three popular dance forms: the kujawiak, the mazur and the oberek. While all three are quite stylistically discrete, they hold certain common characteristics, including: triple meter with the principal accents on the weak beats (second and occasionally third); one or two bar rhythmic and melodic motives; regular phrasing; and a formal structure based on repeated sections.³³ Although the name ‘mazurka’ suggests a relation only to the mazur, the two differ dramatically from each other in terms of tempo, accentuation, and general character.³⁴ This curious confusion of nomenclature is understandable in light of the all-encompassing nature of the term “mazurka,” which represent not only the mazur, but also the kujawiak and the oberek as well. They are distinguished from each other by geographical origin, choreography, melodic shape, rhythmic accentuation and tempo.³⁵

³² Ibid., 42.

³³ Swartz, “The Polish Folk Mazurka,” 1.

³⁴ Jan Bogdan Drath, “Chopin’s Mazurka” (DMA dissertation, University of North Texas, 1969), 2.

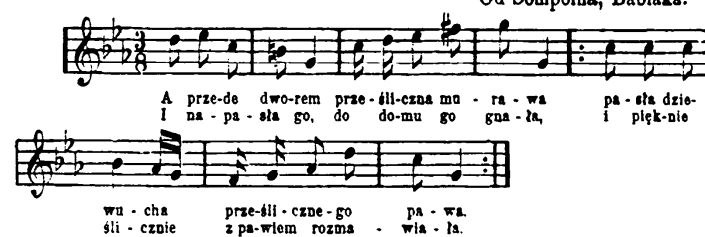
³⁵ Eigeldinger, Jean-Jacques. *Chopin: Pianist and Teacher as Seen by His Pupils*, translated by Krysia Osostowicz and Naomi Shohet; edited by Roy Howat. (New York: Cambridge University Press, 1986), 145.

Kujawiak

The kujawiak is the slowest dance ($\text{♩} = 120-160$) originating from Kujawy region. The character of the dance is regarded as sincere and “earnest rather than melancholic.”³⁶

The construction is usually built around four bar phrases in minor keys. Strong accents are seldom employed, with the principal accent falling on the second beat of every fourth bar, and agogic rubato is frequently employed (Ex.4 and Ex.5).³⁷

102. (Obacz Nr. 32 i 33.)
Od Sompolna, Babiaka.



A prze-de dwo-rem prze-śli-czna mu - ra - wa pa - sta dzie-
I na - pa - sta go, do do-mu go gua - ła, i pięk-nie

wu - cha prze-śli - czne-go pa - wa.
śli - cznie z pa-wiem rozma - wia - ła.

Example 4 : Kujawiak from Kujawy, IV. no.102, collected by Kolberg.

67.
Otmianowo.



U - sta - dła dślew-czy-na na bia-łym ka - mi - niu,
ros - pu - ści - ła wło-ski po pra - wym ra - mi - niu.

Example 5: Kujawiak from Kujawy, IV. no.67, collected by Kolberg.

As seen in the following example of a folk kujawiak, the primary accents fall mostly in the fourth measure of each phrase because of harmonic, melodic and rhythmic tendencies at these points, while secondary accents fall in the second measure of the phrase. The smaller notes

³⁶ Drath, “Chopin’s Mazurka,” 30.

³⁷ Eigeldinger, *Chopin: Pianist and Teacher*, 145.

preceding the melodic cadences at points of articulation are ornamental, emphasizing the main accent in the fourth measure of each phrase, thus distinguishing this accent from the secondary one in the second measure (Ex.6).³⁸

“Kujawy”, IV, no. 170 (Kolberg)



Example 6: Kujawiak from Kujawy , IV. no.170, collected by Kolberg.

In a kujawiak, the four measure unit is found more frequently than in a mazur, and changes of tempo are characteristic with very slow beginning and gradually increase in speed; the change in tempo is considered to reflect characteristic preoccupations with themes of sleeping and hunting within the culture and the narrative idea.³⁹ Chopin’s *Mazurka in A Minor Op.68, No.2* can be considered a paradigm of the kujawiak, featuring the typical fast middle section (Ex. 7a and 7b).

³⁸ Swartz, “The Polish Folk Mazurka,” 249.

³⁹ Czekanowska, *Polish Music*, 195.

47. *Lento.* (♩ = 116)

Example 7a: Chopin, *Mazurka Op.68, No.2 in A Minor*, mm.1-4.

Poco più mosso.

Example 7b: Chopin, *Mazurka Op.68, No.2 in A Minor*, mm.29-33.

The melody moves mostly stepwise and ends on various tones of the scale, but usually ends on the dominant, conceived in four measure phrases, as seen in the Chopin *Mazurka in G Minor, Op.24 No.1* (Ex. 8).⁴⁰

14 *Lento* ♩ = 108 op. 24 nr 1

Example 8: Chopin, *Mazurka Op.24, No.1 in G Minor*, mm.1-5.

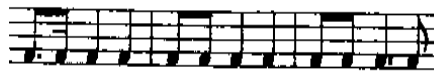
Mazur

The mazur, a distinctly faster and livelier dance (♩ = 160-184) than the kujawiak originating in Mazovia (Mazowsze in Poland) around Warsaw. It features a much more

⁴⁰ Drath, "Chopin's Mazurka," 39.

diversified rhythmic structure, with frequent dotted rhythms and free pattern of accentuation in 3/4 or 3/8.

The following examples are the most frequently used rhythmic patterns in the mazur (Ex.9, 10, and 11):



Example 9: Typical rhythm of the Mazur.



Example 10: Typical rhythm of the mazur: Mazur from Mazury Pruskie, no.598, collected by Kolberg.

388



Example 11: Typical rhythm of the mazur: Mazur from Mazury Pruskie, no.388, collected by Kolberg.

Unlike the kujawiak, accents in the mazur are asymmetrical. The accents may fall on any part of the measure, at the discretion of the performer/composer, and any number of accents may fall in a bar, although they usually tend towards weak beats.⁴¹

Examples of the various accent types are as follow (Ex.12, 13, 14, and 15):

⁴¹ Swartz, "The Polish Folk Mazurka," 250.

od Osterode

Za - les - ki mo - je na cóż
mi wy - szły? O - puś - cil maie
mój nai - mil - szy, a do in - szój myś - li.

Example 12: Irregular accents of the mazur: Mazur from Mazury Pruskie no.227, collected by Kolberg.

Z tam - tej stro - ny zie - lo - ne - go dwo - ra, pa - sia
pan - na prze - szlic - ne - go, prze - szlic - ne - goj pa - wa.

Example 13: Irregular accents of the mazur: Mazur from Mazury Pruskie, no.528, collected by Kolberg.

op. 6 nr 3

Vivace $\text{♩} = 60$

3

Example 14: Chopin, *Mazurka Op. 6, No. 3 in E-flat Minor*, mm. 1-6.

Allegro con brio

Piano

Example 15: Mazur: Paderewski, *Dances Polonaises Op.9, No.3 Mazurek*, mm.1-10.

In the folk mazur, strong accents may or may not fall in a regular pattern within the phrase. In a regular pattern, strong accents fall in successive measures on the same beat as exemplified in the following mazur, where strong accents occur on the weak beats in almost every measure (Ex.16).

Moderato ♩ = 132 op. 24 nr 4

17

Example 16: Chopin, *Mazurka Op.24, No.4 in B-flat Minor*, mm.1-12.

Oberek

The oberek has no particular regional origin for its name, unlike both the kujawiak and mazur. A purely instrumental dance in 3/8, of rapid tempo ($\text{♩} = 180\text{-}240$), the oberek features swift turns and frequent changes of melodic direction. To facilitate the realization of the fast tempo, the dance has a strong accent on the second beat at the end of each period. Often in the major key, the dance is accompanied by the dancers' shouts and the stamping of feet on the accentual pattern in the performance of this lively dance. Occasionally, the increased speed of the dance resulted in the oberek dance couples moving at an extremely fast whirl, one explanation for the title of Mill or Windmill.⁴²

The prominent characteristics of the oberek, such as its distinctive accents, rapid tempo, and unique melody, make it the most easily identifiable of the three mazurka dances (Ex.17, 18 and 19).⁴³

⁴² Eigeldinger, *Chopin: Pianist and Teacher: As Seen by his Pupils*, 145.

⁴³ Drath, "Chopin's Mazurka," 48.

Vivace $\text{♩} = 50$ op. 7 nr 1

6

7

Example 17: Oberek: Chopin Mazurka Op.7, No.1 in B-flat Major, mm.1-12.

Vivace

32

Example 18: Oberek: Chopin, Mazurka Op.50, No.1 in G Major, mm.1-6.



Example 19: Oberek: Paderewski, *Polish Fantasy*, Op.19, mm.279-292.

The examples most illustrative of the various tempi of mazurka are found in those of Chopin. In his early mazurka opera up to opus 24, both the tempo indications and metronome markings are given, with the exception of the following, *F-sharp Minor* and *C-sharp Minor*, Op.6 No.1, and 2 and in *F Minor*, Op.7, No.3, which provide metronome marks only. Generally, quicker tempi indicate the mazur or oberek, and slower ones, the kujawiak.⁴⁴

For a given dance, certain tempo markings such as *Vivo*, *Vivace*, *Allegro*, and *Animato* are frequently given for mazur and oberek, while *Lento*, *Allegretto*, *Andantino*, *Moderato*, *Mesto*, *Maestoso*, as well as expressive markings such as *dolce* and *expressivo* are provided in the case of kujawiak.⁴⁵

However, a classification based on such unequivocal criteria should not be applied unconditionally to mazurkas, primarily because few mazurkas maintain the characteristic of a single dance from beginning to end, as exemplified in the *Mazurkas in B-flat*, Op.7, No.1, and

⁴⁴ Jan Ekier, and Paweł Kamiński, "Performance Commentary," notes to Vol. IV of *National Edition of the Works of Fryderyk Chopin*, XI vols., ed. Jan Ekier. (Kraków: Polskie Wydawnictwo Muzyczne, 1998), 2.

⁴⁵ *Ibid.*, 2.

Op.17, No.1, which feature the characteristics of the mazur, or in *C Minor, Op.30 No.1*, which features the characteristics of a kujawiak. Generally, mazurkas contain elements of two dances and even three in some cases, such as *Mazurkas in D, Op.33, No.3*, in *C, Op.56, No.2*, and in *F-sharp Minor, Op.59, No.3*. Another reason comes from the fact that Chopin mazurkas constitute a “far-reaching stylization” or even an “idealization of the dances within their joint, borderland areas.”⁴⁶ Consequently, subtle emphasis on certain elements offers an opportunity for the performer to make independent decisions about the character of all or particular fragments of the mazurkas.

The identification of the specific type of mazurka dance may be very valuable, as it affords the pianist an explicit idea of choreographic motion, and would perhaps inform the articulation of musical features in the translation of dance motions to the music.⁴⁷

Krakowiak

Aside from the most famous dances in triple meter, dances in duple rhythm should also be discussed. The krakowiak originated in the province of Kraków, and is a quick and temperamental dance in 2/4 time with characteristic syncopation, which may be articulated as ♪ ♩ or ♪ ♩ with the characteristic appearance of this figure at the end of the basic two phrases as ♪ ♩ | ♪ ♩ (Ex. 20 and 21). The significance of krakowiak seems to be its role as the climactic finale in a sequence of dances.⁴⁸

⁴⁶ Ibid., 2.

⁴⁷ Czekanowska, *Polish Folk Music*, 195.

⁴⁸ Ibid., 195.



Example 20: Typical rhythm of the Krakowiak: *Krakowiskie*, no.395, collected by Kolberg.

603

od Lenkorony (Mucharz)

A da - je ci, Bo - ze, ucę - za jak naj - pręd - zyj,
 s - bąd nie cier - pia - ła dłu - ży ta - kiej ne - dzy.
 Nie ży - cze ci udow - ca, bo się bo - je trwo - gi,
 by cię pa - stier - hie - ta nie wsa - dzi - ży w ro - gi.

Example 21: Typical rhythm of the Krakowiak: *Krakowiskie*, no.603, collected by Kolberg.

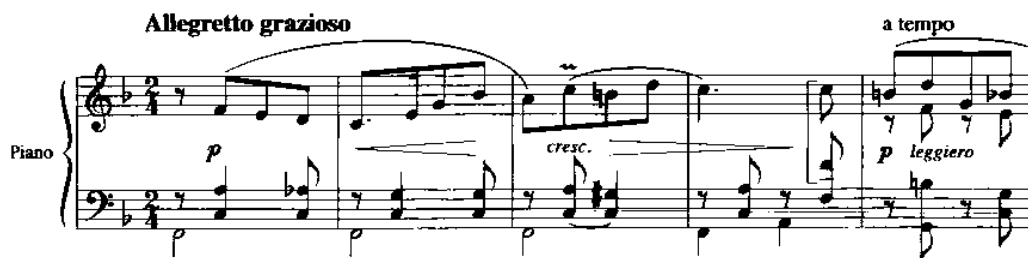
Krakowiak elements may be found in Chopin's *Rondo a la Krakowiak for Piano and Orchestra*, *Op.14* (1828), whose main theme is strongly resembles "Albośmy to jacy tacy," a popular *proszowiak* of the time, which was collected by Oskar Kolberg later. Such thematic material may also be found in the *Rondo in C Minor*, *Op.1*, and in the last movement of the *Piano Concerto in E Minor*, *Op.11*.⁴⁹

Typical characteristics of Krakowiak can be seen in the following examples, Paderewski's *Polish Fantasy*, *Op.19*, and "Krakowiak" from *Dances Polonaises*, *Op. 9, No.1* (Ex. 22 and 23).

⁴⁹ Stephen Downes, "Krakowiak," *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrell. Vol.13, pp.868-869. (London: Macmillan, 2001).



Example 22: Krakowiak: Paderewski, *Polish Fantasy*, Op. 19, mm. 539-543.



Example 23: Krakowiak: Paderewski, *Dances Polonaises*, Op. 9, No. 1 Krakowiak mm. 1-5.

Polish Fantasy Op. 19 has national color in common with Chopin's *Polonaise-Fantasia in A-flat Minor Op. 61*. Though the title seems quite confusing, it might be clarified and readily remembered if one takes "Polonaise" of Chopin's title as the form of the composition and the "Fantasia" qualifies it, whereas the "Fantaisie" of Paderewski's title as the form of his work and the "Polonaise" ensures it (Ex. 24a and 24b).⁵⁰

⁵⁰ Henry E Krehbiel, "Analytical Notes on M. Paderewski's Programmes," ed. Maja Trochimczyk. *Polish Music Journal* 4 (Winter 2001), 1.

op. 61

Allegro maestoso

7

Example 24a: Chopin, *Polonaise-Fantasia in A-flat Minor, Op. 61*, mm. 1-7.

The image shows a musical score for Chopin's *Polonaise Fantasia in A-flat Minor, Op. 61*, measures 20-31. The score is written for piano and is in A-flat minor. It is divided into three systems. The first system (measures 20-23) begins with a *rallent.* marking and a *a tempo giusto* instruction. The second system (measures 24-27) is marked *(mezza voce)*. The third system (measures 28-31) continues the piece. The score includes various musical notations such as slurs, accents, and dynamic markings like *dim.* and *f*. There are also some asterisks and other symbols scattered throughout the score, possibly indicating specific performance techniques or editorial markings.

Example 24b: Chopin, *Polonaise Fantasia in A-flat Minor, Op. 61*, mm. 20-31.

Chopin's *Grand Fantasia on Polish Airs in A Major, Op. 13* (Ex. 25a and 25b) might also be regarded as associated with Paderewski's *Fantasy*, but they are essentially different in such critical respects that Paderewski's *Polish Fantasy* is on original themes as appeared in the title, while Chopin's consists of an introduction followed by variations on a Polish popular song and an air by a Polish composer, Kurpiński, and the kujawiak as ending.⁵¹

⁵¹ Ibid., 1.

Air: „Jaz miesiac zaszedl.“
Andantino. ♩ = 69.

legatiss. delicatiss.

pp e legato

sempre pp

Andantino, sempre pp

Example 25a: Chopin, *Fantasia on Polish Airs, Op. 13*, mm. 55-64.

Kujawiak.
Vivace. ♩ = 66.

fischerando dolce

Vivace.

Example 25b: Chopin, *Fantasia on Polish Airs, Op. 13*, mm. 249-258.

CHAPTER III

COMPOSITIONAL TECHNIQUE IN *POLISH FANTASY*, OP.19

History of Fantasy

Fantasia is defined, in its earliest and broadest sense, as “a term adopted in the Renaissance for an instrumental composition whose form and invention springs ‘solely from the fantasy and skill of the author who created it.’ (Luis de Milan, 1535-6).”⁵² The characteristics of the fantasia genre have been specified as “the attempt to bypass the artistic norm current at any time and, independently of them, to allow the creation of a musical work to depend exclusively on the inventive power (fantasy) of the artist.”⁵³ From the sixteenth to the nineteenth century, the fantasia retained this somewhat vague definition, and the traits of the fantasia may be seen to vary extensively from strict and more or less standard sectional forms to free, improvisatory types.

Generally, the fantasia is regarded as a typical Romantic genre, as far as it challenges rigorous artistic rules and the conventional standard of evaluation and is to be considered as an arbitrary event or as the outcome of the composer’s feelings.

Tracing the progress of the fantasia along its path on the fringe of the musical mainstream is an important process that offers insights into the varied definitions of the genre. Given the freedom afforded the fantasia at any time in its history, it is a unique genre as the character of the fantasia was affected to varied degrees from the outside by the nature of more codified genres and the historically contemporary norms.

⁵² Peter Schleuning, *The Fantasia*, translated by A.C. Howie. (Cologne: Arno Volk Verlag, 1971), 5.

⁵³ *Ibid.*, 5.

The Fantasy of the Eighteenth Century

The primary characteristics of the eighteenth-century fantasias continued to be the freedom from its Renaissance and seventeenth-century predecessors: freedom of rhythm and tempo, omission of bar lines, free adoption of instrumental virtuosity, adventurous trials in harmony and modulation. Just as in sixteenth and seventeenth centuries, however, fantasias of the eighteenth century were not literally “formless,” but many of them employed the forms and styles of other contemporary genres (dance movement, prelude, capriccio, invention, variation, toccata, sonata movement, etc.).⁵⁴

In the seventeenth century, the rich tradition of the fantasia had begun to shift: from the instrumental ensemble side, which became more or less insignificant by 1700, to the sonata and sinfonia, especially in Italy, and from the keyboard side, which was to remain important in the eighteenth century, to the toccata, capriccio and prelude-fugue pairing, especially in Germany. As fantasia moved to the genres of prelude, toccata, and the capriccio to a certain extent, this established the basis of the style called *stylus phantasticus*, a notion used from the time of Kircher (1650). The traits of *stylus phantasticus* changed significantly in the seventeenth century from the imitative style of the fantasia to the free style of the toccata and prelude.⁵⁵

In the first half of the eighteenth century, the artificial features of the imitative fantasia disappeared, so that *stylus phantasticus* came to denote exclusively non-imitative, capricious playing “for the particular enjoyment of the experts,” its different manifestations, whether

⁵⁴ William Drabkin, “Fantasia,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrell. Vol.8, p554. (London: Macmillan 2000).

⁵⁵ *Ibid.*, 554.

composed or improvised, intended “to give the impression that they were being played *extempore*.”⁵⁶

J.S. Bach composed fifteen known fantasias that, while not systematically fugal, nearly all use contrapuntal imitative procedures. Among the works of Johann Sebastian Bach, his *Chromatic Fantasia* in particular played an important role in the advent of the free fantasia. The composers who developed and molded the free fantasia were exclusively immediate pupils of Bach, especially his second son, Carl Phillip Emanuel Bach, the champion of the musical *Empfindsamkeit*.⁵⁷

In CPE Bach’s *Versuch*, the well-known chapter on improvisation is dedicated wholly to the free fantasia. It is stated that, “A Fantasia is said to be free when it is unmeasured and moves through more keys than is customary in other pieces, which are composed or improvised in meter.”⁵⁸

Among his seven most important fantasias (H.277~8, 279, 284, 289, 291, 300), all composed between the years of 1782 and 1787, only two (H 289,192) are wholly barred. The other sixteen were composed between 1753 and 1770; half of which are wholly or partly unbarred and are considerably bolder in harmony and melody.⁵⁹

According to C.P.E. Bach’s remarks, the free fantasia is distinguished by the fact that “it contains no regular bar groupings and side-steps into more keys than is customary in other pieces.” Again it demonstrates the deviation of the fantasia from the norm, but also draws our attention to an essential feature of the fantasia style: extreme harmonic freedom, the fantasia’s chief structural tool. He regarded the interrupted cadence and enharmonic exchange as the most

⁵⁶ Schleuning, *The Fantasia*, 6.

⁵⁷ Drabkin, “Fantasia,” 555.

⁵⁸ Carl Phillip Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William Mitchell. (New York: W.W. Norton, 1949), 249.

⁵⁹ Drabkin, “Fantasia,” 555.

crucial devices in this art for aesthetes, stating, “These and other reasonable ruses make a fantasia good.” He thus established a classical formula for balance between “order” (“reasonable”) and “disorder” (“ruses”), a formula which was to be observed in all instances throughout the history of the genre with successive composers such as Schumann. “The reasonable utilization of enharmonic ingenuity” which “opens up a variety of possibilities...of effecting always novel and suitably impressive modulation,” also describes this key concept.⁶⁰

The free fantasia encompassed all the elements of compositional freedom exclusive of imitative writing, as well as those from the freest genres of the previous era, those being the prelude, toccata, capriccio, tombeau, cadenza, and instrumental recitative.⁶¹ C.P.E. Bach stated that the principal of the free fantasia was “to excite and to calm many affections in close succession” and “to effect the sudden unexpected change from one affection to the other,” thus making one able to “master the emotions of his audience.”⁶²

The exponential increase of musical freedom gained from the growth of the free fantasia liberated the musician from traditional, social and musical limitations, evincing the change in direction of musical development around 1750, from the official realm of the court and the church with their strict and stylized musical language to the liberated, familiar middle class music which concentrated increasingly on the individual and the confessional-self style. All the great composers of fantasias in the second half of the eighteenth century, C.P.E. Bach, W.F. Bach, Mozart, and Beethoven, participated in this trend.⁶³

⁶⁰ Schleuning, *The Fantasia*, 9.

⁶¹ *Ibid.*, 6.

⁶² *Ibid.*, 8.

⁶³ *Ibid.*, 7-8.

The Fantasy of the Nineteenth Century

This distinction between the standard genres and the genre of the free fantasia began to disappear at the turn of the century, and the “connoisseur art” began to intrude upon the sonata and symphony. The adoption of the fantasia style in the sonata implied the end of the truly free fantasia, and, according to Schumann, of the Classical era.

In the nineteenth century various types of pieces, some programmatic in nature, others short character pieces or variations on a borrowed tune, attempted to suggest a particular mood in the title and through the music itself.⁶⁴

In the period of Mozart, Haydn and Beethoven, the conflict between freedom and form was a driving force such, that clear distinction between forms like the sonata or rondo and the actual form of fantasy had begun to break down, as illustrated by the fantasias of Beethoven, which both maintain and break from tradition.⁶⁵

The fantasia of 1809 for piano, *Op.77*, is in a single movement and has contrasts of tempo and figuration that are explicitly in the *Empfindsamer stil* of C.P.E. Bach. By consolidating the principles of free and modified sonata movements of this type with the tradition of the fantasia as a sonata introduction, Beethoven created the “Sonata quasi una fantasia” (*Op.27, No.1* and *No.2*), the term associated for the first time with the idea of large-scale unification of a multi-movement work, consisting of a sonata with a freer initial movement. In *Op.27, No.2*, the indication ‘attacca’ is used for the first time to join all three movements. It is significant that the typical features of the fantasia in the first movement of the “Tempest” (*Op.31, No.2*) also belong to this

⁶⁴ Ibid., 15.

⁶⁵ Ibid., 15.

type: free, irregular theme structure, long interpolated passages of recitative, and fantasia-like, improvisatory qualities.⁶⁶

Expansion of both the formal and significant expressive aspects of the fantasia concept is present in many of Beethoven's later piano sonatas and quartets, as illustrated in his final piano sonata, *Op.111*, which is clearly a fusion of the historical fantasia-fugue sequence and the contemporary fantasia-variation.⁶⁷

To the Romantics, the fantasia presented far greater freedom, which provided solutions for an expansion of forms, both thematically and emotionally, though the design of sonata itself had developed into a more or less rigid form. As a result, the nineteenth-century fantasia grew in volume and scope to become as musically substantial as large scale, multi movement works.⁶⁸

The fusion of sonata and fantasia may be observed in all the important large fantasias composed in the first half of the century, as well as in symphonies and sonatas, such as Schubert's *Fantasy in C Major*, "Wanderer Fantasia," *D. 760* (1822) and *Sonata in G Major*, *D.894* (1826), Schumann's *Fantasia*, *Op. 17*. Mendelssohn's *Op.28* (1833) is a loosely constructed but motivically connected single movement.⁶⁹

Composers in the nineteenth century modified and experimented with the concerto to accommodate the new phenomena of the virtuoso performer, the enlarged orchestra, and the growing dissatisfaction with sonata form. The rules and restrictions of Classic forms were either modified to admit a certain musical idea or abolished altogether. Consequently, to many composers, sensational effects in the orchestra and solo parts were of primary importance to the

⁶⁶ Ibid., 14.

⁶⁷ Ibid., 15.

⁶⁸ Ibid., 17.

⁶⁹ Kathleen Dale, *Nineteenth-Century Piano Music: A Handbook for Pianists*. (London: Oxford University Press, 1954), 137.

balance and structure of the form, although to other composers, the traditional examples of Mozart and Beethoven were the models. Greater freedom of both form and content became the ideal of the Romantic composer.⁷⁰

Carl Maria von Weber's (1786-1826) *Konzertstück in F Minor* (1821), the last of three by the composer and his most notable piano concerto, is in one movement divided into four sections indicated by changes in tempo and key. In retaining the Romantic concept of uniting the musical and the literary, Weber's *Konzertstück* is programmatic, offering a musical description of medieval knights, ladies, and crusaders.⁷¹

The major contributions of Liszt in the realm of the concerto are the *Piano Concertos in E-flat Major* (1856) and *A Major* (1861) and the *Totentanz* (1862) for piano and orchestra. All of these works feature overwhelming volumes of sound. In the *E-flat Concerto*, Liszt applies thematic transformation as a unifying tool from section to section. In the *A Major Concerto*, Liszt established complete continuity of thought in a one-movement concerto that is rhapsodic character. The *Totentanz* is an early example of theme and variation as a form for a solo and orchestra.⁷²

Felix Mendelssohn wrote two piano concertos, which were entirely different from the grandiloquent style of Liszt. The first piano concerto in G minor is a three movement work in which the movements are played without break.⁷³

⁷⁰ Wendell Nelson, *The Concerto*. (Dubuque; WM.C.Brown Company Publishers, 1969), 49-50.

⁷¹ *Ibid.*, 50.

⁷² *Ibid.*, 52.

⁷³ *Ibid.*, 55-56.

Schumann's *A Minor Piano Concerto, Op.54*, emerged as the key Romantic concerto from the first part of the century. Its first movement is written in fantasy form, relying on consecutive thematic transformation instead of conventional sonata form.⁷⁴

Formal modifications, including all the other values such as improvisation, unique harmonic orientation with its concentration on looseness of tonality through change of mode, enharmonic relationships, dramatic interruptions, changes of tempo and style, and the use of recitative, are found in all the fantasy literature of nineteenth century. Finally, the virtuosity of the fantasy is greatly expanded in this period, with the development of new coloristic and figurative possibilities realized for the pianoforte by such composers as Schubert, Mendelssohn, Schumann, and Liszt.⁷⁵

Analysis of *Polish Fantasy, Op.19*

Background of *Polish Fantasy, Op.19*

Paderewski wrote his *Polish Fantasy on Original Themes in G-sharp Minor for Piano and Orchestra, Op.19* in the summer of 1893, his third orchestral piece, besides his youthful *Overture* and *Piano Concerto in A Minor, Op.17* (1888). Only one source is available regarding the composition of the *Polish Fantasy, Op.19*, and it is by Paderewski himself in his *Memoirs*:

I spent the summer of 1893 [...] in Yport [...] in Normandy [...] I got down to composition and I started a composition, a "Polish Fantasia," for piano and orchestra, which I finished within five weeks.⁷⁶

The first performance of the work was held on October 4 of 1893 at the Norwich Festival in England with an orchestra conducted by Alberto Randegger. The concert was proclaimed the most attractive and sensational of the festival, and featured Paderewski both as a composer

⁷⁴ Ibid., 62-63.

⁷⁵ Jesse Parker, "A Clavier Fantasy from Mozart to Liszt: A Study in Style and Content." (Ph.D dissertation, Stanford University, 1974), 55.

⁷⁶ Paderewski, *The Paderewski Memoirs*, 267.

and a pianist. Interestingly, rehearsals preceding the premiere were held at the Salle Erard in Paris, with the accompaniment of the joint orchestras of Lamoureux and Colonne.⁷⁷ Camille Saint-Saëns, who was one of the invited listeners, applauded Paderewski on his harmonic ideas, and judged him to be among the greatest composer of the day. The London publisher Meyer bought the right to perform the work in London for 8000 marks.⁷⁸

Paderewski dedicated the *Polish Fantasy*, as he did the *Nocturne in B-flat Major, Op.16*, to Romanian aristocrat, Princess Ralouka de Brancovan, his longtime patron, friend, and advocate of his music.

At the concert in March 1895 at the Champs-Élysées Hall in Paris, the *Fantasy* was heard again. Paderewski received enthusiastic applause and fervent response, with shouting and whistling, especially from the young people in the cheaper seating areas; the uproar necessitated a call to the police to restore order.⁷⁹ At the same time, in the Parisian press, including the papers *Mot d'Ordre*, *Gil Blas*, *Le Gaulois*, *Menestrel*, *Le Soir*, a heated debate was taken up on the *Fantasia*, which, “though it had been performed ‘in a masterly fashion’, was ‘grotesque’, and according to Gauthier- Villars a ‘habanera for bears[...] laughably embellished with mouldy, unfashionable and lamentable ornamentation.”⁸⁰

Contrary to the above unfavorable opinion, the imminent critic of the *London Sunday Times*, said:

The new *Fantasia* proved to be a symphonic poem for piano and orchestra in four movements (not three, as stated in the analysis), and a thoroughly well-thought out musicianly work to boot. Its chief characteristics are its intense national feeling, its constructive skill, and its enormous difficulty. [...] The bold introductory passages merge imperceptibly into the well-worked allegro moderato; the impetuous scherzo, with its mazurka rhythm, brings a great change, but in the

⁷⁷ Perkowska-Waszek, “Preface,” 13.

⁷⁸ Perkowska-Waszek, “Preface,” 14.

⁷⁹ *Ibid.*, 13.

⁸⁰ *Ibid.*, 13.

andante (a gem of dreamy, plaintive melody), the composer is in reality metamorphosing material from his allegro; while the finale, after starting with a dashing Cracovienne, obtains its most grandiose effect from the theme of the scherzo, given here in augmentation.⁸¹

The same article mentions that the *Fantasia* consists of four movements containing common thematic materials, and that, though sharply contrasted in style and feeling, the themes are strongly national and all original and are derived from two or three thematic cells.

The first Polish performance of the *Polish Fantasy* was held on 15 January 1899 in Warsaw, with the orchestra of the Grand Theatre conducted by Emil Młynarski.⁸²

Later, *Polish Fantasy* was performed by Paderewski at the Royal Academy of Music and St. James's Hall in London, as well as in Glasgow, Bristol, Aachen, Leipzig, Vienna, Rome, Moscow, and St. Petersburg. Performances were also given in the US, including Boston, New York and Chicago, and in Australia in Melbourne and Sydney. Paderewski was accompanied by the leading orchestras under the most renowned conductors of the time, including George Henschel, Ernest von Schuch, Arthur Nikisch, and Walter Damrosch.⁸³

Paderewski wrote about one of these performances to his friend, Helena Górska, who would later become his wife:

The day before yesterday I played the Fantasy in Glasgow with Henschel. The performance was superb, ideal, and indescribable. It is a shame that the same orchestra will not be playing on Wednesday.⁸⁴

As it was composed by a world-famous virtuoso, and was performed to enthusiastic response around the world, the work left a mark in musical culture outside Poland, and played a

⁸¹ Finck, *Paderewski and His Art*, 42.

⁸² Małgorzata Perkowska-Waszek, "Preface," 14.

⁸³ *Ibid.*, 14.

⁸⁴ "The letters quoted in this paragraph from Paderewski to his father and to Helena Górska originate from a collection kept in the private archive of Anne Strakacz-Appleton from California. The letters donated by Ms Appleton to the Paderewski Centre are currently kept at the Jagiellonian Library. The publication of all 300 or so letters from 1872-1896 is planned." (Małgorzata Perkowska-Waszek, "Preface," 15).

significant role in global awareness of Poland, a country non-existent at the time, through its very title and regional contents.⁸⁵

The *Polish Fantasy* was not published until 1895, almost two years after the premiere, which may have been related to a certain conflict with the publisher, Bote & Bock of Berlin. Besides the original edition of the *Fantasy*, the score was also published by G. Schirmer (New York, 1895 and 1914); the composer's arrangement for two pianos was published by Ed. Bote and G. Bock in 1895.⁸⁶

Paderewski did not record the *Fantasy*, even in fragments. The first recording is credited to Felicja Blumenthal and the London Symphony Orchestra, conducted by Anatole Fistoulari in 1954. Several recordings followed after that.⁸⁷

Overall Form of *Polish Fantasy, Op.19*

The work is comprised of a single movement divided into four sections, unified by common thematic materials that have strongly national character yet are all original and sharply contrasted in style and feeling. The use of harp is a rather unusual and noteworthy feature. The first section begins with a ponderous introduction that is succeeded by a lyrical interlude. Then, a tempestuous climax appears, and a return to the introductory material follows after that. In the second section, a new melody, characterized by a Mazovian dance rhythm, is presented. In the third section, an andante, a beautiful, almost mystical dialogue takes place between the piano and orchestra in a manner reminiscent of a *dumka* in Polish style. In the last section, a vivacious *krakowiak*, one of Poland's most graceful and exquisite dances, is introduced.

⁸⁵ Małgorzata Perkowska-Waszek, "Preface," 15.

⁸⁶ *Ibid.*, 16.

⁸⁷ *Ibid.*, 16.

The theme is heavily syncopated and has a sharp rhythmic profile. It features several climactic moments and an extensive cadenza, where the timpani and piano collaboratively lead to a fervent coda. A brilliant series of double octave leaps in the piano brings the work to an exciting conclusion.⁸⁸

⁸⁸ Zygmunt Stojowski, "Program Notes on Polish Music," *Polish Music Journal* 5 (Winter 2002), 5.

Table⁸⁹ 1. Formal diagram of Paderewski, *Polish Fantasy, Op.19*, section 1.

Section 1 (1-239)			
<u>Seg 1 (1-71)</u>	<u>Seg 2 (71-114)</u>	<u>Link (114-115)</u>	<u>Seg 3 (116-156)</u>
Main th 1*	Sub th 1	main th 1	Sub th 2
O(10) S(11) O (23) S(24)	O(43)	S(71)	O(131) S(156)
V/g# V/V V/V	i/g#	i/g#	i/c#
<u>Seg 4 (156-180)</u>	<u>Seg 5 (180-202)</u>	<u>Link (202-221)</u>	<u>Seg 6 (221-239)</u>
Main th 3*	Main th 3 + Main th 1	Main th 1*	Main th 3*
O, S (180)	O + S (204)	O, S (221)	O, S (239)
i/g#	I /A	i/g#	i/g#

⁸⁹ The mark, *, indicates the fragment of the main theme, ‘+’ the themes played together, ‘seg’ the segment, ‘o’ the orchestra, ‘s’ the solo, ‘th’ the theme, and ‘sub’ the subsidiary theme.

Table 2. Formal diagram of Paderewski,
Polish Fantasy, Op.19, section 2.

Section 2 (240-424)				
<u>Segment 1 (240-336)</u>		<u>Segment 2 (336-424)</u>		
<u>Main th 2</u>		<u>Main th 2</u>		
O (279)	S(297)	O,S (308)	O,S (320)	O,S (336)
I/C	i/dm	i/am	i/em	I/C
				I/C
				V/g#

Table 3. Formal diagram of Paderewski,
Polish Fantasy, Op.19, section 3.

Section 3 (425-538)				
<u>Main th 3 + Main th 1</u>		<u>Main th 3</u>		
O (446)		S (462)	O(490)	O (520)
V/g#		i/g#	i/c#	S (520)
			V/D#	
				O (530)

Table 4. Formal diagram of Paderewski,
Polish Fantasy, Op.19, section 4. Table 5.

Section 4 (539-922)	
<u>Segment 1 (554-692))</u>	
Mat. a ² a ¹ c b ² , c ¹ b ² , b ¹ d	
S (546) S (563) O (577) S (589) S (605) S,O (622) O (648) S (670) O (692)	V/A b I/A b V/A b I/C V/A b V/A b
<u>Segment 2 (693-801)</u>	
a ¹ +b ¹ a ¹ c ^{1*} , b ³ , b ¹ c ¹ , b ³ , b ¹ b ¹ c ² , c ³ , c ⁴ , d	
O+S (703) O (721) S (732) O (745) S (749) S (801)	I/A b i/a b i/g# i/f# i/c# i/E
<u>Segment 3 (801-922)</u>	
a ² c, b ³ c, b ² , b ¹ , d, b ¹ +d	
O, S (831) O, S (839) O, S (922)	I/A b i/f i/g#

Table 5. Formal diagram of Paderewski
Polish Fantasy, Op.19, coda.

Coda (1042-1134)	
<u>Main th 4*</u>	<u>Main th 4*+Main th 2</u>
O (1048) I/A b	O+S (1134) I/A b
<u>Main th 2</u>	<u>Main th 2</u>
O, S (1052) V/E b	O+S (1060) V/A b
<u>Main th 4*</u>	<u>Main th 4*</u>
O (1060) V/A b	O+S (1060) V/A b

Section I (mm.1-239)

The first section, Allegro moderato, in G-sharp minor and in 2/4 time, presents the principal melodic idea of the work.

This section can be divided into six segments. The first segment is 71 measures in length and presents the main theme 1*⁹⁰, outlined by the dialogue between the orchestra and the solo, featuring one of the most prominent features of Paderewski's composition: avoidance of the tonic. Until the arrival on the tonic in m.43, five half cadences appear in m.9, m.11, m.22, m.24, and m.34. The full length of the theme 1 is given by the piano in m.43-71 (Ex.26).

mm.41-75

⁹⁰ The mark, *, indicates the fragment of the main theme.

Musical score for Example 26, Main theme 1: Paderewski, *Polish Fantasy*, Op. 19, mm. 43-71. The score is in G major and 3/4 time. It features piano accompaniment and a cornet part. The piano part includes markings for "pizz. Strings.", "a tempo.", "rit.", "cresc.", and "rall.". The cornet part is marked "Cor.". The score is divided into sections with "B" and "Animato." markings. The piano part ends with a "pp" marking.

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Example 26: Main theme 1: Paderewski, *Polish Fantasy*, Op. 19, mm. 43-71.

In addition to the appearance of the main theme 1, two subsidiary themes are also used throughout this section, themes which are neither developed nor employed in the other sections.

The main compositional technique of the *Fantasy* is thematic transformation; thus, the separation between the main and subsidiary themes is necessary in the scope of this technique.

The first subsidiary theme is announced in mm. 25-34 (Ex.27).

mm.25-40

The musical score for Example 27 consists of four systems of staves. The first system shows the Cor Anglais part with a treble clef and a key signature of two sharps (G major). It begins with a dynamic marking of *p* and includes the tempo instruction "Tempo tranquillo." and the section label "A". The second system shows the Violin and Harp parts, also in G major and 3/4 time, with a dynamic marking of *p*. The third system continues the Violin and Harp parts. The fourth system shows the continuation of the Violin and Harp parts. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 27: Subsidiary theme 1: Paderewski, *Polish Fantasy*, Op.19, mm.25-34.

The first main theme contains another important characteristic, that being the repetition of the short melodic idea along with the introduction of the three main intervals of the fourth, fifth, and second. In mm. 43-59, the head of the first main theme (mm.43-51) is repeated (mm.51-59) with measures structured 2+2+1+1+2. In the middle of the theme (mm.59-66), the two measure melodic unit is stated four times, and the main theme 1 is closed with the tail (mm.67-71) with structure of 1+1+1+1.

Not only is the interval of the fifth an important intervallic cell within the theme, but it is employed between the cadences. Within the first segment, the cadences are to the tonic in G

sharp minor in m.43, C sharp minor, m.59, and again to G sharp minor, m.71, closing the first segment.

The second segment (mm.71-115) announces the main theme 3* which is constructed by the repeated pattern of a minor second and reappears as a fully stated main theme 3 in section 3 later. Again, at the beginning, the orchestra alternates with the solo using the same method found in the beginning of the piece with the fifth relationship between the cadences found on the tonic of G sharp minor, in m.81 and on the tonic of C sharp minor in m.106.

The third segment (mm.116-155) contains the second subsidiary theme played twice, first by the orchestra (mm.116-131) followed by the piano (mm.131-156) (Ex.28).

mm.115-143

The musical score for measures 115-143 is presented in three systems. The first system includes staves for Cello and Viols. The Cello part is marked *marcato con tutta la forza la melodia*. The second system features the Piano part, starting with a *f* dynamic and *Da tempo.* marking. The third system continues the Piano part, including an *accel.* marking. The score contains various musical notations such as triplets, slurs, and dynamic markings.

The image displays a musical score for Example 28, consisting of three systems of staves. The first system features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with triplets and slurs. Dynamics include *rit.*, *crec. molto.*, *ff*, *rit.*, and *f*. The second system shows the orchestral parts for Strings and Cor. (Coronet). The piano part continues with complex rhythmic patterns, including triplets and slurs. The third system continues the piano part with similar rhythmic complexity and includes a Cor. part. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature.

Example 28: Subsidiary theme 2: Paderewski, *Polish Fantasy*, Op.19, mm.115-143.

With the reappearance of the main theme 3* in segment 4 (mm.156-180), the segment progresses to the tonic cadence at m.180 on G sharp minor, using a long dominant pedal point which creates the tension needed for the return of the main theme 1 (mm.168-179).

Another well-planned treatment of the themes is found in segment 5 (mm.180-221), in which themes 3* and 1 are combined. The first theme is re-announced by the piano, while the orchestra produces a fragment of the third theme in mm.182-186 (Ex.29).

mm.178-186

Viol.
Ob.

F Tempo I Theme 3*

F Tempo I Theme 1

cresc.

poco rit.

Viols.
Viola.

Picc.
Fl.
Ob.
Cl.

Example 29: Combination of the themes 3* and 1: Paderewki, *Polish Fantasy*, *Op.19*, mm. 180-186.

The fragmentary use of themes is another feature of Paderewski's treatment of themes and combinatorial thematic treatment. Realization of complete themes is accomplished by the gradual use of fragments, as well as the application of rhythmic variation for developmental

interest. The last measure of segment 5 (mm.210-221) provide the transition to the next segment with great suspensions based on the fragment of the theme 1 and a short cadenza.

The sixth segment (mm.221-239) is dominated entirely by the first measure of the theme 3, providing the long pedal point of the tonic of G sharp minor, while the introduction of F natural and D natural near the end of the section 1, mm.227-239, suggests and prepares modulation in the next section.

Section 2 (mm.240-424)

The second section, *Vivace non troppo*, in C major is in 3/4 time in the rhythm of the *krakowiak*.

With regard to the tonality, the second section can be divided into two segments. With the modulation to the remote key area from G sharp minor to C major, Paderewski employs his hallmark technique of realizing enharmonic equivalents. In the beginning of this section, G sharp is spelled as A flat and the note G, a dominant of C major arrives only five measures later. As seen in the opening of the first section, the orchestra plays a fragment of theme 2 with a huge crescendo building up to *fff* (mm.240-277) (Ex.30), which is then fully stated by the solo (mm.279-297) (Ex 31).

Vivace non troppo, ma poi molto accelerando. Cor.

The image displays a musical score for Example 30, consisting of five systems of staves. The tempo is marked "Vivace non troppo, ma poi molto accelerando." and includes a "Cor." (Corno) part. The instruments and their parts are as follows:

- System 1:** Viola/Fagotti (labeled *misterioso. pp*), Cello/Bassi, and Clarinet (labeled *p Clar.*).
- System 2:** Clarinet/Oboe (labeled *Ob. Clar.*), with dynamics *mf* and *cresc.*.
- System 3:** Trombone, Oboe, and Clarinet (labeled *Trom. Ob. Cl.*), with dynamics *mf*, *cresc.*, and *sf*.
- System 4:** Violins (labeled *Viols.*), with dynamics *sf*, *f*, and *molto cresc.*. A section marker "A" is placed above the staff.
- System 5:** A section marker "A" is placed above the staff.

Example 30: Main theme 2*: Paderewki, *Polish Fantasy*, Op.19, mm.240-269.

mm. 279-299



Example 31: Main theme 2: Paderewki, *Polish Fantasy*, *Op.19*, mm.279-297.

The intervallic structure is also based on the intervals of the fourth and the second, with the characteristics of oberek as discussed in the earlier chapter in this study. The fifth relationship between the cadences, also found in this section, is as follows: tonic of D minor in m. 297, of A minor in m.309, and of E minor in m.320.

In segment 2 (mm.336-424), while the piano produces the glittering descending chromatic scale in the high register, the fragment of theme 2 is heard in augmentation beginning in m. 382. From mm. 382-398, the five measure unit fragment is utilized three times in transposition down a whole step from A flat (mm.382-386) to F sharp (mm.387-391) and to E (391-395). After the long dominant pedal of G sharp minor facilitates a smooth sectional segue by the descending chromatic scale doubled at the third (mm.412-418), this section returns to the tonic of the piece, through a *molto ritenuto* and *lento* ending with a fermata.

Section 3 (mm.425-530)

The third section, *Andante molto sostenuto*, is in the key of G sharp minor in 2/4 time.

The main theme 3 of the third section is based on the half-step motion derived from the ending of the first theme shown in m.70. The entire third theme (mm.425-432) is played by the violins. It is similar to the area in m.221; now the single measure is spun into a lyrical theme (Ex.32).

mm. 425-435

The musical score for Example 32 is presented in three systems. The first system features the Violins (Viols.), Cor Anglais (Cor. Ingl.), and First Oboe (F1. Ob.). The tempo is 'Andante molto sostenuto.' and the dynamics are 'p' and 'pp'. The second system features the Violins (Viols.) and Bass. The dynamics are 'cresc.' and 'p.'. The third system features the Violins (Viols.) and Bass. The dynamics are 'p.'. The score shows a lyrical theme for the violins, with the piano accompaniment providing harmonic support.

Example 32: Main theme 3: Paderewski, *Polish Fantasy*, Op.19, mm. 425-432.

Section 3 displays marked similarities to section 1, not only because of the key scheme, but also due to the similar length of the sections and the use of the orchestra and the piano. The short cadenzas in both sections begins with D sharp (m. 11 and m.446) and A sharp (m.24 and m.502) alternating, respectively, between the orchestra and the soloist. The use of the lengthy

dominant pedal to reach G-sharp minor is also found in both sections; in the first, it may be found from mm.168-180, and in the third in mm.520-530.

This section also reveals main themes 3 and 1 combined (Ex. 32 and see Ex.29).

The treatment of the orchestra and the solo is similar to the preceding two sections in the sense of key scheme and construction between the orchestra and the piano. First, after the introduction of the theme by orchestra, the solo answers in the manner of a cadenza, the first time with D sharp in m.446 and the second time with A sharp in m.502. From m.520 to the end of the section, a lengthy dominant pedal of G sharp minor, D sharp, is again utilized as the foundation for the arrival on tonic in the subsequent section. Between the third and fourth, and first and second sections, the compositional techniques employed to link both sections feature the adoption of the enharmonic equivalent, the use of the long dominant pedal, and repetitive figuration.

Section 4 (mm.539-926)

The fourth section, *Allegro giocoso*, in A-flat Major is in 2/4 time in the rhythm of the *krakowiak*.

Avoidance of the tonic is the most distinct attribute of the harmonic features in the fourth section. Although there are two points of tonic cadence, at m. 732 and m. 922, these do not provide the sense of complete arrival on tonic. In this respect, one can say that there is no tonic cadence within the entire fourth section until the moment the coda begins after the cadenza.

Section 4 can be divided into three segments containing four materials. Each segment contains the variants of two basic materials, 'a¹' (mm.547-562), which may be regarded as a main theme of section 4 (Ex.33), and 'b¹' (mm.609-616) (Ex.34) which is developed from fragments of the 'a²' material (Ex.35).

mm. 544-562

Musical score for Example 33, mm. 544-562. The score is in G minor (three flats) and 4/4 time. It consists of four systems of piano accompaniment. The first system includes a dynamic marking of *sfz*. The second system includes a dynamic marking of *f*. The third system includes a dynamic marking of *ff*. The fourth system includes a dynamic marking of *ff* and a section marker 'A' above the staff.

Example 33: Main theme 4 (material 'a'): Paderewki, *Polish Fantasy*, Op.19, mm. 547-562.

mm. 605-614

Musical score for Example 34, mm. 605-614. The score is in G minor (three flats) and 4/4 time. It consists of two systems of piano accompaniment. The first system includes dynamic markings of *Celli.* and *l.h.*, and a section marker 'B' above the staff. The second system includes dynamic markings of *leggero, ma non troppo p*, *Bassi.*, and *cresc.*

Example 34: Material 'b' : Paderewki, *Polish Fantasy*, Op.19, mm. 609-614.

mm.539-548

The image displays a musical score for Example 35, consisting of four systems of staves. The first system shows a piano part (treble and bass clefs) and a Viola part (treble clef). The tempo is marked 'Allegro giocoso.' The piano part begins with a series of chords and moving lines, while the Viola part enters with a melodic line. The second system continues the piano part with more complex rhythmic patterns and dynamics like 'f' and 'm.f.'. The third system introduces a 'p Strings' part (piano strings) with a melodic line, and the piano part continues with intricate textures. The fourth system concludes the passage with various dynamics and rhythmic figures.

Example 35: Material 'a²': Paderewki, *Polish Fantasy*, Op.19, mm. 539-546.

Material 'a¹' is constructed primarily of intervals of the second and the fourth. The tail of this material is made up of an eight measure unit of a prolonged repeated cadential pattern as shown in mm. 555-562 (Ex.33).

The 'a¹' presented by the orchestra in mm.563-577 repeats the previous 'a¹' played by the piano (mm.539-563), with the last two measures omitted.

Material 'c¹' presented in mm. 577-589 by the piano is formed by short repetitive broken chord figures in one measure units of rising and falling motion (Ex.36) .

mm.575-592

The musical score is presented in a system of six staves. The first two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked *molto animato*. The third and fourth staves continue the piano part, featuring a section with a large '8' marking above the notes, indicating a specific fingering or articulation. The fifth and sixth staves are for the strings, with the word 'Strings.' written above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *m.f.*. The key signature is G minor, and the time signature is 3/4.

Example 36: Material 'c': Paderewki, *Polish Fantasy*, Op.19, mm. 577-589.

Material 'd' (mm.648-657) can be recognized as a fragment of the main theme 2 in rhythmic augmentation (Ex. 37). Later in the coda, material 'd' will be fully realized as theme 2.

mm.643-662

Example 37: Material 'd' (Main theme 2 in augmentation) : Paderewski, *Polish Fantasy*, Op.19, mm. 648-657.

With the appearance of the long dominant pedal of A-flat major in mm. 670-692, the section continues to the second segment (mm.693-801) beginning with an exact restatement of 'a1' (mm. 693-703) first presented in the initial segment in mm.547-554. In m. 703, instead of moving down to A flat, as seen in m.555 in the first segment, it sustains the note E flat, but allows for the same tonal implication, arriving on the dominant of A flat major. After the orchestra restates the 'a1' in mm. 703-720, 'c1*' is restated in A flat minor in mm. 721-724 and

the material 'b³' appears in mm.725-728. Within this segment, the second serves as the interval between cadences in descending stepwise motion as seen in tonic of G sharp minor in m.732, the tonic of F sharp minor in m.745, and the last cadence of this segment the tonic of E major in m.801.

While the violins play the 'd' material (mm.767-781), the accompanimental solo line can be divided into three subsections based on the musical figuration. Material 'c²', mm. 749-766 is formed by scalar runs in ascending and descending motion with triplet and sextuplet figures, while 'c³' in mm. 767-780 is constructed by the combination of the rising quintuplet and falling double glissando at the third. Finally, 'c⁴', mm. 781-800, is dominated by ascending broken chord arpeggios, with the tonal shift in m. 792 resulting from the transposition up a half step.

In the third segment (mm.801-961), the modulation occurs again by half step as follows: E sharp to F sharp in mm.740-741, G to G sharp in mm.790-791, and E to E flat in mm. 810-811, from the tonality of C major to A flat major. This progression produces an unusual distant key modulation from A flat major; A flat major (mm.539-608) - E flat major (mm.609-693) - A flat minor (mm.693-724) - G# minor - (mm.725-764) - C major (mm.765-800) - E major (m.801-810) - A flat major (mm.811-961).

Mm. 835-838 include an exact restatement of mm. 725-728 reharmonized in A flat minor, but in the following measures, the tonal adjustment occurs with the adoption of the tail of 'c¹' in the region of F minor in mm. 839-842, followed by the final statement of 'b¹' in this section in the tonal region of A flat major with the addition of 'b³' in mm. 843-847. Compared to the second segment, mm. 847-856 are an exact transposition of mm. 609-618, and mm. 872-903 are an exact transposition of mm. 632-663.

Cadenza (mm. 926-1041)

With the arrival in G sharp minor, the home key of the *Polish Fantasy*, the opening of the cadenza recalls the opening solo cadenza of the piece (Ex.38 and Ex.39).

The cadenza contains three elements from the preceding parts. Mm. 926-988 are a modified version of the opening cadenza, mm. 988-1022 are developed based on the first main theme; and mm. 1022-1041 are derived from the fragment of the material 'c¹' in the fourth section combined with the first theme (Ex.40).

Cadenza.

ff *m. d.*

pp

p

accel.

ff

Moderato molto.

10 12

12104

Example 38: Cadenza: Paderewki, *Polish Fantasy* mm. 962-990.

Example 39: Opening Cadenza: Paderewki, *Polish Fantasy* mm. 7-11.

mm.1020-1031

Example 40: Combination of materials 'c1' and the theme 1: Paderewki, *Polish Fantasy* mm. 1022-1029.

Coda

The continuity and sense of denouement achieved by the recurrence of the themes is a most outstanding feature in the coda.

The coda contains numerous sections in which the second and fourth themes appear both separately and together. The fragmented and rhythmically augmented second theme appears five times each time spanning an interval of a fourth, F to B flat in mm. 1048-1052, B flat to E flat in mm. 1060-1063, E flat to A flat in m. 1070-1073, A flat to D flat in mm. 1082-1085, and finally back to E flat in m. 1094. In the following example, the second appearance of the second theme is played by horns in m.1074, while the head of the fourth theme is played by the first violins(Ex.41).

The image displays a page of a musical score for a symphony orchestra. The score is organized into several systems of staves. The instruments listed on the left are: Percussion (Pc), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (Cl), Bassoon (Fg), Cor Anglais (Cr), Trumpet (Tr), Trombone (Tu), Tuba (Tub), Cymbals (Cb), Snare Drum (Ar), and Piano (Pf). The score features two main themes: Theme 2, which is introduced in the Cor Anglais and Bassoon parts, and Theme 4, which is introduced in the Violin and Piano parts. The Piano part shows a complex, rhythmic accompaniment. The overall arrangement is a combination of these two themes.

Example 41: Combination of the themes 2 and 4: Paderewki, *Polish Fantasy*, Op.19, mm. 1074-1080.

With the forceful Lisztian double octave figuration in the close of the piece, Paderewski retrospectively emphasizes the interval of the fourth, which serves throughout the piece as the primary important melodic cell, and the piece comes to an end in A flat major.

Eighteenth-Century Fantasy Elements in *Polish Fantasy, Op.19*

The *Fantasy* is comprised of several sections, which alternate between freedom and stability to provide a balance between the free association of the fantasy style and the formal expectations of the orchestral genre, one of the conflicting characteristics born out of the eighteenth century.⁹¹

In the *Polish Fantasy*, alternation of such freedom and stability stylistically articulates each section; the first and second sections may be regarded as stable, save the prologue, the third free, the fourth stable, the free cadenza and the concluding stable coda.

Within the predominately free sections, however, various elements seek the balance between both an internally free and the rigid style, creating discrete alternating stylized sections within the larger architectonic structures. The free Prologue (mm.1-24) consists of a stable passage (mm.1-10), followed by a brief measure of freedom (m.11), with a concluding and balancing passage of stability (mm.12-23), and again followed by a measure of freedom (m.24) (Ex.42).

⁹¹ Parker Jesse, "A Clavier Fantasy from Mozart to Liszt," 52.

F. J. PADEREWSKI Op. 19

Allegro moderato.

(Réduction
d'Orchestre.)

ff Tutti.

Allegro moderato.

Principal.

The image displays a musical score for Frédéric Chopin's 'Polish Fantasy, Op. 19'. It is presented in two parts: '(Réduction d'Orchestre.)' and 'Principal.'. The tempo is marked 'Allegro moderato.' The score is in G major and 3/4 time. The 'Réduction d'Orchestre.' part features a complex texture with many notes, while the 'Principal.' part is more sparse. The score includes dynamic markings such as 'ff', 'Tutti', 'Cadenza', and 'pesante.' The 'Réduction d'Orchestre.' part shows a complex texture with many notes, while the 'Principal.' part is more sparse. The score is divided into several systems, with the first system showing the beginning of the piece and the subsequent systems showing the development of the music.

Example 42: Alternation between free and stable sections: Paderewki, *Polish Fantasy*, Op. 19, mm. 1-11.

This section presents the all important intervals - fifths, fourths and seconds – which alternate between the stable orchestra part and the unbarred solo cadenza.

Free section 3 contains a stable passage (mm.425-445), followed also by a free passage (mm.446-461); it is then followed by a stable passage (mm. 462-501), interrupted by a free passage (mm. 502-519), and then reinstated (mm. 520-538). This section is dialogic between the orchestra and the soloist, with the melody played mostly by the orchestra (Ex.43). It is one of the characteristics of the work, as this dialogue reoccurs several times in the course of the piece.

The image shows a musical score for Paderewski's *Polish Fantasy*, Op. 19, measures 494-510. The score is in G major and 3/4 time. It features a piano accompaniment and a violin part. The tempo markings are "più lento." and "Tempo I.". The violin part includes a section marked "Grave." and another marked "accel.". The piano part includes a section marked "più lento." and another marked "Tempo I.". The score is divided into three systems, each with a grand staff (piano) and a single staff (violin).

Example 43: Alternation between free and stable sections: Paderewski, *Polish Fantasy*, Op. 19, mm. 494-510.

Although the free cadenza (mm.926-965) is barred throughout, its effect is heard as improvisatory. The cadenza is realized in three discrete sections: free (mm.961-995), stable (mm.996-1015), and free (mm.1016-1041).

Nineteenth-Century Fantasy Elements in the *Polish Fantasy, Op.19*

Paderewski's *Polish Fantasy* is a one-movement work, which is sectionalized so as to give the impression of four movements, one of the most characteristic fantasy elements of the nineteenth century introduced originally by Liszt in his *Piano Concertos in E-flat Major and A Major* and the *Totentanz* for piano and orchestra. Separate sections are ordinarily amalgamated into one continuous work employing thematic transformation as a unifying device from section to section as also introduced by Liszt.⁹²

The thematic material expressed in the prologue is based on the establishment of the main intervals, which provide the *Grundgestalt* from which the entire composition is shaped. Thematic transformation is achieved through Paderewski's deliberate use of variation technique, such as melodic, harmonic, intervallic, or rhythmic alteration of thematic material.

The entire opening section is a masterpiece of thematic development of the three primary intervals, the second, fourth, and fifth. The four themes are all composed around the combination of these three intervals. When the themes return in different sections, rhythm, textures and stylistic transformation do not obfuscate the integrity of the original material.

Each time the first theme is transformed it is by means of texture, accompaniment and character (Ex. 44a, 44b, 44c and 44d).



⁹² Wendell Nelson, *The Concerto*, 86.



Example 44a: Main theme 1: Paderewski, Polish Fantasy, *Op. 19*, mm.43-51.

mm.178-186



Example 44b: Main theme 1: Paderewski, *Polish Fantasy, Op. 19*, mm.180-186.



Example 44c: Main theme 1: Paderewski, *Polish Fantasy, Op. 19*, mm. 425-429.

Example 44d: Main theme 1: Paderewki, *Polish Fantasy*, Op. 19, mm. 1021-1030.

When the fragment of the second theme returns in the Allegro and Coda, it is occasionally expanded in rhythm, increasing the thickness of the texture (Ex. 45a, 45b, and 45c).⁹³ When the theme is reappeared in the fourth section and coda written in 2/4 time, the melody is heard in augmentation (Ex. 45b and 45c).

Example 45a : Main theme 2: Paderewki, *Polish Fantasy*, Op. 19, mm. 279-292.

⁹³ For the main theme 3, see Ex. 29 and Ex. 32; for main theme 4, see Ex. 33 and Ex. 41.

In this chapter, an attempt has been made to examine how Paderewski musically combined his own musical personality with Polish folk music and fantasy elements in his *Polish Fantasy, Op.19*, a one movement concerto for piano and orchestra.

Despite the illusion of the composition as absolutely free, rhapsodic, quasi-improvisational, and unfettered by formal organizational restrictions on the surface level, it is rather a highly organized composition which employs thorough thematic transformation, developmental variation, and a number of musical structures both overt and covert. In this regard, the work is a thorough synthesis of technical process and organization, while the generic term *fantasy*, indeed the rhetorical devices and capricious illusions of the genre are carefully orchestrated so as to render the variety of formal structures transparent. In addition, the spirit of Polish folk music is captured effectively and is used in the calculated construction of the musical milieu of the fantasia.

An important characteristic of the *Polish Fantasy* lies in the melodic realm, which underscores Paderewski's extraordinary transformative skills. The character of folk music and the repetition of certain phrases and motives in variations, transformed in rhythm, texture, and function, are evident in almost every theme of the *Polish Fantasy*. The main themes and secondary themes and their transformations based on metric, rhythmic, tonal and agogic contrast constitute the base of architectonic structure, in accordance with the compositional principles of Romantic era.

Melodic elements, such as the pervasive intervals of second, fourth, and fifth, originated from the Polish folk melodies, and reveal the composer's thorough assimilation of the original material.

The use of avoidance of the tonic, enharmonic equivalents and unexpected harmonic modulation is regarded as one of the most pronounced harmonic characteristics of the composer. In this work, only three key areas are principally explored: G sharp minor, C major and A flat major. The opening key, G sharp minor, is reiterated at the end as the principal tonal area; it should be noted that A flat major is an enharmonic equivalent of G sharp. This overall key scheme of this composition is, indeed, interesting.

The *Polish Fantasy* displays a variety of tempo changes between and within the sections outlining Allegro-Vivace-Andante-Allegro-Presto. Paderewski skillfully prepares digressions by subtly slowing down the tempo in preparation for the moment of diversion such that it becomes thoroughly incorporated into the musical flow. Conversely, the speeding up of the rate of harmonic change is another important factor in preparing for the sectional segues.

Tension is created through repetitive ascending motives, and the effect is intensified by both an increase in the tempo and dynamic level, by thickening the texture with virtuosic arpeggios and scales all spanning the entire range of the keyboard.

The melody is shared by both piano and orchestra, which reflects the Romantic model of shared responsibility between the orchestra and the soloist. With the exception of the beginning of the fourth section, the themes are produced by the orchestra and followed by a solo. Because of this, the themes presented by the orchestra at the beginning of each section are often fragmentary, to be realized in complete form by the piano. Once the piano has announced the theme in full, the orchestra restates the melody throughout the rest of the section while the piano plays a more ornamental role, with repetitive broken chord figuration, running scale patterns, and chromatic scales.

CHAPTER IV

PERFORMANCE ISSUES

In *Polish Fantasy, Op.19*, as in the earlier *Piano Concerto, Op.17*, Paderewski uses all the technical and textural achievements in common practice since Chopin and Liszt, including colorful orchestration. For instance, he uses single and double glissandi, figurations of semiquavers and triplets in all registers, and melodic passages with doubled melodies in both hands. The orchestra takes part as an active and equal partner, presenting both the melodic theme material in solos and groups of instruments, or providing harmonic and rhythmic accompanying material.

Pedaling

Paderewski's opinion on the importance of studying the pedal alone is described in his *Memoirs*:

The pedal is the strongest factor in musical expression at the piano, because first of all it is the only means prolonging the sound. [...] I repeat, it is the principal factor in expression because it adds to the volume and the duration of the sound. It requires a great study, a special study when trying to produce a real effect with it. In a way it is a science, the use of the pedal. [...] You must know it perfectly to be the master of the keyboard. Its importance cannot be overestimated.⁹⁴

Paderewski indicated a number of pedal marks to increase dynamic impact as seen in mm. 356-359, and mm. 1018-1025 (Ex.46 and 47). In Example 46, he uses long pedals in high register accumulating resonance.

⁹⁴ Paderewski, *The Paderewski Memoirs*, 329.

mm.350-361

The image shows three systems of musical notation for piano. The first system features a long pedal line in the bass clef, indicated by a dotted line and a star symbol. The second system includes the dynamic marking 'cresc. molto.' followed by 'ff'. The third system includes 'dim.' and 'p'. The music consists of complex chords and melodic lines in both hands.

Example 46: Pedaling: Paderewski, *Polish Fantasy*, Op.19, mm.352-359.

In the following example, Paderewski indicates another long pedal with low bass allowing powerful sonorities.

mm.1016-1025

The image shows two systems of musical notation for piano. The first system includes the dynamic marking 'cresc.' followed by 'f'. The second system includes 'ff'. The music features a long pedal line in the bass clef, indicated by a dotted line and a star symbol. The right hand has complex melodic lines with fingerings, while the left hand provides a steady bass accompaniment.

Example 47: Pedaling: Paderewski, *Polish Fantasy*, Op.19, mm.1018-1025.

As seen in Example 46, Paderewski indicated a long pedal after a few short pedal markings; this can be applied in the beginning of the *Fantasy* to achieve a crescendo effect the second time (Ex. 48 and 49).

Example 48: Suggested pedaling: Paderewski, *Polish Fantasy*, Op.19, mm. 7-11.

Example 49: Suggested pedaling: Paderewski, *Polish Fantasy*, Op.19, mm. 21-24.

Generally, the character of Romantic era keyboard composition demands a great deal of pedal, yet there are sections where the performer must be extremely cautious not to overpedal. The following figures, including the climax, require a clear and bright sound (Ex. 50, and 51).

The image shows a musical score for Example 50, consisting of two systems of piano and bass staves. The first system features a treble clef staff with a series of sixteenth-note triplets, each marked with a '3' and fingerings (1, 2, 3). The bass staff has a few notes. Pedal markings 'P' are placed below the bass staff. The second system continues the treble staff with more triplets and includes a 'm.d.' (mezzo-dolce) marking in the bass staff. A 'senza pedale' (no pedal) marking is placed below the first few notes of the second system.

Example 50: Suggested pedaling: Paderewski, *Polish Fantasy*, *Op.19*, mm. 300-312.

The image shows a musical score for Example 51, consisting of two systems of piano and bass staves. The first system includes woodwind parts for Oboe (Ob.), Clarinet (Clar.), and Cor Anglais (Cor. Ang.). The piano and bass staves have a series of sixteenth-note triplets, each marked with a '3' and fingerings (1, 2, 3). Pedal markings 'P' are placed below the bass staff. The second system continues the piano and bass staves with more triplets and includes a 'Più vivo.' (faster) marking. A 'senza pedale' (no pedal) marking is placed below the first few notes of the second system. A dynamic marking 'ff' (fortissimo) is present at the beginning of the second system.

Example 51: Suggested pedaling: Paderewski, *Polish Fantasy*, *Op.19*, mm. 625-629.

Occasionally, the composer suggests special pedaling with certain dynamic markings to create a particular coloristic effect (Ex.52 and 53).

This musical score for Example 52 consists of two systems. The first system features a piano part with a complex, rhythmic accompaniment and an orchestral part with a flute (Fl.) and violas (Viols.) playing a melodic line. The second system continues the piano part with a 'Grave' section and includes parts for clarinet (Clar.), bassoon (Fagot.), and strings. Annotations include 'Fl.', 'Viols.', 'Clar.', 'Fagot.', 'Strings.', and 'Grave.' along with dynamic markings like 'f' and 'p'.

Example 52: Pedaling: Paderewski, *Polish Fantasy*, Op.19, mm. 436-448.

This musical score for Example 53 shows a piano part with a series of eighth-note patterns and an orchestral part. The piano part includes annotations such as 'Ka' and '*' indicating specific pedaling techniques. The orchestral part is mostly silent, with some notes appearing in the lower staves.

Example 53: Pedaling: Paderewski, *Polish Fantasy*, Op.19, mm. 507-510.

A hint of pedal can be used to emphasize accents and the down beat as well as the difference between quarter and eighth notes (Ex.54). Pedal can be also applied on the accents

Tempo Rubato

Paderewski regarded Tempo Rubato as a “popular instinct” outside of the “higher artistic form” of the music.

Popular instinct evolved it probably long before the first sonata was written. Expressed although nameless, it has always been in all national music. It is Tempo Rubato which makes the Hungarian dances so fantastic, fascinating, capricious; which so often makes Viennese waltz sound like 2/4 instead of 3/4 time; which gives to the mazurka that peculiar accent on the third beat, resulting sometimes in $3/4 + 1/16$.⁹⁵

Tempo rubato, one of the most representative characteristics of Polish folk rhythm, appears throughout the *Polish Fantasy*. To project the characteristics of the Polish folk dances subtle rhythmic and agogic adjustments are necessary, as indicated below in Ex. 56 and 57.

The image displays two staves of musical notation. The upper staff is for the violin, starting with a tempo marking of *Vivo.* and a dynamic of *fff*. It features several measures with accents and a *stretto* marking towards the end. The lower staff is for the piano, with dynamics ranging from *fff* to *sfz*. The notation includes various rhythmic values and articulation marks such as accents and slurs.

Example 56: Tempo Rubato: Paderewski, *Polish Fantasy*, Op.19, mm. 279-284.

⁹⁵ Ignacy Jan Paderewski, “Tempo Rubato.” In *Success in Music and How It Is Won* by Henry T. Finck, 454-461. (New York: Charles Scribner’s Sons, 1909; reprinted in 1927),458.

Allegro giocoso.

The image displays three systems of musical notation for a piano piece. The first system begins with the tempo marking "Allegro giocoso." and includes a "stretto" instruction with arrows pointing to the right, indicating a change in tempo. The notation consists of treble and bass staves with various rhythmic figures, including eighth and sixteenth notes, and rests. The second and third systems continue the piece with similar rhythmic patterns and phrasing.

Example 57: Tempo Rubato: Paderewski, *Polish Fantasy*, Op.19, mm. 539-543.

It is noteworthy that Paderewski provided from among his compositions, the most detailed interpretive indications in his Mazurkas and Krakowiaks. It is clear that he expected each statement of a phrase to receive a slightly different treatment (Ex. 58).

The musical score consists of three systems of piano accompaniment. The first system (measures 10-14) begins with a *cresc.* marking, followed by *mf* and *f*. It includes tempo markings *stringendo* and *rallentando*. The second system (measures 15-18) continues with *f* dynamics. The third system (measures 19-22) starts with *p* dynamics and includes *rallentando* and *stringendo* markings. Fingerings and articulation marks are clearly indicated throughout the score.

Example 58: Paderewski, *Polish Dances, Mazurek in A Minor Op.9, No.2*, mm. 10-22.

The same should hold true for many passages in the *Polish Fantasy*, although the symphonic setting necessitates stricter musical flow.

The performer should carefully take into consideration tempo markings such as *accelerando*, *ritardando*, etc. as suggested by the composer (Ex.59, Ex.60, and Ex.61).

mm.41-54

dim.

tranquillo.

p *sempre espressivo.*

rit. *a tempo.*

a tempo. *rit.*

Example 59: Paderewski, *Polish Fantasy*, Op. 19, mm. 43-54.

mm.442-466

Clar. Fagot. Strings. Grave. f. accel. rit. a tempo p con espressione.

Example 60: Paderewski, *Polish Fantasy*, Op.19, mm. 446- 463.

The image displays three systems of musical notation for piano accompaniment. Each system consists of a grand staff (treble and bass clefs). The first system shows a cadenza with the instruction *accel. molto.* in the right hand. The second system is marked *Presto.* and features a *fff* dynamic marking. The third system includes *allarg.* and *fff a tempo.* markings, with some notes marked *rit.* and *all.*

Example 61: Paderewski, *Polish Fantasy*, Op. 19, mm. 888-921.

In the beginning cadenza, the separation of the third beat achieved by the anticipatory sounding of the second note in m. 11 and m. 24 creates a pesante effect as Paderewski indicates. The second entrance of the solo should be interpreted with different freedoms; including details of dynamics from the first cadenza section, for example with exaggeration of the tempo changes (see Ex. 48 and Ex. 49).

Fingering

He provided numerous fingerings in the printed scores of his pieces. Composer's fingering that produce a clear sound and maximum tone are shown in the following examples (Ex.62, 63, 64 and 65).



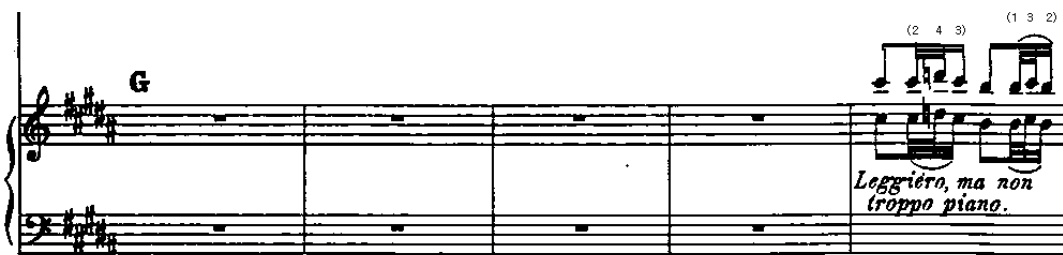
A musical score for a piano piece, showing a treble and bass clef. The right hand has a complex melodic line with many slurs and fingerings (1-5) indicated above the notes. The left hand has a simpler accompaniment.

Example 62: Fingering: Paderewski, *Polish Fantasy, Op.19*, mm. 300-312.

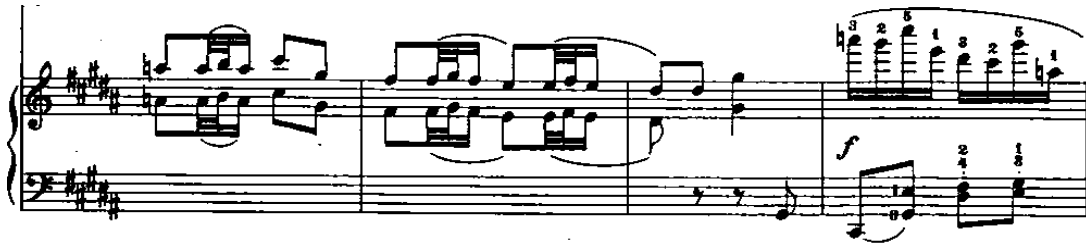


A musical score for a piano piece, showing a treble and bass clef. The right hand has a complex melodic line with many slurs and fingerings (1-5) indicated above the notes. The left hand has a simpler accompaniment. The tempo marking 'm.g.' is present.

Example 63: Fingering: Paderewski, *Polish Fantasy, Op.19*, mm. 374-376.



A musical score for a piano piece, showing a treble and bass clef. The right hand has a complex melodic line with many slurs and fingerings (1-5) indicated above the notes. The left hand has a simpler accompaniment. The tempo marking 'Leggiero, ma non troppo piano.' is present.



Example 64: Fingering: Paderewski, *Polish Fantasy*, Op.19, mm. 725-733.



Example 65: Fingering: Paderewski, *Polish Fantasy*, Op.19, mm. 1021-1030.

CHAPTER V

CONCLUSION

The common characteristics of Polish folk dances and the history of the fantasy have been offered in order to understand how Paderewski, in his *Polish Fantasy*, used these generic elements from the latter part of the eighteenth century through the major portion of the nineteenth century, as well as how he understood the rhetoric of the single movement concerto introduced by nineteenth-century composers.

Polish Fantasy is a single movement work divided into four sections with common thematic materials, all of which are strongly nationalistic and all original, though sharply varied in style and feeling.

In almost every theme of the *Polish Fantasy*, general characteristics of Polish folk music, including the repetition of certain motives, fragments and phrases, are evident. The themes and their transformations, all based on metric, rhythmic, tonal and agogic contrast, form the foundation of the architectonic structure of this work, in accordance with compositional principles of Romantic era.

Three hallmark harmonic features - avoidance of the tonic, enharmonic equivalents and unusual harmonic modulatory procedures - are prominently used, and a variety of tempo changes is observed between and within the sections and helps better prepares the transitions between otherwise disjunct tonal regions.

Paderewski considered pedaling one of the strongest factors in musical expression at the piano. He indicated a few pedal marks to increase the dynamics, and suggested special pedaling with certain dynamic markings to create certain sound effects.

Tempo rubato is pronounced, just as in Polish folk music. Suggestions for fingerings intended to produce a clear sound and greater presence of tone are offered.

In his *Polish Fantasy, Op.19*, as in the earlier *Piano Concerto, Op.17*, Paderewski incorporated all the technical and textural achievements extant from the virtuosic works of Chopin and Liszt.

An analysis of the three characteristic aspects of the *Polish Fantasy* - the combination of Polish folk music, the idea of fantasy, and the one-movement concerto may help performers better to understand this composition and offer helpful suggestions for performance.

APPENDIX A
LIST OF WORKS IN CHRONOLOGICAL ORDER

Date of Composition	Opus No.	Title	Dedicatee
1876	1	<i>Valse Mignonne</i>	Gustaw Roguski
	no.1	Prelude and Caprice	Antoni Rutkowski
	no.2	Minuet in G Minor	Antoni Rutkowski
1878		Impromptu in F Major	Rudolf Strobl
1879	2	Gavotte in E Minor	Mme. Thérèse Wlassoff
	no.2	Mélodie in C Major	Mme. Thérèse Wlassoff
	no.3	<i>Valse Mélancolique</i> in A Major	Mme. Thérèse Wlassoff
		Intermezzo in G Minor	
		Intermezzo in C Minor	
1880	13	Sonata for Piano and Violin	Pablo Sarasate
1882		Two Canons	
	8	<i>Chants du Voyageur:</i>	Mme. Helena Gorska
		1) Allegro agitato	
		2) Andantino melancolico	
		3) Andantino gracioso	
		4) Andantino mistico	
		5) Allegro giocoso	
	11	Variations and Fugue in A Minor	Eugène d'Albert
1884	3	Krakowiak	
	4	<i>Elégie</i>	
	5	Polish Dances:	Paul de Schlözer
		1) Krakowiak in E Major	
		2) Mazurek in C Minor	
		3) Krakowiak in B-flat Minor	
		<i>Powódź</i> – Piece for Piano	
1884	9	Polish dances:	
		1) Krakowiak in F Major	
		2) Mazurek in A Minor	
		3) Mazurek in A Major	
		4) Mazurek in B-flat Major	
		5) Krakowiak in A Major	
		6) Polonaise in B Major	
	10	<i>Album de Mai: Scènes Romantiques pour Piano:</i>	Annette Essipov
		1) Au Soir	
		2) Chant d'Amour	

This listing was obtained from Adam Zamoyski. *Paderewski*. (New York: Atheneum, 1982),

		3) Scherzino	
		4) Barcarolle	
		5) Caprice	
	12	<i>Album Tatrzańskie</i>	
	14	<i>Humoresque de Concert pour Piano:</i>	
		I. <i>A l'Antique:</i> Menuet	Annette Essipov
		Sarabande	Annette Essipov
		Caprice	Annette Essipov
		II. <i>A la Moderne:</i> Burlesque	Annette Essipov
		Intermezzo Polacco	Annette Essipov
		Cracovienne Fantastique	Alexander Michałowski
1885	6	<i>Introduction et toccata</i>	Nathalie Janotha
1886	15	<i>Dans le Désert: Tableau</i>	
		<i>Musical en Formes de Toccata</i>	Annette Essipov
1887	7	Four Songs to Words by Adam Asnyk:	
		1) <i>Gdy Ostatnia Róża Zwiędła</i>	
		2) <i>Siwy Koni</i>	
		3) <i>Szumi Brzezina</i>	
		4) <i>Chłopca Mego Mi zabrali</i>	
1887	16	Miscellanea pour Piano:	
		1) Légende in A-flat Major	Mme. Scheuere-Kästner
		2) Mélodie in G-flat Major	Princesse de Brancovan
		3) Variations in A Major	Mme. Aline Weber-Schlumberger
		4) Nocturne in B-flat Major	Princesse de Brancovan
		5) Légende in A Major	Princesse de Brancovan
		6) Moment Musical	Princesse de Brancovan
		7) Menuet in A Major	Princesse de Brancovan
1888	17	Concerto for Piano and Orchestra in A Minor	Theodor Leschetitzky
1892		Moment Musical	
	18	Six Songs to Words by Adam Mickiewicz:	Władysław Mickiewicz
		1) <i>Polaly się łzy</i>	
		2) <i>Piosnka Dudarza</i>	
		3) <i>Moja Pieszczotka</i>	
		4) <i>Nad wodą wielką i czystą</i>	
		5) <i>Tylem wytrwał</i>	
		6) <i>Gdybym się zmienił</i>	
1893	19	Polish Fantasy on Original Themes for Piano and Orchestra	Princesse de Brancovan
1900	20	<i>Manru</i> - Opera	
1903	21	Piano Sonata in E-flat Minor	Archduke Charles Stephen of Austria

	22	Twelve Songs to Poem by Catulle Mendès:
		1) <i>Dans la forêt</i>
		2) <i>Ton Coeur est d'or pur</i>
		3) <i>Le ciel est très bas</i>
		4) <i>Naguere</i>
		5) <i>Le Juene pâtre</i>
		6) <i>Elle marche d'un pas distrait</i>
		7) <i>La juene none</i>
		8) <i>Viduité</i>
		9) <i>Lune froide</i>
		10) <i>Querelleuse</i>
		11) <i>L'amour fatal</i>
		12) <i>L'ennemie</i>
	23	Variations and Fugue in E-flat Minor
		William Adlington
1907	24	Symphony in B Minor, "Polonia"
1917		<i>Hej Orle Biały (Hey White Eagle)</i>

APPENDIX B
PADEREWSKI'S REPERTOIRE

J.S. Bach	Chromatic Fantasy and Fugue
L.V. Beethoven	Concerto in E-flat Major, Op.73
	Sonata in C Major, Op.2, No.3
	Sonata in E-flat Major, Op.27, No.1
	Sonata in C-sharp Minor, Op.27, No.2, "Moonlight"
	Sonata in D Major, Op.28
	Sonata in D Minor, Op.31, No.2
	Sonata in E-flat Major, Op.31, No.3
	Sonata in C Major, Op.53, "Waldstein"
	Sonata in F Major, Op.54
	Sonata in F Minor, Op.57, "Appassionata"
	Sonata in A Major, Op.101
	Sonata in E Major, Op.109
	Sonata in A-flat Major, Op.110
	Sonata in C Minor, Op.111
	Trio in B-flat Major, Op.97
	32 Variations in C Minor
J. Brahms	Capriccio
	Hungarian Dances, Nos.1,6, and 7
	Intermezzo
	Piano Quartet in A Major, Op.26
	Piano Quintet in F Minor, Op.34
	Variations and Fugue, Op.24
	Variations on a Theme of Paganini, Op.35
C. Chevillard	Thème et Variations, Op.5
F. Chopin	Concerto in E Minor
	Concerto in F Minor
	Four Ballades
	Berceuse
	Four Scherzos
	Sonata in B Minor
	Sonata in B-flat Minor
	Etudes, Op.15 and Op.25
	Polonaise Brillante, Op.3
	Grand Polonaise Brillante, Op.22
	Polonaises: E-flat Minor of Op.26; A Major of Op.40;
	F-sharp Minor, Op.44; A-flat Major, Op.53
	Polonaise- Fantasie
	Fantaisie, Op.49
	Impromptu in F-sharp major, Op.36
	Funeral March in C Minor, Op.72

This listing was obtained from Adam Zamoyski. *Paderewski*. (New York: Atheneum, 1982),

	Preludes, Op.28
	Nocturnes: Op.15, Nos. 1, 2; Op.27, No.2; Op.32, No.1; Op.37, Nos.1, 2; Op.48, No.1; Op.62, Nos.1, 2
	Mazurkas: Op.17, No.3; Op.24, No.4; Op.33, No.4; Op.50, No.1; Op.56, No.1; Op.56, No.2; Op. 59, Nos. 2, 3
	Grande Valse Brillante, Op.18
	Waltzes: Op.34, Nos. 1, 2; Op.42; Op.64, Nos. 1, 2
F. Couperin	<i>La Bandoline</i>
	<i>Le Carillon de Cythère</i>
F. Cowen	Concertstück
L.C. Daquin	<i>Le Coucou</i>
C. Debussy	<i>Reflets dans l'eau</i>
	Preludes: <i>Danseuses de Delphes, Minstrels,</i> <i>Le Vent dans la Plaine, Voiles</i>
L. Delebes	Rigaudon
L. Diemer	<i>Troisième Orientale</i>
A.V. Duvernoy	Intermedium
G. Fauré	Barcarolle
	<i>Romance sans Paroles</i>
J. Field	Selections of Nocturnes
A.W. Foote	Caprice
B. Godard	Polonaise
W. Gorski	Berceuse
E. Granados	<i>Valses Poeticos</i>
E. Grieg	Concerto in A Minor Op.16
G.F. Handel	<i>Harmonious Blacksmith</i>
	Suite in D Minor
J. Haydn	Variations in F Minor
A. Henselt	Etude
C. Johnss	Valse
E. Lalo	<i>Sérénade</i>
T. Leschetitzky	<i>Canzonetta Toscana</i>
	Mazurka
	Menuetto Capriccioso
	Tarantella
F. Liszt	Concerto in E-flat Major
	Sonata in B-flat Minor
	<i>Don Juan Fantasy</i>
	Polonaise in E Major
	Spanish Rhapsody
	Hungarian Rhapsodies
	Etudes de Concert
	Etude Ricordanza
	Valse Impromptu
	<i>Waldesrauschen</i>
	Transcription of:

Bach's Fantasia and Fugue in A Minor
 Fantasia and Fugue in G Minor
 Prelude and Fugue in A Minor
 Chopin's Six Polish Songs
 Mendelssohn's Dance of the Elves
 Wedding March
 Paganini's Campanella
 Schubert's Au Bord d'une Source
 Divertissement à l'Hongroise
 Erlkönig
 Hungarian March
 Hark, Hark, the Lark
 Soiree de Vienne
 Wagner's *Spinning Song*

H.C. Litolff	Scherzo
D.G. Mason	Caprice
F. Mendelssohn	Songs without Words
	Prelude and Fugue in E Minor
	<i>Variation Sérieuses</i> , Op.54
G.P. Moore	<i>Etude Pathétique</i>
M. Moszkowski	Barcarolle
W. A. Mozart	Rondo in A Minor
	Sonata in A Major
Z. Noskowski	Krakowiak
A. Périlhou	Fantasia
	Fugue
G. Pierné	<i>Sérénade à Colombine</i>
J.J. Raff	Suite, Op.210
	Valse Impromptu
A. Ries	Romance
A. Rubinstein	Barcarolle in A Minor, Op.93
	Concertstück
	Piano Concerto in D Minor, Op.70
	Trio in B Major
	Barcarolle in A Minor, Op.93
	Barcarolle in F Minor, Op.30
	Prelude in A Minor
	Romance
	Etude
	Mazurka in D Major
	Valse caprice, Op.118
A. Rutkowski	Polonaise
C. Saint-Saëns	Concerto in A Minor, Op.44
	Polonaise for Two Pianos
	Romance
D. Scarlatti	Sonata

E. Schelling	Capriccio Pastorale Concerto No.2 Nocturne
F. Schubert	Impromptus <i>Moments Musicaux</i> Variations Trio, Op.99 March Menuet
R. Schumann	Piano Concerto Sonata in F-sharp Minor <i>Carnaval</i> Fantasia in C Major <i>Etudes Symphoniques</i> <i>Fantasiestücke</i> <i>Papillons</i> <i>Etudes sur Paganini</i> , Op.3, 10 <i>Nachtstücke</i> Toccata in C Major <i>Waldszenen</i> , Op.82
A. Scriabin	Preludes
G. Sgambati	Gavotte, Op.9
Z. Stojowski	<i>Chant d'Amour</i> Serenade
K. Szymanowski	Etudes Prelude and Fugue
C. Tausig	Valse Caprice after Johann Strauss
F. Thomé	<i>Chanson du Rouet</i>
C. M. von Weber	Sonata <i>Momento Capriccioso</i> , Op.12
C. M. Widor	<i>Zanetto</i>
H. Wieniawski	Mazurka
A. Zarzycki	Valse
W. Żeleński	Sonata for Violin and Piano

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