

The background of the entire page is a close-up, diagonal view of piano keys. The white keys are on the left and the black keys are on the right, creating a strong sense of perspective and depth. The lighting is soft, highlighting the textures of the keys.

# *Polonaise*

Fall 2006

# *Chopin*

The semi-annual publication of the Chopin Foundation of the United States, Inc.

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**Graphic Layout:** William Mann

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## *Polonaise*

Fall 2006

Volume XV—Number II

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## Message from the Founder and President

Blanka A. Rosenstiel



Dear Friends and Supporters of the Chopin Foundation of the U.S.:

It is my honor and a privilege to announce that the Chopin Foundation has obtained an honorary patronage from Maestro Krzysztof Penderecki, one of the most esteemed and widely discussed composers of our time as well as internationally celebrated conductor and scholar. I am sure that under his leadership we will explore new artistic avenues and will certainly push our activities to new dimensions.

In this issue, our frequent collaborator, Prof. Lidia Kozubek from the Warsaw Academy of Music shares with us her views on how to play Chopin Nocturnes. This topic will be continued through the next issue, although you can find the whole article at our site at [www.chopin.org](http://www.chopin.org).

The Chopin Foundation's coming season will be very busy and very exciting! In South Florida we are starting with our mini-Chopin Festival presented within Festival Miami, in cooperation with the University of Miami's Frost School of Music.

Immediately after that, we will invite the audience to watch with us the film, *Pianists – Defining Chopin*, by independent cinematographer, Tomasz Magierski, presented within Fort Lauderdale International Film Festival. This film follows our four prize winners through the stages of the International Chopin Piano Competition in Warsaw. *"The audience makes the journey with them and experiences the individual highs and lows and the enormous psychological and physical toll they are required to endure."*

*Thou lovely art, how often in dark hours, when life's wild tumult wraps me round, have you kindled my heart to loving warmth, and transported me to a better world. Often a sigh, escaping from your harp, a touch of heavenly sweet harmony, has opened up a paradise for me. Thou lovely art, I thank thee for this gift."*

***"To Music" Franz von Shober (1796-1882)***

*We learn what being a pianist really means,"* says Mr. Magierski.

Another special project, *The Young Lions of the Piano*, will feature Misha Dacic from Serbia and our own Mei-Ting Sun, who will dazzle our ears in their two-piano and solo extravaganza presented in December, once again, in collaboration with the Frost School of Music. Sparks are sure to fly when these two young piano virtuosi take the stage!

The Free Concert series, which is starting in November to be continued through April, offers a variety of music to please even the most sophisticated taste.

Our regional Councils in Miami, San Francisco and Seattle invite their members to their annual offering of music – in their respective areas. All our Councils rely entirely on volunteers – and they deserve our great appreciation. They are enthusiastic and dedicated, they spend their time and money to help us implement our mission, that of assisting young talented musicians in their careers. We commend them for that!

Drs. Kamilla Szklarska and Hanna Cyba worked hard at the Scholarship Committee and have chosen eight of the best young promising "Chopinists" for this year. Congratulations to all scholarship recipients!

I hope all of our old and new friends and supporters will stay with us for the years to come and will continue helping us in our work by attending our events and supporting us financially.

A handwritten signature in cursive script, appearing to read 'Blanka'.

## Chopin Foundation Welcomes Krzysztof Penderecki as Honorary Chairman of the Board.



*Krzysztof Penderecki*

**Krzysztof Penderecki** was born in Dębica, Poland, on November 23, 1933. He studied composition privately with Franciszek Skołyszewski and then (1955-8) with Artur Malawski and Stanisław Wiechowicz at the Academy of Music in Kraków, where he later taught, and became its President. Mr. Penderecki's career had a very auspicious beginning. In 1959 he came suddenly to prominence when three of his works won first prizes in a national competition organized by the Polish Composers' Union (he submitted them under different pseudonyms). His reputation quickly spread abroad, notably through performances of such works as *Anaklasis* (written for the 1960 Donaueschigen Festival) and *Threnody for the Victims of Hiroshima*. The latter piece, as well as the *Passion according to St. Luke* of 1963-5, found an unusually wide audience for contemporary works, and Penderecki soon received important commissions from diverse organizations in Europe and the USA. He has also appeared widely as a lecturer and in 1972 began to conduct his own compositions.

Mr. Penderecki has won numerous domestic and foreign prizes including the First Class State Award (1968, 1983), the

Polish Composers' Union Prize (1970), the Herder Prize (1977), the Sibelius Prize (1983), the Premio Lorenzo Magnifico (1985), the Israeli Karl Wolff Foundation Prize (1987), a Grammy Award (1988), a Grawemeyer Award (1992), and a UNESCO International Music Council Award (1993). He holds honorary doctorates from the universities in Rochester, Bordeaux, Leuven, Belgrade, Washington, Madrid, Poznań, Warsaw and Glasgow. He is an honorary member of the Royal Academy of Music in London, Accademia Nazionale di Santa Cecilia in Rome, Musikaliska Akademien in Stockholm, Akademie der Künste in Berlin, Academia Nacional de Bellas Artes in Buenos Aires, Académie Internationale de Philosophie et de l' Art in Bern, Académie Internationale des Sciences, Belles-lettres et Arts in Bordeaux, and the Royal Academy of Music in Dublin. In 1990 he received the Great Cross of Merit of the Order of Merit of the Federal Republic of Germany, in 1993 the Order of Cultural Merit (Monaco), and in 1994 an Austrian honorary distinction For Achievements in Science and Arts. In 1993 he was decorated with the Commander's Cross with the star of the Order of Polonia Restituta by President of Poland.

Mr. Penderecki's teaching career developed in Germany, the U.S. and Poland. He taught composition at the Volkswang Hochschule für Music, Essen (from 1966 to 1968); in 1973-78 he lectured at Yale University. In 1987-1990 he served as the artistic director of the Cracow Philharmonic. Since his conductor's debut with the London Symphony Orchestra (1973), he has performed with prominent symphony orchestras in the United States and Europe, and he is chief guest conductor of the Norddeutscher Rundfunk Orchestra in Hamburg. Apart from his own works, his conducting repertoire covers the works of composers from various epochs, with a preference for 19th-century and early 20th-century compositions. In 1997 he published a book entitled "The Labyrinth of Time. Five Lectures at the End of the Century (Warsaw, "Presspublica"). In 1996 the performance of his piece *Seven Gates of Jerusalem*, commissioned by the city, commemorated the celebrations of "Jerusalem - 3000 Years." in Israel.

## The Regional Councils

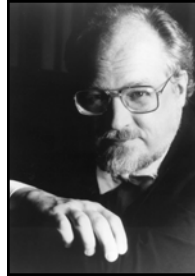
For more information on the activities, membership and sponsorship opportunities, please contact the Regional Councils of the Chopin Foundation of the United States directly.



**Florida Chopin Council**

George Berberian  
President

1440 79th Street Causeway, Suite 117  
Miami, FL 33141  
305-868-0624  
305-865-5150  
info@chopin.org



**San Francisco Chopin Council**

Mack McCray  
President

2123 26th Avenue  
San Francisco, CA 94116  
415-753-5334

ChopinSF@aol.com



**Northwest Chopin Council**

Helen Belvin, President  
Ivona Kaminska, Secretary  
Northwest Chopin Festival

4957 Lakemont Blvd. SE, Suite C-4, #259  
Bellevue, WA 98006  
425-829-1229

ivona@chopinacademy.com

The Regional Councils are branches of the Foundation, and operate under the Foundation's charter, by-laws and IRS Tax-exemption number. Their purpose is to carry out the Foundation's objectives at the regional levels. They plan membership drives, fundraising events, concerts, and other special events. They retain the proceeds which they generate from fundraising and membership for their operating budget and transfer the remaining funds to help support the Foundation's national activities. In turn, the Foundation offers assistance to the councils in helping them establish their organization, assisting with artists, promotional materials, etc.

We are always open to new opportunities to expand our mission into new regions. If you would like to consider creating a regional council in your city, or have an idea for a collaboration, contact our Miami offices.

The Chopin Foundation of the US  
1440 79th Street Causeway, Suite 117  
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## Florida Chopin Council



**George Berberian**  
*President*

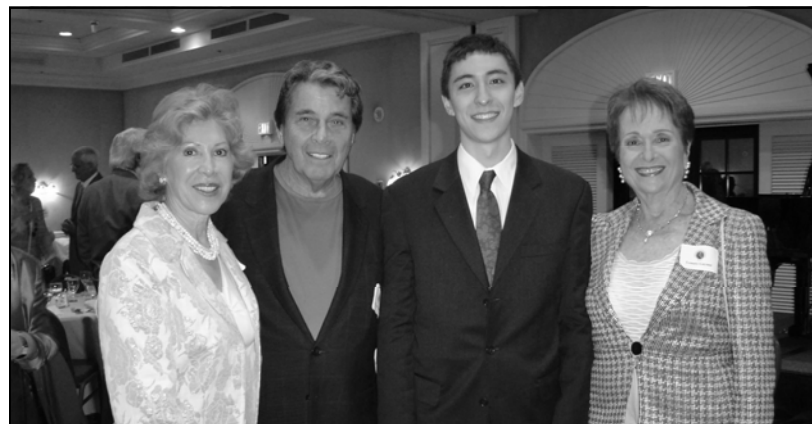
The last season we celebrated the winners of the 2005 National Chopin Piano Competition. After Igor Lovchinsky and Howard Na, our season concluded with the marvelously refreshing performance of Sean Kennard. Growing popularity of our concerts makes it harder and harder to fit all the music lovers in the cozy Ballroom of the charming Alexander Hotel on Miami Beach. But this makes us happy!

The coming season looks pretty attractive as well. After the marvelous duo, Robert de Maine, cellist with Andrew Armstrong, pianist, two other Chopin winners will come to Miami: Rachel Kudo and Mei-Ting Sun. Our Gala's guest artist will be the 1990 Winner of our Competition, equally talented as charming, internationally renowned Wendy Chen.

Please come and enjoy the music with us!



**Adam Herko, Ewa Wojcikiewicz, Pawel Piotrowski, Sean Kennard, Lawrence Wong, Kinga Rogowska, Piotr Krasuski, Anna Poniecka and Alberto Naya.**



**Isabel and Marvin Leibowitz, Sean Kennard and Lenore Gaynor**

### **Membership Musicales Season 2006-2007**

**November 19, 2006**

**Andrew Armstrong, piano & Robert de Maine, cello**

**January 7, 2007**

**Rachel Kudo**

**May 6, 2007**

**Mei-Ting Sun**

Events are FREE for members of the Chopin Council of Florida. \$55 for non-members.

All concerts include an elegant post-concert reception with the artists.

**March 31, 2007 Annual Gala  
Featuring Wendy Chen**

For more information call (305) 868-0624  
or e-mail [info@chopin.org](mailto:info@chopin.org)

## Northwest Chopin Council



**Helen Belvin**

*President*

Our February 2006 Chopin Music Festival Competition and Winners' Concert having been a real success, the Board of the Chopin Council of the Northwest has spent the past Spring and Summer planning for the 2007 Festival – refining our application form, strengthening and better articulating the rules for the competition, and adding a couple of new aspects to the overall Festival.

First of all, as a result of our evolving relationship with the Seattle Sherman Clay Store, the 2007 piano competition and winners' concert, as well as a master class for our top four older age category winners, will all be held at the Seattle Downtown Sherman Clay Store in February.

Second, we have arranged with the Polish Association Home of Seattle to convene a second winners' concert at the Seattle Polish Home, which will have the added feature of a knowledgeable annotation and comments by Fred Kronacher, a local classical pianist and teacher of note.

Third, we have worked hard as a Board to improve our rules and application form for the students' competition, winners' concerts, and master class, to address potential problems and to enable the smoother carrying out of the Festival in all its aspects.

We invite other Chopin Foundation Councils who may be contemplating these types of activities to contact us for ideas. If any of you from other parts of the U. S. plan to be in the Seattle area any time between February 3<sup>rd</sup> and 16<sup>th</sup>, 2007, let us know so we can invite you to some or all of our 2007 Festival activities!

*Helen Belvin, President  
Northwest Council,*

### CALENDAR OF EVENTS

#### **Festival Competition**

February 3, 2007, 9:00 AM -5:00 PM  
Seattle Sherman Clay  
1624-4th Avenue, Seattle, WA 98101

Mayflower Hotel  
405 Olive Way, Seattle, WA 98101

\$25 - \$40

#### **Winners' Concert**

February 4, 2007, 5:00 PM  
Seattle Sherman Clay  
1624-4th Avenue, Seattle, WA 98101

\$10

#### **Master Class**

February 10, 2007, 10:00 AM - 12:00 AM  
Seattle Sherman Clay  
1624-4th Avenue, Seattle, WA 98101

FREE

#### **Chopin Educational Program**

February 16, 2007, 7:30 PM  
Polish Home in Seattle  
1714-18th Avenue, Seattle, WA 98122

FREE

For information on tickets

**(425) 454-9220**

[www.chopinNW.org](http://www.chopinNW.org)



## Jacek Kortus On His First Tour In The United States



Lady Blanka Rosenstiel, Adriana and Dr. Alana Grajewski and Jadwiga Gewert welcome Jacek Kortus to South Florida.



Visual artist Joanna Tyka, and Dana Kyparisis enjoy a moment with a gifted young talent in Coral Gables.



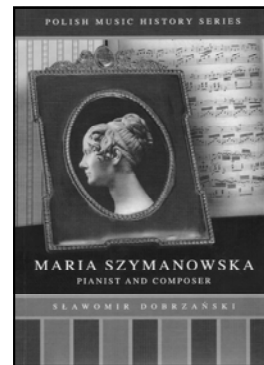
Mariusz Brymora, Councillor and Cultural Attache of the Embassy of the Republic of Poland and Robert Joskowiak present Jacek at the Embassy Concert Series in Washington, DC.



Jacek Kortus and Christian Joskowiak (age 6) before the concert in Barboursville, VA.

Jacek Kortus, the youngest finalist of the 2005 International Chopin Piano Competition made his American debut last Spring. Starting at the historic Stone Fire House in Barboursville, VA, and at the Embassy of the Republic of Poland in Washington, DC, he then performed in South Florida. Mr. Kortus finished his successful tour in NY at the Yamaha Concert Hall. The audiences were delighted and Mr. Kortus was invited to come back next season!

We would like to express our special gratitude to **Representative Debbie Wasserman Schultz** (D-FL) for her invaluable assistance in an incredibly stressful procedure for artist's visa for Jacek Kortus, and again, for Marek Drewnowski. Thank you, Ms. Wasserman Schultz on behalf of the Chopin Foundation, the artists and the appreciative audiences!



### MARIA SZYMANOWSKA

Slawomir Dobrzanski

Published by Polish Music Center at USC, June 2005. (\$25). Paperback. ISBN 1-932800-18-2.

The first English-language monograph about the life and music of virtuosa pianist-composer Maria Szymanowska, née Wołowska (1789-1831). Based on Dobrzański's doctoral dissertation, the book presents Szymanowska's biography based on Polish sources as well as thorough analyses of her whole oeuvre, especially her piano music (with a separate chapter dedicated to her influence on Fryderyk Chopin). The CD contains Dobrzański's studio recordings, including her nocturnes, etudes, fantasy, mazurkas, and other works for solo piano.

To order the book, please contact Polish Music Center USC,  
840 West 34th St., Los Angeles, CA 90089-0851

Tel: (213) 821-1356

Fax: (213) 821-4040

E-mail: [polmusic@thornton.usc.edu](mailto:polmusic@thornton.usc.edu)

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This rate is subject to change for very large orders.

## To Those Who Care

The Chopin Foundation could not operate without the involvement and commitment of many devoted volunteers associated with our regional councils and the financial assistance of a number of foundations, corporations and generous individuals supporting our cause. Special thanks to the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor, and the Miami-Dade County Board of County Commissioners for their continuous support. We thank you all on behalf of our talented young artists.



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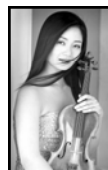
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## 2006-2007 Schedule of Events of the Chopin Foundation

### Festival Miami 2006 – Mini-Chopin Festival



#### **Marek Drewnowski**

Pianist from Poland in A Special Chopin Concert  
**October 20, 8 PM**

#### **Christopher Schmitt**

Young outstanding American pianist  
**October 21, 3 PM**

**Duo Wendy Chen, piano, and Chee-Yun, violin**  
**October 21, 8 PM**

All Festival concerts are presented in cooperation with the University of Miami Frost School of Music and will be held at the Gusman Concert Hall, University of Miami campus.  
For ticket information call 305-284-4940

### 2006-2007 Chopin Festival



#### **Ben Kim**

Young outstanding pianist.

**November 4, 2006** at 7:00 pm, Ft. Lauderdale  
**November 5, 2006** at 3:00 pm, Coral Gables  
**FREE**

#### **Joshua Wright**

Young outstanding pianist.

**December 2, 2006** at 7:00 pm, Ft. Lauderdale  
**December 3, 2006** at 3:00 pm, Coral Gables  
**FREE**



#### **Young Lions of the Piano Concert**

**Misha Dacic and Mei-Ting Sun**

**December 9, 2006** at

UM Gusman Concert Hall

**\$20 General admission tickets, \$10 students**  
**(305) 868-0624**



#### **Atma Trio**

Piano, violin and cello.

**January 20, 2007** at 7:00 pm, Ft. Lauderdale

**January 21, 2007** at 3:00 pm, Coral Gables

**FREE**

#### **Piotr Folkert**

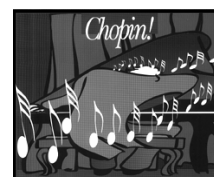
Internationally renowned pianist.

Chopin's Birthday concert

**February 17, 2007** at 7:00 pm, Ft. Lauderdale

**February 18, 2007** at 3:00 pm, Coral Gables

**FREE**



#### **Young Pianists Concert**

Young Local Pianists in All-Chopin program

**March 24, 2007** at 7:00 pm, Ft. Lauderdale

**March 25, 2007** at 3:00 pm, Coral Gables

**FREE**

**1<sup>st</sup> Prize Winner of the**  
**2007 Nat'l Chopin Piano Competition of Poland (TBA)**  
**April 28, 2007** at 7:00 pm, Ft. Lauderdale  
**April 29, 2007** at 3:00 pm, Coral Gables  
**FREE**

#### ***Ft. Lauderdale Concerts:***

*Broward County Main Library, 100 S. Andrews Avenue*

#### ***Coral Gables Concerts:***

*Granada Presbyterian Church, 950 University Drive*

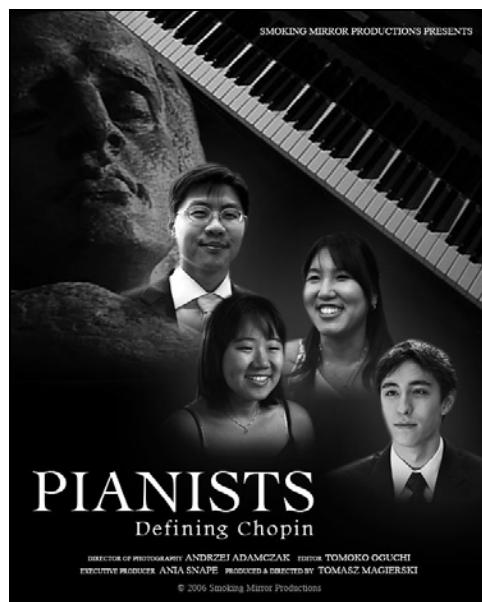
#### ***UM Gusman Concert Hall***

*1314 Miller Drive, Coral Gables*

**For more information call the Chopin Foundation at**  
**(305) 868-0624**

**Email: [info@chopin.org](mailto:info@chopin.org) or visit**  
**[www.chopin.org](http://www.chopin.org)**

## Fort Lauderdale International Film Festival Selects Chopin Foundation's Film For 21st Annual Film Festival October 20 - November 12



Fort Lauderdale International Film Festival (FLIFF) announced that they have selected **PIANISTS – DEFINING CHOPIN**, to be featured during their 21st Annual event, October 20 – November 12.

**PIANISTS - DEFINING CHOPIN** is the 90 minute documentary that follows the four winners of the 2005 National Competition during the 30 nerve breaking days as they represent the U.S. at the 2005

International Chopin Piano Competition in Warsaw. Director of the film, Tomasz Magierski, comments “The audience makes the journey with them and experiences the individual highs and lows and the enormous psychological and physical toll they are required to endure. We learn what being a pianist really means.”

**The Florida Premiere of **PIANISTS - DEFINING CHOPIN** will be presented October 25, 6:00pm at Cinema Paradiso. The evening will begin with a wine and cheese courtyard reception. Just prior to the film, Mei-Ting Sun will give a live performance on a Yamaha concert grand piano, a performance made possible by Piano Music Center, an authorized Yamaha piano dealer located in Coral Gables and Hollywood.**

Mei-Ting Sun, who is featured in the film, won the 7th National Chopin Piano Competition in 2005.

The film, **PIANISTS - DEFINING CHOPIN**, will directly follow Mei-Ting's performance. A portion of the proceeds from the

event will benefit the Chopin Foundation of the United States, a national not-for profit, organization dedicated to the support of talented young American musicians in their struggle for career recognition.

In South Florida, the Chopin Foundation is best known for its highly popular Chopin Festival, a series of free monthly concerts presented at the Broward County Main Library in Fort Lauderdale and at the Granada Presbyterian Church in Coral Gables.

Tomasz Magierski, Director / **PIANISTS - DEFINING CHOPIN**, trained as a cinematographer at the prestigious Lodz Film School, Magierski's began his career with, *The Making of Pirates*, the documentary about Roman Polanski's "Pirates" in Tunisia. Since then, he has directed dozen of films for European networks, including CH4, BBC, Canal+, ZDF, France 2, Polish TV. His most notable work was "The Magic Brothers", a feature-length quasi-documentary on Cold War in Poland, seen through the eyes of four identical brothers. "The Magic Brothers" opened the prestigious First Look Series in New York, and later was screened at the Museum of Modern Art, and the Hirschhorn Museum in Washington. Most of his documentaries focus on issues of social justice. "Border" uncovers the manipulation of the law in order to discriminate against homeless people in Hanover, Germany. "Ferry93", explores the situation of Polish martial-law refugees in Sweden, and the difficulty they experience in integrating into Swedish society. Magierski, who has numerous other credits to his name, resides in New York and is a NYFA sponsored artist for documentary "Wieliczka - The Fight for the Hidden City".

**October 25, 2006 at 6:00 PM**

Cinema Paradiso, 503 SE 6th Street, Ft. Lauderdale, FL

**TICKETS: Price \$ 25.00 per person. For advance tickets and complete film schedules visit [www.FLIFF.com](http://www.FLIFF.com) or call 954-525-3456.**

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## SEPTEMBER

September 30, Saturday, 8 p.m.  
**GALA OPENING NIGHT!  
AMERICAN INGENUITY**

## OCTOBER

October 3, Tuesday, 8 p.m.  
October 4, Wednesday, 8 p.m.  
**A MOZART &  
SHOSTAKOVICH YEAR!**

October 5, Thursday, 8 p.m.  
**TRIBUTE TO DIZZY GILLESPIE**

October 6, Friday, 8 p.m.  
**TANGO DREAMS!**

October 7, Saturday, 8 p.m.  
**¡NOCHE DE RESTA CONALBITA!**

October 8, Sunday, 4 p.m.  
**OPPOSITE YOU: A CELEBRATION  
OF BROADWAY AND... LOVE!**

October 9, Monday, 8 p.m.  
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# Frederic Chopin's Selected Nocturnes - An Examination of the Composer's Interpretive Indications.

by Lydia Kozubek, translated by Slawomir Dobrzanski\*



**Lydia Kozubek**

Prof. Lidia Kozubek, concert pianist and one of Poland's most prominent piano educators, is well known to music lovers in nearly all European countries as well as in Africa, both Americas, Asia, Australia and New Zealand. Besides concertizing and recording music, Prof. Kozubek is a faculty member of the Warsaw Academy of Music.

*It is recommended to read these analyses while consulting the score. The author based her observations on the following three editions: Wiener Urtext, Breitkopf & Haertel, and the Paderewski edition.*

The single most important stylistic aspect of the music of the Romantic Era is the domination of melody. During the 19<sup>th</sup> century, the majority of musical ideas were expressed through melodic lines. Artistic shaping of melodic phrases was based on musical principles known to professional musicians for centuries. These principles passed from generation to generation, from the baroque and classical periods to the romantic generation. As these rules are about relationships and connections between melodic notes, they naturally belong to the professional musician's "toolbox". Without these rules and principles we would be called "amateurs".

Some 20<sup>th</sup> century masters, the likes of Theodore Leschetitzky and his pedagogical "grandson" Zbigniew Drzewiecki, continued to teach the "obvious but unwritten". Assistants of the former quote many of the master's secrets in publications devoted to Leschetitzky's method. Unfortunately, somewhere along the way, many piano teachers neglected to pass this knowledge to next generations, which resulted in a gradual devaluation of this aspect of piano interpretation. Why would this happen? – It seems that the development of piano texture in so many directions in recent decades and the appearance of so many new musical languages during

the last century have both led to too many "exceptions" from old rules and principles, resulting in abandonment or even a total disregard for old rules. Currently, only few but the best masters, such as Harnoncourt, Sawallisch or Michelangeli, respect the "old school"; their interpretations not only display their own musicality, but also display a broad interpretative knowledge.

Paul and Eva Badura-Skoda, in their book "Mozart Interpretation", note that until recent times most of the discussions about interpretation were dominated by such elements as harmony, form and articulation. There has been a noticeable lack of consideration for the melodic element/cantilena.

The reexamination, or rather the reintroduction of the old principles and rules is an urgent matter, as more and more purely "coincidental" musical interpretations are heard. Many interpretations today frequently contradict the composer's original ideas. A true interpretation is more than following one's own (often misguided) intuition, or exposing the audience to an emotional firework without any limits. A truly artistic interpretation depends not only on one's musical talent or emotional maturity, but also on musical education and the ability to use the professional knowledge in a truly artistic fashion. Individuality – if one possesses it – shows itself in the way each artist interacts with the instrument, how the musical ideas are presented and in the presentation of the logic of a particular composition. A true interpretation relies also on proper sound quality, an appropriate choice of tempo and the underlying rhythmic pace. Disregard for these factors is not only unmusical but also shows an embarrassing incompetence, which Michelangeli called "ignorante".

Has Chopin made a conscious use of the old principles of interpretative logic? An analysis of the composer's interpretative markings can provide an answer to this question.

Let us take a look at these markings in some of his Nocturnes.

### Nocturne in B flat Minor, op. 9, no. 1

Already in the first measure, on the repeated note F, there is a *crescendo* sign up to the last F of the group (on the second strong beat of the measure), followed by a *diminuendo* in the descending group of eighth-notes. In the second measure, on the D flat half note there is a *tenuto* (or accent) sign, but even if it were not there, this D flat, according to musical logic, would need to be stressed. The stressed D flat is subsequently released on the following B flat. This particular gesture will often be repeated throughout this Nocturne.

In the fourth measure, there are again repeated notes, this time quarter notes on B flat leading to a long A flat. The A flat has a *sforzato* sign followed by an immediate *piano* sign, which applies to the following “alto” voice. Interestingly, this voice begins with an accent, meticulously added by the composer. The accent is followed by a *crescendo*. Both voices meet on the G flat and resolve on the dotted half-note F in the following measure. Four last eighth notes in measure six are marked *diminuendo*.

In the seventh measure, there is, for the first time, the term *smorzando*, which applies to the second half of the measure. This little motive seems to be an exception from the known rule about increasing volume (*crescendo*) of melodic lines leading upwards; however, it is logical here, as it is simply the closing gesture of the opening eight-measure phrase.

The following measures, beginning with the preceding up-beat figure, represent a variation of the major subject of the beautiful piece. In the third measure of the variation, the melody descends in a triplet figure from the note F in the high register of the piano towards the half note on measure 12. The figure is again marked *diminuendo*, and the preceding material is marked *crescendo* (Examples 1 and 2).

The image contains two examples of musical notation from Chopin's Nocturne in B-flat Minor, Op. 9, No. 1. Example 1, labeled '1', shows measures 1 through 6. It begins with a tempo marking 'Larghetto' and a metronome marking '♩ = 116'. The notation includes various dynamic markings such as *p*, *cresc.*, *sfz*, and *p*. Example 2, labeled '2', shows measures 7 through 12. It includes markings like *sfz* and *smorz.* The notation is in B-flat minor, with a key signature of two flats and a common time signature.

The opening melody of the Nocturne is often adorned with *fiorituri*, notated as irregular eighth notes. The grouping of these little notes is often problematic. The division upon which one has to decide should not only be influenced by mathematical logic, but also by the shape of these little melodic lines – their ascending and descending pattern suggesting minuscule *crescendi* and *diminuendi*. The *fiorituri* end usually with triplets leading to long notes placed on the strong beats of a measure. It is interesting that all these final long notes are consistently marked with accents or *tenuto* signs (meas. 4,6,11,13,15,16,17). Placed always on the strong beats of a measure, these interpretative signs follow perfectly the “obvious but unwritten” interpretative principles.

In measure 15 proper relationships between longer and shorter rhythmic values should be considered while performing the markings *forte* and *appassionato*; triplets, performed more lightly,

should always come out from the longer preceding notes and at the same time lead to the following stronger beats. Similarly, while performing the *crescendo* in meas. 16 and the *con forza* in meas. 17, one should always remember the principle of lighter triplets, always leading to or coming out of strong beats, even though in this case they should be played with real energy (Ex. 3).

**3**

Leading to the next section of the Nocturne measure 18 has the accompaniment figure marked, according to the melodic directions of the line, *crescendo* and then *smorzando*. These markings seem almost unnecessary because an educated musician would interpret this passage instinctively right. Chopin was very precise and obviously didn't want to leave any doubts (or, perhaps in his day, many pianists ignored basic principles).

The middle section of the Nocturne begins *pianissimo*. One should pay close attention to the syncopation marked with accents on half notes in meas. 20 and 21 and in similar moments later on. As syncopations, these half notes would be slightly accented even without the actual accent signs. One has; however, to understand

these markings sometimes as simple “external” accents and sometimes as *tenuto* markings indicating a stressed, deeper singing tone. This is a huge difference for truly artistic expression.

In measure 36 the *crescendo* adheres to the ascending figure in octaves and the accent marking is applied to the quarter note at the end of the measure. Measure 37 has accent markings on the beginning of the descending octave lines, even though they begin on weak parts of the measure. Similar situations occur at several other places in this part of the piece, as for example, in measure 46 (Example 4 and 5a, b).

**4**

**5a**

**5b**



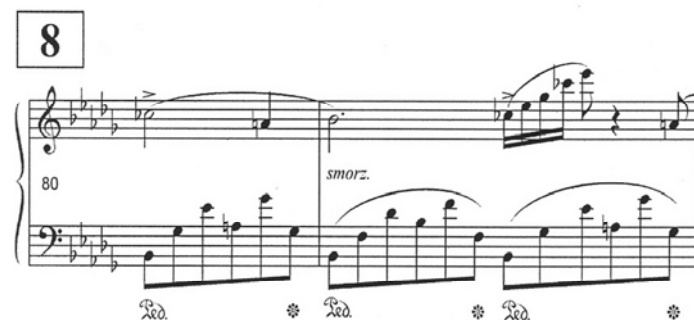
The culmination in *fortissimo*, on the first chord in meas. 51 also has an accent sign, and the variation of the same material in measure 53 has an accent placed this time on a second strong beat of that measure. Generally, in this part of the Nocturne, accents have been placed on many strong beats. For experienced and educated players, they are hardly needed.

Very original accents can be found in measure 70, in the melodic line, on A and B flat. These two notes are apparently intended to be slightly prolonged, through a skillful *tenuto*.

In measure 75 – similarly to measure 13 – an accent on a dotted eighth note G flat has been placed to indicate that this note has more melodic intensity than any other in this little motif (Examples 6 and 7).



In measure 81 another interesting situation occurs – the accent has been placed on the second strong beat of the measure, yet the entire 16-note passage is marked *smorzando* (suggesting a *diminuendo* on an ascending melodic line), obviously to give a special meaning to this measure (Ex. 8).



All descending double notes in measure 83 have accents attached to them. Simultaneously, the composer wishes to have them played initially in *accelerando*, followed by *diminuendo* and *ritenuto*. The last two measures, in chordal texture, are notated in *pianissimo*. It is recommended the middle voice of this passage is played slightly deeper – it contains a fading echo of the main melodic idea.

The above analysis proves that the entire Nocturne op. 9 no 1 is an example of Chopin's perfect knowledge of interpretative logic and his, at times almost pedagogical, insistence on it. □

***\*Slawomir Dobrzanski is a pianist and faculty member at Kansas State University.***

*Part II will be printed in the Spring 2007 issue of the "Polonaise". The complete article can be found on the Chopin Foundation website at [www.chopin.org](http://www.chopin.org) under 'publications'.*

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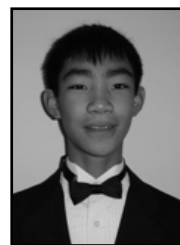
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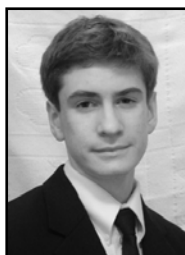
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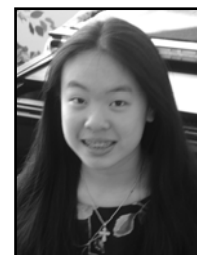
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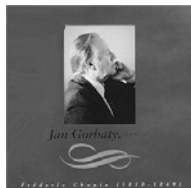
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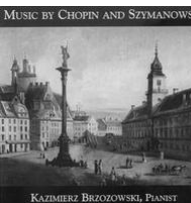
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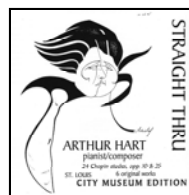
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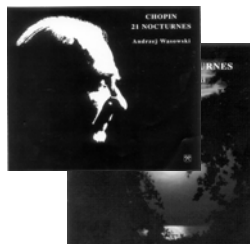
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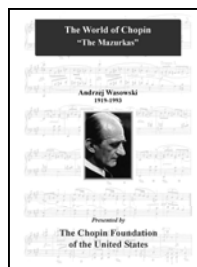


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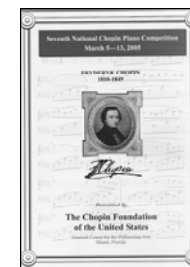
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Nocturne in B $\flat$  minor  
Op. 9, No. 3 (1810-1849)  
*Larghetto*  
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