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Piano in the Age of Chopin
Research Paper

Viardot's Adapted Mazurkas: The Link Between Chopin's Two Styles

As a Polish native during the time of revolution, it is no wonder that Chopin's music expresses nationalistic qualities. His well known mazurkas, polonaises, and ballades are all influenced by traditional Polish folk music. The songs of Chopin, however, are a relatively unknown genre in the composer's repertoire. It is these songs, especially those that are mazurkas, which exemplify Chopin's nationalistic feelings to their full extent. In considering Op. 74, however, we find that these songs are not what one would expect of Chopin within this genre. Chopin's piano music, influenced by 19th century Italian opera, is known for its lyrical quality, chromaticism and complex harmonies. These qualities, which can be heard especially in the piano mazurkas, are significantly diminished in the mazurka songs.

In listening to the piano mazurkas and vocal mazurkas one after the other, it seems that if the piano mazurkas were given texts they would become the vocal mazurkas a listener familiar with Chopin's piano music would expect to hear. This is exactly what Pauline Viardot did with her collection of twelve adapted mazurkas. By fitting texts to Chopin's piano mazurkas she was able to give listeners the vocal mazurkas that they expected from Chopin. Chopin's vocal mazurkas, however, stray from the composer's familiar style in order to stray true to their Polish origins. Chopin follows the guidelines of Józef Elsner's treatise on vernacular pronunciation and syllabic placement in order to stay true to his Polish roots.¹ With the mazurka songs, the importance of metrical structure in the vernacular settings overrides that of harmonic and melodic creativity. With the piano mazurkas, the absence of a text allowed Chopin to create

¹ Swartz, Anne. "Chopin's op. 74: The Vernacular in the Art Song." *Revue de musicology*, T. 75e, No. 2e. (1989), pp. 245.

highly stylized pieces that push the boundaries of musical creativity influenced by his experiences in Paris. The adapted mazurkas of Pauline Viardot bring together these two sides of Chopin represented through his piano mazurkas and Op. 74 vocal mazurkas.

Op. 74 is the only surviving collection modern listener's have of Chopin's songs. It includes nineteen songs that were written throughout the composer's life (between 1829 and 1847) and use the texts of five Polish poets (Stefan Witwicki, Adam Mickiewicz, Bohdan Zaleski, Count Zygmunt Krasinski and Wincenty Pol), all of who were contemporaries of Chopin and shared his nationalistic sentiments. Despite Chopin's wish that all his unpublished works be burnt after his death, Op. 74 was published in 1857 due to the work of Julian Fontana, a close friend of Chopin. In Maurice Brown's article, "The Posthumous Publication of Chopin's Songs," he paraphrases a letter sent by Jane Stirling to Chopin's sister Louise that gives her reaction to the publication of the songs. He writes, "She went on to say that all the songs were sung publicly while Chopin was alive and so, in one way or another, they had become public property."² It seems likely that certain songs were well known, exemplified by Liszt's transcription of "Zyczenie" into his *Mélodie Polonaise* during Chopin's lifetime, believing that it was a traditional Polish folksong.³ In Jim Samson's biography of Chopin, he associates the songs as being closer to the 18th century tradition as opposed to that of the 19th century. He also remarks that "even the best, and latest, of them (with one exception ["Melodia"]) remained largely untouched by the aesthetic of the Lied."⁴ Clearly, Chopin's songs were nowhere near the revolutionary quality of his piano music, a claim that is supported greatly by looking at the individual mazurka-styled songs.

² Brown, Maurice J. E., "The Posthumous Publication of Chopin's Songs," *The Musical Quarterly*, Vol. 42, No. 1. (Jan., 1956), pp. 58.

³ Brown, Maurice J. E., "The Posthumous Publication of Chopin's Songs," *The Musical Quarterly*, Vol. 42, No. 1. (Jan., 1956), pp. 58.

⁴ Samson, Jim, Chopin, New York: Schirmer Books, 1996, pp. 44-45.

Before considering Chopin's vocal mazurkas, however, it is important to consider the influence of Chopin's teacher Józef Elsner, as well as his Polish nationalism. Both factors, it will be shown, played a large roll in Chopin's compositional style in Op. 74. Elsner, who became Chopin's teacher after 1822, was a strong Polish nationalist (despite being of German origin) and advocate of the use of the Polish vernacular in Polish vocal music.⁵ In fact, Elsner was more concerned with the aspects of metrical structure in vernacular settings instead of harmonic and melodic creativity.⁶ In Anne Swartz's article, "Chopin's op. 74: The Vernacular in the Art Song, she writes that, "In Elsner's view, the distinctive mark of vernacular poetry of this period was its syllabic structure, with the stress falling on the penultimate syllable within the musical phrase."⁷ Having studied with Elsner for multiple years, Chopin was greatly influenced in the use of metrical structure within his set texts. Swartz's goes on to show how Chopin strictly follows Elsner's example in "Zyczenie," an early song composed in 1829.⁸ She writes that, "[T]he most obvious observance of Elsner's theories concerning correct accentuation of the penultimate syllable occurs in the closing articulations from Chopin's early period songs."⁹ By following Elsner's practice in his vocal mazurkas, Chopin not only remains faithful to his teacher, but also to his country. He places the text ahead of the music in terms of importance to show his support of his country and its concentration on all things literary.

⁵ Samson, Jim, *Chopin*, New York: Schirmer Books, 1996, pp. 53

⁶ Swartz, Anne. "Chopin's op. 74: The Vernacular in the Art Song." *Revue de musicology*, T. 75e, No. 2e. (1989), pp. 245.

⁷ Swartz, Anne. "Chopin's op. 74: The Vernacular in the Art Song." *Revue de musicology*, T. 75e, No. 2e. (1989), pp. 246.

⁸ Not knowing Polish and working with the German edition of the songs, it was difficult for me to follow the specific examples of where Chopin stresses the second to last syllable. I, however, believe that it is more important to understand the nationalistic sentiments expressed through this practice, rather than the specifics of it.

⁹ Swartz, Anne. "Chopin's op. 74: The Vernacular in the Art Song." *Revue de musicology*, T. 75e, No. 2e. (1989), pp. 248.

In looking at the texts of each song, it is apparent that they fall under two different categories: there are the tender songs, dealing most often with the love of young women, and then those relating to the contemporary history of Poland. The songs done in the mazurka style are those that most vividly capture Chopin's sense of Polish nationalism. The six songs which are considered mazurkas are "Zyczenie" (Op. 74, No. 1), "Hulanka" (No. 4), "Gdzie lubi" (No. 5), "Śliczny chłopek" (No. 8), "Moja pieszszotka" (No. 11) and "Piosnka litewska". Of the six "Zyczenie", composed in 1829, is the most well known, as it was quoted by Liszt and also Chopin in his *Lento con gran espressione*. The song, in A major and $\frac{3}{4}$ meter, begins with an eight measure piano introduction that consists of one four measure phrase repeated twice. The left hand plays a repeated dotted-half note on A in each measure of the introduction, which provides the drone effect typically found in traditional mazurkas. The melody, played in the right hand, is quite repetitive, as both the second and third measures of the four bar phrase are the same. The melody also has a large number of leaps between notes, which are found within most mazurkas. When the vocal line comes in at measure nine the piano plays octaves in the left hand which move from D-sharp to E to A and then repeat. The right hand plays fairly simple harmonies that mainly alternate from I to V and are always played as quarter notes on the second and third beats of the measure. The vocal melody is also quite repetitive. The phrase beginning at measure nine repeats and is then followed by a two bar phrase that repeats as well. The only deviation occurs at measure twenty-one where there is an unexpected recitative-like phrase over a held V^7/V chord. The verse ends with a repeat of the first eight bars of the melody. Being a strophic song, the second verse begins with the same piano introduction and is then executed just as the first verse was. The song then ends with another repetition of the piano introduction.

Composed in 1820, the song “Hulanka”, or “Merrymaking,” also utilizes techniques typical of the traditional Polish mazurka. The song, in E-flat major and $\frac{3}{4}$ meter, begins with a four measure introduction that creates the drone effect with the three octave B-flats played on the first and second beat of each measure. On the third beat the piano slides down to an F in all three octaves with a sforzando accent. The vocal line, which begins in measure five, is conjunct and ascends from E up to high F, which is held with a fermata over a V chord. In the accompaniment, there are only tonic chords played (each time in the same way) on each beat until the fermata. As the verse continues the harmonies become a bit more complicated, such as the diminished seventh chord in measure 12, but the vocal line remains repetitive as ever. The second half of the verse consists of eight measures broken into a four measure antecedent and four measure consequent. The first two measures of both, however, are the same with the only real difference coming from the dominant ending of the antecedent and tonic ending of the consequent. There is then a piano interlude that has a melody more complicated than the vocal line with its disjunct leaps and trills. It also incorporates the raised fourth, which is often found in mazurkas. Throughout the verse there are many instances of accents on the last beat of the measure. Although the accent does shift from one beat to another, as with many mazurkas, it still incorporates the accent on one of the weak beats. The second and third verses are the same as the first, making this a strophic song as well.

The third mazurka in Chopin’s group of songs is “Gdzie lubi”, or “there where she loves,” which was composed in 1829. It is one of Chopin’s through-composed songs, although it does incorporate some repetition. The song, which is in A major and $\frac{6}{8}$ time, begins with a four measure piano introduction. The left hand has the drone on the dominant, while playing disjunct ascending and descending lines along with the right hand, which incorporate more chromaticism

than we have seen thus far. When the vocal line comes in at measure five, the left hand continues to play the drone in octave A's, while the right hand plays arpeggios. The vocal melody incorporates the large jumps associated with the mazurka, as in measure eighth, as well as the raised fourth, as in measure five. Despite the through composed quality, there is still a good deal of repetition. The harmonies repeat after two measures and the vocal line is basically the same in measures 5-6 and 9-10. In measure seventeen the melody of the first verse, up until the fermata, repeats, but then ends with a piano postlude that is conjunct and chromatic.

“Śliczny chłopicz”, or “handsome lad,” was composed in 1841 and like the majority of Chopin's songs is strophic. The song brings together two cultures with the text coming from Ukrainian folklore and the melody from a Polish mazurka. The song, which is in D major and $\frac{3}{4}$ time, begins like most of the songs with a four measure piano prelude. The left hand plays octave leaps, while the right hand plays a fairly chromatic melody. The vocal line is conjunct and is sung over chords played in the right hand on beats two and three. The beginnings of all three verses have the same musical components but different words and are then followed by two lines of repeated text which are the same literally and musically in all three measures. The second half of each verse is then the same musically but with different text and then each verse ends with the same text and music as the transitional section following the first half of each verse. The song then ends with the repeated piano introduction.

“Piosnka litewska”, composed in 1831, sets the text of a dialogue between mother and daughter. The majority of the song is a through-composed ballad in 4/4 time, however, at measure thirty-eight, the music switches to the style of a mazurka for four measures. The time signature shifts to $\frac{3}{4}$ and the drone of the low A commences, after being set up in the previous measure by the V^7 of A chord. Although the mazurkas section only lasts for four measures,

Chopin carries the drone all the way through and includes the shifting accents typical of the traditional mazurka. He also includes the raised fourth suggesting the Lydian mode. This small section undoubtedly has the characteristics of a mazurka, but still is lacking in its creativity. The harmonies are plunked out in quarter notes of the beat of every measure, while the melody repeats after two bars. After the short phrase, the style shifts again to the ballad as the daughter reveals to the mother that she has been secretly meeting with a man.

The final sung mazurka in the collection, written in 1837, is “Moja pieszszotka”, or “my darling.” This through composed song is the most musically interesting of the five mazurkas. The rhythm is waltz-like and the accompaniment for the first time does not solely consist of chords played on the second and third beat of each measure. The rhythms in each hand overlap, creating a texture with more depth than most of the songs. The accompaniment also has an increased amount of chromaticism as well as the expected leaps in the left hand of the piano part. The vocal line, for the first time, has added ornamentation, as with the grace note in measure seventeen and the triplet in measure twenty-three. Measure twenty-four begins with the expected mazurka rhythm, which continues until measure thirty-five and then again at measure forty-nine. The final section of the song becomes more virtuosic in the vocal part than in most of the other songs. The vocal line climbs chromatically and then requires the vocalist to hold three high notes in a row before the line ends. The song then ends with the repeated piano introduction. Chopin’s mazurka-style songs stay true to the characteristics of traditional mazurkas, yet his focus on the text takes away from the innovation and creativity that comes through in his piano mazurkas. In Pauline Viardot’s adapted mazurkas, however, Chopin’s Polish nationalistic side is combined with his stylistic Parisian side to create the innovative French mazurka.

Pauline Viardot (née Garcia) was one of the few women with whom Chopin shared a professional relationship. Viardot, born in 1821 in Paris, came from a very musical family, as both parents and siblings were professional singers. Despite the encouragement of Liszt towards her piano virtuosity, Viardot decided to pursue singing and made her stage debut at the age of 18 as Desdemona in Rossini's *Otello*. Viardot became acquainted with Chopin's confidant George Sand before the composer, whom she only became close with once the three began spending the summers in Nohant. During the summers of 1841, 1842, 1843 and 1845, Chopin and Viardot spent time together reading full scores, discussing favorite composers, and having the occasional informal lesson.¹⁰ Viardot became a kind of muse to Chopin, as can be seen in a letter from Sand to Viardot from August 1842. She writes, "Come then, my dear Consuelo, our Chip Chip will return to life when he sees you...He calls for you to restore to him his musical powers which he claims to have lost. So don't be long, my dear."¹¹ Viardot and Chopin played together publicly only once in Paris on February 21, 1842. In the concert, Viardot sang a song of her own composition to the text of La Fontaine's "Le chêne et le Roseau", which Chopin accompanied her on piano.¹² Over the years, the two depended on each other for musical advice and also became very familiar with each other's musical style.

Viardot's adaptations of Chopin's mazurkas can be considered a musical product of this close relationship. Although the composition dates of the adapted mazurkas are unknown, Viardot is said to have performed them in the early summer of her 1848 tour of England, which

¹⁰ Azoury, Pierre, Chopin Through His Contemporaries: Friends, Lovers, and Rivals, Westport: Greenwood Press, 1999, pp. 151-155.

¹¹ Azoury, Pierre, Chopin Through His Contemporaries: Friends, Lovers, and Rivals, Westport: Greenwood Press, 1999, pp. 156.

¹² Eigeldinger, Jean-Jacques, Chopin: pianist and teacher as seen by his pupils, Cambridge: Cambridge University Press, 1986, pp. 187-188.

makes it likely that she composed at least some of them in the early spring of that year.¹³ Chopin, who was at the Covent Garden concert, noted the performance of the adapted mazurkas in a letter dated May 13, 1848 writing, “Yesterday at Covent Garden Mme Viardot sang my Mazurkas and they were encored.”¹⁴ Chopin’s reaction to the adapted mazurkas is fairly neutral. None of his references to the songs are particularly positive or negative, although he certainly notes in a June 30th, 1848 letter to Marie de Rozières when Viardot drops his name from the program for her concert at the Palace. In his letter Chopin writes, “In Viardot’s programmes at present there is no longer the item: ‘Mazurkas of Chopin’ but merely ‘Mazurkas arranged by Mme Viardot’ -it appears that it looks better. It is all the same to me; but there is a pettiness behind it...Don’t mention it to [name illegible] for it might come back here and be taken as another example of my ingratitude.”¹⁵ Despite their close friendship there still remained some of the pettiness often associated between professionals in the same field. Certainly, when the adapted mazurkas were published as an anthology in 1866 by the Maison E. Gérard et Cie Chopin’s name was clearly attached.¹⁶ The original anthology contained six songs, which included “Seize ans”, “Aime-moi”, “Plainte d’amour”, “Coquette”, “L’Oiselet”, and “Séparation”, all of which had been previously published separately although their dates are unknown. The success of the songs throughout the 19th century led to the equally profitable publication of three of the songs nineteen years after the original publication by the firm Breitkopf and Härtel in 1885 and the publication of an extended edition by Gebethner and Wolff

¹³ Shuster, Carolyn, “Six Mazurkas de Frédéric Chopin transcrites pour chant et piano par Pauline Viardot,” *Revue de musicologie*, T. 75^e, No. 2^e (1989), pp. 269.

¹⁴ Azoury, Pierre, *Chopin Through His Contemporaries: Friends, Lovers, and Rivals*, Westport: Greenwood Press, 1999, pp. 161.

¹⁵ Hedley, Arthur, *Selected Correspondence of Fryderyk Chopin*, New York: Da Capo Press, 1963, pp. 322.

¹⁶ Shuster, Carolyn, “Six Mazurkas de Frédéric Chopin transcrites pour chant et piano par Pauline Viardot,” *Revue de musicologie*, T. 75^e, No. 2^e (1989), pp. 271.

in 1899, which included an additional nine songs.¹⁷ Before considering the adapted Mazurkas, however, it is important to first consider the original compositions of Pauline Viardot so that the musical stamp she places on them is clear.

As a professional singer, Viardot traveled frequently and was fluent in five languages. Her experience with different cultures, as well as her Spanish background, often comes through in her compositions. Therefore, it seems likely that her interest in foreign cultures drew her to Chopin's piano mazurkas. Her work was generally influenced by Italian folksongs, French salon pieces, and German art songs.¹⁸ More specifically, her song "Berceuse Cosaque" was inspired by the native folksongs of Russia, which she heard on her first trip to the country in 1843, while "Madrid" draws from the music of Spain and her familial connection to the culture. The former utilizes a modal melody and drone-like accompaniment common in Russian music, while the latter uses the bolero rhythms found in Spanish music.¹⁹ Although most of Viardot's songs are strophic, she uses complicated harmonies and chromaticism, which add depth to the texture of her songs. Viardot often uses text painting to bring together the text and music in her works. Her song "Rossignol, Rossignolet", with poetry by Joseph Boulmier, brings together staccato eighth notes in the left hand and ascending pairs of thirty-second notes in the right to mimic the flight of the nightingale. In "Chanson de la Pluie", she uses staccato arpeggios in the left hand of the piano part to give the feeling of raindrops.²⁰ The continuous runs of sixteenth notes in "Flüstern, antheimscheues Lauschen", provide the image of the whispering breezes. Being a professional singer, Viardot almost always incorporates a few virtuosic lines into her songs to

¹⁷ Shuster, Carolyn, "Six Mazurkas de Frédéric Chopin transcrits pour chant et piano par Pauline Viardot," *Revue de musicologie*, T. 75°, No. 2° (1989), pp. 271.

¹⁸ Garcia, Pauline Viardot, *Twelve Lieder*, Catherine Sentman Anderson ed., Bryn Mawr: Hildegard Publishing Company, 1994.

¹⁹ Viardot, Pauline et al., *Anthology of Songs*, Susan C. Cook and Judy S. Tsou ed., New York: Da Capo Press, 1988, pp. ix-x.

²⁰ Viardot, Pauline et al., *Anthology of Songs*, Susan C. Cook and Judy S. Tsou ed., New York: Da Capo Press, 1988, pp. ix-x.

show off her talent. There are multiple examples within “Les cavaliers”, such as the ascending and descending thirty-second note scale at measure 51, the vocal cadenzas at measures 62 and 66, and the florid duet at measure 71. Viardot’s frequent use of held high notes that span multiple measures can be seen in “Chanson de la Pluie” with the held high F-sharp at measure 39 and the held high G at measure 47. “Die soldatenbraut” showcases her enjoyment of octave leaps at measures 24 and 39 with the A above middle-C leap to high A. It is with these additions of vocal virtuosity that Viardot adds a flavoring to the adapted Chopin Mazurkas all her own.²¹

The virtuosic figuratura, held high notes, and octave leaps are also the main characteristic differences, in terms of melody, between Chopin’s piano Mazurkas and Viardot’s adapted Mazurkas. In terms of structure, Viardot consistently takes out the repeats Chopin signifies and also adds phrases of her own. She also changes the rhythmic feel of the mazurkas by taking out and adding accents, due to the French texts. By changing these aspects of the Chopin piano mazurkas, Viardot creates highly stylized Parisian vocal mazurkas, or even art songs with the influence of a mazurka. Overall, however, Viardot stays true to the musical style of Chopin in her adapted mazurkas. Her vocal lines quote the linear phrases of Chopin’s right hand piano melodies, which coincidentally almost always lie in the soprano register. In other words, Viardot is able to extract the vocal lines that already exist within Chopin’s mazurkas. As mentioned, the first consistent change in the adapted mazurkas is the addition of virtuosic vocal lines, like the ones that fill her original compositions. In “Seize Ans” she adds an octave leap from high C up an octave and then a chromatic sixteenth note run back down to high C, while the piano sustains a C major chord in measure thirty-nine. More frequently, Viardot has the piano drop out during

²¹ Viardot adapted at least fifteen of Chopin’s Mazurkas into songs, twelve of which have made it into the most recent Jérôme Roie edition published in 1988.²¹ Due to the availability of sound recordings and the limitations of the modern collection, the eight adapted mazurkas considered are “Plainte D’Amour”, “La Fête”, “Faible Coeur”, “Berceuse”, “Seize Ans”, “L’Oiselet”, “Aime-moi” and “La danse”.

a figuratura line, such as at measure seventy-six in “Aime-moi”, where she adds a three measure run up and down from F-sharp to C-sharp an octave above. Measure ninety-five also showcases the beginning of one of Viardot’s extensive held trills. This one lasts for eight measures and is supposed to crescendo the whole way. “Coquette”, incorporates an arpeggiated run from middle C to the C two octaves above, which is held, and then a chromatic run all the way down to middle C again. Ten of the twelve songs included in the Roie edition have some kind of added vocal figuratura, which act as a signature for Viardot within the adapted mazurkas.

Significant changes in rhythm that appears in many of the adapted mazurkas include shifts in structure, such as added phrases and the deletion of repeats. In “Plainte D’Amour”, she uses the last four measures beginning at measure thirteen in the original mazurka, Op. 6 No. 1, as an introduction in the adapted song. Similarly, “Aime-moi”, adapted from Op. 33 No. 2 begins with an introduction that comes from the very end of the original mazurka. “Coquette”, based on Op. 7 No. 1, begins with an introduction of Viardot’s own composition, which incorporates a three octave drone that is typical of the traditional mazurka. In “Plainte D’Amour”, she also ignores the repeats at measure sixteen and forty, a deletion that occurs in “Seize Ans”, based on Op. 50 No. 2, as well. “La Fête”, which is based on Op. 6 No. 4, has an added four measure introduction, which doubles the Chopin mazurka melody in octaves. “La Fête” is an interesting example as the majority of it is of Viardot’s own composition due to the short length of the original mazurka. Her addition begins at measure twenty-four where she changes key to further separate Chopin’s work from her own. She creates a new melody that is reminiscent of Chopin’s with its chromatic triplet figures, but diminishes the depth of the texture in the accompaniment into quarter note chords on each beat of each measure. Viardot stays true to Chopin’s style overall with the harmonic complexities, chromaticism and legato phrases. When the original

mazurka melody returns twenty-three measures from the end it is only briefly, as Viardot's original music returns eleven measure from the end to finish the piece. "Faible Coeur", from the adapted Op. 7 No. 3, remains most faithful to the structure of the Chopin mazurka. Viardot accomplishes this by passing the original piano melody between the vocal line and accompaniment. This is exemplified in measure twenty-eight where the melody begins in the vocal line and is then transferred to the piano when there is a break in the text. When the text picks up again, the melody shifts back to the vocal line.

The final change that appears in most of the adapted mazurkas is Viardot's deletion of accents. In traditional Polish mazurkas, the accents fall on either of two weak beats within the triple meter and often shift throughout the piece from one beat to another. In most cases, Viardot keeps the accents that Chopin designates in the accompaniment, but often deletes the ones that fall within the vocal melody. This is required when the accent does not match up with the syllable of the word that it falls on. In "Seize Ans", Viardot is required to delete the accents that would fall on the second beat of "plus" in measure twenty-nine and also the second beat of "rire" in measure thirty-six. In measure twenty-nine, however, Viardot does keep the accent on the third beat of the left hand's piano line and also keep all of the same accents in the eight measure piano introduction to the song. In "L'Oiselet", Viardot deletes accents that would have fallen on the verb "est" in measure four and also on the second syllable of "oiselet" in measure eight, both of which would not be normally highlighted in speech. The text in "Berceuse" also requires the deletion of accents, which in Op. 33, No. 3 occur on almost ever second beat of every measure up until the repeat at measure sixteen. In the text of "Berceuse" the accents would detract from the linear vocal line and legato phrasing.

Chopin's piano mazurkas, to begin with, are heavily stylized versions of the traditional mazurkas one would hear in Poland. Chopin suppresses the vocal lines that would have been sung and danced to in the traditional mazurkas and replaces them with beautiful, lyrical piano melodies. Most are characteristic of Chopin's style developed in Paris, (all adaptations, except that of Op. 68 no. 2, use mazurkas composed after Chopin left Poland) using lots of chromaticism and complex harmonies to support the cantabile melodies. Viardot takes these stylized mazurkas and turns them into unique French mazurkas, returning back to the original medium of voice and accompaniment. Chopin's piano mazurkas were, as he put it, "Not for dancing," due to their stylized nature.²² It is through Viardot that the mazurkas return to their Polish origins, while remaining in a French context. Much of the editing she does is necessary with the additional component of the text to consider.

When Viardot's adapted mazurkas are considered in relation to Chopin's own mazurka-styled songs, they would appear to listener's to be the vocal mazurkas Chopin *should* have composed. To put it another way, Op. 74 odes not contain the songs one would expect after listening to a great deal of Chopin's piano works. Characteristically, Chopin's piano music is filled with rich harmonies and lots of chromaticism. Kornel Michalowski and Jim Samson in their *Grove Music Online* article, group Chopin's melodies into two categories: those that are "stanzaic...whose internal repetitions are modeled on variants of a well-established archetype...influenced by, those of the early 19th century operatic aria," and those that have a "freer, non-repetitive melody, unfolding continuously in the manner of operatic arioso or even recitative."²³ The songs, however, contain little of Chopin's harmonic prowess and even less of his melodic innovation. The influence of operatic style in Chopin's piano music makes it even

²² Samson, Jim, *Chopin*, New York: Schirmer Books, 1996, pp. 96

²³ Michalowski, Kornel and Jim Samson, "Chopin, Fryderyk Franciszek, §8: Musical style,' *Grove Music Online* (Accessed 14 April 2007), <<http://www.grovemusic.com>>

more surprising that his songs are lacking in their melodies. Jean-Jaques Eigeldinger, in his Chopin: pianist and teacher, remarks that to Chopin:

Singing constituted the alpha and omega of music; it formed the basis of all instrumental training, and the more piano playing drew its inspiration from vocal models, the more convincing it became. Hence Chopin's art of transforming the piano into a leading tenor or prima donna and creating the impression of human breathing; hence that preeminence given to broad *cantabile* style, that intense *legato*, that inimitable sense of line and phrasing, that fullness of sound, that cello-like quality which the piano can suddenly reveal.²⁴

Surely, it seems that if Chopin felt so strongly about the art of vocal music he would utilize his unique singing style to its fullest in creating his own songs.

It is, however, crucial to remember that Chopin's vocal mazurkas had a very different purpose from that of his piano mazurkas. The vocal mazurkas were never intended to be published. They were Chopin's private songs, which represented his sense of nationalism. Chopin relied on the theories of his teacher Józef Elsner for creating his metrical phrases so that he could best represent the Polish language and his heritage. He also only chose the texts of Polish composers to which he set his songs. Op. 74, lacking in Chopin's signature style, are, in fact, the composer's most nationalistic works. Pauline Viardot's adapted mazurkas return Chopin's piano mazurkas to this sense of Polish nationalism. Despite the additions, deletions and French texts, Viardot returns the piano mazurkas to their vocal origins. She brings together the Polish nationalism of the sung mazurka with Chopin's signature Parisian style to create what many critics may think the sung mazurkas of Chopin should have been.

²⁴ Eigeldinger, Jean-Jacques, Chopin: pianist and teacher as seen by his pupils, Cambridge: Cambridge University Press, 1986, pp. 14-15.

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