

The Mazurka, like the Waltz is in three beat time, but there are considerable differences between them. In the Waltz one expects the 1st beat of each bar to be the strongest. In the Mazurka this is avoided as much as possible, and accents often fall on either the second or the third beat instead, with phrasing to match. Long strands of two quaver /one crotchet figures can sometimes make the music sound like it is in two beat time.

In the accompaniment there sometimes are just rests on the first beat. If none of the other typical characteristics of the Mazurka are present, that is often the last aspect left.

There can be a subtle difference in the length of the beats, like the first one can be slightly shortened with the second beat getting slightly more time, especially when there is a dotted rhythm on the first beat and an accent on the second beat. Other features are peasant bagpipe effects, and the use of the Lydian mode, a scale that raises the 4th degree.

Over time, the Mazurka evolved into a more and more complex form, often with multiple stands of tunes simultaneously and quite complex in harmony, and great subtlety of expression in many places.



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**Veronica van der Knaap-Piano**  
**Special guest , Ken Joblin- Baritone**

**June 2018 Programme**



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## Programme-First Half

### Mazurkas by Chopin( 1810-1849)

Brown Index 85 (1834)  
Opus 68/2 (1827)  
Opus 68/1 (1829)  
Opus 6/ 1,2,4 (1830)  
Opus 7/1,3,4 ( 1830/1831)  
Opus 17/ 3,4 (1832/33)  
Opus 24/2,3 (1834/35)  
Opus 30/ 1,2,3,4 (1836/1837)  
Opus 33/ 1,2 (1837/1838)



## Interval

Refreshments at the Studio  
Cafeteria



## Programme-Second Half

Special guest , Ken Joblin baritone.

**R. Vaughan-Williams, from Five Mystical Songs: Love bade me welcome.**

Opus 50/3 (1841/1842)  
Opus 56/1,2,3 (1843)  
Opus 63/3 (1846)  
Opus 67/2 (1849)  
Opus 68/4 ( 1849?)  
Opus 59/1,2,3 ( 1845)



**Chopin** wrote Mazurkas throughout his entire life. There are about 60 of them. The earliest one( published posthumously) was from 1824. Some of those early works were later revised and published during Chopin's lifetime, others much later. There is disagreement about the dating of a number of works from opus 67 onwards, the later opuses being collections of works found soon after Chopin's death.

There are discrepancies between the various editions, caused by much confusion about what the proper original manuscripts were, and hand copying in the early stages.

Works that were published or have come to light since 1857 were not given opus numbers, and alternate catalogue designations are used for them, incl the Brown Index by Henle publishers.

There is enormous variety in the nature of the Mazurkas, they are in all moods imaginable, and different speeds as well.

Today's programme is mostly chronological, apart from the beginning and end. I have put the three opus 59 Mazurkas at the end as these are often considered the summit of his achievements regarding the Mazurkas.

The Mazurka is based on Polish folk songs/dances, but Chopin did not choose to make direct use of folk themes in his own works. The masurs, obereks and kujawiaks (the three main forms of the mazurka) which Chopin heard constantly in his early days were no more than a stimulus to his imagination, a point of departure from which he carried the basic materials to a new level , where they became embodied in a highly civilized art music without losing anything of their native authenticity.