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Piano Waltzes in the Works of Aleksander Zarzycki (1834–1895)

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Abstract

Aleksander Zarzycki's piano works are represented, in addition to other genres, by waltzes, of which he composed five. The first three, *Grande valse Op. 4*, *Valse brillante Op. 8* and *Grand valse Op. 18*, are considered concert waltzes – larger in size and characterised by a variety of melodic ideas. They form an example showing that the composer continued to work with the traditional ternary form (ABA₁). Internally, these works are very elaborate. Zarzycki extensively employs the technique of variation, crafting new melodies by referencing a key motif, and imitation (of a motif or phrase) in both hand parts. The main tonalities are maintained only in short sections. The waltzes typically display frequent mode changes and more distant keys that are introduced through progressions or sometimes even through direct key changes without any modulation. The last two waltzes, *Valse-Improptu Op. 24 No. 2* and *En valsant Op. 34 No. 3*, due to their size can be categorised as piano miniatures. Formally, like those mentioned earlier, they have a ternary form, with a contrasted middle movement (in a dominant relation), but they are far less melodically differentiated. All five waltzes fit the style. Undoubtedly, the mentioned music pieces are

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technically and interpretively challenging due to their large jumps, use of chords with a wide span up to a twelfth, and varying melody and key. The article also discusses the matter of dating works, editions, dedications, and first performances that was made possible based on source research.

Keywords: Aleksander Zarzycki, waltz, piano music, music of the 19th century.

Aleksander Zarzycki, once a great virtuoso pianist and now a rediscovered composer¹, composed songs, piano and violin pieces, and some orchestral works. As a highly skilled pianist, he composed mainly with his own abilities in mind. As a result, his works may be both technically and interpretively challenging. This statement can certainly be applied to one of the genres he practised, specifically piano waltzes, which are represented by five pieces². Three of the waltzes (*Grande valse* Op. 4, *Valse brillante* Op. 8, and *Grand valse* Op. 18), due to their larger size, are considered concert waltzes. The remaining two compositions, less extensive salon pieces, are a part of the opus-numbered collections (*Valse-Improptu* as No. 2 in Op. 24 and *En valsant* as No. 3 in Op. 34).

The purpose of this article is to arouse the interest of potential performers in the above-mentioned works, while at the same time providing additional information about them based on source data³. To achieve this objective, the article's main focus is to characterise the waltzes in terms of their structure and compositional approaches used, and present information about the works to place them in historical context. Unfortunately, none of the waltzes have yet been recorded, making this music largely unknown and worth bringing back to concert life. This is made easier by the fact that the works are preserved in score and are available both in digital form (first editions⁴) and in traditional form (first editions and contemporary performance editions⁵). For the purpose of this article, the works will be presented in opus order.

¹ In addition to my research, Klaudia Popielska has discussed Zarzycki's compositions in her recently defended doctoral thesis. For this reason, references to this thesis will appear in this text. Cf. K. Popielska, "The works of Aleksander Zarzycki. Inspirations – genres – musical language" (computer printout of the doctoral thesis written under the direction of dr. hab. Justyna Humięcka-Jakubowska), Adam Mickiewicz University in Poznań, Poznań 2023; access – Source: https://bip.amu.edu.pl/_data/assets/pdf_file/0021/444207/Popielska-Klaudia-Praca_Doktorska.pdf [as of 5.11.2023]. This article is the result of the grant: *Źródła do badań nad działalnością kompozytorską, pianistyczną oraz kulturalną Aleksandra Zarzyckiego (1834–1895)*, The Excellence Initiative – Research University (IDUB), University of Wrocław, no. BPI-DUB.4610.694.2021.

² The number, of course, seems modest compared to the works of, for instance, Franz Schubert, Frédéric Chopin, or Johannes Brahms, but they are still works worthy of interest.

³ Popielska's work did not include part of the addressees of dedications (Op. 4 and 8), an attempt to date the works, and also contained errors concerning the year of publication (Op. 4, 18). See K. Popielska, op. cit. pp. 35-44, 331, 332.

⁴ Online, in the Polona collection, one can find waltzes from Op. 8, 18, and 24.

⁵ See A. Zarzycki, *Walce na fortepian*, ed. Marek Szelezer, Wydawnictwo Eufonium, Gdynia 2014; A. Zarzycki, *Utwory zebrane na fortepian*, vol. 2, ed. Marek Szelezer, Wydawnictwo Eufonium, Gdynia 2018.

1. *Grande valse* op. 4

It belongs to the earliest period of Zarzycki's compositional work and was probably composed in the late 1850s. Zarzycki performed it for the first time during his debut at the Salle Herz in Paris on 30 March 1860⁶. The work was not published until two years later, in December 1862, by the Leipzig publishing house Breitkopf und Härtel, with a dedication "a Madame la comtesse Severin Mielżyńska". Most probably, he was referring to Franciszka Mielżyńska, the wife of Seweryn, a well-known political activist and art collector⁷. The Mielżyński family resided in Miłostaw and Zarzycki had been their frequent guest since the 1850s⁸.

This waltz, which might be described as youthful, has a ternary ABA₁ form that begins with a 12-measure introduction. Part A is based on three melodies – sections "a", "b" and "c_(b)", including their variants⁹ (see Table 1).

Table 1. Structure of part A, *Grande valse* Op. 4 by Aleksander Zarzycki

Part	A									
Subdivision		a		b						a
Sections	intro- duc- tion	a	a'	b	c _(b)	c _{1(b)}	L	c _{2(b)}	Ł	a ₁
No. of measures	12	16	16	16	16	8	16	19	12	16
Measures	1-12	13-28	29-44	45-60	61-76	77-84	85-100	101-119	120-131	132-147
Key	G minor		B $\flat$ major	G minor	D major	D minor	G minor	B $\flat$ minor	G minor	

Source: Own elaboration.

⁶ See A. Giacomelli, *Chronique des concerts*, "La Presse Théâtrale et Musicale" 1860, no. 14, p. 2.

⁷ During this period, married women were commonly referred to by their husbands' first names, in this case Sewerynowa. Similarly, Franciszka (the composer's wife) was referred to as Aleksandrowa Zarzycka. It is unclear, however, why the Leipzig publication did not include the actual name of the dedicatee, especially considering that *Dwie pieśni* Op. 2, also dedicated to Mielżyński's wife, was published by the J. Kaufmann i F. Hösick publishing house in Warsaw the same year and did include her name.

⁸ See B. Chmara-Żaczekiewicz, entry: *Aleksander Zarzycki*, [in:] *Encyklopedia muzyczna PWM. Część biograficzna*, ed. E. Dziębowska, vol. W–Ż, Polskie Wydawnictwo Muzyczne, Kraków 2012, p. 332.

⁹ The designation "c_(b)" is to be understood as new musical material, but motivically related to section "b". In turn, segment variants, depending on the degree of change, will include either numeric references in the subscript (significant differences) or a prime symbol (minor differences).

The 8-measure sentences¹⁰ in the first section have a melody which is more expressive rhythmically compared to the sentences in section “b”, which in turn are characterised by greater rhythmic stability. Another difference in section “b” is the chromaticism of the first phrase and the characteristic descending grace notes used in the second phrase¹¹ (cf. examples 1 and 2).



Example 1. A. Zarzycki, *Grande valse* Op. 4, mm. 13–20, sentence “a”



Example 2. A. Zarzycki, *Grande valse* op. 4, mm. 45–52, sentence “b”

The outer part A₁, although completely symmetrical to A in terms of number of measures (each has 135), is different in that the number of variant sections “c_(b)” is reduced in favour of the coda¹². The middle part, B, is kept (at least initially) in a parallel key, contrasting with the original key of G minor. This part also contains three sections (“d”, “e” and “f”) which differ in musical material¹³ and show no motivic analogies to the sections of the outer parts. Certainly, the waltz as a whole is kept in *brillant* style¹⁴, as shown by, among other things, chromatic passages, colourful trills, grace notes, broken arpeggios or progressions played exclusively by the right hand¹⁵. Nevertheless, listening to it (even at the target

¹⁰ The table shows 16 measures which reflect the periodic structure, i.e. two 8-measure sentences.

¹¹ It is possible that Zarzycki incorporated grace notes because he was inspired by Chopin’s two *Grande Valse Brillante*, Op. 18 and 34 No. 3, in which they also appear in a number of measures.

¹² The subdivision here is as follows: “a” (mm. 255–270), “b” (mm. 271–286), “c_(b)” (mm. 287–302), L (mm. 303–326), “a” (mm. 327–342), “a₂” (mm. 343–358), coda (mm. 359–389); cf. Table 1.

¹³ In turn: [“d” (mm. 148–165)], [“e” (mm. 166–189), L (mm. 190–193), “d₁” (mm. 194–210)], [“f” (mm. 211–226), “e₁” (mm. 227–242), L (244–253)]. The square brackets here function as repetition symbols.

¹⁴ The characteristics of this style are discussed by Danuta Jasińska, among others. See D. Jasińska, *Problem stylu brillant w twórczości Chopina*, Wydawnictwo Naukowe UAM, Poznań 1995, pp. 137–155.

¹⁵ The left-hand accompaniment is reduced to a purely chordal function, emphasising the triple time of the waltz.

fast allegro tempo), it can be argued that it also fits into the *mélancolique* style that Mieczysław Tomaszewski identifies when discussing Chopin's works¹⁶. There is something nostalgic about this waltz, which is accentuated not only by the prevailing minor key and *piano* dynamics, but also by predominantly descending progressions. The sombre, almost mournful tone is emphasised in a section of the final coda (mm. 171–382), as if the intention was to leave the listener in a reverie.

2. *Valse brillante* Op. 8

The expression of the *Valse brillante* Op. 8 differs from that of the first waltz. During the composer's lifetime, this was his most popular work in the genre. Between 1865 and 1870, Zarzycki himself performed it at least ten times at various concerts, and it was also in the repertoire of his student Florentyna Friedenthal, who performed it in the first half of the 1870s¹⁷. The composer presented it for the first time on 4 February 1865 as part of his own original piano concert in Wrocław¹⁸. The work was published a year later in March in Berlin by Ed. Bote und G. Bock¹⁹. The piece was soon acquired by a Warsaw bookshop, as reported in the "Kurier Warszawski":

Alexander Zarzycki's favourite "Valse brillante", played by him at concerts, arrived at Gustav Sennewald's musical score store on Miodowa Street²⁰.

Zarzycki dedicated this waltz to his friend Anna Mielżyńska (née Kwilecka), wife of his nephew Seweryn Mielżyński, whom the composer probably met in Miłostaw. The composition has an ternary main structure of ABA' form²¹. It begins with a 20-measure introduction which announces the dominant musical idea in the form of a two-measure motif (m. 21, 22) which forms the basis for the periodic structure of the outer parts²². Taking the first sentence as an exam-

¹⁶ Cf. M. Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, Polskie Wydawnictwo Muzyczne, Kraków 2010, pp. 365, 366.

¹⁷ Among others, during performances given on 15, 18 and 28 March, 29 April 1873 and 23 May and 2 June 1874. Earlier, it was also presented by Maria Peschke (12 May 1866).

¹⁸ R. S., *Provinzial – Zeitung*, "Breslauer Zeitung" 1865, no. 63, p. 346.

¹⁹ "Berliner Musikzeitung" 1866, no. 12, p. 96.

²⁰ "Kurier Warszawski" 1866, no. 85, p. 465.

²¹ The last part is repeated almost identically, differing from the first only by the addition of a coda, so the change is too small to be given the A₁ label, as in the case of the previous waltz.

²² A small comment here, as such thinking was already evident to a lesser extent in the first waltz, but the single-measure motif appearing there in the introduction (see mm. 3, 4, 7, 8) was not a prominent leading motif. It usually appeared in the second phrase of the musical sentences (see, mm. 17, 18, 32–34, and especially in the closing section mm. 344–384).

ple²³ (see Example 3), it is noticeable that this arching motif uses a chromatic ascending passage in eighth notes and a quieter ending in the form of a descending leap by a fifth with longer notes (half and quarter notes).



Example 3. A. Zarzycki, *Valse brillante* Op. 8, mm. 21–28, sentence from section “a” with the main motif

Parts A and A’ use the material derived from this very motif, but the structure of each period (strictly symmetrical, we should add) means that we can distinguish several smaller sections within them (see Table 2). At the same time, as can be seen from the below diagram, unlike in the first waltz, Zarzycki did not use different melodies here.

Table 2. Structure of part A, *Valse brillante* Op. 8 by A. Zarzycki

Movement	A							
Sections	intro- duction	a	a’	a ₁	a ₁ ’	L	a (imit.)	a’ (imit.)
No. of measures	20	16	16	12	12	7	16	16
Measures	1–20	21–36	37–52	53–64	65–76	77–83	84–99	100–115
Key	A $\flat$ major			E $\flat$ major		-	A $\flat$ major	

Source: Own elaboration.

It is interesting to note the last two periods, where the composer introduces polyphony by means of a chromatic motif performed alternately every bar in the parts of each hand, thus creating an echo effect²⁴. The middle part B, maintained initially in the key of D flat major²⁵, is definitely more elaborate than the outer

²³ Here I disagree with the division that Popielska uses in her analysis. According to it, the phrase has a length of 2 measures and the period has 8. However, there is clearly a division into a 2-measure motif, a 4-measure phrase, and an 8-measure sentence. Not until the two sentences are put together do they produce a periodic structure, which also results from harmonic relations. The division into small sections, without assigning them to individual measures, which the author provides in footnote 529, is also unclear. See K. Popielska, op. cit., pp. 179, 182.

²⁴ In the table, marked as “(imit.)” – imitation motif.

²⁵ The key here changes along with the appearance of successive sections to: F minor, A flat major and, finally, even to E major.

parts, and this is due to three reasons. Firstly, Zarzycki planned the “b” sections as the main idea, but, as in the case of the “a” sections, they are modified, bringing some kind of change almost every time. This is shown by the following comparison, which is an extract of the actual melody of the sections for comparison purposes (see example 4²⁶).

The image displays four staves of musical notation, each representing a different section of a waltz. The first staff, labeled 'b', is marked 'cantabile' and 'p'. The second staff, labeled 'b'', is marked 'tr.b'. The third staff, labeled 'b1', is marked 'con grazia' and 'p'. The fourth staff, labeled 'b2', is marked 'a tempo' and 'mf'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 4. Comparison of sentence melodies in sections “b”, “b’”, “b₁”, “b₂” in *Valse brillante* Op. 8 by A. Zarzycki

Secondly, the composer introduces new musical ideas as sections “c” (mm. 132–147 and 196–211) and “d” (mm. 148–179 and 212–243). They are so unique melodically that it is difficult to treat them as links. And finally, as can be seen from the two sections already mentioned, the volume of this movement is the result of an almost identical repetition of material from measures 116–179 (“b”, “c”, “d”) in measures 180–243. Unfortunately, these repetitions appear to detract from the quality of the waltz as a whole, resulting in a tedious impression upon successive listens. In this context, the tempo at which the work is performed, described by Zarzycki as *Non troppo allegro*, is also significant. It seems that the charm of this piece is only revealed when performed at a faster tempo, e.g. *presto*²⁷. Undoubtedly, the composition is an impressive piece overall, very melodic (especially in the outer parts). The musical narrative is animated by the use of *ritardando* and tempo resumption, brief passages, imitative melodies and modulating progressions (especially in the final phase). Looking at the work in its entirety, it aligns most closely with the ideas of the *brillant* style, as implied by the title of the work itself. Texturally, there is a division into a melodic layer and a chordal accompaniment, quite classical for this dance, and a quarter-note

²⁶ “b” (mm. 116–123), “b’” (mm. 180–187), “b₁” (mm. 244–251), “b₂” (mm. 264–271).

²⁷ At 170 M.M., it takes approximately 11 minutes to perform the waltz.

rhythm which emphasises the triple metre by accentuating the first beat. The press reviews of the piece were extreme. A review in the “Breslauer Zeitung” described the piece as brilliant²⁸. During a concert in Warsaw in February 1866, Zarzycki played it at the request of the delighted listeners²⁹. At the time, one of the newspapers wrote:

Performed by Mr Zarzycki himself, his exceptional waltz [Op.8 – note by W.M.] glistened with an array of magnificent sparks elegantly arranged in flowing lines³⁰.

Jozef Sikorski added that the piece was neither too playful nor too serious, although a complex one:

[...] with brilliant fireworks, elegant arabesques and graceful melodies. What more could one ask of a waltz? Except that it is always performed as it was on this evening – an evening worthy of being called a concert³¹.

Władysław Wiślicki reviewed Zarzycki's first performance in Warsaw (7 January 1866) in quite the opposite way. In his anonymous review, he wrote:

Mr. Z.[arzycki] is a brilliant pianist; we shall not say the same about him as a composer, for his works are poor; this Waltz [op. 8 – note by W.M.] is beyond mediocre³².

In his second opinion, the author somewhat softened his judgement, stating that the work was ephemeral, “without any deeper artistic value”³³. Criticism came also from a Lviv reviewer after the concert on 30 April of the same year. As reported by the “Dziennik Literacki”:

[...] Mr Zarzycki, accompanied by the orchestra, performed two of his compositions, specifically the “Valse brillante” and the “Grande polonaise”. The musicianship here was excellent and masterful, but the compositions themselves do not deserve the same recognition. There is nothing particularly new in them, neither in the themes nor in the arrangements [...] everywhere we encounter notes and phrases that seem familiar from somewhere else³⁴.

3. *Grande valse* op. 18

Zarzycki wrote his third waltz, *Grande valse* Op. 18, during the period when he was the director of the Music Institute. According to press reports, he performed it only once, on 19 December 1880, at the farewell concert of Pablo de

²⁸ R.S., *Provinzial – Zeitung*, “Breslauer Zeitung” 1865, no. 63, p. 346.

²⁹ T.[omasz] L.[e Brun], *Przegląd tygodniowy*, “Gazeta Muzyczna i Teatralna” 1866, no. 25, p. 1.

³⁰ “Gazeta Polska” 1866, no. 31, p. 2.

³¹ J. Sikorski, *Ruch muzyczny*, “Bluszcz” 1866, no. 20, p. 84.

³² [W. Wiślicki], *Koncert Aleksandra Zarzyckiego*, “Przegląd Tygodniowy”, 1866, no. 2, p. 14.

³³ W. Wiślicki, *Przegląd muzyczny. Koncert p. Aleks. Zarzyckiego i pani Majeranowskiej*, “Kłosy” 1866, no. 31, p. 364.

³⁴ J.S., *Teatr*, “Dziennik Literacki” 1866, no. 19, p. 302.

Sarasate³⁵. A month earlier it was published by Ed. Bote und G. Bock along with his Piano Concerto No. 2 in A flat major, Op. 17³⁶. He dedicated this work to the German pianist and composer Sophie Menter-Popper, who visited Warsaw several times in the 1870s with her cellist husband, David Popper. This is the most complicated of all his waltzes, in which the ideas used in the previous two waltzes (such as the introduction of imitations or frequent changes of key) are developed even further. In addition, the overall structure of the work is complicated and can again be reduced to the three-part ABA₁³⁷ form. However, the inner division into smaller sections becomes more pronounced in terms of material. The difference between this waltz and the previous ones is the motivic work, which sometimes makes it difficult to decide whether a given section is still a variation or already a new musical idea that merely refers to the previous one. The first three sentence-structured sections can be an example of such a classification. First to appear after the 12-measure introduction is section “a” (mm. 13–28), which contains three motifs, marked in the following example by symbols M 1, M 2 and M 3 (see example 5).



Example 5. A. Zarzycki, *Grande valse* Op. 18, mm. 13–20, sentence “a”

It is followed by section “a₁” (mm. 29–44). This interpretation is a result of the strong attachment to the central motif (M 1) which here is already altered (hence M 1-a, M 1-b). The following sentence, “b_(a)” (mm. 45–52) bears a stronger resemblance to “a₁”, but since it does not reference motif 1, it cannot be classified as “a₂” as it is too distant musically from “a” (see example 6).

It is interesting to note motif 1 from section “a” also returns in the middle part of the piece (B, mm. 169–196), which was not the case in the previous waltzes. However, this should not be considered section “b_(a)” but rather different material. In this case it is a variation of section “g” which should be described as “g_{1(a)}” due to the use of the main motif (M 1) from section “a” (see example 7).

³⁵ *Wiadomości bieżące krajowe*, “Gazeta Warszawska” 1880, no. 283, pp. 1.

³⁶ See *Musikalisch-literarischer Monatsbericht über neue Musikalien, musikalische Schriften und Abbildungen*, 1880, no. 11, p. 335.

³⁷ Alternatively, a four-part structure ABCA₁ could be used here, dividing the middle part B from the three-part form (mm. 93–259) into B (repeated mm. 93–148) and C (mm. 149–259), given their dissimilarities in tone and material.

Example 6 shows two sections of piano music. The first section, labeled a_1 , contains measures 29-36 and features motifs M 1-a, M 2-a, M 1-b, and M 3-a. The second section, labeled $b_{(a)}$, contains measures 45-52 and features motifs M 2-b and M 3-b. The tempo is marked *p tranquillo* and dynamics include *p*, *cresc.*, and *f*.

Example 6. Comparison of sentences from sections “ a_1 ” (mm. 29-36) and “ $b_{(a)}$ ” (mm. 45-52), from *Grande valse* Op. 18, by A. Zarzycki

Example 7 shows two sections of piano music. The first section, labeled g , contains measures 149-156 and features motif M 3-a. The second section, labeled $g_{1(a)}$, contains measures 165-172 and features motifs M 3-a and M 1. The tempo is marked *molto cantabile* and dynamics include *espress.* and *cresc.*

Example 7. Comparison of sentences from sections “ g ” (mm. 149-156) and “ $g_{1(a)}$ ” (mm. 165-172), from *Grande valse* Op. 18 by A. Zarzycki

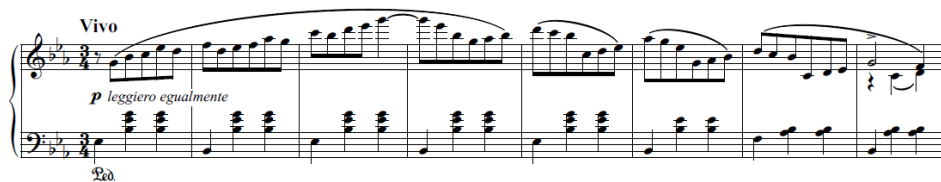
The recurring motifs, in spite of multiple alterations of melodic ideas within small sections, make the entire work more cohesive. Unfortunately, the cohesion is disrupted by repeating “ d ”, “ e ” and “ f ” sections (mm. 93–148), which are motivically unrelated to the earlier ones. Furthermore, the composer significantly departs from the primary key of D major moving successively to the keys of E major, C sharp major, A flat major and D flat major. The return of the key relationship only occurs from the “ g ” section onwards, as the dominant relationship (in A major) becomes prevalent. The above examples also demonstrate the use of motif imitations that appeared in the previous waltz (Op. 8). What sets this waltz apart from both earlier and later waltzes is its texture, or to be more precise, its abandonment of the typical accompaniment of three quarter notes in a measure in favour of a more figurative approach. This is influenced by the already mentioned imitation, frequent arpeggios or octave doubling in the left hand.

4. *Valse-Impromptu* op. 24 no. 2

The last two waltzes, as already mentioned, are considerably less extensive. The *Valse-Impromptu* is included in the collection *Deux Morceaux* Op. 24 as No. 2³⁸. It can be assumed that it was created in the first half of 1883, when it was mentioned in the press in connection with a concert held on 1 July in support of the Shelter for Female Teachers³⁹. It is believed that this was the first time that Zarzycki performed it, but unfortunately it was not discussed in any reviews⁴⁰. A commentary only appeared upon the publication of the work by the publishing house Ed. Bote und G. Bock in May of the following year. “Kurier Warszawski” spoke very positively about the work, stating:

The waltz has elegance and charm. Both works [from Op. 24 – note by W.M.] will be a wonderful and most welcome addition to our scarce repertoire of original piano compositions⁴¹.

Of course, this should be taken as a typical promotion of sheet music rather than an objective opinion. This waltz is the only one of Zarzycki’s waltzes that was not dedicated to anyone. The addition of the word *impromptu* to the name of the dance suggests a certain degree of improvisation, and when listening to this work, one might get that impression. Although the structure follows an ABA₁ form with only two melodic ideas present, the constant modification of these introduces a degree of improvisational freedom. In the case of the melody corresponding to sentence “a” (see example 8), the modifications involve changing the direction of the intervals, which are primarily modulatory in character, since Zarzycki does not strictly adhere to the initial key of E flat major and introduces short phrases in G minor, C minor and B flat major as early as in part A (mm. 1–84).



Example 8. A. Zarzycki, *Valse impromptu* Op. 24 no. 2, mm. 5–12, sentence from section “a”

³⁸ Number one is *Serenade*.

³⁹ *Kronika miejscowa i prowincjonalna*, “Słowo” 1883, no. 174, p. 2.

⁴⁰ See *Z teatru i muzyki*, “Kurier Warszawski” 1883 no. 164, p. 3; *Wiadomości warszawskie*, “Wiek” 1883, no. 144, p. 4.

⁴¹ “Kurier Warszawski” 1884, no. 148b, p. 3–4.

The outer parts of the waltz exhibit a consistent maintenance of a certain motoricity resulting from the nearly constant use of eighth notes, *legato* articulation and *Vivo* tempo. The left-hand part (accompaniment), however, uses a typical waltz chordal basis (triads and dyads in quarter-note rhythm), with occasional variations in articulation (*staccato* or accented first quarter note). In contrast to the outer parts, Zarzycki composed part B (mm. 85–124) which, in addition to its dominant key, has a significantly slower tempo (*Molto meno mosso*) and a more sombre character due to the use of lower registers. The melody also changes from fast and motoric to calm, based on a four-measure phrase (see example 9) that is repeated several times, each time with an accompaniment which is slightly different in terms of articulation and timbre. At first, the harmony is based on octaves, then on triads, and from measure 109 onward on broken chords in an eighth-note rhythm.



Example 9. A. Zarzycki, *Valse impromptu* Op. 24 no. 2, mm. 85–88, phrase from section “b”

Also in this movement, the modulating element comes to the foreground culminating in an augmented chord that prepares the listener for the link (mm. 125–132). For this link, the composer utilized an ascending progression using the notes of the adjacent A major and B major chords, which gave this section a specific colour (mainly due to the pronounced minor seconds). In terms of texture, the piece is very simple. It is dominated by two planes (melody and chords), but the fast tempo, repetitive rhythm, constant interval changes in melody, and intervals ranging to a 12th make it a challenging piece. Compared to Chopin’s waltzes, this one is closest in character to the famous *Waltz in D flat major*, Op. 64 No. 1, albeit with no direct melodic resemblance.

5. *En valsant* Op. 34 No. 3

While the *Valse-impromptu* exhibits a characteristic eighth-note rhythm, *En valsant* Op. 34 No. 3 displays greater rhythmic variety. Like the previous

waltz, it appears as the last number in a collection of works under the general title *Trois Moresceaux*⁴². This collection was published in January 1891 (Ed. Bote und G. Bock) but was likely completed earlier, in 1889 or 1890⁴³. Zarzycki dedicated the entire collection to Ignacy Jan Paderewski. Given that this took place at the beginning of the 1890s, it can be interpreted as a symbol of appreciation for his younger colleague, who, after his Paris debut in 1888, went on to give numerous piano recitals all over Europe⁴⁴. It has not been possible to find any information in the press about a public performance of this waltz by either Zarzycki or Paderewski. Given its size, the work can be considered a piano miniature, as it consists of 115 measures (including a repetition of 131 measures). This waltz also has a three-part ABA₁ structure. The outer parts begin with a 16-measure period “a” (mm. 1–16, repeated) which is lively, yet melodic and maintained at a fairly fast tempo (*Non troppo presto*) (see example 10).



Example 10. A. Zarzycki, *En valsant* Op. 34 No. 3, mm. 1-16, section “a”

This is followed by another segment which in Part A is 16 measures long and can be described as section “b_(a)” (mm. 17–132), and in the case of part A₁ as “a₁” (mm. 85–108). Both sections are accompanied by the term *scherzando*, which emphasises the cheerful and lively waltz melody they introduce. The middle part B (mm. 35–68) is not particularly different from the other parts, differing only slightly by its faster tempo and the key of A flat major. It consists of two periods based on the same musical material “c” (see example 11). The second period is extended by four measures of descending scalar progressions functioning as a link to part A₁.

⁴² Number one is *Chant du printemps* (Spring Song) and number two is *Romance*.

⁴³ On 24 April 1889, Anna Yesipova (also known as Annette Essipova) performed *Chant du printemps* for the first time. It is possible, by analogy, that the other two pieces in the collection were also written in the same year, but given their later publication it is just as likely that they were added later, in 1890, and submitted to the publisher at that time. See J. Kleczyński, *Przeгляд muzyczny*, “Echo Muzyczne, Teatralne i Artystyczne” 1889, no. 291, p. 201.

⁴⁴ A. Piber, *Droga do sławy. Ignacy Paderewski w latach 1860–1902*, Państwowy Instytut Wydawniczy, Warszawa 1982, p. 161.



Example 11. A. Zarzycki, *En valsant* Op. 34 No. 3, mm. 33–48, section “c”

Perhaps the most surprising aspect of this waltz is the ending (bars 109–115), where, after an “interrupted” upward progression, there is a sudden change in tempo to *Largo* and an introduction of chordal harmonies, followed by a two-bar motif from part B. The work ends in a rising fioritura maintained in *pianissimo possibile* dynamics at a fast tempo (*veloce*).

It is also worth mentioning that this waltz exists also in a chamber version for violin and piano. It was published in the same year, but was not arranged by Zarzycki but by Hugo Schneider. Since this version is separated from the original piano waltz by only 16 publishing numbers⁴⁵, it can be assumed that either Zarzycki himself sent Schneider's arrangement to the publisher, or the publisher commissioned Schneider to produce such an arrangement with the author's consent.

In conclusion, the genre of the waltz in Zarzycki's works can certainly not be taken as an example of his compositional development, since the last two waltzes are piano miniatures and therefore necessarily characterised by the use of simpler musical devices. This development is, however, apparent in the first three waltzes, where the composer did indeed return to some of his ideas (melodically or structurally) and modified them. Regarding the common elements of waltzes, they will include the ternary form⁴⁶ (although at times highly developed internally), sections based on sentences, periods, fast tempos, figurative melodies, and frequent changes of key. And here a certain pattern can be noted, namely that in his first four waltzes Zarzycki alternates mode changes within individual sections, usually in a relative relationship (e.g. G minor – B flat major). This does not just refer to changes in key in the middle parts (B), which are gen-

⁴⁵ The number of the original version is 13481, Schneider's version is 13497.

⁴⁶ The ABA structure, complete with an introduction and a coda, as in the first half of the 19th century, remained the most common form in this genre, as confirmed by Zarzycki's waltzes. Cf. Irena Poniatowska, *Historia Muzyki Polskiej*, vol. 5, *Romantyzm, część druga, Twórczość muzyczna w drugiej połowie XIX wieku, 1850-1900*, Narodowe Centrum Kultury, Warszawa 2010, pp. 315, 316.

erally kept in a dominant relation to the basic key, but to changes within individual parts of the entire piece. Those frequent key and mode changes, the introduction of new musical ideas, avoiding the repetition of the same sentences in favour of using the variation technique, pose a considerable interpretive challenge to the performer. It is therefore unclear whether these works will find their contemporary interpreters and appeal to music lovers.

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Walce fortepianowe w twórczości Aleksandra Zarzyckiego (1834–1895)

Streszczenie

Twórczość fortepianową Aleksandra Zarzyckiego poza innymi gatunkami reprezentują walce, których skomponował pięć. Pierwsze trzy: ***Grande valse op. 4***, ***Valse brillante op. 8*** i ***Grand valse op. 18*** – należą do walców koncertowych, o większych rozmiarach, które cechuje różnorodność pomysłów melodycznych. Na ich przykładzie widać, że kompozytor kontynuował tradycyjny repryzowy model formalny (ABA₁). Utwory te są rozbudowane wewnętrznie. Zarzycki w dużym stopniu wykorzystuje w nich technikę wariantowania, tworzenia nowych melodii w nawiązaniu do jakiegoś jednego głównego motywu oraz imitację (motywu, frazy) w partiach obu rąk. Nadrzędne tonacje utrzymują się tylko na krótkich odcinkach, typowe dla tych walców są zmiany trybów oraz bardziej odległe tonacje, które kompozytor wprowadza poprzez progresje, a czasem nawet pozbawione modulacji bezpośrednie zmiany tonacji. Dwa ostatnie walce, tj. ***Valse-Improptu op. 24 nr 2*** i ***En valsant op. 34 nr 3***, ze względu na rozmiary zaliczyć można do miniatur fortepianowych. Formalnie, podobnie jak wcześniejsze, mają budowę repryzową, ze skonstrastowaną częścią środkową (w relacji dominantowej), ale są one zdecydowanie mniej zróżnicowane melodycznie niż poprzednie. Wszystkie pięć walców wpisuje się w stylistykę. Niewątpliwie są one wymagające technicznie i interpretacyjnie, choćby z powodu dużych skoków, akordów o rozpiętości nawet duodecymy, zmienności melodii i tonacji. W artykule poruszone zostały także kwestie datowania dzieł, wydań, dedykacji oraz pierwszych wykonawców, które dało się ustalić na podstawie badań źródłowych.

Słowa kluczowe: Aleksander Zarzycki, walc, muzyka fortepianowa, muzyka XIX wieku.