COLLECTION OF CRITICAL EDITIONS OF THE WORKS OF

Fryderyk Franciszek Chopin

No. 7

Deux Polonaises Op. 26

Introduction, Text, Fingering and Commentary

by

Franco Luigi Viero

NEW EDITION COMPLETELY REVISED

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EDITOR'S NOTE. — Since our Free of Charge Editions Audacter.it are virtual, we can make them better as we detect, thanks to a communication or directly, imperfections, errors, and misprints. Here is the date of the last amelioration: DECEMBER 2023.

In the previous page: sculpture of Chopin's left hand carried out following the cast made by Jean-Baptiste Clésinger shortly after the death of the Composer.

*Preface**

Compared to the second edition we published in 2002, this one differs in several respects. Firstly, the critical apparatus—as in the previous editions published by "Free of Charge Editions Audacter.it"—does not transcribe the sources but reports them as they appear in the originals; which eliminates any possible transcription error at the root. Secondly, the recensio*, while remaining unchanged in its setting out, proposes a more detailed filiation of the sources, so that the resulting musical text can be considered, from a philological standpoint, almost definitive, taking into account, however, that the corrections inserted in the autograph at different times and the countless changes made during the revision of the proofs—made even more laborious by the Parisian engraver's carelessness—leave room for some doubt on certain details that we deal with in the Commentary. Thirdly, overruling some clichés, we believe we have defined the question of the structure of the first* Polonaise in C ♯ minor. *Fourth, as for the piano-playing side we have taken care, as always, of the fingering and proposed, where useful, the solutions most in keeping with the Chopin piano-school, which remains unknown to most.*

We hope that this effort of ours will arouse the interest of the deserving students.

Dorno, December 2022.

** We would like to warn the Reader that we are unable to guarantee the absolute propriety and correctness of the English translation, which has the sole purpose of enabling non-Italian Readers to enjoy a unique edition. A true translation, whatever it may be, should be written by a native speaker, and we are not one. In any case, we invite our Readers who find errors or inaccuracies to let us know, and we will make the suggested correction. Thank you!*

IN A DRAFT LETTER dated 30th June 1835 we read: "Following the advice of my friend Probst, I offer to Messrs. Breitkopf & Härtel of Leipzig the ownership for Germany of the works named as follows...".[1] The list includes opuses Nos. 22 to 28.[2] The No. 26 contains «*2 Polonaises mélanc*[*oliques*]».[3] As Chopin was not in the habit of selling unfinished works, we must assume that by the end of June 1835 all the listed compositions, including the "two Polonaises," were ready. Unfortunately, the collection of correspondence between the German house and its agent in Paris, Heinrich Probst, offers no exchange of letters between November 1834 and March 1837,[4] nor can anything be deduced from Chopin's letters.

We do not have the receipt for the transfer of the rights to Schlesinger of Op. 26, but we can date it between 7th August 1835, the date on which Chopin sold Schlesinger his first Scherzo, the Concerto in F min. (Op. 21), four Mazurkas (Op. 24) and the Polonaise Op. 22,[5] and 29th January 1836, which is the date of the receipt for the payment of 300 francs by Breitkopf & Härtel for the purchase of the *deux Polonaises mélancoliques*.[6] Wessel, after signing the purchase contract on 5th April 1836 (for £8, together with Op. 27),[7] would enter Op. 26 at Stationers' Hall on 30th May 1836.[8] The sources to be collated are therefore the following:

- *A* autograph, "formerly in the collection of Mary Flager Cary, now in the Pierpont Morgan Library in New York,"[9] which provided us with the microfilm at the time. It is the antigraph of **F1**. Its facsimile was published by the Nar. Inst. Fr. Chopina in Warsaw (2010).
- **F1** first French edition, printed by M. Schlesinger, plate No. 1929. The "RGM" announced its availability in the issue of Sunday, 31st July 1836, p. 274. On the same page it says at the bottom that "subscribers will receive with this issue: Deux polonaises pour le piano, par F. Chopin. Œuvre 26." It can be consulted on the *CFEO* website. For all further information, *cf. ACCFE* p. xxxviii and 185.
- **F2** first French reissue: it is the corrected and lithographed reprint of **F1**, the one given as a gift to subscribers to the "RGM", *cf. ACCFE* p. 185.
- **F3** second French reprint: this is the engraved version of **F2**, deposited and printed in August 1836, *cf. ACCFE* p. xxxviii e 185. — Since the musical text of **F2** and **F3** is the same, in the apparatus we will only use the abbreviation of this print run, the one offered for sale.
- **G** first German edition, printed by Breitkopf und Härtel, plate No. 5707, between July and August 1836, *cf. ACCFE* p. xliv and 186 f. It can be consulted on the *CFEO* website. — Since the subsequent reprints made during the Composer's lifetime do not present corrections or changes to the musical text, they are of no value for the *recensio*.
- **E** first English edition, printed in London by Wessel & C°, plate No. 1647, in 1837, although it was registered on 30th May 1836, *cf. ACCFE* p. 192. It can be consulted on the *CFEO* website. As for later reprints, what has been said about **G** applies.
- **F3**^{J} copy of **F3** from the so-called *partitions* or *exemplaires Jędrejewicz* (*cf.* EIGELD.[2006] pp. 276 ff.)
- **F3**^{D} copy from the so-called *partitions* or *exemplaires Dubois-O'Meara* (*cf. ibid.* pp. 257 ff.).
- **F3**St copy of **F3** from the so-called *partitions* or *exemplaires Stirling* (*cf. ibid.* pp. 245 ff.).
- **Tl** *Collection* | *des* | *Œuvres pour le Piano* | *par* | *Fréderic* [sic!] *Chopin* | 9 POLONAISES | 4.[e]

[1] *Cf. KrFrCh* 2 I, p. 459. This draft letter, a facsimile of which was published in M. MIRSKA, W. HORDYŃSKI, *Chopin na obczyźnie*, Kraków (PWM) 1965, p. 174, is certainly signed by Chopin, but the handwriting is not his: could it be Probst's? Even the confidential expression "of my friend Probst" is not attributable to the very formal Chopin, who nevertheless signed it. This strange letter conceals something, but it is almost impossible to divine what.

[2] Op. 28 is described as "*X Sonate* à 4/m." Such a "famous" *Grande Sonate à 4 mains* was none other than the version for four hands of what would later become the Sonata Op. 35.

[3] It is highly probable that the unusual qualification of *mélancoliques*, hardly attributable to the Parisian Chopin, was a stunt of the letter's compiler, who had probably requested the Composer to perform the listed pieces. Which would confirm that the two Polonaises were finished.

[4] *Cf.* LENN.[1990] p. 21 ss.

[5] *Cf. KrFrCh* 2 I, p. 466.

[6] *Cf.* KALLB.[1982] p. 345; *KrFrCh* 2 I, p. 532.

[7] *Cf.* KALLB.[1996] p. 204. This deed, which originally had the date of 6th November 1833, is not included in *KrFrCh*, where on the contrary you can find the one dated the following day (6th April) concerning opuses 13÷17. But the one concerning opuses 18÷24, dated 6th April 1836 as well, is missing in *KrFrCh*. It is true that the facsimile given by Kallberg in his thesis is almost illegible, but he is one of the most accredited Chopinologists...

[8] *Cf.* BROWN[1972] p. 94.

[9] *Cf.* BEL.[1977] p. 350.

LIVRAISON, *PUBLIÉ* [sic!] *PAR* T. D. A. Tellefsen, Paris (Richault) *s.d.* (but 1860), pp. IV+94. Among the engraver's errors (e.g., according to the index the Polonaises would be 8, as the *incipit* of Op. 26 No. 2 is missing!) one can also discern the hand of Tellefsen.

Kl *OEUVRES DE FR. CHOPIN*. | REVUES, DOIGTÉES ET SOIGNEUSEMENT CORRIGÉES D'APRÈS LES ÉDITIONS DE PARIS, LONDRES, BRUXELLES ET LEIPSIC | par Charles Klindworth | SEULE ÉDITION AUTHENTIQUE. Tome III, Moscou chez Jurgenson 1873. We draw the title from Tome II, containing opuses Nos. 12 to 21. This was followed by a 2nd edition (the one we consulted) that collected the works by genre. We would like to emphasise that, after the collection edited by Tellefsen, Klindworth's precedes all the others. Its importance does not lie in the text, but in the 'interpretation' that he, as a pupil of Liszt and a great admirer of Chopin, gives of it.

Mk1 *Fr. Chopin's Pianoforte-Werke*, revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 5. *Polonaisen*. Leipzig (Fr. Kistner, No. 5304) *s.d.* (but 1879 or 1880), title page+pp. 111. Consulted copy on microfilm provided by the British Library (shelf-mark: *h.471.w*).

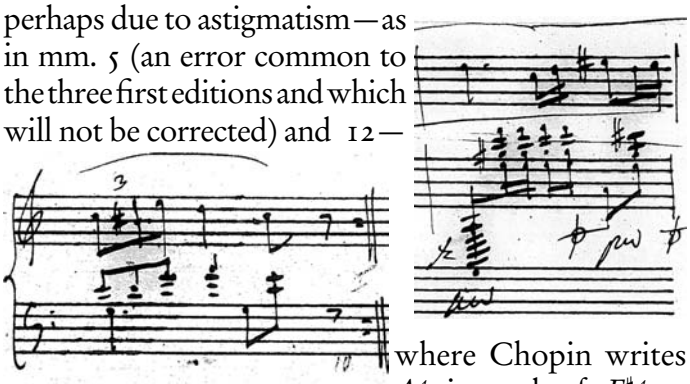
Mk2 as **Mk1**, but each volume contains the editor's *Preface* (pp. I÷IV), and in vol. V there are some additions.

***BH*^{cw}** *see Bibliography*. Although neglected by the editors, thanks to the long-standing relationships that two members of the editorial board, namely Franz Liszt and Auguste Franchomme, had with Chopin, this first critical edition cannot be overlooked.

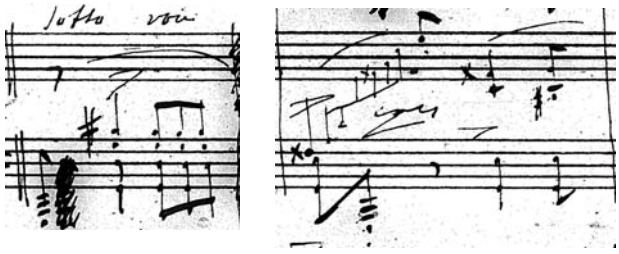
The autograph was prepared by copying an earlier manuscript on which the musical text of the two Polonaises had been adjusted. There is a certain laxity in it, probably due to fatigue caused by his health condition. In fact, in November 1835 Chopin sent a note to Franchomme: "Dear friend, make my apologies to Mme Gaugler — but I have been spitting blood for an hour and Matuszyński has prescribed medication in lieu of dinner – and I will go to bed instead of going to hear her"; and for the same reason he renounced an invitation to dinner at Léo.[10] It is probable that such accesses occurred with relative frequency.

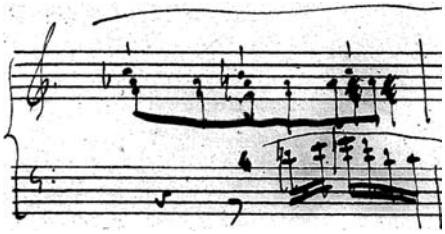
[10] *Cf. KrFrCh* 2 I, p. 494 and 499.

Apart from the notes outside the staff—a problem perhaps due to astigmatism—as in mm. 5 (an error common to the three first editions and which will not be corrected) and 12—



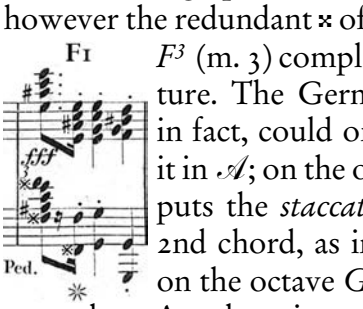
where Chopin writes A^4 instead of $F\sharp^4$—, see in m. 13 (25) the omission of $G\sharp^2$ in the last quaver, and E^3 instead of $D\sharp^3$ in m. 14 (26); to which we can add the ♮ in m. 58 (70) placed before A^4 instead before B^4. And let us pass over the omitted accidentals, which are a characteristic trait of his writing.

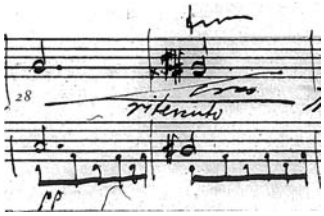


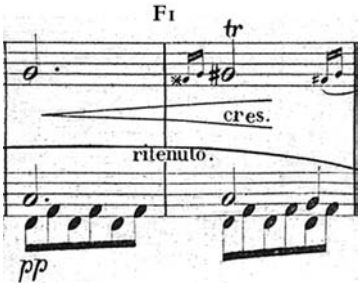


We will deal with the apparently confused use of repetition signs after establishing the filiation of the sources.

The autograph served as an antigraph for **F1**, however the redundant × of **G** to the 2nd F^3 (m. 3) complicates the picture. The German engraver, in fact, could only have read it in *A*; on the other hand, he puts the *staccato*-dot on the 2nd chord, as in **F1**, but not on the octave $G\sharp^2$-$G\sharp^3$, where the dot is very clear. Another singular anomaly: between mm. 28÷29 (40÷41) both *A* and **F1** have a hairpin enclosing a *cres.*, of which there is no trace in **G** (while in **E** there is only *cres.*!, *v. infra*). Since we may not invoke the simultaneous negligence of both engravers, the simplest hypothesis



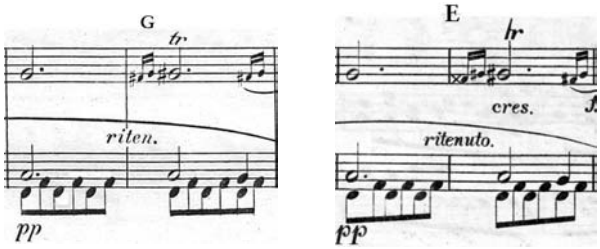




would be that, given the lack of diligence of the Parisian engraver (but some errors were induced by the autograph itself, *v. supra*), a double round of proofs—***Fo**[1] and ***Fo**[2]—was necessary before arriving at **F1**. The first proofs, corrected with little dedication (by Gutmann?[11]), went to Leipzig, the second were sent to London. This implies, in order to justify the redundant 𝄪 in **G**, that it was on the first proofs (***Fo**[1]), where, however, the space between the semiquaver rest and the second *F*[3] is really narrow, nor in **F1** do we detect any traces of erasure. What is more, m. 16 seems to confirm that the German engraver saw *A*. In this measure, in fact, we see the slur above the arpeggio erased and rewritten below.

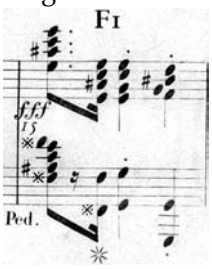
But whereas in **F1** we find it juxtaposed below the arpeggio, the engraver of **G** traces it above, i.e. as it was before the erasure! Therefore, we are forced to admit that the autograph was first sent to Leipzig and then returned to Paris, where the Composer, before handing it over to Schlesinger, revised it. Finally, the first corrected proofs (***Fo**[1]) were sent to Breitkopf.

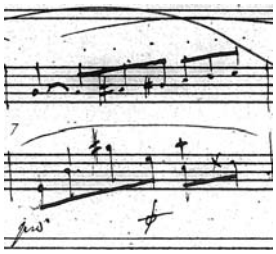
That the antigraphs for London and Leipzig were not **F1** and **F3**—as claimed by Ekier and Ubber—, is proven by the above-mentioned mm. 28÷29 (40÷41). The engraver of **F**, not deciphering the mess of *A* well, introduced the trill with *A*𝄪[2]-*B*[2]-*B*♯[2], an error that the German corrector eliminated by changing *A*𝄪[2] in *A*♯[2], while the London one preferred to alter *B*[2] to *B*♯[2]. Note that the hairpin is missing in both **G** and **E**, suggesting that it was also missing in ***Fo**[1] and ***Fo**[2]; with one difference, though, that in ***Fo**[2] *cres.* had been added.

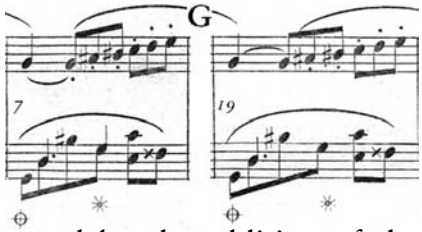


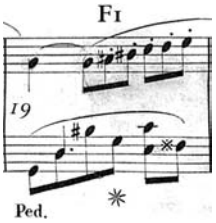
[11] Chopin used to entrust his "favourite" pupil with the task of revising the proofs (for Wessel and/or Breitkopf) and also with following the stages leading up to the printing; *see*, on this same site, *Was Gutmann really Chopin's favourite pupil? And what kind of pupil was Mathias?*

The insufficient diligence of the Parisian engraver and the different behaviour of his two colleagues are well attested by m. 15 which, being a repetition of measure 3, should be identical to that one. In **F1**, on the contrary, these two measures are different, because the engraver, copying m. 3, adds some *staccato*-dots absent in *A*, while in this m. 15, again copying measure 3, he follows *A*! Well, **G** follows **F1** and does not repeat the redundant 𝄪 inserted in measure 3 (*v. supra*), while in **E** the corrector makes the wrong *staccato*-dots of m. 3 repeat in m. 15. Hence, in **E** the *staccato*-dots agree in both measures thanks to the intervention of the corrector. But the distractions and consequent errors intersect. Chopin had changed his mind about m. 7; this is evident from the tie between the two *G*♯[4], which was probably inserted at a later date (the stroke does not seem consistent with the rest). In ***Fo**[1], having noticed the inconsistency, the Composer erased the *staccato*-dot on the 2nd *G*♯[4] in both m. 7 and m. 19. However, the German engraver only eliminated the *staccato*-dot in m. 19, leaving it in m. 7, perhaps distracted by the addition of the crotchet stem to *G*♯[3], which, however, he does not repeat in m. 19, nor, therefore, in the identical m. 32 (44). In ***Fo**[2] m. 7 was corrected, but in m. 19 the crotchet stem was not integrated: likely Chopin's carelessness.[12]

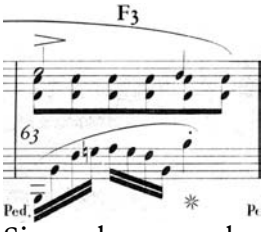


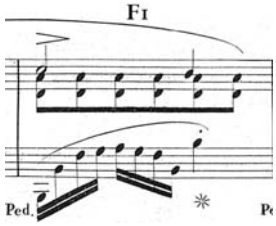






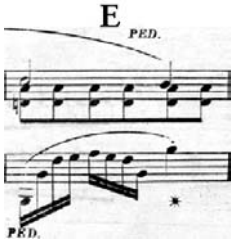
The case of m. 63 (75) shows the type of corrections made to **F1**: in **F3**/ **F2** the ♮ that was missing in **F1** is appended to *G*[3]. Since the second proofs were



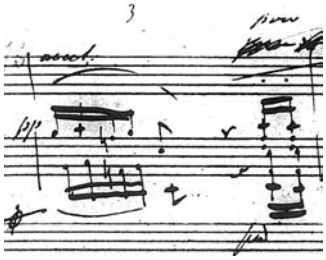


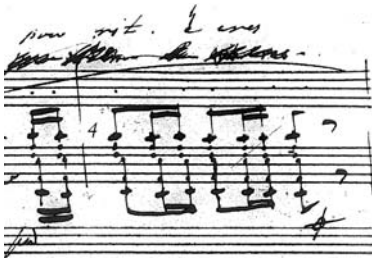
[12] The only edition which does not restores the crotchet stem in m. 32 (44) is ***UT***. Csalog (***EK***), on the contrary, conforming to *A*, does not restore any stem.

sent to London (*Fo²), not F3, that natural is also missing in E. In return, the London corrector noticed that D^4 required an ♮, while the German corrector integrated both, but did not notice that his engraver had omitted the pedal release!

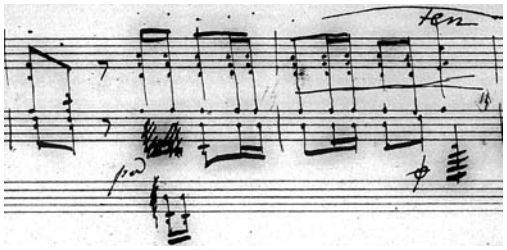


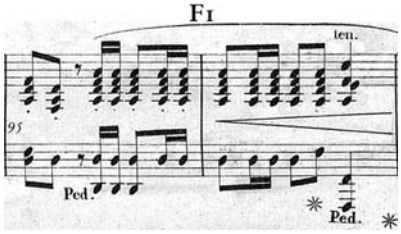
The philologist's task is to distinguish between all these differences—which the *kritische Berichte* list in an obtuse manner—those that can be attributed to the correctors or engravers and those that have different causes. For example, in m. 3 of the 2nd Polonaise *A* repeats the indication ***pp*** of m. 1. The engraver, perhaps considering it an unnecessary repetition, omitted it. But that ***pp*** has the precise function of preventing that the *acceler.*(*ando*) written above the first staff leads the interpreter to intensify the dynamics: its sense is "*go faster but always very softly.*" On the other hand, the absence in **F**, **G** and **E** of Ped. (mm. 3÷4) must be ascribed to the carelessness of the same engraver, distracted by the addition of the♭s necessary to the last two A^3 of m. 3. The engraver also forgot the release of Ped. of m. 6, which **E** and **G** easily integrate.

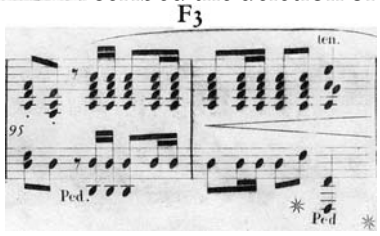


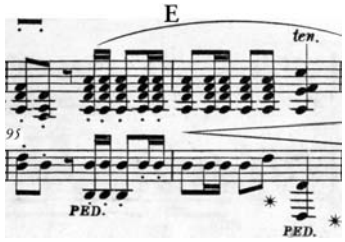


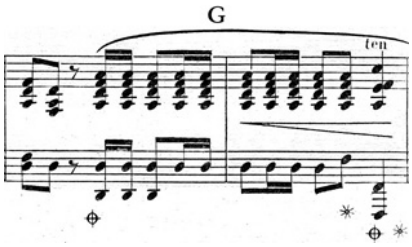
A final incontrovertible proof that different proofs were sent to London and Leipzig with handwritten corrections, not **F1** or **F3**, is given by m. 95 (107). Chopin, during proofreading, changed the syntax of the entire section and, wishing to unite two phrases—distinct in *A*—into one, he prescribed the deletion of the *staccato*-dots of the 2nd and 3rd beat of the mm. involved, merging the text with the following m. Here (m. 95), however, the engraver did indeed extend the slur, but only erased the first *staccato*-dot of m. 96. In **E** we can see that the English engraver did not copy **F3** (= **F2**), but *Fo², where, though, the necessary correction for the deletion of those *staccato*-dots had not been made. On the contrary, *Fo¹ had that correction, so the German engraver erased the *staccato*-dots; however, perhaps because the correction was not clear or because of carelessness, he also erased those under the first two quavers of m. 95. And here ends the question as to which was the antigraph of **E**.



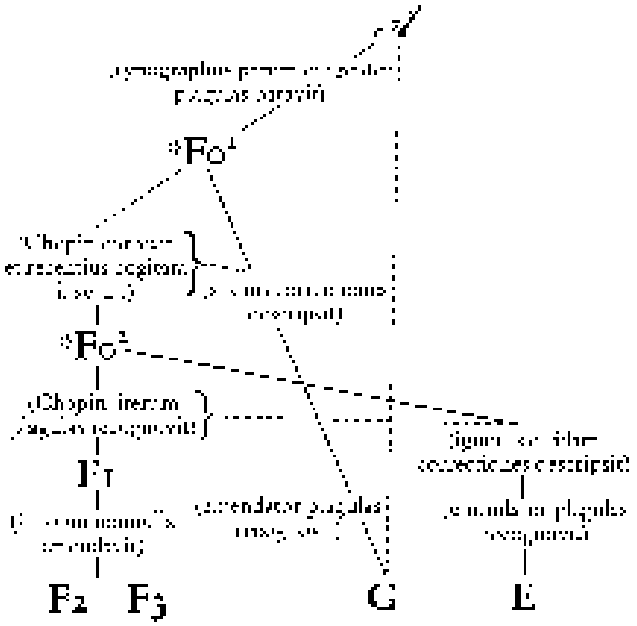








We are now in a position to propose a plausible stemma of the sources' filiation, not without warning that, more than a year having elapsed between the proposal to Breitkopf (*v. supra*) and the printing, the picture could be much more complex. As for Chopin's collaborators, we can only consider it very likely that the Composer asked a pupil (probably Gutmann) or a friend (Éd. Wolff?)—if not straightforwardly both—to scrupulously copy out his corrections on the proofs intended first for Breitkopf, then for Wessel.



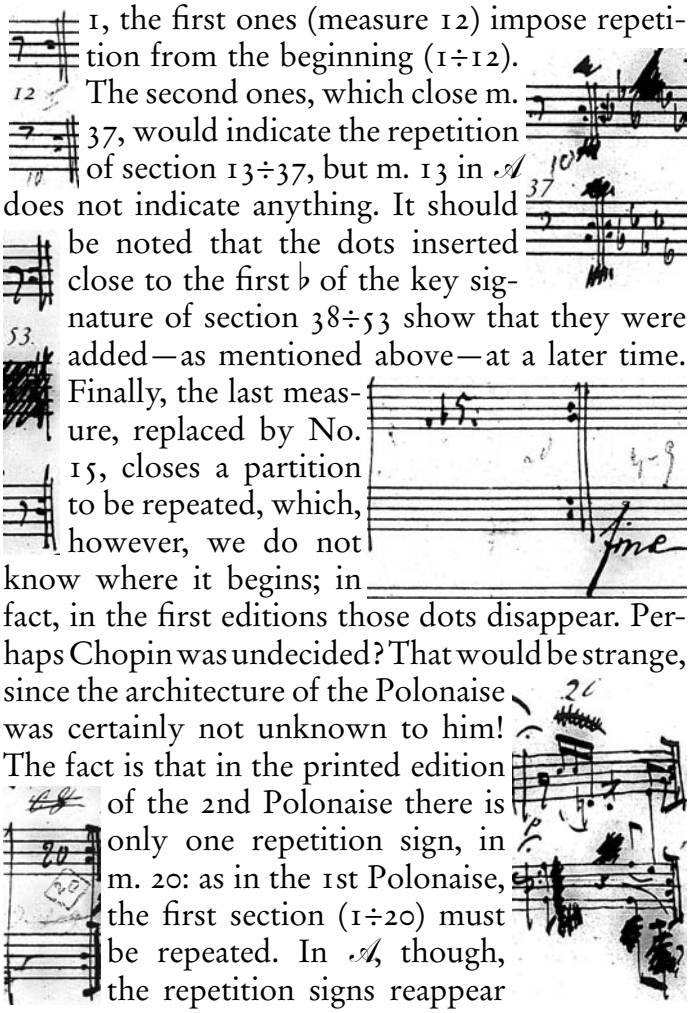
The asterisk (*) indicates the hypothesised sources.

The structure of the two Polonaises compared.

The problem of the structure of the 1st Polonaise was treated at length by Belotti in his essay

Le Polacche op. 26 nella concezione autografa di Chopin.[13] Is it a bipartite or tripartite Polonaise? A definitive answer to this question cannot be given, but not in the sense one might at first understand it. The rewriting in the first editions of the initial 12 measures—which in *A* are to be repeated—offers no clue: actually, the text lends itself well to filling five pages, each containing five systems without wasting space; removing 12 measures would have caused the text to be compressed into four pages. The musical text is distributed in such a way, that you cannot save 5 systems, but only one. Ekier (***WN***) gives it as certain that these measures "are written out a second time for purely production reasons (pagination)," and it would be difficult to prove otherwise. It is therefore not possible to establish whether Chopin agreed willingly or *obtorto collo*. We must therefore examine *A* and compare the structure of the two Polonaises in order to shed light on the whole question and resolve it once and for all.

a. Let us begin with the repetition signs, i.e. the dots with the double vertical line, which were evidently added at a later date. In the Polonaise No. 1, the first ones (measure 12) impose repetition from the beginning (1÷12). The second ones, which close m. 37, would indicate the repetition of section 13÷37, but m. 13 in *A* does not indicate anything. It should be noted that the dots inserted close to the first ♭ of the key signature of section 38÷53 show that they were added—as mentioned above—at a later time. Finally, the last measure, replaced by No. 15, closes a partition to be repeated, which, however, we do not know where it begins; in fact, in the first editions those dots disappear. Perhaps Chopin was undecided? That would be strange, since the architecture of the Polonaise was certainly not unknown to him! The fact is that in the printed edition of the 2nd Polonaise there is only one repetition sign, in m. 20: as in the 1st Polonaise, the first section (1÷20) must be repeated. In *A*, though, the repetition signs reappear in m. 68, where we can clearly see, even here, that they were added at a later date; however, in the first editions they disappear.



Well, how should this be interpreted? Obviously, it must be ruled out that Chopin did not know the structure of the traditional Polonaise, nor that he did not know how to use repetition signs. For the 2nd Polonaise (m. 68) there are two explanations: either it was an automatic gesture, or the manuscript from which he copied had the repetition signs, because section 1÷20 was not rewritten. Either way, the Composer wanted those measures to be repeated before the "*meno mosso*", i.e. the Trio. As for the 1st Polonaise, the picture seems more complex. To sort things out, a close comparison of the structure of the two Polonaises will be helpful.

The numbers in normal body are those of the measures of *A*, not the printed ones; those in exponent are the ones resulting from the performance:

No. 1	1st SECTION:	*No. 2*
1÷4	introduction	1÷8
5÷12(:‖)	(*a*)+(*a*^{1})	9÷20(:‖)
1÷12^{24}	repetition	1÷20^{40}
	2nd SECTION:	
13÷20^{32}	(*b*)	21÷28^{48}
21^{33}	transition	
22÷29^{41}	(*c*)	29÷32^{52}
	(*d*)	33÷40^{60}
	transition	41÷48^{68}
30÷37^{49}(:‖)	repeat of (*a*)+(*a*^{1})	
	introduction	49÷56^{76}
	(*a*)+(*a*^{1})	57÷68^{88}(:‖)
13÷37^{74}	repetition	–

Comparison immediately reveals differences not in the structure, but in the length of the episodes: e.g., the introduction, which in the 1st Polonaise is 4 measures long, in 2nd is 8.[14] The repetition signs in *A* are similar, but in the printed edition those in m. 68 of the 2nd Polonaise disappear, as mentioned. Now, since the repetition of mm. 13÷37 of the 1st Polonaise entails the execution of 74 measures versus the 88 of the 2nd one without repetition, it is legitimate to assume that the deletion of the repetition signs in m. 68 was motivated by the desire to balance the duration; in fact, the repetition in *A* of the episode in mm. 21÷68 would not only generate a truly remarkable disproportion between the

[13] *Cf.* the reprint in BEL.[1977] pp. 349÷367, in particolar pp. 353 ff.

[14] Following LEICHT.[1921] Belotti thinks that the introduction of Polonaise in E flat minor lasts 12 measures. We do disagree: the polonaise tempo bursts out with m. 9; so, you may not believe that such a Polonaise begins with m. 13, preceded by an anacrusis of two semiquavers. It is a nonsense.

two Polonaises, but above all would weigh down the entire piece. Moreover, such a deletion does no harm to the structure.

Let us move on the Trio:

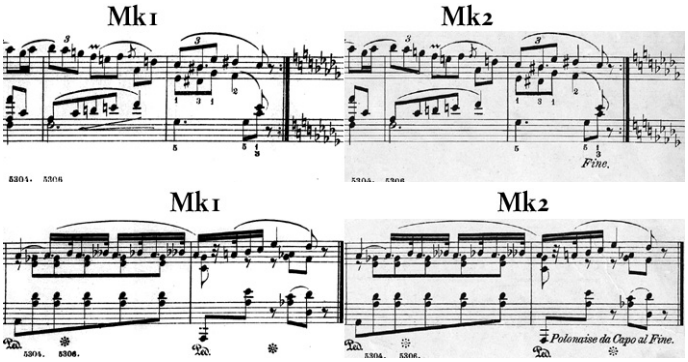
No. 1	1st SECTION:	*No. 2*
‖:38÷53:‖[90]	$d + d^1$ | (*e*)	69÷84[104]
38÷53[106]	repetition	–
	2nd SECTION:	
54÷77[130]	(*e*) | (e^1)	85÷100[120]
78÷81[134]	intr. to repeat | *coda*	101÷104[124]
82÷97[150]	repeat of ($d + d^1$)	–
	» of the 1st part	105÷172[192]
	coda	173÷175[195]

From the comparison of the Trios we note that the various parts correspond, but in the 2nd section, the introductory measures (78÷81) of the 1st Polonaise lead to the repeat of the Trio, while the corresponding measures (101÷104) of the 2nd Polonaise lead to the repeat of the Polonaise! This means that, if we add the first 37 measures (12+25) to the 1st Polonaise, we destroy the perfect balance not only of the piece, but also of the couple. Thus, the *Polonaise in C♯ minor*, ends not with the repeat of the Polonaise, but with that of the Trio! A truly daring novelty that, nonetheless, does not alter the structure. Therefore, if you play the 1st Polonaise alone and add a repeat that has already taken by the Trio, you shatter its architecture.

From what has been argued, we can affirm that the 1st Polonaise is tripartite in structure, even though the repeat of the Trio makes it seem bipartite.

b. The testimony of Friederike Müller is interesting. During her first audition at Chopin's, on 30th October 1839, the Maestro, having at first asked her to play something not of his own composition, then begged her to let him hear something of his: so she played the Polonaises dedicated to Dessauer ("ich spielte die *Polonaisen* die dem *Dessauer* gewidmet sind").[15] Months later, during a lesson on Monday, 31st August 1840—a lesson that had been postponed twice—Chopin had her play "the first Polonaise, the one I played to be admitted as *élève*, and he was satisfied with it; then the second one. As in some chord passages the upper notes have to sing on their own, he made me hear them wonderfully."[16] Since Müller had already studied those pieces in Vienna with her teacher, Wenzel Plachy, obviously on the first German edition (**G**), if there had been any problems with repetitions, she would certainly have mentioned it. It is noteworthy that, before describing the course of the lesson, she calls these Polonaises "revolutionary."[17] Despite the editor's note, that appellation could refer to something else: Chopin himself tells the pupil "qu'ils sont quelque chose à part" (in Polish *polonez* is masculine). Was he thinking of the novelty introduced with the Trio's repeat?

Karasowski does not mention any oddities, nor does Hoesick, Poland's greatest biographer, who writes: "As for the musical analysis of this Polonaise, it would be difficult to provide a better one than that made by Kleczyński", and he quotes it in full. That analysis ends with the following observation: "'... A real ending this Polonaise does not have (*Właściwie zakończenia ten* Polonez *również nie ma*)'."[18] This is a clear confirmation that according to both the Polish scholars the printed text is correct as it is and neither of them disputes it. Only Western scholars, believing themselves to be more experienced in Polonaises than the Poles themselves, invent cumbersome "da Capo."



Also Mikuli, contrary to Zieliński's claim,[19] does not add any "*Fine*" or "*da Capo*" in his first edition. Unfortunately, however, as the edition numbers are the same, we could not tell which date **Mk2** is, whether it precedes or follows the death of the editor (1897). But it is not at all unlikely that those additions were included after they appeared in the American edition of the entire collection,

[15] *Cf.* G.-Str.[2018] p. 49.

[16] *Cf. ibid.* p. 309.

[17] The editor notes that that appellation "refers to the second Polonaise, in E-flat minor, gloomy and tragic in tone, which seems to have been early associated with the Polish insurrection of 1830-1831 and its aftermath; even the oft-used epithets of *Siberian* or *Insurrectionary Polonaise* refer to the deportation of thousands of Poles to Siberia after the failure of the revolution", *cf. ibid.* p. 173. It is probable that the deplorable nickname of Siberian owes its origin to Karasowski: "The second [*Polonaise*] of the same opus (E-flat minor) is mysterious, gloomy and disturbing, and seems to depict the miserable condition of its exiled compatriots in Siberia, exhausted and in chains", *cf.* Kar.[1877] II, p. 156.

[18] *Cf.* Hoes.[1968] IV, p. 197.

[19] *Cf.* Ziel.[1995] p. 807.

edited by James Huneker for G. Schirmer, dating from 1915 onwards.[20]

As for Klindworth, he was able to divine, without knowing *A*, that the 1st section ended with measure 12, and he is careful not to invent inane repetitions.

c. Vladimir de Pachmann (1848-1933), a well-known pianist of the Viennese school born in Odessa a year before Chopin died, left us an interesting, if apparently extravagant, recording of the *Polonaise in C ♯ minor* (DANTE HPCo 5 6), made in London between December 1925 and January 1926, i.e. at the age of 77. According to Allan Evans' notes,[21] Pachmann, upset by Tausig's technique, retired already in his early thirties for a sabbatical period of several years to reconsider his piano-playing. In 1879, while staying in Florence for a year, he had the chance to perfect his piano-playing with Vera Rubio, née Kologrivoff, who was Chopin's assistant in 1846 and 1849.[22] Thanks to the teachings of Chopin's pupil, Pachmann was able to present himself to the public again. Around 1882, at the first concert of his *rentrée*, in Budapest, Liszt, who was there, during the first intermission, took off his hat and declared to the audience: "This is the way Chopin played."[23] Well, Vl. de Pachmann respects the structure as it appears in the first editions, and gives a fine demonstration of the rhythm to be imparted to the phrase that concludes the Trio, that is the Polonaise.

THE PRESENT EDITION.

1. The primary aim of a true critical edition is to constitute a text filtered by a rigorous *recensio*, which cannot only take into account the autographs, if available, and/or copies, but also the entire editorial process.[24] This entails, in Chopin, the collation of the first editions and all annotations made by the Composer on the available scores that belonged to his pupils. Hence, reconstructing the filiation of the sources is of paramount importance. It is not always possible, however, to ascertain the definitive *lectio* with relative certainty; in such cases, the philologist has the duty to point out the objective impediment, and to provide the student-executor with all the necessary information so that he can make a more informed choice.

As for Op. 26, the autograph (*A*) cannot be the primary source. Apart from the laxity, which we have already mentioned, it seems to have been written in a certain hurry. The changes made during proofreading, although not substantial, are indeed numerous, which suggests that quite some time elapsed between its copying and the changes made in proofs. On the other hand, the dates fully confirm this deduction. Moreover, the complicated editorial process, in which engravers, who may have been annoyed by such a quantity of small changes, and more or less capable correctors took part, imposed a *recensio* that, alas, cannot yield fully satisfactory results due to the innumerable small discrepancies between the three first editions. Although the Composer's will to change the *lectio* of *A* is always clear, the carelessness of the engravers often overshadows the intended correction. In any case, we have provided both in the apparatus and in the commentary all the information necessary for the shrewd interpreter.

2. The second point, generally ignored, is the respect of graphic preferences, which do not only strike the eye, but affect the reader at a subliminal level. When Chopin deletes a slur above an arpeggio and transcribes it underneath the same arpeggio (*v. supra*, Introd. p. VI*a*), it means that the position of the slurs is not left to chance, but has a subtle semantic value, whatever that may be. The childish expectation a *portamento*-slur begins on a precise note and ends on an equally precise note, is nothing less than an admission of inability to understand the graphic sign in general and Chopin's in particular: his slurs, as a matter of fact, are not the strokes of a surveyor on a plan, but suggest to the interpreter how the phrases he is about to utter should be breathed.[25]

[20] As we have had occasion to say elsewhere, this edition, due to discrepancies with the Kistner edition, is to be avoided.

[21] *See* the booklet enclosed with the CD cited above.

[22] *Cf.* EIGELD.[2006] p. 229 ff.

[23] H. Lahee tells a slightly different story: "[...] At the age of eighteen young De Pachmann was sent to the conservatory at Vienna, where he obtained the gold medal. He returned to Russia in 1869 [...]. Not satisfied with his own performances, he retired for eight years in order to devote himself to hard study, and then tried public performance again at Leipzig, Berlin, and other places. Still dissatisfied with himself, he retired again for two years, after which he gave three concerts in Vienna and three in Paris, which were satisfactory to him. Since that time he has appeared in almost all the chief cities of the world [...]", *cf.* HENRY, C. LAHEE, *Famous Pianists of To-day and Yesterday*, Boston (L. C. Page & Company) 1901, p. 184 s.

[24] On the whole issue of textual criticism of modern texts, *see* Jerome J. McGann's fine little book, *A Critique of Modern Textual Criticism*, Charlottesville and London [University Press of Virginia] ²1992.

[25] Statements such as Csalog's (*cf.* ***EK*** p. 118: "On numerous occasions it is not clear on which note Chopin's slurs begin or end") give the measure of ignorance as to the meaning Chopin ascribes to the slurs: it does not matter if they are

Another example: in the autographs the indication of *crescendo* is always abbreviated *cres.* against the rules of the Italian language (Fontana in his copies always corrects it to *cresc.*). Although in our previous free editions the error was always indicated by writing *cres<c>.*, we have decided, starting with this new edition of the Polonaises Op. 26, to respect this graphic preference (as in our printed edition). Indeed, Chopin had seen such erroneous abbreviation *cres.* in the manuals he had used during his early studies,[26] nor did he ever correct it; yet, as time went by, he could not have failed to notice, on consulting other printed musical texts, that *cres.* was missing a '*c.*' Hence, having ascertained the author's desire not to renounce the error, the apparently philologically correct *cres<c>.* integration becomes an interference by the editor.

The "graphic preferences" also include, according to musical grammar, unnecessary accidentals which Chopin nevertheless adds. In our opinion, such accidentals should be preserved, as they inform on the places, where he, for some reason, wanted to emphasise the tonality. They, therefore, constitute an interesting subject for study.

3. The third point concerns the piano-playing side. The philologist who tackles a text written for the piano must be a pianist and, since it is Chopin, must know very well what the new school he envisaged consists of. The discovery that a real piano is capable of producing a different sound depending on who is playing it, and that this sound must sing, lies at the basis of Chopin's piano conception and the piano *belcanto* that derives from it. A piano that does not allow the production of a singing sound is not a piano, but a harpsichord, whose sounds—no matter who strikes its keys—are always the same. Hence, every graphic sign that characterise Chopin's writing is aimed at producing a singing sounds. This clarifies the absolute importance of fingering, which has to facilitate a correct striking of the keys with as little effort as possible, in order to obtain *legato* sounds like those uttered by a singing voice, which passes from one note to another without any interruption: only the breath, in fact, divides the phrases. Even the *staccato* sounds can never be violent and brutal, but must always retain the softness of an intense *picchiettato*.

Mikuli, on each title page of the 17 volumes of his edition, states that the fingering he indicates comes for the most part directly from his Maestro; which may be assumed to be roughly true. However, he does make rather extensive use of the fingering Klindworth proposes in his edition, which derive from a real knowledge of the Chopin's piano school; where he learned it is not known, but personal talents along with veneration for the Polish Composer played a primary role.

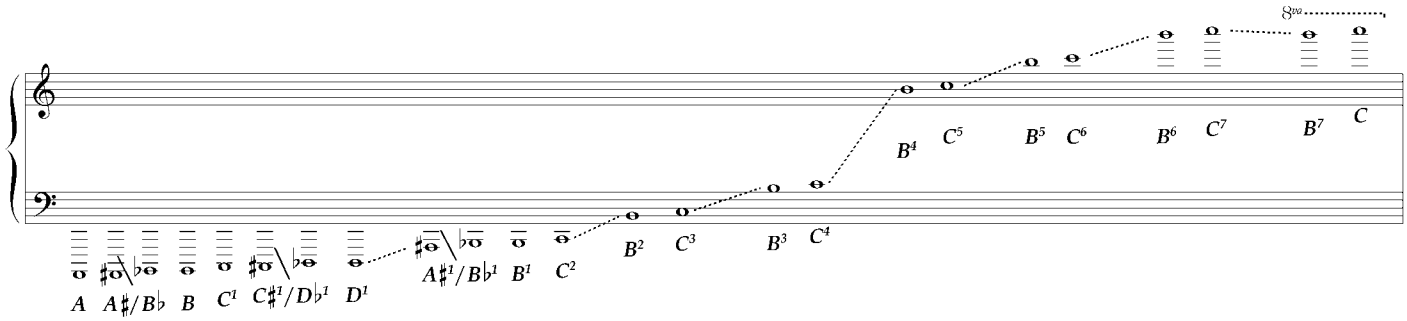
In order to differentiate the proposed fingering we use different fonts: – *1 2 3 4 5* for fingering written by Chopin himself (its provenance is specified in our Commentary); – **1 2 3 4 5** for those of Mikuli; – *1 2 3 4 5* for those proposed by our experience, which often agrees with Klindworth's fingering; – finally, we use No. 8 when the thumb alone has to press two keys (*cf.* *Mozzati. Esercizi di tecnica pianistica*, edited by A. Baldrighi, Milano [Ricordi] 1994, p. 5). The ↘ and ↗ small arrows indicate the sliding from one key to the other; an arc over two numbers (e.g. $\overset{\frown}{43}$) prescribes the substitution of the first finger with the second one without the key involved being struck. In a sequence of chords it may happen that a key should not be struck (e.g. $B\flat\flat$ and $A\natural$) but that the finger is to be replaced: in such a case we will use a horizontal dash for the finger that has already struck the key, followed by the number of the finger that replaces the previous one, surmounted by a curved line (e.g. $\overset{\frown}{-3}$).

In the text, the round brackets ( ), being in philology explanatory, signal the opportunity; the angled brackets < > enclose our integrations.

portamento or expressive or melodic slurs.

[26] See in this site the introduction to our edition of the Preludes, p. XV.

Notes and keys



[*To make a simple and immediate connection between the notes on the pentagram and the corresponding keys, we preferred a system of easy understanding for the piano student. Notes without number in superscript correspond to the few keys, which do not belong to full octaves and are at the ends of the keyboard; all the other notes are numbered from 1 to 7 depending on the octave (from C to B), to which they belong, from the lowest to the highest one.*]

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Josef Dessauer
(*lithography by Josef Kriehuber, 1831*)

DEUX

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Pour le Piano

dédiées à son ami

J. Dessauer

PAR

F. CHOPIN

Op : 26.

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Siglorum notarumque conspectus

A	autographum
F1	prima Gallica editio
F2	nova impressio, lithographice peracta, primae Gallicae editionis passim emendata
F3	idem ac **F2**, verum incisa
F	= **F1** = **F2** = **F3**
G	prima Germanica editio
E	prima Anglica editio
add.	*addit* vel *addidit*
om.	*omittit* vel *omisit*
v.	*vide*