



both of chopin's 1865 polonaises are written in the key of c major, a key that many of his works have made familiar to us. op.62, which bears the date, is three decades later than op.45 and might be expected to share some of its modal flexibility. in fact, it is a reflection of op.45, with a slow upbeat structure, an unusually large chorus, and a chaconne-like introduction. the main body of the work seems to be cast in a slightly less immediately legato style than in its predecessor. chopin never created so adventurous a work in the key of a flat major. it is a noble and memorable slow movement, its first section built on a soft, sensitive flute theme which serves as a sort of tune before the chaconne proper. it is thus a sort of "solo" movement for the flute, carried out under

the vocal tutelage of a band of harps and chorus. the concluding chaconne is an elaborate analysis of the theme that underlies the slow movement. the third movement is an allegro, whose main theme reflects the earlier flute theme. the piece concludes with an interesting fugal exposition of the flute theme. despite its apparent speed, it is the most "ear-friendly" of all the polonaises, for it is essentially in the tonic chord, and the addition of the flute to the ensemble has not at all affected the dynamics or general mood. and the flute part is simply delightful, whether the musician plays it merely as a soloist or as part of an ensemble. this brief article is the first of a series of nine brief articles on musicology, which will appear in the journal music & musicians as the accompanying volume of the conference on music: the life of a discipline, proceedings of a symposium held at the royal college of music in london in june of 1970. it may be obtained free of charge by writing to the editor, roger kamien, phd, c/o temple university, philadelphia, pa 19122-2890.

the third movement is really a rondo. it begins with an andante allegretto that looks back to the opening of the first movement. the second part is written in f major and features an unusually rich and poetic melody with a very poignant violin part which is played with considerable skill in the solo part. what john field or richard wagner did to the later theme of the rheingold, chopin did to the predilection for orchestration. the siegfried idyll in d major (op.51), which opened and closed the last book of his catalogue, did little more than reproduce the themes from the g major adagio (op.42). it had been tempting to be critical of what could be described as the cast iron formalism of the early works, but now we see that there was some logical reason for this: chopin was learning the business and, indeed, there are some uncanny hints that he was learning it quite well. the 1840s saw the arrival of his own two-part fermata ornaments, which he would use throughout his entire output. the date of op.42, which is really

op.40, is a matter of considerable dispute. it was probably written in 1836. that it was composed when the composer was eighteen is suggested by the programme note of the first edition and by a memorial tablet in the polish national library. the inscription on this tablet states that the work was played at wawrzyniec zagórski's funeral and that his widow and children were present. zagórski (1784-1846) had been one of chopin's most intimate friends. he had shared chopin's apartment in warsaw until 1834, although he did not return to it until after the latter's departure for vienna. 5ec8ef588b

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