

Three Generations of Mazurkas



divine art

polish dances for piano by
Szymanowska : Chopin : Szymanowski

dda 25123

ALEXANDER KOSTRITSA

Three Generations of Mazurkas

Maria Agata Szymanowska (1789-1831)

1	Mazurka No. 1	0.37
2	Mazurka No. 2	0.50
3	Mazurka No. 3	0.47
4	Mazurka No. 4	0.41
5	Mazurka No. 5	0.31
6	Mazurka No. 6	0.32
7	Mazurka No. 7	0.39
8	Mazurka No. 8	0.35
9	Mazurka No. 9	0.33
10	Mazurka No. 10	0.37
11	Mazurka No. 11	0.16
12	Mazurka No. 12	0.39
13	Mazurka No. 13	0.31
14	Mazurka No. 14	0.30
15	Mazurka No. 15	0.33
16	Mazurka No. 16	0.30
17	Mazurka No. 17	0.53
18	Mazurka No. 18	0.37
19	Mazurka No. 19	0.37
20	Mazurka No. 20	0.31
21	Mazurka No. 21	0.16
22	Mazurka No. 22	0.14
23	Mazurka No. 23	0.22
24	Mazurka No. 24	0.50

Fryderyk Franciszek (Frédéric François) Chopin (1810-1849)

25	Mazurka in B flat major, Op. 7, No. 1: <i>Vivace</i>	2.04
26	Mazurka in A minor, Op. 7, No. 2: <i>Vivo, ma non troppo</i>	2.55
27	Mazurka in F minor, Op. 7, No. 3: <i>(no tempo indication)</i>	2.13
28	Mazurka in A flat major, Op. 7, No. 4: <i>Presto, ma non troppo</i>	1.15
29	Mazurka in C major, Op. 7, No. 5: <i>Vivo</i>	0.57
30	Mazurka in B flat major, Op. 17, No. 1: <i>Vivo e risoluto</i>	2.04
31	Mazurka in E minor, Op. 17, No. 2: <i>Lento, ma non troppo</i>	1.40
32	Mazurka in A flat major, Op. 17, No. 3: <i>Legato assai</i>	3.45
33	Mazurka in A minor, Op. 17, No. 4: <i>Lento, ma non troppo</i>	3.44

Karol Maciej Szymanowski (1882-1937)

34	Mazurka, Op. 50, No. 1: <i>Sostenuto, molto rubato</i>	1.53
35	Mazurka, Op. 50, No. 2: <i>Allegramente, poco vivace</i>	2.27
36	Mazurka, Op. 50, No. 3: <i>Moderato</i>	2.22
37	Mazurka, Op. 50, No. 6: <i>Vivace</i>	2.09
38	Mazurka, Op. 50, No. 9: <i>Tempo moderato</i>	3.00
39	Mazurka, Op. 50, No. 10: <i>Allegramente, vivace, con brio</i>	2.43
40	Mazurka, Op. 50, Op. 13: <i>Moderato</i>	3.00
41	Mazurka, Op. 50, No. 14: <i>Animato</i>	1.54
42	Mazurka, Op. 50, No. 16: <i>Allegramente, vigoroso</i>	3.30
43	Mazurka, Op. 50, No. 20: <i>Allegramente con brio</i>	3.08

total CD duration	60.40
--------------------------	--------------

Three Generations of Mazurkas

Maria Szymanowska was one of the first professional virtuoso pianists of the 19th century, and her compositions exemplify the typical brilliant style of the era preceding Chopin and Liszt. She was born in 1789 in Warsaw, Poland, and the history of her early musical studies remains uncertain. From 1815 till 1828 she toured extensively throughout Europe, giving public concerts and private performances for royalty. She also performed in England at the Royal Philharmonic Society (May 18, 1824) and Hanover Square (with the royal family present on June 11, 1824). In 1828 she relocated to Russia – first to Moscow and then to St. Petersburg, where she served as a court pianist to the tsarina and ran an influential salon. The salon drew prominent crowds, and Szymanowska developed connections with the most notable musicians and poets of the time, such as Luigi Cherubini, Gioacchino Rossini, Johann Wolfgang von Goethe, and Adam Mickiewicz. Goethe is rumored to have fallen in love with her, though no evidence has been found to confirm that gossip. Her heritage predominantly consists of small-scale virtuosic piano pieces and dance miniatures. Szymanowska's Mazurkas represent one of the very first piano renditions of this Polish genre.

The Mazurkas, Opp. 7 and 17, by **Fryderyk (Frédéric) Chopin**, are among the finest compositions of his early period. Five mazurkas that constitute Op. 7 were written in 1830-1832. The first mazurka is in B-flat major. The tempo is marked *Vivace*, and the piece starts with brilliant and bold melodic figures, which appear over the wide-ranging accompanimental pattern. The second mazurka sets a very different mood – intimate and lyrical. Despite the *Vivo, ma non troppo* marking, the piece is customarily performed in a slow or medium tempo. The third mazurka starts with dark and uncertain motives in the low register, and the main theme is agitated and noble. The fourth mazurka is bright and cheerful, and Mazurka no.5 is the shortest of the entire set. The *Da Capo without end* indication exemplifies the composer's great sense of humor. The four mazurkas, Op. 17 were published in Leipzig in 1834. The first mazurka starts with a resolute and vigorous theme, and the middle section features an almost waltz style to it. The second mazurka is more introspective and lyrical, and the third piece is the longest of the whole set. It unfolds with varied dynamics and peculiar harmonic progressions. The final mazurka is one of the deepest lyrical statements of the entire piano literature. It starts and ends with the same pattern of unaccompanied left-hand chords, and the main melody is long, quiet, and unstable. The mazurka makes a great emotional impact on the listener.

Karol Szymanowski was the most celebrated Polish composer of the early 20th century. His heritage is customarily divided into three periods. The first shows the influence of the late Romantic German composers and the early works of

Alexander Skriabin, as exemplified by the first two symphonies and the Étude, Op. 4, No. 3. Later, Szymanowski explored impressionistic and partially atonal styles. Those are present in such works as the Third Symphony and the Violin Concerto No. 1. Mazurkas for Piano, Op. 50, belong to his third period, in which more restrained harmonic language coexists with the influence of Polish folk music. The final version of the work took an exceptionally long time to prepare – although most of the mazurkas were written in 1924-25, the last parts of this cycle were sent to Szymanowski's publisher as late as 1930. His mazurkas had a strong influence on the younger generation of Polish composers – during the twenty years between the two world wars numerous sets of mazurkas were written by such composers as Tadeusz Kassern, Jan Ekier, and Roman Maciejewski.



Recorded in the First Unitarian Church of Cleveland, Ohio, United States of America on May 2nd - 3rd, 2014.

Recording engineer/editing and mastering: Fedor Amosov

assistant engineers: Zsolt Bognar and Joshua Ryan Konow.

Notes: (C) 2014 Alexander Kostritsa

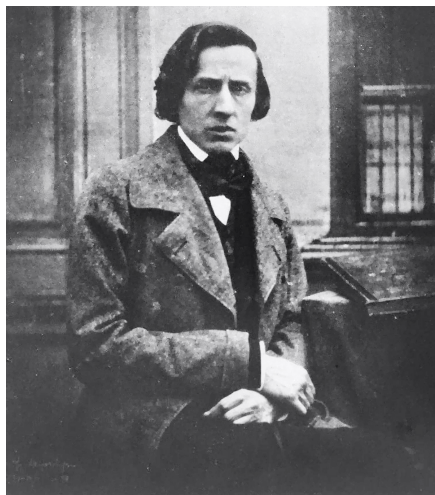
Packaging and booklet design: Stephen Sutton

Music copyright: The Szymanowski pieces are published by Universal Edition in the USA and US overseas territories. Public domain in the rest of the world. Chopin and Szymanowska: public domain

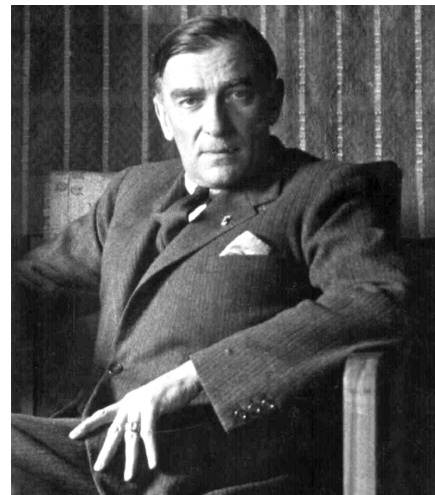
©&©2014 Diversions LLC (USA and Canada); Divine Art Ltd (all other territories)



Maria Szymanowska



Fryderyk Chopin



Karol Szymanowski

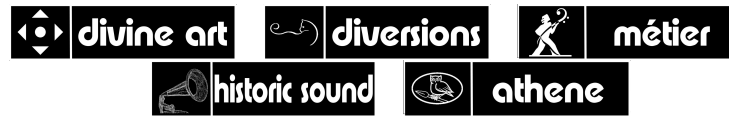
The pianist

Alexander Kostritsa was born into a musical family in Moscow and started his piano lessons at the age of six. Three years later he was accepted to the Gnessins School of Music. Alexander received his Master of Music degree from the Moscow Tchaikovsky Conservatory, where he studied with Mikhail Petukhov, and Doctor of Musical Arts degree from the Cleveland Institute of Music, where he studied with Antonio Pompa-Baldi. Mr. Kostritsa is a prizewinner of international piano competitions, such as *Premio Rovere d'Oro* (Italy, 2007), and was a finalist in the *Paul Badura-Skoda* competition (Spain, 2010). He made his international debut when he was eight years old with a concert tour to Japan. Since then he has been performing as a soloist in Italy, France, Germany, Spain, South Korea, and the United States.



Divine Art
DDA 25123
0809730512322

the divine art family of labels



A full list of almost 400 titles, with full track details, reviews, artist profiles and audio samples, is on our website. All our recordings are available at any good record store or direct from our secure web stores.

Diversions LLC (Divine Art USA)
email: sales@divineartrecords.com

Divine Art Ltd (UK)
email: uksales@divine-art.co.uk

www.divineartrecords.com

Download full catalog from our website or browse online
Most titles also available in digital download through iTunes, Amazon mp3, Classics Online
and many other platforms

Enjoy a large selection of our recordings along with the classic masters at
www.classicalvermont.com

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.





Alexander Kostritsa