Intertextuality, Subjectivity, and Meaning in Liszt's *Deux Polonaises*

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Abstract

This article brings the concepts of intertextuality and subjectivity into dialogue in order to advance our understanding of both and to generate new readings of two pieces that are rich in intertextual relationships and also raise complex questions about subjectivity: Liszt's *Deux Polonaises*. I argue that, not only are intertextuality and subjectivity codependent, intertextuality also influences the way subjectivities behave and their characteristics. Furthermore, the performer has a fundamental influence on how subjectivities are expressed, challenging our understanding of who retains authorial control. The *Deux Polonaises* are also related to a literary intertext: Liszt's *F. Chopin*, written in the wake of Chopin's death. This book offers fascinating insight into the potential meanings behind the intertextual references and the play of subjectivities within the pieces, and connects the *Deux Polonaises* to the emotive historical and political context of their composition. It opens up multiple meanings that are related to contemporary conceptions of the polonaise, and the symbols of Polish cultural Romanticism with which the genre was intertwined.

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Intertextuality now more often appears the rule rather than the exception in nineteenth-century music. Several studies of the music of Schubert, Schumann, Brahms, Chopin, and Berlioz have applied the concept directly, or evoked its main features indirectly.[1] Nonetheless, it seems that after a flurry of interest in developing the concept's application to music, intertextuality now more often seems to hover in the background of many studies without being fully addressed, suggesting a potential need for further investigation.[2] Studies of intertextuality in nineteenth-century music have focused on interpreting the meanings that are created when pieces of music appear to reference other musical works, genres, and contexts, and the ways in which listeners are complicit in constructing meaning when they hear these relationships in the music.[3] Such studies are indebted to the work of Julia Kristeva, who conceived of 'the "literary word" as an *intersection of textual surfaces* rather than a *point* (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character), and the contemporary or earlier cultural context.'[4] Accordingly, Kristeva saw texts as dynamic spaces in which language functions within a number of different dimensions; a word may carry different meanings for the author than for readers. The interaction of multiple textual surfaces means that any piece of writing will generate a network of potential meanings, which will change depending on who is reading it and when.

We have made considerable headway in exploring a range of approaches and the variety of meanings that can be produced and received when musical texts are placed in dialogue with one another. However, the concept of intertextuality also raises important implications for how we understand subjectivity, and the connection between these two related concepts has yet to be explored in a musical context. Of course, we should be wary of making too comfortable analogies between literature and music, and be mindful of their important disciplinary differences.[5] Nonetheless, work on subjectivity in literature raises pertinent

questions for music scholars, encouraging us to question our assumptions about the author of a musical text, and of how subjects and voices may be represented. Intertextual studies have long examined the effects of devices such as quotation, allusion, imitation, plagiarism, and commentary on our understanding of the authorial voice and the presence of other potential 'voices' in a literary work.[6] An intertextual approach to the written text also challenges the assumption that texts can grant access to the author's mind. For example, Kristeva's work exposed language as a construct, rather than a direct window into the authorial mind; as readers, we encounter and interpret the text itself, and the originator of the text is not necessarily involved in this.[7] This undermines the extent to which the author's personal subjectivity and intended meaning is represented through the text. Similar issues are pertinent to musical texts, yet the goal of intertextual studies of music often appears to be to uncover the composer's intended meaning by identifying and interpreting intertextual relationships.[8] These studies rarely examine the ways in which quotations and allusions might suggest the presence of multiple subjectivities.[9]

Early nineteenth-century piano repertoire is an obvious starting point for a specifically musical study of intertextuality and subjectivity. The repertoire of Chopin, Liszt, Schumann and others has regularly been perceived as referencing multiple musical and sometimes extramusical works (or intertexts). The ways in which this emotional, personal, individual music not only spotlights, but also merges the figures of the composer, the performer, and/or a particular subject, make it equally rich when considered from the perspective of subjectivity. In this article, I put the concepts of musical intertextuality and subjectivity in dialogue with one another in order to advance our understanding of both, and to generate new insight about two pieces that contain a variety of intertextual relationships and raise complex questions about subjectivity: Liszt's *Deux Polonaises*. The *Deux Polonaises* are not as familiar as other pieces from Liszt's piano oeuvre, but the music suggests the presence of

multiple subjectivities, while the emphasis the music places on the person of the performer also has fascinating implications for how the drama between subjectivities plays out, and for our understanding of who has authorial control.

The *Deux Polonaises* are also related to a literary intertext: Liszt's biography entitled *F. Chopin*. This book offers fascinating insight into the potential meanings behind the play of subjectivities within the pieces, and connects the *Deux Polonaises* to the emotive historical and political context of their composition. The two pieces were composed in 1850 and 1851 respectively, and Liszt recalled working on them at the same time as *F. Chopin*.[10] Liszt wrote the biography as a personal response to Chopin's death, beginning work only two weeks after Chopin's funeral,[11] which took place on 30 October 1849. He worked quickly, completing the book on 14 January 1850 and it was published in *La France musicale* at the beginning of 1852. The *Deux Polonaises* and *F. Chopin* are part of a flurry of Chopin-related work that Liszt completed in the years immediately following Chopin's death, including a spate of pieces in genres associated with Chopin: ballades, polonaises and mazurkas. There are only a limited number of sources documenting comments Liszt made about the *Deux Polonaises*, whether in correspondence or remarks recorded by pupils or acquaintances. Nonetheless, given the timing of composition, the small number of polonaises in Liszt's oeuvre, and Chopin's close association with the genre, it is little wonder that on the handful of occasions when the *Deux Polonaises* have been discussed authors cannot resist mentioning Chopin, and the pieces sometimes suffer from unfavorable comparisons.[12] The idea that Chopin's death may have motivated Liszt to compose the *Deux Polonaises* has significant implications for the ways in which we interpret subjectivity in the music.

In this article, I begin by reviewing existing thinking about subjectivity and intertextuality in music. I then examine the intertext of *F. Chopin*, situating its narrative of the decline and renewal of the polonaise within the contemporary Polish political context. Finally, I bring

together the theoretical framework and cultural context in an analysis of the *Deux Polonaises*. My analysis examines intertextual relationships and multiple subjectivities in these fascinating pieces, while also mapping extramusical meanings onto the music.

I: Subjectivity and Intertextuality in Music

Intertextual theory encourages us to interrogate assumptions about authorship and subjectivity. However, it is vital to develop ways of understanding subjectivity and intertextual relationships in specifically musical terms, which includes taking into account the medium's existence in sound, not simply as a text. We also need to be mindful that music lacks the hermeneutic specificity of literature. Kristeva's emphasis on text and discourse does not translate directly to music, or, at minimum requires some refinement. Equally, the subjectivity of the performer also complicates our understanding of who is 'speaking.' Nonetheless, the concept of subjectivity has appealed to several music scholars, though rarely, as we have seen, to those undertaking intertextual studies. In general, these studies imply that the composer is in control of the meaning of the work, and the analyst interprets intertextual relationships in order to access the composer's intentions. For example, Christopher Reynolds emphasizes the composer's role in deliberately alluding to another work in order to imbue his or her own with meaning.[13] Similarly, John Daverio's *Crossing Paths* explicitly foregrounds the agency of the composer. His comments about Brahms' and Schumann's music referencing or written in admiration of Clara Schumann, suggest little hesitation in conceiving of the composer as agent, able to imbue his music with his own thoughts and feelings, which musicologists can interpret.[14] Equally, although Korsyn did not offer a univocal reading in his intertextual analysis of Brahms' *Romanze*, he nonetheless cast composers as experiencing a Bloomian anxiety of influence because their predecessors had not left them room to assert their own identities.[15] This foregrounds the figure of the composer as the creator of meaning, whose personal subjectivity is evident in the music.

Overall, we can infer that these writers treat musical texts as though they represent the subject position of the composer. Furthermore, although these studies uncover numerous references to other composers, works, and genres, they do not examine how these references complicate how subjectivities operate within the work, or the characteristics of these subjectivities, whether authorial, narratorial, unified, splintered, multiple, or shifting. Nor do they examine how the concepts of intertextuality and subjectivity might be interlinked or even contingent.

Although the most extensive work undertaken so far on the question of subjectivity in music has not issued from intertextual studies, it has focused on nineteenth-century repertoire. A number of features of this repertoire encourage listeners to think of musical development in terms of unnamed agents or characters. The subject matter itself often points to a protagonist: often a romantic, tragic, or exceptional individual who could be representative of the composer; the music often showcases superhuman feats of virtuosity, drawing attention to the subjectivity of the performer; and the style of the music itself often features characteristic motifs or rhetorical features that suggest individual agency, sometimes even physical gestures and movements.

Research into subjectivity in music has seen a gradual move away from equating subjectivity with the 'composer's voice' to perceiving it as autonomous, impersonal, multiple, and contingent as much on performance as on musical texts. We have seen a shift away from Edward T. Cone's conception of musical 'personas' in song settings. These included the 'vocal persona' who presents the words of the characters in a poem directly; the accompaniment, which takes on a role equivalent to a narrator, able to comment on the words of the vocal persona; and the 'complete musical persona,' which represents the composer's voice. His or her voice is found in the 'unifying power of the musical line' which holds the composition together, embracing the other two subjectivities.[16] Cone recognized music's

ability to contain multiple subjectivities, but privileged the composer's voice: it unifies the work and controls the other voices.

The idea that musical subjectivities are equivalent to the composer's voice has fallen out of favor, but the concept of subjectivity still seems to capture the sense of music's agency, of which we as listeners are often instinctively aware. At the same time, mindful of music's lack of hermeneutic specificity, scholars have become wary of casting a particular identity on that agency. For example, Lawrence Kramer has argued that 'Even with textual support, the subject who speaks in a musical work, "persona" or not, narrator or not, is frustratingly impalpable.'[17] Instead, he suggested that 'the musical subject speaks with the kind of anonymous voice typical of literary discourse set in the ongoing present: the depersonalized yet intimate voice of lyric poetry or the uncannily blank voice of third-person present-tense narration.'[18]

We might understand this impersonal voice by conceptualizing musical subjectivities as dynamic but impersonal voices that are historically and culturally contingent on the time and world of the composer (and, therefore, enabling a certain amount of access to the composer), but which we acknowledge as constructed. Michael Steinberg draws a useful distinction between subjects and subjectivities, which helps to explain the dynamic quality of subjectivity, and its separateness from the voice of the composer. He states that subjectivity is

> a mode of first-person experience resistant to the articulation or representation implied by the category of the subject. As the experience rather than the position of the "I," subjectivity displaces the paradigm of an autonomous subject facing an outside world in favor of a lived experience that is inherently contingent on culture.[19]

This definition positions the subject as a fixed identity or category that is separate from the outside world, whereas subjectivity is a more dynamic phenomenon, continually influenced by the external world: a notion informed by postmodern critiques of identity as something constructed and fragmented.[20] Steinberg also argues that musical subjectivity cannot 'be

absorbed into the subject-positions of the composer or the listener.' Instead, the 'subjectivity is of the music itself.'[21]

Finally, current conceptions of musical subjectivity tend to argue that multiple subjectivities coexist in a piece of music. Carolyn Abbate, for example, has argued for

> a critical move from the monological authority of "the Composer," since what I mean by "voices" are potentially multiple voices that inhabit a work – not the creative efforts of the historical author, or even the utterance of a virtual author.[22]

Adding to this multiplicity is music's existence in live performance, as well as in texts. This complicates our understanding of musical subjectivity in ways that have no equivalent in literary theory. As Abbate explained:

> In the absence of a visible orchestra (even in its presence) we do hear a subject or subjects, but not merely *the composer*: rather, we hear *singers* who sing through the bodies of the sopranos, tenors, basses, violins, horns, and all the others. Subjectivity is dispersed, relocated, and made mysterious…but it is by no means dissolved.[23]

The exigencies of musical performance encourage the listener to hear music as issuing from an imaginary subject (or multiple subjects), at the same time as we hear it as emanating from a particular performer, and also from the composer.

Overall, work on subjectivity thus far has focused on defining the nature of musical subjectivity: impersonal, multiple, involving composer, characters and performer, culturally and historically contingent, and dependent on sound and performance. From this point, scholars have been mostly focused on hermeneutics: exploring the different dimensions of meaning to be interpreted from the relationships between composer, characters, and listeners, and the ways in which subjectivities imbue music with a sense of narrative by creating diegetical distance.[24]

We might draw on the concept of intertextuality to gain further insight into how subjectivities are expressed in a musical work, and how to interpret their meanings. Not only that, I suggest

that it is essential to consider the two concepts together, because subjectivity and intertextuality are contingent upon one another. Intertextual references are usually necessary to create musical subjectivities and to indicate their presence. They achieve this in four main ways. First of all, the most commonly known type of intertextual reference invokes a particular work or composer. This immediately suggests the presence of another 'voice' alongside that of the composer. Secondly, an intertextual reference creates a fissure in the musical fabric, because, by nature, it involves a change in style or genre in order to reference a work or genre outside of that of the overarching piece. Abbate has argued that such fissures can indicate the presence of a narrative voice. With reference to Mahler's *Todtenfeier*, for example, she writes 'What seems significant is […] these various sites of hyperbolic musical disjunction. Cracks fissure the music […] They mark the boundaries of a membrane laid down by an outside "voice".'[25] In an intertextual work we naturally encounter many instances of 'musical disjunction' and, therefore, potential sites of subjectivity. Thirdly, an intertextual reference in a purely instrumental work can create a relationship with a genre in which a performer, subject, or voice is foregrounded. For example, a piano piece might reference a texted song or an opera and its protagonists thereby conjuring the shadowy presence of the subjectivities of the original work. Finally, an intertextual reference might also be indicated by a topic or a gesture suggesting movement and a new presence within the music. Therefore, the very means by which an intertextual reference is 'marked' in the music might suggest the presence of subjectivity. Bringing together current thinking about intertextuality and subjectivity in music enables us to understand how these two interrelated concepts coexist and affect one another. I will explore these ideas further in my analysis of the *Deux Polonaises*, but first it is necessary to examine the literary intertext of *F. Chopin,* from which we can extrapolate meaning when the text and the music are read together.

II: *F. Chopin* as an intertext

There are a number of purely musical indicators, which can suggest subjectivity and intertextual relationships in a musical work, but without an extramusical source, it is difficult to interpret the meaning of these presences and references. In the case of the *Deux Polonaises*, we have Liszt's biography, *F. Chopin*. Liszt began the book in the wake of the 1848 revolutions, which had shaken not only Poland, but the whole of Europe. Political unrest in Poland built up over a long period. In 1795 the Kingdom of Poland was divided between Russia, Prussia and the Habsburg Empire.[26] In spite of their different experiences, the overwhelming majority of Poles wanted the restoration of Poland according to its 1772 borders.[27] 1830 saw the November Uprising in which Poles living in Warsaw rebelled against Russian authorities. This was a reaction to the increasingly harsh policies toward Poles instigated by Nicholas I.[28] The repercussions of the November Uprising were also felt in Prussia, causing changes in policy towards Poles, including the removal of Poles from civil administration and the widespread use of the German language in official communications and education.[29]

This harsh treatment led to the 'Great Migration' of Poles fearing Russian retaliations for their involvement in revolutionary activities. Paris was a city sympathetic to the Polish cause, and an attractive home for Polish migrants.[30] Many Polish exiles in Paris were educated, cultured intellectuals, who were interested in keeping their native culture alive. The writings, art, and music which emanated from these circles, flowered into a distinct movement in itself: Polish cultural Romanticism, which was naturally shaped by the immediate political experience. Anger, bitterness, and revenge were key themes of Polish cultural Romanticism, but also 'grief and nostalgia for vanquished, betrayed Poland and a sense of permanent separation from the idyllic land of childhood.'[31] Much poetry associated with Polish cultural Romanticism explored these themes, constructing a broader narrative of decline, mournful

nostalgia, hope for the future, and renewal.[32] Such narratives of decline and renewal, promising a second golden age are common in nationalist discourse.[33]

This political and cultural context naturally colored Chopin reception. Familiar cultural symbols surrounding Chopin during his lifetime, and gaining momentum after his death, contributed to the familiar image of him as a Polish nationalist.[34] Chopin was not a revolutionary, but he was sympathetic to Polish political causes, and interpretations of the Mazurkas, Polonaises, and Ballades have tended to trace nationalist narratives.[35] Halina Goldberg has also argued that 'Nineteenth-century reactions…attest to a coexisting tradition of hearing nationality through non-dance topics.'[36] Goldberg argues that these topics can be found in seemingly 'abstract' genres, such as the Nocturne, Etude, and Fantasy, and that their presence in Chopin's music caused contemporaries to perceive Chopin as a *wieszcz*: a prophetic figure, tasked with sacrificing himself in order to lead the Polish people to their redemption through artistic means. This interpretation of Chopin was part of a broader movement known as Polish messianism, which positioned Poland as an innocent victim persecuted by oppressive neighboring states. The dire economic and political situation in Poland led Poles at home and abroad to place their hope in an exceptional spiritual leader who would provide salvation for all.[37] Polish messianism had an important influence on Polish culture, and the anticipated spiritual leader was often considered to be an artist. Candidates included the Polish nationalist poet Adam Mickiewicz (with whom both Chopin and Liszt were acquainted), and also Chopin himself.

There are many parallels between Liszt's *F. Chopin*, the context of Polish cultural Romanticism and messianism, and related narratives of decline and renewal. Throughout the book Chopin is constructed as a unique individual whose music 'spoke' for the Polish people:

> Many a time has a poet or artist appeared who embodies a poetic sense of a people, or of an era, representing in his own works that which contemporaries can

> only aspire to realise in their own creations. Chopin was that poet for his country and for his era since he embodied in his imagination, and represented in his poetic genius, the feelings that were then most widespread and most intrinsic to his nation.[38]

This positions Chopin as an exceptional figure whose music represented his suffering people. His role in bringing about their redemption is entwined with his redemption of the genre that is the embodiment of the Polish spirit: the polonaise. Chapter two, in particular, paints a fascinating narrative of decline and renewal, in which the polonaise degenerated at the start of the nineteenth century, but was eventually revived when Chopin rediscovered its original martial quality. Throughout, the fates of the genre and of Poland are closely intertwined, suggesting that Chopin's role in reviving the genre has more than artistic consequences.

The history of the polonaise constructed in *F. Chopin* begins with musings on chivalric Polish history before the partitioning of the country by the Habsburg Empire, Prussia, and Russia. The role of the polonaise in this earlier era is developed with a colorful description of the polonaise as a historical dance, including the costumes, settings, movements and people involved. This description establishes that the dance and the Polish national character, which has been shaped by Poland's tragic political situation,[39] are closely intertwined. The reader is informed that in its original form, the polonaise was an important cultural emblem. It was 'no commonplace or meaningless promenade, but rather a procession in which an entire society was splendidly displayed, and in which it admired its own beauty, nobility, sumptuousness and courtesy.'[40] The dance amounted to a performance of the Polish male character, juxtaposing heroic masculinity with cultivated, graceful and sentimental features:

> Although apparently absorbed by these many manoeuvres [the dance steps], the cavalier still found time to bend to his lady and whisper to her compliments if she were young; if not young, then confidences, requests or snippets of news. Then, proudly straightening, he made his steely weapons ring, stroked his thick moustache, and became so expressive in gesture that the lady felt obliged to give a sympathetic response.'[41]

Overall, the original character of the traditional polonaise is described as militaristic, proud, brimming with vitality and movement, and focused on the display of the men in Polish society.

Then Liszt[42] touches on unnamed polonaises composed during the time of the partitions. Intimately related to the national situation, these polonaises 'might be taken as the music for a funeral train.'[43] Next, he examines the polonaises of Michał Kleofas Ogiński, who is attributed with creating a mournful, sentimental, romantic type. The reader is informed that

> Still suffering from sombre colouring, they [Ogiński's polonaises] tempered it [the mournful character of earlier polonaises] with the tenderness of a sad and naïve charm. In them, the rhythm subsides and modulation appears as if some procession, once loud, becomes silent and reverential as it passes close to graves where pride and laughter lie stilled. Wandering in these surroundings, love alone survives, repeating the sad refrain that the Bard of Erin snatched from his native air: "Love born of sorrow, like sorrow is true!" In Ogiński's well known music there may be imagined a similar sentiment, as expressed in two loving sighs, or revealed in eyes moist with tears.[44]

Ogiński's polonaises have lost the original character of the traditional polonaise. The immediacy of the pain evident in polonaises from the time of the partitions is tempered by the passage of time, becoming sentimental, reflective, and nostalgic. Liszt was not alone in interpreting Ogiński's polonaises against their historical context. Adrian Thomas has suggested that Ogiński's polonaises embodied a melancholy type 'mirroring the political and social weaknesses brought about by the country's partition in 1795…Cultural demoralization, a condition we tend to associate with our own times, was an inevitable result.'[45] There is certainly a sense in the description in *F. Chopin* that Ogiński's polonaises are resigned and pacified relatives of the prideful, historical dance.

The first stage in the development of the polonaise, therefore, saw the genre evolve from the historic, militaristic dance, to an expression of harrowing pain, and then to pacified, mournful sentimentality as represented by Ogiński. Intriguingly, this characterization of Ogiński's polonaises does not necessarily reflect his significance as a polonaise composer, and how his

music was generally received. In fact, Ogiński's polonaises were considered intensely patriotic, partly because Ogiński commanded his own unit during the Kościuszko Uprising of 1794.[46] Furthermore, Ogiński is often seen as part of a group of composers responsible for elevating the polonaise to a national symbol, and enriching it with stylized features, many of which continued to feature in Chopin's own polonaises. Indeed, Ogiński's polonaises were ubiquitous in the Warsaw salons and ballrooms of Chopin's youth. Positioning Ogiński's polonaises as part of the decline of the genre, therefore, aided Liszt's narrative, but the reality is more complex, as was Chopin's own experience.

We then come to Karol Lipiński's polonaises, which signaled a revival of the genre within the book's nationalist narrative, and new hope for the future: 'tombs were left behind as life and vitality returned…we hear the heart again beating joyously, dizzily, as it had done before Poland's defeat.'[47] We are also told that Lipiński's pieces emphasized the romantic aspect of Ogiński's. Instead of mourning the past, the music depicts happiness, youth, and love:

> His melody…exudes the perfume of youth and love in springtime, as it expands into an expressive, dreamy song that whispers only to young hearts of poetic romance. No longer is its purpose to measure the step of dignified and solemn individuals, rather it now appeals to romantic imaginations more given to pleasure than splendour.[48]

Lipiński was a Polish violin virtuoso, sometimes called the 'Polish Paganini.'[49] He was more successful as a performer than a composer, and though he did compose three symphonies, and a number of occasional pieces, including a handful of polonaises for string quartet, and a *Polonaise pathétique* for solo piano, he is not known as a composer of the polonaise. Lipiński's polonaises for string trio and quartet, such as the *Polonaise in A major, Op. 9, No. 1* and the *Polonaise in D major, Op. 9, No. 3,* display neither the dignity and grandeur of the early dance, nor the melancholic nostalgia of Ogiński's polonaises. Indeed, they are elegant, classicizing pieces, that sound almost frivolous in places, geared around showcasing the virtuosity of the lead violinist. It seems strange, therefore, for Liszt not only to include

Lipiński in his narrative, but to construct a central role for him. Liszt could have mentioned polonaises by Karol Kurpinski, Józef Elsner, and Feliks Ostrowski, if he had wanted to create a more accurate representation of the genre during the first half of the nineteenth century, and Chopin's experience of it.[50] Instead, he relied on his own experience; he was personally acquainted with Lipiński, having performed with him on several occasions.[51] He was perhaps also drawn to Lipiński's virtuosity, seeing himself in the violinist.

In order to support his own narrative, Liszt created a contrast between Lipiński's and Ogiński's polonaises, even though it inflated, even invented, Lipiński's role in the development of the genre. In Liszt's narrative, Lipiński's polonaises represented a return of the vital, lively aspects of the polonaise, but the genre was still divorced from its nationalist function as lesser imitators caused it to become mere entertainment: 'more given to pleasure than splendor.'[52] The genre lost its identity: we have been 'swamped' 'with pieces entitled "polonaise" that lack any character to justify the name.'[53]

The initial flowering of a revival was forestalled by these imitators, but a redemptive figure is then introduced who 'restored the polonaise's vigorous brilliance and rediscovered all its vanished magnificence'.[54] It does not matter that this individual was not Polish, because he was a true artist: a genius.

> Did Weber know historic Poland so well? Had he already visualized a spectacle to make the association? Idle questions! Does not Genius have intuition, and does not poetry always reveal to Genius what lies in its domain?[55]

The description of Weber's polonaises is littered with heroic and militaristic imagery, amounting to nothing short of a resurrection of the true Polish character:

> He [Weber] accentuated the rhythm and, dramatizing the melody, coloured it with the modulations that it demanded. He energized the polonaise with life, warmth, and passion, while retaining its inherent haughty style, its magisterial dignity and its stylized (yet natural) majesty. His cadences are marked by chords, which sound like the sabres shaken in their scabbards. The murmur of voices, instead of conveying the lukewarm prattling of love, give way to the deep, full bass tones used to command. Voices such as excite the wild and distant neighing of desert

> steeds as they impatiently paw the ground, eyes gentle and intelligent yet full of fire, as they so gracefully bear trappings, trimmed with turquoise and rubies, with which Polish lords burden them.[56]

Weber's role in the narrative again reflects Liszt's personal experience of the polonaise: he admired Weber's music, regularly performing his *Konzertstück,* and transcribed (and heavily revised) Weber's *Polacca brillante* for orchestra and piano soloist. The emphasis on Weber's role removed the polonaise from the ballroom and made it a genre showcasing virtuosity, spotlighting the performer. (*F. Chopin* draws no distinction between the polonaise brillante and the traditional polonaise.) To some extent, this also reflected Chopin's experience of the genre, as Halina Goldberg has shown that 'nonutilitarian' polonaises (such as those by Weber, but also those by Hummel, Szymanowska, Piotr Siegrist, and Václav Würfel) designed for listening rather than dancing and placing emphasis on virtuosity influenced Chopin's own compositions.[57]

Finally, the discussion moves to Chopin. We have already been informed that his polonaises are 'generally martial in character, they portray courage with a simple directness that is the distinctive trait of this warlike nation.'[58] Now we learn that Chopin's polonaises express a variety of moods, moving from delicacy, sadness, and sentimentality to defiant militarism within the same piece. This is combined with anguish and bitterness brought about by unfair treatment, which, we have seen, represented the other dominant strain of Polish cultural Romanticism.[59] In this way, the whole history of the Polish struggle, from tragic defiance, and bitter thirst for revenge, to resignation and nostalgia, and finally strength and hope for the future, is embodied in Chopin's music. Liszt argued that Chopin was capable of achieving this because he was a true national artist who naturally understood the feelings and history of his people.[60] He positioned the *Grand Polonaise in F Sharp Minor* as representative of the variety of feeling that Chopin was capable of portraying in one piece:

> The principal theme is a sinister melody, suggestive of the hour that precedes a hurricane as frustrated, defiant exclamations are hurled at the elements. The

> insistent return of the tonic at the beginning of each bar is reminiscent of volleys of cannon fire in some fierce and distant battle […] Even in the works of the greatest masters we know of no effect as striking as this section, which is suddenly interrupted by a pastoral scene, an idyllic mazurka, full of the scent of lavender and sweet marjoram. Yet far from erasing the memory of the earlier sorrow, the mazurka intensifies, by bitter and ironic contrast, the painful emotions to the listener, to the extent that when the principal theme returns him to the spectacle of the fateful battle, he is freed from the troubling contrast with a naïve and inglorious happiness![61]

This description of Chopin's polonaise resonates with the depiction of a *wieszcz* improvising a piece based on Poland's history in the epic poem, *Pan Tadeusz*, written in 1834 by Mickiewicz. The poem is briefly mentioned in *F. Chopin* and Hughes suggests that it may have provided 'a point of departure' for much of the chapter on the polonaise.[62] Indeed, similarities can be found in Mickiewicz' description of the dancers' appearance, including their dress, and their dignified and prideful demeanor, and in his description of the aggressive, forceful way in which the men lead the dance and lay claim to the women.[63] The description of the polonaise is preceded by the *wieszcz*, Jankiel¸ giving a 'Concert of Concerts' at a wedding celebration. He plays a number of nationalist pieces, beginning with the *Polonaise of May the Third*, commemorating the declaration of the Constitution of May the Third in 1791. The unveiling of the constitution put in place a democratic constitutional monarchy. Although this was short-lived, the achievement signaled a vital moment of triumph, which long sustained Polish hopes for independence and justice, and continues to be celebrated today. In Jankiel's performance, this triumphant polonaise is followed by an abrupt change of mood:

> One could hear a thousand noises sweeping
> across the strings – soldiers march off to war,
> attack and fire; groaning children, weeping
> mothers –[64]

In this central section, Jankiel depicts some of the tragic events experienced by Poles, including the massacre of Praga in 1794, in which Russian troops slaughtered the residents of

that district of Warsaw during the Polish insurrection. Then the final section celebrates another moment of triumph: the return of General Dabrowski's Polish legion alongside Napoleon, and the march, 'Poland has not yet perished.' The poem depicts changes in fortune of Poland's history, moving through triumph, traumatic suffering and defeat, to renewal and hope. Intriguingly, Bellman suggests that Jankiel's 'Concert of Concerts' represented what the 'community hoped for from a national musician' and that Mickiewicz may have based the scene on improvisations by Chopin that he had witnessed.[65] Therefore, Liszt's suggestive reading of Chopin's polonaises, with its succession of nationalist moods and images recalling the improvisations of the *wieszcz* Jankiel, his references to themes associated with Polish cultural romanticism, and his discussion of the polonaise in terms of a narrative of decline and renewal was likely based on how Chopin and his music were received in contemporary Parisian circles. These cultural symbols, which are found throughout *F. Chopin,* offer a rich background against which to interpret intertextual references and subjectivities within the *Deux Polonaises*, to which we now turn.

III: Musical intertextuality and subjectivity in the *Deux Polonaises*

When listening to the *Deux Polonaises,* the sheer wealth of allusions to different styles, genres, and composers is striking. It is also possible to sense the presence of multiple (often competing or interacting) agents in the piece. As I have already argued, these two features (intertextual allusions and multiple subjectivities) are contingent and influence one another. The *Deux Polonaises* contain three main types of intertextual reference. The first is to other genres outside of the overarching genre of the polonaise. This includes references to the solo concerto, the romance genre, the funeral march, and to solo improvisation. We also find many references to different styles of polonaise writing, such as the melancholic type, or to *polonaise brillante*. The second type is references to other composers' music: in particular, the polonaises of Ogiński, Weber, and Chopin. This type is related to first, as these

composers become representative of different styles of polonaise writing when considered against Liszt's narrative of the development of the polonaise. The third type is to the literary intertext of *F. Chopin*. This intertext is again related to the first two types, because the different composers and styles that are referenced in the *Deux Polonaises* are also discussed in *F. Chopin*. *F. Chopin* supplies a hermeneutic window through which to interpret all of these references.

In order to recognize the references to particular composers, it is necessary to establish the key musical features of the polonaises of these composers.[66] Ogiński's polonaises have a mournful quality, often using the minor mode, simple formal construction, use of sequences, cadential flourishes decorated with grace notes and trills, and harmonies redolent of (though not necessarily based on) folk music, particularly the use of Lydian fourths.[67] Melodies are usually lyrical and florid containing semi-quaver flourishes, and sometimes syncopation. They are often repeated with idiomatic pianistic decoration, including brilliant octave passages.[68] Occasionally, the 'polonaise rhythm' (Ex. 1) is featured, but not always, and it does not have the energetic, rhythmic vitality it often has in Chopin's polonaises.

Ex. 1: the 'Polonaise rhythm'

Weber's polonaises, as mentioned earlier, are in the related *polonaise brillante* genre. They are characterized by the use of Allegro tempi, dotted rhythms, rhythmic vitality, decoration of melody using trills, grace notes and acciaccaturas, rhetorical gestures, particularly triplet flourishes, and the major mode. This creates a joyful, playful style in both the *Polacca brillante*, opus 72 and the *Grande Polonaise*, opus 24. There is a greater sense of drama in the *Grande Polonaise*, created through the use of a Largo introduction, suggesting weight and gravitas, dynamic contrast, and powerful textures using octaves.

Finally, Chopin's mature polonaises convey greater drama and seriousness than Weber's, and are often more militaristic in style. They exploit the full volume of the piano by using chordal textures, octaves, registral extremes, and wide leaps. A sense of drama is created through the use of rhetorical gestures, such as ornaments, rhythmic gestures conveying energy and power, including use of the polonaise rhythm, and sudden dynamic contrasts. There is also frequent use of the anguished 'Stile Appassionato' topic, typically associated with romantic, nationalist or religious fervor. Janice Dickensheets states that, in this style,

> operatically derived melodies are often written in octaves (although a single soaring line can create the same effect) underscored by throbbing, repeated chords – most frequently in eighth-note or triplet patterns – that represent the pounding heartbeat of barely suppressed passion.'[69]

An example occurs in the tormented main theme area of Chopin's *Polonaise in E flat minor*, Opus 26 No. 2. All of this elevates the simple dance form to a heroic, aggressive, and monumental genre, but at the same time, some of the simplicity of the earlier form is maintained with the use of diatonic harmonies and repeating structures.[70] However, some of Chopin's polonaises, such as the *Polonaise in F minor*, opus 71, nos 1 and 3 are closer to Ogiński's in their use of lilting melodies, similarities of phrasing, graceful decoration, and dreamy, melancholic style.[71] Of course, as observed in *F. Chopin*, many of Chopin's polonaises contain contrasting styles within the same piece.

Tables 1 and 2 provide an overview of the main thematic material, the basic structural divisions, intertextual allusions, and switches between different subjectivities in the *Deux Polonaises*.

Table 1: *Polonaise I*

Formal area	**Thematic Material**	**Harmonic Centre**	**Intertextual Allusion**	**Subjectivity**
Introduction, mm. 1-7	Polonaise motive	Ambiguous	Chopin's *Polonaise in E flat minor*, Opus 26 No. 2	Voice 1
A section, mm. 8-30	Theme A	C minor	Melancholic polonaise. Ogiński/Chopin	Voice 2
Transition, mm. 31-46	Expanded Polonaise motive	A flat pedal, followed by Neapolitan 6^{th} preparation to return to tonic	Militaristic polonaise – Stile Appassionato	Voice 1
A section continued, mm. 47-69	Decorated repeat of Theme A	C minor	Melancholic polonaise	Voice 2
B section, mm. 70-104	Theme B	E flat major	Romance	Voice 3 (Voice 1 begins to infiltrate from m. 87)

Transition, mm. 105-108	Polonaise motive	Ambiguous	Stile appassionato	Voice 1
B section continued, mm. 109-145	Theme B	E flat major	Romance, militaristic polonaise	Voice 3, voice 1, and a “performing” voice
Variation 1, mm. 145-170	Theme A (Allegro Energico variation)	C minor	Stile appassionato	Voice 1
Transition, mm. 171-188	Polonaise motive	A flat pedal	Stile appassionato	Voice 1/“performing voice”
Variation 2	Theme A (Quasi Cadenza improvisata variation)	C minor	Melancholic polonaise	Voice 2/“performing voice”
Transition	Polonaise motive	Ambiguous	Melancholic polonaise	Voice 1

Reprise of B section	Theme B	C major		Voice 1
Coda	New thematic material, polonaise motive, and fragments of Theme A	Modulatory – C major	Stile appassionato - Militaristic polonaise	Voice 1

Polonaise I begins with intertextual references to Chopin and Ogiński, which immediately problematize our understanding of the composer's voice, and suggest the presence of multiple subjectivities.[72] There are clear similarities between the introduction of *Polonaise I* (see Ex. 2) and the introduction of Chopin's *Polonaise in E flat minor*, Opus 26 No. 2 (see Ex. 3). Chopin's *Polonaise in E flat minor* begins with a repeated figure consisting of a group of sixteenth-notes followed by a chordal polonaise rhythm. Liszt alters this by beginning with the polonaise rhythm followed by an inverted version of the sixteenth-note figure. The relationship between the two pieces is heightened by similarities in tempo, meter, dynamic, register, mood, use of the minor mode, and the introductory function of both motives. The low tessitura, *Moderato* tempo, and taut, staccato polonaise rhythms, create a sense of vitality, even discipline, invoking the militaristic aspect of the polonaise.

Ex. 2: Liszt, *Polonaise I*, mm. 1-23

Ex. 3: Chopin, *Polonaise in E flat minor*, Opus 26 No. 2, mm. 1-4

At measure 5 the percussive polonaise rhythm is interrupted by wandering eighth notes in the left hand, defusing the energy of the previous four measures. The eighth notes have an improvisatory quality, slowing down and gradually leading into the main theme (at measure 8). These 'improvisatory' measures create the first of many disruptions in the musical fabric. They suggest the presence of another subjectivity outside of the militaristic presence: a musical narrator, even a *wieszcz* experimenting at the piano before conjuring a new image. Indeed, these measures create a transition into a new mood and voice; the main theme contains a number of features that reference Ogiński's style, and Chopin's polonaises that are also written in this style, such as Opus 71, Nos 1 and 2. Liszt's mournful, lilting, occasionally syncopated, minor-mode melody is frequently embellished with upper-note appoggiaturas, and decoration around cadence points. All of this owes much to the mournful sound world

created by Ogiński's lyrical, decorated opening melody in his *Polonaise No. 10 in D minor* (Ex. 4).

Ex. 4: Ogiński, *Polonaise No. 10 in D minor*, mm. 1-4

Equally, the 'tristamente' melody in his *Polonaise in A minor*, with its grace notes, trills and semi-quaver decoration (Ex. 5), also seems to hover in the background of Liszt's piece.

Ex. 5: Ogiński, *Polonaise in A minor*, mm. 1-8

It is tempting to identify different 'voices' attributable to Liszt, Chopin, and Ogiński, but this would lead to uncomfortably easy equations of musical motives and styles with specific subjects. A more fruitful approach would be to view the introduction and section A as consisting of opposing musical subjectivities that are made possible through intertextual references and that are introduced by a third subjectivity: a musical narrator. The intertextual references create contrasting textures, tessituras, and styles which represent the different styles of polonaise writing described in *F. Chopin*, laying the groundwork for a similar decline-renewal narrative as found in the book.

As section A progresses, the two subjectivities become more clearly established. At measure 31 the polonaise rhythm in the militaristic style of the introduction interrupts the progression of the main theme with a sudden change in style and tempo, indicating a change in intertextual reference and subjectivity. It is extended with a new descending semiquaver figure (see Ex. 6) to form a transition.

Ex. 6: Liszt, *Polonaise I*, mm. 31-34

As the transition develops, the motive becomes more anguished, climbing through the higher registers of the piano, referencing the 'stile appassionato' topic. Similarities of style and motive suggest that the introduction and transition are related: uttered by the same 'voice'. The transition gradually takes on an improvisatory quality, experimenting with virtuosic

sixteenth-note sequences, which lead into a decorated version of theme A, as if the musical narrator is once again present, conjuring one subjectivity then another. We now have a return to the languishing, melancholic, Ogiński-esque style of the main theme area. The opening, therefore, glances at all three polonaise styles found in Chopin's music, and the trio of militarism, anguish, and mournful sentimentality that is described in *F. Chopin* and would have been closely related to Polish romantic nationalism for listeners.

Extensive transitions are an important characteristic of Liszt's broader oeuvre in both his piano and symphonic music. In his symphonic music, the heightened role of transitions has been perceived as an outcome of Liszt's experiments with the proportions of traditional structures, such as sonata forms.[73] However, long before Liszt had considered composing the series of symphonic poems, he paid particular attention to transition sections in his transcriptions and fantasies. Jonathan Kregor has found that

> Liszt's detailed – at times almost obsessive – engagement with transitions is not surprising, for he would invest spectacle into these formal areas time and again in his opera fantasies. Indeed, some of the most original and gestural moments in, say, the *Réminiscences de Don Juan* take place between important structural pillars, thereby providing glimpses of Liszt the composer.[74]

Kregor suggests that these sections have a dual purpose; they are invested with spectacle, showcasing Liszt's phenomenal technique as a performer, while also demonstrating his invention and originality as a composer.

In terms of musical subjectivities, Liszt's transitions, introductions and codas take on several functions. Firstly, they halt the progression and development of musical themes and structures to focus attention on the performer. This is particularly true if the transitions are extensive, virtuosic and embellished with considerable original material, as they often are in Liszt's piano music. Rather than following the progression of an abstract musical subjectivity, Liszt's transitions force us to think about the performer on stage (or captured on the recording), creating the sound. At the same time, transitions also represent points where

one intertext and musical subjectivity can be interchanged for another. Transitions, therefore, appear as part of the controlling musical text, uttered by a narratorial voice that is closely associated with the subjectivity of the performer (given the virtuosity of these sections). The main structural sections are expressed in a distinct, differentiated musical voice, referring to a separate intertext.[75]

The B section, beginning at measure 70, is introduced by another virtuosic flourish showcasing the performer-narrator. Here we encounter an entirely new style and intertextual reference with a new melody in a lyrical style and in the contrasting key of E flat major (see Ex. 7).

Ex. 7: Liszt, *Polonaise I*, mm. 70-85

The sweetly lyrical melody of the central section of *Polonaise I* is marked *cantabile*, is largely undecorated, and encompasses a narrow range, moving by stepwise motion, repeated notes, thirds and sixths. In contrast to the idiomatically pianistic voice of the A section, it would be appropriate for an amateur singer. The chordal accompaniment is also simple and typical of amateur song. All of this recalls the characteristics of the 'romance,'[76] the marking *amorosamente* perhaps underlining this generic heritage. Its simplicity creates a sense of idyllic nostalgia and naivety. The mixture of mournfulness, anguish, and idyllic nostalgia in the A and B sections of *Polonaise I* are easily mapped onto the decline of the genre charted in *F. Chopin* (and an associated weakened period in Polish history). The style of the new melody and its generic references mean that there is no sense of a developmental relationship between the A and B sections. Instead, this intertextual reference is again marked by a disruption of what has come before, and suggests the presence of a subjectivity, not simply through disruption, but also through its evocation of a singer and accompanist. The type of intertextual reference influences the character of the subjectivity evoked. A focus on the

performer and improvisation previously created a narratorial voice, but here the anthropomorphic nature of the romance intertextual reference creates a presence more akin to a character or subject.

A drama between musical subjectivities now begins to unfold, in which different voices weave in and out of the texture, moving from foreground to background in different guises and combinations. When the B section melody is repeated at measure 87, the polonaise motive of the introduction/transition, long since absent, returns in the right hand. The polonaise motive has lost its vitality through the use of introductory offbeats, pedal markings that soften its original staccato complexion, and its transposition from a powerful bass texture to the treble. Nonetheless, the motive's insertion into the B section signals the beginning of a process by which the romance genre and the cantabile voice is gradually subsumed by the *appassionato* voice of the introduction/transition.

After a fermata at the end of measure 104, the cantabile voice is momentarily displaced by the chordal polonaise motive of the introduction. It is followed by a new variation of the B section melody. Now the polonaise rhythm becomes more pronounced within the texture. Its staccato articulation is reinstated and the introductory offbeats are removed, creating a more robust and energetic rhythmic profile. However, the polonaise motive has not completely reasserted itself. It competes with the romance melody, which we hear in the middle of the texture, decorated with arpeggiated figures traversing the higher registers of the piano, and accompanied by a chordal polonaise rhythm in the bass. This creates a 'three-handed' effect (Ex. 8).

Ex. 8: Liszt, *Polonaise I*, mm. 109-112

The technique alludes to the genre of the virtuosic transcription or fantasy, and focuses attention once more on the performer. (The 'three-handed' texture was made famous by

Liszt's rival, the pianist Sigismond Thalberg, and Liszt incorporated it in several of his virtuosic concert pieces, including the *Réminiscences de Lucia di Lammermoor* and his *Norma* Fantasy.[77]) This focus on the performer is central to the way we understand how subjectivities are presented in the piece. No longer merely sitting outside the work as a narrator figure and only able to assert their identity in transition passages, the performer's subjectivity is now inserted into the drama taking place between the two musical subjectivities. Dana Gooley has argued that the way Liszt's performed Weber's *Konzertstück* 'wrenched it [the *Konzertstück*] out of its narrative discursive mode and turned it into an onstage drama in which the pianist took the leading role.'[78] Gooley argues that the dynamism of Liszt's playing style was key to his inserting himself into the piece, not as a narrator, or even as a character, but as a 'locus of subjectivity, or expressive zone, through which characters and events materialize.'[79] In *Polonaise I* we encounter a similar effect. Initially, disruptions (generated by intertextual allusions) create the impression that the pianist has both a distanced narrative/diegetic role, commenting on the action, but also a mimetic role, immediately conjuring different subjectivities. As the piece progresses, the focus on virtuosity and performative effects concurrent with the unfolding drama suggests that the performer's subjectivity has been merged with the other 'voices' and is now part of the ensuing drama.

The final time we hear theme B is at measure 220 (Ex. 9). This time the theme is invested with new vitality with the marking *con anima*, sits in a lower register of the piano, and is accompanied by a prominent staccato polonaise rhythm. Its transformation is seemingly complete; having lost its initial singing voice and genre, it now takes on a more heroic, militaristic guise.

Ex. 9: Liszt, *Polonaise I*, mm. 220-23

The development of the B section melody can, therefore, be understood as a gradual transformation of voice and genre; the romance genre, associated with the cantabile musical subjectivity, is transformed into a militaristic polonaise by an opposing subjectivity, which gradually restores the genre of the polonaise after its displacement in the central section of the piece.

A similar process occurs with the development of the A melody. At the end of the B section the A melody returns in a new variation marked *Allegro energico* (Ex. 10). This variation offers a complete contrast to the melody in its original guise. The initially melancholic melody is now bitter and anguished, displaying features of the 'stile appassionato' topic. This is combined with a sense of heroic power that is not asserted through the use of typical military topics, but through performance effects, again spotlighting the performer and thereby emphasizing the idea that the performer is conjuring and controlling subjectivities.

Ex. 10: Liszt, *Polonaise I*, mm. 146-149

Dana Gooley has argued that the way Liszt performed Weber's *Konzertstück* heightened the aggression and violence of the music, without recourse to battle topics. Central to the effect was the way in which Liszt's arms and wrists approached the keys in violent vertical gestures, through the use of 'extended, double-fisted chordal passages, cascades of octaves executed by alternating hands, and radical jumps across the keyboard.'[80] Similar effects are found in the *Allegro energico*, in which we hear theme A in crashing octaves at a *forte* dynamic, with staccato, accented articulation, and accompanied by thick chords, hammering repetitive rhythms, and turbulent triplet rolls. There is also a two-handed chromatic surge in octaves, which would create a vivid impression of the virtuoso's power, violently hammering the keys up and down the piano. Here an intertextual reference to a militaristic playing style creates the impression of subjectivity through gestures that suggest movement: both the

movements of the performer, but also perhaps the aggressive movements of an imagined subjectivity.

The subjectivity in the *Allegro energico* section is closely related to that of the introduction and transition. This relationship is made particularly obvious as the melody merges (without any stylistic disruption) into a repeat of the introduction/transition material at measure 171. This creates the impression that the initial voice of the opening has now finally been able to break through, restoring the militaristic and the bitter, vengeful aspects of the polonaise through the help of the performer. However, our understanding of the development of theme A is complicated by the fact that the *Allegro energico* is followed at measure 190 by a variation that closely recalls the original A section, except with greater virtuosic decoration. The mournful polonaise voice has not been completely lost: both coexist in this piece as they do in some of Chopin's polonaises. Again, the subjectivity of the performer is foregrounded. This variation is marked *Quasi Cadenza improvisata*. The embellishment of the melody becomes increasingly virtuosic, now focusing on the performer's agility rather than their power.

It is left until the coda to reveal how the drama between subjectivities, polonaise traditions, and the broader historical narrative to which they are connected through the intertext of *F. Chopin* will be resolved. The coda begins in the 'stile appassionato' voice. It presents new melodic motives which appear *forte*, in octaves, accompanied by the pulsating polonaise rhythm. We also hear fragments of theme A, always in the lowest registers of the piano. It has been reduced to an aggressive rhetorical gesture with a driving rhythm, creating the impression that the mournful style of theme A has, after all, been fully subsumed by the polonaise in its bitter guise and associated subjectivity. Finally, the piece assumes a triumphant ending from measure 299 with repeated dotted rhythms in thick, E major chords that are reminiscent of the ending of Weber's militaristic polonaises.

All of this encourages the listener to re-evaluate their understanding of the function of the introductory motive and transition material from the A section. This material returns at each main variation, suggesting that it sits outside the main structural areas as a separate voice and a digression from the action. However, as the two main themes become assimilated by the introductory/transitional voice, the motive of the introduction becomes central to the development of the piece, introducing musical parameters that will become crucial to our understanding of the musical processes at work. It does not maintain the distance of a narrator, but takes on a more active subjectivity, one whose immediacy is particularly emphasized as it becomes associated with the subjectivity of the performer, with the power to influence and transform other musical subjectivities within the piece. Therefore, there are no neat divisions between narrator, subjects, and performer; all three blend and merge in fascinating ways, but the prominence placed on the role of the performer suggests that they have a controlling role in the ways subjectivities are presented.

The piece creates a sense of drama in the way it consists of the confrontation of intertextual references and their related subjectivities. Therefore, subjectivity is more than a surface element; it plays a vital role in how the piece is structured and develops. The intertext of *F. Chopin*, particularly its construction of the polonaise and its relationship to Polish history, provides a framework against which to interpret this confrontation. Through this intertext we can trace a battle for the redemption of a genre, and perhaps also for the future of the Polish nation, with which it was so closely intertwined.

Table 2: ***Polonaise II***

Formal area	**Thematic Material**	**Harmonic Centre**	**Generic/Intertextual Allusion**	**Subjectivity**
Introduction, mm. 1-5	Fanfare	E major	Chopin's *Polonaise in A major*, op. 40, no. 1	"Orchestra"
Section A, mm. 6-67	Theme A	E major	Militaristic polonaise	"Piano soloist" accompanied by "orchestra" (mm. 6-21)
	Fanfare (mm. 22-25)			"orchestra"
	Section A subsidiary theme (mm. 26-37)			"orchestra"
	Fanfare transition (mm. 37-49)			"orchestra" (mm. 37- 43); "piano soloist" (mm. 44-49)
Section B (Trio), mm. 68-90	Theme B	A minor	Funeral march ('Funérailles')	"Piano soloist" (mm. 68-90)

Transition, mm. 91-122	Theme B; new falling eighth-note motive; brief allusion to Allegro energico from *Polonaise I*	Modulatory	Funeral march/recitative – Stile appassionato	Splintering of subjectivities (mm. 91-114); "piano soloist" (mm. 115-122)
Section B continued, mm. 123-142	Theme B	A minor	Funeral march ('Funérailles')	"Piano soloist"
Transition, mm. 143-151		Ambiguous	Cadenza	Performing Voice
Theme A variation, mm. 152-205	Theme A	E major	Ethereal	Performing voice/ethereal subject (mm. 152-179); performing voice/piano soloist (mm. 180-205)
Reprise of Theme A, mm. 206-217	Theme A	E major	Militaristic polonaise – Stile appassionato	"Piano soloist" with "orchestral accompaniment"

Transition	Fanfare motive	Modulatory	Militaristic polonaise	“Piano soloist”
Reprise of Theme B, mm. 224-234	Theme B	Modulatory	Militaristic Polonaise	“Tutti orchestra” plus “piano soloist”
Coda	Non-thematic	E major	Militaristic polonaise	“Tutti orchestra” plus “piano soloist”

Polonaise II begins with intertextual allusions that situate the piece within the tradition of the triumphal, militaristic polonaise. The first is to Chopin's *Polonaise in A major*, op. 40, no. 1, nicknamed 'the military.' Both Chopin's and Liszt's polonaises begin in similar optimistic, heroic, and militaristic style, and the first sections in both cases are built around simple themes featuring dotted rhythms, often alternating with triplets and using rising sequences (see Examples 11 and 12). There is no allusion to a specific motive, but instead there are similarities in tempo (both in 3/4), expressive markings (*Allegro pomposo con brio* and *Allegro con brio* respectively), texture, rhythm, dynamics, style, and bright sharp-side keys (E major and A major respectively).

Ex. 11: Liszt, *Polonaise II*, mm. 6-13

Ex. 12: Chopin, *Polonaise in A major*, op. 40, no. 1, mm. 1-8

The second significant intertext for *Polonaise II*, is not a Chopin work, but Weber's *Polacca brillante*, or, more specifically, Liszt's transcription of it for piano and orchestra: his *Polonaise brillante*, which he arranged in 1849.[81] Liszt's *Polonaise II* seems to reference the piece in its key, in the prevalence of dotted rhythms in the main theme, and in the use of militaristic topics, particularly triplet 'fanfares.'

Liszt's Weber arrangement is perhaps the more significant of the two intertexts, as it provides the key to understanding how musical subjectivity plays itself out in the piece. Both of the *Deux Polonaises* are written for solo piano. For the most part, *Polonaise I* employs idiomatically pianistic textures in its cadenzas, decorations, in the relationship between treble bass, and in the use of the 'three-handed' effect. In contrast, *Polonaise II* (like the *Polonaise brillante*) suggests a relationship between a soloist and an orchestra. The idea of a dialogue between an individual and a collective is suggestive when interpreted with reference to the

historical and cultural context accessible through the intertext of *F. Chopin*, particularly the concept of a *wieszcz* who will guide the Polish nation to salvation.

Accordingly, a third, broader intertextual reference to the genre of the solo concerto can also be heard throughout the piece. It is created using textural contrasts and gestures imitating orchestral instruments. For example, the main theme area maintains a neat division between the melody in octaves in the right hand and the polonaise rhythm in the left, rather like the textures in Liszt's *Polonaise brillante* in which the piano melody in octaves is accompanied by a simple, unobtrusive polonaise rhythm in the orchestra. In between these repeats of the melody, we hear a number of small transitions, creating a textural contrast that suggests that the 'orchestra' is interrupting the piano-dominated textures. These interruptions imitate brass and woodwind instruments playing militaristic topics. For example, a sixteenth-note figure at measure 26 marked *marcatissimo quasi Trombi*, suggests trumpet flourishes (Ex. 13).

Ex.13: Liszt, *Polonaise II*, mm. 26-7

Shortly afterwards, a repeated triplet figure suggests a trumpet call at measure 37 (Ex. 14).

Ex. 14: Liszt, *Polonaise II*, mm. 37-8

This second example imitates a triple-tongued or 'ritiriton' effect, which is particularly characteristic of the military topic.[82] It is followed by a high-register flourish that is similar to the woodwind flourishes found in Liszt's militaristic symphonic poem, *Festklänge*.[83] These 'orchestral interjections' are followed by a quasi-cadenza for the 'soloist', showcasing their virtuosity through chromatic runs that encompass the whole range of the piano.

In *Polonaise I*, intertextual references marked the presence of new subjectivities. This effect is magnified in *Polonaise II*. Throughout the whole of the first section (mm. 1-66), the 'soloist' and the 'orchestra' generally function as one. 'Tutti' textures dominate, and there is little sense of competition between the two forces. However, the contrasting 'Trio' section

from measure 67 introduces a new intertextual reference to the genre of the funeral march, which sparks a disintegration of the previously well-defined voices of 'soloist' and 'orchestra.' Liszt's new mournful A minor theme from measure 68 (see Ex. 15) creates a contrast in style, key, and tessitura with the previous section. The references to the 'public' genre of the solo concerto have now vanished. Instead, the style of the new melody is more personal and emotional, even hysterical as it develops. The melody, with its use of octaves, operatically derived melodies, and throbbing repeated chords also recalls the 'stile appassionato' as defined by Dickensheets. All of this creates the impression that the intertextual reference to the funeral march has created a rupture in the progression of the orderly militaristic concerto, which has been replaced by a more personal, lyric genre and subjectivity. Intertextuality has a profound influence on subjectivity in this case.

Ex. 15: Liszt, *Polonaise II*, mm. 68-71

The style of the Trio melody suggests a single voice, but from measure 91 a transitional section begins that complicates this idea. For the first time in the piece, the anchoring polonaise rhythm is replaced by a new descending eighth-note motive, plunging the piece into spiraling chaos. The funereal theme becomes fragmented and interspersed with a tentative, unaccompanied, 3-measure arch-like motive. The style of these forlorn interjections creates the impression of a solo voice that is similar to the recitative-like, sighing gestures that are frequently found in Liszt's symphonic poems, particularly in transition sections, and typically represent the physical or spiritual exhaustion of the protagonist in the program.[84] The anthropomorphized character of these motifs suggests the presence of subjectivity in a very human way. The section has an improvisatory feel, and suggests the presence of multiple voices that can no longer be neatly divided into 'soloist' and 'orchestra.' Instead of appearing in unison, or even in dialogue, the voices are independent and chaotic. The transition becomes more agitated in style, climbing the registers of the piano and building

through a crescendo to a motive marked *rinfz. agitato assai* that is reminiscent of the *Allegro energico* variant from *Polonaise I* (Ex. 16). As the transition develops, it moves from the mournful, but restrained funereal style, returning to the 'stile appassionato,' redolent of a more immediate and bitter grief: a key characteristic of Polish cultural Romanticism. The variety of moods is reminiscent of Liszt's description of Chopin's ability to compose music that spoke for his nation in *F. Chopin*.

Ex. 16: Liszt, *Polonaise II*, mm.116-117

The intertextual reference is fascinating, not only for the effect it seems to have on the splintering of subjectivity in the piece, but also for the extramusical meanings it unlocks. It is particularly suggestive when considered against the piece's compositional context. This is not simply because the piece was written in the wake of Chopin's death, but also because the reference could be interpreted with reference to Chopin's perceived role within the Polish nationalist movement. Raymond Monelle has found that, unlike other topics, funeral marches did not have a long social history, but were a tradition invented in the nineteenth century associated with elaborate funerals for revolutionaries.[85] They are characterized by slow tempi, little melodic interest, stately rhythms, rich chords, and the imitation of kettle drums in the bass.[86] These features are clearly apparent in *Polonaise II* (see Ex. 15).

The use of the funeral topic here generates meanings associated with the 1848 revolutions, in which the Polish future was implicated. This association is reinforced by another intertextual allusion; the Trio theme is highly reminiscent of the mournful second theme in Liszt's own 'Funérailles' (see Ex. 17). In both cases the simple, sustained melody lies in a low register of the piano, both follow a similar descending trajectory, and both are accompanied by sparse chordal responses.

Ex. 17: Liszt, 'Funérailles,' mm. 23-27

The compositional context of 'Funérailles' is particularly pertinent: it was composed in response to the execution of thirteen Hungarian generals on 6 October 1849 who had fought for Hungarian independence.[87] (The piece actually bears the subtitle, 'October 1849.') The allusion, therefore, further situates *Polonaise II* within the context of revolution provoked by national oppression,[88] and may influence the way we conceive of the subjectivity of the performer, dominating the 'orchestra'.

The combination of military and funereal references may also point to a further meaning associated with Polish messianism, or rather the popular belief that Poland was 'an innocent victim crucified by foreign powers.'[89] We have seen that Goldberg has argued that Chopin was implicated in this nationalist narrative, as many of his contemporaries saw him as a *wieszcz*, or spiritual guide, and leader of the Polish nation, whose music was considered prophetic.[90] She suggests that the combination of military, funereal, and chorale topics in his music, particularly the *Fantasy*, opus 49, were associated with this narrative in their allusion to 'national death and resurrection.'[91] She argues that these meanings (of which Chopin was aware) were understood, not only by Chopin's Polish contemporaries, but also by those in Paris. When placed against the context of the 1848 revolutions and Polish messianism in which Chopin was implicated, the presence of military and funereal topics in *Polonaise II* evoke similar resonances of death and resurrection, relating to Chopin and, perhaps also to the broader Polish nation.

As in *Polonaise I*, the performer emerges as the controlling influence on the progression of the piece. From measure 143, Liszt spotlights the performer's virtuosity in cadenzas that will eventually lead to a reassertion of the order of the opening section. Its abrupt contrast in texture and style, including runs, trills, spread chords, intricate passagework, and use of the full range of the piano, indicate another disruption within the musical fabric. This disruption is caused by an intertextual allusion to virtuoso solo pianism and a focus on the subjectivity

of the performer. This cadenza transitions seamlessly into another idiomatically pianistic section: a new, ethereal transformation of the opening militaristic theme from measure 152 (Ex. 18).

Ex. 18: Liszt, *Polonaise II*, mm. 152-155

The transition and new transformation of the opening theme are connected in style, and so there is no abrupt disruption of the musical progression here. Instead, the effect is similar to that of the performer's role in *Polonaise I*: the performer seems to sit outside the work in 'diegetical' transitional passages, but is also immediately present within the work. The use of high register, delicate runs of 16th and 32nd notes, *piano* dynamic, and light, often staccato articulation, creates a shimmering texture, and marks the passage as a relative of the 'fairy style' that Dickensheets has found to be commonly used by composers and understood by audiences in the nineteenth-century.[92] The intricacy and virtuosity of this transformation focuses attention on the subjectivity of the performer, but in a different way from the violence and power of virtuosic passages in *Polonaise I*. The immediacy of the performer's presence is tempered by the otherworldly associations of this style. The effect is similar to that described by Robert Hatten in the transformation of a theme from Schubert's *Piano Sonata No. 20*. Hatten argues that,

> when the theme returns in the coda…up an octave, *pianissimo*, with the overtone effect more clearly pronounced, then the theme (though still requiring accurate gestural performance) no longer appears to have the same immediacy of human agency. Instead, it takes on an ethereal character, transcendent in that it sounds from beyond the body, as if suggesting a spectral reminiscence – although it may still reflect the noble, spiritual character of a persona.[93]

Similarly, the style of writing in the ethereal transformation in *Polonaise II* complicates our conception of the human agent involved in creating the sound. Although the virtuosity of the section focuses attention on the live performer, its uncanny sound simultaneously suggests the presence of a transcendent, supernatural figure who stands outside the physicality of the

rest of the music. Again the character of the intertextual reference has influenced the way subjectivity behaves and its character: in this instance the effect is of a dual subjectivity of performer and subject simultaneously.

The effect and function is also similar to the 'apotheoses' in Liszt's symphonic music, that Alexander Rehding has distinguished as a key means by which Liszt's music establishes a sense of 'monumentality.' Rehding highlights Liszt's practice by which

> The main theme, which may by and large be considered as characterizing the hero, is presented in its constituent elements blown up beyond all proportions and, because it is typically slowed down tremendously, is split up into smaller segments. In other words, if the theme characterizes the hero, the techniques used for the apotheosis presents it no longer as a contiguous melody but as a gigantic, larger-than-life – in short: superhuman – object of admiration and glorification.[94]

Of course, the bombastic musical style Rehding describes is completely at odds with the delicate passage in *Polonaise II*, but there are similarities of effect. A number of techniques work together to create the impression that the passage stops time in order to invite the listener to contemplate and admire the main theme, which, in its new guise, seems to attain new status, significance, and meaning. These techniques include the fleet running notes of the accompaniment, creating the impression that the theme has been slowed down, the use of the highest register of the piano, suggesting that it now has an ethereal, supernatural quality, and the contrast in style from the entirety of the rest of the piece, indicating a digression from its normal progression, which is highlighted by the bookending of the section with a piano cadenza, also dilating the sense of musical time.

Of course, in Liszt's symphonic poems, the listener usually has a title or preface to indicate the subject of the piece. In *Polonaise II*, we do not have any equivalent evidence to indicate who or what this theme might represent, if anything. However, the consistent associations between Chopin and ethereal beings, including fairies,[95] may have led listeners to hear Chopin's otherworldly presence in this passage of the music, at the same time as they

marveled at Liszt's skill in performing the work. Certainly, this meaning is generated if we conceive of *F. Chopin* as an intertext, in which Chopin is consistently constructed (by Liszt) as ethereal, sensitive, and delicate.[96]

As the section develops, it sheds its ethereal sound, while still retaining focus on the performer and an idiomatically pianistic solo texture. From measure 180, the music has an improvisatory quality, as the soloist draws upon the original polonaise rhythm and the 'orchestral interjections' from the opening section for material (compare mm. 26-37 and mm. 188-199). Again, the music suggests the divided subjectivity of the performer, sitting outside of the music improvising, but concurrently a subjectivity within the work. This time, the performer's improvisatory transition reasserts the original order of the opening, as it ushers in a return of the 'orchestra' and 'soloist' and the militaristic main theme from measure 206. From measure 235 the listener is treated to a Weber-style triumphal ending, in which the militaristic polonaise is celebrated through triplet broken chords, dotted rhythms and emphatic, repeated, tonic major chords. Once again, the virtuoso performer (a *wieszcz*-like individual) emerges as a redemptive figure, navigating their way through the splintered subjectivity of the Trio section to reassert a sense of order and the salvation of the polonaise genre, paralleling the narrative in *F. Chopin*. *Polonaise II* can, therefore, be read in symbolic, messianic terms: as a narrative of an individual, specifically a musician, guiding a collectivity through turbulence to harmonious triumph. As in *Polonaise I*, the triumphal, militaristic polonaise has been threatened, but has reasserted itself, signaling hope for Poland when read through the intertext of *F. Chopin* and the broader cultural and political context.

This article has brought the concepts of intertextuality and subjectivity into dialogue in order to advance our understanding of both and to generate new readings of some fascinating but neglected pieces: the *Deux Polonaises*. In doing so, I have argued that intertextual references to other composers, styles, and genres outside of the overarching work are necessary to

suggest the presence of subjectivities. Crucially, not only are intertextuality and subjectivity codependent, intertextuality also influences the way subjectivities behave and their characteristics. For example, in *Polonaise II* the intertextual reference to the funeral march appears to be so provocative that it brings about a chaotic splintering of subjectivities. At other times, intertextual references conjure subjectivities that have a narratorial tone through their disruption of the musical fabric. At others, references have an anthropomorphized quality, such as the reference to the romance genre in *Polonaise I* or the recitative gestures in *Polonaise II*, creating another type of subjectivity akin to a subject or character. The type of intertextual allusion influences the character of the subjectivity, whether splintered, unified, multiple, narratorial, or protagonist-like.

In the *Deux Polonaises*, the performer has a powerful controlling influence on how subjectivities are presented. This complicating dimension means that the way subjectivity operates in music is uniquely different from literature. The performer has many roles. At times, they seem to exist outside of the work, spotlighted in introductions and transitions that have a diegetic, narrational quality in their separateness. Karol Berger argues that music is naturally mimetic because it presents itself rather than being presented by another.[97] When improvisatory virtuosic transitions slip seamlessly into main theme areas, the performer seems to have transitioned from a diegetic to a mimetic role, conjuring subjectivities without providing distanced commentary. At still others, the performer inserts themselves into the drama, their virtuosity spotlighted at the same time as other musical subjectivities are conjured (as in the 'three-handed' section in *Polonaise I*, or the ethereal transformation in *Polonaise II*). All of this complicates our understanding of who has authorial control, as the performer emerges as a 'locus of subjectivity' to borrow Gooley's term.

Intertextuality has also provided a way of accessing extramusical meaning. The play of references and subjectivities within the pieces constructs narratives of decline and renewal,

evokes emotions central to Polish cultural romanticism, and privileges the performer in such a way that they emerge as an exceptional, *wieszcz*-like figure. All of this is particularly significant when read against the intertext of *F. Chopin*. Liszt's personal history of the polonaise, Chopin's role within it, and the significance of this for the Polish national cause found in *F. Chopin* can all be read within the *Deux Polonasises*, composed alongside the book. However, even if readers are uncomfortable with the specific hermeneutic interpretations my intertextual analysis has suggested, it is still possible to demonstrate how a musical drama is unraveled in more abstract terms; we can hear genre and subjectivity in conflict.

Overall, I hope that this article has opened up ways for musicologists to continue to engage with intertextuality and subjectivity: concepts that seems so fundamental to the subjective, confessional, characterful, emotive, virtuosic, and interconnected nature of much nineteenth-century piano music.

* This research was supported by the Leverhulme Trust.

[1] For examples, see Kevin Korsyn, 'Towards a New Poetics of Musical Influence,' *Music Analysis*, 10: 1/2 (1991), 3-72; Christopher Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge MA: Harvard University Press, 2003); Michael L. Klein, *Intertextuality in Western Art Music* (Indianapolis: Indiana University Press, 2005); Robert Hatten, 'The Place of Intertextuality in Music Studies,' *American Journal of Semiotics*, 3: 4 (1985), 69-82; Mark Evan Bonds, 'Sinfonia anti-eroica: Berlioz's *Harold en Italie* and the Anxiety of Beethoven's Influence,' *The Journal of Musicology*, 10: 4 (1992), 417-463; John Daverio, *Crossing Paths: Schubert, Schumann, and Brahms* (Oxford and New York: Oxford University Press, 2002).

[2] Take, for example, Jim Samson's comments on genre in Chopin's music: 'The listener is naturally free to import any number of alternative codes to the work, profitable or unprofitable. But, more importantly, the composer may collude in this pluralism, deflecting the listener from the principal generic code in the interests of an enriching ambiguity of interpretation. And in this connection it is worth considering again the issue of norms and deviations. As well as temporary negations of a prevailing norm, deviations from *that* norm may be partial affirmations of alternative norms, particles which signify absent wholes.' Jim Samson, 'Chopin and Genre,' *Music Analysis*, 8: 3 (1989), 213-231 (224). Samson never mentions intertextuality, but the passage suggests that Chopin's allusions to different genres (or intertexts) enable multiple interpretations, both those intended by the composer and those inferred by the listener.

[3] Reynolds' *Motives for Allusion* provides an excellent example of the ways references to other composers and works can be mined for extramusical meaning. Klein's *Intertextuality in Western Art Music* places more emphasis on the role of the listener in constructing meaning, arguing that intertextual references need not be restricted by chronology.

[4] Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* ed. Leon S. Roudiez (New York: Columbia University Press, 1980), 65.

[5] Carolyn Abbate has problematized such methods, highlighting problems of overlooking the specific properties of music when applying insights from contemporary literary criticism, philosophy or language. For example, see *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, NJ: Princeton University Press, 1991), 14.
[6] A now classic text dealing with these different types of intertextual relationship is Gérard Genette, *Palimpsests: Literature in the Second Degree* trans. Channa Newman and Claude Doubinsky (Lincoln and London: University of Nebraska Press, 1997).
[7] Kristeva, *Desire in Language*, 74.
[8] Reynolds, for example, emphasizes the composers' intentions, interpreting their deliberate allusions to works of others in order to imbue their own with meaning. See *Motives for Allusion*, 6. Similarly, Brahms and Schumann are conceived as attempting to convey their own thoughts and feelings in music in John Daverio's *Crossing Paths*.
[9] Korsyn's 'Towards a New Poetics of Musical Influence,' 3-72 might be seen as an exception, as it could be argued that Korsyn positions Chopin's presence hovering in Brahms's *Romanze*, even as Brahms attempts to work against it. However, Korsyn does not directly address the implications of this for our understanding of subjectivity.
[10] Williams, *Selected Letters*, 371. (Letter 317 to Princess Carolyne von Sayn Wittgenstein, 26 May 1855)
[11] Adam Harasowski, *The Skein of Legends Around Chopin* (William Maclellan, 1967), 29. For an overview of the gestation of the book, see Meirion Hughes (ed.), *Liszt's Chopin: A New Edition* (Manchester and New York: Manchester University Press, 2010), 11-13. See also Edward N. Waters, 'Chopin by Liszt,' *The Musical Quarterly*, 47: 2 (1961), 170-194 (170-171) for details of preparation and publication.
[12] Derek Watson acknowledges that there might be a connection between the *Deux Polonaises* and Chopin. See Derek Watson, *Liszt* (The Master Musicians, New York: Oxford University Press, 1989), 238. According to Humphrey Searle, 'The two Polonaises, though undeniably effective, tend to be overlong and bombastic, and lack the subtlety of Chopin's works in this form.' See Humphrey Searle, *The Music of Liszt* (London: Williams and Norgate Ltd, 1954), 57. Shay Loya has suggested Chopin's recent death and an expression of political solidarity between Hungary and Poland as possible interpretations of the conflation of polonaise and *verbunkos* styles in *Polonaise I*. See Loya, *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (New York: University of Rochester Press, 2011), 91.
[13] Reynolds, *Motives for Allusion*, 6.
[14] See, for example, Daverio's comment that Schumann and Brahms were able to 'transmute their lived experiences in to works of art' and that 'what we hear in the opening movement of Schumann's *Fantasie* (Op. 17) and the Adagio of Brahms's *D-minor Piano Concerto* […] is an attempt to imbue the musical surface with the quality of a consciousness gripped by a deep preoccupation with a beloved object.' Daverio, *Crossing Paths*, 129.
[15] Korsyn, 'Towards a New Poetics of Musical Influence,' 3-72.
[16] See Edward T. Cone, *The Composer's Voice* (Berkeley and London: University of California Press, 1974), 12-18.
[17] Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), 119.
[18] Kramer, *Classical Music*, 120.
[19] Michael P. Steinberg, *Listening to Reason: Culture, Subjectivity, and Nineteenth-Century Music* (Princeton, N.J. and Oxford: Princeton University Press, 2004), 7.
[20] For a brief overview of poststructuralist theories of identity, see John E. Joseph, *Language and Identity: National, Ethnic, Religious* (Basingstoke: Palgrave Macmillan, 2004), 94.
[21] Steinberg, *Listening to Reason*, 9.
[22] Abbate, *Unsung Voices*, x.
[23] Abbate, *Unsung Voices*, 14.
[24] Abbate has argued that the presence of narrative in music is signalled by disjunctions with the surrounding music. The disruption this creates makes it possible for music to suggest that one voice is presenting another as in the diegetic mode. See Abbate, *Unsung Voices*, 26-29.
[25] Abbate, *Unsung Voices*, 151.
[26] Agnieszka Nance, *Literary and Cultural Images of a Nation without a State: the Case of Nineteenth-Century Poland* (New York: Peter Lang Publishing, 2008), 1.
[27] Serhiy Bilenky, *Romantic Nationalism in Eastern Europe: Russian, Polish and Ukrainian Political Imaginations* (California: Stanford University Press, 2012), 20.
[28] See Bilenky, *Romantic Nationalism*, 4-6.
[29] Nance, *Literary and Cultural Images of a Nation without a State*, 2-3.

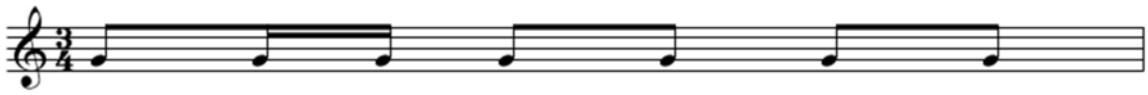
[30] Sympathy for the Polish cause was fashionable in Paris at the time. Both Liszt and Chopin moved in circles with Polish exiles, including the poet Adam Mickiewicz. Mickiewicz was a political activist who wanted independence for Poland. He gave lectures on the Slavic languages and literature at the Collège de France during the 1840s. These were attended by d'Agoult, Chopin and Sand. For a discussion of Liszt's sympathies with the Polish cause, see Adrienne Kaczmarczyk, 'The Genesis of the Funérailles. The Connections between Liszt's "Symphonie révolutionnaire" and the Cycle "Harmonies poétiques et religieuses," *Studia Musicologica Academiae Scientarium Hungaricae*, 35/4 (1993-4), 361-398 (372). The relationship between Chopin and Mickiewicz is discussed in numerous places, including Bellman, *Chopin's Polish Ballade*, 111-144 and Goldberg, 'Remembering that Tale of Grief,' 54-94.
[31] Jonathan Bellman, *Chopin's Polish Ballade: Op. 38 as Narrative of National Martyrdom* (Oxford and New York: Oxford University Press, 2010), 117.
[32] Bellman, *Chopin's Polish Ballade*, 117.
[33] See Anthony Smith, 'The Golden Age and National Renewal' in *Myths and Nationhood* ed. Geoffrey Hoskins and George Schöpfen (New York: Routledge, 1997), 36-59 for a full discussion of this phenomenon.
[34] For an overview of some of the features in Chopin's piano music that have been perceived as distinctly Polish see Jeffrey Kallberg, 'Hearing Poland: Chopin and Nationalism,' in *Nineteenth-century Piano Music* ed. R. Larry Todd (New York: Schirmer Books, 1990), 221-257.
[35] Jonathan Bellman's detailed study of Chopin's *Ballade No. 2* traces a nationalistic narrative in the music, which is supported by considerable contextual discussion. See Bellman, *Chopin's Polish Ballade*, particularly 160-170. For a deconstruction of how Chopin's Mazurkas came to be associated with his identity as a Polish nationalist see Barbara Milewski, 'Chopin's Mazurkas and the Myth of the Folk,' *19th-Century Music*, 23: 2 (1999), 113-135.
[36] Halina Goldberg, 'Remembering that Tale of Grief: The Prophetic Voice in Chopin's Music,' in *The Age of Chopin: Interdisciplinary Inquiries* ed. Halina Goldberg (Bloomington: Indiana University Press, 2004), 54-94 (63). In contrast Jolanta Pekacz has argued that Chopin was apolitical. See Jolanta T. Pekacz, 'Deconstructing a "National Composer": Chopin and Polish Nationals in Paris, 1831-49,' *19th-Century Music*, 24: 2 (2000), 161-172.
[37] For a full discussion of the artistic responses to Polish messianism and its influence on Chopin reception see Goldberg, 'Remembering that Tale of Grief,' 54-94.
[38] Hughes, *Liszt's Chopin*, 112.
[39] Poland's tragic history is mentioned throughout the book, but never discussed directly. Nonetheless, it is clear that the text references the immediate political context, including the partitioning of Poland, recent losses of freedom, and unsuccessful uprisings in 1830 and 1848.
[40] Hughes, *Liszt's Chopin*, 70.
[41] Hughes, *Liszt's Chopin*, 70.
[42] Readers of *F. Chopin* are forced to confront the vexed question of authorship in Liszt's writings, for his books and articles were famously produced in collaboration with the women in his life: first Countess Marie d'Agoult from around 1835 and then Princess Carolyne zu Sayn Wittgenstein after around 1848. As far as *F. Chopin* is concerned, Liszt's letters suggest that his involvement was considerable, as do the reminiscences of Sayn Wittgenstein's daughter, Marie, who observed the couple's working practices. See Hughes, *Liszt's Chopin*, 27 and Walker, *Franz Liszt: The Weimar Years*, 376-9 for details. Undoubtedly there are sections of *F. Chopin* that have the hallmarks of Princess Sayn Wittgenstein's influence and which she probably penned or revised largely unsupervised. In the absence of documentary evidence, it is impossible to ascertain the exact nature and extent of Sayn Wittgenstein's role, but it is likely that Liszt was responsible for passages on Chopin's personality and music, including the chapter on the polonaise which is the focus of this article. Indeed, the manuscript of this chapter in Liszt's hand with Wittgenstein's corrections has been discovered, suggesting that Liszt took the lead role. See Mària Eckhardt, 'New Documents on Liszt as Author,' *The New Hungarian Quarterly*, 25: 95, (1984), 181-94. For ease, I have referred to Liszt as the author of the book throughout my article.
[43] Hughes, *Liszt's Chopin*, 73.
[44] Hughes, *Liszt's Chopin*, 73.
[45] Adrian Thomas, 'Beyond the dance,' in *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992), 145-159 (149).
[46] Halina Goldberg, *Music in Chopin's Warsaw* (Oxford and New York: Oxford University Press, 2008), 75.
[47] Hughes, *Liszt's Chopin*, 73.
[48] Hughes, *Liszt's Chopin*, 73.
[49] Czeslaw Raymond Halski, 'Paganini and Lipiński,' *Music & Letters*, 40, 3 (1959), 274-278 (275).
[50] For a more detailed discussion of Chopin's engagement with the musical scene in Warsaw, including several composers of the polonaise, see George S. Golos, 'Some Slavic Predecessors of Chopin,' *The Musical*

Quarterly, 46, 4 (1960),437-447, particularly 439-440 and Goldberg, *Music in Chopin's Warsaw*, particularly 54-106.
[51] Michael Saffle, *Liszt in Germany 1840-1845: A Study in Sources, Documents and the History of Reception* (Stuyvesant, New York: Pendragon Press, 1994), 92.
[52] Hughes, *Liszt's Chopin*, 73.
[53] Hughes, *Liszt's Chopin*, 73.
[54] Hughes, *Liszt's Chopin*, 73.
[55] Hughes, *Liszt's Chopin*, 74.
[56] Hughes, *Liszt's Chopin*, 73-4.
[57] Goldberg, *Music in Chopin's Warsaw*, 78.
[58] Hughes, *Liszt's Chopin*, 66.
[59] Bellman, *Chopin's Polish Ballade*, 117.
[60] Hughes, *Liszt's Chopin*, 113.
[61] Hughes, *Liszt's Chopin*, 75.
[62] Hughes, *Liszt's Chopin*, 139. The reference in the book reads: 'We should certainly have hesitated to speak of the polonaise, after the beautiful verses consecrated to it by Mickiewicz and the admirable description he inserted in the last canto of *Pan Tadeusz*, had it not been part of an untranslated work known only to the poet's compatriots.' *Liszt's Chopin*, 72. Liszt may have come across the poem through his personal acquaintance with Mickiewicz and other Polish exiles, or through the Polish Princess Sayn Wittgenstein.
[63] The poem in an English translation by Leonard Kress is available here: http://leonardkress.com/Pan%20Tadeusz.pdf [accessed 5/10/16] (HarrowGate Press, 2006). See pages 255-258 for the description of the polonaise.
[64] Adam Mickiewicz, *Pan Tadeusz* trans. Leonard Kress, 253.
[65] For a full discussion of the 'Concert of Concerts' from *Pan Tadeusz* see Bellman, *Chopin's Polish Ballade*, 128-131.
[66] For a more detailed overview of the genre's features and their influence on Chopin's *Polonaises* see Thomas, 'Beyond the dance,' 146-149 and Stephen Downes. "Polonaise." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, [accessed 29/09/16],http://www.oxfordmusiconline.com/subscriber/article/grove/music/22035.
[67] Goldberg has shown that such features, traditionally associated with folk music, had long been present in urban and ballroom dances in early nineteenth-century Warsaw. See Goldberg, *Music in Chopin's Warsaw*, 62.
[68] For further descriptions of Ogiński's style see Golos, 'Some Slavic Predecessors of Chopin,' 440 and Thomas, 'Beyond the Dance,' 148-9.
[69] Janice Dickensheets, 'The Topical Vocabulary of the Nineteenth Century,' *Journal of Musicological Research*, 31:2-3 (2012), 97-137 (109).
[70] For a useful overview of some of the features of Chopin's polonaises see Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 103-110.
[71] Thomas, 'Beyond the dance,' 145-159 for a discussion of Ogiński's influence on Chopin.
[72] The issue is further complicated by the fact that several of the musical features in this particular passage are also found in Liszt's 'Hungarian' compositions. Shay Loya has pointed out that there are *verbunkos* cadences in measures 16-20 of *Polonaise I*. See Loya, *Liszt's Transcultural Modernism*, 90. Another intertextual interpretation might feasibly place the *Deux Polonaises* within a broader nationalist framework, including the complex context of Liszt's own Hungarian identity.
[73] For example, see Carl Dahlhaus, *Nineteenth-Century Music* trans. J. Bradford Robinson (Los Angeles: University of California Press, 1989), 239.
[74] Jonathan Kregor, *Liszt as Transcriber* (Cambridge: Cambridge University Press, 2010), 67.
[75] This conception of the ways in which intertexts and subjectivities leave their mark draws on Abbate's concept of narrativity 'disrupting' the musical fabric in *Unsung Voices*.
[76] Jack Sage, et al. "Romance." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed 19 April, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23725.
[77] Kenneth Hamilton, 'Liszt's Early and Weimar Piano Works,' in *The Cambridge Companion to Liszt* (Cambridge: Cambridge University Press, 2005), 57-85 (81-2).
[78] Dana Gooley, 'Warhorses: Liszt, Weber's *Konzertstück*, and the Cult of Napoléon,' *19th-Century Music*, 24: 1 (2000), 62-88 (64).
[79] Gooley, 'Warhorses,' 79.
[80] Gooley, 'Warhorses,' 82.
[81] Liszt also created a version for piano solo in 1851.
[82] Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006), 166-7.

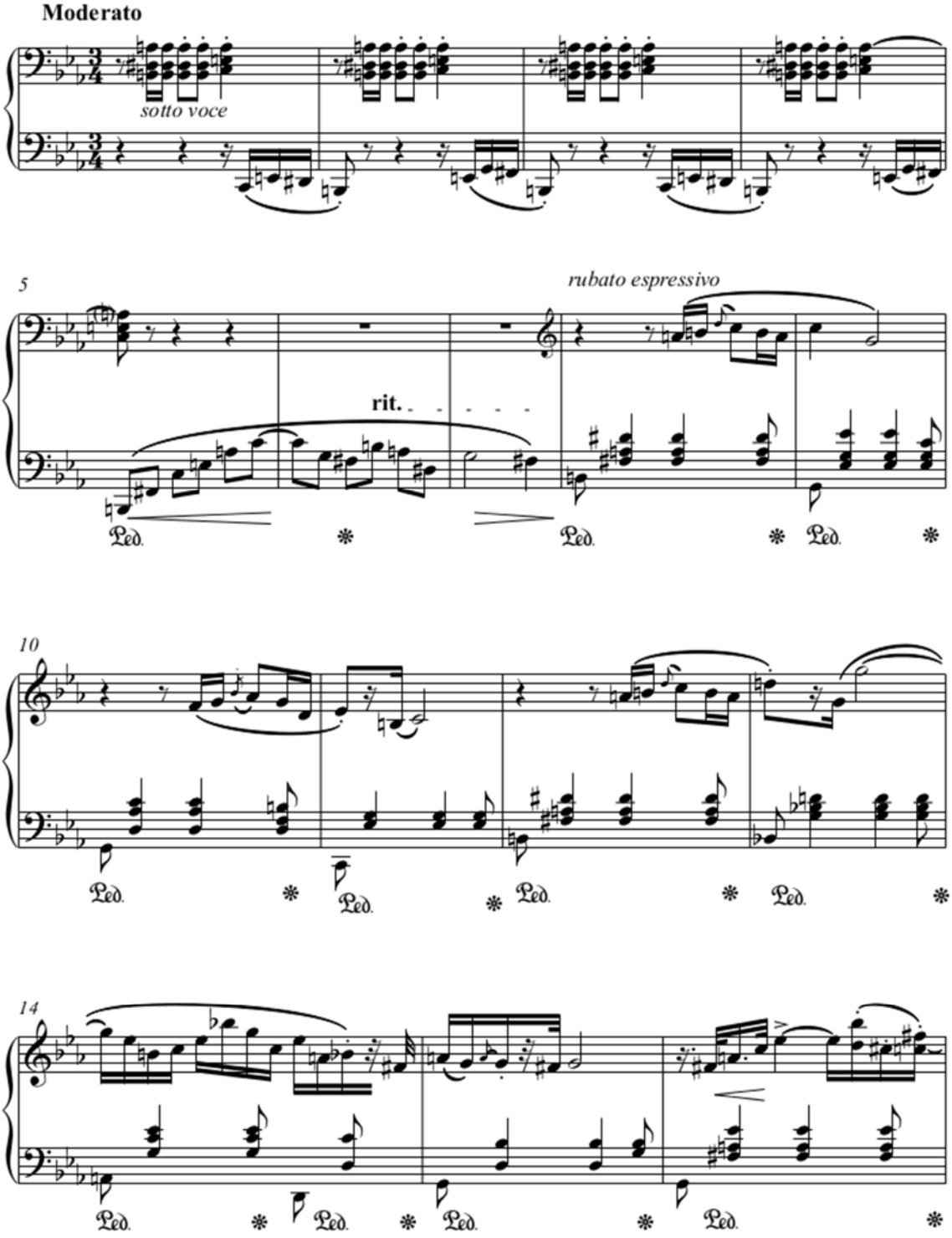
[83] *Festklänge* was composed a little later (in 1854), but the similarity underlines the orchestral complexion of the writing.
[84] See Joanne Cormac, *Liszt and the Symphonic Poem* (forthcoming, Cambridge University Press, 2017), 327-8.
[85] Monelle, *The Musical Topic*, 130.
[86] Monelle, *The Musical Topic*, 129.
[87] Arnold, *The Liszt Companion*, 90.
[88] 'Funérailles' also contains references to Hungary: the main theme is based on the Hungarian gypsy scale. At the same time, the repeated triplets in the section from measure 109 have often been compared to repeated octave semiquavers from measure 83 in Chopin's *Polonaise in A flat Major*, op. 53. See Hamilton, 'Liszt's Early and Weimar piano works,' 71-72. Therefore, as with *Polonaise I*, there is potential to interpret the intertextual allusions in the *Deux Polonaises* in ways beyond those explored here.
[89] Goldberg, 'Remembering that Tale of Grief,' 56.
[90] Goldberg, 'Remembering that Tale of Grief,' 84.
[91] Goldberg, 'Remembering that Tale of Grief,' 78.
[92] Dickensheets, 'The Topical Vocabulary of the Nineteenth Century,' 122.
[93] Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven and Schubert* (Bloomington and Indianapolis: Indiana University Press, 2004), 184.
[94] Alexander Rehding, *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany* (Oxford and New York: Oxford University Press, 2009), 49.
[95] See Jeffrey Kallberg, *Chopin at the Boundaries: Sex, History, and Musical Genre* (Cambridge, MA: Harvard University Press, 1996), 62-86.
[96] For example, see Hughes, *Liszt's Chopin*, 82.
[97] Karol Berger, 'Diegesis and Mimesis: The Poetic Modes and the Matter of Artistic Presentation,' *The Journal of Musicology*, 12, 4 (1994), 407-433 (424).

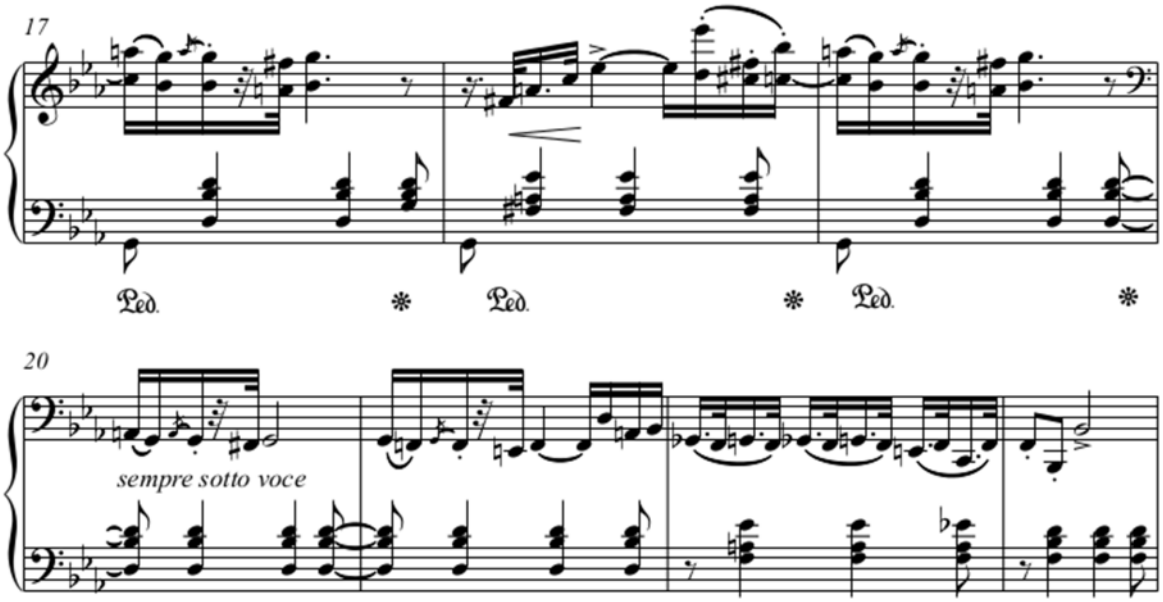
Music Examples

Ex. 1: the 'Polonaise rhythm'

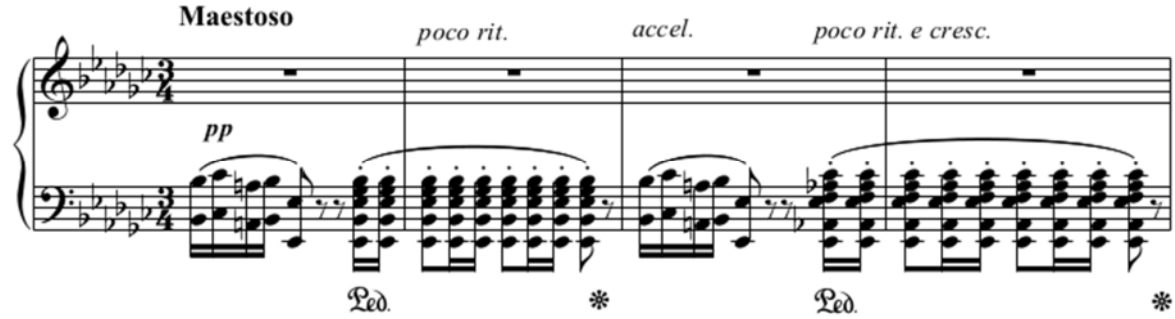


Ex. 2: Liszt, *Polonaise I*, mm. 1-23

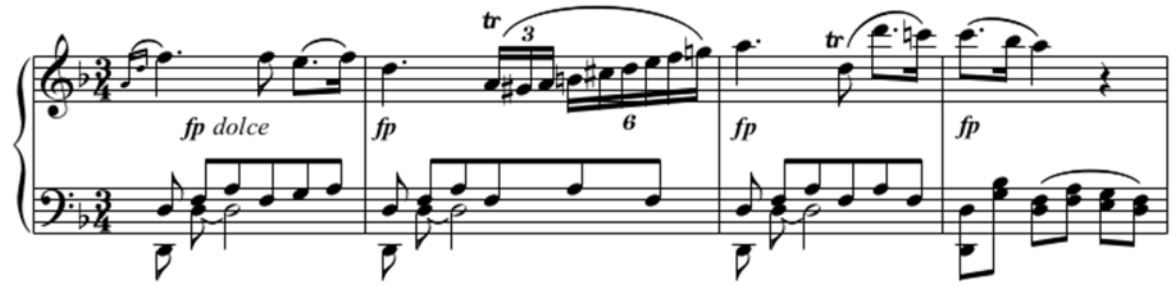




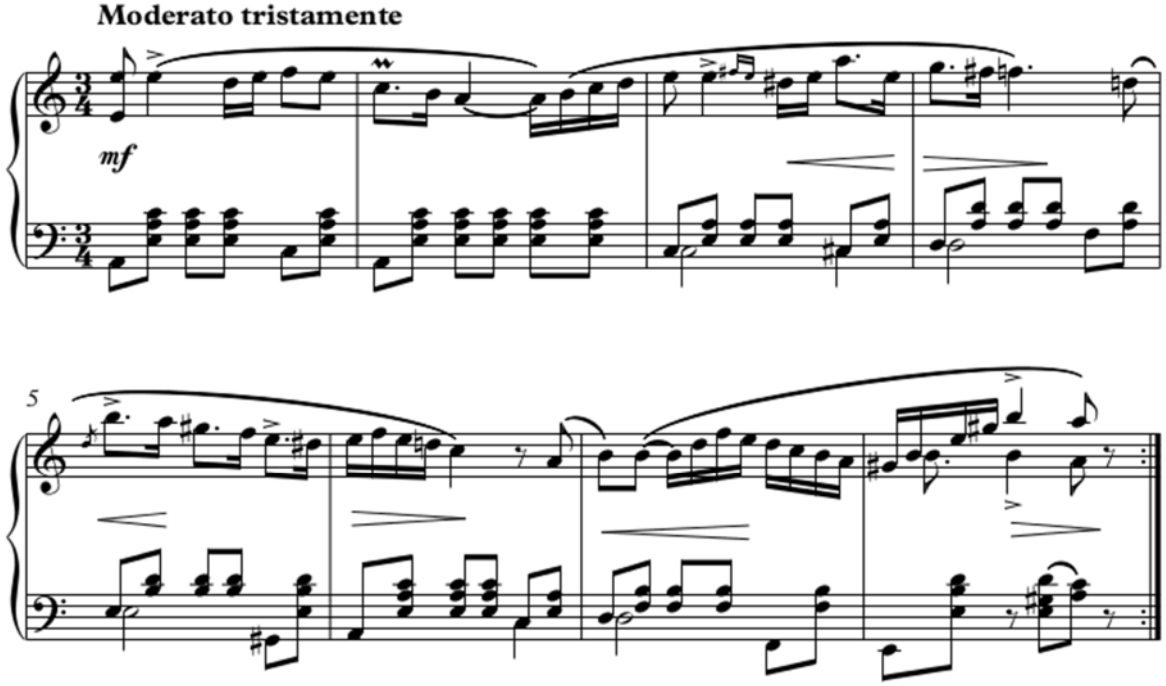
Ex. 3: Chopin, *Polonaise* in E flat minor, Opus 26 No. 2, mm. 1-4



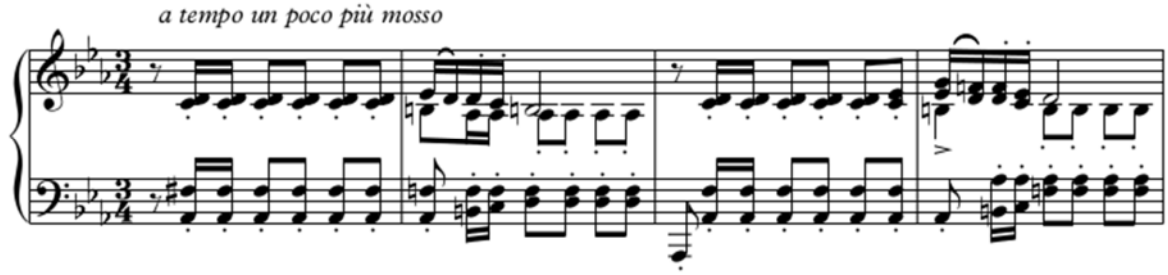
Ex. 4: Ogiński, *Polonaise No. 10 in D minor*, mm. 1-4



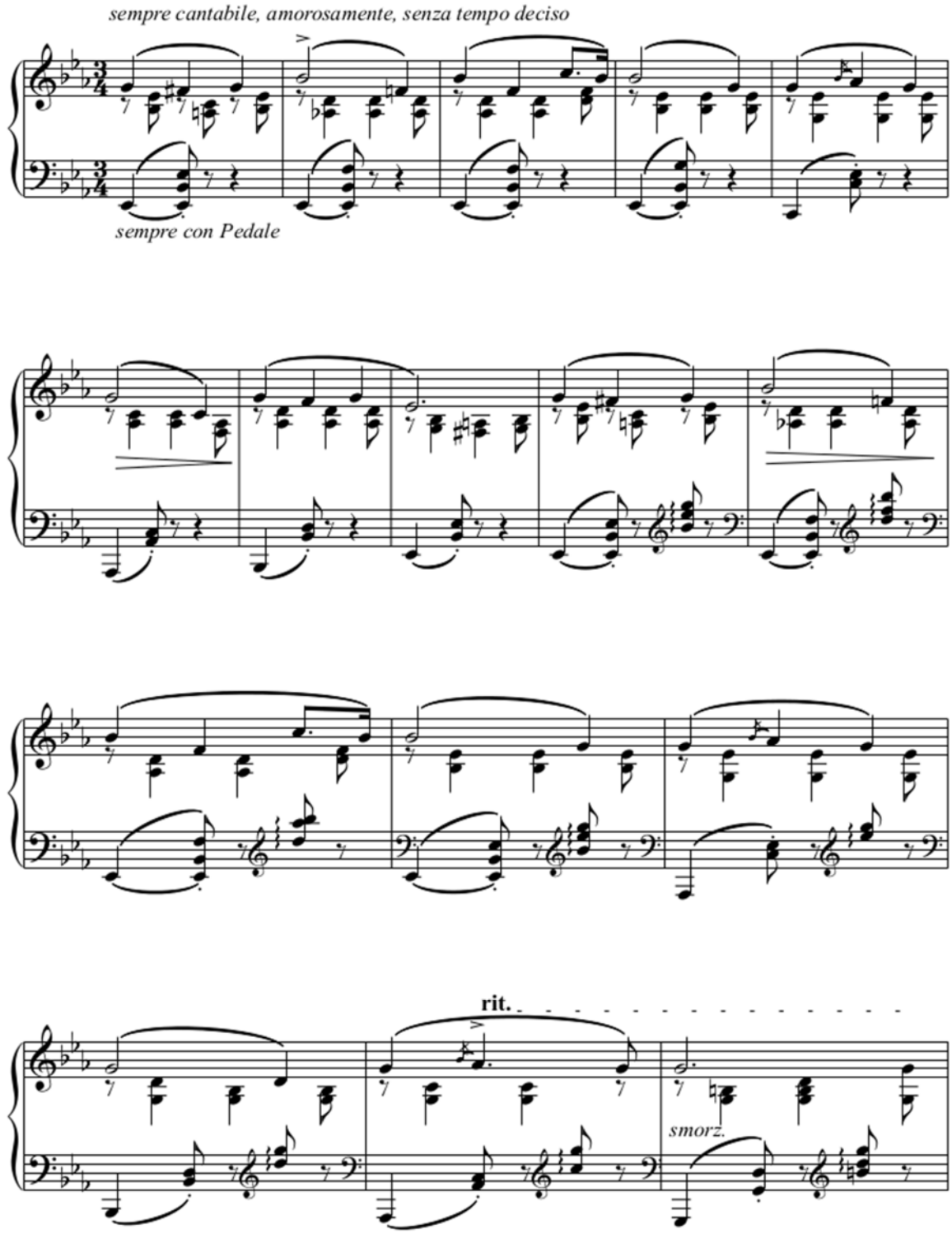
Ex. 5: Ogiński, *Polonaise in A minor*, mm. 1-8



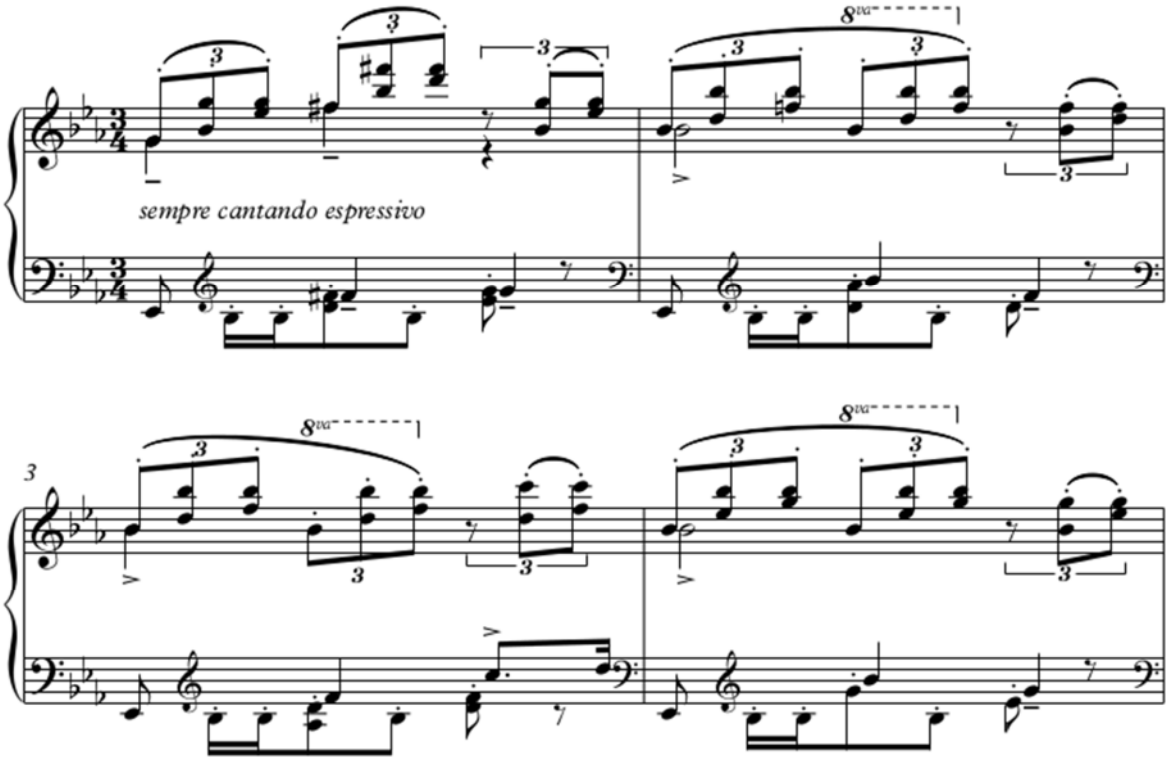
Ex. 6: Liszt, *Polonaise I*, mm. 31-34



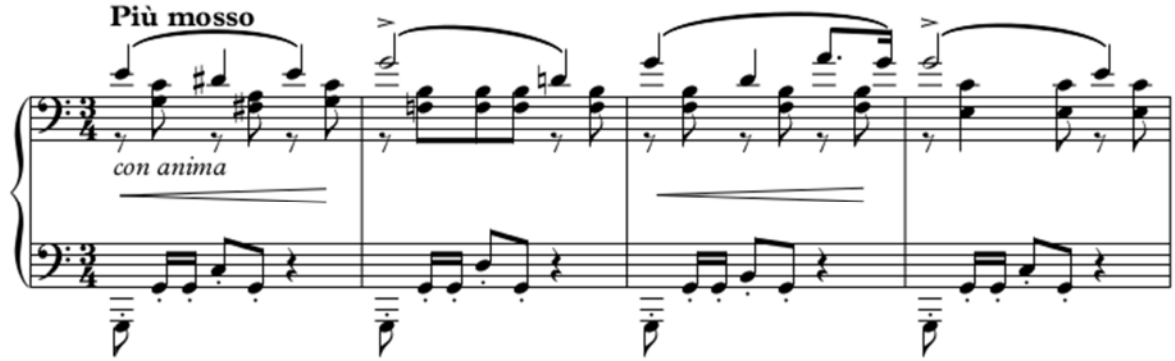
Ex. 7: Liszt, *Polonaise I*, mm. 70-85



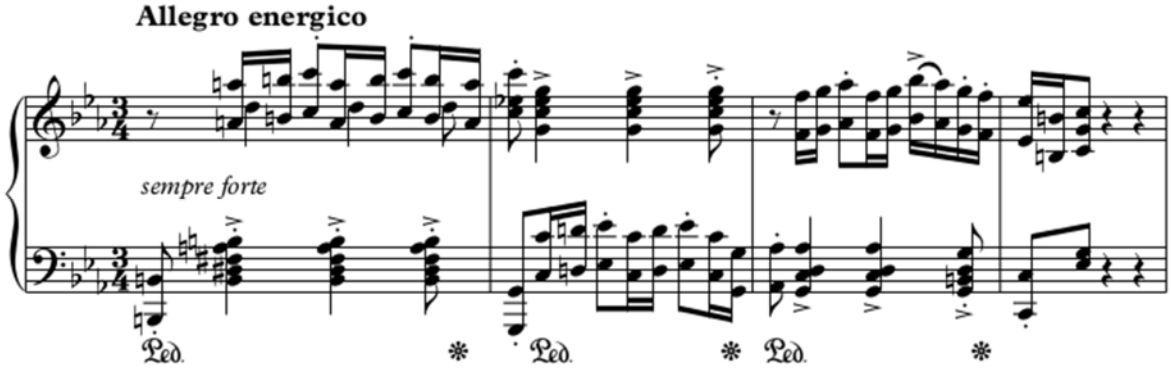
Ex. 8: Liszt, *Polonaise I*, mm. 109-112



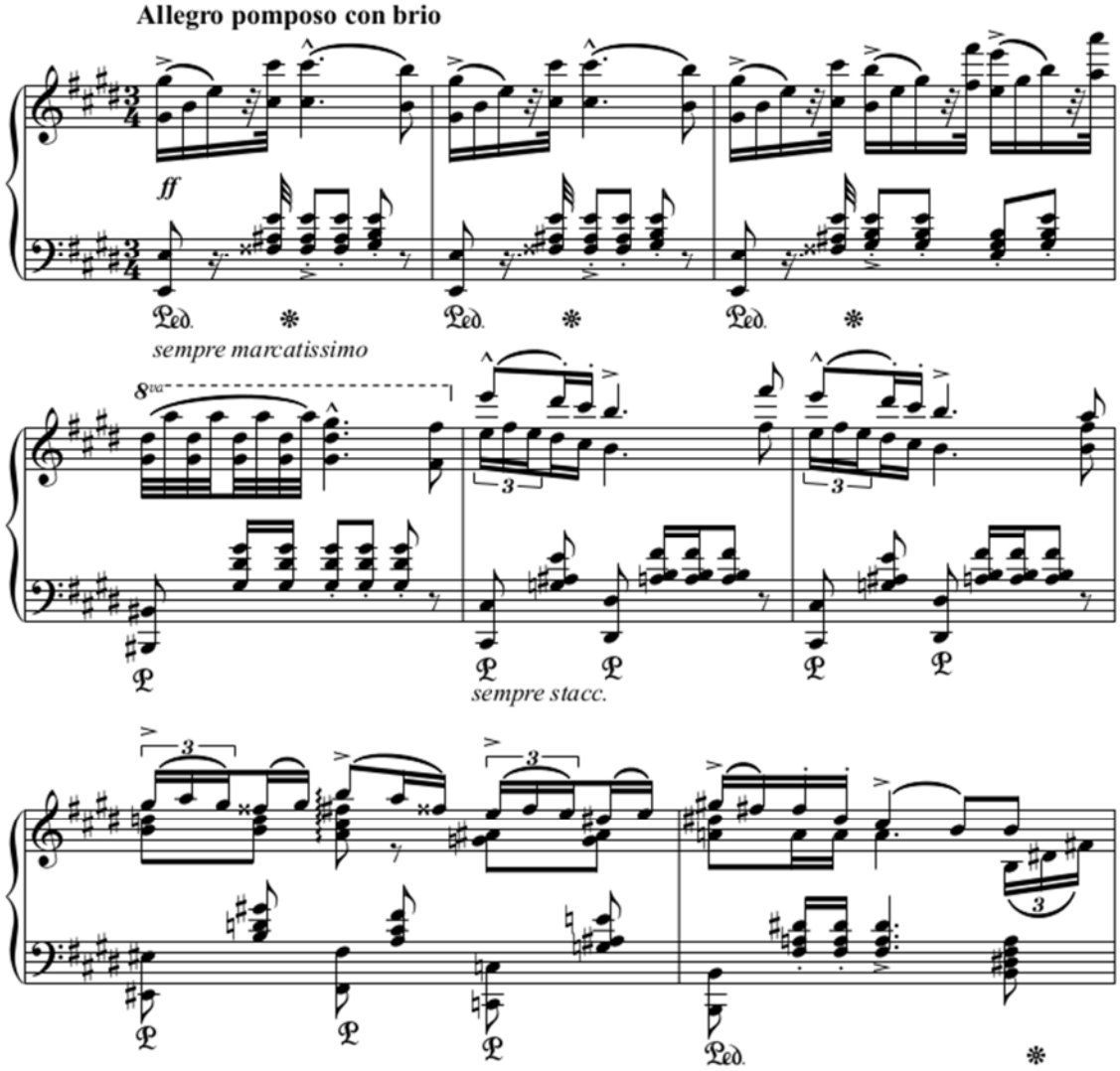
Ex. 9: Liszt, *Polonaise I*, mm. 220-23



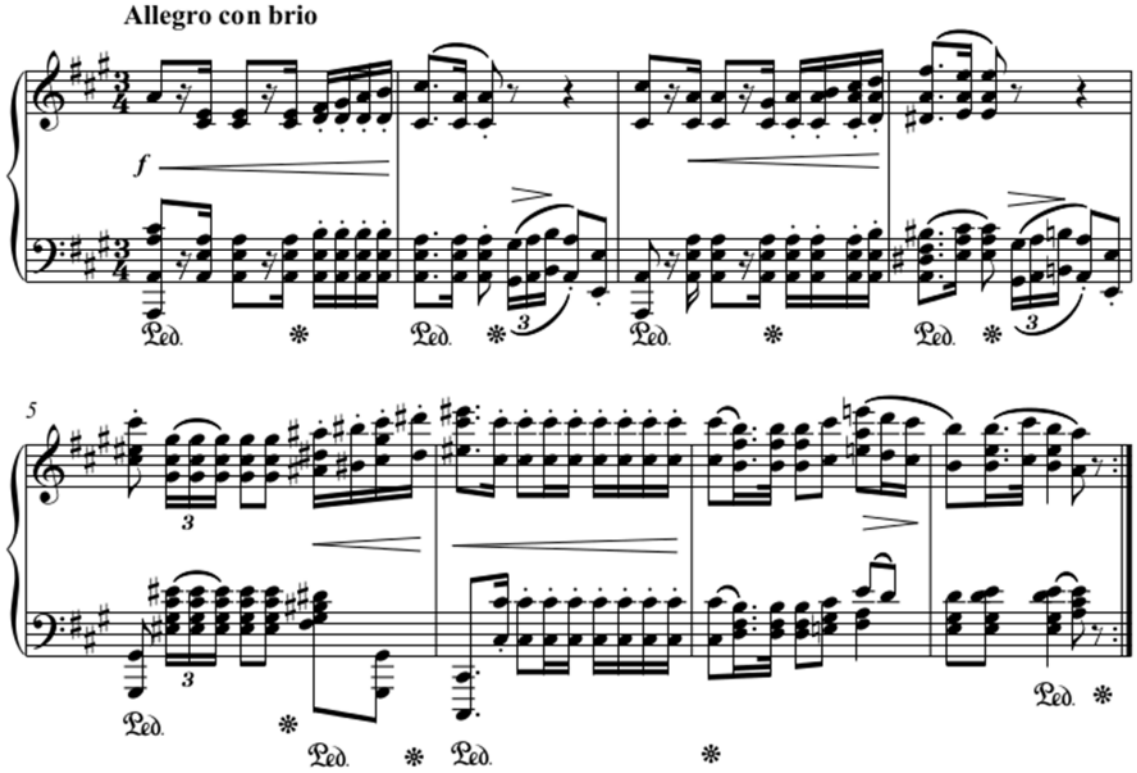
Ex. 10: Liszt, *Polonaise I*, mm. 146-149



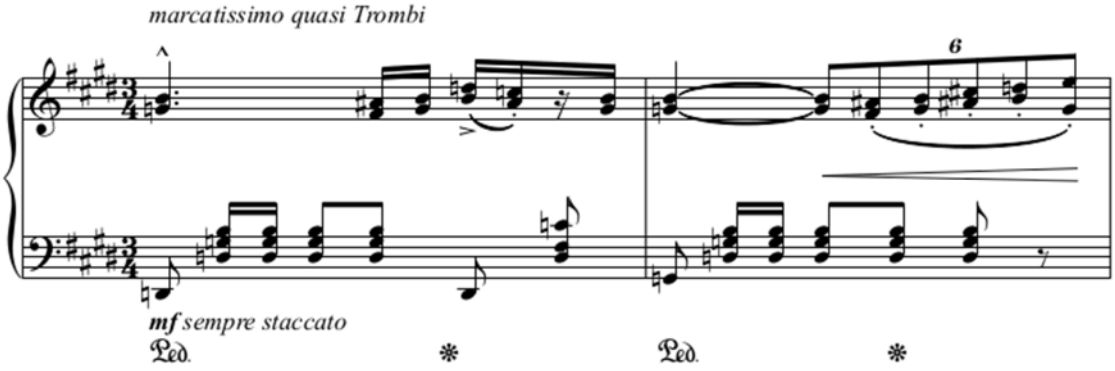
Ex. 11: Liszt, *Polonaise II*, mm. 6-13



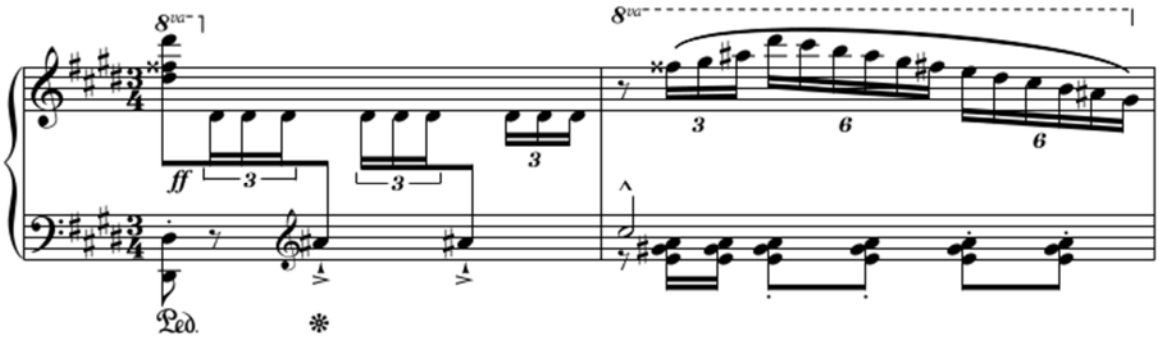
Ex. 12: Chopin, *Polonaise in A major*, op. 40, no. 1, mm. 1-8



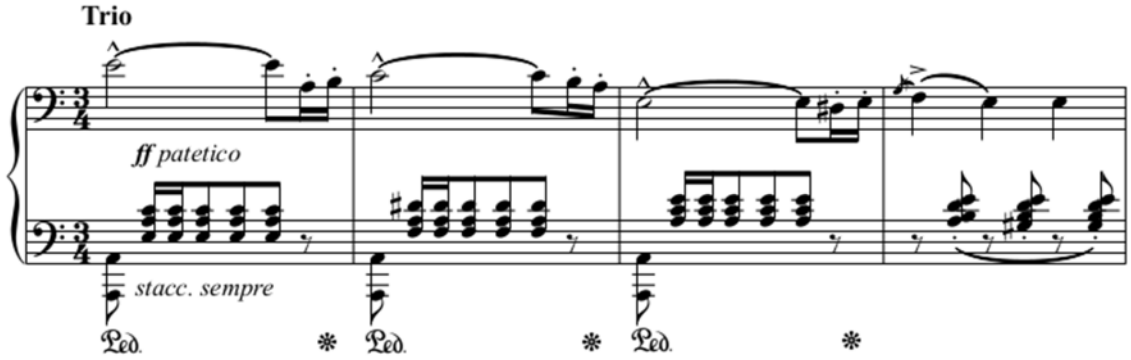
Ex.13: Liszt, *Polonaise II*, mm. 26-7



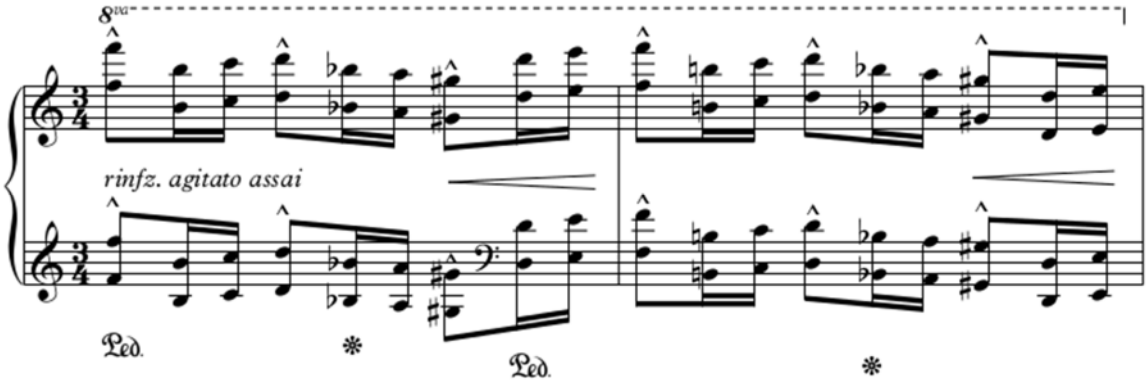
Ex. 14: Liszt, *Polonaise II*, mm. 37-8



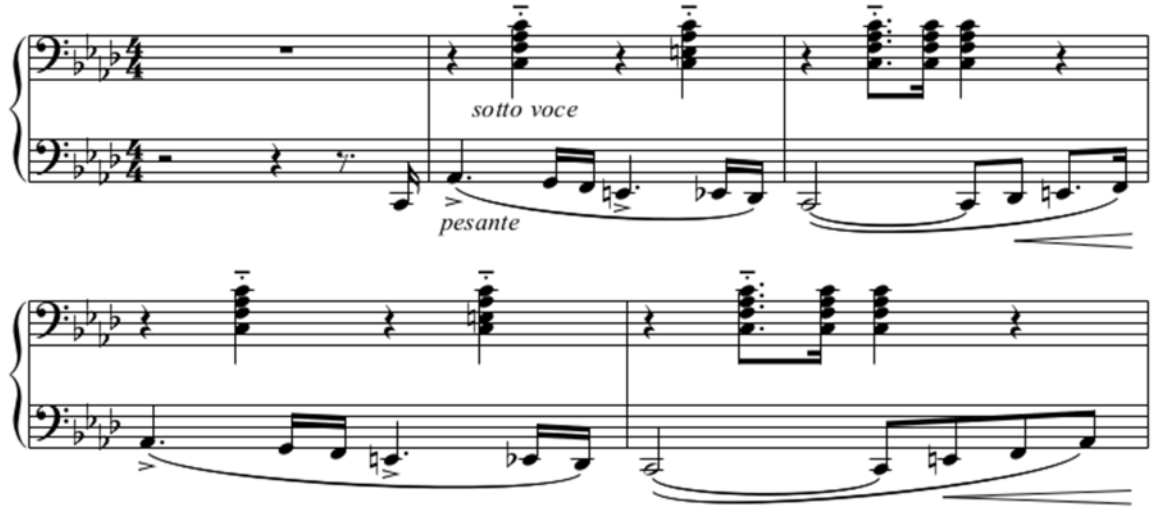
Ex. 15: Liszt, *Polonaise II*, mm. 68-71



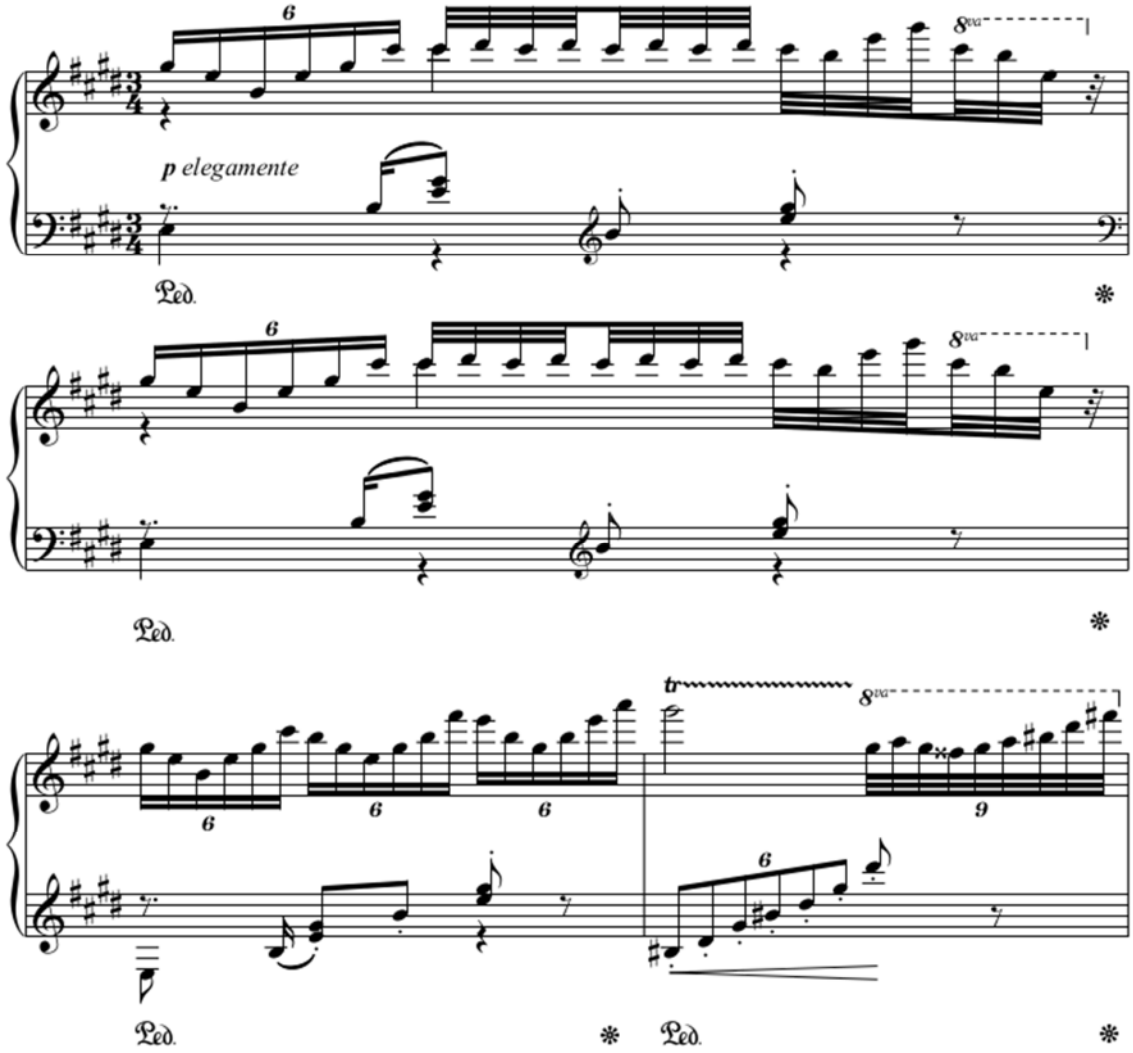
Ex. 16: Liszt, *Polonaise II*, mm.116-117

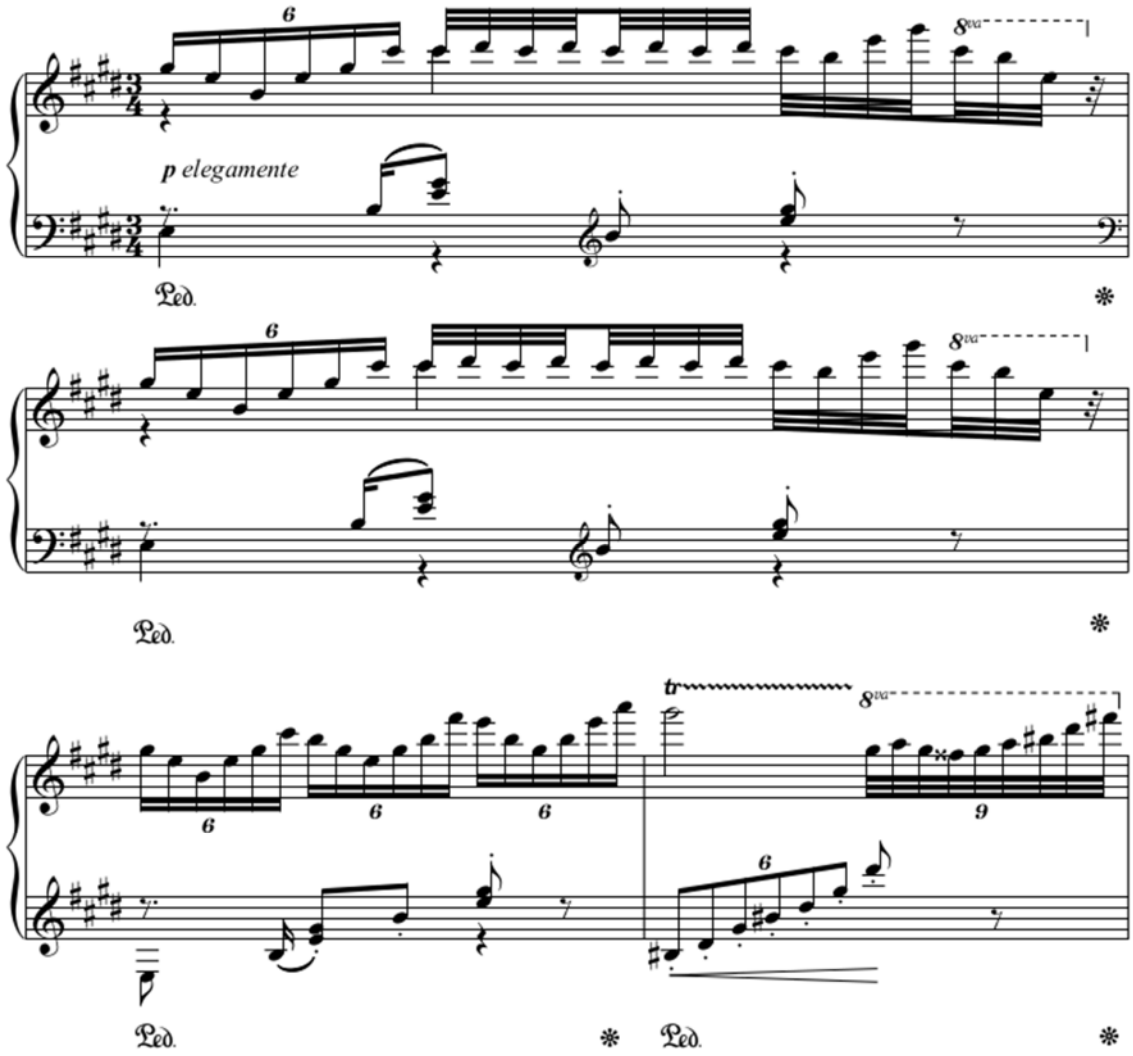


Ex. 17: Liszt, ‘Funérailles,’ mm. 23-27



Ex. 18: Liszt, *Polonaise II*, mm. 152-155

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