

about the Waltzes...

Op. 18

"[Chopin] rewrites his Waltz in E♭ with a new coda, to bring it to the publisher and receive the money (because he lacks it) [...]"

From a letter by Auguste Franchomme to Jules Forest, Paris 11 May 1834.

"Your sister was so kind as to send me her composition, causing me great joy. Immediately the same evening I improvised in one of the local salons on a pretty theme by the same Marynia, with whom I used to play chase in the house of Pszenny in olden days... And today! Je prends la liberté d'envoyer à mon estimable collègue Mlle Marie une petite valse que je viens de publier [I take the liberty of sending my honourable colleague, Miss Maria, a little waltz which I had just published]. May it bring her but one hundredth of the pleasure which I experienced upon receiving the variations."

From a letter by F. Chopin to Feliks Wodziński in Geneva, Paris 18 July 1834.

Op. 34

"Schlesinger is even more of a dog to include my Waltzes into an album! and to sell them to Probst, when I, at his entreatment, sent them to his Father in Berlin."

From a letter by F. Chopin to Julian Fontana in Paris, Palma 28 December 1838.

Op. 34, no. 2

"Here is the Valse mélancolique [—said Chopin]. You see that You shall never play it as long as you live, but since You understand it well I wish to add something into it." [The succeeding description concerns the change in bar 8 of two crotchets in the right hand, d¹ and d¹-g^{#1} into d¹-g^{#1}-c² and d¹-g^{#1}-b¹, stressing the fact that this change sounds equally beautiful in repetitions of the passage.]

Wilhelm von Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit*, Berlin 1872.

Op. 42

"Since on the 30th of this month Mr. Pacini publishes one of my Waltzes in his collection 'Hundred and One' I am obliged to send You a copy. I hope that the edition will not encounter obstacles [...]"

From a letter by F. Chopin to the firm Breitkopf & Härtel in Leipzig, Paris 18 June 1840.

"Chopin used to say that this Waltz, stemming from an eight-bar trill, should be rendered in the fashion of a chiming clock. Played by him, its incessant Stretta-Prestissimo, with a retention of the time in the bass, personified the peak of the Chopinesque rubato style. A floral garland of dancers!"

Wilhelm von Lenz, *Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]*, "Neue Berliner Musikzeitung" 18 September 1872.

Op. 64, no. 1

"In the first Waltz [...] Chopin turned the four beginning bars into approximately two; 'it should unravel like [thread] from a ball' he used to say. The time [of the Waltz] was introduced together with the bass in the fifth bar."

Wilhelm von Lenz, *Uebersichtliche [...]*

"A great lady who was present at Chopin's last concert in Paris (1848), when he played among other works his Valse in D flat, wished to know 'le secret de Chopin pour que les gammes fussent si coulées sur le piano' [Chopin's secret for the scales were so flowing on the piano]. Madame Dubois who related this incident to me, added that the expression was felicitous, for this 'limpidité délicate' had never been equalled."

Frederick Niecks, *Frederick Chopin as a Man and Musician*, London 1888.

Op. 64, no. 2

"It was difficult to satisfy Chopin in this Waltz. Only he was capable of linking [properly] the only (!) semiquaver in the third bar with the succeeding crotchet."

Wilhelm von Lenz, *Uebersichtliche [...]*