



Are Chopin Waltzes Salon Music?

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Commentary

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ABSTRACT

Chopin is always regarded as a representative of salon pianist, and his waltzes and nocturnes are regarded as models of salon music. But according to the fact, not all Chopin waltzes fall within the realm of salon music, but many articles or reports lead the readers to think in inappropriate ways, so that they have a considerable misunderstanding of Chopin's waltzes. Through the analysis of several waltzes, the letter puts forward that Chopin waltzes could not possibly be generalized as salon music, and it further discusses the emotional expression function of Chopin's waltzes.

Keywords: Chopin; waltz; salon music; emotional expression.

1. INTRODUCTION

Chopin is often considered a humble salon pianist [1,2]. Although many of Chopin's friends, such as Schumann and Liszt, thought that he was a brilliant artist, the famous French composer Berlioz made a disdainful and even opposed voice to Chopin : "Chopin s just a piano

technician in an elegant salon and a confidant circle" [3]. He thought that Chopin's music, especially the nocturnes, was created to please the Salon audience. Though in fact Chopin may indeed be an outstanding Salon pianist, Rahmaninoff also created Salon Pieces, OP. 10- Chopin Variations [4] to express his appreciation

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of "Salon pianist" Chopin, to some extent, was misunderstood by people.

Chopin's waltzes are one of his most controversial works, and many people regard Chopin's waltzes as music for the salon [5,6]. While many of Chopin's waltzes are created for salons, such as Chopin's OP.18-1 is a typical "Salon Waltz ", there are still many waltzes that do not fall into the category of Salon music, and a number of articles or reports are improperly directed to readers, leading to understanding about "Salon Music" that now appears if the Internet searches for "Chopin Waltz", but everyone knows that "Salon Music" is not a typical feature of Chopin's waltzes, and if the real attraction of Chopin's waltzes is that it serves as a medium of emotion, it's not hard to recognize the emotion in Chopin's waltz, so Schumann comments on Chopin's Waltz as "The waltz of the heart"[7].

2. ANALYSIS

2.1 Chopin OP.64

Chopin OP.64 Chopin's final collection was written around 1846-47 and published during his lifetime, just a couple of years before his death.

The Chopin waltz OP.64-1 is also known as "Minute Waltz", lively and coherent, obviously not a "Salon waltz", which was created to commemorate his time with Chopin's former lover, supposedly inspired by the playful scenes of George Sand's dog [8,9]. The whole waltz is full of sweetness and "the breath of love", which is obviously Chopin's magnumopus to his unforgettable love and the expression of his inner feelings.

Chopin waltz OP.64-2 is a controversial one which is also quite popular across the globe [10]. Not only he rapid movement in the music expresses Chopin's struggle and melancholy in the difficult situation, but also as a crucial detail: the middle part of this c-sharp waltz turns to D major, echoing the D major waltz OP.64-1. One could probably guess that the D major waltz was created to commemorate the unforgettable time with George Sand and the rapid movement of the OP.64-2 in the music showed Chopin's distress and depression, when the middle melody came, the music turned to D major, and the speed slowed down, and the melody began to be beautiful, it all revealed Chopin was gratified by

the sudden remembrance of his time with George Sand [11]. In addition, the waltz also has a strong national characteristics of Polish, that might also imply Chopin's yearning for the country and his anger towards the Czar rulers. From this point of view, OP.64-2 is also aids Chopin to express their feelings of the medium.

Though Chopin's OP.64-3 is not popular unlike his first two waltzes, in the analysis of Chopin character and mental process, is also a very important reference. Few articles exist on the analysis of the waltz, but one could view that the waltz is different from the gloom of the previous OP.64-2, but full of joy and blessing.

As a result, as this could not help but make people wonder: If Chopin OP.64 waltz collection is his mind course of the embodiment? The joy of OP.64-1 with George Sand, the melancholy after OP.64-2 broke up with George Sand, and the OP.64-3 may be a blessing to George Sand. If the truth is my guess, OP.64 waltz collection shows that Chopin, who explored love all his life, finally understood the true meaning of love two years before his death. Of course, the facts are beyond proof.

2.2 Posthumous Work OP.69-2

Chopin OP.69-2 was born in Paris, France, 1829 [12]. From the background of the waltz, it is not difficult to infer the reason why waltz is sentimental: Chopin had just left Poland and arrived in Paris when he was just 19. First of all, he was worried about his family and country (in the turbulent period of Polish society around 1829), and further he was unfamiliar with the social circle of Paris, feeling lonely.

As a result, Chopin OP.69-2 expressed his inner discomfort due to strange circumstances and his concern for the country.

2.3 Posthumous Work OP.69-1 and OP.70-3

Both waltzes were written by Chopin for his lover [12,13,14]. According to the background, as Maria's family opposed their relationship, there were unable to be together. " Love but can't " is an appropriate metaphor of this relationship. Full of melancholy and melancholic memories, and nostalgia. Chopin wrote "L'Adieu"(farewell) on the title page. The same waltz was written by Chopin to express his sincere love for Maria.

Chopin OP.70-3 also describes love [14]. Unlike OP.64-1 and OP.69-2, this waltz was created dedicated to his first love. It is full of the sweetness of youth. It is worth mentioning that the waltz was written around 1829, when Chopin was 19 years old. The descending E of the bass melody in the fifth verse of the middle of the waltz deeply expresses Chopin's yearning for Konstancja.

3. CONCLUSION

Through the Inquiry of the six Chopin waltzes, one can find that Chopin's waltzes are not orthodox Vienna waltzes, but a unique style of music created by Chopin's own understanding of the changes in the form of waltzes [15]. As a result, Chopin's waltz consists of the "Salon waltz" such as OP.18-1 and the above six "Soul waltz" as Chopin's lyrical medium.

Therefore, it is evident that Chopin's waltz could not be generalized as salon music, its function as lyric medium seems to be a more important part of Chopin waltzes.

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COMPETING INTERESTS

Authors have declared that no competing interests exist.

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