M. K. OGINSKY'S POLONAISE: A MUSIC-THEORETICAL ANALYSIS OF THE PIANO PIECE AND PRINCIPLES OF ORCHESTRATION

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Summary. This article examines the artistic and music-theoretical characteristics of the Polonaise in A minor, "Farewell to the Motherland" traditionally attributed to Mikhail Kleofas Oginsky. It analyzes the work's genre, the characteristics of its melodic development, its harmonic language, textural organization, musical form, and expressive performance techniques. Particular attention is paid to the interpretation of the work in its piano version and the possibilities for its orchestral realization. The article examines the principles of distributing thematic material among the sections of a symphony orchestra, timbral combinations, dynamic development, and the preservation of the polonaise's national and genre character within the context of orchestral texture. The issue of the work's attribution in contemporary musicology is noted separately. The conclusion is drawn regarding the significance of the polonaise as an example of the transition from traditional dance music to a lyrically rich instrumental miniature of a pre-Romantic character.

Keywords: Mikhail Kleofas Oginsky, polonaise, "Farewell to the Motherland" piano music, musical form, melody, harmony, texture, orchestration, timbre, instrumental performance.

Introduction: The musical art of the late 18th and early 19th centuries is characterized by significant changes in genres, forms of musical thought, and means of expression. During this period, traditional dance genres gradually acquired independent artistic significance, transcending their purely functional role. The polonaise, originally associated with solemn ceremonies and court culture, became a means of expressing national identity, lyrical emotions, and the composer's individual worldview.

One of the most famous works associated with this genre is the Polonaise in A minor, "Farewell to the Fatherland," widely known by its French title, *Les Adieux à la Patrie*. In musical practice, the piece is traditionally associated with the name of the Polish composer, diplomat, and public figure Michał Kleofas Oginski (1765–1833). His piano polonaises occupy a prominent place in the history of Polish instrumental music and are regarded as one of the stages in the development of the Romantic piano miniature [1; 2].

The relevance of this study stems from the work's artistic value, its prevalence in performance practice, and the scope for various interpretations. The musical material of the polonaise is of interest not only from the perspective of piano performance but also in terms of its orchestral arrangement. Transposing the piano piece into an orchestral setting allows for the revelation of new timbral qualities in the melody, enhances the dramatic development, and broadens the range of dynamic nuances.

The purpose of this article is to identify the main musical and expressive features of the Polonaise in A minor, "Farewell to the Motherland," and to determine the principles of its orchestral realization based on an analysis of the piano version.

To achieve this goal, the following tasks must be addressed: to characterize the work's genre and historical-stylistic features; to examine its melodic, harmonic, and textural organization; to identify the characteristics of the piano interpretation; and to propose the main principles for distributing the musical material among the instruments of the orchestra.

1. Historical, stylistic, and genre characteristics of the work. Mikhail Kleofas Oginsky is among the leading figures of Polish musical culture at the turn of the 18th and 19th centuries. His creative legacy includes numerous works for piano, among which the polonaises hold a special place. In these pieces, traditional dance elements are combined with melodic expressiveness, lyricism, and elements of dramatic expression [1]. The polonaise has well-established genre characteristics. These include a triple meter, a distinctive rhythmic pattern, a moderate tempo, and a solemn, steady progression. In a historical context, the genre is associated with ceremony, dignity, and national cultural tradition. However, in works belonging to the pre-Romantic movement, its character becomes significantly more complex: solemnity can be combined with melancholy, pensiveness, and emotional tension.

The Polonaise in A minor is distinguished precisely by this combination of genre-specificity and lyrical-dramatic content. Its imagery is not limited to the reproduction of dance movements. The musical intonation takes on the character of a personal expression, while the rhythmic stability interacts with an emotionally rich melody. The title "Farewell to the Motherland" reinforces the perception of the work as a musical reflection on separation, memory, and loss. At the same time, when analyzing the piece, it is important to

distinguish between the musical content itself and historical interpretations of the title. Researcher Agnieszka Leszczyńska points out the lack of reliable evidence supporting the traditional account that Oginski composed the polonaise in connection with the events of 1794. Early printed sources and the history of its publication raise questions about the work's authorship [3; 4].

Consequently, in scholarly discourse, it is appropriate to use the phrasing "Polonaise in A minor, traditionally attributed to M. K. Oginski." This approach allows us to retain the customary designation of the work while simultaneously taking into account the findings of contemporary source criticism.

Stylistically, the polonaise occupies an intermediate position between classical clarity of form and pre-Romantic emotionality. It retains the logical structure of the musical composition, the symmetry of phrases, and genre consistency, while the role of subjective experience increases. It is precisely this combination that contributes to the work's enduring popularity and the possibility of performing it in various artistic interpretations.

2. Music-Theoretical Analysis of the Piano Part

2.1. Melody and Thematic Development.

The melodic line forms the basis of the polonaise's artistic impact. Its expressiveness is determined by a combination of smooth intonational movement, rhythmic organization, and expressive melodic phrases. The melody is perceived as a coherent statement in which individual phrases form a sequence of emotionally interconnected structures. The lyrical nature of the thematic material is evident in the balance between stable and tense intonations. Anchor notes create a sense of completeness, while passing and auxiliary notes, melodic ascents, and subsequent descents lend the musical discourse a contemplative tone. As a result, the melody does not merely reproduce a dance motif but shapes a specific emotional perspective.

Phrasing plays an important role. Musical phrases should be perceived as complete intonational units, united by a common direction. When performing, it is essential to take into account the locations of melodic peaks, the nature of the phrase endings, and the balance between tension and release. Excessive fragmentation of the melody into separate motifs can disrupt its integrity, whereas an overly continuous performance deprives the music of its inner breath. The dynamic development of the melody is of particular importance. A gradual increase in volume can emphasize the climactic direction of a phrase, while the subsequent softening creates the impression of an emotional retreat. Dynamic changes should correspond to the intonational logic of the piece and not be perceived as external performance effects.

2.2. Harmonic Language and Modal Color. The choice of A minor as the main tonal foundation determines the piece's characteristic emotional tone. The minor mode is traditionally associated with the ability to express concentration, thoughtfulness, and dramatic tension. However, its expressiveness is not limited to sorrowful imagery: depending on harmonic movement, melodic intonation, and dynamics, the minor mode is capable of conveying nobility, inner fortitude, and restrained solemnity.

The harmonic foundation of the polonaise serves both structural and expressive functions. It sustains the dance-like momentum, delineates the boundaries of musical phrases, and creates a sense of movement toward stable tonal anchors. The shift between harmonic anchors gives the melody a sense of direction, while unstable chords heighten the anticipation of resolution.

When analyzing a piece, it is important to pay attention to the relationship between the melodic and harmonic elements. Not only is the choice of chords important, but so is the way they are integrated into the musical flow. The harmonic accompaniment may be relatively simple in structure, but when combined with an expressive melody, it creates significant emotional depth. For piano performance, it is particularly important to be able to distinguish between the functional role of the bass, the harmonic texture in the middle register, and the melodic line in the upper voice. If all the accompaniment notes are played at the same volume, harmonic changes become overly noticeable and make it difficult to perceive the melody. Therefore, it is necessary to clearly highlight the leading voice while maintaining the harmonic fullness of the sound.

2.3. Rhythm and Metrical Structure. The rhythmic structure of the polonaise is based on a triple meter and the characteristic forward momentum of the dance movement. The rhythm ensures the genre's recognizability and forms the foundation of its musical expressiveness. At the same time, the piece should not be perceived as a mechanical reproduction of a dance pattern: its artistic meaning is revealed through the interplay of metrical stability and free melodic flow. For the performer, it is important to accurately convey the strong and relatively weak beats, as well as to maintain the internal momentum. Overemphasizing each strong beat gives the music a rough, march-like character, whereas excessively softening the metrical support weakens the genre's distinctiveness. It is necessary to find a balance between dance-like clarity and lyrical expressiveness. Rhythmic stability is particularly important in orchestration, as it unifies the various instrumental sections. Bass instruments and low-register strings can emphasize the metrical foundation, while melodic instruments retain their natural flexibility of phrasing. This balance allows the character of the

polonaise to be preserved while avoiding excessive heaviness.

2.4. Texture and Musical Form. The piano texture of the piece is based on the interplay between the melodic and accompanying voices. The upper voice primarily serves a thematic function, while the lower voices provide harmonic support and rhythmic stability. This distribution corresponds to the traditions of keyboard music from the late 18th and early 19th centuries, in which the expressiveness of the melody is often combined with relatively transparent accompaniment.

Texture is not merely a technical means of combining sounds. It contributes to the creation of an artistic image by defining the relationship between the foreground and background. The melody should sound free and expressive, while the accompaniment should provide harmonic fullness without overwhelming the thematic material.

From a compositional standpoint, it is appropriate to view the work as a sequence of thematic sections based on the juxtaposition and development of musical material. When determining the exact formal structure, section boundaries, and tonal plan, one must rely on a specific published score, as historical editions and arrangements may vary. Without specifying the edition used, it is incorrect to establish the exact number of measures or to unconditionally attribute a single, detailed formal structure to all versions. Overall, the musical logic of the polonaise is defined by a combination of thematic repetition, contrasting episodes, and the return of recognizable motifs. Repetition helps the melody stick in the listener's memory, while changes in dynamics, texture, and harmonic color prevent monotony. This reveals an important feature of the instrumental miniature: small thematic elements acquire significant expressive potential thanks to the nature of their repetition and development.

3. Characteristics of Piano Performance. Interpreting a polonaise requires the pianist to combine technical precision, expressive phrasing, and an understanding of the work's historical and stylistic characteristics. The primary interpretive challenge is to preserve the polonaise's genre-specific foundation while simultaneously revealing its lyrical content.

Sound balance is of paramount importance. The melodic voice must stand out clearly against the accompaniment without becoming excessively loud. The melody's singability is achieved through control of touch, distribution of hand weight, and thoughtful phrasing. The accompaniment, meanwhile, must remain rhythmically steady and dynamically subordinate to the thematic structure.

Pedal use is an important means of expression. The right pedal helps to unify the harmonic sound and create a rich timbre; however, excessive use of the pedal leads to a blurring of harmonic relationships and a loss of clarity in the texture. Therefore, pedal changes must correspond to the harmonic progression and the acoustic characteristics of the instrument.

The tempo of a piece must be chosen with the character of the musical material in mind. An excessively slow performance can weaken the dance-like momentum, while one that is too fast can deprive the melody of the necessary expressiveness. An optimal interpretation involves maintaining an internal flow while allowing sufficient space for phrasing.

The dynamic plan should be structured based on the development of thematic motifs. Increases and decreases in volume should be perceived as a continuation of the melodic idea. At the same time, the climax does not necessarily imply maximum volume: expressiveness can be achieved through harmonic tension, changes in register, or an intensification of intonational direction.

Thus, an artistically convincing performance of the polonaise requires the unity of three components: metrorhythmic stability, melodic expressiveness, and harmonically meaningful use of the pedal.

4. Principles of Orchestration for the Polonaise. 4.1. General Provisions.

Orchestrating a piano piece is not a mechanical transposition of the musical score onto various instruments, but rather a creative transformation of the texture that takes into account the timbral, register, and technical capabilities of the orchestral sections. The main task is to preserve the thematic material and its artistic logic while expanding the sonic palette. When orchestrating a polonaise, it is important to take into account the chamber-music scale of the musical expression. An excessively massive sound can hinder the perception of the melody and lead to a loss of its lyrical character. Therefore, a transparent texture is preferable, in which each instrumental layer performs a specific function. For this piece, it is advisable to use a symphonic orchestra with the option of reducing it to a chamber ensemble. The string section provides cohesion and a singing quality to the sound; the woodwinds lend the melody its distinctive timbre; the French horns support the harmonic background; and the kettledrums and percussion instruments may be used sparingly, if required by the chosen arrangement and artistic concept.

4.2. Distribution of subject matter among the instruments. The main melody can be entrusted to the first violins, as their timbre allows them to convey the length of the phrase and subtle dynamic changes. In certain passages, it is advisable to assign the melodic line to the oboe or clarinet. The oboe lends the sound

an expressive, somewhat soulful quality, while the clarinet provides a soft and flexible tone. A suggested distribution of the main roles is presented in the table.

Instrumental Group	The main function in orchestration
First Violins	Presentation of the main melody, development of thematic phrases
Second Violins and Violas	Harmonic texture, inner voices, rhythmic support
Cellos	Counterpointing lines, melodious middle voices, harmonic support
Double basses	Bass support and emphasis on the metrical flow
Flute	Textural lightening through timbre, occasional doubling of the melody
Oboe	Expressive Presentation of Thematic Material
Clarinet	A soft, tonal accompaniment; carrying the melody in the middle register
Bassoon	Bassline support, harmonic foundation reinforcement
Horns	Harmonic support and moderate dynamic amplification
Timpani and Other Percussion Instruments	Limited use in climactic scenes when artistically necessary

The proposed instrumentation is one possible orchestral arrangement, not a description of a single, historically established score. The specific instrumentation and roles of the instruments should be determined based on the chosen piano edition and the performance context.

4.3. Working with the String Section. String instruments are best used as the foundation of the orchestral sound. First violins can play the melody, second violins and violas can play the harmonic parts, and cellos and double basses can play the bass line. This arrangement preserves the logic of the piano texture while increasing the ability to differentiate individual voices.

Particular attention should be paid to the balance of registers. If the melody is in the middle register, an overly dense accompaniment by the violas and cellos can make it difficult to hear. In such cases, it is recommended to lighten the inner voices and reduce the density of the chordal accompaniment. Bowing articulation should correspond to the character of the music. A smooth legato helps reveal the lyrical side of the melody, while a more distinct articulation of short motifs emphasizes the dance-like foundation. Alternating articulation techniques allows for the creation of an expressive rhythmic profile without overemphasizing every beat.

4.4. The Use of Woodwind and Brass Instruments. Woodwind instruments expand the piece's tonal palette and allow for contrast between thematic developments. The flute can be used to lightly double the melody in the upper register or to play brief counter-melodies. The oboe is well-suited for expressive renditions of the theme, while the clarinet is ideal for episodes with a softer, richer sound. The bassoon is capable of supporting the bass line and connecting the lower register of the strings with the harmonic voices. Its use should be measured so as not to overload the texture or give the piece an excessively heavy character.

It is advisable to incorporate French horns primarily into harmonic support and climactic passages. Their timbre helps broaden the dynamic range and lend a sense of solemnity to the sound. At the same time, heavy use of brass instruments throughout the entire piece can obscure the subtlety of the melodic material. Therefore, it is preferable to introduce this section gradually, in accordance with the dramatic structure of the musical form.

4.5. Dynamics, Timbral Development, and Orchestral Dramaturgy. The orchestration should take into account the balance between local and overall climaxes. Initial thematic statements may be performed by a relatively small number of instruments, which creates a chamber-like atmosphere and allows the listener to focus on the melody. Later on, the texture can gradually expand by introducing additional string parts, woodwinds, and French horns. In climactic episodes, it is acceptable to combine several instrumental groups; however, the dynamic intensification must be consistent with the character of the piece. It is important not to turn a lyrical miniature into an overly grandiose symphonic statement. A more convincing approach involves a development in which not only the volume increases, but also the timbral richness, the range, and the expressive direction of the musical phrases.

A key principle is the change in timbre when the theme is repeated. The melody may be taken up by another instrument or accompanied by a change in the orchestral texture. This allows the thematic material to remain recognizable while simultaneously imparting new expressive nuances.

The conclusion of the piece should follow logically from the preceding development. Releasing dynamic tension, lightening the texture, and returning to a more transparent timbral composition can emphasize the music's lyrical character. At the same time, the final resolution must correspond to the structure of the specific version and not introduce arbitrary changes to the musical form.

4.6. Preserving the composer's original intent in an orchestral arrangement. The primary requirement for orchestration is to preserve the piece's tonal identity, its genre, and its internal balance. The orchestrator must take into account that the piano's texture possesses specific capabilities: the ability to span a wide range simultaneously, chordal density, and the independence of the voices. When transposing the material for an orchestra, some of these capabilities are realized differently, since the musical lines are distributed among instruments with different timbral characteristics. In this regard, it is necessary to avoid literally doubling all the piano parts. It is advisable to identify the main structural elements: melody, bass, harmonic filling, and inner voices. Each element is given an appropriate timbral interpretation, while secondary sounds may be redistributed or lightened depending on the acoustic situation.

Preserving the rhythmic pattern of the polonaise is of particular importance. The orchestral sound should sustain the dance-like momentum without stifling the lyrical expressiveness. The most convincing result is achieved through a balance between the clarity of the metrical structure, the transparency of the texture, and the flexibility of the timbral development. Thus, an orchestral arrangement of a polonaise should be viewed as an independent interpretation based on an analysis of the original piano score. Its quality is determined not by the number of instruments used, but by the accuracy with which the musical idea and the artistic integrity of the work are conveyed.

Conclusion. Полонез ля минор «Прощание с Родиной», традиционно связываемый Named after M. K. Oginsky, this work is a striking example of instrumental music from the turn of the 18th and 19th centuries. Its artistic value stems from a combination of genre specificity, melodic expressiveness, and emotional depth. In this work, the traditional dance foundation takes on the character of a lyrical expression, allowing it to be viewed in the context of the formation of pre-Romantic musical thought. A music-theoretical analysis shows that the expressiveness of the polonaise is determined by the interplay of melody, harmony, rhythm, and texture. The melodic line forms the primary emotional image, harmonic development provides direction to the musical movement, and rhythmic organization maintains the genre's stability. The piano texture unites these elements into a cohesive artistic expression.

The performance of this piece requires clear melodic phrasing, a well-thought-out dynamic plan, a precise sense of meter and rhythm, and judicious use of the pedal. At the same time, it is essential to avoid both excessive heaviness and unwarranted slowing down, which could diminish the dance-like nature of the polonaise. The orchestral arrangement of the piece opens up additional possibilities for artistic interpretation. The distribution of thematic material among the strings and winds, changes in timbral texture during theme repetitions, and the gradual expansion of the dynamic range all serve to enhance the music's expressiveness. At the same time, the orchestration must preserve the transparency of the texture, the lyrical character of the melody, and the characteristic forward momentum of the dance movement. In conclusion, it should be noted that the study of the polonaise is significant not only for music-theoretical analysis but also for the practice of piano performance, orchestration, and the teaching of musical disciplines. It contributes to a deeper understanding of the interrelationship between genre, form, timbre, and performance interpretation. At the same time, the question of the historical attribution of the work requires further examination of musical sources and contemporary musicological research.

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Rezyume. Ushbu maqolada an'anaviy ravishda Mixail Kleofas Oginskiyga tegishli bo'lgan "Alvido Vatan" minor polonezasining badiiy va musiqiy-nazariy xususiyatlari ko'rib chiqiladi. Unda asarning janri, uning melodik rivojlanish xususiyatlari, garmonik tili, teksturaviy tashkil etilishi, musiqiy shakli va ifodali ijro usullari tahlil qilinadi. Asarning fortepiano variantidagi talqini va orkestrda ijro etish imkoniyatlariga alohida e'tibor qaratiladi. Maqolada simfonik orkestr bo'limlari o'rtasida mavzuli materiallarni taqsimlash tamoyillari, tembr kombinatsiyalari, orkestr fakturasi kontekstida polonezning milliy-janr xarakterini dinamik rivojlantirish va saqlab qolish masalalari ko'rib chiqiladi. Zamonaviy musiqashunoslikda asar atributsiyasi masalasi alohida qayd etiladi. Polonezaning an'anaviy raqs musiqasidan romantikadan oldingi xarakterdagi lirik boy cholg'u miniatyurasiga o'tish namunasi sifatidagi ahamiyati haqida xulosa qilingan.

Резюме. В данной статье рассматриваются художественные и музыкально-теоретические особенности полонезы в миноре "Прощай Родина", которую традиционно приписывают Михаилу Клеофасу Огинскому. В ней анализируются жанр произведения, особенности его мелодического развития, гармонический язык, текстуральная организация, музыкальная форма и выразительные приемы исполнения. Особое внимание уделяется интерпретации произведения в фортепианной версии и возможностям его оркестровой реализации. В статье рассматриваются принципы распределения тематического материала между секциями симфонического оркестра, тембральные комбинации, динамическое развитие и сохранение национально-жанрового характера полонеза в контексте оркестровой фактуры. Отдельно отмечается вопрос атрибуции произведения в современной музыковедении. Сделан вывод о значении полонезы как примера перехода от традиционной танцевальной музыки к лирически богатой инструментальной миниатюре доромантического характера.

Kalit so'zlar: Mixail Kleofas Oginskiy, poloneza, "Alvido, Vatan", fortepiano musiqasi, musiqiy shakl, kuy, garmoniya, tekstura, orkestrlash, tembr, cholg'u ijrochiligi.

Ключевые слова: Михаил Клеофас Огинский, полонеза, "Прощай, Родина," фортепианная музыка, музыкальная форма, мелодия, гармония, текстура, оркестровка, тембр, инструментальное исполнение.