

PLEYEL No. 13214 IN THE CONTEXT OF CHOPIN'S LIFE

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Pleyel No. 13214



Ary Scheffer [?], „Frederic Chopin“

CHOPIN and the PLEYEL PIANOS

It is no exaggeration to assert that any piano placed in Chopin's apartment would be the most important element in that home. Day in and day out it served Chopin, the pianist and composer, and Chopin the teacher, in his numerous daily lessons. Further, it would stand at the center of frequent social gatherings and home concerts given by the artist. The apartment at Square d'Orléans No. 9—today, 80 rue Taitbout—into which Chopin moved in 1842, always had two Pleyel pianos, the larger of which would be either a Pleyel PP (Petit Patron) or a Pleyel GPb (Grand Patron B). The other instrument would normally be an upright.

Camille Pleyel and Chopin shared a unique commercial and marketing arrangement. Pleyel would deliver these instruments new to Chopin's apartment, often after Chopin had personally picked them out at Pleyel's factory. Chopin would then use them for some six months during the winter season. At the beginning of summer Chopin would return the pianos to Pleyel's workshop, and Pleyel would then send one or two other new instruments to Nohant for Chopin's use during the summer season. These, in turn, would also be returned to Pleyel's shop in Paris, and the annual cycle would begin again. All these deliveries and the use of these pianos came at no cost to Chopin, and Pleyel could then sell or rent them at premium prices as having been selected and approved by Chopin himself.

As a result of this happy arrangement, some dozen instruments came into Chopin's hands and were returned to Pleyel. The Pleyel model PP (Petit Patron, Factory No. 13214) which we consider here was one of the last of these pianos. It served Chopin for more than the usual time described above, whole year from March 1847 to February

1848, when Chopin remained alone in Paris only, because the planned trip to Nohant for the summer of 1847 did not take place.

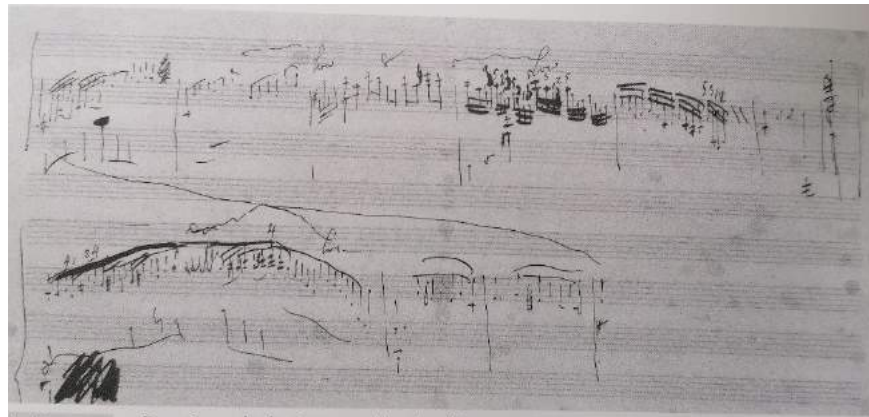


Square d'Orléans

COMPOSING MUSIC, GIVING CONCERTS

In mid-November 1846, after a stay of six months in Nohant, the seventh such summer season since 1839, Chopin returned to Paris alone, for the first time. He brought with him an exceptional harvest of works composed during that long summer:

- *Barcarolle in F sharp major Op. 60*
- *Polonaise-Fantaisie in A flat major, Op. 61;*
- *2 Nocturnes in B major and E major, Op. 62; and*
- *3 Mazurkas in B major, F minor, and C sharp minor, Op. 63.*



Chopin: Barcarolle (sketch)

These masterpieces were complemented by his *Sonata for cello and piano*, at that point nearing its final form. It was to be published a year later as Op. 65.

This Sonata was finished in February 1847 at his home on the Square d'Orléans. Chopin then performed this work several times at home concerts—on this very Pleyel 13214—with cellist August Franchomme. These included the concert of March 23, 1847, when the guests were—among others—Delfina Potocka (in whose honor the event was held); Prince Adam Czartoryski and his wife, Anna; and George Sand, who had just arrived in Paris from Nohant.

At this same period and on this same instrument Chopin composed *the three Waltzes, Op. 64, in D flat major (the Minute Waltz), C sharp minor, and A flat major*. The first two of these are undoubtedly among Chopin's most famous and beloved works.

Chopin used this Pleyel 13214 not only for artistic events in his home, but also in preparing for public performances. We note in this regard the famous concert on February 16, 1848, given in Salle Pleyel, which would turn out to be Chopin's last public concert in Paris.

Frederic Chopin, absent from the public stage for fully six years while attaining in the meantime the status of a legend and an unsurpassed fame as an artistic performer, decided to give this unique concert, at the insistence of his closest friends.

On this program, apart from two major chamber works—his *Cello Sonata in G minor*, again with August Franchomme, and *Mozart's Trio in E major*, with violinist Jean-Delphin Alard—Chopin played a large number of his own solo works: *Nocturne, Barcarolle, Berceuse, Etudes, Preludes, Mazurkas*, and finally *Waltzes*, including the *Minute Waltz* in D flat major. This last *Waltz*, performed for the first time in public to close the entire concert, aroused a great sensation and enthusiastic ovations by those present, who included the French royal family, the highest aristocratic elite of Paris, and numerous friends, artists, and Polish emigrants.

This concert was soon to be acclaimed as marking a climax of this epoch, with Chopin himself designated as the poetic incarnation of the piano—"*mythe poetique du piano*"—and his playing as having no equal upon this earth—"*pas d'analogue dans notre région terrestre*."



Salle Pleyel

EVENTS IN CHOPIN'S PERSONAL LIFE

In the personal life of the composer during this period a dramatic turn took place which was to affect the artist's entire remaining short life : in the course of 1847, the relationship between Chopin and George Sand ended.

Chopin, in sharing his life with Madame Sand since 1839, had attained emotional stability and an orderly everyday life. He enjoyed some semblance of a family life as

well, thanks to the constant presence of Sand's children: in 1839 Solange was 10 years old and Maurice was 15. Chopin discovered himself in a new, hitherto unknown role, and his overall situation evoked values reminiscent of his former, youthful Warsaw home.

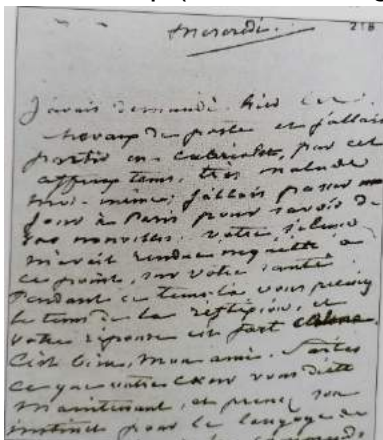
The vitality of his spiritual and intellectual exchange with a writer, who knew to appreciate the genius of the musician, and the richness of the Polish and French artistic communities to which they both contributed, combined to build mutual fascination, respect, and devotion.

That way Chopin's life, by the addition of George Sand, had stabilized over the years since 1839 into a regular cycle, encompassing the euphoria of artistic and social activities as well as the more mundane piano lessons in Paris in the winter, and in Nohant in the summer the peace, the intimate contact with nature, and an excellent environment for composing music.



Claude Moins, 1992. Essai de reconstitution du tableau d'Eugène Delacroix (1838).
Collection Wibrowski.

This well-established order was destroyed in the summer of 1847. Unexpected and extremely violent family conflicts between George Sand and her son Maurice on the one hand, and her daughter Solange and Solange's husband, August Clesinger, on the other, led to dramatic misunderstandings between Chopin and Madame Sand. These conflicts resulted in the complete breakup of their nine-year relationship (*witness George Sand's letter to Chopin of July 28, 1847*).



That year, 1847, for the first time, Chopin would not travel to Nohant for the summer; he spent the entire year 1847 and the first three months of 1848 in his apartment in the Square d'Orleans.

Throughout this period, the Pleyel 13214 piano standing in his salon was undoubtedly a daily confidant and

companion in this time of Chopin's disappointments and depression.

TEACHING ACTIVITIES

In 1847 Chopin also entered upon a period of intense pedagogical work. Our Pleyel 13214 was visited almost every day by many students, both by those who had begun their studies earlier and by new ones. Their lessons were conducted on this instrument. Giving lessons was, of course, the most important source of Chopin's regular income, but these lessons also served as a significant psychological counterbalance for the lonely Chopin, internally torn by the dramatic break-up with George Sand.

During each lesson, depending upon his mood on a given day, Chopin sat either at the second Pleyel instrument to indicate by his direct touch the effects he sought in performance, expression, and technique, or he sat or lay on the couch in the salon giving his directions by voice alone.

NEW CHOPIN'S STUDENTS OF THIS PERIOD

One of the new students that year 1847 was **Maria Aleksandrovna von Harder (1833-1880)**, only 14-year-old Russian-German pianist from Saint Petersburg. She gained Chopin's highest regard through her dauntless spirit and manifest talent. Her experience as a student was quite unique in that she took lessons from the Master almost every day in 1847 and in 1848—right through to his departure for England in April. Before her it had been rare for a student to receive two lessons a week from the Master; and even Carl Filtsch—whom Chopin considered the most exceptional and greatest of all his students in the course of his teaching career—received only three lessons per week.

Maria Aleksandrovna von Harder passed on to us a unique testimonial to Chopin's unique auditory sensitivity:

“. . . when he was in pain, Chopin often gave lessons by listening in the office adjacent to the drawing-room. This did not prevent him from following from a distance his student's playing, and despite that distance and the fact that he could not have seen me, he would not miss even the smallest detail of execution. "The fourth finger on the f sharp!" he would call out. His hearing, sensitive to the subtlest shadings, immediately recognized which finger was on a given key.

The youthful Maria Aleksandrovna later achieved great success in her concert life. The eminent conductor Hans von Bülow wrote of her to Liszt in 1853, describing her playing as *"one of a kind . . . full of all the whispers . . . phenomenal, transient and sudden changes in tempo, unlike what you usually hear in concert halls. Luminous, interwoven, wonderful melodies emerged like miraculous swan songs."* During the concert season in Weimar the following year, 1854, Liszt replied, *"Fraulein von Harder stood out above all others."*

Among the other new students in 1847 who set their hands to our Pleyel 13214 was **Marie Roubaud de Cournand (1822-1917)**. In the winter months of late 1847 and early 1848 she received as many as 18 lessons. By her express statement, she studied

with Chopin Beethoven's Sonata, Op. 26; Weber's Sonata Op. 39; and our Master's great works: his Polonaise in E flat minor, Op. 26; Nocturne in C minor, Op. 48; and Sonata in B minor. Chopin allowed her to copy for her own use—most unusual—an autograph manuscript that had never been heard before; it later became known, and is today famous, as the extremely popular *Fantaisie-Impromptu* in C sharp minor.

Julian Fontane gave it the opus number 66 and published it in 1855 in the *oeuvres posthumes* series.

It is then possible that the *Fantaisie-Impromptu* was first performed on the Pleyel 13214, then premiered later that year in public performance by the most famous of Chopin's students, Marcelina Czartoryska, who had also taken lessons with Chopin in those very months of 1847 and 1848.

Chopin's Alsatian- French student, **Joseph Schiffmacher (1825-1888)**, was later described as a pianist by Delacroix, "Only he reminds me of Chopin." Before working with Chopin in 1847 he had studied with Schulhoff, Gottschalk, and Thalberg. He gained a measure of fame as a composer and prominent teacher in Strasbourg, Lyon, and Paris. As a teacher he created an original system of piano practicing. As an aside, Schiffmacher was piano pedagogue to the young André Gide (1869-1951), who later gained fame as a writer rather than as a pianist, being awarded the Nobel Prize for Literature in 1947.

Andre Gide also authored a well-known book *Notes sur Chopin*, published in 1938 and still a source of valuable observations for pianists and musicologists: "I spent more hours with Chopin than with any other author." (*J'ai passé avec Chopin plus d'heures que je n'en ai passé avec aucun auteur.*) In a very tangible sense, such works as these link us today in direct lineage to our Pleyel 13214.

Friedrich Kalkbrenner recommended **Henry Peru (1829-1922)** as a student of Chopin in 1847, who then in 1849, in the last months of the composer's life, described himself as "Chopin's last student." In its time his assertion gave rise to numerous polemics.

His testimony on Chopin's pedagogical practices was included in the journal *Revue Musicale* (Societe Internationale de Musicologie) in 1913, and in the book, *Memoirs of F. Chopin and his Student F. H. Peru*" (1927) by Ludwika Ostrzyńska.

Three quotations from these two sources are worth consideration:

-- *He first instructed me to practice in various ways of striking the key and showed me how he was able to extract various colors of sound from one key by hitting it twenty times and each time differently*

-- *The difference between Kalkbrenner and Chopin was significant it consisted in the fact that Chopin never performed the pieces in the same way twice, each time giving them a different expression, a different color, and yet always creating something perfectly beautiful thanks to some new inspiration, be it powerful, or emotional, or full of pain. He could play the same piece twenty times in a row, and yet you always listened to it with the same delight*

-- *Within six months I performed this Nocturne (F sharp major, Op. 15 No. 2) with Chopin and each time I started to play it as Chopin showed me in the last lesson, he himself sat at the piano, saying: "But it's not like that!" And he played it quite differently from before.*

(as quoted in J. J. Eigeldinger, *Chopin: Pianist and Teacher, As Seen by his Pupils*; and Marie-Paule Rambeau, *Chopin, l'enchanteur autoritaire*. Trans. by Adam Wibrowski)

FORMER CHOPIN'S PUPILS OF THIS PERIOD

At the time when our Pleyel 13214 at Chopin's residence, a number of his favorite students from an earlier time came again on visits to his salon. Just as the students mentioned earlier in this essay, they also contributed important details to our store of knowledge about Chopin's creativity and aesthetics, as well as his performance practices.

One of these was **Thomas Tellefsen (1823-1874)**, a Norwegian pianist from remote Trondheim, one of Chopin's truly outstanding students, who after the Master's death built a great concert career. During Tellefsen's almost four years of study, the relationship between the young Norwegian and Chopin developed into mutual recognition, friendship—even familiarity. As testimony to this intimacy, we may cite a unique drawing by Cyprian Norwid from 1849, showing Chopin in deep meditation while listening to Tellefsen's playing. After Chopin's death, musical circles in Paris regarded him as the main heir to the Chopin tradition—as in this quote: *Tellefsen inherited from Chopin not only numerous stylistic skills, he even identifies with him with his musical ideas and sensitivity.*

(*Revue et Gazette Musicale*, April 16, 1853. Trans. by Adam Wibrowski)



Cyprian Norwid: "Chopin listening to Tellefsen"

Tellefsen accompanied Chopin on his journey through England in 1848. The composer's letters to his family show Tellefsen's salutary effect on his well-being. Such a unique level of trust that Chopin placed in him was further evidenced by the fact that he gave Tellefsen the draft notes for his planned formal method of teaching piano, with a request to continue the work and publish it posthumously. Chopin chose Tellefsen as

piano teacher for his niece, Ludka, who came to Paris with her mother, Ludwika—Chopin's sister—some ten weeks before the death of her brother, Fryderyk—yet another proof of Tellefsen's status. After Chopin's death, Tellefsen also took over the task of teaching most of Chopin's students. In the years to follow, Tellefsen dedicated himself to preserving the memory and methods of his Master, the greatest tribute of which would be the publication of the first comprehensive edition of Chopin's works—in 12 volumes—in Paris in 1860.

Another returning student was the German pianist and composer, **Adolphe Gutmann (1819-1882)**,

He had lived in Paris from 1834 and accompanied Chopin for all the years until his death on October 17, 1849, when—according to his own report, disputed though it has been—Chopin died in his arms. These many years of contact led to an exceptional intimacy. Eigeldinger records the extraordinary fact that Gutmann addressed Chopin by the familiar "you" form (*tu, du, ty*) usually reserved only for family and intimates. (J. J. Eigeldinger, *Chopin: Pianist and Teacher, As Seen by his Pupils*, p. 166) Gutmann sometimes filled the role of teaching assistant, giving lessons to Chopin's students on recommendation of the Master. He also served, together with Julian Fontana, as copyist of his Master's works—including Six Etudes from op. 25, the Sonata in B flat minor, the Ballade in F major, and the Scherzo in C sharp minor. Gutmann claimed that, according to Chopin statements, Johann Nepomuk Hummel's compositions were the key to good pianism and a proper *entré* into Chopin's music. The ties between them went further: Chopin visited Gutmann's family in Heidelberg during a trip to Germany in 1835; Gutmann in turn visited Warsaw in 1845, where he became acquainted with Chopin's family. In Paris, Gutmann often accompanied Chopin to various social gatherings and performed with him at a joint concert in 1838. One year later, he was accorded the exceptional honor of replacing Chopin, who was ill, at the keyboard—of the Pleyel then on loan—when Chopin received the eminent pianist, Ignaz Moscheles, for the first time.

Gutmann performed Chopin's Scherzo in C sharp minor and Sonata in B flat minor for the famous guest. In gratitude, Chopin dedicated this Scherzo to his "friend Gutmann."

Of immediate interest to us, In May 1847, Gutmann generously attended the severely ill Chopin in his apartment at the Square d'Orleans, undoubtedly sharing then the keyboard of our Pleyel 13214 with him.

Finally, **Jane Stirling (1804-1859)**.

We should place her first among all those who worshiped Chopin and were utterly devoted to him. At her urging and undue insistence, Chopin decided to leave Paris in April 1848 to go to England, spending more than seven long months there with Jane. From 1842 until his death in 1849 this Scottish aristocrat, who possessed great wealth, took lessons with Chopin, becoming for her contemporaries and for later generations a kind of first apostle of the Chopin cult.

Already during Chopin's lifetime, she carefully collected documents that could help in the planned publication of Chopin's works, including seven volumes of almost all those works published in France. She annotated these notebooks with observations such as:

I played the following works with Chopin: op. 7, 9, 10, 15, 21, 24, 25, 26, 28, 29, 32, 33, 34, 35, 36, 37, 38, 47, 48, 49, 51, 55, 56, 58, 64, 65. The fingering written in pencil above the songs was marked with his hand, as well as everything else written in pencil. (Collections of the Bibliotheque Nationale de France, as noted in J. J. Eigeldinger, *Chopin: Pianist and Teacher, As Seen by his Pupils*, pp. 62, 139, 179-181) These works by Chopin—by her testimony stated above—resounded under her fingers and, most probably, Chopin's fingers during her numerous lessons on our Pleyel 13214 in this period.

After the break-up with George Sand, Jane Stirling provided to Chopin's life the feminine element and space which had been abdicated by Sand. Like her predecessor, Stirling was born in 1804, and, so, was six years older than Fryderyk. In addition to her evident musical talent and piano skills—appreciated by Chopin—she also had the intelligence and persistence to manage, in her own way, the life of a deeply loved but lonely man and idol. For Chopin's part, however, the appreciation and friendship he held for Jane never turned into mutual feelings of love. He dedicated to her the two Nocturnes op. 55.

Solange Clésinger described Stirling as a woman "*... tall, thin, pale, of indefinite age, serious, dressed in black without imagination. However, under this rather gloomy surface lay a great heart, full of devotion and nobility.* (Solange Clésinger, *Notes sur Chopin*, as quoted in M. P. Rambeau, *Chopin, L'enchanteur autoritaire*. Trans. by Adam Wibrowski.)

Stirling remained faithful to her ideal for the rest of her life, worshiping every hint, however fleeting, of Fryderyk, and of each item of his memorabilia. She took constant care of his grave in Pere Lachaise, and for years maintained enduring contact with his sister, Ludwika, in Warsaw.

To Ludwika she bequeathed her most valuable letters and items given to her by Chopin; many of them were sold at auction after Chopin's death, including his last piano, which had stood so briefly in the artist's last apartment on Place Vendome.



Jane Stirling

Remaining now in Paris was the abandoned apartment at Square d'Orleans. Our Pleyel piano, Factory No. 13214, which had enjoyed the hands of Chopin and of dozens of other pianists, was returned to the company after more than a year filled with turbulent events, exalted by its association with Chopin—longer, most probably—than that of any other piano. It remains a witness to this age and to its artists—and survives into our own time.



OUTSTANDING POLISH STUDENTS OF THE PERIOD

I often think of this place on the Cite d'Orleans where the unforgettable Master lived. It was a real sanctuary of art Whoever was granted the opportunity to spend time with Him in this inner sanctum, to admire His playing, to receive His instruction in His home on His Pleyel—when often a single word or vivid allusion would dispel a thousand doubts and in a single flash of insight illuminate the essence of an interpretation—would retain this light in his soul forever.

(Letter from Frederique Streicher to Karol Mikuli of November 28, 1864, as quoted in: M. Paule Rambeau, *Chopin - L'enchanteur autoritaire*. Trans. by Adam Wibrowski. The author of this letter, Friederike Streicher-Müller (1816-1895), from Vienna, to whom Chopin dedicated his

Allegro de Concert Op. 46, led a concert career with great success, recommended Carl Filtsch as a student to Chopin, and became a source of important information for the famous edition of Chopin's works by Karol Mikuli.)

Karol Mikuli (1821-1897), who took lessons from Chopin continuously in the years 1844-1848, "became not only a distinguished but also a trusted student of Chopin, with whom the Master discussed his compositional problems and revealed his artistic intentions." (T. Zielński: *Chopin*) He was Chopin's assistant and had the privilege of observing the Master's lessons with other students during this period we consider here: when these lessons were held on our Pleyel 13214.

The result of these observations and cooperation would be the publication by Mikuli of a 14-volume edition of *Chopin's Works*, published by Kistner in Leipzig in 1879. His introduction to this edition remains an extremely important source on Chopin's pedagogy and aesthetics, for a long time he was considered, along with Marcelina Czartoryska, to be the greatest authority on interpretive fidelity to Chopin's musical concepts. It is worth noting that, after a long concert career, Mikuli's personal musical career was connected with the city of Lviv, where he became the most influential inspiration of musical life. There, as an outstanding teacher, he educated a whole generation of notable pianists, including Maurycy Rosenthal (1862-1946), Aleksander Michałowski (1851-1938), Albert Tadlewski (1892-1945), and Raul Koczalski (1884-1938).



Karol Mikuli

An outstanding Polish pupil of Chopin of this period was **Maria Kalergis (1822-1874)**.

Chopin appreciated her expressiveness and performance skills, which she perfected during her lessons on our Pleyel 13214.

Maria Kalergis, who became the muse of the Polish poet Cyprian Norwid, author of the famous poem *Chopin's Piano*, continued as Chopin's student even after his return from England in 1849, in the last months of his life. She became a famous figure in her time, traveling and giving concerts with great success throughout Europe; her friends included Franz Liszt, Richard Wagner, Alfred de Musset, Heinrich Heine, and—of course—Chopin. Thanks to her intervention, Moniuszko's iconic opera *Halka* was premiered at the Warsaw opera. Her contributions to musical life in Warsaw were enormous: she contributed to the opening of the Music Institute, later to become the Conservatory, and was the co-founder of the Music Society, the beginning of the Warsaw Philharmonic.



Maria Kalergis



Marcelina Czartoryska

Marcelina Czartoryska (1817-1894), herself an outstanding pianist, was an equally prominent figure of this period, connected by personal friendship with Chopin. It is she, according to the words of Chopin himself and the accounts of many contemporary witnesses, who was most faithful to his ideals of expression and tone in her playing. When, years later, the Czartoryski Museum was established in Kraków, Chopin found his place in it in a specially created section devoted to him. Marcelina Czartoryska collected and contributed numerous documents and memorabilia—including an another Pleyel piano related to Chopin—to this extraordinary family world-class museum. She also—personally—initiated, organized, and directed many concerts, lectures, and other musical and pedagogical events, through which the spiritual genius imparted to her by the Master has been passed down to future generations.

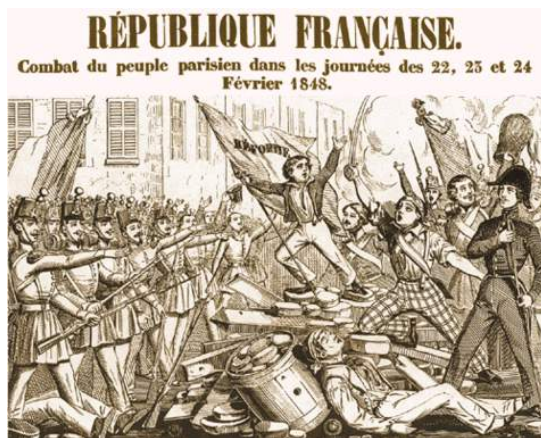
Viewing these accomplishments from today's perspective, almost 175 years after Chopin's untimely death, it can be regarded as manifest fact that his Polish students from this period of their lessons—given on this Pleyel 13214—became not only the truest heirs of his art, but also the wellspring of Polish Chopin traditions in the most important centers of Poland in the time of the Partitions: Maria Kalergis in Warsaw, Karol Mikuli in Lviv, and Marcelina Czartoryska in Kraków.

In turn these traditions were passed on by them and continued into the 20th century, and beyond, by Ignacy Jan Paderewski, Artur Rubinstein, Józef Hofman, Ignacy Friedman, Leopold Godowski, Mieczysław Horszowski, Adam Malczynski, Halina Czerny-Stefańska, Adam Harasiewicz, Piotr Paleczny, Krystian Zimerman, Rafał Blechacz ...

FEBRUARY 1848 - VIVE LA REPUBLIQUE!

When, in February 1848, our Pleyel 13214 was left in Chopin's apartment on the Square d'Orleans, echoes of his historic concert on February 16 in the Salle Pleyel at 22 Rochechouart could still be heard. In Paris the murmurs of an imminent revolution grew louder—another revolution in the line of those in 1789 and 1830.

On February 22, 23 and 24, hundreds of barricades were thrown up in the streets, cannon were brought to bear, blood was shed. Yet again, a French monarchy was overthrown; and the terrified Bourgeois King Louis-Philippe fled in disguise to England, incognito under the plebeian name of "Mr. Smith." On February 25, 1848, the Second French Republic was proclaimed, named in turn after the First in 1792.



For Chopin, this epochal change marked the end of the calm and stable Parisian years: yet another upheaval in his life—hard on the heels of the abrupt break with George Sand. The world he had known for 17 years vanished; the aristocratic elite—the main source of Chopin's income thanks to the lessons they took—fled Paris, to take refuge mainly in politically peaceful England.

These political upheavals, these revolutions, and additional developments related to the Polish national fate always occupied a considerable space in Fryderyk's life.

First, Warsaw, the city of his childhood, had passed from hand to hand—from Prussian, to French, to Austrian, to French again, and finally into Russian hands. Then in the Warsaw of his youth, the Polish capital of the Congress Kingdom, where sentiment for independence constantly grew, he was day upon day exhilarated by the patriotic atmosphere of the city's salons, which he frequently visited. Finally, the outbreak of the November Uprising, just after he had left the city, and its tragic fate over the following year were painfully endured by Chopin in Vienna and during his journey through Munich and Stuttgart in Germany. The Revolutionary Etude and the dramatically personal "Stuttgart Diary" bear witness to the rending of his soul, made the worse by his being absent.

These developments in politics were to have a decisive influence on the life of the young Chopin, barely 20 years old. These events forced upon him a life of exile in France for the rest of his life, leaving a wound in his heart which even time could never heal.

Upon his arrival in Paris in September 1831, Chopin found himself in yet another overheated, post-revolutionary atmosphere. Violent upheavals prevailed in the city in the wake of the July Revolution of the *Trois Glorieuses* in 1830, which had overthrown—this time definitively—the last of the Bourbons, Charles X, and handed the monarchy over to the Bourgeois King Louis-Philippe d'Orleans—who was himself driven out in 1848, as noted above.

Chopin's involvement in politics in France was discreet and sober, albeit he was openly in favor of the Polish cause. Apart from his constant activity in émigré circles, his music was and will always be an immortal manifesto to his patriotism.

The aftermath of the revolutionary events of February 1848 would witness a renewed surge of nationalism coupled with the newly discovered tasks of social progress, all of which were reflected in Chopin's correspondence from that period.

George Sand, very actively involved in creating the political structures of the new Second Republic, wrote, "Personal worries disappear when public life calls us and consumes us. The Republic is the best of all families, and the people are the best of friends. A new life begins; one need think of nothing else."

It is worth comparing Sand's exalted words to a passage from a letter written at the same moment by Chopin to Solange Clésinger, who bore a daughter in the midst of these revolutionary events: "The birth of your lovely daughter has given me far more joy than the birth of the Republic."

Chopin, of course, was not indifferent to these revolutionary events; he saw in them renewed hopes for Poland, which he expressed in a letter to Julian Fontana: "Something will surely begin in Poland, too. Our people are gathering in Poznań God knows what path events may take that could lead to Poland's arising again When it begins, all Germany will be swept up in it. Italy has already begun. Milan has

driven out the Austrians, even if they are still present outside, in the provinces, and they will continue to struggle with each other. France may come to their aid . . . the Muscovites could well have another Time of Troubles in their own house . . . This all will not come without terrible consequences, but at the end of it all we shall have a great and glorious Poland, in a word: 'Poland.'"

Unfortunately, Chopin was not to live to see this vision in his lifetime; it was to become reality only in 1918.

When our Pleyel 13214 was taken from the apartment at Square d'Orleans, it carried away in its very heart the secrets, sorrows, and hopes won on it and with its aid. With its departure a turbulent epoch came to an end, as did an important chapter in Chopin's personal and creative life.

