

5th MAZURKA CHOPIN

Op.7 N°1 B flat major

HISTORICAL BACKGROUND

The 5th Mazurka was danced for the first time by Malkovsky on March 28, 1923, at the Comédie des Champs Elysées in Paris. He performed it again on May 5th and 12th of the same year at the Theatre Fémina, 90 avenue des Champs Elysées, and a year later at the Municipal Theatre in Dijon on May 15, 1924.

Christiane Nicolas performed it on March 8, 1928 at the Salle Gaveau, as well as on June 21, 1928 at the Theatre de l'Avenue during an "End of year recital" entitled "Malkovsky and his School of Dance".

On June 18, 1948, the 5th Mazurka was danced by Malkovsky at his last recital at the Salle Gaveau in Paris

COSTUME

Fernand Divoire, a critic of that time, wrote about the recital of May 1923, that Malkovsky danced the Chopin Mazurka (as well as Dvorak's *Humoresque*) wearing black trousers, an oriental shirt and an orange belt.

In 1948, the costume was a short, hand-woven silk tunic.

MESSAGE OF THE DANCE

From the sixties onward when Malkovsky performed this mazurka in his studio for his students, he spoke of a "call to freedom", "fight" or "liberty", but the choreography was also inspired by a folkloric theme: a game of seduction, with a flower in one's hand.

MUSIC

The rhythm which characterizes a mazurka is felt in the phrasing of the dance, although Malkovsky didn't borrow the actual mazurka steps. The rhythmical accent on the 3rd beat is the basic element of the choreography. It is this preparatory moment before the down beat which is a source of liberty, of springing up, of unfolding of the body. It must be noted that the repeats are not played, that beats No2 & 3 of bar 32 must be quite slowed down in order to allow for the two pivot turns led by the arm gestures.

PHOTOGRAPHS

Suzanne Bodak in 1996 by Alexandre Bodak and in 1998 by Bernard Muller.

TECHNICAL SPECIFICATIONS

The dance develops along a horizontal line, like a fresco. The theme of the first musical phrase (bars 1 to 12) is also the leitmotif underlying the movements of the dance.

Bars

13 to 24: the repeat is identical, but the direction changes. It has been notated in order to help the reconstructor.

61 to 64: joyful, triumphant finale.