

# ANNA KIJANOWSKA (POLAND)

Institute of Music, Faculty of Arts and Educational Science, University of Silesia  
WPTA Poland, President



The Polish-American pianist Anna Kijanowska has established herself as a multi faceted musician, smoothly transitioning among her roles as a performing and recording artist, pedagogue, researcher, coach, and advocate of contemporary classical music around the world. She has performed, taught and collaborated in North and South America, Asia, Europe, New Zealand, Africa and Australia. Kijanowska's recording of The Complete Mazurkas by Szymanowski (Dux) was praised by Adrian Corleoni of Fanfare Magazine "as superior to any other interpretations that came before or after her" and received favorable reviews on both sides of the Atlantic from the *New York Times* and BBC Magazine. She holds a Doctorate and a Master of Music in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis. Ms. Kijanowska is Assistant Professor at the Music Institute of the Silesian University in Cieszyn and is a former faculty member of the College of William and Mary, Richmond University in Virginia, University of Nevada in Las Vegas, the University of Virginia in Charlottesville, and the Levine School of Music in Washington D.C.

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## **Lecture-Recital: History of the Mazurka and its Development Throughout the Centuries**

The mazurka dance is a synthesis of polish folk music and it is considered to be a portrait of a polish soul. The mazurkowe rhythms, have been known since at least 15th century and in the 20th century one of the dances- Mazurek Dąbrowskiego- became the polish anthem. Mazurka was brought to the international stages by Fredric Chopin and developed farther by Karola Szymanowski, in the 20th century. Interestingly enough, the dances were already composed and popular before Chopin's birth and after Szymanowski's death. The Chopin's model of a mazurka, which is based on the lowland folk dances, was mixed with the Podhale folk music from the Highland region of Poland by Szymanowski. The metric structure and character of the dances, is the major difference between the two types of the polish folk music. The three lowlands folk dances used by Chopin: mazur, kujawiak and oberek, are in triple meter, while góralski and zbójnicki folk dances are from the Highland region of Poland and they are almost exclusively in duple meter. The presentation will focus on the history of the mazurka and its characteristics, with a special emphasis on its development throughout the last two centuries by lesser known polish composers such as: Elsner, Damse, Kontski, Szymanowska, Badrzewska, Borkowski, Sawa and others.



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