



THE GODOWSKY SOCIETY

The Godowsky Society, which is inaugurated with the publication of this Newsletter, has been founded to further interest in, and knowledge of, the life and work of the great Polish/American Composer/Pianist, Leopold Godowsky.

This is the second such Society to have been formed. The first was founded during Godowsky's lifetime by Paul Howard, an Australian enthusiast about whom Andrew Cockburn writes in this issue. One of the features of this earlier Society was the issue of newsletters written in a very personal, highly idiosyncratic manner and with a prodigious (some might say overbearing!) enthusiasm which made full use not only of Howard's intimate knowledge of Godowsky's music, but also of his wide correspondance with Godowsky himself and with other musicians sympathetic to the cause. These Newsletters comprise some of the best source material available; it is intended to quote liberally from these in forthcoming issues of the current Society's publications. Permission to use this material has kindly been given by Howard's daughter, Mrs Mary Piotrowski.

One of the reasons that Godowsky's music is not better known is that it is now very difficult to come by, most of it being out of print (this is also one of the main obstacles to a revival of interest in his music). I have managed to obtain much of it and trying to obtain permission from the various publishers to allow me to let members of the Society have photocopies of out of print items on request for cost of copying and postage only. I hope to be able to give more definite information on this subject in the next newsletter.

In addition to Andrew Cockburn's article on Paul Howard, I am republishing 'The Published Music of Leopold Godowsky' by the late Leonard S. Saxe. In this first issue I am including only the first section of this article which concerns the original music - the sections on Transcriptions and Educational Publications will follow in succeeding Newsletters. This piece originally appeared in the American magazine 'Notes' in 1957 and although some intending members of the Society may know of it I make no apology for the reprinting as it is, to my knowledge, the only complete list of Godowsky's published work. There is a considerable body of work which did not reach publication, but there is little point in discussing this yet.

This list is preceeded by a brief biographical sketch which is the best I have come across - Leonard Saxe, by the way, was Godowsky's nephew (and attorney) and it is known that he was writing a biography of his uncle but whether this was completed prior to his death is uncertain. Efforts have been made to contact Saxe's executors in order to obtain permission to print 'The Published Music of Leopold Godowsky' but without success. Should they hear of my republishing it, I hope they will accept my apologies. Two other items complete this first issue: firstly an article, generously donated by Lionel Salter on the Renaissance transcriptions which is based (or transcribed!) on a lecture/recital he gave on Radio 3 just over a year ago when he played (most beautifully) the first five transcriptions from that set preceeded by the original pieces played on the harpsichord, and secondly, a personal vignette by Ronald Stevenson (whose vast repertoire includes some Godowsky and who has given two talks on Radio 3, one on Godowsky as pianist, the other on Godowsky as Composer) on a visit to Leopold Godowsky Jnr.

There are encouraging signs that some belated recognition may slowly be coming to Godowsky. Apart from the programmes already mentioned, there have been the recent recordings by Jorge Bolet, Doris Pines and Shura

Cherkassky plus two Radio 3 broadcasts in which Tessa Uyes played the twelve Schubert Song transcriptions. Many of Godowsky's own recordings have recently been reissued as have the legendary David Saperton recordings made in the 1950's of his father-in-law's works.

The next Newsletter will be issued in December this year and will include the list of transcriptions already mentioned, a discography of Godowsky's recordings and notes on a Godowsky Masterclass by John Hinderer amongst other things.

Welcome to the Society. Please write! Ideas and contributions for inclusion in further issues of the newsletter will be welcome. These further issues will be produced under the joint editorship of Dr. Andrew Cockburn and the undersigned, who takes the responsibility for the present issue.

It is not proposed to form a constitution or committee unless the number of members warrant it. However, names and addresses of members (unless they wish to remain anonymous) will be circulated at regular intervals so that they may contact each other should they desire. I shall, as already mentioned be glad to hear from anyone interested. One point that occurs to me is that I believe that Godowsky made piano rolls of his Miniatures. If anyone has been able to obtain these rolls, please let me know.

Harry Winstanley
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By Leonard S. Saxe

Leopold Godowsky was born in the village of Soshly near Vilna (then Russian Poland) on February 13, 1870, and died in New York City on November 21, 1938. He began to compose when he was seven years old. When he first came to New York on October 31, 1884, he had already been before the public as a pianist Wunderkind for five years. He had just run away from the Berlin Hochschule für Musik after spending four months there. His American debut occurred in Boston on December 7, 1884, with the Clara Kellogg Concert Company. Early the next year he appeared at the New York Casino, alternating weekly with Teresa Carreño. In 1886, he toured the northeastern United States and Canada with Ovide Musin, the Belgian Violinist. Later that year he returned to Europe, intending to study with Liszt, but Liszt's death led Godowsky to earn his living playing in the salons of London and Paris. There he became a protege of Saint-Saëns who wanted to adopt him legally.

When Godowsky returned to the United States in 1890, Alexander Lambert, Director of the New York College of Music, added him to the faculty there. His first pupil was Leonard Liebling. On May 1, 1891, shortly after reaching the age of twenty-one and the day after he had married a New York girl, Frederica Saxe, Godowsky became a citizen of the United States. In order to satisfy the five-year residence requirement, the date of his first arrival in this country was evidently used.

In 1894-1895 he commuted to Philadelphia where he was Director of the Piano Department of Gilbert Reynolds Combs' Broad Street Conservatory of Music. In 1895 Godowsky moved to Chicago where he remained until 1900 as head of the Piano Department of the Chicago Conservatory of Music, succeeding William H. Sherwood. There he developed his pedagogic theories of "weight and relaxation" in piano playing and gained repute as a teacher. His praises as a pianist and composer were sung with enthusiasm by his friend W.S.B. Mathews in Mathews' magazine, "Music". Late in the nineties, after listening to the first set of Godowsky's 'Studies on Chopin's Etudes', old Dr. William Mason marched into Schirmer's and insisted that the firm publish them - thus beginning that series of fifty-three remarkable, transcendental pieces whose composition ran over twenty years.

At a concert in Berlin on December 6, 1900, Godowsky presented himself to the test of European opinion, and attained such a phenomenal success that he was literally recognised overnight as one of the world's great pianists and composers for the piano. He thereupon settled in Berlin until 1909, teaching privately and making annual concert tours of Europe and the Near East. For those tours, he composed during the summers such works as the 'Metamorphoses on Johann Strauss' Themes', the 'Renaissance' transcriptions, and the 'Walzermasken'.

From 1909 to 1914 he was Director of the Klaviermeisterschule of the Imperial Royal Academy of Music in Vienna, succeeding Emile Sauer and Ferruccio Busoni. He toured the United States during the winters of 1912-1913, and 1913-1914, and at the outbreak of World War I returned to live in the United States. Because Godowsky thought that by taking the oath as königliche und kaiserliche Professor in Austria he might have forfeited his United States' citizenship, he became naturalized for a second time in 1921. Meanwhile in 1912 he had begun his association as Editor in Chief of the Progressive Series of Piano Lessons, a piano teaching text for which W.S.B. Mathews had recommended him. That text and the accompanying edited exercises, studies and compositions occupied a substantial part of his time for the years ending in 1922, the year in which he gave his last concert in the United States. It was during this period that he composed the lyrical 'Triakontameron', which contains 'Alt Wien', the work by which he is best known.

After 1922, Godowsky deliberately devoted himself primarily to composing for his chosen instrument, although he made concert tours in Europe and other places that interested him, such as Central and South America, the Near and Far East. The Far East gave him the inspiration for some of his loveliest music, the 'Java Suite'.

In June 1930 while Godowsky was in a London studio making a phonograph recording, he suffered a stroke. He never played the piano again. Until his death, although his colleagues and pupils and myriads of personal friends worshipped him and his genius, he was a broken man and a tragic figure - a concert pianist who could no longer play the piano, a composer for the piano whose works were not widely appreciated. Yet Godowsky believed that after his death his compositions would be heard with growing frequency and that with those hearings would come appreciation and love for them.

As a first step to the appreciation of Godowsky's music, it is my privilege to present a complete list of all his published compositions. Godowsky's composing may be divided roughly into four periods - the first, to 1893, juvenilia and developing years; from 1893 to 1912, a period of virtuosity and concert works; from 1912 to 1922, years in which his educational works were stressed, including as such the 'Miniatures'; and finally the years from 1922 to 1930, the period of his reflective maturity.

Throughout much of his life, Godowsky made many arrangements of piano pieces that appealed to him as of great beauty, but which he felt must be redone to take full advantage of the modern piano. Many were transcriptions of songs and orchestral works. He frequently wrote both original works and arrangements with a view to their addition to the literature for the concert pianist.

In composing, Godowsky was a traditionalist. . . . But he developed tradition to the nth degree in its application to music for the piano. Completely familiar with all schools and styles he developed his own distinct idiom, including a new counterpoint for piano music. "Bach and Chopin", said Huneker. Although the intellectual mastery of his compositions has long been recognised, their poetic qualities remain almost unmentioned. And yet in everything he composed, Godowsky created beauty in music. I fervently hope that my list will help accelerate the inevitable recognition of that great and beautiful music.

LIST OF PUBLICATIONS

(The publications have been arranged in three main groups, plus two smaller appendages.* The main groups consist of Godowsky's Original Compositions, his Concert Paraphrases, Studies, Transcriptions and Arrangements, and finally his Educational Materials that he edited for the Art Publication Society in Saint Louis. A group of Cadenzas will be found at the end of the second main group, and the list ends with a section of Arrangements by others of works by Godowsky.

With only a few exceptions, the dates when the works were registered for copyright have been supplied. With the early English publications, these dates are those when the work was entered at Stationers' Hall in London, but after 1891 they are the dates of copyright registration in the United States Copyright Office. In only a few instances has it been necessary to give merely the year of publication.

In the group of Original Compositions, the works have been arranged chronologically, except where a part of parts of a series appeared at a later date, and in such instances the parts have been reassembled and entered under the date when the series was started. In the other groups, the dates

* Only the original compositions are being included in this Newsletter - the other groups will be included in following issues. Ed.

of publication have been disregarded, and the works arranged alphabetically under the names of the composers on whose compositions Godowsky based his own. Within the last two main groups, there are minor modifications of this general rule which will become obvious on consulting the list.

All compositions are for piano solo unless otherwise indicated. Unpublished compositions have not been included, except where their titles were entered as part of a series on the covers of published works, and in such instances it has seemed best to give the title, if only to specify that the prospective publication did not in fact appear.

To economise on space, the publishers appearing most frequently have been indicated by their surnames only. These surnames stand for the following firms:

Ascherberg = E.Ascherberg & Co., London.
Durand = A.Durand & Fils, Paris.
Fischer = Carl Fischer, Inc., New York.
Kleber = H.Kleber and Bro., L't'd., Pittsburgh.
Schirmer = G.Schirmer, Inc., New York.
Schlesinger = Schlesinger'sche Buch-und Musikhandlung (Robert Lienau),
Berlin.
Schmidt = Arthur P. Schmidt, Boston.

ORIGINAL COMPOSITIONS

- Moto perpetuo. Ascherberg. February 6, 1888.
Grande Valse-Romantique. Dedicated to Albert Weber Esq. Ascherberg. July 11, 1888.
Valse-Scherzo. Dedicated by special permission to H.R.H. The Princess of Wales. Ascherberg. July 11, 1888.
Märchen (Fairy Tale). Dedicated to Mlles Douste de Fortis. Ascherberg. July 11, 1888.
Moto Perpetuo. A mon Oncle Léon Sachse. Durand. 1889. (Reissued:) Moto perpetuo. Dedié à mon cher oncle Léon Sachse. London; E.Donajowski. Jan. 3, 1890. (See also Op.13 below.)
Polonaise. A monsieur Eugene D'Albert. Durand. 1889.
Twilight Thoughts, Suite des Morceaux pour piano. Paris, Privately printed, 1889.
1. Impressions sur le fleuve de Hudson; Hudson River. A Madame Walden-Pell. (Revised and reissued as Op.14,no.1.)
 2. Une Nuit de printemps. A Madame Theron C.Crawford. (Announced, but not published, as Op.15,no.2. Revised and published, as: Frühlingnacht (A night in spring), Nocturne. St. Louis: Art Publication Society, Jan.25, 1915.)
 3. Au jardin des fleurs. a Madame Léon Meunier.
 4. Devotion (Unpublished).
 5. Sérénade. a Madame la Comtesse Ferdinand de Lesseps.
 6. Rêverie du soir (Unpublished).
- Menuet, no.1, E major. Dedicated to Oscar J.Saxe Esq. Cincinnati: The John Church Co. Oct.19,1891. (Included also in musical supplement to The Keynote, issue 122, Sept.1, 1891.)
'Twas Eve and May; song, voice and piano, words by Lord Lytton. Dedicated to Miss Stella D.Hays. Kleber. July 9, 1894.
Does the harp of Rosa slumber? song, voice and piano, words by Lord Lytton. Dedicated to Miss Ida Kleber. Kleber. Dec.3, 1894.
Op.11: Three Concert Studies. Schirmer. Aug.14, 1899.
No.1. C major (grottesco). To Mr. Edward MacDowell
No.2. C minor (Unpublished).
No.3. E flat major. To Mr. Rafael Joseffy.

- Op.12: Schirmer. Aug.14, 1899.
 No.1. Sarabande, C sharp minor. To Mr. W.S.B. Mathews.
 No.2. Menuet, A flat major. To miss Blanche Dingley.
 No.3. Courante, E minor. To Mr. J.H. Gittings.
- Op.13: Toccata (Perpetual Motion), G flat major. To Mr. Moriz Rosenthal.
 Schmidt. Apr.5, 1899. (First published as Moto Perpetuo in 1890.)
- Op.14: Schirmer. Aug.12-14, 1899.
 No.1. Ein Dämmerungsbild (Twilight Musing) E flat major. To Mr. Arthur Foote. (Revised from Twilight Thoughts, no.1.)
 No.2. Mazurka melancolique (Unpublished).
 No.3. Valse-Idylle, E major. A Madame la Comtesse Enrica Rozwadowska.
 No.4. Scherzino, C sharp minor. To Mr. E.R.Kroeger.
- Op.15: Schmidt. Aug.29, 1899.
 No.1. Mélodie méditative, E flat major. To Mrs. Frederica Godowsky (nee Saxe).
 No.2. Nuit de printemps (Not published in this opus, but see Twilight Thoughts, No.2, above.)
 No.3. Capriccio, C minor. To Mr. Richard Burmeister.
- Op.16: Schmidt. Aug 29, 1899.
 No.1. Sérénade (Unpublished in this Opus, but see twilight Thoughts, no.5, above).
 No.2. Arabesque, F major. A Mr. Adolph Devin-Duvivier.
 No.3. Réverie Russe (Unpublished in this Opus, as in Twilight Thoughts, No.6, above.)
 No.4. Barcarolle-Valse, F major - A major. A Madame la Comtesse Ferdinand de Lesseps.
- Sonate in E moll für das Klavier. Meiner lieben Frau gewidmet.
 Schlesinger. June 15, 1911.
- Walzermasken: 24 Tonfantasien im Dreivierteltakt für Klavier. Herrn Dr. Wilhelm Stekel gewidmet. Feb.12, 1912. (Besides the 4 fascicles, the works marked* were also issued separately.) nb
- Heft 1: *1, Karneval, E major; 2, Pastell (Fr.Sch.) A major; 3, Skizze (Joh.Br.), E major; 4, Momento capriccioso, C sharp minor; *5, Berceuse, D flat major; 6, Kontraste, B flat minor.
- Heft2: 7, Profil (Fr.Ch.), B flat minor; 8, Silhouette (Fr.L.), F sharp minor-major; 9, Satire, B major; 10, Karikatur, G major; 11, Tyll Ulenspiegel, F sharp major; 12, Legende, E flat minor.
- Heft 3: 13, Humoresque (uber 4 noten), B flat major; *14, Französisch, D major; *15, Elegie, B minor; *16, Perpetuum mobile, G major; *17, Menuett, E flat major; *18, Schuhplatter, C major.
- Heft 4: 19, Valse macabre, C minor; 20, Abendglocken (Angelus), A flat major (Zum 25 Todesdag von Franz Liszt, 31 Juli, 1911. Ischl.); 21, Orientale, F minor; *22, Wienerisch, F major; 24, Portrait (Joh. Str.) G flat major.
- Twelve Impressions for Violin and Piano. To my dear friends Harriet and Fritz Kreisler. Violin parts fingered and phrased by Fritz Kreisler. Fischer.
- No.1. Larghetto lamentoso, B minor. Apr.14, 1916. (Arranged from the 5th movement of Sonate in E minor; also used as one of the four cello arrangements below.)
 No.2. Profile (Chopin), B minor. Oct.7, 1916. (Arranged from No.7 of Walzermasken.)

nb: Ten of the "Twelve Impressions for Violin and Piano" and three of the Four Impressions for Violoncello and Piano" are based on these pieces. See also the final section of "Arrangements by others on the works of Godowsky" for orchestral arrangements of No.19.

- No.3. Legende, E minor. May 25, 1916. (Arranged from No.12 of Walzermasken.)
- No.4. Tyrolean (Schuhplatter), C major. (Arranged from No.18 of Walzermasken.)
- No.5. Poëme, (Andante Cantabile), C major. Feb.15, 1917. (Arranged from 2nd movement of Sonate in E minor.)
- No.6. Perpetuum mobile, G major. Oct.7, 1916. (Arranged from No.16 of Walzermasken.)
- No.7. Elegie, B minor. Oct.7, 1916. (Arranged from No.15 of Walzermasken; also used as one of the four cello pieces below.)
- No.8. Valse, D major. May 25, 1916. (Arranged from No.14 of Walzermasken.)
- No.9. Valse macabre, B minor. May 25, 1916. (Arranged from No.19 of Walzermasken; also used as one of the four cello arrangements below. For orchestral arrangements by Rapee, see final section of this list.)
- No.10. Orientale, E minor, Oct. 19, 1916. (Arranged from No. 21 of Walzermasken; also used as one of the four cello arrangements below.)
- No.11. Saga, A minor. Oct.7, 1916. (Arranged from No.23 of Walzermasken.)
- No.12. Wienerisch, F major. May 25, 1916. (Arranged from No.22 of Walzermasken.)

Four Impressions for Violoncello and Piano. To my Dear Friends Harriet and Fritz Kreisler. Violoncello parts phrased and fingered by Hans Kindler. Fischer, Sept.15, 1917. (Arrangements of pieces in Twelve Impressions for Violin and Piano, which see.)

Largetto lamentoso, B minor (1)

Elegie, B minor (7)

Valse Macabre, B minor (9)

Orientale, E minor (10)

Miniatures, for piano, four hands, for teacher (secondo) and pupil (primo), with preface and descriptive comments. In six volumes. Fischer.

Unless otherwise indicated: Aug.22, 1918. nb

First Suite: No.1, In Church; No.2, At night; No.3, Lullaby;

No.4, Rustic dance.

Second Suite: No.1, Arietta; No.2, Sarabande; No.3, Cradle song;

No.4, Bagatelle (Valsette).

Third Suite: No.1, Prelude (The organ point); No.2, Chorale;

No.3, Hymn; No.4, Epilogue (Retrospect).

Seven Ancient Dances: No.1, First Minuet (C major); No.2, Second

Minuet (G major); No.3, Rigaudon (see also below, arr. for two hands.);

No.4, Gavotte; No.5, Bourrée. Sep.22, 1918; No.6, Siciliana; No.7, Irish Jig.

Seven Modern Dances: No.1, Polka; No.2, Tyrolean (Landler); No.3, Valse Elégiaque; No.4, Tarantella (Italy); No.5, Czárdás (Hungary);

No.6, Mazurka (Chopinesque); No.7, Polonaise (All black keys).

Miscellaneous: No.1, Serenade; No.2, The Miller's song (also arr. for 2hands, see below); no.3, Meditation; No.4, Pastorale (Angelus); No.5,

The exercise; No.6, Processional march. Aug.16, 1918 (also arr. for 2 hands, see below); No.7, Scherzo; No.8, Arabian chant (Orientals).

Sept.22, 1918 (also arr. for 2 hands, see below); No.9, Albumblatt (Intermezzo); No.10, Funeral march; No.11, Plaintive melody. Aug.16, 1918;

No.12, Ballade; No.13, Nocturne; No.14, Barcarolle; No.15, Homoresque (also arr. for 2 hands, see below); No.16, Toccata, Aug.16, 1918;

No.17, Impromptu (In days of Yore). Aug.16, 1918; No.18, The Scholar (Fughetta). Aug.16, 1918; No.19, The hunter's call (Woodland mood).

Aug.16, 1918; No.20, Military March. Aug16, 1918.

nb: See Maurice Aronson: A key to the Miniatures of Leopold Godowsky (New York: Carl Fischer Inc., 1935), for analytical essays on these 46 pieces. The first three suites were issued in three fascicles; the remaining suites have the name on the title page to distinguish them, but each number was printed seperately. At some later date, but before 1927, the 'Miniatures' were made available in an edition in six volumes.

- Miniatures for piano solo. Fischer.
 No.1, Homoresque. To Alexander Lambert. Sept.14, 1918. (From Miscellaneous, No.15.)
 No.2, Rigaudon. Sept,14, 1918. (From Seven Ancient Dances, No.3.)
 No.3, The Miller's song. Aug.16, 1920(From Miscellaneous No.2.)
 No.4, Processional march. Aug.26, 1920. (From Miscellaneous No.6.)
 No.5, Arabian Chant (Orientale). Aug.26, 1920. (From Miscellaneous No.8.)
- Triakontameron, Thirty moods and scenes in triple measure. In six volumes*.
 Schirmer, May 19, 1920.
 Volume I: No.1, Nocturnal Tangier+ (See final section of list under Arrangements); No.2, Sylvan Tyrol+ (See final section of list under Arrangements); No.3, Paradoxical Moods; No.4, Rendezvous; No.5, Twilight Phantasms.
 Volume II: No.6, The Pleading Troubador; No.7, Yesteryear...; No.8, A Watteau Paysage; No.9, Enchanted Glen; No.10, Resignation.
 Volume III: No.11, Alt-Wien ("Whose yesterdays look backwards with a smile through tears") (See final section of list under arrangements); No.12, Ethiopian Serenade; No.13, Terpsichorean Vindobona+ (See final section of list under arrangements); No.14, Whitecaps; No.15, The Temptress.
 Volume IV: No.16, An Old Ballade; No.17, An American Idyll; No.18, Anachronisms; No.19, A Little Tango Rag; No.20, Whirling Dervishes (See final section of list under arrangements).
 Volume V: No.21, The Salon; No.22, An Epic; No.23, The Music Box; No.24, Lullaby (See final section of list under arrangements); No.25, Memories.
 Volume VI: No.26, The Cuckoo Clock+; No.27, Lament+; No.28, Quixotic Errantry; No.29, Poème Macabre; No.30, Requiem (1914-1918) Epilogue. nb
- Triakontameron, No.11: Alt Wien (Old Vienna) arr. for two pianos. To Vera Brodsky and Harold Triggs. Schirmer. June 21, 1935.
- Phonoramas, Tonal Journeys for the pianoforte. (Series title for:)
 Java Suite, Twelve pieces in four parts, with preface, addendum, and descriptive notes. To my friend J. Cambell Phillips. Aug.20, 1925.
 Part I: No.1, Gamelan; No.2, Wayang Purwa (Puppet shadow plays); No.3, Hari Besaar (The Great Day.)
 Part II: No.4, Chattering Monkeys at the Sacred Lake of Wendit; No.5, Boro Budur in Moonlight; No.6, Bromo Volcano and the Sand Sea at Daybreak.
 Part III: No.7, Three Dances; No.8, The Gardens of Buitenzorg; No.9, In the Streets of Old Batavia.
 Part IV: No.10, In the Kraton; No.11, The Ruined Water Castle at Djokja; No.12, A Court Pageant in Solo.
- Poems for the Pianoforte. Fischer.
 Devotion (Poem No.1). Dec.21, 1927
 Avowal (Poem No.2). Dec.21, 1927
 Adoration (Poem No.3) Dec.21, 1927
 Yearning (Poem No.4) Jan.7, 1932
 (There are a further two poems, unpublished. The composer had intended issuing the six with a dedication to Paul Howard. Ed.)
 Avowal (Poem No.2), for violin and piano. The violin part phrased and fingered by Leo. Godowsky, Jr. For Mischa Elman. Fischer. Apr.24, 1929.
- Passacaglia. (Forty-four variations, Cadenza and Fugue, based on the first eight measures of Schubert's Unfinished Symphony; tribute on the one hundredth anniversary of the death of Schubert). Fischer, Jan.6, 1928.

* Each number also available separately. The numbers with a cross (+) have been arranged for orchestra by Hans Bernstein, and the parts available for rental.

nb: The "Epilogue" is an elaborate version of "The Star Spangled Banner", and with a quiet introductory phrase added, is identical to the Concert Version of the anthem published the following year.

- *Waltz Poem No.1, G Major, for violin and piano, phrased and fingered for violin by Leo Godowsky, Jr. For Jascha Heifetz. Fischer. Apr.17, 1929.
- Waltz Poem No.2, A major, for violin and piano, phrased and fingered for violin by Leo Godowsky Jr. For Paul Kochanski. Fischer. Apr.17, 1929.
- Waltz Poem No.1, G major, for piano, two hands. To Edward W. Burnshaw, Jr. Fischer. Apr.24, 1929.
- Waltz Poem IV, E major, for piano, two hands. To Samuel E. Stein. Fischer. June 7, 1930.
- Waltz Poem No.2, A major, for piano, two hands. To Dorothy Wanderman. Fischer. Apr.24, 1929.
- Waltz-Poems for the left hand alone. To Carl Engel. Fischer. June 7, 1930.
- Waltz-Poem I, G flat major.
- Waltz-Poem II, B flat major.
- Waltz-Poem III, G major
- Waltz-Poem IV, E flat major
- Waltz-Poem V, A flat major.
- Waltz-Poem VI, C major.
- Prelude and Fugue (B.A.C.H.) for the left hand alone, F major. To arthur Loesser. Schirmer, Mar.18, 1930.
- Meditation, for the left hand alone, E flat major. To Dmitri Tiomkin. Schirmer. May 27, 1930.
- Meditation, for two hands. To Dmitri Tiomkin. Schirmer. June 20, 1930.
- Etude macabre, for the left hand alone, D minor. To Emile R. Blanchet. Schirmer. June 20, 1930.
- Etude macabre, for both hands. To Emile R. Blanchet. Schirmer. June 20, 1930.
- Impromptu, for the left hand alone, E flat minor. To Josef Lhevinne. Schirmer. June 20, 1930.
- Impromptu, for both hands. To Josef Lhevinne. Schirmer, June 20, 1930.
- Suite for the Left Hand Alone, D major and minor. (Allemand, Courante, Gavotte, Sarabande, Bourrée, Sicilienne, Menuet, Gigue.) To Isidore Philipp. Schirmer. June 20, 1930.
- Gigue, from the 'Suite for the Left Hand Alone', arr. for both hands. To Isidore Philipp. Schirmer. Apr.12, 1937.
- Menuet, from the 'Suite for the Left Hand Alone', arr. for both hands. To Isidore Philipp. Schirmer. Apr.12, 1937.
- Intermezzo (Melanconico), for the left hand alone, E major. To Alexander Siloti. Schirmer. May 26, 1931.
- Intermezzo (Melanconico), for both hands. To Alexander Siloti. Schirmer. May 26, 1931.
- Elegy, for the left hand alone, B minor. To Gottfried Galston. Schirmer. Dec. 24, 1931.
- Elegy, for both hands. To Gottfried Galston. Schirmer. Dec.24, 1931.
- Capriccio (Patetico), for the left hand alone, C sharp minor. To Ernest Hutcheson. Schirmer, Dec. 24, 1931.
- Capriccio (Patetico), for both hands. To Ernest Hutcheson. Schirmer. Dec.24, 1931.

*When the series of Waltz-Poems was extended the following year in versions for the left hand alone, the music of Waltz-Poem No.1 was used for Waltz-Poem I, but the Waltz-Poem No.2 became Waltz-Poem V. At this same later date, the above version of the Waltz-Poem IV for pianowas issued.

An appreciation by
Andrew Cockburn

Although there have been many musicians who, particularly during his lifetime, professed the greatest admiration for Godowsky as a man and as a composer/pianist, it is surprising how few played his music or even got beyond the still prevalent view that he was hardly more than a transcriber with a fiendishly clever gift for tinkering with other composers' music (which had much better be left alone). There have, however, been a few exceptions. One was David Saperton, Godowsky's son-in-law, who gave some all-Godowsky recitals in New York in the late forties and who recorded in the early fifties (These recordings are due for re-issue soon, on the Desmar label). Another was Clarence Adler who broadcast many recitals of Godowsky during the fifties. The other exception, the subject of this article, was Paul Howard.

Howard was of Irish lineage and was born in London in 1875. He emigrated with his family to Australia at the age of nine, settling in Adelaide, where he lived until his death in 1953. Although not a professional musician, he possessed a passionate and fanatical devotion to the music of Godowsky and this led him to found and develop the International Godowsky Society in 1936. This was in order to "cheer up Godowsky" who was depressed and disillusioned for the last few years of his life. The I.G.S. did not, unfortunately, survive Howard's own death in 1953. However, as I, as an adolescent knew Howard for the last eight years of his life, I would like any venture setting out to stimulate interest in Leopold Godowsky to pay some tribute to the pioneering work which Paul Howard did.

Since Howard neither met Godowsky, who had never been to Australia, nor was he a professional musician, how did such a Society come about. The answer lies in Howard's personality which was remarkable. Some facts about his working life are relevant. He was apprenticed to a photographer as a boy and later studied shorthand - to such good effect that he later set up an Australian record for speed copying. After a period of teaching in schools, he set up a correspondence college to train girls for secretarial work and later switches to subjects in which primary producers in Australia were interested, such as wool-classing. Correspondence courses had a particular importance in Australia where the vast distances isolate people. This provided the background for the I.G.S. in the sense that Howard became accustomed to handling large-scale correspondence. One of the pleasures of knowing him when I was a young man living in Adelaide was that of dropping in at his office to be entertained with letters from pianists and others from all over the world - heady stuff for an adolescent living in the relatively arid intellectual climate of Adelaide.

His family life was a happy and secure one. He was a devout Catholic, and I think that this account (by a local priest) of his last years gives a good picture of his personality: "He would toddle into the sacristy with hat in hand and a joyful smile - a little man, with beautifully silky white hair, the soft skin and complexion of a cherub, the dancing eyes of a gay young child and a roguish laugh which might have been mistaken for that of a disarming old roue except that he was transparently a libertine in nothing but his generosity. He had been one of the first to kneel at the altar rails, his beloved Mumsie beside him, to receive the sacred Host; he had sat enraptured, overflowing with emotion and generous appreciation, often, he would tell you afterwards, with a tear in his eye, during a sermon which other, less generously emotional members of the congregation would probably be justly judging rather too long; and outside the Church, the duty of worship done, the divine word in a very full sense taken to heart and the divine gift received, he would be one of the first to light his cigarette,

after wrapping it fastidiously in an extra piece of rice-paper, and it would dangle rakishly between his lips while he chaffed the ladies, or looked deep, deep into their peerless eyes - they were all beautiful creatures and they all had peerless eyes!"

This description of his music room is by his son, Ray: "The Music Room! Who has entered it and forgotten? It's a crowded room; so much had to fit in: writing desk with bookcase above (there lay the birthday book with so many entries never forgotten); the handsome old gramophone; armchair; oh, don't forget the twin 6-foot grand Lipps. One of these Pop had purchased about 50 years ago from Kuhnel's. Besides this he possessed various other pianos over the years, and about 15 years ago began hunting for another. His friend, Mr. Fraser of Kuhnel's, happened to receive about this time the twin of the Lipp Pop already had, much to Pop's delight, for it had never been used save as a piece of decorative furniture and was in new condition. Needless to say, Pop purchased it. Were ever pianos more constantly used, more carefully tended?"

So much by way of background. Although Howard and Godowsky never met, they enjoyed a very considerable correspondence which, fortunately, is preserved and forms an invaluable source for an appreciation and understanding of Godowsky as an artist. In October 1932, he wrote to Howard: "Your indomitable enthusiasm for my work is an ever present encouragement to me. I have some great musicians and good friends who believe in the serious mission of my art, but you, a musical hermit, teaching and practising in the deserts of the antipodes are a musical Gandhi; a saintly fanatic.....I consider my Passacaglia and my Suite, the latter for the left hand alone, my most mature compositions, while I believe that my Etude Macabre is my most tragic and the Capriccio Patetico my most humanly touching. My four Poems I think would interest you: they are very personal - highly sensitized emanations of a battered soul. I have a large number of other works, too numerous to mention, which require sympathy, compassion and wisdom to approach them rightly". And again in May 1933: "My compositions have such a personal idiom, involved inner voices, complicated contrapuntal and polyrhythmic devices, sonorities of a new kind, that the hoi polloi of pianists keep away from them. They are too indolent mentally and physically to make the supreme effort. It was not my intention to be involved. The technical side of music, though it interests me, is not the one to attract me at the expense of the emotional. I am convinced that emotion is the prime requisite of art, though it must be tempered by knowledge and intelligence. I have never written a note that I did not feel. My music in myself divulged through sound".

These two examples give some idea of the quality of this correspondence, which began about 1912 and continued until Godowsky's death. It is the editors' intention to publish further excerpts from this and other material relating to Godowsky and his music. In particular I wish to draw attention and give more emphasis to Godowsky's achievement as an original composer and not just that of a transcriber

by Lionel Salter

(from a BBC Radio 3 broadcast)

There have always been arguments about the ethics of transcription -- translating a piece of music from one medium to another -- but they're usually very confused and inconclusive. We don't jibe at Bach transcribing as harpsichord concertos not only his own violin concertos but Vivaldi's too, probably because there was no essential change in the music's character. And even when Handel transformed a light amatory duet into "For unto us a child is born" in Messiah, though the character was certainly changed the musical style remained the same. No, it's when a transcriber allows himself any creative ideas of his own in someone else's music that the trouble starts. And yet intelligent music-lovers have always found interest in the reactions of an alert, inventive and tasteful musical mind musing on, savouring, and as it were commenting on, existing material; hence the fascination of Bach's chorale preludes or (in a very different sphere) of a great jazz pianist like Oscar Peterson clothing a familiar tune with new harmonies and quicksilver melodic invention. Even when the original musical stimulus is absorbed and transmuted into a quite new work in a different, not to say alien, style -- such as the Pergolesi -Stravinsky Pulcinella or Hindemith's Symphonic metamorphoses of themes by Weber -- there's no sense of outrage (not nowadays, at least), because the end product is itself a work of art.

So -- to come to the present case -- there's no point in protesting that Leopold Godowsky's free transcriptions don't sound in the least like Rameau: they weren't meant to. In calling these, and another dozen-and-a-half pieces based on the French clavecinistes, Renaissance he wasn't out merely to exhume these then-forgotten works, but wanted to give them re-birth ("re-naissance") by presenting them to audiences of his day in a form they could more easily appreciate that what would have sounded to them something coldly remote. Regarded objectively and as a whole, Godowsky's paraphrases cannot but inspire awe by their masterly skill and their marvellous combination of enriched texture with delicacy and taste. In the case of his treatment of trifles like the Albeniz Tango or Saint-Saëns's The Swan he indubitably improved on the originals; but the sheer range of his transcriptions was extraordinary -- Chopin's Waltzes, lieder from Schubert to Strauss, an elaboration of Albeniz's Triana (as if that weren't complex enough already!), three symphonic metamorphoses on waltzes by Johann Strauss, Bach solo violin sonatas and cello suites, and 53 studies of fantastic ingenuity and diabolical difficulty based on the Chopin studies -- the "black keys" study for the left hand alone, for example, the so-called "Aeolian harp" in the left hand with a new counterpoint above it, or the two G flat studies combined. Some of these reach the utmost limits of piano virtuosity; and some indeed might well be considered impossible of performance if it weren't for the fact that he himself, one of the greatest virtuosos of the early 1900s did perform them. He was a pianist's pianist par excellence, and those who were fortunate enough to hear him spoke of the "unruffled perfection" of his playing and his Buddha-like calm at the keyboard.

The diversity of his treatment is astonishing. The full range isn't shown by his Rameau transcriptions (which were written before 1905), but they are indicative of his approach, with the introduction of new counterpoints, changed harmonies and fresh figurations, and the selective extension of phrases -- all of course conceived in idiomatically pianistic terms. In the Minuet based on two minuets in G major and minor in Rameau's Deuxième Livre -- a relatively straightforward example -- it is the minor-key piece which sparks off Godowsky's fancy, and so he turns the shape inside out, starting off with the minor minuet (to a pattering accompaniment and with chromatic inner parts).

At the repeat of the second half he extends a sequence over curious and characteristic left-hand treatment which gets a quaver ahead of the right hand; and then he ends, not as in the Rameau, but with the opening bars of the minuet. The major-key minuet, which now forms the Trio, so to speak, is given very sensuous treatment, with even more chromatic inner movement and with counter-melodies (incidentally making play with the initial rising three notes common to both minuets). On the return to the minor he becomes increasingly obsessed with a dominant pedal.

For the Sarabande which appears both in Rameau's clavecin pieces and as a movement called "Les Enchantements" in Act 2 (not 3, as is usually said) of his opera Zoroastre, Godowsky takes full advantage of the piano's weight and colour to bring a massive dignity to this noble piece. There are more sophisticated harmonies, but the main change concerns the second half. He takes its first 4 bars and uses them sequentially, which brings him into what you might call the "wrong" key for the sequence of two-bar phrases: He accompanies this with the descending 6ths from the Sarabande's last few bars, extends it, and lands triumphantly not on Rameau's final phrase but at the opening again, and from this makes a sequential finish.

There is much freer treatment of the two Gigues en rondeaux: in fact, the character of the music here is entirely altered, turning the two pieces into an Elegie. In this he makes extensive use of that out-of-step effect already mentioned (in the minuet): he takes phrases from here and there, ignoring the original shapes; and incidentally in the major he uses a counterpoint which comes from the minor rondo theme. He ends with a purely pianistic coda of his own.

Another Minuet draws, with considerable sleight-of-hand, on three minuets by Rameau -- L'Indifférente, one in A minor from his first volume, and the very lovely Les Triolets. (Surprisingly, Godowsky does not take up those expressive suspensions in the last-named.) What he does do is to begin with L'Indifférente, adding a chromatically sliding inner part, but after the first 16 bars switches to the A minor minuet before veering into L'Indifférente again, in canon. The music breaks off and goes into the major -- the opening section of Les Triolets, using its initial anacrusis as a thematic cell. On the way Godowsky is momentarily beguiled by a cadential figure, but makes a grandiose return to the opening, lingers affectionately on the ending again, and then returns to the minor key. At the end there is a final memory of Les Triolets which trails off impressionistically on the cadential figure already mentioned.

When it comes to the ebullient Rigaudon from the opera Dardanus, Godowsky mainly follows Rameau's original shape, except for occasional extensions and for repetitions of cadential phrases; but he introduces a great deal of harmonic variety, and accompaniment figures which seems to pay homage to that master transcriber Liszt in his transcription of Paganini's La Chasse -- which, actually, adhered fairly closely to the original, but of course many of Liszt's paraphrases were very free, and that was Godowsky's approach in most of these re-creations so aptly entitled Renaissance.

THE BUDDHA'S FIRE SERMON

by

Ronald Stevenson

In the Spring of 1978 I was in New York. I wished to contact Leopold Godowsky Jr., the composer's son. I rang a New York number and was answered by his wife, Frances Godowsky, sister of George Gershwin. She said that they had had a fire in their apartment and that her husband would be home the following day and could see me then. I demurred at causing inconvenience in their predicament but she reiterated her invitation.

Next day, she received me with a smile and ushered me into an apartment still pervaded by the smell of smoke; the remaining furniture all covered in sheets. She invited me to sit, saying her husband would be with me soon. She excused herself and typed at a side table. From the tail of my eye I saw the Gershwin profile.

Leopold Godowsky Jr. entered and a sense of peace descended. A small man in a grey and sober green shirt buttoned at the collar and without tie. The small Godowskian hands were offered in large welcome. His head was the image of his father's. Buddhist.

He sat quietly and quiet was his conversation. He reminisced with filial love and ranged over a world of subjects - conversational phonoramas. He spoke of his father's early encouragement of his violin playing and of his work as co-discoverer of Kodak color photography.

Bolet was mentioned for his endeavours in the Godowsky cause. I conveyed Harry Winstanley's wish to found a Godowsky Society in the United Kingdom, an idea he welcomed, offering full support. Yes, manuscripts existed of unpublished Godowsky works. Only then did he refer to the fire in the apartment. He would not know until he consulted his catalogues whether any of those manuscripts had perished in the fire which had consumed his library next door; though some Godowsky manuscripts were certainly in his other house in Connecticut.

Just before I left, he showed me the charred remains of his library. At a loss, but trying to be helpful, I told him how the Maltings Concert Hall of Benjamin Britten had been destroyed by fire but rebuilt and improved within a year.

Back in Britain, I heard a performance of Rautavaara's "Fire Sermon" sonata. I read the Encyclopædia Britannica's entry on Buddha's Fire Sermon. It was the Buddha's Sermon on the Mount; its subject, a jungle fire on the opposite mountain. The Buddha warned the hearers against the fires of concupiscence, anger, ignorance, birth, death, decay and anxiety; and compared all human sensations to a burning flame that seems what it is not, producing pleasure and pain, vanishing and destroying. The world's miseries, fed by the fire of passion. Nirvana: the haven beyond passion; the subsumed fire.

And I reflected: Godowsky's music is like that: a quiet sermon in art from the opposite mountain to the jungle fire of anti-art in our age.
