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The Godowsky Society

Newsletter

VOL. 2 NO. 1.



The composer of *Keep Shufflin'* entertaining a radio audience.

Courtesy of Michael Lipskin.

In my last Newsletter I said the next one would be issued in August - well, I'm typing this on the 30th so barring any catastrophe should be able to get the rest of it photocopied along with this and sent off tomorrow thus meeting the deadline - just!

The answer to this issue's frontispiece is in a recent Biography of the jazz pianist/composer, Thomas - 'Fats' - Waller written by his son Maurice and Anthony Calabrese (Cassell, London, 1978).

"Writing the two revues certainly demanded a strict discipline, and Fats was becoming a more serious composer every day. And working on 'Junior Blackbirds' without the help of a partner, he was made all the more aware of his deficiencies. On George Gershwin's recommendation he began to study counterpoint and advanced harmony with Leopold Godowsky. Impressed with his former student's diligence, James P. (Johnson) soon turned to Godowsky's tutelage."

Unfortunately there is little indication of what form the lessons took apart from a statement that Waller was given the Bach Inventions to work at which suggests that some piano lessons were given too. These lessons started about the beginning of 1926, shortly after the publication of the "Java Suite".

Taken together with Godowsky's interest in Bartok (see Newsletter No. 2.) this shows his interest and sympathy with the contemporary scene and does away with the prevalent image of his music being a late, decadent flower of the late Romantic period. Further evidence of Godowsky's interest in the contemporary scene is to be had in a letter from his Polish Compatriot Szymanowski to Stefan Spiess dated 29 February 1912: "The thought of composing an opera occupies my mind with great intensity. From the career point of view it would be indispensable. No wonder, I am postponing my personal plans and am looking for a new, effective libretto. By the way, Leopold Godowski asked me for a piano concerto, and Pablo Casals for a violincello sonata. Both commissions are simply wonderful for my career but because I started to conceive a large orchestral work, I am at a complete loss to know what to do....."

This issue sees the last instalment of the "Published Works of Leopold Godowsky" which deals with the educational publications which, if it does not have the same interest of the previous instalments, is worth its place in this edition. There is also a Godowsky discography by Andrew Harrison



Ronald Stevenson contributes the following :

Recently I obtained the rare Weber Perpetuum Mobile ( Rondo from Sonata no. 1, op. 24 ) in Godowsky's 'new concert transcription' ( Schlesinger, Berlin, 1903 ). Its inner title-page is an exquisite example of 'Jugendstil' book illustration : a delicate floral design in plum and pale green. But even of more interest is Godowsky's unique notation on page 8 of this piece :

The musical score for page 8 of Godowsky's transcription of Weber's Perpetuum Mobile is shown. It features a treble clef staff with a melodic line and a bass clef staff with a complex rhythmic accompaniment. The bass staff includes fingerings (1-5) and dynamic markings (mf, f). The notation is highly detailed, showing the intricate patterns of the piece.

This is an ingenious way of showing, at one and the same time, the clear beat-divisions ; the continuity of the passage-work ; and (most cleverly) the hand-groups that change across the beats. It demonstrates the inventiveness of Godowsky's notation and his desire to record on paper as total an interpretation as possible.

It is analogous to Busoni's method of showing the changes in hand-positions by changing the note-stems from up to down (or vice versa), as in this example from his Klavierübung (Breitkopf, Leipzig, 1918, 1925) :

The musical score for Busoni's Klavierübung, Presto, is shown. It features a treble clef staff with a melodic line and a bass clef staff with a complex rhythmic accompaniment. The bass staff includes fingerings (1-5) and dynamic markings (f). The notation is highly detailed, showing the intricate patterns of the piece.

Such examples, in their strict practicability and economy (and visual pleasingness) of notation, put to shame the inutility of much present-day

THE PUBLISHED MUSIC OF LEOPOLD GODOWSKY

Compiled by Leonard S. Saxe

Part III

EDUCATIONAL MATERIALS

published in Saint Louis by the

ART PUBLICATION SOCIETY

(Although he wrote and edited other elementary teaching pieces for piano that appear in the lists above, Godowsky's chief energies in this direction were devoted to the publications of this Society. The organization was just getting on its feet in 1912\* when Godowsky, who was still in Europe, was approached during the summer with the request to serve as Editor-in-Chief. Godowsky was able to enlist the co-operation of some famous European musicians, but his services became more effective and extensive after 1915 when he had returned to this country. Meanwhile, the Society had begun its first set of "Progressive Series of Music Lessons" and in 1913 Frederic Lillebridge, Dean of the Music Department of the National University in St. Louis, had started selecting and editing a series of technical exercises under the title of 'Progressive Exercises'. These appeared in 144 thin fascicles ranging from 2 to 10 pages, each devoted to a specific problem in technique. Toward the end of the series, a new masthead appears on the fascicles: Leopold Godowsky, Editor-in Chief; Frederic Lillebridge, Executive editor; Emil Sauer, Co-editor; W.S.B. Mathews, Editor. Since Lillebridge continues to appear as selector and editor, his must still have been the chief responsibility, but the composer of the exercises is given in at least three instances as "Godowsky-Lillebridge." In 1918, a much expanded series appeared with the title 'Progressive Series Exercises' and with Godowsky consistantly given as selector and editor. A "Preface to the Progressive Series of Piano Lessons" was copyrighted on March 20, 1915. A picture of Godowsky is reproduced on the cover, and he is again given as "Editor-in-Chief." The Editors, however, are now given as "E. Stillman Kelly, Josef Hofmann, Emil Sauer, W.S.B. Mathews (Deceased)." Although Lillebridge's name has been dropped, some of the exercises offered are photolithographic reproductions of the sheets in his earlier series. In most instances, no composer is given for these short exercises, but where a name is given, it is likely to be that of Czerny, Godowsky, Kullak, Pischna, A. Schmitt, or Tausig. The series is organized into groups (see below), and towards the end of each group, Godowsky has selected passages from standard composers illustrating the problems covered by the exercises in that group. Here are to be found the names of Beethoven, Brahms, Chopin, Grieg, Liszt, Mendelssohn, Rimsky-Korsakoff, Schumann, Saint-Saëns, and Weber. The individual fascicles bear almost as many series titles as there are fascicles, but they may be grouped into the following categories:)



- 1 - 15: Five-finger exercises. Feb. 28, 1918.  
 16-23 : Preparatory scale exercises. June 22, 1918.  
 24-47 : Scale Exercises.  
 48-64 : Advanced five-finger exercises.  
 65-85 : Arpeggio exercises.  
 86-115: Octave exercises.  
 116-126: Stretching exercises.  
 127-133: Repeated notes. July 1, 1918.  
 134-145: Trill exercises.  
 146-161: Exercises in thirds.  
 162-168: Exercises in sixths.  
 169-178: Exercises in mixed double notes.  
 179-181: Chord exercises.  
 182-187: Polyrhythmic exercises.  
 188-191: Interlocking exercises.  
 192-195: Exercises in skips.  
 196-214: Miscellaneous exercises (glissando, chromatic sequences, etc.)

(A second series of complete studies, drawn from the standard methods, appeared under the title 'Progressive Series Studies, Selected and edited by Leopold Godowsky. The works included are:)

BERENS, HERMANN

Neueste Schule der Geläufigkeit, op. 61:

Study no. 4, F major. Dec. 23, 1924.

Study no. 10, F major. Dec. 23, 1924

BERTINI, HENRI JEROME

25 etudes pour le piano, op. 29:

Etude no. 18, A minor. Dec 23, 1924.

25 etudes faciles et progressive, op. 100:

Etude no. 6, C major. Dec 23, 1924.

Etude no. 12, F major, June 27, 1923.

Etude no. 15, G minor. (1925).

Etude no. 17, G major. Dec. 23, 1924.

BURGMÜLLER, FRIEDRICH

25 etudes fragiles et progressives, op. 100:

The limpid stream, no. 7, G major. Dec. 23, 1924.

La Styrienne, no. 14, G major. Dec. 23, 1924.

Ballade, no. 15, C minor. (1925).

The return, no. 23, E flat major. (1925).

The Swallow, no 24, G major. Feb. 9, 1925.

BURGMÜLLER, FRIEDRICH (continued)

12 etudes brillantes et melodiques, op. 105:

Etude no. 3, F major. Dec. 23, 1924.

Etude no. 6, G major. Feb. 26, 1925.

Etude no. 9, E major. Feb. 26, 1925.

CONCONE, GUISEPPE

25 etudes melodiques, op. 24:

Etude no. 4, D minor. June 27, 1923.

Etude no. 7, C minor. June 27, 1923.

Etude no. 8, A minor. Dec 23, 1924.

Etude no. 17, F major. Dec 23, 1924.

Etude no. 19, G major. Dec. 23, 1924.

Etude no. 20, E flat major. Dec. 23, 1924.

15 etudes de genre et d'expression, op. 25:

Robin Redbreast, no. 1, A flat major. March 26, 1925.

Murming leaves, no. 11, G major. Apr. 24, 1925.

CRAMER, JOHANN BAPTIST

84 Etuden

Etude, Book 1, no. 1, C major. Dec. 23, 1924

CZERNY, CARL

Octaven-Uebungen in fortschreitender Schwierigkeit, op. 553:

Study no. 1, C major. Feb. 26, 1925.

Study no. 4, E flat major, Feb. 26, 1925.

Study no. 5, C minor. Feb. 26, 1925.

Erster Wiener Lehrmeister, op. 599:

Study no. 16, C major. Dec. 23, 1924.

Study no. 70, E flat major, Feb. 9, 1925.

Study no. 68, C major. Feb. 9, 1925.

Study no. 84, C major. Feb. 9, 1925.

Study no. 92, C major. Dec. 23, 1924.

Vorschule zur Fingerfertigkeit, op. 636:

Study no. 7, C major. Feb. 9, 1925.

Study no. 8, C major. Mar. 26, 1925.

Study no. 9, F major. Feb. 9, 1925.

Study no. 11, D major, Feb 26, 1925.

Study no. 22, F major. Feb. 26, 1925

Study no. 24, C major. Feb. 26, 1925.



DUVERNOY, JEAN BAPTISTE

Ecole du Mecanisme, 15 etudes, op. 120:

Etude no. 2, C major. Nov. 25, 1921.

Etude no. 3, C major. Nov. 25, 1921.

Etude no. 5, C major. Feb. 26, 1925.

Etude no. 7, C major. Nov. 25, 1921.

Etude no. 8, C major. Nov. 25, 1921.

Etude no. 11, C major. Feb. 26, 1925.

Etude no. 14, F major. Feb. 26, 1925.

GURLITT, CORNELIUS

Technik und Melodie, Elementar-Klavierschule, op. 228:

A song; Slumber song; Bright and gay - all F major, Book 1, pp.40-41.  
Nov. 25, 1921.

Theme and variation, p. 36; Scale study, p. 28, Book 1. Nov. 25, 1921.

HELLER, STEPHEN

25 etudes melodiques, op. 45:

Etude no. 1, C major. Nov.25, 1921.

Etude no. 2, A minor. Nov. 25, 1921.

Study no. 3, D major, Nov. 25, 1921.

Study no. 23, D minor, Dec. 23, 1924.

30 etudes progressives, op. 46.

Etude no. 1, C major. June 27, 1923.

Etude no. 5, C minor. June 27, 1923.

Etude no. 7, E minor. June 27, 1923.

Etude no. 8, D major. June 27, 1923.

Etude no. 11, B minor, June 27, 1923.

Etude no. 23, D minor. June 27, 1923.

25 etudes pour former au sentiment du rythme et a l'expression, op. 47:

Etude no. 1, C major. Nov. 25, 1921.

Etude no. 8, A major. June 27, 1923.

Etude no. 11, F major. June 27, 1923.

Etude no 15, E minor. June 27, 1923.

Cradle song, no. 19, C major. Nov. 25, 1921.

KÖHLER, CHR. LOUIS HEINRICH

Die ersten Etuden, op. 50:

Study no. 17, C major. Dec. 23, 1924.

Study no. 18, C major. Dec. 23, 1924.

Die leichtesten Etuden, op. 151:

Study no. 1, C major. Dec. 23, 1924

Study no. 2, C major, (1927).

Study no. 5, C major, (1925).

Study no. 6, C major. Feb 9, 1925.

KÖHLER, CHR. LOUIS HEINRICH (continued)

Zwölf kleine Etuden, op. 157:

Study no. 1, C major. Feb. 9, 1925.

Study no. 3, C major. Feb 9, 1925.

Kleine Schule der Geläufigkeit ohne Oktavenspannungen, op. 242:

Study no. 3, C major. Feb. 9, 1925.

KULLAK, THEODOR

Die Schule des Oktavenspiels, op. 48:

Study, Book II, no. 1, F major. Mar. 26, 1925.

STREABBOG, L. (pseud. of J.L. GOBBAERTS)

12 etudes melodiques, op. 63:

Etude no. 1, C major. Feb. 9, 1921.

Etude no. 3, C major. Nov. 21, 1921.

Etude no. 5, G major, (1925).

Etude no. 6, C major, June 27, 1923.

Etude no. 11, G major. Dec. 23, 1924.

12 etudes melodiques, op. 64:

Etude no. 1, C major. Feb. 9, 1925.

Etude no. 2, C major. Feb. 9, 1925.

Etude no. 3, F major. Feb. 9, 1925.

Etude no. 6, A major. Feb. 9, 1925.

Etude no. 8, C major. Feb. 9, 1925.

Etude no. 9, F major. Feb. 9, 1925.

(A third type of publication is the educational edition of works by well-known composers. There are several subdivisions in this group, but because of their similarity in purpose they have all been gathered together here. The Society's first publications in this field were folio editions with glossy cover featuring a portrait of the composer in a coloured frame. These were generally labelled "Classical and Romantic Series" or "Contemporary Composers' Series." In entering these below, they are differentiated as (C&RS) or (CCS). In 1915, Godowsky also prepared a series consisting of simple arrangements for piano of compositions not originally for that instrument. The covers are of a simpler, more functional design with the text printed in black on a dark tan stock. The series title for these was 'Educational Adaptations for the Pianoforte'. Below this was given a list of categories that could be appropriately underlined: 'Orchestral music', 'Chamber music', 'Concertos', 'Sacred Music', 'Operas', 'Songs', and 'National dance and folk tunes'. The specific title follows, ending with some such statement as: 'Adapted and edited, with instructions as to interpretation and method of study by Leopold Godowsky'. 'Biographical sketch (or when this information was lacking, 'Poetic idea'), general information and glossary by Emerson Whithorne'. Thirty numbers were issued in this series (identified below



with an asterisk before the title). Subsequently, Godowsky returned to a format similar to that used by the Society in previous years. These editions now have a note in the lower right corner of the title page to this effect: 'Revised edition with fingering, pedaling, phrasing and instructive annotations on interpretation and method of study by Leopold Godowsky. Form and harmony by Alexander Hennemann. Biographical sketch and glossary by Emerson Whithorne'. Entries below not otherwise identified may be considered as belonging to this type.)

#### ANONYMOUS

- \*First French Suite - Bergerettes (Grade 1b): 1. O my tender Musette; 2. Phyllis, more greedy than kind; 3. Little maiden. Nov. 22, 1915
- \*First German Suite - (Grade 1b): 1. A joyful message; 2. The fir-tree; 3. The ring; 4. To the moon; 5. The lowlander's longing; 6. Three horsemen. Nov. 22, 1915.
- \*First Hungarian Suite (Grade 2a): 1. The departure of the students; 2. Twelve, thirteen, fourteen; 3. The sad village; 4. The foolish youth. Nov. 22, 1915.
- \*First Irish Suite (Grade 2b): 1. The minstrel boy; 2. The first swallow; 3. The faithless maiden; 4. The emigrants. Nov. 22, 1915.
- \*Netherland Suite (Grade 2a): 1. Dutch battle song; 2. To a violet; 3. Pierala. No. 22, 1915.
- \*On the Alma (Austrian-Tyrol) (Grade 2a). Nov. 22, 1915.
- \*On the bridge of Avignon (Sur le pont d'Avignon) (France) (Grade 2a). Nov. 22, 1915.
- \*First Russian Suite (Grade 1a): 1. The thistle; 2. Kamarinskaja; 3. On the mountain of Mack; 4. The maiden making garlands. Nov. 22, 1915.
- \*Second Russian Suite (Grade 1b): 1. In the green forest; 2. The gypsy; 3. Blond locks; 4. The dance before the battle. Nov. 22, 1915.
- \*Ruthenian melodies (Russia) (Grade 2b). Nov. 22, 1915.
- \*Santa Lucia (Barcarolle) (Italy) (Grade 2a). Nov. 22, 1915.
- \*First Swedish Suite (Grade 1b): 1. The judge-dance; 2. The dancing maiden; 3. "There is a light in Easterland." Nov. 22, 1915.

#### BEETHOVEN, LUDWIG VAN

- \*Kreutzer sonata, op. 47 (Grade 3a). Nov. 22, 1915.
- Minuet in G (K&H, WoO 10, no.2). July 11, 1918.
- Menuet in E flat (K&H, WoO 82) (C&RS,441). Aug. 11, 1915.
- Sonate pathetique, op. 13. (1923).
- \*Violin concerto, op. 61 (Grade 2a). Oct. 20, 1915.

BELLINI, VINCENZO

\*First 'Norma' suite (Grade 2a): 1. Chorus --"Norma cometh"; 2. Duet - Norma and Pollione; 3. "Do thou guide them"; 4. Adalgisa's pleading; 5. Chorus - "The day of vengeance." Nov. 22, 1915.

BIZET, GEORGES

Menuet, from L'Arlesienne (C&RS, 1006; also "Revised edition" note) Oct. 18, 1915.

BRAHMS, JOHANNES

\*Cradle song (Wiegenlied), op. 49, no.4 (Grade 3a). Nov. 22, 1915.

CHOPIN, F.F.

Berceuse (Cradle song), op. 57 (1923).

Trois ecossaises (Posthumous, op. 72, no. 3). May 2, 1923.

Fantaisie-impromptu (Posthumous, op. 66). Feb. 26, 1927.

Impromptu, F sharp major, op. 36. July 21, 1923.

Waltz, G flat major (Posthumous, op. 70, no. 1) (C&RS, 526). Sep. 13, 1915.

CHOPIN, F.F. & FRANZ LISZT

The Maiden's wish, no. 1 of 17 Chants polonais, op. 74; no. 1 of six transcriptions by Franz Liszt, July 31, 1923.

Spring, no. 13 of 17 Chants polonais, op. 74; no. 2 of six transcriptions by Franz Liszt. Dec. 20, 1915.

My delights (Meine Freuden). nocturne, no. 12 of 17 Chants polonais, op. 74; no. 5 of six transcriptions by Franz Liszt. Aug. 21, 1916.

DVORAK, ANTONIN

Homesque, op 101, no. 7. Aug. 1, 1918.

GLINKA, MICHAEL IVANOVITCH

The lark, song, transcribed by M. Balakirev. July 31, 1923.

GODARD, BENJAMIN

\*Florian's song (France) (Grade 3a). Nov. 22, 1915.

GODOWSKY, LEOPOLD

Frühlingsnacht (A night in spring). nocturne (Grade 6a) (CCS, 1105). Jan. 27, 1915. (See Twilight Thoughts, no. 2, in list of "Original Compositions").

GOUNOD, CHARLES

\*First Faust suite (Grade 2a): 1. Maiden's chorus; 2. Marguerite's love; 3. Duet - Faust and Marguerite; Marguerite's prayer. Nov. 22, 1915.

GRIEG, EDVARD

Dance of the elves, op. 12, no. 4. May 1, 1923.

The Butterfly, no. 1 from 'Lyric Pieces', Book 3, op. 43. July 25, 1918.

HANDEL, GEORG FRIEDRICH

\*"But who may abide the day" (Air for bass), from 'Messiah'. Nov. 22, 1915.

HENSELT, ADOLF VON

The Gondola, op. 13, no. 2. Aug. 21, 1916.



JENSEN, ADOLF

Galatea, op. 44, no. 3. (C&RS, 606). June 9, 1915.

LASSEN, EDUARD

\*"Ah! 'Tis a dream"(Belguim) (Grade 2a). Nov. 22, 1915

\*"Thine eyes so blue and tender." (Belguim) (Grade 2b). Nov. 22, 1915.

LIADOV, ANATOL CONSTANTINOVITCH

Barcarolle, F sharp major, op. 44. June 28, 1923.

The musical snuffbox, op. 32. July 21, 1923.

LISZT, FRANZ

Eclogue, A flat major, no. 7, from Annees de pelerinage, 1<sup>re</sup> Annee.  
Aug. 21, 1916.

The lake of Wallenstadt, A flat major, no. 2, from Annees di pelerinage,  
1<sup>re</sup> Annee. Aug. 21, 1916.

MENDELSSOHN - BARTHOLODY, FILIX

Characteristic piece, Leicht und Luftig, E major, op. 7. Apr. 4, 1927.

MOSKOWSKI, MORITZ

Serenata, op. 15, no. 1. July 21, 1923.

MOZART, WOLFGANG AMADEUS

Sonata XVI, A minor (K300<sup>d</sup> = 310). Feb. 26, 1927.

\*Symphony no. 2, G minor (K.550) (Grade 3a). Nov. 22, 1915

PALESTRINA, G.P. da

\*Motet - "Adoramus Te" (Grade 2b). Nov. 22, 1915.

RACHMANINOFF, SERGEI

Prelude, C sharp minor, op. 3, no. 2. May 1, 1923.

RAFF, JOSEPH JOACHIM

Impromptu-valse, B flat major, op. 94. Jan. 28, 1916.

RUBENSTEIN, ANTON

Barcarolle, F minor, op 30, no. 1. Feb. 26, 1927.

Kammenoi-Ostrow, F sharp major, op. 10, no. 22. May 1, 1923.

Melody in F, op. 3, no. 1. July 25, 1918.

Ramance, E flat major, no. 1 from 'Soirees de Saint-Petersbourgh',  
op. 44. Aug 21, 1916.

SCHUBERT, FRANZ

Impromptu, A flat major, op. 90, no. 4 (D.899, no. 4) (C&RS, 705).  
June 9, 1915.

Impromptu, A flat major, op. posth. 142, no. 2 (.935, no. 2) Feb. 26, 1927.

Impromptu (Andante con variazioni), B flat major, op. posth. 142, no. 3  
(D.935, no. 3). Apr. 4, 1927.

\*Little hedge rose (Heidenröslein), op. 3, no. 3 (D.257) (Grade 2b).  
Nov. 22, 1915.

\*Wandering (Das Wandern), op. 25, no. 1 (D.795, no.1). Nov. 22, 1915.

## SCHUMANN, ROBERT

The bird as prophet (Vogel als Prophet). op. 82, no. 7. (C&RS, 607).

June 9, 1915.

Kinderscenen (Childhood scenes), op. 15. (C&RS, 505). Aug. 13, 1915.

Night visions (Nachtstück), op. 23, no. 4. Dec. 7, 1915.

Novolette, B minor, op. 99, no. 9. (C&RS, 706). June 9, 1915.

Romance, F sharp major, op. 28, no. 2. Dec. 7, 1915.

- \*1. Song of the bride (Lied der Braut), op. 25, no. 12, and 2. Dearest beloved (Lieb' Liebchen), op. 24, no. 4. (Grade 2b). Nov. 22, 1915.  
 Spanish romance (The smuggler), op. 74, Appendix (orig: Der Contrabandiste, song for baritone in "Spanisches Liederspiel"). Transcribed for concert performance by Carl Tausig. (C&RS, 1007). June 28, 1915.

## SINDING, CHRISTIAN

Rustling of spring. op. 32, no. 3. July 19, 1918.

## STRADELLA, ALESSANDRO

\*Church melody - "O Salutaris" (Grade 2b). Nov. 22, 1915.

## STRAUSS, RICHARD

Reverie (Träumerei), op. 9, no. 4. Nov. 22, 1915.

## TCHAIKOVSKY, P.I.

Chant sans paroles (Song without words), F major, op. 2, no. 3. May 1, 1923

Humoresque, G major, op. 10, no. 2. June 8, 1916.

Romance, F minor, op. 5. July 21, 1923.

## THOMAS, AMBROISE

\*Mignon's song (Romance) (Grade 2b). Nov. 22, 1915

## VERDI, GIUSEPPE

\*Celeste Aida (Heavenly Aida), from 'Aida' (Grade 3a). Nov. 22, 1915.

\*First Rigoletto suite (Grade 2a): 1. Ballad; 2. Minuet; 3. Perigordino.  
 Nov. 22, 1915.

(\*Editors Note: In the "Musical Courier," vol.99, no. 15, 1929, pp. 26-27, there is an article devoted to the moving of the Art Publication Society from downtown St. Louis to the suburb of Clayton. The tone of the article clearly reflects the important work that the Society had accomplished, but neither in it or in any reference work consulted could the story of how the Society came into existence be found. The article does state, however, that the directing energy came from John P. Blake and R.S. Waldron. By tracing these names in City directories, it has been possible to put together a time-table of their activities. The story starts, however, not in St. Louis, but in Dallas, Texas. Although both men appear in earlier Dallas directories, their association seems to have started in 1905 when Waldron appears as First Vice President and Blake as General Manager of the International Conservatory of Music. In 1906,



Waldron & Co. In the St. Louis directories for 1906 and 1907, Blake is given as General Manager of a branch of the International Conservatory. The Dallas entry for 1908 shows that both men had withdrawn from the Conservatory during the previous year, and in 1909 there appears a listing in Dallas for the Columbian Conservatory of Music, J.P. Blake, pres, R.S. Waldron v-pres, E.S. Wesson, sec, K.S. Waldron, treas. With a few changes in the lesser officers, the entry continues to appear in the Dallas directories for many years. Also in 1909, the St. Louis directories begin to carry an entry for a branch of the conservatory at 1000 North Grand Ave. Going back a little, an Art Reproduction Co., had been listed as at 207 North 3rd Street through 1907. It disappears from the directories in 1908 and 1909, but Blake (with a publishing program in mind) must have bought it during this latter year, since in 1910 he is given as the President of an Art Printing and Engraving Co. at this same address. This continues until the Art Publication Society (its name obviously patterned on that of the Art Printing and Engraving Co.) was set up in 1912, and in the directory for 1913, the Society's address is that of Blake's printing company. The St. Louis branch of the Conservatory is missing in 1913, but under the entry for Blake himself, he is given as President of the Society with the address the old one for the Conservatory. By 1915, the Society has outgrown both quarters, and has moved to 916 Olive St., with Waldron appearing in the listing now as Vice President. In the St. Louis directories, the residence addresses for both men are given intermittently as "Dallas, Texas," and it would appear that until at least 1920 they considered Dallas as home. They seem to have taken turns in running the two offices, with Blake spending somewhat more time in St. Louis and Waldron in Dallas.

During 1909 and 1910, the Columbian Conservatory published only two or three works per year, but in 1911 the total jumps to 34. During the beginning of 1912, the Conservatory registered 6 works for copyright before the Art Publication Society took over in April and registered 23 more from May to July. Most of these were standard works published in editions "revised and annotated" by W.S.B. Mathews. In addition, articles in various dictionaries on several composers speak of "awards" being granted by the Society during that year. Louis Victor Saar, for example, received two awards. In 1913, the Progressive Series, which in the revised editions were later to spread the fame of the Society widely, began to appear. The "Progressive Series of Music Lessons" are registered with the authors given as "L. Godowsky, Vienna; W.S.B. Mathews (deceased); Frederic Lillebridge." In addition to the "Progressive Exercises," referred to above, Lillebridge also edited 144 "Progressive Studies." Not satisfied with this, the Society brought out 68 individual pieces by such composers as Lillebridge (27), Emil Sauer (11), Louis Victor Saar (6), W.S.B. Mathews (4), Julius Roentgen (4), Carolus Agghazy (3), Austin Conradi (2), as well as single pieces by Cyril Scott, Schwarenka, Moszkowski, W.R. Cowles,

Guiseppe Ferrata, Joseph Nexvera, and G.P. Polleri. In 1914, however, the Society's total production appears to have been limited to 32 piano pieces by another leading musician of St. Louis, Ernest R. Kroeger. With Godowsky back in this country and able to take more effective control, the publication schedule showed sharp improvement, and with Josef Hofmann, Emil Sauer, and Emerson Whithorne actively assisting him, the catalog of the Society could soon feature the works of a surprising number of well-known composers.)

ARRANGEMENT BY OTHERS  
OF WORKS BY GODOWSKY

From Triakontameron:

- Nos. 1 and 24: Nocturnal Tangier & Lullaby, arr. for orchestra by Otto Langey. Schirmer. May 29, 1920.
- No. 1: Nocturnal Tangier, trans. for violin & pf. By Fritz Kreisler. Fischer. Feb. 14, 1929.
- Nos. 2 and 11: Sylvan Tyrol & Alt Wien, arr. for orchestra by Otto Langey. Schirmer. May 29, 1920.
- Nos. 2 and 11: Sylvan Tyrol & Alt Wien, transc. for Violin and pf. by Peter Stojanovits. Universal-Edition. June 12, 1925. (Unauthorized.)
- No. 11: Alt Wien, transc. for violin and pf. by Michael Press. Schirmer Apr. 5, 1926.
- No. 11: Alt Wien, transc. for violin and pf. by Jascha Heifetz. Fischer. Nov. 25, 1932.
- No. 11: Alt Wien, arr. by Leo Braun for 3-part chorus of women's voices with piano accompaniment, words by Harry Brunswick Loeb, Schirmer. Dec. 26, 1940.
- No. 11: Old Vienna, Alt-Wien, arr. for band by Rudolph Goehr. Schirmer. May 14, 1942
- No. 11: Alt Wien, Old Vienna, vocal adaptation by David Saperton, words by Stella Ungar. Schirmer. June 7, 1949.
- No. 11: Alt Wien, Old Vienna, arr. for dance orchestra by Jack Mason, based on the vocal adaptation by David Saperton, with words by Stella Ungar. Schirmer. Sep. 22, 1949.
- No. 11: Alt Wien, Old Vienna, simplified arrangement for piano by Eric Steiner. Schirmer. Nov. 7, 1949.
- No. 11: Alt Wien, Old Vienna, arr for marimba and piano by Howard M. Peterson, after the violin and pf. transc. by Michael Press. Schirmer. Sep. 29, 1954.
- No. 13: Terpsichorean Vindobona, arr. for orchestra by Adolf Schmid. Schirmer. May 29, 1920.
- No. 20: Whirling Dervishes, arr. for orchestra by Adolf Schmid. Schirmer 1920.

From Walzermasken:



LEOPOLD GODOWSKY

a discography

by

Andrew Harrison

(This article is an edited version of a letter received from Andrew some years ago. The only omission I know of in this list is of a recording of the Grieg Ballade made in 1906, shortly after Godowsky's meeting in Berlin with the composer. This work was, in fact, re-recorded by Godowsky almost a quarter of a century later but I have so far failed to trace a copy of the earlier recording.)

Godowsky's career as a recording artist certainly is remarkable, for he seems to have left, at least as far as the recording books show, quite a considerable legacy of recordings, reaching back to before the first World War.

Basically his recording career falls into three self-contained periods: two acoustic sessions - Columbia 1913 - 1918 and Brunswick, 1920 - 1925, composed chiefly of popular concert pieces for reasons that are obvious, short and good fodder for the record-buying public of the period; typically, none of his own music appears on the lists, excepting the Schubert transcriptions, an early electrical session with Columbia in 1926 that for reasons unknown were never published. These eventually found their way into the hands of Leopold Godowsky Jnr., the composer's son. Since a good number of those bore Godowsky's signature passing them for issue, one can only surmise that Columbia voted them for some reasons. Actually, on hearing them, one can see Columbia's point since they are only marginally better than the acoustic discs he made in 1925 and, indeed, some acoustic discs made by Joseph Hofmann in 1923 for Brunswick (Hofmann himself actually had a hand in the engineering of those discs.) have much more tone and a clearer definition. Further sessions for Brunswick in 1927 and 1928 made with the electrical process more or less repeats the previous repertoire recorded for that company - with two glorious exceptions where Godowsky lavishes his warm tone and aristocratic phrasing in beautiful performances of two of his Schubert transcriptions, Morgengruss and Gute Nacht. These were the only commercial recordings which he made of his own work

Godowsky became re-associated with British Columbia in 1928 and for these sessions his repertoire was somewhat more substantial and it was during a session with that company in June 1930 that Godowsky suffered his first stroke which incapacitated him for life, so far as his public career was concerned.

There are also in existence two private recordings, the "Gardens of Buitenzorg" and his transcription of "The Star Spangled Banner", recorded in 1935 and 1926 respectively.

<u>Matrix no.</u> (if known)	<u>Title</u>	<u>Company and record no.</u>	
<u>Columbia Acoustics: 1913 - 18</u>			
	Liszt: La Campanella	A5484	Columbia
	Liszt-Schubert: "Hark! Hark! The Lark.	A5484	"
	Chopin: Nocturne in E flat, op. 9	A5485	"
	Preludes in B flat, F major, op. 24.	A5485	
	Liszt: Gnomenreigen	A5550	
	Chopin: Polonaise in A flat major op. 53.	A5550	
	Berceuse in D flat	A5597	
	Waltz in G flat major	A5597	
7074	Henselt: Gondoliera; If I were a bird.	A5791	
	Chopin: Waltz in A flat, op. 42.	A5791	
	Liszt: Concert Study no. 2 in D Flat (Un sospiro)	A5800	
	Chopin: Nocturne in E major	A5800	
	Moskowski: Serenata	A5858	
	Chopin: Waltz in C minor	A5858	
	Berceuse in D flat	A5858	
	Verdi-Liszt: Rigoletto Paraphrase	A5896	
	Henselt: Cradle song (Berceuse in F sharp major)	A5896	
48549	Rubenstein: Serenade in D minor	A6013	
	Chopin: Study in F minor, op. 25, no. 2.	A6013	
<u>Brunswick Acoustics: 1920 - 25</u>			
10022	Sinding: Rustle of Spring	15017	
10027	Macdowell: Witches' Dance	15017	
10031	Chopin: Waltz in C sharp minor. op. 64	15018	
10050	Rubenstein: Melody in F	15018	
30004	Schubert-Tausig: March Militaire	50008	
30017	Chopin: Fantasie-Impromptu	50008	
30025	Rubenstein: Kamenoi-Ostrow	50009	
30016	Chopin: Impromptu in A flat	50024	
30019	Liszt: Liebestraum no. 3.	50024	
	Chopin: Polonaise in A flat major	15001	
	Mendelssohn: Spring song	15001	
	Rachmaninoff: Prelude in C sharp minor.	15026	
	Chopin: Etudes op. 10, no. 5, op. 25, no. 9.	15026	
	Chopin-Liszt: The Maiden's Wish	15042	
	My Joys'	15042	



Granados: Playera	15081	Brunswick
Dohnanyi: Capriccio in F minor	15049	"
Chopin: Polonaise in a major, op. 40	50015	"
Waltz in E flat, op. 18.	50015	"
Mendelssohn-Liszt: On wings of song	50016	"
Liszt: Venezia and Napoli - Tarantella	50016	"
Chopin: Ballade in A flat	50042	"
Nocturne in D flat	50042	"

The experimental discs made for Columbia circa 1926 (Unpublished)

Chopin: Polonaise in C sharp minor, op. 26

    Etudes op. 25, no. 1 and no. 3.

    Berceuse in D flat

    Waltz in E flat, op. 18.

Liszt: Liebesträume No. 3

    Concert Study, La Leggerezza.

Verdi-Liszt: Rigoletto Paraphrase.

Chopin-Liszt: Chant polonaise, My Joys'

(This represents only the selection Godowsky signed passing them for issue.)

Brunswick electrics circa 1927-28

16103	Debussy: Clair de lune (Suite Bergamasque)
20027	Sinding: Frühlingrauschen, op. 32, no. 3
20028	Chaminade: Scarf Dance and The Flatterer
20033	Rubenstein: Melody in F, op. 3, no. 1.
20060	Tchaikovsky: Barcarolle - June (from The Months, op. 37)
20092	Schubert-Godowsky: Morgenruss, no. 8 (from Die Schöne Müllerin)
20095	Schubert-Godowsky: Gute Nacht, no. 1 (from Winterreise)

English Columbia Electrics: 1928 - 30

Chopin: Sonata in B flat minor, op. 35.

    Polonaise in A flat major, op. 53.

Schumann: Carnaval, op. 9.

Beethoven: Sonata in E flat, op. 81a (Les Adieux)

Grieg: Ballade in G minor

Chopin: 12 Nocturnes (Plus spoken commentary by Ernest Newman).

    No. 2, E major, op. 9, no. 2.

    No. 4, F major, op. 15, no. 1.

    No. 5, F sharp major, op. 15, no. 2.

No. 7, C sharp minor, op. 27, no. 1.

No. 8, D flat major, op. 27, no. 2.

No. 9, B major, op. 32, no. 1.

No. 11, G minor, op. 37, no. 1.

No. 12, G major, op. 37, no. 2.

No. 14, F sharp minor, op. 48, no. 2.

No. 15, F minor, op. 35, no. 1.

No. 19, E minor, op. 72, no. 1.

No. 1, B minor, op. 9, no. 1.

These were originally published in two albums of six each.

The recordings made in Columbia London Studios of Godowsky's last recording session, June, 1930.

Chopin: Scherzo in C sharp minor, op. 39.

Scherzo in B minor, op. 20.

Scherzo in B flat minor, op. 31.

Scherzo in E major, op. 54.

None of these recordings were issued, and only copies of the E major scherzo are extant.

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THE TWENTY-FOUR WALZERMASKEN

by

Andrew Cockburn

De Pachman on playing the Godowsky "Walzermasken".

"Yes," said Vladimir De Pachmann, "please way that I have lived for the last seven years of the Godowsky Walzermasken. When I got to be seventy years, I thought it was time to stop, as all the possibilities of piano playing seemed to have been exhausted. But then I invented my new method of playing, and just about the same time discovered that marvellous set of compositions by Godowsky, the twenty-four Walzermasken. I made a selection from them and every day since then - this is literally true - I have practiced them religiously. The method and the compositions revived my interest in life and in art. If I had not found them I am sure I should be nothing but a doddering old man, basking in the sun of our villa outside Rome. These, by the way, are the nine numbers from the Walzermasken which I selected and the order in which I play them: Französisch, Wienerisch, Legende, Satire, Karneval, Abendglocken, Eine Saga, Tyll Ulenspiegel, and Humoresque."

Thus spoke the great Vladimir de Pachmann: quite a statement coming from a master pianist, and a Chopin specialist to boot. And yet, like the vast majority of Godowsky's original compositions, this work remains virtually unknown. In these twenty-four pieces, all written in triple time, Godowsky essays an enormous variety of moods and styles. Some are clearly modelled on a major composer, to judge by the appendage of initials following the title, namely, Pastel (Fr.Sch.); Skizze (Joh.Br.) Profil (Fr.Ch.) Silhouette (Fr.L.) Portrait (Joh.Str.). There are others, for example Satire, which to me clearly suggests Debussy. One of the best known is Wienerisch (which Doris Pines recorded in her Godowsky recital). This is a gorgeous melody, deliciously crunching harmonies, is not too difficult to play and evokes the loveliest sonorities from the piano. Sonority! That's the word which seems to me (if I had to choose a single word) most descriptive of this fascinating work. And how it applies to the first piece, Karneval! Of this piece one Leo Pavia once wrote to Paul Howard: "I will give you the complete sonatas of Haydn (with Dussek, Steibelt and Hummel thrown in) for that superb bit of pageantry called Karneval. Robert Schumann, had he lived to hear, would have swooned of combined envy and ecstasy". And I can do no better than quote Howard himself: "The Walzermasken opens with this richly caparisoned pageant of Kings, in

are blood, green, gold and azure; and the legions of the ages past, their glittering pennants diminishing with distance to infinity; and "Sultan after Sultan....."

"Taken too fast, its colossal orchestration moves with an expansive dignity; deep, full-throated sonorities speaking from the rich lower centre of the piano, at the same time that the double-basses are supporting silver trumpets in the air, all speaking together. You are quite right, no two hands could do any such thing. It is impossible, preposterous. You'll have to get the score, study it yourself, teach it to others and listen to it, and find not less than six hands could be expected, and you will realise that you have counted without Godowsky, the wizard, the seer, the prophet, the Buddha, who has so often and again done the impossible.

"The same imperishable subject in another key forms the closing page of Portrait, the twenty-fourth of the Masques, and places the seal of unity upon the most tremendous, learned, melodious, intriguingly exciting, two hours programme."

Walzermasken was composed at the end of the first decade of the century and dedicated to Dr. Wilhelm Stekel. The publishers were Schlesinger & Lienau of Berlin. Godowsky wrote a preface and a translation of the original German follows:

"The following twenty-four tone fantasies may be regarded as one composition forming a cycle of linked pieces. The composer, however, sees no objection to a smaller or greater selection of the Waltz Masques therein contained, being made according to choice. It will, of course, be desirable in arranging any selection, to avoid a series in the same key, as otherwise the effect might prove more monotonous than pleasing. It would be as well to have those pieces of a more solemn character followed by something gayer, and those of a slower to give place to those of a more spritely tune. As the entire collection played without interruption would probably take up too much time for one item, it is recommended that the performer, who intends to play the twenty-four pieces at one sitting, pause at the end of the numbers of the set, giving a long interval at the end of the eighth (Silhouette) and the sixteenth (Perpetuum Mobile).

"It is of the highest importance that the pedal work be most scrupulously studied. It will be evident to anyone who studies this composition attentively, that its fundamental notes, accords, and middle parts are so written that they can be thoroughly brought out (ausgehalten) neither by the right nor the left hand, this being supplied by pedalling, so that the pedal-stopping will determine the actual duration of the latter notes. A point should be made of continuously sounding (fortklinger) the fundamental notes where the duration of the grounding (?) is not indicated.



number 20 (Abendglocken) can well serve as a sample and exercise for delicate pedalling, for it offers a compendium as it were of all that is at once elaborate and dainty in pedal-work. The composer has given his views on this complicated art of pedal-work concisely but sufficiently in his Study number 45 of the Chopin Etudes."

In the descriptions of the individual pieces which follow, the quotation marks refer to notes made for his recitals by Paul Howard.

No. 2, PASTEL (Fr.Sch.)

"The Master's thoughts immediately turned to his beloved Schubert, this time the Masque covering in ternary form dainty stepping minuet-like subjects. A Pastel indeed, with all the most delicate of pastel shades, an amazing transition from the splendour and panoply of Karneval. More delicately and lovingly than would be possible in any water-colour does he etherealize the spirit of the gentle Franz, and make us feel that he is still with us and that he is our friend and an essential part of the happiness we have or hope for."

No. 3, SKIZZE (Joh.Br.)

"I am working on Skizze - Sketch of Brahms - restudying and relearning it. Yes, and finding a tie or an inversion or something here and there. Am I careless indeed? Well you try and learn a few programmes of Godowsky's greater works yourself, and see where you land. That is always so with Godowsky; however well you think you know a work you can always find something in the score that you can swear was not there before, and delight in the task of revision as though it was something you had just discovered.

"What a glorious sketch of the great Brahms! He shines free from the thickness and muddy muddle he sometimes wrapped himself in; a transcendent and glorified Brahms: majestic, masterful, but just as profound, with all the heavenly azure of his divine inspiration; sweeping cantilenas with long flowing arpeggio undercarriage, interspersed among the subject carrying his massive, tall, vertical music of tremendous chordal progressions, with the energetic stampings of the folk dancing: the very essence of the "terrible old man of Hamburg."

No. 4, MOMENTO CAPRICCIOSO

"This is a break before Berceuse, and a capricious moment indeed, in C sharp minor, prancing about in the upper voices, while in the cellar making a big contrabass bestir himself in glee. There is a moment's respite for a delightful viola-like pizzicato passage, before repeating his assurances that his elephantine majesty really is the masque of a ballet-dancer."

No. 5, BERCEUSE

"This is unique, the left hand commencing each measure on the third

beat which is tied to the first beat of the next measure, robbing it of its bar accent. Therefore the bar line might as well for that voice be shifted a beat to the left. The upper voices commence on the first beat of the next measure, each two measures being phrased to make it practically 6/8, beginning a beat later than the 3/4 of the bass - a polyrhythmic effect most alluring. It is an oasis, a slumberland, a sanctuary wherein to find perfect peace; its coda's soft dissonances completing the passing from consciousness to slumber, with a sense of a world melting and fading out among the soft pillows, a pianissimo fifth in the bass speaking last on the third beat.

"In fact you go to sleep with the baby and don't sit up with the wide awake nurse."

#### No. 6, KONTRAST

"This bursts onto the stage after the soothing Berceuse, with the first and only indication of the Master's Russian background. His native Vilna in Poland near the border must have had its early influences, and he may often later have turned an eye to Rimsky K. at whom this may be a sly dig, for every school and manner of all times came within his orbit.

"In B flat minor, Allegro Vivace, the skirts of the Ballerina are faster than the eye, as are also the fourth and fifth right hand fingers traversing the triplets with a stretched-out thumb, for the swift whirlings.

"A 'Grazioso e tranquillo' adorns the centre, with many most melodious and ingenious transitions and surprises. And doesn't he love to make his contrabasses bestir themselves with pizzicato agility amid their sonorous heart swellings, ere the busy piccallos again command the wild dance, and the episode sky-rockets in agitato.

"It is a brilliant light relief to close the first quarter of the suite."

#### No. 7, PROFIL (Fr.Ch.)

"This is the soul of the greater Chopin even though in waltz measure, with Frederick writing for Countesses and the Royal Ballroom; but soon the Master invests Frederick with greater mentality and richness of context, and takes it into Allegro, and then a perfect bedevilment, Vivace. He would do that: the fourth and fifth fingers of the right hand have to play the Vivace almost by themselves and they are rubbing up and down each other like a fly washing its front legs with chromatic diligence. He glides into the major mode with such loveliness as his brother Pole never surpassed, and with alternations of a tempo, allegro, and a closing vivace, rounds off a most enchanting and sparkling work."

#### No. 8, SILHOUETTE (Fr.L.)

"The Silhouette opens Allegro Pmpetuoso, say a measure to the beat, at about 90, jumping from end to end of the piano. And in a second line full of 32nds., two measures are a flash of lightning; a blinding sulphuric explosion;



and there, to decorous waltz rhythm in centre stage, is the mocking red fiend, with evil grace, polish and insolence.

"Intensely rhythmic with nuance and rubato erratic, unstable, vacillating, he sets this varying tempo; a magnificent rejoinder in octaves: "My captain splendid, my serenade was not for you intended." Patrician Liszt in profile throws up his chin, smiles sardonically with white mane aflow and develops a furling maelstrom to the maddest valse. Pandemonium reigns, but Godowsky, polyphonic and orderly makes soul-satisfying pandemonium. Brass flames curl and writhe to the mad dance, and strings wail and race; tubas belch their defiance; resolute 'cellos endeavour to restore order for a measure or two alternately, but the tide rises to a frenzy of demoniac drums and broiling to altissimo on a swaying trellis of octaves. In a flash, he dives through a hole in the ground and leaves one trembling and bewildered, wondering where all has gone, or whether indeed it was a nightmare. Compared with this sky-rocketing, death-defying, contrapuntal bravura, Berlioz's "Fantastic" is but a pedantic exercise."

"Programmatic, you say? How else could he portray, caricature or satirise the great Abbe, who was programmatic to the core in everything he did; Poem, Idyll, Etude; or even the Sonata, in which, as Huneker said of this musical St. Anthony, he was ever on his knees either before a woman or a crucifix."

#### No. 9, SATIRE

And now "Satire" - of what? The spirit of satire? Or is it a poke at Debussy? The first few measures have a tang of the sea, of 'Voiles' from the first book of Preludes.....

#### No. 10, KARIKATUR

"Here is a one page impudent and dandified tatterdemalion who snaps eyeglass into place with technical precision, and with the dignity of a Hyde Park Fop, leans on bent cane. Is this a caricature of a Gavarni King of Jesters? He apes stately steps to the accompaniment of his sidekick, thrums a doleful and atonal-like dirge on a Mandoline that has been out in the rain all night; or maybe it is some old drunk playing his own requiem among the tombstones.

"These twenty-eight intriguing measures of vinegar are the essence of delightful fiddle of so much, and will make you sweat and rage galore for a year or two to memorise reliably, and longer to fully absorb. And if, after years of use you leave it alone for six months, you will have to learn it all over again.

#### No. 11, TYLL ULENSPIEGEL

"The legend must be of a formidable figure, a much greater one than a court jester, or the familiar witty figure of children's storybooks to have inspired the mighty symphonies of that title which exist, as well as this



magnificent work.

"The facetious little man who wept going down hill thinking of the difficulties of climbing up again, and laughed while climbing, thinking of the ease of descending, and spoke great truths in parable or in jest, and with tongue in cheek, must have been a figure of gargantuan measure.

"Or do legends such as this, and Faust, etc., originate in the far back mists from some trifling domestic event, dream, or old wives' tale, and snowball as the ages roll, fed and grown by the fertile minds of genius after genius?

"Or shall we bow down in the blind credulity with which Chesterton accepts pure hearsay concerning the place and date of his birth, of which it is impossible for him to have first-hand knowledge, and accept as a fact that the figures of legends originally existed at some time in all their present circumstance?

"This composition is capricious to the nth. degree, glorious phrases of a hundred moods tossing hither and thither as an enterprising and erratic dragonfly.

"Many philosophies are propounded, and difficult situations perfectly solved with glee, and with the internal sparkle typical of all the Master's compositions, and which distinguishes his playing of other composers' works."

No. 12, LEGENDE

"Here is strong and strange whispering - of the Ardennes, the fabled giants, quiet of the forest, or anything else you would like to read into it."

No. 13, HUMORESKE

"A most ingenious invention based entirely on four notes - E flat, C, C flat and B flat - announced in the first measure; twisted, turned, inverted, and involved in every sort of complexity making a brilliant work of fine breadth, depth, and freedom."

No. 14, FRANZÖSISCH

"How appropriate is this Sursum Corda, homage to France under Teuton title; beautiful music of happiness, heroic and poetic spirit. What says Roland's song? "Sweet France shall not lose her fame today". And it reminds me of what someone says of French: "Devine, harmonious tongue, idiom of love, so sweet that speech therein moulds women's lips to smile."

No. 15, ELEGIE

"This Elegie is a beauty. It reminds me of Caruso singing Massenet's "Elegie" to which it is akin in strength, but in the Godowsky idiom - always other voices there."

No. 16, PERPETUUM MOBILE

"Here is a work which is in a class of its own and which mercifully and paradoxically comes to a close. This one is charming enough to listen

No. 17, MENUETT

"This is a very lovely, stately dance of days gone by, followed by ....

No. 18, SCHUHPLATZER

where the peasants slap the soles of their feet with their hands as they dance."

No. 19, VALSE MACABRE

"The reaper in Valse Macabre is a grim and inexorable rascal, ingeniously designed with fine pedalling effects and will majestically cut off your head with no compunction at all."

No. 20, ABENDGLOCKEN

"As balm in Gilead comes the Angelus Bell, the choir, bowed head and genuflection, Holy emotion, new resolution, and a transcendental exercise in delicate pedalling.

"This is a transcendent Etude on everything that is complicated and delicate in pedalling. This piece was written at Ischl in Bavaria on the Tyrol border on the 25th anniversary of Liszt's death, the 31st July, 1911."

No. 21, ORIENTALE

"This recalls to me the little Chinese gentleman of "Kismet", in silks, bargaining through the market place of Baghdad a thousand years ago."

No. 22, WIENERISCH

"Here is a picture of Viennese splendour, languorous and capricious beauty. The days of melody are not dead; I pause to wonder how this ravishing subject came to Godowsky. It is the soul of Vienna, written in Godowsky's happiest days there soon after the dawn of this century. No wonder Kreisler transcribed it for violin and played it throughout the world, no wonder Jascha Heifetz plays it round and round the seasons. It soothes, lulls; it is an oasis, nepenthe, a heaven wherein to forget and be happy awhile in the damned hell wherein we are flung."

No. 23, EINE SAGA

"Here is an inscrutable wizard, a seer of gleaming eye, with eerie shadowed background of owls, hobgoblins, and strange passing tones, hurling his awful prophetic thunderbolts. The piece does not exactly end with a perfect cadence."

No. 24, PORTRAIT (Joh.Str.)

"A daring, bravura work of charming grace and great brilliance, ending with a clever reversion to the opening Karneval. Allegro con fuoco! A night of victory; wild, mad gaiety. Where are the fingers that can play it? Mine try but I don't know who else has the pluck. I may be forgiven for the conceit, for the Master wrote to me many years ago:

'You must be a formidable pianist even

to attempt my twenty-four Walzermasken.'

"Don't touch it if your heart has a leaky valve, or there is a touch



of blood pressure; nor unless you have a broad torso that can carry strong arms and swift supple fingers and wrists, through the delirious activity and serpentine twistings, with thistle-down touch; nor unless you can do all the above in contrapuntal bedevilment.

"Avoid it unless you have the Viennese conception of grace, speed and sting; the frequent sudden sforzandos with immediate dramatic fermate, followed by a one measure ppp rall., then away again on the wind, riding a broomstick through the deep blue sky of feverish carnival night; unless you know ecstasy, rapture, utter and complete joyous abandon, and have the stay to do all that for fourteen pages in six minutes with clearness of articulation, and without noise. You must be free from asthma and bronchitis, for easy perfect breathing is imperative.

"There will be no time to fascinate by flinging your hands in the air, as some travellers love to do; you will have to stay on the keyboard all the time - pass it by if you can't. And if you can't add poetry to polyphony, it is worthless and you had better try Fitting and Turning."

"The Walzermasken masque, a kaleidoscopic procession of emotions and thoughts. Often a smile conceals a sob; a gay word, a breaking heart; and sometimes mock tragedy is the sport of sprites. The veiled allusions of this deep music quicken a fierce interrogation, the answer to which often stirs from one's own heart....."

(Paul Howard).

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