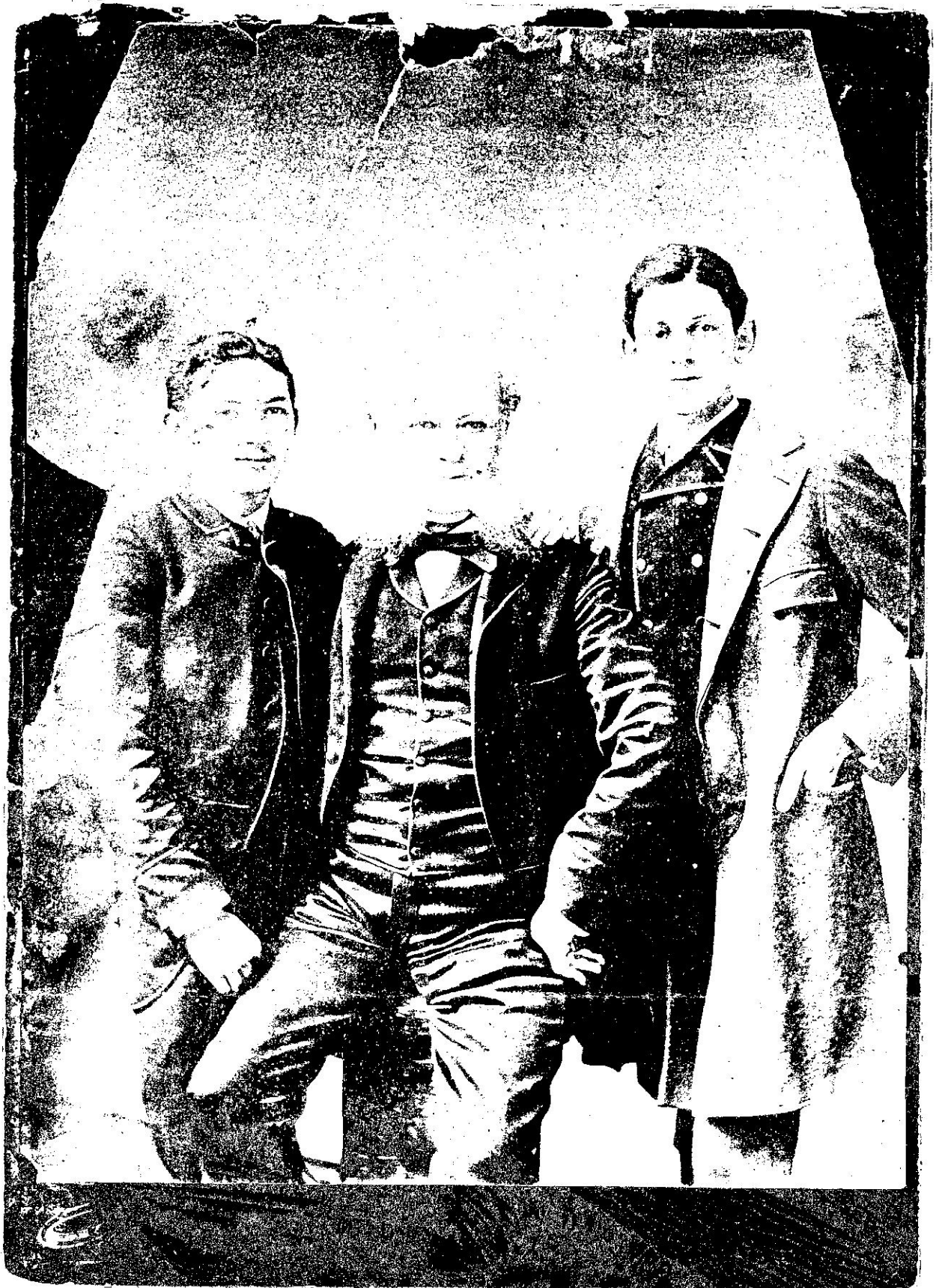


THE GODOWSKY SOCIETY

Newsletter Vol.8 No.2



2.

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Patrons:

Gregor Benko
Shura Cherkassky
Kaikhosru Shapurji Sorabji (1892-1988)
Ronald Stevenson

As usual I must begin with apologies for the inordinate time-span separating the issue of this Newsletter from Vol.8/1 (thought I'd get that in, just in case anyone thought they had missed out). The change of domicile, noted below is my main excuse. I can report that I am alive and well and that my admiration for Godowsky is not diminished.

You will note that we have a new format - not that I have relinquished my thirty-year old typewriter, but Mr Douglas Cairns has kindly taken pity on subscribers and has offered to transfer everything onto an Apple Mac. Be warned, idiosyncratic spelling and typing gaffes are a thing of the past and we are ready for the 21st century.

And on the subject of change, I not only mean to get the newsletter on a regular footing (i.e., twice yearly, though I shall keep the time fluid: mustn't get carried away), I intend slightly to broaden the scope. In other words, each Newsletter shall carry a piece about a composer/pianist contemporary with Godowsky. I have in the past strayed from the subject of the Newsletter, having included pieces on Van Dieren and Paderewski in previous Newsletters. And on the subject of Paderewski, I must note a booklet, *The Paderewski Paradox* (published by The Klavar Music Foundation of Great Britain, 171, Yarborough Road, Lincoln, LN1 3NQ, UK and La Société Paderewski, Hotel de Ville, Morges, La Suisse). The booklet (which is in French and English) is nicely illustrated and takes its title from an essay by Ronald Stevenson who also contributes a preface to Paderewski's essay on *Tempo Rubato*. Also included are reprints of Paderewski's piece on *The Best Way To Study The Piano* and an extract from Harriett Brower's *Piano Mastery*. Ronald Stevenson's essay is a timely and reasoned exposure of the fetish of **Urtext** and the so-called authenticity espoused by the majority of commentators of music who currently hand out praise to performances which accord with their ideas of 'good taste'. On one point only must I disagree with Mr Stevenson: he begins his essay with the statement "Paderewski is a paradox: alive, the most famous pianist ever; dead, forgotten." Misrepresent perhaps, but forgotten, no. I have nine books on Paderewski and know of at least two more, both published in the 1980s; there is a flourishing Société Paderewski with many distinguished Patrons (Stevenson himself is a honorary member) and some of his recordings have been in print since his death.

This issue of the Newsletter includes copies of the contract in which Godowsky agreed to write a concerto for the left hand alone for Paul Wittgenstein; this was sent to me by Gregor Benko who, alas, was unable to tell why it was never written. I did learn from Leonard Saxe's notes that in 1917 Godowsky was reading Forsyth's *Orchestration* which had been recommend by Emerson Whithorne. I think the other pieces can stand on their own.

I'm often giving news of concerts after the event. The purpose of this is to give credit to those enterprising pianists who are willing to stick their necks out and play this so-called impossible music in public and to allow audiences to hear this music live. The most recent candidates for this hall of fame are: Rainer Klass who gave an all-Godowsky concert on 21 November 1988, the 50th anniversary of Godowsky's death. His concert included the last movement of the Sonata (the *Larghetto lamentoso* and *Fugue on BACH*), three Schubert song transcriptions, the Passacaglia, three pieces from the *Java Suite*, and the *Elegy* and *Schatzwalzer Metamorphosis* for the left hand alone. The programme notes for this concert are excellent as is the analytical sketch of the Passacaglia (this I shall publish in a future Newsletter if I can make a suitable translation) by Mr Klaas. Rainer Klaas is the chief editor of the

Piano-Jahrbuch (despite its title, its actual progress is as erratic as that of the Newsletter, but then, Mr Klaas is a busy man). Another Godowsky savant is Derek Bell, a musician whose wide musical tastes are matched only by his accomplishments. A pupil of Rosina Lhevine, his activities are not confined to the piano but embrace composition, the harp, oboe, cimbalom, teaching and being a member of *The Chieftains* folk group. What he does in his spare time is not recorded. Derek gave a concert in Evie, in Orkney last November and the second half of his concert was devoted to Godowsky and included the two pieces Op.14, *Twilight Musing* and *Valse-Idylle*, four Schubert transcriptions, the transcription *Le Cygne* by Saint-Saëns, the first book of the *Java Suite* and the *Wein, Weib und Gesang* metamorphosis. This followed the first half which included works by the well-known composers Clive Strutt, Kaikhosru Shapurji Sorabji, John White, Cyril Scott and Philip Hammond. Derek can hardly be said to court popularity. And finally, Nicholas Austin played portions of the *Java Suite* as part of his recital during the Busoni Competition. I regret to say his enterprise did him no favours. The last concert I'll mention is one which I was happily able to attend: Marc-André Hamelin made his London solo debut at St. Martin's, Smith Square last year with a typically uncompromising programme including Schumann's *Carnival* and Alkan's Concerto for solo piano. The latter was characterised by an imperious virtuosity, poetry and demonic abandon which very properly brought the house down. He had the energy left to play some encores including the Chopin/Godowsky Study No.13 (a beautiful performance) and his own Godowsky-inspired version of the Black-Keys study - a badinage. Modern piano playing is alive and well.

Joseph Banowetz (another master who confirms that piano playing is alive and well) writes to tell me that he and Alton have recorded the wonderful *Miniatures* for Marco Polo - this is good news indeed and this CD, which should be in the stores any day now, will be reviewed in the next Newsletter. Joe is just completing his marathon task of recording the complete piano music of Anton Rubinstein. He has also recorded an album of Ronald Stevenson's piano music for Altarus, toured Eastern Europe, Korea and Taiwan, given masterclasses in St. Petersburg and spent a month in Israel on the jury of the Arthur Rubinstein Piano Competition. Meantime he is writing a book on Fingering (his book on Pedaling was reviewed in a previous Newsletter). And he can still find time to write to me!

Also had a letter from Daniel Herscovitch who hails from Summer Hill, Australia: he is about to record, with two intrepid colleagues the three piano version of the *Invitation to the Dance* transcription, for the delightfully-named Tall Poppies label. More news of this anon.

Re. my appeal for further works dedicated to Godowsky (see the last Newsletter), there has been a good response from Jeremy Nicholas, Peter Hicks, Gilles Hamelin and Walter Ryan - and yours truly.

Joseph Holbrooke	Rhapsody Études Op.42
Ossip Gabrilowitsch	Elegie for the left hand alone Op.12/2
Juljusz Wolfson	Zwei Doppelgriffstudien nach der Etude v.Fr. Chopin Op.25/2
Moritz Moszkowski	Melodia Appassionata Op.81/6
Leschetizky	Intermezzo Scherzando Op.48/2; Étude Héroïque Op.48/3
Emil von Sauer	Vision
Edward Poldini	Arlequinades op.52/1
Leo Pavia	Ländler, Dance Phantasie for piano

Ant that's about all for now. The next epistle should reach you circa Christmas - 1993 !

Harry Winstanley,
30, Haddington Place,
EDINBURGH EH7 4AG,
Scotland.

P.S. I should like to thank Stephen Saxe for the cover photograph. It shows Godowsky [left] aged about 16 with Leon Saxe [centre], his manager and impresario and Charles Saxe [right], who became his brother-in-law.

Wien, den 1. Juli 1924



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TELEPHON 32846

Ergänzung zu der Vereinbarung vom 30. Juni 1924
zwischen Herrn Professor Leopold Godowsky und
Herrn Paul Wittgenstein.

Alle Urheber und Verlagsrechte bleiben Professor Leopold
G o d o w s k y vorbehalten, jedoch darf das Werk nicht vor
Ablauf der vereinbarten 3 Jahre gedruckt werden.-
Für den Fall des Ablebens des Herrn Wittgenstein sind die
Erben desselben verpflichtet, diese Vereinbarung zu erfüllen.-
Im Falle eines Ablebens des Herrn Professor Leopold Godowsky
vor Beendigung des Werkes erhält Herr Wittgenstein die voraus -
bezahlte Summe zurück, es sei denn, dass etwa vorhandene Skizzen
von einer anderen Hand ergänzt oder verwendet werden könnten.-

Leopold Godowsky

Zwischen Herrn Professor Leopold Godowsky und
Herrn Paul Wittgenstein, ist folgende Verein-
barung getroffen worden :

Herrn Professor Leopold Godowsky schreibt für Herrn
Paul Wittgenstein eine Komposition für die linke Hand
mit Orchesterbegleitung (~~Violoncellobegleitung~~) und verpflichtet
sich, dieselbe bis zum 1. Oktober 1925 fertigzustellen.-

Das alleinige Aufführungsrecht steht ausschließlich Herrn
Paul Wittgenstein für die Dauer von drei Jahren zu, (vom Tage der
Uraufführung gerechnet.-

Herr Professor Godowsky erhält ein Honorar von 6000 \$
und zwar die Hälfte... 3000 \$ nach Unterzeichnung dieser
Vereinbarung und den Rest von 3000 \$ nach Übergabe der
Partitur.-

Alle Urheber- und Verlagsrechte bleiben Professor Leopold
Godowsky vorbehalten.-

x auf das Konto des Herrn Prof. Leopold Godowsky bei der
Filiale Landstraße Hauptplatz 15, der W. Bankverein.

Leopold Godowsky

LEOPOLD GODOWSKY

by

Clarence Adler

A quarter of a century has slipped by since the sorrowful day that Leopold Godowsky departed this earth. I had the sad privilege of attending the last rites. As I looked at those expressive, flexible hands (they seemed flexible even in death), I heard again the wonderful sounds which emanated from his soul to the tips of his fingers into the bed of the keyboard. I began listening to them in the year 1905 and have been hearing them ever since. His genial, warm personality, his wise precepts are constantly inspiring me. The loftiness of his musicianship has guided me every hour of my existence since 1905. It has made of me a better musician and a finer instrumentalist. He set the goal for my pupils who, through me as his disciple, are travelling the pianistic road to Parnassus.

There was nothing of the commercial or showman in the musical stature of Godowsky. Every composition he played, no matter how involved or technically difficult, was tossed off with the greatest of ease and simplicity. The audience was never for a moment aware that what the Master was doing would have been impossible for any other performer. He made beautiful music of pieces that were written for the sheer display of virtuosity. He was an ideal program builder. All styles were included in his recitals. He had that rare ability to take his audience into his confidence and to guide it safely through the labyrinth of the most abstruse compositions.

As a composer he occupies a unique position. Unfortunately his compositions are neglected by the great and the less great pianists. What a pity! Why are they neglected? Because they are very difficult and because they have not been written to bring forth enthusiastic applause from the audience or to add to the glamour of the performer. If you wish to worship at the shrine of music, study and play Godowsky's compositions.

In the editing of music he reveals still another miracle of his genius and his unselfish desire to give away his knowledge. The phrasing, pedalling, fingering are other examples of his learning and mastery. How unfortunate that he did not edit a large portion of the piano literature! If he had done this, and if pianists had followed his instructions religiously, teachers could sooner be disposed of. As a transcriber and a paraphraser of music he enhanced the original score through his keen and sensitive harmonic imagination. As a contrapuntalist he had no peer. As a performer he was a pianist for pianists. The titans of the keyboard bowed to him. Vladimir de Pachmann said: "Wait until you hear Godowsky play. We are all woodchoppers in comparison". Josef Hofmann exclaimed: "He is the master of us all, and Rachmaninoff: "Godowsky is the only musician of this age who has given a lasting, a real contribution to the development of piano music". James Huneker, in his *Unicorns*, wrote: "He is the superman of piano playing. His ten digits are ten independent voices".

I have been asked repeatedly to describe Godowsky's playing. The closest I can come to it is to recall faintly from the deep recesses of my memory my impressions of the first time I heard him in recital. This was in Berlin in Beethoven Hall during the winter of 1907. I was then busily engaged in strenuous rehearsals as pianist of the famous Hekking Trio, which gave six concerts each year. I had succeeded Artur Schnabel, one of the founders of the organisation. After a typical, strenuous and fatiguing rehearsal I felt the need of relaxation. How did I seek it? Simply by attending a Godowsky recital, which began several hours after the rehearsal. I purchased a ticket for the left side of the hall, where the artist's hands were plainly visible. The pleasure of listening was thus enhanced, particularly when Godowsky played. His hands were very small but wonderfully developed and exceedingly expressive. They were rubbery and he had trained them so marvellously he could master wide stretches and dangerous skips with the greatest of ease. Godowsky's hands always reflected the mood of the music he was propounding. He was less of the showman than any other artist I ever heard. He would never resort to anything theatrical nor to any external effect in order to bring forth applause. He was a true disciple of the composer, whose message he hoped to convey to his flock.

He walked to the piano unobtrusively, bowed courteously to his audience and sat down quietly. The public could not notice any visible sign of anxiety or nervousness, but within himself there must have been a certain questioning: "Will my memory serve me perfectly? Will the limitations of human mind

and body enable me to encompass the glories of the music ?" There are nearly always doubts coupled with faith in the truly great artist.

Godowsky was ready to play. His whole manner changed. His serious attitude, his philosophic countenance was like a Brahma. He began that beautiful Weber *Sonata in A flat major* (how unfortunate that this lovely piece is so seldom played today. Surely an art work is eternal and speaks a universal language through the ages). The opening tremolo of broken octaves on **A flat** in the lower part of the piano sounded like a faint rumbling of double-basses - and then came that haunting, appealing first theme, so exquisitely and sensitively announced. His crystal, pearly scales played with feathery, velvet fingers, his many, many shades of nuance between *piano* and *pianissimo*, his steadily mounting *crescendi* and powerful, resonant, ringing chords made you realize that he also had wrists and hands of steel, though there were always gloves over the steel. One never sensed any harshness or rough contact with the hammers. In fact, one never was conscious of instrument, keys, hammers, pedals but just the vision of an Apollonian sage from whose pores the sublimest music was emanating.

Enthusiasm ran high after the concert. Applause was unrestrained and many encores were demanded. The audience would not leave until the lights were lowered. There was the usual rush to the artist's room. A galaxy of artists and stars of the day swarmed about the Master, offering hearty and sincere congratulations. He accepted the praise graciously and modestly. He looked tired and sad. I understood his feeling. The great artists are humble and they are sad, even after sublime accomplishment because their goal is an apparition, always evasive, never attainable.

* * * * *

[This article originally appeared in *The Piano Teacher* in the July/August 1963 edition.]
Clarence Adler was born on March 10, 1886 in Cincinnati, Ohio; he studied at the Cincinnati School of Music, with Reiserauer in Leipzig and Godowsky in Berlin. On his return to the USA he gave many solo appearances as well as teaching. His pupils included Aaron Copland, Walter Hendl and Doris Pines, whose all-Godowsky recital in 1970 was dedicated to his memory. Adler remained devoted to Godowsky and in 1969 shipped all of his correspondence and his collection of music to the Library of Congress in Washington DC, where it was to be placed in a historical capsule to be opened in the year 3000AD. What a waste!

NOTES from a GODOWSKY MASTERCLASS

by
Dale Haven¹

• These careful notes that Dale Haven took during this masterclass preserve not only the content but also some of the flavor of remarks made by one of the greatest keyboard artists of all time. • Mr Haven's own teaching has been at Ithaca College, Ohio State and Bowling Green Universities as well as in Biarritz, France, where he was head of the music department at the American University. • Explanatory remarks in italics are by John Simms, head of the piano department at the State University of Iowa, who in the course of his study at the Curtis Institute with David Saperton, Godowsky's son-in-law, had the opportunity of becoming intimately acquainted with the Godowsky approach to piano playing.

Technique:

fingering, pedalling, phrasing, agogics, accent, interpretation, aesthetics;
intelligent use of all knowledge combined with mechanism and technique

As can be seen from the above outline, to Godowsky technique was an all-inclusive term. For the purposes of this article, his ideas have been classified under various headings, but always with the understanding that technique and interpretation are completely interrelated.

Mechanical systems:

1. Percussion (stroke): *p* to *mf* in dynamics
for piano without sonority;
executed with fingers alone;
the higher the stroke, the louder the tone.
2. Pressure (artificial weight):
weighs what you give;
requires expenditure of weight.
3. Relaxation and weight: (resting on the keyboard)
full weight of arm;
perfect feeling of relaxation;
"walking" on keys.

Of these three systems for producing tone, the third was the one Godowsky advocated. According to him, the playing mechanism "can be developed by any fool (with some encouragement) and needs no superior intelligence". It is a matter of tools:

fingers, knuckles, wrist, arm, shoulders

and results in:

speed, accuracy, evenness, endurance, strength

Relaxation and weight

Relaxation is a condition of the mind principally. It is a feeling of leaning on the keyboard or clinging to the keys. A low seat will hasten the physical understanding and is a preliminary of getting it. The weight should rest in the elbow and shoulder; there should be no raised shoulders or elbows. One should have the feeling of going to the bottom of the keys, without pressure. Teach relaxation first with the third finger, as it balances the hand. Then use the second and fourth, then first, third and fifth together. It is hard to relax in big intervals.

A child has relaxation naturally. Don't teach a child finger action, at first, as it counteracts the natural relaxation. Give it later, explaining about the principles of relaxation.

Slow playing is more conducive to relaxation.

Take every opportunity to rest on the keys. The test of a player is what he can do with his fingers.

Posture

High seat for brilliancy, low seat for tone.

Fingers should be as firm as though there were a suction at their points.

The finger tip is best for brilliance; the finger cushion is best for melody.

¹PIANO study and teaching (July/August 1963), 5-8

Chords should be played solidly, with firm finger-gripping position.

The wrist should be in a straight line with the keyboard for speed and evenness.

The elbow should always be low and hang naturally.

The little finger, as a rule, is never curved, for if it is, it throws the whole hand out of balance.

Hand turned out for octaves, turned in for scales.

There is no set position of the hand for melody playing.

Soften tones by straightening finger.

The wrist can be raised for accent.

Always follow the lines of least resistance in relation to hand with the keyboard.

Stretch out hand in playing skips.

Godowsky advocated direct motion without consciously lifting, in making skips.

In crossing of hands, the hand not using the thumb has the upper position.

Neither show knuckles nor hide them: keep them more or less on a level. Use knuckles like hinges.

Hold hand in spread position so there is space between the fingers.

Expand and contract with the keyboard. Godowsky: "I always go with the keyboard".

This refers to lateral movement of the arm.

Tone production and touch

The pianist must mentally hear (imagine) the tone before it is played.

Tone can be produced by:

1. direct stroke
2. pull (low wrist) - beautiful tone
3. push (high wrist) - "brassy" tone

If the knuckles are not shown, a harsh tone cannot be produced. The higher the knuckles, the higher is the action of the fingers. Show knuckles only for "brass".

Don't feel that the keys are hard. Keys should feel as though they are wax and are being moulded.

Legatissimo divides the weight between two fingers at a time. *Legato* is leaving and taking the next key just exactly.

Don't separate repeated notes !

Instead of pulling fingers back with arm motion, simply release notes in exactly the same way as for ordinary legato, without changing balance or support of elbow or shoulder.

Staccato is done near keyboard. *Pizzicato staccato* is done close to the keys, with a quick getaway.

Get away from the keyboard only when there are rests. The less suddenness of attack, the more beautiful the tone.

Fortissimo is for quantity, not quality. One cannot play *fortissimo* with relaxation.

Marcato sounds as though all played with one finger.

It is just as much, or more, of an effort to play *pianissimo* than it is to play *fortissimo*. "It takes tremendous strength to play *pianissimo*" - Leginska.

No melody can be played with rigidity.

Concentrate all weight on melody notes, when the accompaniment and melody are both in one hand.

Fingering

Finger so that you are always prepared for what follows.

Correct fingering is looking out for the future and is also a help to the memory.

The third finger is the best on the hand, as it is in the middle and the weight is evenly distributed.

In playing trills, 3-2,3-4, 3-1 or 3-5 are fingerings for keeping the balance of the hand and in general this principle should be followed.

Never use the fourth finger on the black keys when you can use the third. Never use the fifth finger on the black keys if it can be avoided.

using the thumb on unaccented notes is bad.

Avoid changing positions and use of thumb for mere convenience in fingering.

You can play much softer without the thumb and this adds balance to the hand.

Use of too many thumbs prevents evenness. This is especially true in arabesque passages.

Don't use the thumb of the left hand in the high registers, if possible, as it goes against the body of the player.

Interpretation

Listen, listen, listen all the time, with the severity of a master.

When you know grammar, you don't have to watch it in your expression.

Feeling must always be subordinated to the rhythmical and dynamical demands of the composition.

Expression depends upon the distribution of dynamics and agogics.

Don't keep a straight line, dynamically; vary the dynamics.

Dynamics have nothing to do with accents.

In passage work, the louder, the more non-legato, is the general rule.

Dynamics must be adjusted according to the individual strength of the player.

Pianissimo is both a mental and a physical effort.

Wanting to talk and refraining from doing so is *pianissimo*.

There cannot be any expression in *pianissimo* because of the limit of dynamics.

A crescendo generally begins with the prevalent dynamic and grows from there. Accompaniment, melody, fundamentals - everything must take part in a crescendo. The effectiveness of a crescendo does not depend on how loud one begins but on how soft.

Always emphasise melody note, then bass notes, then inner notes, according to their importance or scarcity in number.

Never sacrifice the main voice for the inner voices.

Bring out the melody note occurring or following in a chord.

The highest note in a phrase, or a note come back to, is accented agogically.

Hearing all the voices in a chord adds to the sonority.

When there is a choice, begin a phrase on a short note and end on a long note.

The inner slur in music indicates the inner articulation.

Tempo

Tempos are derived or set from the melodies.

Evenness is more beautiful than speed.

Your playing of fast passages should always be felt as though it were below what you could do.

The general speed of a composition can vary slightly according to the mood of the player.

Wait for resolutions: cause the hearer to yearn for them. Slacken tempo slightly where the melody has more notes.

When a *ritardando* is composed for you, such as triplets followed by eighths, there must be no slowing up.

A *ritardando* at the end of a phrase goes into larger time, as from 3/4 to 4/4.

Maestoso usually suggests strict and steady tempo.

Rhythm

Rhythm cannot be destroyed by remaining on a long note, but it can be distorted by remaining on a short note. Underline rhythm by making last note before long note a trifle (not noticeably) longer:-



Where there are two even notes under a slur the first is a trifle longer than the second. The writing of an eighth note and a sixteenth, followed by a rest, is an example of this.

Rhythm is sharpened by:

1) longer notes held longer

2) shorter notes as written or a trifle shorter (exaggerate the sixteenths in a polonaise)

3) rests exaggerated.

Steadiness in rhythm is impressive, especially in continued running work (the *Toccata* of Schumann, for example).

Always hold notes their full value, if possible. Stay on chords for their full value.

Silence in music is very expressive; observe all rests.

In playing 7 notes against 6, the first two of the 7 are played with the first note of the 6 group, then 3 follows 2, 4 follows 3, 5 follows 4, 6 follows 5, 7 follows 6. This same principle can be used with 6 notes against 5, 5 against 4...

Accent

Accent marks:

- 1) dynamic (intensity) >
- 2) agogic (time, not strength)
- 3) combination of both

Agogic accents:

- suspension accents
- cadences (in addition to dynamics)

Emphasise suspensions but not resolutions. In a cadence the resolution is soft.

Kinds of accents:

- 1) melodic (highest note of melody)
- 2) harmonic (enharmonic changes)
- 3) rhythmic (dissonances; metric, according to measure; syncopation)
- 4) characteristic: dance forms - (i) mazurka (ii) polonaise; invention of the composer (Beethoven)

Accent:

- 1) first note in recurring groups in passage work
- 2) note following a grace note
- 3) high note in an ascending passage or phrase
- 4) dissonances (as a general rule)
- 5) syncopations
- 6) all isolated notes

Syncopation is dissonance of rhythm. A dissonance must always be forced upon the ear. A double note in a single note passage adds vitality to it and calls for an accent. Be careful not to give accents where they take away the effectiveness of the accent of the climax. Be careful not to neutralise one accent with another.

Style

In classical music, the form is of paramount importance; in romantic music, the content is the important thing. In playing Bach, pay particular attention to basses; suggest the organ. Do not use too many dynamics; do not use too many tempo rubatos. Bach basses are generally non-legato; each tone is an individual. In fugues, the effect is cumulative. The tempo is steady. All variations should be shaded (generally) as the theme from which they are taken.

Chopin always took time for passing and decorative passages. Never have the feeling of hurrying for Chopin. In the playing of Chopin, the rests should be exaggerated. They all mean more than their actual value. The listener should not be aware of tempo rubato. Chopin directed that the left hand keep strict time, allowing the right hand the melodic freedom of tempo rubato. In playing the *Nocturnes*: never hurry, emphasise the highest points, watch agogic accents. The more changeful the piece, the more tempo rubato. This is a general principle. The *Scherzi* should be conceived in four-measure units. Count measures instead of three quarter notes per measure. Brahms indicates once, then expects the indications to be carried out throughout the piece. In studying Schubert song arrangements, it is a good thing to get the original songs for comparison. In playing piano transcriptions of Schubert songs, then tempo should be faster than that used by singers.

Pedalling

Never depend on the feet for support in piano playing. Use the fingers, and pedalling incidentally. Pedalling is an art. There are general rules, but there are many different ways to pedal different passages. Sometimes trill with the pedal. The more articulation, the less pedal, and the less articulation, the more pedal. One who articulates cleanly with the fingers can sustain the pedal longer than one whose articulation is not so pronounced. One can pedal with the melody or with the harmony in certain instances. Pedal with the melody only when melody has no accompaniment. The

pedal can be used less frequently if there is a strong bass note low down on the keyboard, for it acts as a blotter to the passing notes. The pedal may be changed in a run while the bass note is held. Do not use the pedal in close and interlocking passages. Hold the pedal longer as the climax grows. Pedal differently with every octave. The lower the notes, the more frequent the changes.

Ornaments

Old masters conceived all ornamentation on the beat: the moderns conceived it between. Small notes were first written small because of the prevalent rule against dissonance on the strong beat. Small ornamental notes in Chopin should be played with a general freedom and never hurried. When a trill has a melodic significance, it begins on the principal note. Trills in the classics begin on the auxiliary note. All Chopin trills should begin with the top note. Expand the short notes of a turn with the freedom of a singer.

Mordents are accented on the first note. In classical music, the first note of the mordent is taken with the principal note. In modern music, such as Chopin, Moszkowski etc., first and second notes to be played on the out beat.

One must not make a rhythm of a grace note. Don't cause an arpeggiated chord to interfere with or break the melody.

Practice

Experiment and listen to yourself. It is not what to study, but how to study and how to work. Give your whole attention to what you are doing. Be conscious of muscular action. Practice without concentration is absolutely destructive. Don't stay at the keyboard when you are tired. Practising with tired muscles deteriorates the muscles of the hand. This is a scientific fact. Don't play without thinking: it is useless. Practice by phrases and keep the unity of the phrase. Anything to develop the muscles of the hand and get the circulation of the blood accelerated is good. Stretching is of great mechanical value and a few moments of stretching the hand, if not overdone, are worth hours of mechanical practice on the keyboard. Endurance is gained gradually. Constant and uninterrupted repetition is what does the work. Work in short sections preferably; a period can be used as a unit. Slow practice should work for the development of the muscles and for endurance and strength. Practice using C scale fingering in all scales to gain elasticity and facility in playing in all sorts of positions. Also using the fingering 1,2,3,4 straight through in scales until the thumb comes back on the tonic is very good. Diminished 7th chord struck over and over again, bringing out different notes, is a good exercise.

Memorizing

First comes the "inner articulation", then the phrase, then the whole sentence or idea. Memorize by ideas.

Memory:

construction

harmony

keyboard layout

fingering

One plays subconsciously before the public. Conscious study is a safety valve in emergency.

In a previous issue of the newsletter, I reprinted an article by John G. Hinderer. Readers will understand from the text of the following letters just why I am publishing these and why I am interested in trying to gather any information regarding this man who was so devoted to Godowsky and whose papers may have found their way to some Library of Institution waiting to be unearthed and enrich our knowledge of the Master. Any reader who may be able to help, please contact me.

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St. Paul, Minn.
September 16th, 1945

Mr. Paul Howard
Box 919, GPO,
ADELAIDE, SA.

Dear Howard,

Your welcome letter and inclosures received some time ago. I meant to answer sooner but am getting to be as poor a correspondent as was dear old Popsy Godowsky. And you know from experience what a long time it was it took him to answer your letters.

Each summer I arrived at the Maestro's home, I would find a stack of unanswered correspondence on a spindle a foot high. Many letters as I went through them (I did much secretarial work for him) no longer need answering as Popsy had perhaps seen their authors in the meantime and had given them oral replies. When I inquired about one of these, he would say: "Oh, I saw him; no need to bother about that." And with a grin, "you see, if you wait long enough you wont need to write an answer". That, however, was no good with old friends like Paul Howard so I always managed during the summers I was with the Maestro to pin him down to dictating as many replies a day as possible, usually while he was propped up in bed, resting and wooing sleep for his afternoon nap. That is how your last note from him came to be written. When I saw your long unanswered letter I said: "Now maestro, that one we must answer right away and include an autographed photograph". "Ya, ya," he replied guiltily, "that we will do. You pick out some photos and I'll select one to autograph. This I did and after lunch, to my surprise and pleasure, he selected a number as you know - and autographed them all. That was typical of him. When he did a thing he was very biblical: "What thy hand findeth to do, do it with all thy might." And he was that way with everything he did, which explains why he didn't always do what he planned. He was so thorough there simply wasn't time for everything.

After your letter and pictures had been neatly packed, Popsy said: "When you go to the post office send them by air mail so Howard will get them as soon as possible." Later in the day after his little sleep, the first thing he said was, "Did you mail Howard's letter?". To which I replied that I had. "How much was the air mail? he then inquired, taking out his purse. "Good friends, you know, must keep good accounts." "I didn't send it by air mail," I meekly informed him. "What !!!?" said the Maestro, "Why didn't you do it ?" "A large first class airmail package like that costs \$26.00 to Australia," I said. "Howard wont mind waiting a few weeks longer for his answer when he sees what is in the package". "Twenty-six dollars to Australia!! Phew!" mused Popsy, and that is the whole story about your pictures and last letter from him. (I have this story polished up a bit in my Godowsky book.)

Yes, that *Swan* transcription is a tough one to memorise, as I too can testify. I had a pupil learn and play it for a recital a number of years ago and it took her some time to get the notes into her fingers and memory.

I haven't seen Leonard Saxe or Maurice Aronson for over four years now. Travel conditions since the war have been so bad I stayed home and used my vacations composing and working on my book on Godowsky. I was with the maestro on numerous tours and vacations as his secretary and companion over a period of twenty years and was a member of three of his Master Classes and I also studied privately with him. During those periods of association I kept copious stenographic notes on all he said in the classes and conversations on music - a bewildering mass of information that I am gradually working into a co-related whole. The Maestro knew I was collecting data for a book about his teaching and often related interesting details saying, as he saw me taking notes, "Ah, that's something you can use in your book".

My work will be mostly about his teaching, compositions and ideas about music but will also contain many Godowsky stories and jokes. The book won't be a biography as I don't want to compete with Leonard or Maurice who are writing biographies.

Aronson has finished his work but the last time I talked to Leonard he had finished only the first volume - up to 1900, the years of Godowsky's famous Berlin debut. He let me read it to check any discrepancies I might find. Leonard is a lawyer and has painstakingly collected all the records and talked with everyone he could find who knew his Uncle in his early years. He has made a hobby of the work and it will be one of the finest source books of information about the Maestro.

My book will consist of twenty-seven chapters, each covering a separate subject or phase of the Maestro's teaching - Fingering, Pedalling, Dynamics, Mechanics, Interpretation, Agogics etc.

Though I kept my stenographic notes chronologically - all verbatim information - I found such a scheme would not work well for a book as it would lack continuity. It would be too rambling and too long like this letter is getting to be. My work, which I haven't yet named, will be more boiled down and crammed with meaty information. I am writing it in the packed style you see in my Sun Yat-Sen pamphlet to keep it from becoming too bulky. That is the only way I know how to write. It is the result of six years of newspaper experience on the Associated Press years ago when I was preparing myself for music.

Have you heard David Saperton's Victor records of Godowsky's version of the Albéniz *Triana* and Strauss' *Künstlerleben* waltzes? They are 12 inch discs numbered M796-13663-13664 and DM796-13665-13666 and cost \$2.50 for the book. David gives a fine performance of these difficult works. He, by the way, plays all the major Godowsky compositions. Saperton was Godowsky's son-in-law, and formerly with Josef Hofmann (for many years) at the Curtis Institute.

Well, Howard, I am going to try to redeem myself the way Popsy did by inclosing a few autographed pictures, several of myself and a few of the Maestro. Some of the latter I plan to use in my book on his teaching. You mentioned you would like one of me so I am including one for you and your delightful family and one especially for Peter who sent such a nice one of himself.

How about sending me an autographed picture of yourself and your family too?

I hope I have atoned for my long silence and that I am forgiven. With all my best regards to you and your family.

Most sincerely yours,
[Sgd.] John G. Hinderer

(Paul Howard never heard the Saperton recordings. Dollars were too precious to be spent on importing records!)

Hinderer wrote again on 7th July, 1947 -

My good friend Paul Howard,

Thanks very much for your wonderful letters and for sending me the bound set of your inspired *After Midnight Thoughts on Godowsky*.

When I receive your photograph I am going to frame it and hang it alongside my favourite autographed picture of Godowsky. The loyal, understanding Paul Howard belongs there - a true apostle of the Maestro. You have the true Godowsky understanding of the Master's subtly beautiful music and are a fine example of what he desired to develop in musicians by means of his careful editing not only of his own music but that of others also. No one who knows what musical signs indicate can misunderstand the ideas he has noted so carefully and minutely on the printed page.

Nothing irritated Godowsky more than to have someone comment upon the great mechanical difficulty of his compositions. "My music is not difficult," he insisted to a reporter who called for an interview, "some of it is hard to read perhaps, but I insist that it is not difficult to play. I have small hands and I write my music so that it is pianistic - to fit the hand". Josef Lhevinne said to the Maestro one day: "You know, Lepp, I get a physical pleasure in playing your music. It fits the hand so comfortably, just like a well-made glove". This is a very important point to stress because so many pianists have a false idea about the difficulties of Godowsky's music - one reason why they don't play it. There are titanic complexities to be sure in the etudes and some of the other big works, but patience and a fair hand will conquer them.

In the Master Classes Godowsky often told students who brought some of his compositions to play to him: "With my works you do not need a teacher. They are so carefully edited that any pianist who reads and **does** what I have indicated in the text will give at least a passing account of the music". The Maestro's standards were so high that he had us all sweating to live up to them but it was glorious to have the opportunity of tuning in on such instruction and to benefit by it. I have always counted myself rarely blessed to have been able to spend so much time with him during the last twenty years of his life, and to have discussed so many phases of music with him. He knew that I was carefully recording all that he told me and that I was planning a book about his music and teaching. I was a walking question-box, and he loved to talk and share his vast musical knowledge with an understanding friend. The enclosed copy of a letter I sent to our good friend Leonard Liebling will show what I mean.

The Maestro and I were having breakfast at the Hotel Kahler in Rochester, Minn., where he was going through the Mayo clinic for a check-up before a tour, when I showed him the Honeywell inquiry about his compositions and asked him to tell me about the unpublished works that he had stored in Vienna at the outbreak of World War I. The letter to Liebling was part of that little talk, but there were literally thousands of others like it during our many years of association - all of them recorded in my many notebooks.

You ask about my Godowsky book MSS. It moves slowly because of all my other work. I am registered with the Minnesota Department of Education for GI music training under the Federal Veteran Education Law and this has added considerable extra teaching. I write out portions of my books of Godowsky notes from time to time, mostly during the summer months and occasionally write an article for a magazine similar to the ones I am enclosing. The last few years have not been good for the printing of books, because of paper shortages, labor difficulties etc., so I have taken my time. I should take a sabbatical year off and devote my whole time to this work and finish it.

I enjoyed your keen comments about pedaling and wish the writer in the July *Etude*, who writes about 'half pedaling' and 'quarter pedaling' could read your letter and learn how the well adjusted pedal with its evenly regulated dampers operates. A sixteenth of an inch pedal dip is easily sufficient for my fine Baldwin concert grand. So-called half pedaling is entirely unnecessary anyway if the piano has a sostenuto (T.S.P.) pedal, i.e. the "tasto solo pedale", as it should be indicated...

All my good wishes to you ever, and to your wife and the whole family. I feel I know you all.

Sincerely yours,
John G. HINDERER

Copy of a letter to Leonard Liebling, appearing in the *Musical Courier* in December 1931. (Leonard Liebling wrote a column for the *Musical Courier* under the heading **Variations** [Ed.]

Dear Variations,

A recent inquiry from Mr Honeywell, printed in your Variations column asked for information about Leopold Godowsky's unpublished compositions. Perhaps you will be interested to include this note in a forthcoming issue of the *Musical Courier* in reply.

Godowsky has numerous compositions still in manuscript that were stored away in Vienna at the outbreak of the War, including the following:

The three Chopin A minor études, combined (for two hands) and played simultaneously; the two A minor études Op.25/4 & 11, also for two hands played simultaneously; the Chopin étude Op.25/8, in sixth turned to thirds, one for the left hand alone and one for the right hand; Chopin Op.25/6 in thirds (inverted) for the left hand [also for the right hand]; Op.25/7, an Elegie for the left hand alone; arrangements of op.10/11 (another versions); the F minor étude (the first of three composed for Moscheles) in variation form; and Op/25/12 in a version for two hands because the published one is for the left hand alone - ten altogether, besides the fifty-three already published in the Fischer edition. Besides these piano compositions, there are six songs in French, a violin Sonata in G minor, and a violin Ballade in A minor in the Vienna set, none of which have been published.

A beautiful fourth Poem entitled *Yearning*, recently composed in Paris, is being published by Fischer and an arrangement of Henselt's Etude in F sharp, Op.2/6 (*If I were a bird*) is being reprinted by Schirmer. Three Poems, six Chopin Waltz arrangements (one a paraphrase unlike the others which are exact reproductions) and twenty-two of the left hand pieces have been published but there are many others still in manuscript, including a Toccata, Romanza, Intermezzo, Nocturne, Humoresque, Bagatelle, a Symphonic Metamorphosis and a big Sonata - all the major forms being represented. I do not recall the titles of the others, having heard them only a few times.

A marvellous contrapuntal arrangement of Albéniz's *Triana* is also still in manuscript. Regarding the *Phonoramas* - the *Java Suite*, Godowsky is working on one entitled *Spain*.

It is to be regretted that these masterpieces of the pianistic art are still not available to connoisseurs. Leopold Godowsky is truly "the grand emperor" of the piano, "who has placed the only rung on the ladder of piano technic since Liszt", as your communicant (Honeywell) says.

Anyone who has listened to the Maestro play some of his left hand pieces, however, will readily added that he has placed more than one additional rung on the pianistic ladder. It is to be hoped that his numerous compositions still in manuscript will soon be published and that he will continue for many years to add to the list.

Respectfully yours,
J.G.Hinderer

The thought of these unpublished works - not to mention all the notes that Hinderer made - has haunted me for years. The only ray of hope are the three songs in French which are in the Library of Congress: this suggests that the Vienna cache was sent to the USA. But where?

*In the past I have given you two pieces by Kaikhosru Shapurji Sorabji, Leopold Godowsky as creative transcriber from *Mi contra fa* and a further reprint from the *New English Weekly* of March 5th, 1942. This time I further mine the Sorabji legacy with a reprint from an article in the *New English Weekly* of June 20th 1940.*

GODOWSKY

An amusing instance of Time bringing in its somethings-or-other is provided by a writer in the current number of the *Musical Times* on the topic of Leopold Godowsky and a Godowsky Society founded by an Australian pianist and musician who is - and very properly - an enthusiastic admirer of Godowsky's creative work. A few years since, upon the occasion if I remember rightly, of Godowsky's last visit to this country, the same writer fell upon Godowsky the composer with no small ferocity, and it is odd, to say the least of it, to see him now saying that "Godowsky's eminence as a composer has long been recognised by the critics", when as far as I am aware, the only three people in this country - among the critics, at any rate - who really knew anything at all about it, that is to say, first Mr Ernest Newman, next Mr Clinton Gray-Fisk and thirdly myself (and I am outside the pale!).

Godowsky's creative work includes an immense body of transcendental "transcriptions", transcriptions of such a nature that they assume the aspect of new creations. Pre-eminant among these are his works upon (I say 'upon' advisedly) six of those dreary monstrosities, the solo violin and cello Suites of Bach. These are a really astounding feat of creative re-interpretation equal to, and even in some respects surpassing, Busoni's work along the same lines. These grinning, grimacing skeletons of compositions are transformed by Godowsky into magnificent piano works, miraculously endowed with the greatness and grandeur of Bach at his greatest, yet all the time being plainly Godowsky.

Among the fifty odd adaptations, transcriptions and arrangements of the Chopin studies there are some remarkable things, works of real beauty, while others are more of interest for purely pianistic, technical reasons. There is a batch of Schubert songs, mostly beautiful and imaginatively treated, a set of three Symphonic Metamorphoses of Strauss waltzes, magnificent alike as examples of Godowsky's orchestral pianistic style of writing, and, as independent works, a superb expansion of the Invitation to the Dance, arrangements of a Strauss song, an Albeniz piano piece *Triana* (Far finer in Godowsky's transcript than the original), a whole series of brilliant and ingenious treatment of Chopin waltzes, to mention but some of the most outstanding that occur to the mind.

Apart from all these are his own entirely original works, such as the brilliant series of pieces in waltz tempo, *Walzermasken*, covering every kind of style and mood, the later set *Triakontameron* and finally the great Passacaglia upon a theme from the Schubert *Unfinished*, one of his very finest works, and the great *Java Suite*.

In his last, his rich harmonic imagination, his flexible, finely variegated and warmly coloured harmonic utterance and his magnificent piano-writing reach their highest pitch. This set of pieces I have no hesitation in declaring to be among the masterpieces of modern piano music.

Each is prefaced by a clever little word-picture of the place or event that inspired it, indicating a personality or rare percipience and high sensitivity.

Of course he is never played, sharing the fashionable obloquy that is the fate today of any musician who can both perform and create superlatively well. And although his piano-writing is very complex and involved, intricate and with many a contrapuntal pre-occupation, it is not at all "showy" as some nothing-like-so-difficult works of Liszt occasionally are; its appeal from every point of view, musical as well as technical, is not to the groundlings but to the informed and musically alert listener who can both spot and appreciate musical and technical fine points, and Godowsky bristles with them.

As far as I know, no records exist of any of his works, though I daresay one or two pianists may have recorded his delicious arrangement of the Albéniz *Tango* - a notable instance of what he can do with a mean, measly little piece, in and of itself utterly devoid of any distinction. Godowsky, by delicate contrapuntal embroideries, fine rhythmic devices, subtle changes of harmony produces a charming -

but devilishly difficult - musicianly piece that is a joy to play - if one can - as it is to hear. A fitting companion to it is the urbane transcription of *Le Cygne* of Saint-Saëns, (The unhallowed snivelling-ground of every nasal-sob-stuff encoring cellist) enlivened and flavoured by all Godowsky's artful and cunning little counter-melodies which he introduces with such matchless skill and supremely artistic effect, at once heightening the effect of the main melodic lines and adding spice and point to them.

Brilliantly successful too are the set of *Renaissance* arrangements as the composer-adaptor calls them: these are rewritings in terms of the modern piano of pieces by old French Masters of the clavecin, in which Godowsky, first of any arranger I know, boldly faces the problems of pianistic substitution for specifically harpsichord effects and technique. These pieces are, however, of a high degree of difficulty, calling for a technique of power and delicacy. To sum up, Godowsky's work, as transcriber, arranger, adaptor and composer, is so multifarious, so diverse and extensive in volume that it constitutes in and of itself a library of the highest musical and technical interest in the literature of the piano and whether he is purely and simply an original composer working wholly upon original matter or whether he is using the work of other men as the vehicle - transmuted - for his own ideas, he is just as much a composer all the time, and just as remarkable for his creative power.

Readers will be interested (and they should be) to know that Sorabji's two books of essays are again in print in excellent facsimile editions. As a writer on music, Sorabji is opinionated, hugely idiosyncratic with a feline wit and a contempt for received opinion. *Around Music* and *Mi contra fa* are available from:

The Sorabji Archive,
Easton Dene,
Bailbrook Lane,
BATH,
Avon BA1 7AA,
ENGLAND.

The music of Sorabji is also available from this source.

Godowsky Studies on the Chopin Etudes by James McKeever

James McKeever is an assistant professor of piano at Murray State University (Kentucky). He received the MM and DMA degrees from the University of Cincinnati College Conservatory of Music where he studied with Olga Conus. He is active as a recitalist.

Pianist Leopold Godowsky (1870-1938) became known in the early decades of this century for his phenomenal technical mastery. Less recognised were his important contributions as a teacher, editor, composer and transcriber. His *Studies on Chopin's Etudes* is a monumental work which combined many of his talents. The pieces are not "arrangements" and many go far beyond being "transcriptions". Some are, as Godowsky labelled them, "metamorphoses". But why such a work? In the Introductory remarks to the studies Godowsky explains: "The 53 studies based upon 26 Etudes of Chopin have manifold purposes. Their aim is to develop the mechanical, technical and musical possibilities of pianoforte playing, to expand the peculiarly adapted nature of the instrument to polyphonic, polyrhythmic and polydynamic work and to widen the range of it's [sic] possibilities in tone colouring. The unusual mental and physical demands made upon the performer by the above mentioned work must invariably lead to a much higher proficiency in the command of the instrument..."¹

What about his use of Chopin's etudes as a starting point? Here are Godowsky's remarks: "To justify himself in the controversy which exists regarding the aesthetic and ethic rights of one composer to use another composer's works, themes or ideas in order to freely build upon them new musical creations, such as arrangements, transcriptions, paraphrases, variations etc., the author desires to say that it entirely depends upon the intentions, nature and quality of the work of the so-called transgressors.

As the Chopin studies are, as compositions in study form, universally acknowledged to be the highest attainment in the realm of beautiful pianoforte music combined with indispensable mechanical and technical usefulness, the author thought it wisest to build upon their solid and invulnerable foundation, for the purpose of furthering the art of pianoforte playing. Being adverse to any alterations in the original texts of any master works when played in their original form, the author would strongly condemn any artist for tampering ever so little with such works as those of Chopin."² Considering the ethic of the time, Godowsky shows a conscientious approach to the question.

The *Studies on Chopin's Etudes* are currently published by Schesinger'sche Buch und Musikhandlung (Robert Lienau), Berlin and are available through C.F.Peters. Thirty-one are for both hands and twenty-two are for the left hand alone. Of the twenty-seven Chopin etudes (12 from Op.10, 12 from Op.25 and the three composed for the *Méthode* by Moscheles and Fétis), the only one not transcribed by Godowsky is Op.25/7 in C sharp minor. The twenty-two studies for the left hand alone include one transcription of each Chopin etude except Op.25/6,7,8 and 11, and the *Trois Nouvelles Études* 3. Sixteen of the Chopin etudes appear in one or more versions (for both hands). The "black key" etude Op.10/5 is transcribed a total of seven times, including one version for the left hand.

In most of the transcriptions the structure, basic figuration and melodic material of the Chopin model remain intact. Twenty-one of the transcription for both hands and eleven of the left-hand transcriptions are transposed to other keys, in many cases adding to the technical difficulties. Compositional techniques Godowsky uses on the Chopin etudes include moving the original right-hand figuration to the left-hand, extending the original figuration, adding new melodic or technical material, adding contrapuntal interest and complexity with counter-melodies, embellishing the harmonies and introducing rhythmic complexities.

¹Leopold Godowsky, *Studien über die Etuden von Chopin* (Berlin, Lienau-Schlesinger, n.d.), iii

²*ibid* p.iv

Godowsky divides the studies into five groups:

1. *Strict Transcriptions* The right-hand figuration of the Chopin model is placed in the left-hand, thus transferring the technical difficulties to the "weaker" hand and the original left-hand accompaniment is adapted and moved to the right-hand (7 studies). See §1.¹
2. *Free Transcriptions* Most of these studies (19 of the 23 in this group) are for the left hand alone. Chopin's figurative and melodic material is adapted as much as necessary to make the performance possible with a single hand. See §2.
3. *The "Cantus firmus" studies.* These transfer the right hand of the Chopin model strictly to the left hand while new (typically contrapuntal) material is added in the right hand. See §6.
4. *"Versions in form of variations"* These are free variations in which the material of the model is usually used measure for measure, but each section receives a different figurative treatment. Five studies.
5. *"Metamorphoses"* These are "studies in which the character, design and rhythm of the original text are altered while the architectural structure remains intact although the melodic and harmonic outline is often considerably modified".² (Godowsky lists only two studies in this group; many of the studies, however, have characteristics which could place them here.) See §§3,4 and 5.

The most interesting studies in the set are those which only borrow certain parameters from Chopin. In these works the models undergo drastic transformation and become character pieces with such titles as Polonaise, Mazurka, Tarantella, Capriccio and Valse.

The Polonaise study No.32 uses the harmonic framework and the melodic outline of Op.25/4. The key is transposed from the original A minor to F minor and the meter is changed from C to 3/4. The melodic notes of the original are usually present in the upper voice (§3) and 16-note figures and the characteristic polonaise rhythms appear in the lower voices. Though the basic harmonies of the model are present, they are frequently elaborated and colored.

The second "Metamorphosis" is the Mazurka, study no.34, which uses Op.25/5 as its model. As in the polonaise, the harmonic framework and melodic outline of the Chopin model are retained (§4).

When Chopin varies the principal material (an eight bar segment), so does Godowsky. In the "B" section of the study Godowsky combines Chopin's theme (which is transferred to the right hand) with fragments of the original theme of the "A" section (in the left hand, altered to fit the major model). See §5.

The Tarantella, study No. 9 (Op.10/5) is another striking composition which fits into the category of character transformation. The meter is changed from 2/4 to 12/8 and even though this is a *cantus firmus* piece with the original figuration in the left hand, the rapidity of the movement (Vivace, dotted minim = 88-100) and the striking nature of the new chromatic material in the right hand de-emphasize the *cantus firmus* and give the study the feeling of an original composition (§6).

The only structural alteration in this work is an eight measure repetition of the opening phrases at the return of the "A" section.

The final two compositions of the collection each combine two studies. Study No 47, entitled *Badinage*, combines Op.10/5 and Op.25/9. The principal material from the *Black keys* etude is given to the left hand and the material from the *Butterfly* etude is given to the right hand; the materials are exchanged between the hands at irregular intervals. The first six measure of the study use the beginning of each etude (§7) in almost exactly the original form. As the composition proceeds, segments of the material are used in exact or varied fashion, and are reordered as Godowsky found necessary in order to accomplish his purpose. This procedure is followed for the entire transcription, which therefore does not follow the structure of either model.

¹For musical examples see the end of the article.

²*ibid.* p.viii

Technical and performance aspects of the Studies

The technical and musical demands facing the performer of these works are extremely formidable. However these studies can be of great value in developing technique when used in conjunction with the Chopin etudes.

To a large extent the most difficult technical figuration in the Chopin etudes is given to the right hand. The most obvious benefit of the Godowsky transcriptions is in having the original right-hand figurations transcribed for the left hand, thus allowing the left hand to gain valuable technical work that was originally limited to the right hand alone. Of course, it is possible to practice some of the Chopin figurations with the left hand without referring to the Godowsky studies; however, the original figurations are effectively transcribed for the left hand by Godowsky, and excellent fingerings are given to help the student. In the cases where the figuration is transcribed parallel to the original, Godowsky's ideas on fingering can be beneficial for practising many passages in both his own and in Chopin's etudes. Study No.3 (Op.10/2) for the left hand alone is excellent for strengthening the weaker fourth and fifth fingers (§2). For efficient practice, it is only necessary to learn one page of the study. There are many prefatory exercises that can also be useful, and can be applied to this study as well as to the corresponding Chopin etude.

Study No.13 is an excellent study for tonal balance and color (see §8). Study no.22, a transcription of the "Revolutionary Etude", is a good example in arpeggio figuration. It is in the key of C sharp minor (requiring the use of the thumb on the black keys) and once mastered in this key will facilitate the playing of the original in C minor and greatly increase the left-hand agility (§10b).

Study No.31 is a good all-round study for the left hand alone. It is one of the variation-studies and combines a variety of techniques including the crossing of the thumb, rapid shifts of position, double notes, contrapuntal playing with a single hand, arpeggio passages and bi-rhythmic passages. No.43 is a good study to develop strength and endurance as well as extension of the hand and strengthening of the fifth finger. It is in C sharp minor, thus increasing the technical difficulties (§9).

Examples of every technical figuration and problem can be found. No.16 has extensive and varied arpeggios over a wide range of the keyboard and No.26 is excellent for developing velocity in runs. Double notes are the main technical feature of no.36 (thirds), No.38 (sixths) and No.39(staccato octaves), No.42 with valuable preparatory exercises, is a wide-ranging study utilizing broken octaves and chords, rotation and arpeggios.

The studies are carefully edited and fingered in order to help the performer understand the exact musical meaning of the text. However, speaking as a performer, Godowsky says: "The phrasing, the inner articulation, the dynamic marks, the pedalling and fingering are not in all cases to be considered unalterable, as we must in some cases and under certain conditions allow more freedom to the imagination and individuality of the player..."¹

In his *Introductory remarks* Godowsky cites the "revolutionary character" of the fingering and pedaling. He refers particularly to the left-hand studies, in which unusual fingerings result from the technical and logistical requirements of certain passages. Techniques involved include rapid shifts of position (§10a), rapid and frequent crossing of the thumb (§10b) and use of the thumb (and other fingers) consecutively on different notes (§10c). The widely spaced chords of No.21 (§10d) illustrate the need for most of these techniques and the necessity of fingerings given by Godowsky.

The studies are meticulously pedalled. Godowsky includes remarks on pedaling in the preface to No.45 (in addition to general remarks on pedaling in the preface to the Studies): "Owing to the intricate rhythms, the ever changing chords and the necessary aesthetic blending of harmonies, the pedaling of this study offers difficulties, which no amount of conscientious pedal marking could entirely eliminate. The artistic use of the right pedal depends much upon the artist's harmonic perception, his imagination,

¹*Ibid.* p.v

his sense of tone colour and upon individual idiosyncrasies..." Using the first two measures of No.45 as an example, Godowsky indicates the many subtle uses for the damper pedal (§11). Godowsky's comments in his Preface clearly indicate that he intended these compositions to be performed. Many have considerable musical merit and are worthy of performance by artists with the required technical skills. The metamorphoses, variation-studies and other works with character transformations are obvious points of interest in the collection and could prove a novel listening experience for contemporary audiences. It might be interesting to perform a group of Chopin études, each followed by one of its Godowsky transcriptions, or possibly two or three Godowsky studies on the same model, such as some of the seven transcriptions of Op.10/5.

In extending the scope of piano technique, the Godowsky studies provide a mixture of old and new elements, combined to form appealing compositions with new character and dimensions. The fact that they use the Chopin études as their foundation make their study and performance even more interesting. Harold Schonberg, in *The Great Pianists*, refers to "the diabolic ingenuity Godowsky displayed; to the polyphonic skill with which he fitted one etude into another; to the altogether original ideas about piano technique; to the extraordinary tonal applications. And there is no denying that, professionally speaking, the writing contains a transcendental quality that personifies the piano - the instrument itself. The Godowsky paraphrases *are* the piano..."¹

¹Harold C. Schonberg, *The Great Pianists* (London, 1965), 322-23

Example 1. Study No. 7 (Op. 10, No. 5)

Vivace $\text{♩} = 115$ Leopold Godowsky

p grazioso e leggerissimo

Example 2. Study No. 3 (Op. 10, No. 2)

Allegro ($\text{♩} = 118 - 126$) Leopold Godowsky

sempre legato ed espressivo

L.H.

Example 3. Study No. 32 (Op. 25, No. 4)

Polonaise

Allegro drammatico $\text{♩} = 116 - 108$ Leopold Godowsky

pp

Chopin's melodic notes are circled.

Example 4. Study No. 34 (Op. 25, No. 5)

Tempo di Mazurka $\text{♩} = 52 - 60$ Leopold Godowsky

la melodia ben marcata

p dolce

Example 5. Study No. 34 (Op. 25, No. 5)

cantabile

p dolce

Example 9. Study No. 43 (Op. 25, No. 12)

Allegro molto e con fuoco Op. 25, No. 12

Example 10. Fingerings

Example 11. Preface to Study No. 45

Example 6. Study No. 9 (Op. 10, No. 5)

Vivace $\text{♩} = 88-100$ Tarantella Leopold Godowsky

p
Ped. * (Ped. *) (Ped. *)

Example 7. Study No. 47 (Op. 10, No. 5 & Op. 25, No. 9)

Vivace gioviale ($\text{♩} = 92-104$) Badinage Leopold Godowsky

p leggiero
Ped. * Ped. * Ped. * Ped. *

Bar 13
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Example 8. Study No. 13 (Op. 10, No. 6)

Leopold Godowsky

p
(Ped. Ped.) (Ped.)