THE GODOWSKY SOCIETY

Newsletter Vol.9 No.1

LEOPOLD GODOWSKY (1870–1938)

Leopold Godowsky was known as a pianists' pianist. His technique was so perfect that it seemed as if he never hit a wrong note. "It would take me five hundred years to get that kind of mechanism," said Artur Rubinstein in admiration.

Rarely does a pianist attain such artistry without the benefit of outstanding teachers. Yet Godowsky was virtually self-taught. He had a compulsion for perfection and he practiced for many hours at a time. "He never has to warm up," his colleagues would say, "because he never leaves the keyboard!" His friends stated unanimously, however, that he never played in public with the same command he possessed in the privacy of his own studio. Some feel this is because he refused to take the risk of making a mistake and spoiling the perfection of his performance. His timidity on stage has been likened to Chopin's. One night after leaving Godowsky's apartment, Josef Hofmann told Abram Chasins, "Never forget what you heard here tonight; it's too bad the public cannot hear 'Popsy' play as only he can."

Only those who heard him in the intimacy of his own living room can say whether Godowsky's recordings reflect his true capacities.

Drawing by Louis Lupas from "Artists in Music of Today" (New York: Grosset & Dunlap, Inc., 1933).

The Godowsky Society

2

Patrons:

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

The great procrastinator once again crawls from under his shell, sheepishly - and defiantly, presenting Newsletter Vol.9, no.1.

So much time has elapsed since the last issue that it is inevitable that there has been some movement on the Godowsky front, and some of this is reflected in the following pages - not everything, for I do miss out sometimes. For me, the most important item is the recent CD of the Miniatures - wonderful music: nor far behind comes the first volume of the complete Chopin/Godowsky Studies. There are reviews of both of these issues.

Important too is the publication of Sorabji, a critical celebration, a long awaited work on our sorely-missed Patron which is reviewed in these pages. Also noted in this issue is an issue of some marvellous piano-playing - including some previously unissued Godowsky - in Romantic Rarities.

There are not only reviews: apart from some rare reprints of material relating to Godowsky - as might be expected - there is a piece on another sadly neglected composer/pianist, Nicolai Medtner by Michael Jones who has given the piece a nod towards Godowsky by the inclusion (a coup) of a copy of a letter from Godowsky to Medtner. This piece comes, quite properly at a time when there have been some reissues on CD of some of the recordings Medtner made in the late 40's. I hope EMI get round to issuing the beautiful piano quintet.

For the benefit of non-German speakers like myself, the letter writer regrets that he has recently been suffering from a stomach complaint but that he would be glad to receive Medtner on Wednesday or Friday circa 5 pm - and would he please bring along his most recent compositions? The letter does not sparkle nor is it redolent of bonhomie. There is nothing in it of the Godowsky who appears in the following tale from Boris Barare (son of the Fabulous Simon) passed on to me by Bryan Crimp. Barare writes: "I cannot resist telling you another Godowsky story.

Yesterday I visited an elderly lady friend, who witnessed the following: At a musical gathering Rosina Lhevinne asked my father in Godowsky's presence whether he gave duo piano recitals with my mother as she did with her husband Joseph. Godowsky replied before father got a chance to answer, 'No, they are good enough to play seperately.'

What a rascal Godowsky was!"

3.

Another story concerning 'the rascal' comes from Carl F. Flesch's lovely book, 'And do you also play the violin?'
"Kreisler, of unmistakably Jewish origin, but baptised early in his youth (...). His wife would like to convince everybody that basically he is an 'Aryan'. At a party she once pronounced: 'Actually, Fritz has very little Jewish blood in his veins'. At which Godowsky: 'Oh, I didn't realise Fritz is that anaemic'."

I hope you find at least something of interest in the following pages and should you feel like it, let me know one way of the other. I thrive, dear reader, on feedback.

I'll be back.

Harry Winstanley
30 Haddington Place
Edinburgh EH7 4AG
SCOTLAND

The notice below is directed towards readers in the London area. I would add that with Mr Cockburn, it does not require any great effort to bring Godowsky into the conversation.

THE PIANO CIRCLE

for proficient amateur players

19 Fitzjohns Avenue, London NW3 5JY

PATRON:
Antony Hopkins, CBE, FRCM, Hon. RAM

HON. CONSULTANTS:
Eleanor Bailie
Ricci Horenstein

HON. ORGANIZERS:
Elizabeth Gundrey
Andrew Cockburn

Would you care to **PASS ON** this news, please? To fill a long-felt want, a Piano Circle is starting up, for proficient amateur players.

Such amateurs often feel isolated, with no opportunity to play before even a small audience or listen to others. The Piano Circle will meet this need by organizing small gatherings (of up to eight amateur pianists at a time) to play in some of its members' homes, and larger ones playing in rented premises (to which members can invite friends). Duets will be encouraged. These occasions will be informal - probably with coffee etc at the small gatherings and a buffet supper after larger ones.

Additionally, amateur pianists who join may be offered, through the medium of a Newsletter, some discounts on piano CDs, music, books and tickets to recitals by professionals. There may be occasional illustrated talks by experts in different fields, or workshops; and possibly an annual weekend in a hotel or residential college, with opportunities to play. The Newsletter will also exchange information such as recommended tuners, news of other events, etc.

The normal subscription will be £12.50 p.a. but to those founder-members who join before autumn 1994 there will be a reduction, to £10.

An echo from the past

4.

Extract from the *Boston Transcript*, June 3, 1911

(The critic here is D.C. Parker who plied his trade in Boston, New York and in his home town, Glasgow. A long-standing friend of Percy Grainger (about whom he wrote a monograph for Schirmer in 1918), his article on Godowsky's Triakontameron was republished in Newsletter vol.IV/2 - and very good it is, too! The following piece was written at the time when Godowsky was perhaps going 'off the boil' as a recitalist, becoming a bit disenchanted as a performer during the busy years following the European triumphs of 1900: he would rather have been composing. Mr Parker's comments on Chopin are interesting! [Ed.])

"As a personality, for example, Mr Godowsky does not seem as interesting or as individual as Mr Paderewski or Mr Busoni is. Even more that Mr Hofmann or Mr Bauer he labors under that score. To see on the platform of the Queens Hall, he is a short, stout, middle-aged man with a bald spot in the circle of his black, curly hair; not too cleanly shaven and distinctly slovenly in his dress, his 'platform manner' is as bourgeois as his aspect. He has a queer trick of drawing his head into his shoulders when he would be particularly impressive, and another, much less amusing, of sitting, plump hands on plump knees between his pieces, like a Yiddish shopkeeper waiting for trade. When the trade comes in the form of applause, he is as smilingly obliging with repetitions and 'extras' as that same shopkeeper might be. No, Mr Godowsky is not a rare and impressive 'personality' like Mr Paderewski or unusual and baffling like Mr Busoni or even merely romantic like Mr Gabrilowitsch. He would hardly stir the feminine sensibilities of the average audience at a piano recital in America.

"A similar lack of individuality besets Mr Godowsky's playing. When for two hours he plays in succession twenty-odd pieces by Chopin he seems - the composer and the music aside - somewhat monotonous, rather too meticulous, a little too aware of his audience, and distinctly the deliberate seeker of unusual and not always justifiable effects. He plays, for example, with a precision that often seems of an idealized and 'transcendental' pedagogy. He can adjust the flow of a melody to the harmonic background with acute differentiation, maintain it and yet diversify it with adroit subtleties of accent. He likes to isolate and mould a phrase until it becomes almost brittle. His runs, his arpeggios, are little miracles of fleet exactitude. He likes the smooth-edged musical period, the squared musical period. The clarity of all is perfect, but it is a hard and rather dry clarity. It lacks warmth and eloquence; the listener received no sense of a vivid and distinct emotion in the pianist. he merely appreciated the perfect fluency and the exactitude of technical facility, the perfect discipline that the pianist holds over his instrument, his music and himself. Yet as it happens, Chopin wrote often an undisciplined and almost an improvised music that was born of a keenly personal emotion and that was designed to kindle in the player and the hearer as keen a response.

To Mr Godowsky , the Studies, for instance, are studies in technical problems and solutions, and to be played accordingly, with no hint of fancy in them as well. With them he calculated, with all the rest of the chosen pieces he calculated. Here was the emphasised contrast, there the accented, there the precisely reiterated phrase; again the moulded melody, or often the melody curiously subordinated to some particular phrase in it, or to some under-voice that thereby in the fashion of the time Mr Godowsky might be original and individual. Therein he could be bizarre as Mr Busoni likes to be bizarre, even distorting, but Mr Godowsky lacks the commanding, the persuading Busoni eloquence. He was only thoughtfully dry. The listener heard the Chopin of Preludes, Studies, Mazurkas and Waltzes with little glamour to glorify them. Mr Godowsky can be very subtle in his gradations of tone, very adroit in his colouring of it on the keyboard and pedal, but the result is a dry illumination. There is no iridescence. The lights are too keen, the shadows too exact. The music is not shot through with its own or the pianist's moodiness.

Yet Mr Godowsky has his own compensating, almost his stirring virtues. The vein of dry precision in him makes him just as astute in musical design, and it was good to hear him play the *Funeral March* in the familiar Sonata with no exaggeration of its reiterated phrases of lament and threnody. Here at

least he made the music of a fine and deep personal emotion and not of the pianistic show of the concert room. He happened also to revive the *Andante Spianato and Polonaise*, only once played within easy memory of Boston, to keep the gentle song of the Andante low-voiced, and to inflects its phrases as gently. It is the custom to say that the Polonaise is thin, hollow, commonplace Chopin. It may be, but Mr Godowsky saved it by a driving power and a rhythmic vitality that brought it to life again. It is this curious driving power that makes what seems at first his exact reiterations, as in the hackneyed Ballade in A flat, gradually and strangely insinuating. Very subtly he varies each one with some little variation in propulsive power, an intellectual and technical exercise, it is true, but fascinating withal. Of rhythm, at least, Mr Godowsky is a master unless he chooses deliberately to break or distort for an 'individual' effect. He did come close to glamour in the suggestion of the dance that etherialised the Waltzes and Mazurkas. One of the chosen Preludes was finely clangorous and tumultuous. He can order flecks of song so that they move as rhythmically as Geissler-balls, touched by the flawless flow of an electric current. His Ballade moved, note by note, phrase by phrase, in an exquisite harmony of motion. Perchance he was forgetting the audience and even his pedagogy."

<u>And I must include this nugget from *Music*, vol.17 [April, 1900]:</u>
"Dr Edward Alexander MacDowell has been informed and has seen for himself that Mr Leopold Godowsky had taken the liberty of dedicating to him the extremely difficult Study in C. This he takes as an impertinence - but here he has a reason, for the piece is so difficult that scarcely anybody but Godowsky can play it. In fact, the author selected it for this dedication for this very reason, thinking that the more unusual the piece, the more distinct the honour. MacDowell has written to Schirmer, the publisher, to take his name off, expressly forbidding them to print another copy with it on."

The above extracts are from the two hundred odd pages of manuscript extracts made by Leonard Saxe, Godowsky's nephew. This material was sent to me by Leopold Godowsky III, who obtained it from Stephen O. and Robert Saxe.

6.

Extracts from: The Memoirs of Carl Flesch

translated by Hans Keller and edited by him in collaboration with C.F.Flesch

[Rockliff, Salisbury Square, LONDON 1957]

(Following Flesch's explanation that he passed on to Eugen Stern's concert agency:)

'The only benefit arising from this connection was my meeting with the piano virtuoso Leopold Godowsky. We came to like each other and formed a sonata duo: in the course of the winter, we gave several recitals at Bremen and Hanover that were crowned with considerable success.

'Before the First World War, Godowsky (b.1870) took charge of the Master Class at the Vienna Conservatoire from 1908-14, in succession to Busoni. (He died, an American citizen, in New York in 1938. He had been director of the Chicago Conservatoire.) He was perhaps the only pianist since Liszt who succeeded in directing piano technique on to hitherto uncharted territory. He was one of those virtuosos who only make their mark in a room, not in the concert hall. 'Godowsky's aura extends for just two yards,' a mischievous colleague once said. The fact that his playing did not have any magnetic effect upon his audiences seemed to be due to his technical preoccupations, which resulted in an excessive degree of mechanization and thus inhibited the free play of his imagination. His close professional colleagues held him in far higher esteem than the rest of the public, which tended to remain unaware of the subtleties of his style. On one occasion, I saw Theodor Leschetzky, Josef Hofmann and Wladimir von Pachmann crowd round him in the profoundest admiration while he played one of his Chopin arrangements, whose difficulties seemed wellnigh inconceivable even to these sovereign exponents of the instrument.

'As a writer of music. he was less of a composer that what one might call a *combinator* [1], in which capacity he showed genius - if this superlative may be applied to a relatively inferior activity. His original compositions lacked inner compulsion while at the same time reaching the very limit of intellectual calculation. In order to apply his talent, Godowsky always needed an external fulcrum: for he rarely invented his own themes.[2] But his arrangements of Chopin and Bach are veritable masterpieces in that they solve the most intricate problems and exhaust multiple technical possibilities which, to be sure, are of a somewhat mathematical kind - despite the unquestionable euphony of the finished result. For the rest, he was said to be an excellent teacher in all matters technical, which seems hardly surprising in view of his creative talent for musical mechanics. Nevertheless, he regarded teaching as a mere source of income. The great and unflagging passion of his life was to *combine* music for the piano.'

'Godowsky's Berlin home used to be the centre of a sociable crowd of musicians. On Sunday nights, he kept open house, when everyone was welcome. Music-making and conversation progressed freely, indeed often simultaneously. Everybody who was scraping a bow across strings or thumping a piano met together in this - in the best sense - Bohemian circle, for everyone was fond of the kind-hearted and benevolent host.

'Wladimir de Pachmann (1848-1933) never failed to turn up when passing through Berlin. Inimitable in Chopin's small pieces, Pachmann was a curious mixture of artist and charlatan, just odd enough as a man to turn his eccentricity into an asset. He liked to intrigue audiences by clowning on the platform. In fact many only attended his concerts in order to be entertained by the nonsense he used to utter, while attentive observers avowed that the particular moments he chose to address his listeners were always just when his memory was about to fail. he took great pleasure, moreover, in humiliating his younger colleagues. When the young Schnabel was introduced to him, for example, he first of all pretended not to be able to catch his name; after it had been repeated thrice, he at last remembered: "Yes, of course, Schnabel, the well-known flutist".

---

[1] I am retaining Flesch's German neologism, **Kombinator**.

[2] Flesch here describes a characteristic symptom of a musical culture's latest stages. That Godowsky's failing can be at least a partial virtue is shown by such creative characters as Max Reger.

'With Busoni, Godowsky was not on the best of terms. Once, when Godowsky played at the house of his friend Landeker, president of the Philharmonic Society (**Philharmonie**), Busoni, who was sitting next door, asked his host very loudly: "Where did you get hold of that lovely pianola ?" Then there was Busoni's riddle: what is the difference between Godowsky and a pianola ? Answer: Godowsky can play ten times as fast as a pianola but, to make up for it, a pianola plays with ten times as much feeling as Godowsky.'

[pp 201-203], c. 1902-1903 © C.F.Flesch

Godowsky and his pianistic philosophy

by Rose Haberman Widder

Godowsky's creed was: 'Music is a science as well as an art', and all problems of teaching and interpretation were approached from both angles. His first concern was that one must conquer the problems of weight and relaxation in playing. Relaxing shoulder muscles, one was to drop the entire weight of the arm to each finger on the key, thus letting the keyboard support the arm, in the same manner as an armchair supports the body. This produced a full, warm tone as opposed to a percussion or pressure tone, so much in favour today on the concert stage.

Godowsky's explanation of the word *technique*, so often misused and misunderstood, opened an entirely new concept to me. He relished the fact that some disgruntled critics derisively called him a technician. 'But really,' he said with a twinkle in his sometimes sad and sometimes merry eye, 'they are paying me a great compliment. Technique in my estimation comprises everything in the pianistic art: phrasing, pedalling, dynamics, agogics, rhythm and - or paramount importance - fingering. A most subtle study is necessary in order to obtain an essential legato: this must be achieved by the fingers, not by the feet of the pedal. And rhythm! It seems at times as if the whole world plays *out of time*.'

Re. technical exercises

For technical exercises he advocated difficult passages of standard master-works from which to construct our own exercises to fit our needs. Most of the Chopin Etudes served this purpose well; also his own magnificent transcriptions of these Etudes for the left hand. For small hands he used many of Philipp's exercises, especially those built upon the diminished seventh chord in all keys in an endless variety of finger combinations and actions, thus producing absolute independence and extensions of the fingers.

The musical content of any composition underwent his exhaustive scrutiny. A most wonderful experience was his way of bringing to light hidden voices to be delicately emphasized. This necessitated perfect control of each finger individually. His own ten wonder digits always seemed like so many orchestral instruments, solving all the complexities of polyphonic writing, in which his own compositions abound, with an unbelievable simplicity altogether enchanting.

His magnificent mind, his keen intellect, his depth and tendency to profound research would have elevated him to the elect in almost any walk of life.

8.

Nicolai Medtner - The Still-Neglected Part of the Triangle

For some years now I have regarded Godowsky, Busoni and Medtner as three of the greatest writers for the piano belonging to the generation immediately after Liszt (another being Rachmaninov); and yet these three are still undervalued, if not marginalised, in our time. The situation affecting these composers, and many others like them, has produced an inbalance in our understanding of this century's musical culture which seriously needs re-adjusting if we are to see more of the whole picture from the view of future posterity.

Of this undervalued triangle Medtner is still the most neglected of the three. The famous photograph of him with Rachmaninov, wing-collar and all, creates the subjective impression of a conservative, professorial character which, according to people who knew him, was totally unlike his real nature. He does not fit into the pre-conceived 'slots' of Russian music - possessing neither the overtly emotional, colouristic and immediately accessible style of 'The Mighty Handful', or the forward-looking nature of a Scriabin or Prokofiev, and this has been enough to relegate him to the more marginalised figures of musical history. And yet this is the composer to whom Rachmaninov wrote in 1921:

"I repeat what I already said to you in Russia: you are in my opinion, the greatest composer of our time".

And also Miaskovsky writing to a musical journal in 1913:

" ..[Medtner is] a composer of the first rank and a strong and original individuality, besides speaking in a language which, even if not understood by everyone, is powerful and passionate, he has really been summoned to his calling to enrich and deepen our spiritual life, and it seems to me that this important role of his is higher and more valuable than acting as a kind of barrier on the path of culture."

As we approach our **fin de siècle** we are fortunately beginning to see, thanks to the CD revolution, a gradual restoration of composers like our triangle to the public consciousness. In Medtner's case this includes not only 3 sets of the concertos in as many years and at least one cycle of all the piano sonatas, but also the recent historic re-issues from Testament of Concertos 2 and 3 in the composer's own superlative performances (Testament SBT 1027) and the Medtner selection in the EMI 'Composers in Person' (EMI Classics CDC 7 54839 2) series which features quite a number of songs (including a couple of unpublished recordings), sung by Schwarzkopf and Slobodskaya and several solos (including several so-called 'Fairy Tales' or "Marchen" as Medtner officially called them) played by the composer. Most important of all will be the forthcoming comprehensive biography by Barrie Martyn which will be published by Scolar Press in early 1995. Readers who are familiar with Mr. Martyn's book 'Rachmaninov, Composer, Pianist, Conductor' (also from Scolar) can look forward to a profound and respectful assessement of Medtner's life and music seeking to redress the balance towards a more favourable appreciation of his life and art.

9.

Firstly a brief outline of Medtner's early history. He was born in Moscow on 5th January 1880 (new style calendar) into a middle-class family which surrounded itself with a highly cultured environment; his oldest brother, Emil, was a philosopher with deep musical interests and another brother, Alexander, pursued a professional musical career as violinist and later as conductor. It is remarkable that by the time his official Op.1 (the 'Stimmungbilder' or 'Mood Pictures') were published by Jurgenson in 1898, Medtner's personal style was complete and assured, revealing his natural self-taught skill as a composer. He graduated brilliantly from the Moscow Conservatory after studying Piano with Paul Pabst and Vasily Safonov and in composition came under the influence and personal guidance of Taneyev, who described his pupil as "born with sonata-form" - this is significant because it was the influence of Taneyev (himself influenced by Tschaikowsky) which implanted a much-needed intellectual backbone into Russian musical thinking, moving it away from the colouristic approach to content that had hitherto prevailed, particularly during the 19th century. Nevertheless it must be stressed that Medtner was not academic in his approach to composition: all sonata-form development was seen as organic growth and this is a very important element when we come to discuss an interpretational approach to Medtner later. It is still unrecognised that he was the first to create a fully organic one-movement sonata (the G Minor Op.22) in which the original mood is perfectly preserved throughout, in contrast to the Liszt Sonata in B Minor, which introduces new material of an entirely different feeling in the slow middle section.

After graduation he concentrated on teaching and giving occasional concerts of his own music but resigned from the Conservatory in 1910 to concentrate on composition. He and his wife Anna left Russia in 1921 and lived first in Germany (where he found his first non-Russian publisher, Zimmermann) and later in France, where they lived in a rented house belonging to the great organist-composer Marcel Dupré. In 1935 they emigrated to England, living in Golders Green (his grave can still be found in Hendon cemetery). Life in England, however, was by no means a decline into obscurity - he had many friends and supporters who looked to him as an artist of the highest ideals: composers such as Bax, Roger Sacheverell Coke, B.J.Dale and particularly Sorabji, who wrote several stimulating articles, and pianists such as Arthur Alexander, Dora Bright, York Bowen, Moiseiwitsch and most significantly, Edna Iles, who for over 50 years featured Medtner's music regularly in many concerts and broadcasts, including the playing of all three concertos at the Albert Hall in 1946 (under the baton of George Weldon) in the presence of the composer. She had been playing his music since childhood and performed several important works, including the British première of the First Concerto in 1930 and felt that it was an important initiative for any artist to consult a composer for their guidance and approval. They first met during a visit to Paris in 1934 and I remember Miss Iles telling me that Medtner's previous caller was Glazunov. When she first played to him the composer was immediately struck by her innate ability to gather a piece together as a whole ("She is very brilliant and she can gather it" was Medtner's remark to his wife), a comment about which I will have more to say later.

During part of the Second World War (from 1941) the Medtners and their Persian cat, Kotya, stayed with the Iles family for 2½ years at Wootton Wawen in Warwickshire. During this period several works were completed, including the Russian Round-Dance Op.58/1 and the Concerto Ballade in E Minor Op.60, of which Miss Iles still possesses the MS of the two-piano score. In fact she got to know many Medtner works in great detail with the composer and all the concertos were studied on two pianos; and so in recognition of many years of selfless devotion Medtner dedicated the Russian Round-Dance Op.58/1 to her, inscribing the copy "To the bravest and ablest besieger of my musical fortresses". Private evenings for friends often ended with the Round Dance, though the commercial recording was to be made by the composer and Benno Moiseiwitsch in 1946; incidentally, Moiseiwitsch himself took the trouble to travel to Wootton to study the Sonata in G Minor with Medtner prior to making his HMV record of it in 1943, and was the first pianist to give public performances of the Concerto Ballade after the composer's première of it with Sir Adrian Boult in 1944.

During the autumn of 1942, while working on the orchestration of the 3rd. Concerto, Medtner became progressively ill with heart trouble and decided to return to London later in 1943. After the war he was commissioned by HH the Maharajah of Mysore to record as many of his own works as he wished for HMV, including the three Concertos (with the Philharmonia Orchestra conducted by George Weldon in the First, Issay Dobrowen in numbers 2 and 3), two of the Sonatas ('Sonata-Ballade' and 'Sonata Tragica') and various solos, chamber works and songs. These were recorded from 1947 onwards and are of historic importance not only for being excellent first-class performances, but also that Medtner was, along with Rachmaninov, one of the only composers of the time (the first being Elgar) to record a comprehensive range of his work for the gramophone. What is also remarkable is that Medtner plays so well despite having had two coronary attacks by this time!. After his death in 1951 his works still featured occasionally in some pianist's repertoires, notably Egon Petri, but it was largely left to Edna Iles to keep his works before the public in any regular fashion.

The subject of pianists reveals another problem to do with the lack of acceptance of Medtner's work, His music, like Busoni and Godowsky, makes exceptional demands on all areas of the pianist's art, all of which must be fused into a perfect whole, as in Medtner's own structures. Unfortunately he lived at a time when it seemed the general rule for pianists to be cavalier both in their approach to structural tempo and in understanding the intrinsic meaning of a work i.e. subjective rather than objective perception. This, coupled with the general lack of innate musicality in so many modern pianists, revealing itself in a lack of structural command and flexibility within the form, particularly with regard to tempo, means that so many modern recordings, even those that have won awards (!), fail the composer by distorting the structure out of all proportion due to superficial ideas of what constitutes 'expression'. The one virtue above all that Medtner admired in Miss Iles' work was her instinctive structural grasp of the music as a whole ("A perfect piece of conducting" as George Bernard Shaw described her playing in 1920). He also said "There may be many ways of interpreting a work but there is always one way which is the best." Over the years I have come to realise how much this

classical/structural approach can teach pianists in preparing a performance - when I first heard Godowsky's own recording of Beethoven's 'Les Adieux' sonata I was immediately struck by how truly permanent his interpretation was, and is - no messing about with excessive tempo deviations but perfect proportion allied to a perfect quality of technique leading to the purest art. All the truly great pianists, Medtner included, possessed these intrinsic qualities, then in abundance, now exceedingly rare; and until we seek to re-discover and manifest such ideals only then will a truly penetrating and sincere re-creation of so many neglected works of this period be fully possible.

A final footnote: did Medtner and Godowsky get on? Some reports say no. Great personalities who held strong likes and dislikes, as Medtner did, may inevitably make difficult comrades-in-art; so it may be impossible to know unless some relevant correspondance turns up. For the moment we have only the letter illustrated, and leave the rest to the imagination!

With special thanks to Barrie Martyn.

Book review

• Sorabji - a critical celebration

ed. by Paul Rapoport (Scolar Press[UK]; Ashgate Publishing Company [USA])

Our current cultural climate has its failings but I don't intend to pursue negative aspects when reviewing a book which is in essence and in fact a celebration: forget the critical. This book expounds and explores the life and work of a composer whose name is not a household name, whose name is unknown to the general music-lover and perhaps known to the knowledgeable music lover (am I beginning to sound pompous here ? He never was.) as the man who wrote music but wouldn't allow it to be performed: a bit of a joke. This book puts the record straight.

The mythic Sorabji, the eccentric, the misanthrope, is given the lie in Alistair Hinton's riveting essay 'Kaikhosru Shapurji Sorabji: an introduction' in which he brings to life this reclusive, quirky, generous and obstinate man. His tale of the chance discovery of Sorabji the composer is pure serendipity and the events leading up to their first meeting is splendid and makes compulsive reading. Mr Hinton's work at the Sorabji Archive, which he founded, is the natural outcome of his continuing enthusiasm.

If I mention Mr Hinton's essay first it is because it is written so as to give the reader an appetite to find out more: he does this not by parading his knowledge but by communicating his enthusiasm.

The remainder of the book is the back-up system: it comprises a 'Complete provisional' chronological catalogue of Sorabji's compositions with copious annotations; there are extracts from his published writings (these are not confined to the two published books) including some of his music criticism; there are generous extracts from his letters to Heseltine/Warlock, Eric Chisholm, Norman Gentieu and Frank Halliday, and from his commonplace book. There is an interesting essay on the Piano Music, by Michael Habermann and a discussion on performing the *Opus Clavicembalisticum* between Paul Rapoport and the ubiquitous Geoffrey Douglas Madge.

This is a handsome book, very well illustrated and worthy of its subject. It is not, despite its title, over-academic, being quite readable save for one essay which is mercifully short (for the curious, it is the essay where the footnotes exceed the text).

It is a saving grace of our cultural climate that this book has been published: it would be good if we could now hear the music. Perhaps a start could be made by issuing the tapes that Sorabji made for Frank Halliday. That too would accord with the cultural climate - "Sorabji Plays Sorabji". Super!

Record reviews

• Leopold Godowsky - Piano music for four hands

(Joseph Banowetz and Alton Chan, pianos)
MARCO POLO 8.223475

Once again, Marco Polo have done us proud. Following on from the lovely CD of the *Walzermasken* (CD 8.223312) they now present us with the complete *Miniatures* (although the title is strangely omitted in favour of the vague appellation of 'piano music for four hands'. The six-year gap between the publication of these widely-different works; the gaps can be explained by the dislocation caused by the First World War and his demanding activities as Editor-in-Chief of the Educational Materials published by the St. Louis Art Publication Society. The *Miniatures*, then, can be regarded as a continuation (or *spin-off*) from his educational work, which was directed towards the emerging pianist - a far cry from his previous pedagogical experience and from his Studies on the Chopin Etudes.

The Miniatures, comprising 46 short pieces for piano, four hands, are intended as teaching materials for students at the beginning of their piano studies with a *primo* part confined to a five-tone compass with each finger playing throughout each piece the key allotted to it, thus avoiding the passing under of the thumb. The *secondo* part, to be played by the teacher - though some will be within the ability of the pupil once the *primo* parts have been mastered - are more demanding.

Despite these self-imposed restrictions, Godowsky created music of great charm, beauty and wit which is as grateful to listen to as it is to play. The 46 pieces are divided up into four groups, Three Suites, Ancient Dances, Modern Dances and Miscellaneous (for some reason the running order is altered on the CD, the Miscellaneous coming first). *Miniatures* is an apt title, the longest piece lasting 3.19 mins, the shortest, 0.35. Joseph Banowetz and Alton Chan obviously like the music and playing it - this seems a commonplace but it doesn't happen that often; this enjoyment is communicated and each piece is beautifully characterised with thoughtfulness and scrupulous attention is paid to Godowsky's markings. Try the delicious *Serenade* or the poetic *Meditation* where Mr Banowetz' playing is sheer delight - tactful but never deferential, positive but not obtrusive - and Alton Chan responds: the wit and rhythm of *The Exercise* are captured as are the high spirits of the *Polka*. I could go on - and on...

Piano duets are usually best heard in small does due to the overall texture implicit in the four-hand format; however the combination of Godowsky's mastery and the aural sensitivity of Messrs. Chan and Banowetz enable us to listen to almost 70 minutes and be barely aware of the time pass. Of course, thanks to the CD technology it is possible to create your own programme of the *Miniatures* - endless permutations, endless delights.

Let us hope that this CD will encourage the revival of the use of this music as pedagogical material and it should certainly be in print. Individual numbers are available from Fischer in an archive edition, but at a price.

(14)

• Leopold Godowsky: *Studien über die Etüden von Chopin*, Volume 1

[Altarus, AIR-CD 9092], **Carlo Grante (piano)**

In my review of Rian de Waal's Godowsky recital disc (Hyperion CDA66496) in Tempo No.179, I highlighted the principal reason for the comparative neglect of Godowsky's music until recently: its extreme technical challenges had not become a recognised part of the pianists' education. Godowsky broke little new ground in terms of harmonic language. On the other hand (and the quantity of his left-hand-alone literature is considerable) his development of total independence of each finger expanded the expressive potential of the pianist - polydynamic, polyrhythmic, polychromatic and, most especially, polyphonic. As a child, the blind Art Tatum is said to have heard a two-piano recording and, without realising that two players were involved, assumed that to be how one piano sounded. Godowsky frequently requires a pianist's left hand to accomplish the work of two or more hands; the sheer complexity of much of his two-hand writing, generations ahead of its time, has waited most of this century before a handful of exceptionally disciplined players have come successfully to grips with it. Nowhere in Godowsky's output is this more apparent than in his monumental masterwork, *Studien über die Etüden von Chopin*, an ambitious collection of over fifty published (and perhaps a few unpublished) remodellings of the pianist's Bible, Chopin's **Études**, Opp.10 & 25.

Working on fingering problems in Chopin's **Étude** in thirds, Op.25 No.6, provided Godowsky a point de départ for his **Studien**, the composition of which was to occupy him for over twenty years until 1914. Like Chopin's **Études**, Godowsky's are both pianists' study material and concert works. In the preface to the 1914 publication of the **Studien**, Godowsky set out his intention and purposes very clearly. He rightly condemned artists tampering with Chopin's **Études** when performing them. he considered his **Studien** as a new edifice, built upon the "solid and invulnerable foundation" of Chopin's originals - "a combination of Chopin's sonority with Bach's polyphony" whose "unusual mental and physical demands... must invariably lead to a much higher proficiency in the command of the instrument." Certain past pedagogues of the piano frowned upon the **Studien** as tasteless perversions of Chopin - missing the point entirely. Godowsky's harmonic and polyphonic vocabulary begins where Chopin's left off - not the Chopin of the youthful **Études** but the more subtly refined later Chopin of the last great works, the **F-minor Ballade, Polonaise-Fantasie** and **Barcarolle**. He saw enormous possibilities in this material, and just as the 18-year-old Chopin revolutionised piano technique with his Op.10 in the 1820s, the young Godowsky railroaded it forward into the twentieth century; we are now nearing the end of that century - and most of us are only just catching up with him.

There have of course been occasional public performances of a few of the **Studien** since their publication. David Saperton's LP of many years ago in which he performs some of them alongside the Chopin works upon which they are based, is a valuable document which appears to have been one of the first excursions of the **Studien** into the field of commercial recording. Much more recently, several of them have appeared on discs by Ian Hobson (18), Jorge Bolet (8), Marc-André Hamelin (5) and others; Michel Béroff has also recorded some of the left-hand only **Studien**. The present recording, however, is the first in a series which will cover the entire cycle. It is a most handsome presentation. The distinctive black-and-gold of its substantial booklet forms a perfect introduction to the comparison between Godowsky's art and that of the great jewellers with which Frank Cooper opens his generous, imaginative and informative notes. An abridgement of the classic essay **Leopold Godowsky as Creative Transcriber**, from Sorabji's book **Mi contra fa**, makes up most of the remainder of the booklet (members will, of course, recall that this great chapter was reproduced in its entirety in a previous issue of **The Godowsky Society Newsletter**); at the time Sorabji wrote it (c.1940) he had been an ardent champion of Godowsky's work for decades, having used the **Studien** as part of his own practising regime since his early days of piano study.

This CD contains the first twenty-four numbers, embracing most of Godowsky's versions of the Op.10 **Études**. Some études (e.g. Op.10 Nos. 3 and 4) receive just one treatment; others are subjected to two or more contrasting reworkings. Op. 10 No.5 (the famous "Black key" étude) must have been something of an obsession for Godowsky; there are no less than seven transmogrifications

(and the notorious and delightful "Badinage" - a combinations of Chopin's two G-flat études - is yet to come). A substantial number of the **Studien** are for the left hand alone; there are ten on this disc.

The music itself is a sheer joy. The suggestion that modern piano music "began" with any one identifiable event is self-evidently fatuous - were one obliged to choose one such, however, Chopin's Op.10 No.1, with its explosive grandeur and fearless use of the entire register of the piano would almost certainly emerge as the strongest contender. Godowsky amplifies this, taking full advantage of the sonorities of the 1890s piano - the very existence of which Chopin's music had made desirable and possible. There are great cavernous pedal notes here, and Chopin's right-hand arpeggii are now carried by both hands, interspersed latterly with some devilish right-hand octave passage work. This calls for the utmost in heroic treatment - and gets at least that. The magnificence of Grante's account of it sets the seal on the whole disc. His grasp of the infinite variety of Godowsky's characterisations is unfailing. It would be difficult to select highlights when each and every number displays Grante's warmth and sensuousness of tone and colouring, splendid polyphonic clarity, exquisite phrase-moulding, dazzling fingerwork and the sort of precision-engineered pedalling without which every detail of Godowsky's multi-layered vision cannot speak for itself. However, try the demonic Horowitzian delicacy of "Ignis fatuus" [track 4], the Cherkasskian elegance (and sheer cheek at the end) of No.12 [track 12], the beautifully controlled tragic polonaise (No.18a) for left hand [track 22] and that delirious roller-coaster of an Op.10 No.8 in F major [track 18] which Grante despatches in a manner worthy of Ogdon at his finest (its closing right hand double-note passage work is enough to make pianists despair - and then practise, one hopes).

Grante clearly recognises, however, that neither pianistic nor composerly virtuosity are at the heart of what Godowsky presents to his audience in these works. Elegance, eloquence and spontaneity are the order of the day and Grante has beyond doubt proved himself in every respect equal to the Godowskian ideal. The **Studien** are a celebration of the greatness of Chopin; this CD reflects that admirably. The recording itself is excellent; clear and lifelike, it secures the very best from Grante's extraordinary performances and its effect will be enhanced by many repeated listenings.

Grante is still only in his thirties. By the evidence of this record he is already a master-pianist. I have no hesitation in recommending this as one of the most outstanding recent piano discs - an essential item in the record collections of all pianists and lovers of great piano music. The next instalment is eagerly awaited. In the meantime - enjoy!

• *Romantic rarities*, an anthology of rare piano recordings from the Golden Age of Pianism

Vol I CDAPR 7013 Rachmaninoff, Godowsky, Lhevinne, Rosenthal and Hofmann
Vol II CDAPR 7014 Friedman, Barere, Levitzki and Horowitz

This generous compilation gives an admirable cross-section of some of the greatest talents of the Golden Age.

Splendid indeed, to hear the Rachmaninoff Edison discs, recorded just after his entry to the United States. These are marvellous discs (and much better sonically than hinted at in the splendid notes) with playing full of fire and wit, this is an unbuttoned Rachmaninoff seldom hinted at in his later RCA recordings. The playing is technically stunning and free: listen to the Liszt 2nd Hungarian Rhapsody with the pianist's own cadenza improvised on the spot; this, assuredly, is not the Puritan of the Piano, he can smile.

Godowsky is represented by six previously unpublished selections by this enigmatic performer and I very much enjoyed the Verdi/Liszt *Rigoletto* paraphrase (à la Godowsky) and a beautiful Chopin Berceuse in D flat Op.57 - perhaps the loveliest Chopin recording Godowsky made.

Josef Lhevinne is represented by the Pathé recordings and by hitherto unpublished 'off the air' recordings: of the latter, the Chopin prelude No. 17 from Op.28 is a find and from the Pathé set I particularly liked the Beethoven-Busoni *Ecossaises* where he emphatically shows that his gifts were not confined to the Romantic repertoire - a great stylist. No such opportunity is given to Moriz Rosenthal in this selection which is confined to Chopin and to his own compositions. Perhaps more than any other pianist I've heard, he brings out the aristocratic side of Chopin's art - there is nothing of the rustic in his playing of the B flat minor Mazurka Op.24/4 - which he has in common with Arthur Rubinstein although his playing is less forthright. The gem of this selection is the Berceuse Op.57 where the clipped accompaniment contrasts marvellously with the seamless legato of the right hand: a wonderful performance which complements Godowsky's. Rosenthal's legendary virtuosity is heard in his *Papillons* and his paraphrase on *The Blue Danube* (a fascinating glimpse of Rosenthal's approach to recording is afforded in *Dear Mr Rosenthal...Dear Mr Gaisberg*, published by APR Publications).
It was that Mr Gaisberg who got Josef Hofmann to the Abbey Road studios in 1935 - the history of these recordings is given in the accompanying booklet - and if these discs were not released at the time, it shows the imperious standards which Hofmann set himself. Although tonally superior, these sides are similar to the Rachmaninoff with their feel of spontaneity, of playing in relaxed conditions as if to friends rather than making a 'document'. Hofmann's free, dynamic playing of the scherzo from Beethoven's Op.31/3 Sonata has the energy and fire of youth combined with complete technical assurance: there is something to treasure in everything which Hofmann does.

The same could be said of Friedman - not a dull moment. This man is tremendous and everything he does is full of interest, even when he patently wrong; he never plays safe, and when everything gels, there is pure magic, as in the Chopin Nocturne in E flat Op.55/2. Friedman was a much better composer than he has been given credit for and he made a marvellous transcription of the *Tempo di minuetto* from Mahler's Third Symphony. Simon Barere earns his place among the Golden Ones and is represented here by his recordings for Swedish Odeon - the Rachmaninoff *Polka de W.R.* is very stylish with loads of charm - and some off-the-air recordings of stunning virtuosity and panache with a generous tonal palate and more than a touch of poetry.

Next on the list is Mischa Levitski who (this is a personal opinion) just manages to hold his head above water in this company because, despite all his virtues - lovely tone, effortless virtuosity and poetic sensibility - there is a lack of drama in his makeup. This does not apply to the Gluck/Sgambati *Mélodie d'Orfée* where his ability to spin out a melodic line is quite beautiful and shows him at his best, as does the captivating Moszkowski Study, *La Jongleuse* Op.52/4.

It is difficult to add anything to the screeds which has been written about Horowitz recently; forget the words, just listen. He would have been regarded as a great pianist in any era.

This is a magical selection from a period when it was possible to identify artists by their sound. Individualists, yes, but great artists and musicians too !

(See appendix for a list of items on the discs)

1. November, 1926.

Verehrter, lieber Herr Medtner:

Bitte verzeihen Sie die späte Antwort: ich hatte eine Magenvergiftung die mich ganz unpässlich machte.

Ich fühle mich jetzt erheblich besser und würde mich sehr freuen Sie zu sehen.

Wäre es Ihnen möglich nächsten Mittwoch oder Freitag um 5 Uhr am Nachmittag zu mir in's Hotel zu kommen? Können Sie, lieber Herr Medtner, Ihre neuen Kompositionen mitbringen?

Mit herzlichen Grüssen von Haus zu Haus,

bin ich Ihr aufrichtig ergeben

Leopold Godowsky

(171)

SERGEI RACHMANINOV
The complete Edison Recordings

1. MOZART Sonata No. 11 in A, K.331
   I *Theme and Variations* 4.04
   Edison 82197 (Take C) r.18.4.19.

2. CHOPIN Waltz No.5 in A flat, Op.42 3.51
   Edison 82197 (Take A) r.18.4.19.

3. SCARLATTI-TAUSIG Pastorale in E minor 3.54
   Edison 82170 (Take C) r.19.4.19.

4. CHOPIN Waltz No.8 in A flat, Op.64/3 2.45
   Edison 82202 (Take C) r.19.4.19.

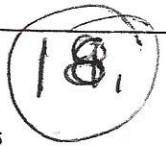
5. LISZT Hungarian Rhapsody No.2 in C sharp minor, S.244
   (Cadenza by Rachmaninov) 10.32
   Edison 82169 (both sides Take A)
   Edison 82170 (Take C) all r.22.4.19.

6. RACHMANINOV Prelude in C sharp minor, Op.3/2 3.45
   Edison 82187 (Take C) r.23.4.19.

7. RACHMANINOV Barcarolle in G minor, Op.10/3 3.52
   Edison 82202 (Take B) r.23.4.19.

8. RACHMANINOV Polka de W.R. 4.09
   Edison 82187 (Take B) r.23.4.19.

LEOPOLD GODOWSKY
Unpublished Brunswick Recordings



9. LISZT La leggierezza *(Etude de concert No.2, S.144)* 4.15
   Bruns unpub (X12245) r.9.1.24.

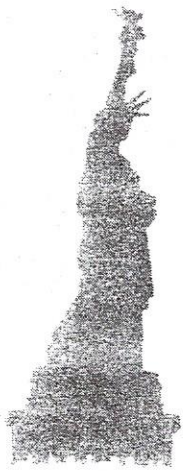
10. LISZT Rigoletto, concert paraphrase (Verdi), S.434 *(abbr)* 4.16
    Bruns unpub (X12296) r.16.1.24.

11. LISZT Gnomenreigen *(Etude de concert No.2, S.145)* 2.55
    Bruns unpub (12323) r.18.1.24.

12. CHOPIN Berceuse in D flat, Op.57 4.26
    Bruns unpub (X12316) r.18.1.24.

13. CHOPIN Polonaise No.1 in C sharp minor, Op.26/1 *(abbr)* 4.05
    Bruns unpub (X12338) r.19.1.24.

14. CHOPIN Etudes Op.25—No.1 in A flat
    No.3 in F 4.08
    Bruns unpub (X12471) r.5/6.2.24.



JOSEF LHEVINNE
The Pathé Recordings

15. BEETHOVEN-BUSONI Ecossaises 2.33
    Pathé 27036 (69068-1) r.1920.

16. SCHUMANN-TAUSIG Der Contrabandiste, Op.74/10 2.03
    Pathé 27036 (69067-2) r.1920.

17. TCHAIKOVSKY: Troika en traineaux *(The Seasons - November)*
    Pathé 59057 (68894-2) r.1920. 3.10

18. RACHMANINOV Prelude in G minor, Op. 23/5 3.14
    Pathé 59057 (68892-3) r.1920.

JOSEF LHEVINNE
Off-the-air Chopin Recordings

1. Prelude No.17 in A flat, Op.28 4.02
2. Etude No.6 in G sharp minor, Op.25 2.00
   Recording dates unknown
3. Etude No.11 in A minor, Op.25 3.20
4. Polonaise No.6 in A flat, Op.53 5.50
   both r.3.11.35.

JOSEF HOFMANN
The Unpublished HMV Recordings

5. BEETHOVEN Sonata No.18 in E flat, Op.31/3
   II Scherzo *(Allegretto vivace)* 4.03
   HMV unpub (2EA 2579-1)

6. CHOPIN Nocturne No.5 in F sharp, Op.15/2 3.04
   HMV unpub (2EA 2578-1)

7. CHOPIN-LISZT Chant polonaise No.1 *(Maiden's Wish)* 3.08
   HMV unpub (2EA 2577-1)

8. CHOPIN-LISZT Chant polonaise No.5 *(My Joys)* 3.23
   HMV unpub (2EA 2576-1)

9. CHOPIN Waltz No.5 in A flat, Op.42 3.22
   HMV unpub (2EA 2575-1)
   All r.29.11.35.

MORIZ ROSENTHAL
The Rare Chopin Recordings

10. Preludes, Op.28—No.6 in B minor, No.11 in B,
    No.7 in A & No.23 in F 4.30
    Edison 47004 (N 754 B2) r.1.3.29.

11. Etude No.2 in A flat, Op. posth
    Etude No.1 in C, Op.10 4.14
    Edison 47004 (N 838 B2) r.1.3.29.

12. Waltz No.5 in A flat, Op.42 3.43
    Edison unpub(?) r.2.3.29.

13. CHOPIN-LISZT Chant polonaise No.5 *(My joys)* 4.17
    French Odeon 171 107 (XXB 8347) r.29.5.29.

14. Mazurka No.17 in B flat minor, Op. 24/4 3.53
    French Odeon 171 107 (XXB 8349) r.29.5.29.

15. Berceuse in D flat, Op.57 4.05
    Ultraphon F469 (30475-1) r.1930.

16. Mazurka No.41 in C sharp minor, Op. 63/3
    Etude No.5 in G flat, Op.10 3.41
    US Decca/Odeon (21783-2) r.3.3.31.

Rosenthal Compositions

17. Papillons 2.16
    from US Decca/Odeon 25875 (21704) r.3.5.30.

18. Paraphrase on The Blue Danube (J.Strauss II) 7.34
    German Odeon 59.544 (21785-? & 21786-?)

IGNAZ FRIEDMAN
The Celebrated Chopin Recordings

1. Mazurka No.23 in D, Op.33/2 — 2.23
   US Col 30011-D (81597-6) r.15.3.24.

2. Prelude No.19 in E flat, Op.28
   Etude No.6 in G sharp minor, Op.25 — 3.07
   US Col 30011-D (81658-1) r.2.4.24.

3. Etudes, Op.10—No.12 in C minor *(Revolutionary)*
   No.7 in C — 3.39
   US Col 7119 M (W 98203-8) r.8.2.26.

4. Waltz No.3 in A minor, Op.34/2 — 4.21
   US Col 7119 M (W 98230-3) r.8.2.26.

5. Mazurka No.25 in B minor, Op.33/4 — 3.19
   US Col 7141 M (WAX 1503-3) r.6.9.26.

6. Mazurka No.5 in B flat, Op.7/1 — 2.03
   UK Col D 1615 (WA 6942-2) r.9.2.28.

7. Berceuse in D flat, Op.57 — 3.19
   UK Col L 2260 (WAX 3243-4) r.9.2.28.

8. Etudes—No.9 in G flat, Op.25 *(Butterfly)*
   No.5 in G flat, Op.10 *(Black Key)* — 2.25
   UK Col D 1615 (WA 6946-2) r.10.2.28.

9. Polonaise No.9 in B flat, Op.71/2 — 6.35
   UK Col L 2339 (WAX 4666-3 & WAX 4667-3) r.15.2.29.

19.

10. Impromptu No.2 in F sharp, Op.36 — 4.29
    UK Col DX 781 (CAX 7887-1) r.23.11.36.

11. Nocturne No.16 in E flat, Op.55/2 — 4.17
    UK Col DX 781 (CAX 7888-1) r.23.11.36.

SIMON BARERE
The Odeon Recordings

12. LISZT Gnomenreigen *(Etude de concert No.2, S.145)* — 2.31
    Swedish Odeon D 1029 (STO 417?)

13. CHOPIN Etude No.8 in F, Op.10 — 2.03
    Swedish Odeon D 1042 (STO 4172)

14. CHOPIN Waltz No.5 in A flat, Op.42 — 3.04
    Swedish Odeon D 1042 (STO 4171)

15. RACHMANINOV Polka de W.R. — 3.14
    Swedish Odeon D 1029 (STO 4170)
    all recorded in 1929.

Off-the-air Recordings

16. SCARLATTI Sonata in A, Kk.113 — 2.51
17. CHOPIN Scherzo No.3 in C sharp minor, Op.39 — 6.40
18. CHOPIN Impromptu No.1 in A flat, Op.29 — 3.12
19. CHOPIN Waltz No.5 in A flat, Op.42 — 3.27
20. LISZT La leggierezza *(Etude de concert No.2, S.144)* — 3.56
21. LISZT Gnomenreigen *(Etude de concert No.2, S.145)* — 2.30
22. SCRIABIN Etude in D sharp minor, Op.8/12 — 2.00
    recording dates unknown

MISCHA LEVITZKI
The Acoustic Recordings

1. GLUCK-SGAMBATI Mélodie d'Orfée — 4.03
   US Col 65030-D (98109-5) r.18.12.23.

2. CHOPIN Waltz No.14 in E minor, Op. posth — 3.07
   US Col 65030-D (98142-4) r.7.4.24.

3. CHOPIN Waltz No.11 in G flat, Op.70/1
   Etude No.5 in G flat, Op.10 *(Black Key)* — 3.23
   US Col 65000-D (98110-2) r.19.12.23.

4. CHOPIN Etude No.1 in A flat, Op.25
   MOSZKOWSKI La jongleuse, Op.52/4 — 4.26
   US Col 65000-D (98111-2) r.20.12.23.

5. LISZT Hungarian Rhapsody No.6 in D flat, S.242 — 6.05
   US Col 7007-M (98056-? & 98057-?) r.1923/4.

6. LEVITZKI Valse de concert, Op.1 — 3.43
   US Col 65024-D (98143-5) r.23.5.24.

7. LEVITZKI Waltz in A, Op.2
   TCHAIKOVSKY Troika en traineaux *(The Seasons - November)* 4.17
   US Col 65024-D (98150-9) r.23.5.24.

The First Electrical Recordings

8. CHOPIN Waltz No.14 in E minor, Op. posth — 2.48
   US Col unpub (64661-1) r.19.11.24.

9. LISZT Etude d'exécution transcendante d'après Paganini
   No.3 in A flat minor, S.140 *(La Campanella)* — 4.53
   US Col 2039-M (140442-6 & 140532-5) r.10.12.25.

VLADIMIR HOROWITZ
The First Victor Recordings

10. SCARLATTI-TAUSIG Capriccio in E — 2.35
    Victor 1353B (BVE 43413-3) r.2.4.28.

11. CHOPIN Mazurka No.21 in C sharp minor, Op.30/4 — 3.44
    Victor 1327B (BVE 43412-1) r.26.3.28.

12. LISZT Etude d'exécution transcendante d'après Paganini
    No.2 in E flat, S.140 *(Octave)* — 3.11
    Victor 1468A (BVE 58689-1) r.4.3.30.

13. LISZT Valse oubliée No.1 in F sharp, S.215 — 2.16
    Victor 1455B (BVE 49155-8) r.25.2.30.

14. DEBUSSY Serenade for the doll (Children's Corner) — 3.06
    Victor 1353A (BVE 43414-1) r.26.3.28.

15. DOHNÁNYI Concert Etude in F minor, Op.28/6 *(Capriccio)* — 2.12
    Victor 1455A (BVE 49156-3) r.4.12.28.

16. HOROWITZ Danse excentrique — 2.25
    Victor 1468B (BVE 58687-1) r.4.3.30.

17. HOROWITZ Variations on a theme from Bizet's Carmen — 3.34
    Victor 1327A (BVE 43411-5) r.2.4.28.

Unpublished 1935 HMV Recording

18. CHOPIN Sonata No.2 in B flat minor, Op. 35 *(Funeral March)*
    I *Grave—Doppio movimento* — 7.08
    HMV unpub (2EA 2078-3 & 2EA 2079-4) r.9.3.36.