

# THE GODOWSKY SOCIETY

Newsletter Vol.9 No.2





Blank

---

## From the Editor...

This Newsletter is (as usual) late, but it is a bumper issue: it includes a riveting piece on York Bowen by the multitalented Chieftain Derek Bell (who studied with the best - oboe with Léon Goossens and piano with Rosina Lhevinne). Being almost wholly ignorant of Bowen's music, I got the 24 Preludes from the library. Alas most of those were beyond me, but the ones I could get my fingers round were a revelation and I shall be looking out for anything which may come out on CD. As a footnote, I may add that Bowen corresponded with Paul Howard of the late International Godowsky Society and wrote of his high regard for Godowsky's music. I may further add that I was somewhat horrified when I read of Bowen's remark on the B flat Schubert Sonata, but then I remembered that Godowsky didn't like Berlioz so I guess that even the greatest have their blind spots. Other items in this issue are a review of Thomas Labé's splendid CD *Transcendental Bach*, an issue which I commend and also Ross Thackwell's thoughtful piece on Godowsky's pedagogic legacy. Ross provided this piece then promptly disappeared after moving to Seattle; can anyone help me trace him? There is also a Table of Contents of past issues of the Newsletter which is in response to those who have suggested that an index be compiled. I took the easy way out. Further, there is a most interesting piece on Godowsky's pianism which does, I think, go some way to explaining the mystery of his public performances becoming somewhat inhibited in the years following his spectacular Berlin début. There is also a review of a book on the great Solomon, a pertinent reminder of this marvellous artist who was cut down in his prime.

Alistair Hinton tells me that Volume 2 of the Carlo Grante set of the Chopin/Godowsky Studies is now out. This can only be good news even if I cannot quite echo Alistair's euphoric review of Vol. 1 [see the last Newsletter]; for instance, No. 1 lacks Bolet's aristocratic arrogance, No.3 is frankly pedestrian etc. On the whole there is much to admire and it certainly is a set one can live with, which is more than one can say for most of the complete recordings of the Chopin originals! Other releases to come from the Altarus label include a CD of Bach/Godowsky played by Charles Hopkins who has also recorded Sorabji's *Gulistän*. Mention should

also be made of the CD of various Sorabji pieces played by Donna Amato which was released recently.

Boris Barere wrote to me recently and remarked that he is "pleasantly amazed that there are some piano-buffs around that appreciate Simon Barere's talent". Well Boris, I'm amazed that anyone with ears can bear to listen to the majority of musical typists who flaunt their unmusicality. Mercifully there are signs that things might be improving. Boris also tells another Godowsky story: "Godowsky, not feeling quite well, used to ask for my father's companionship while looking for all kinds of medical help. On the way to a new doctor, Godowsky said to my father 'I hear that this doctor charges 15 dollars for the first visit and 10 dollars per visit after'. Upon entering the new doctor's office, Godowsky said, shaking hands with him, 'Hello Doctor - we are here again'".

Some time ago I sent copies of Godowsky's Cadenzas to Peter O'Toole along with the thoughtless remark that "they were not for purists". Peter rightly took me up on this. "Your phrase 'not for purists' caught my eye. It crops up a lot with Godowsky's name and I always disagree on the grounds that his music is so singularly written, for pianists only, that it really is for purists. Pure piano purists, at the risk of sounding vain." That will teach me to think before I write!

Douglas Cairns writes with a plea for anyone in possession of recordings of the pianist Jorge Bolet (in any repertoire), other than the commercially available ones on DECCA etc., to contact him. His address is St. Paul's School, Lonsdale Road, Barnes, LONDON SW13 9JT (tel. 0181 948 9162 **work** 0181 948 9278 **home**).

If production of the Newsletter has been somewhat erratic in recent times (it has always been irregular) there has been a reason, for unbeknown to myself, I have been suffering from clinical depression. Happily, since this has been diagnosed, I have been recovering. It's a common complaint these days (in the UK at least) so I'm not alone.

As I write this, I have just heard of the death of Gilles Hamelin. He was not just the father of Marc-André but a man who became a very dear friend through correspondence. I miss him already.

Harry Winstanley,  
23, Broughton Place,  
EDINBURGH EH1 3RW.

*This piece is Mr Thackwell's thoughtful response on reading letters recently acquired by him which are reproduced as an appendix to the article.*

## Leopold Godowsky and the transmission of musical learning

Ross Thackwell (Seattle)

“Musical learning” is referred to in the first of these wonderful letters, and the problem of its transmission is the keynote. The letters are written by a master no longer able to communicate in his chosen and destined way and by a man deeply concerned for the survival of his work. He was not satisfied with his legacy of recordings: his writings on the art of playing were scattered and unsystematic. Accordingly he responds with gratification and “a sympathetic echo” to what his friend, “Mr Hilb”, proposes.

And what was that exactly? It was to be an organisation which the Master would guide. Through the organisation Godowsky's special knowledge would be transmitted “to coming generations of budding talent and truth searching teachers”. His aim was that the “artistic experiences of a lifetime in the field of piano-playing and composition” should survive. He shared this ambition with several colleagues, who would participate.

It didn't happen.

It is not just that the organisation doesn't exist, but that we have no explicit or clear transmission of the ‘special knowledge’!

Godowsky believed that there was something to transmit, other than the editions and phonograph recordings - some knowledge, some rational principles. Of course he was aware of individual differences amongst pianists and pupils, but meaningful generalizations could be made. Valuable things could be said.

Who would we go to today if we wanted to study Godowsky's art of pianism? The bitter truth is that practically nothing has survived that satisfies the hopes and idealism of these letters.

Cortot, Gieseking, Schnabel - for each and all of these masters it is easy to discover how they applied their art. There are transcriptions of classes and books covering their precise solutions to the problems of playing the piano. Hofmann and Lhevinne can be read in detail. For these artists there are pupils of pupils who make explicit reference to teachings that guide and inspire them.

Why has this **not** happened for Leopold Godowsky, to anything like the same extent? To answer this, we need to consider what are the principles of survival in the performing arts, of skills, techniques and knowledge that involve the use of the body, feelings and mind.

Sometimes survival depends on factors close to those that perpetuate a cult. Matthay and his disciples held the movement together with charismatic bonds and influence in important places. The Glen Gould phenomenon is also, in part, a triumph of non-musical factors: triumphant marketing has erected a tower of discs, videos and books, not entirely on the basis of artistic values.

For performance techniques and art to survive we see that clear statements are profoundly helpful. Hatha Yoga, Buddhist meditation, or the spiritual Exercises of Ignatius Loyola exist today as centuries ago, because they have been systematically and rationally described. We should **not** assume that the art of playing the piano is necessarily more complex or mysterious than these psycho-physical-spiritual matters. Clear statements about carrying out artistic performance can survive. Ruskin on the visual artist's relationship to Nature through drawing is still accessible, just as the recent work of Betty Edwards on how to draw, using “Right Brain” thinking. The same “inner Game” approach has been applied to music clearly and coherently by Green and Gallwey.

So, survival of highly complex human performance skills can be accomplished without cult or PR. Knowledge can be transmitted.

Why should Leopold Godowsky have grasped at an organisational solution? Could an organisation have answered his hopes of his last years? If the answer to these questions is, as I believe, negative, how else could his wisdom have been perpetuated, in forms that would have been accessible to us today?

The organisational solution is one of form. This form has the satisfying substance of legal status, bricks and mortar, staff rosters, curricula. Godowsky declares himself at the disposal of such an institution.

But, to return to the example above, a Yoga club in London, like an ashram in India, exists on the basis of very clear performance guidelines. The teachings produce the organisation; the organisation does not somehow discover them.

At the time when these letters were written, there was **no** clear and practical statement of their author's principles which could guide the pianist, just as there is not today. Had Emil Hilb been able to set it up, it is just a matter of probability as to whether we would now be grateful - grateful because we would be able to acquire some more precise degree of Godowsky's practical and inspiring wisdom. We might be no better off.

What might Leopold Godowsky have done to ensure the perpetuation of his art? One way, often followed, is in my opinion often dangerous, and always inadequate. Many masters believed that certain exercises would bring the student to technical perfection. Hanon, and scales and arpeggios are particular favourites, well able to numb the brain of the pianist and the ears of the family. The Associated Board still follows this route.

Godowsky, and Alfred Cortot in his editions, wrote exercises that are related to the particular difficulties in the actual music. A common criticism to this is that it would take longer to masters the exercises that learn to play the piece. But there are two more serious objections. Firstly, both Godowsky and Cortot suggest at times exercises that involve using the hand and body in ways that are different from, or contrary to ways in which the passage would be played successfully, e.g. playing with independent vertical finger movements a passage one could only perform accurately with a whole arm movement, and held-firm fingers transmitting the energy and power. Such a finger exercise is irrelevant, misleading or harmful.

Secondly, the writing on technical matters by Cortot and Godowsky, almost always leaves out of account **all the factors** that will determine technical success. There is a story which illustrates this: the teacher, Leschetitzky

was once invited by the master performer, Anton Rubinstein, to attend him, with these words - "My dear Leschetitzky, please watch me play this passage and tell me what I'm doing. I want to tell one of my students, who wants to know how to play it."

What's the use of playing Cortot's or Godowsky's exercises when how to play them is left to chance? When Godowsky wrote, famously, on discovering a new use of the body in his own playing, he was writing in general terms, about these 'how' factors.

I suggest the axiom that the person who **can** play the passages or work is doing something different from the person who cannot. How is it possible? Some people believed that magic was involved in the mastery demonstrated by Paganini or Liszt, but Godowsky as a man of penetrating intelligence would not agree with this. The great performer has a different sort of physical body, maybe? A lot of the pianist's art is physical. Maybe a Horowitz was a physiology to start with that is significantly different, but Rachmaninoff practised daily certain hand gymnastics (seen in film on a recent BBC documentary), so the need to be in good shape, no matter who you are, seems clear.

The 'how' factors can be analysed. In France, Bertrand Ott has researched them, with reference to Liszt's performance and teaching in his youth and middle years. Liszt's American pupil from the mid-century, William Mason, wrote in his **Touch and technic** pages about how the body is to be used for this or that type of passage or artistic result. Ott and Mason seem to provide the necessary elaboration of Leopold Godowsky's brief account.

How could Godowsky's art have been made accessible to us today, as he would have wished? The answer is surely through technical analysis and discussion with photographs, diagrams and videos.

The clearest account I know of the 'how' factors, is given by James Ching. Ching analyses - I: correct postures at the keyboard; II: correct movements of the physical body and III: correct muscular conditions, of suitable tension and relaxation.

I suggest that the person who plays well is not doing it by magic or by chance but is in good

physical shape and is using their body effectively. Ching provides, with a scientific basis, the kinds of categories through which Godowsky could have set down the performance wisdom he embodied. William Mason is very similar.

What of the artistic elements, what of style, communication and their special elements present in the performance of 19th and early 20th century masters ?

When we research the past, we find there was explicit concern and method about these things. The naive literalism of the post-Toscanini period of "just playing the music" meant little to musicians born before, say, the 1870s. From its discovery by Paganini, the use of the mind away from the instrument with specific modes of thinking was much discussed. Reisenauer, Liszt's pupil gives an illustrative account of this. Pachmann, in a lengthy interview, discusses the role of the Higher mind. Edwin Fischer answers the question why great pianists are great by suggesting that they often were, thought and played as composers. Furtwängler has written how his concept of the Line was developed through to performance, from his studies of Schenker's work on the hidden inner structures of music. They thought about things differently then.

From many sources we know of Leopold Godowsky's powers of intellect, cultural awareness, as going alongside his mastery of the art of the pianist. But in these letters we see a man at the close of his life, a man wanting to support any effort that would enable his wisdom and his art to survive. Alas, the organisational solution was only an unsuccessful diversion. The transmission of all he knew and represented would have required a much deeper and more various expression. All, or almost all, he had to tell us about the authentic art and style of the 19th and early 20th century study and pianistic performance is lost. But recovering this knowledge is no more difficult than the labours devoted to recovering the authentic means of preparing and performing Baroque music. Even if very, very few professional teachers or performers show signs of caring about this work, let us to it!

As amateur scholars or pianists, as cultural archaeologists or collectors of legendary performances on CD, as professional artists, as those who are fascinated by his music or who

love him, though long-dead, as a man. let us to it! The Golden Age of piano playing, of which he was so great a part, lives on, as we give it our respect and concern. Let us imagine that, somewhere, Popsy is smiling. Because we care.

© Ross Thackwell 1994

## York Bowen (1884-1961)

### *The British composer versus English Music Organisations and the general public.*

Derek F. Bell

For most of this century, England has been the home of the most brilliant star-studded Galaxy of enterprising, creative and interesting composers existing anywhere, at any period in the world's history, yet these great Masters, who enhance so greatly our very civilisation itself merely get the scant appreciation of long years of TOTAL neglect. This seems not so much due to deplorable public musical taste, but more due to the fact that the British public seems only deeply interested in Princess Di's hair-style and dresses, the state of the Royal Family, Cricket, Football and Eric Cantona - a recent addition to the endless *soap opera*. May I interrupt myself at once to add that if anyone dared to pour the abusive language Cantona endured, in my direction, I wouldn't just have Kung-Fu-ed the nearest culprits in the stomach, but I would have thrown a Concert Grand Piano at his head and let them ask me questions afterwards.

Consider that brilliant all-round genius Cyril Scott, "the father of British modern music, the man who started it all off", according to the admiring Elgar. He carried impressionist harmony much further than Debussy and Ravel. Only for John Ogden's excellent recordings of Scott's three unforgettable masterpieces for piano and orchestra and my own less distinguished recordings of *Lotusland* and the *English Waltz* Scott wrote for Percy Grainger, the public today would only know the song *Lullaby* and the pretty piano solo called *Water Wagtail*. What has happened to Scott's three symphonies, the ballets, operas, violin concerto, harpsichord concerto, oboe concerto (for my professor, Léon Gossens) and several trios, quartets and quintets? Scott's widow will not let scholars look at this stuff unless assigned to a publisher, and much of it **isn't** assigned, so how can anyone expect performances! What about the brilliant scores of Joseph Holbrook, Lord Berners, Constant Lambert, Havergal Brian and the beautiful works of E.J. Moeran, Herbert Murill and Warlock.

Now British composers are not especially famous for their harp parts in the orchestra, or

their piano music, say, as many Russians are, but how much piano music by Baines, Bax, Dale, Bridge, Swinstead, Swain or John Ireland do we frequently hear, not to mention many really exquisitely crafted examination and Festival pieces by Thomas Dunhill, Alec Rowley or Dr. Eric Thiman? What about the many piano works on a very high level of genius by the late York Bowen?

### *The case of (and for) York Bowen*

Most will remember Bowen's once illustrious name as an Associated Board Editor, a festival adjudicator, piano teacher or musical examiner. When I sat my L.R.A.M. oboe (performance) exam *circa* 1956 I knew a little about Bowen and had no hesitation in offering his masterly Oboe Sonata. There is no better work of its kind and it passed the damned exam well for me! Later, the City of Belfast Orchestra (under Maurice Miles) played Bowen's beautiful and most excellent Horn Concerto. Then, about 1957, I heard the BBC broadcast Bowen's Third Symphony and was struck dumb by the brilliance of his craftsmanship and his sometimes Richard Straussian orchestration. By then, I thought so very highly of Bowen that I actually turned down a concert engagement to hear that broadcast!

Bowen studied at the R.A.M., composition with Corder, and piano with Matthay and he was a completely finished horn player, organist and violist (an instrument he loved more than the violin). he became a remarkable and prolific composer, and one of the best British pianists in a generation of really great artists, a frequent soloist in all four of his Piano Concerti. His few recordings - now unobtainable, show him to have been a top class Chopin interpreter taking tempi on the fast side, as one would have had to do on a Pleyel piano of Chopin's time, but Bowen played with remarkable beauty of tone and brilliant technique: qualities he fully retained until he died. He was often a strict teacher, a hard examiner and did NEVER suffer idiots or fools too gladly. His many intelligent students held him in great affection, calling him by such terms as "Uncle" or even "Uncle Yobo"! He never showed any nerves before or during concerts or got moody when "zero hour" approached, but always remained happy and easy going. He was called "the English Rachmaninoff", and indeed a Rachmaninoff influence often creeps thorough, especially in

the Bowen masterpieces, the 24 Preludes and the Fourth A minor Piano Concerto. This was correct and just, for many of York's compositions bear evidence of a phenomenal wrist technique for very fast octaves and chords. Of course, elements of Chopinesque and Lisztian textures abound in Bowen's fine piano music as they inevitable do in most resourceful piano music !

Bowen felt that the 24 Preludes were his life's masterpiece but also thought that **all pianists** should be familiar with his A minor Ballade, the F minor Sonata Op.72 and his Sonatina, Op.144, a perfectly constructed and inspired piece which really proves Bowen to have been a neo-Romantic lyricist creatively using impressionist harmony, modal melody, and with a much more tightly controlled mastery of form and structure than, say, Bax or Moeran! Sometimes harmonic complexity can overpower (which I enjoy a lot) and that harmony can often arise out of a refreshing use of counterpoint, as in the Sonatina's slow movement. At his best, Bowen displayed a real gift for melody but, like Cyril Scott, when not so inspired, his melody tends to get stale though rhythm, harmony and choices of texture are just as compelling as ever ! This is a fault seemingly shared by all impressionist-related composers !

Whilst we must now selectively list Bowen's most important works, and discuss his attitude to other composers, and his critical opinion of them, we can begin with critical reaction to Bowen's enormous list of **once widely published** works.

Four important facts must be stated concerning York Bowen's music:

1) Scarcely more than three of his works are now in print, though **some** publishers will supply archive copies or photocopies.

2) Were it not for Chester, **NO** work of Bowen would be in print!

3) Chester can supply a book of the 24 Preludes in print, and the remaining Preludes in photocopy, the E minor Violin and Piano Sonata in photocopy. The short, but very high quality Four Bagatelles for piano solo, the outstandingly fine Sonatina for piano, and the beautiful, enormously effective well-written Sonata for Oboe and Piano are all in print today.

4) To the amazement of myself, and all other Bowen admirers, it seems that at the time of writing, not **ONE** of Bowen's works in any medium is recorded. How shameful is the total neglect of this outstanding Master's work, but there are other such cases e.g. very little Medtner is to be heard unless from Edna Iles, Malcolm Binns, Hamish Milne, myself and a small handful of Russians in Russia, and how one would like to have more of our own Ronald Stevenson's CDs, musical scores and performances, for his output is also enormous and the dimensions of his sincere deep interest in the piano are positively cosmic, yet a more delightful work than his beautiful Violin Concerto could not be heard amongst the few late 20th century treasures! I would like to suggest that now the Godowsky Society has written up Medtner and Bowen, in addition to concentrating on the mighty Godowsky, the Society should feature a different "shamefully neglected Master of the piano" in future Newsletters.<sup>1</sup>

At this point, it is time to mention the great Sorabji, piano enthusiast, pianist, composer and writer, who (not being short of a bob or two then) hired the entire Wigmore Hall one afternoon so that York could play to Sorabji, under ideal conditions, his entire 24 Preludes. In Sorabji's book *Mi contra fa*, he wrote of the Preludes "I have no hesitation in declaring my conviction that this work is not only the finest English piano music written in our time, but the finest writing pianistically considered, and furthermore is, I believe, the first and only great English master of the instrument", which may be slightly overblown, but true **in essence**. York was delighted to read this, and by the fact that Sorabji has also very similar praise for York's 4th Piano Concerto, comparing the piano writing to such other *naturals* as Rachmaninoff and Medtner. It is no surprise that Bowen dedicated these wonderful Preludes to the mighty Sorabji, whose own stupendous piano works would surely be heard more were they not so outrageously difficult and complex as they usually are! The sheer length of Sorabji's works often militates against "easy" success and popularity, as is the case with Medtner's Piano Sonatas, which Rachmaninoff begged

---

<sup>1</sup>This is now a policy of the Newsletter and it must be pointed out that past issues have featured Paderewski, Szymanowski and Bernard van Dieren. Suggestions and/or articles are welcome - Ed.



him to **try** to shorten, and which he rightly refused to do!

York Bowen wrote some 75 songs for voice and piano and a further five for chamber ensemble accompaniment, and even wrote a Mass in G major. He wrote four Piano Concerti and four Symphonies (the **full** score of No. 4 is lost at the moment), Concerti for Horn, Viola, Violin and Cello. Also for orchestra are several Suites, Overtures and Symphonic Poems, a tone-poem (*Eventide*), a Symphonic Fantasia, several Dances and even a Jig for two pianos and orchestra. There are about 11 works for Piano Duet and 6 works for two pianos (including two Sonatas, a Concert Waltz, a Ballade and Theme & Variations).

Amongst Bowen's chamber music are sonatas for Flute, Recorder, Oboe, Clarinet, Viola and two for Violin, all with Piano. A Fantasy-Quintet for Bass Clarinet and Strings, an Arabesque for solo Harp of the utmost loveliness and several works for the unusual and controversial "Montague Cleeve" new Viola d'amore!

Having shown the range of Bowen's musical media, here is a list of many of his piano works which will be of special interest to members of the Society, but it must be added that Bowen's piano teaching pieces are amongst the best ever written, and he wrote the most thorough book on pedalling at the piano yet to appear.<sup>1</sup>

### Piano music by York Bowen

Six Sonatas - the last is in ms., written the year Bowen died

Short Sonatina in C sharp minor

Sonatina in C, Op.114 (Chester)

Four Suites and Curiosity Suite

Hans C. Anderson Pieces

24 Preludes (plus several other Preludes not in this set)

Four Bagatelles (Chester)

A very large number of genre pieces, character pieces and others, e.g. Novelettes, Silhouettes, Scherzo in F sharp minor, Polonaise in F sharp minor, Ballades, Toccatas, Barcarolles, Berceuses, Nocturnes, Mazurkas, Intermezzi, Sketches, Waltzes, Dances, Humoresque (excellent piece), Prelude and Allegro Appassionato in F minor.

<sup>1</sup>See Newsletter 5/2 for review of *The pianist's guide to pedalling*, by Joseph Banowetz - Ed.

Variations and Fugue on an Unoriginal Theme, and 12 Easy Impromptus (see the various musical examples)

Further information on York Bowen may be found in Monica Watson's excellent concise biography, *York Bowen - a centenary tribute* (Thames Publishing, 14 Barlby Road, London W10).

Finally: critical comments on York Bowen, and York Bowen's critical comments on other musicians.

- Camille Saint-Saëns, on hearing York's music: "This is the most remarkable of the young British composers".
- The 1903 *Sunday Times* critic says of Bowen's 1st Piano Concerto: "A Piano Concerto in E flat, which, if slightly overdeveloped, shows such a true perception of melodic value and so dextrous a command of orchestral effect that scarcely any praise can be too high" [Hear, hear !].
- The critic of the 1907 *Freelance* about York's playing, writes "When I say that Mr Bowen is the finest pianist I have heard since (Anton)Rubinstein, I give him the highest praise I have to give".
- York won many composition prizes before and after leaving the R.A.M., notably the *Sunday Express* prize for an RAF march and a prize of £200 from Chappell for an orchestral Suite.
- On June 11, 1921 York wrote a strong letter to the Editor of *Musical Opinion*, beginning: "I should think no greater insult could be given a fine musician than such a work as the *Symphony for Wind Instruments* by Stravinsky". York goes on to say that he doesn't believe that anybody could have "enjoyed such a work, and that should an **English** composer have written anything like it, he would not be granted a second hearing". This is most interesting to me because my dear old composition professor, Dr. Herbert Howells, has the honour to sit opposite Stravinsky at dinner directly after the concert! Said Stravinsky: "It took me all of six months to write that Symphony". Howells, then (to quote himself) a pompous, conceited young man, replied "It sounded like it, sir". No further conversation passed between those two masters that night!
- The *Westminster Gazette* of 1905 about York's D minor 2nd Piano Concerto said "full of luscious virile melody and striking rhythms... one of those modern works which

have helped to make this form popular, and it was a fine performance”.

- About the 3rd Piano Concerto in G, the critic of the *Spectator* said: “Full of good ideas handled with unflinching vigour... He never seems to appreciate the value of repose... A great master of this style could have made half that amount of material go twice as far”.
- York generously appreciated Bridge, Dale, Howells, Ireland and was a superb interpreter of Medtner.
- Of the F minor 5th Sonata for piano, the *Observer* says “Mr York Bowen’s Sonata is just published... clear, easily remembered themes, a good deal more advanced than we have come to expect from this composer.... The Sonata is interesting, probably as much to play as to hear, for it is decidedly well written for the piano”.
- As a music examiner, it irritated York beyond endurance that good pianists, entered for the R.A.M. bronze or silver medal exams, would turn up to play without (in the slightest) preparing their scales and arpeggi. York immediately wanted to fail them, as would indeed happen at Russia’s St. Petersburg Conservatoire, but his fellow examiners wouldn’t let him, as the latter were never willing to fail any student who played a difficult piece supremely well, no matter how lousy they might be a scales etc.!
- York on Schubert’s last B flat Sonata: “Poor Myra [Hess] had been in a car accident the day before her recital and though she did play well, she did not make the impression as did the others and besides why did she play that terribly boring Schubert Sonata in B flat - awful stuff, mere padding!”
- York, writing after a concert in which the critic praised a work by Elizabeth Lutyens, but didn’t like York’s piece: “How disgusting! Not because they didn’t like my piece, but because they can take the Lutyens thing seriously. It is just dreadful to find this and I refuse to take any notice of ordinary newspaper critics - and no wonder! I don’t think my organ piece is Romantic anyway - it is quite severe in places! Silly asses!” He called the Lutyens piece a “perfect disgrace”.
- York objected to all modern music which “throws all the laws of music to the winds” or stuff which is “extravagant nonsense, clever, or no sense of key. Some of the things we are expected to digest today,” says York “are audacious insults!” Bowen felt that much of the cacophonous music written in his time was unworthy of any serious attention. He liked

Swinstead and Michael Head’s songs. Who doesn’t?

- Clinton Gray-Fisk in *Musical Opinion* said “As for Mr Bowen’s piano playing, it combines scintillating virtuosity with the most sensitive artistry: such a combination is, in any case, rare, but coming from a man who has recently attained his seventieth birthday, it is unique, so far as England is concerned”.
- October 1956, in *Musical Opinion*, Gray-Fisk writes: “Mr Bowen’s own F minor Sonata, Op.72, is a massive three-movement work, superbly written for the keyboard, teeming with inventive interest and memorable, at least for its Andante. Delivered with Mr Bowen’s verve and sensitivity, it made an overwhelming effect”.
- Sir Henry Wood, the great conductor, described Bowen as “a British composer who has never taken the position he deserves”. Sir Henry thought the decline of interest in Bowen’s work in his later years would soon be reversed and that a revival would set in, and referring to Bowen, he adds that a composer of genius can, even now, still contrive to say something new, vital and original within the bounds of tonality.

These quotes speak for themselves!

Works not individually mentioned which I like very much indeed are the really lovely Romance in G flat which he wrote for his wife Sylvia; a Berceuse-like piece called *The way to Polden*, a most Chopinesque Nocturne Op.3, the brilliant harmonically fascinating Humoresque, published in 1908 by Ricordi, and the Nocturne from the Miniature Suite. The colourful Third Suite has many romantic touches and unexpected harmonic twists, and it brilliantly concludes with a bright Toccata which shows how frisky and humorous Bowen can be! If the real meat in Bowen is in the Preludes, Sonatas, Ballades in D and A minor and Suites, **the quieter, shorter pieces are full of delicate treasures and are every bit worth playing as the very difficult pieces.**

May we pray for a genuine and sincere Bowen revival? And soon!

© 1995 Derek F. Bell, Bangor, Northern Ireland

---

[See appendix for a selection of Bowen’s music]



*York Bowen in the 1950s.*

*Whether at the piano or composing, York Bowen possessed simply astounding facility of inspired invention. Nothing could ruffle him and he had none of what we call concert nerves. If he felt he had left the gas on at home, or left a tap running, he would hop on his bicycle at the interval, go home and make sure, cycle back to the Promenade Concert and calmly play his own Piano Concerto with deep poetry, beautifully relaxed tone and inspired feeling, quite as though nothing untoward had happened.*

## Music Vol.18 (July, 1900)<sup>1</sup>

L.Saxe

July 26:- Mr. Leopold Godowsky sailed for Paris and Berlin, intending to remain in Europe until some time in January 1901. His concert work in America will begin about February 1. It has been my opinion for two years that the sooner he plays in Europe the better it will be, and this is not because I care so very much for a European seal upon his reputation, but because I regard him as making a very curious personal progress in pianism in a direction more likely to retard a European success than to advance it. When I had the pleasure of hearing this great pianist, 4 years ago or more, he was already practically at the top of his repertoire; during about 2 years or more he continued to improve and to bring up one after another of the great works which he had already played while still a youth - some of them while still a boy. In all these interpretations, whether of Bach, Chopin, Schumann, Liszt, Brahms or in the sensational works of the extreme modern school (Balakirev, for instance), he manifested a curious assemblage of great qualities.

First of all a consummate technic - a technic so great as to enable him to take up such exacting works as the Paganini Variations of Brahms or the Liszt *Tannhäuser* Overture after a year's neglect and still play them magnificently with little or no preparation. I cannot better illustrate this astonishing handiness with the great things of the repertoire of the modern pianist than to mention a circumstance which took place in the summer of 1899, in connection with my summer class. Mr. Godowsky took considerable interest in this class, recognising its fundamental intention of enlarging and clearing up their ideas of what belongs to the higher art of the piano, to the end that their early steps might be ordered with relevance to all sorts of these later demands. So it happened one day that I wrote a note to him saying that as the class was near its close, should he happen to be in the mood to play the Brahms Handel Variations a day later it would be an immense pleasure to hear him. In response, he appeared upon the morning in question, one of the hottest in the season and played the following:

Brahms, *Variations on a theme of Handel*  
 Chopin/Godowsky, *Black key Study, Study in C major (No.1), Study in D major, Badinage*  
 Liszt, *Concert Studies in D flat and F minor*  
 Wagner/Liszt, *Overture to Tannhäuser*

The playing was great. It was done with the goodwill and simplicity of a Master, but with intense spirit. The effect upon the class was electrical. Everybody felt that for once at least they had heard some real piano playing and had seen some real virtuosity.

The peculiar fitness of Godowsky's interpretations of great works is due to the combination of qualities which rarely appear at all, and still more rarely in the same person. His astounding technic, for instance, while the natural consequence of enormous practice for years and years, nevertheless turns upon certain mental and musical traits which the virtuoso as such rarely possesses. He not only plays what the author has written, but he brings out a multitude of inner suggestions, accents, delicate suggestions of secondary voices, refined harmonic relationships, clear and illuminative rhythms, which, in reading the work, the very good player would not find there, but when once they have been brought out, everybody who knows the works sees at once that they are there. In this way, his interpretations of the Grieg *Ballade*, the Brahms/Handel and Paganini variations, Schumann's *Études Symphoniques*, *Kreisleriana*, *Fantasy in C*, *Carnival* and particularly the *Davidsbündlertänze*, the Chopin Sonatas, the Liszt *Ballade* and *Sonata*, the Liszt *Studies* and everything of Brahms (the first concerto, for example) were one and all epoch-making readings, as remarkable for the completeness with which they unfolded the innermost meaning of the various authors as for the masterly technic which so completely concealed the enormous practice which had originally gone into them.

From a purely external point of view, Godowsky's playing is remarkable. It is a virtuosity of a true sort, with dizzy speed, unrivalled delicacy, enormous power and reserve force, the capacity for most exacting stretches of loud and difficult playing, and a genuine virtuoso delight in overcoming difficulties without allowing it to be seen that they are difficult.

Moreover, Godowsky excels most players - all, in fact, that I have heard, in always keeping

<sup>1</sup>pp.255-259

loud with the well-sounding. His ear for pianistic effect and his instinct for the well-sounding are exquisite, so that the nuances, which completely illustrate the best writing for the piano, are most wonderful. I am of the opinion, therefore, that if he plays in Europe under the proper auspices, as will bring out a public of those who understand, his position as a great master will be conceded and established almost at a bound. I do not see how it could be otherwise. The reason I am anxious for Godowsky to be heard as soon as possible in Europe is found in his curious growth during the past two years. Since he turned loose upon his long-cherished idea of arranging and rewriting the Chopin studies with reference to the left hand, he has undergone a curious psychological development. The first ten Studies, issued by Schirmer last year, are clever works and undoubtedly give the left hand work to do which is epoch making in its scope, but they are bagatelles to the additional 30 studies he has composed during the last year. During his summer at Wilmette, in 1899, he wrote some 15 paraphrases of the Chopin Studies, and later added 15 more. Upon leaving for Europe he delivered to his publisher 19 of these, intending to finish more during the voyage - i.e. to add fingerings and pedal marks. As he told his publisher in the beginning, the practicability of these novel tasks turns very much upon the adoption of his fingerings, which are novel, ingenious and occasionally tricky (for instance, his habit of sliding from a black key to the next white one).

I have had the pleasure of hearing these Studies many many times during the whole course of their development; often from the moment when a few lines had been written until the final finish, about half a dozen hearings. I do not consider them by any means of equal excellence. Some of them are veritable inspirations, full of music and as sensuously beautiful as they are complicated and subtle. There is one in D major, founded upon the Study Op.10, No.10, which is a dream in its quiet beauty. I have often wondered what the oncoming young virtuoso will think of these Studies in which the difficulties are so cleverly concealed. One of this sort is the *Feux Follets* in A minor, in which the *firmus* consists of the chromatic scale of the second Study in Op.10, here placed for the thumb and second finger of the left hand, the harmonic notes being touched in by the lower fingers of the same hand, exactly as they are in the original by the right hand. Over this delicate

suggestion to the left hand to awaken itself, he has placed a  $12/8$  Scherzo and the effect is delightful and marvellous. But all the glory of the left hand is as thoroughly concealed as if it were merely playing chords; for the effect turns upon this running work in 16ths being played delicately and evasively, like ornamental voices in the middle fabric of an orchestral score, where they are not distinctly heard as voices, but add an elusive and evasive richness to the total effect. This kind of thing is new with Godowsky, and in some of these Studies he has added enrichments of suggested voices, rhythms on the  $1/2$  or  $1/4$  beat, which give the total composition an almost overwrought effect like the elaborate masterpieces of one of the old goldsmiths, such as Benvenuto Cellini. In fact, I think the tendency to over-ornamentation is very perceptible.

A practical acquaintance with some of these scores, as they lie for the hands of young players, shows that they are by no means so impossible as they sound. Godowsky's theory that the left hand, so far from being too weak to play the piano, is in fact better situated for the playing than the right hand proves itself as soon as the left hand is given a fair chance and hence I am looking for an appreciable effect upon the younger generation of players through the more expanded conception of piano technic. I have already referred to this as a possible factor in the interpretation of Godowsky's masterworks. I think it will lead to a finer appreciation of the less obvious traits of the best works of the pianist's repertory.

Mr. Godowsky's playing, and still more his affiliations for certain works long regarded as impossible of effective public performance, is further evidence that I am right. The Grieg *Ballade*, for instance, and especially the *Davidsbündlertänze* of Schumann - what have these for a player of quality of the generation which used the Liszt Hungarian Rhapsodies as their war horses ? etc etc...

One reason I have for why it is advisable for Mr. Godowsky to be heard in Europe as soon as possible is found in his growing tendency to bring out inner voices and occasionally to make them the main idea, especially in repetitions of the main theme. This kind of thing in moderation is excellent, but in Europe criticism is executed by men who as a class have strict ideal of the letter of the Law. The old dispensation stands represented in them and they stand there like so many Shylocks for the

letter of the Bond. When one of them hears the unexpected melodies in the Liszt Concert Study in F minor, for example, he is liable to arise and reason vitriolically with the artist. The German critic is nothing if not frank - nay brutal. Moreover, such a tendency is liable to be carried too far, and in the pleasure of deluding his hearers and himself with finding unexpected suggestions of melody and ideas, one is liable to lose sight of the main idea itself.

Up to the present, there is one pleasant circumstance in the development of Godowsky's talent: his continuing to derive pleasure from refined musical relations rather than from the more brutal mass. This has preserved from him such noisy brutalities as the Tchaikovsky Sonata, which sounds like a Massenet procession of Amazons, with its drums and cymbals, its triangles and its brutal rhythms.

In being heard in Europe, Mr. Godowsky will naturally be measured against the great representatives of pianism - D'Albert, Busoni, Rosenthal and the young giants Dohnanyi and Gabilowitsch perhaps. But the young fellows have quite a long road to travel before reaching the maturity of such artists as the older ones. Rosenthal we all have heard, and a great artist he is; Busoni is said to have a colossal technic and to be very clear in leading of voices, but perhaps a little wanting in delicacy of tone colour. Paderewski does not belong to this class. He is a more sentimental player, but has not the technic. Therefore, this new entry, if made, will lend interest to the progress of piano playing, an interest which European centres are sure to feel, no matter which way the laurels may fall. And if Mr. Godowsky should find himself famous as a player, as he already is in Europe as a composer of these new things, it will be at least a nut to those who fancy there is no possibility of achieving success as a concert player sans lessons from Leschetitzky. Mr Godowsky's playing is self developed entirely.

---

## Record review

*Transcendental Bach* - Thomas Labé: elaborations on the solo string works of J.S.Bach by Rachmaninoff, Godowsky and Busoni.

**Dorian Discovery DIS-80117**

*from* Suite No. 5 in C minor, for Violoncello Solo, BWV 1011 (arr. Godowsky) - Prelude and Fugue;  
*from* Partita No. 3 in E major, for Violin Solo, BWV 1006 (arr. Rachmaninoff) - Prelude, Gavotte and Gigue;  
Suite No. 3 in C major, for Violoncello Solo, BWV 1009 (arr. Godowsky)  
Suite No. 2 in D minor, for Violoncello Solo, BWV 1008 (arr. Godowsky)  
*from* Sonata No. 1 in G minor, for Violin Solo, BWV 1001 (arr. Godowsky), - Siciliano  
*from* Partita No. 2 in D minor, for Violin Solo, BWV 1004 (arr. Busoni) - Chaconne  
*from* Sonata No. 3 in A minor, for Violin Solo, BWV 1003 (arr. Godowsky), - Aria

This is a splendid compilation of transcriptions (*elaborations* was Godowsky's preferred description of his reworkings of Bach although in a letter to Paul Howard, he described them as "pianistic skyscrapers"!) by three very eminent composer/pianists born within seven years of each other and whilst the principal interest here must be the rare Godowsky items, the Rachmaninoff and Busoni are by no means insignificant and do more than provide a mere contrast to the Godowsky elaborations.

Mr Labé presents his credentials with the Prelude and Fugue from Suite No. 5 for cello. The opening Grave is taken at a dignified pace with careful attention paid to the dynamics and to tone - there is a welcome lack of harshness even in the strongest *forte* passages and the following Fugue is most impressive.

The Rachmaninoff makes a contrast; the movements chosen by Rachmaninoff lend themselves to lighter textures which sparkle with grace and humour, and it is good to have this modern recording to supplement the composer's own marvellous performance now available on CD.

The Suites which follow are given in full and give evidence of Godowsky's awesome achievement in transcribing these pieces for solo cello for the modern piano. He does not

impose his character on the music which remains unmistakably Bach but Godowsky's presence is ever there. Mr Labé plays everything beautifully - the Courante of the C major Suite does indeed come over Maestoso and if the Sarabande is a little on the solemn side rather than dignified, the Bourees I and II are ravishing. The opening of Suite No. 2 is very good indeed with a true, mysterious pianissimo and the Menuets I and II show Mr Labé's pianism at its best. In the quicker movements, he does not bring out some of the inner voices which cry out to be heard and he is not sufficiently incisive in rhythm. The Siciliano from the 1st Violin Sonata and the Aria from Sonata No. 3 (not No. 2 as given in the adequate sleeve-note) bring out the best in Mr. Labé, and that best is very good indeed.

The other item on this CD is the Busoni transcription of the Chaconne from the Partita for solo Violin. Every pianist worth his salt will want to play this at one stage of his career, for in this piece, Busoni pays homage not only to Bach but to Liszt. This is a good, thoughtful performance but it does not leave the smell of sulphur: the devil fails to make his appearance.

I can recommend this issue warmly and with a clear conscience.

© HW 1995

## Book review

Brian Crimp, *Solo, the biography of Solomon* Appian Publications and recordings: PO Box 1, Wark, Hexham, Northumberland, NE48 3EW, UK [£27.50]

Long before I touched a piano or had ever been to a piano recital I was, thanks to the radio, a hopeless piano buff by the time I became a teenager. Thanks to the exposure they got on the radio, my pianistic pantheon was uninhibited, inhabited by Charlie Kunz, Eileen Joyce, Billy Mayerl and Solomon.

The great Solomon had two careers, one as a prodigy and the other as a mature artist. Between those years he had a spell of over twenty years during which he honed his artistry and technique with Lazare Lévy and briefly with Cortot before serving a long apprenticeship playing mostly in the provinces

and teaching. In those years between the wars, it was a handicap to be a British musician and Solomon suffered from this attitude; even the magic of the gramophone could not bring his name to the fore, and a stunning recording of the Tchaikovsky First Piano Concerto made in 1929 with Hamilton Harty went virtually unnoticed.

He was one of the few to benefit from the Second World War when a simultaneous demand for good music coincided with a dearth of name performers. Thus given the opportunities and the exposure, Solomon's qualities were quickly appreciated and in the years following the war, international fame followed.

I find it difficult to recall just what made a recital or concerto performance so outstanding and can only recollect that they were supremely satisfying, that I left the concert hall feeling better than I did going in.

Some of this quality can be found in the 2 recitals recorded in Berlin in 1956 (APR 7030). What a pianist! But he almost spoiled Beethoven for me, he set a very high standard.

Mr Crimp's admirable biography charts Solomon's career from the dreadful exploitation (not by his parents) of his prodigy years to the tragic years following the stroke which incapacitated him for the last thirty years of his life - it is noteworthy that among his visitors during those years were Myra Hess, Moiseiwitsch, Rubinstein and Serkin. There are generous appendices concerning his recordings, his repertoire and his concert programmes. It is not all gloom and despond, for he had his good years, and how he deserved them.

---

FRANZ LISZT LA MOUR

Musical score for Franz Liszt's 'La Mour'. The score is written for piano and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Key markings include 'cresc.', 'ff', 'rit.', 'f', and 'P'. The piece features complex rhythmic patterns and expressive dynamics.

From the Ballade in D minor

Musical score for 'From the Ballade in D minor'. The score is written for piano and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Key markings include 'Ped.', 'cresc. molto', 'ff furioso', 'rit.', 'f accel.', and 'cresc.'. The piece features complex rhythmic patterns and expressive dynamics.



# NOCTURNE.

York Bowen Op. 3 N<sup>o</sup> 1

Andante

*p cantabile e espress.*

col Ped.

*legato sempre*

cresc.

*dim.*

*p ben legato e cantando*

*dolce*

Printed by Schott & Co. London

SO 1911

Extract from 24 Preludes. [No 7 in E-flat Major]

*cresc.*

*f dolce*

*cresc.*

*8.....*

*cresc. e appassion.*

*ron.*

*f*

*rubato*

*mf*

*dim.*



18.

# The Godowsky Society Newsletters

## Volumes I - VIII

### Table of contents

#### Volume I/1 [15pp]

**Frontispiece:** Campbell-Phillips portrait (Feb. 1935)

**Editorial:**

The published music of Leopold Godowsky (1): Leonard Saxe  
Paul Howard - an appreciation: Andrew Cockburn  
Godowsky's *Renaissance*: Lionel Salter  
The Buddha's Fire Sermon: Ronald Stevenson

#### Volume I/2 [18pp]

**Frontispiece:** Caricature of Ysaÿe & Godowsky

**Editorial:**

Re. Godowsky/Bartok and some recordings (recent - not reviewed)

The published music of Leopold Godowsky (2): Leonard Saxe  
Godowsky and Javanese music: J.G.Hinderer  
Listening in at a Godowsky masterclass: J.G.Hinderer

#### Volume II/1 [26pp]

**Frontispiece:** Prof. Leopold Godowsky and 'Fats' Waller

**Editorial:**

Sympathies: Bartok & 'Fats' Waller; Godowsky asks Symanowski for a piano concerto; Stevenson's note on Godowsky's notation.

The published music of Leopold Godowsky (3): Leonard Saxe  
Discography: Andrew Harrison  
The twenty-four *Walzermasken* - Andrew Cockburn

#### Volume II/2 [18pp]

**Frontispiece:** Cartoon - *The Pedagogue* [L.G.]

**Editorial:**

Liberal quotations from Hunseker; Rachmaninoff & Horowitz play the *Miniatures*; The Unpublished Godowsky; Times Diary re Jeremy Nicholas; Dave Smith on Javanese music.

Godowsky - great musical mind and personality: Leslie Hodgson  
A composite lesson with Godowsky: Robert Agnew MacLean  
A Godowsky recital: Clarence Adler  
Piano music for the left hand: Leopold Godowsky  
Recollections of Leopold Godowsky: Isodore Philip

#### Volume III/1 [23pp]

**Frontispiece:** Godowsky, Symanowski and others

**Editorial:**

Brief

Symanowski and the piano: Ronald Stevenson  
The six Bach/Godowsky suites: Andrew Cockburn  
The Godowsky Centenary: Douglas Miller  
[+ following correspondence]  
Abstract from *Music, the mystery and the reality* by Paul Roës

19.

**Volume III/2 [19pp]**

**Frontispiece:** Pages of *Walzermasken & Triakontameron* plus Godowsky at the piano  
**Editorial:** Quote from Charles Hopkins letter re. Discography [cf. II/1]  
Methuen-Campbell taken to task (!!) , note about about Hans Kann's disc and some twaddle.

Review: Theodore Edel, *Piano music for the left hand A mystery!* re. Godowsky, the child prodigy  
Leopold Godowsky: from *Famous musicians of a wandering race*  
Godowsky's Berlin debut: Liebling/W.B.S.Mathews  
*Ostinatino* on the name Godowsky - Ronald Stevenson

**Volume IV/1 [15pp]**

**Frontispiece:** Three portraits and the title page of the 3 piano version of Weber's *Invitation to the dance*

**Editorial:** Jeremy Nicholas, Gordon Fergus-Thomson get mentions

Note on Shigeo Neriki playing a selection of *Studies . Opus Clavicembalisticum*.  
James Methuen Campbell strikes back  
Extract from a Busoni letter re transcriptions  
Eulogy for L.G. - Edward G. Robinson  
Eulogy for L.G. - Louis Gruenberg  
Godowsky extract from *Great pianists on piano playing*, James Francis Cooke  
Repeat!! Leopold Godowsky: from *Famous musicians of a wandering race* [cf. III/2]

**Volume IV/2 [19pp]**

**Frontispiece:** Front page of Godowsky programme, Queen's Hall, April 14th, 1928

**Editorial:** Flier from Fischer's, Deaths of L.G.II and Douglas Miller noted.

**Review:** Catalogue of pianists- recordings (pianists born to 1872) - James Methuen Campbell  
Transcript of Ronald Stevenson's broadcast on Godowsky [Monday, 28th December 1970]  
Extract from *Mi contra fa* - Sorabji  
Godowsky's *Triakontameron* - D.C.Parker

**Volume V/1 [21pp]**

**Frontispiece:** Photograph of the young Godowsky and title page to the Sonata  
**Editorial:** Concerning the Sonata

Godowsky's E minor Sonata - Vernon Spencer  
Regarding the Sonata - Colin Kingsley  
Ronald Stevenson's thoughts on Kingsley's thoughts...  
Paul Howard's programme notes on the Sonata  
Reproduction of Godowsky's MS of *Französisch* (Violin & Piano)

201

**Volume VII/2 [18pp]**

**Frontispiece:**  
**Editorial:**

Portraits - Leopold Godowsky and Fritz Kreisler  
re. the state of Godowsky- knowledge (or something like that) since starting the  
news letters; Benno Schmidbauer and *Triakontameron*; Madge; Dowd.

Book review: Godowsky, the pianists' pianist - Jeremy Nicholas  
Sorabji on *Triana*  
Record review: Godowsky, the pianists' pianist (APR)  
Paul Howard on pedalling  
Record review: Godowsky - Twelve Impressions for violin and  
piano  
How to develop octave technique - Leopold Godowsky  
re. Godowsky: extract from *Music* vol.ii, November 1896, pp.7-8

**Volume VIII/1 [18pp]**

**Frontispiece:**

Cover of Polonaise - portrait of the young Godowsky - family  
portrait.

**Editorial:**

Availability of music; John Dowd; Prunyi plays *Walzermasken*;  
Taylor/Cortot/Paderewski; Paul Giezendanner.

Works dedicated to Godowsky  
re. Godowsky: extract from *Boston Transcript*. December 27,  
1912; extract from *Musical Courier*, vol. 12 (1906); extract from  
*Transcript*, June 3, 1911  
Paderewski - pianist - Cortot (trans H.Taylor)  
Godowsky's Chopin Studies: technically and aesthetically  
considered [*Music* vol 17 no.5 (February 1900)]  
Record review: Rian de Waal plays Godowsky

**Volume VIII/2 [26 pp]**

**Frontispiece:**

Very young LG(16?) with Leon Saxe and Charles Saxe (future  
brother-in-law)

**Editorial:**

Paderewski paradox? - Rainer Klass - Derek Bell - Marc-André Hamelin -  
*Miniatures* - Joe Banowetz.

More dedications  
Photocopy of contract signed by Godowsky for work for Paul  
Wittgenstein  
Leopold Godowsky - Clarence Adler  
Notes from a Godowsky masterclass - Dale Hauen  
Letter to Paul Howard from J.G.Hinderer  
Letter to J.G.Hinderer to *Musical Courier*  
Sorabji on Godowsky (from *New English Weekly*)  
Plug for Sorabji archive  
Godowsky studies on the Chopin Études - James McKeever

21

**Volume V/2 [21pp]**

**Frontispiece:**

The Eastman-Godowsky Piano Competition

**Editorial:**

Re. the competition; correspondence re. Godowsky's recordings; misc.

Extract from famous pianists of today and yesterday - Henry C. Lahee

"Filler" from *The Blind Piano Teacher* by Edward Isaacs

Extract from *The Adventure of Chess* by Edward Lasker

Portrait of Zakharoff

The four poems - Paul Howard

Book review: *The pianist's guide to pedalling* by Joseph Banowetz

Letter from Shanghai - Ronald Stevenson

**Volume VI/1 [21pp]**

**Frontispiece:**

Front page of concert programme for the Chicago concert, 27.02.1895

**Editorial:**

Van Dieren - Tippett and Crossley on writing for the piano; actual programme notes for Godowsky concert on frontispiece.

A solution to a problem in piano fingering - Samuel Radlett

Letter from Andrew Cockburn

Bernard van Dieren - Alistair Chisholm

The originality of Liszt - Bernard van Dieren

Extract from *Piano playing*, 2nd series - Harriet Brower re. Godowsky.

*Listener* review of Stevenson's programme on Godowsky

**Volume VI/2 [13pp]**

**Frontispiece:**

Portrait of Godowsky and Isidore Philipp

**Editorial:**

Comments on a review of Ian Hobson's CD of Chopin/Godowsky studies by James Methuen-Campbell. Comments on *Miniatures* (Promotional booklet included with newsletter)

Notes on Godowsky's **Veritas** recordings - Gregor Benko

The Transcendental Tradition - Ronald Stevenson

The genesis of a biography - Jeremy Nicholas

Godowsky's exercises written for Alberto Jonás

**Volume VII/1 [17pp]**

**Frontispiece:**

Portrait of Godowsky c.1910

**Editorial:**

Sorabji, Harold Taylor, Ian Hobson, Jeremy Nicholas, Jorge Bolet, *Miniatures* etc.

List of APR Godowsky releases

Transcript of radio broadcast *How the great pianists played* -

Ronald Stevenson

Record review: Marc-André Hamelin plays Godowsky - Harold Taylor

Two extracts re. Godowsky: Vladimir Khrennikov and Amy Fay