

After Midnight Thoughts

On Leopold Godowsky,

etc.

Mountain quotes:-

‘Spirits are not finely touch’d
But to fine issues,’

-Shakespeare.

‘The true significance of absolute music is that it expresses human personality at its finest moments adequately, beautifully, and spiritually, by the medium of sound. And therefore our finest music is one of the supreme possessions of the world; for there is nothing greater than great personality.’

-J.A. Johnstone.

“...my four Poems for both hands, - they are the quintessence of my lyric muse.”

(Letter from Godowsky to Paul Howard, from Cannes, 2/5/33.

By Paul Howard.

To The Members of the International Godowsky Society.

Instalment 10.

The Four Poems.

low is known

These sublime works were written after fate had bludgeoned him most cruelly. In a letter to me dated October 4th, 1932, the Master said:-

“My four Poems I think would interest you: they are very personal - highly sensitised emanations of a battered soul.”

In them he attained what he had aimed at for so long and only hinted at in ‘Französisch’ of the Walzermasken. Exquisite and immortal, they are wonderful portraits of Godowsky’s soul, personality and aspirations; and when he told me he was dedicating them to me I replied:- “Your dedication of these works to me, dear Master, overwhelms me. I feel that life is giving me more than it owes.” And Paul II said:- “Now Dad, your name will go down the centuries...”

Here is part of the Master’s Letter to me.

“It is just like you to try to mobilize the Gramophone concerns to reproduce my compositions. And what you are doing for the ‘Miniatures is simply wonderful. My gratitude to you is as great as your enthusiasm for my achievements. My compositions will appear in volumes, carefully revised and improved whenever it is possible. Several volumes are out already with prefaces. The volume of six poems will be dedicated to you. Two of this set are not finished yet. The poor condition of my health and the consequent lack of energy prevents me from doing the work I would like to do, while the terrifying happenings all over the world paralyze my spirit. (1938).

By the same mail I am sending you several photographs of mine. To make up for the long delay! I hope that you and your entire family are in the best of health and spirit.

With a heart full of gratitude and love, I am proud to call myself your devoted friend.

(Sgd). Leopold Godowsky.”

oOo

Leonard Saxe, nephew of Godowsky, wrote to me, (August 16, 1939), -

“I shall do all that I can to see that the dedication for the Poems to you is placed upon future printings. I have already spoken to Mrs. Saperton and will take the matter up with the executor of the estate, (whom I represent) and the other two children, as well as with Walter Fischer.”

And a little later, (October 31, 1939),- “I have spoken to Fischers and told them that the Poems are to be inscribed as dedicated to you when they are reprinted.”

THE ULTIMATE IN PIANOFORTE COMPOSITION.

Every single note is independently spoken and coloured.

In a letter to Godowsky, 5th, January, 1934, I wrote:-

"I have Been working assiduously on Poems 1, 2 and 3. They are so wonderful. I find your voices must be studied from an unusual angle, that is, the pedaling and all the other subtle indications must be read as notes, I mean as of equal importance to the notes, - the tenuto, the Sf., the phrasing, the crescendos, etc., and again, the most mighty and all-important pedaling by which you give successive chords and individual notes the benefit of the overtones and at the same time clear them for the next following note or chord so that there is warmth, as well as clarity. The general effect of the observation of all these indications is to give your works that brilliance, inner sparkle, glitter, diamond-clear highlights, half-tones, graded half-tones, shadows, and deep shadows, still full of detail, owing to the clearing by transcendental pedaling.

But it takes profound study. It is no good learning your works note perfect and just trusting to one's instinctive pedaling and colouring, or learning note perfect and going through again afterwards to observe and learn the colouring and lighting. If this is done, one has a still greater task than the original learning of the notes. Each work must be studied in all its detail, inflection, pedaling, and lighting right from the first opening of the cover, - that is the quickest and most economical way"

oOo

FIRST POEM - "Devotion".

The first Poem, "Devotion", may be learned in a few hours or days, but there is plenty trailing out and matching in, and it will take a year or so to master and mature. In Nov. 1934 I wrote to Rosa Widder of Cleveland, OHIO, that the Poems "are the most perfect music, the greatest scope for thought ever penned. Every note in every part requires considering, shading and colouring. After playing a lot of other composers, however beautiful, and returning to the Poems, one finds such a vast superiority in the thought, curvature of expression, the subtle climbing through the curtain almost to the unseen. That does not quite express what I mean. Take No. 1 Poem. It does not depend on rhythm, though rhythm is there - it depends more on everything else. All other music than Godowsky's depends largely on rhythm. take any Chopin work, you cannot get away from it. In the No. 1 Poem the curvature of the phrases suits the curvature of thought, feeling, the sweep of the notes seems to follow a complete line uninterrupted by the separation of notes, tones and half-tones, or even quarter-tones, the sound is as continuous as a drawn line, as one might think the idea. The same thing is so evident in 'Franzosisch' (17th. Walzermasken) in which the piano can produce sinuous inflection on intonation possible previously only to the voice of the violin. Godowsky gets his thoughts to . Playing the first Poem after the finest works of Chopin, Schumann and all and sundry, one feels the immense superiority, advancement into an entirely higher sphere of musical thought, satisfying because so expressive."

oOo

SECOND POEM - "Avowal"

On the 27th. October, 1941, I wrote to my "Most Valiant Knight of the Pen and Dear Friend Gray-Fisk":-

"One important point I want to make about Godowsky's works is the need for propagating his original compositions, because they are as poles asunder in relation to the various paraphrases, allowing of course the Bach recreations as original works. And the most important are the Four Poems, the Passacaglia, the Java Suite, the Suite for the Left Hand Alone, the Capriccio (Patetico). In these, the Capriccio, etc., and particularly the fourth Poem he touched heights, depths, and intensity of expression never attained by anyone who ever lived.

I am thrilled to hear that you play "Avowal", there is so much in it, that you will keep on discovering as the years go by more and more that you can put into it; the phrases crossing each other so cunningly, the acute articulations of the tenutos, accents, the sudden little crescendos against the decrescendos of another voice; it's magnificent breathing, the phrases within a phrase, and crossing and interlocking, and nuance within nuance, the commas, and the singing undertone which you have got to stretch like the devil to hold.

Only on its first occurrence does the arpeggio that chord of the 10th, the first chord for the right hand on the second line, on the next page second measure, and later no arpeggio, and the three notes of that long stretch have got to go down ever so softly, all together in one crystal clear sound after the effusion of the preceeding measure. My hand is not very long and that's all I can stretch, and trying very intensely over a period of four or five years to whisper those three notes down with no suspicion of a break, developed a pain in the thumb muscle that has not quite gone yet. (G^w) of my sons, Peter and Paul, have much larger hands than I, and can comfortably stretch more than a 10th. In fact they play with an almost motionless hand Whitecaps and Watteau Paysage - both from the Triakontaneron containing long rolling arpeggios.

But the third Poem is technically a holy terror. The rushing successions of fourths, fifths, and thirds, of the left hand, all to be articulated in the clearest speech, are terrific, and on Page 5, line three, second and third measure, there is a duck of a passage for the left hand; and though I have been playing the Poem for years it was only last week, when I gave myself a few hours on these two measures far into the night, that I succeeded in systematising them and getting them so that I could do anything I like - fast, slow, heavy or light, and with or without the right hand part and the big held ground tone".

And later (May, 1944) from a letter to Gray-Fisk re. 2nd. Poem:-

“No. 2., isn't it exquisite, that punctuation, the commas, the pauses, the breathing! It turns musical utterance into a succession of softly spoken meaningfulness - (what!). Such a priceless Etude in articulation, enunciation, and repeated avowal. Pianoforte performance too often is a colourless succession of tone, tone tone, someone is playing the piano; what is he saying? Oh! he is just playing the piano. Like a stream of sound resembling a long sausage, same thickness all the way. For entertainment and relief you look at flying hands.”

oOo

THIRD POEM - “Adoration”

Very dear Clinton Gray-Fisk,

Re. the third Poem. I beseech you not to be scared. Take it into practice and give it five year's occasional, leisurely reflection. Don't push it, be content. First take the 3rd. line, Page 5. Learn the left hand part alone without the ground base note. Learn the phrasing, work out the fingering; that given in the copy may not altogether suit you. To differ with the Master in this respect is not blasphemy, just commonsense, because no two hands are alike. I have pictures of his hands on the keyboard. They are very small, just stretch an octave, but his playing seem to stretch two octaves - incredible speed of the break by the combined use of the three movements comprising the universal socket, the vertary, the rotary, and the lateral - the same process is required to play the last two lines of Rach. Prelude 10, Opus23 - pardon the digression. To resume, get the left hand notes and fingering ~~est~~^sablished: then practice them perhaps a minute every day, with the base note held by the pedal, with phrasing, fingering and piu a piu calmando.

After that, study the right hand part, which is easy and will fit on without trouble. I suggest this preliminary because it is the part which will stick you up when you have mastered all the rest of the Poem if you take it in rotation ordinarily. If you try to learn all the text of that line in the ordinary way, you will still be biting yourself when you stand before St.Peter.

The left hand passages, bottom line of the first page (numbered 2), the left hand lines 1, 2, 3 of the page numbered 3, need to be treated in the same way. Put all practice softly, sotto voce, PPP no effort, all relaxed.

When you have them growing as you grow, all the rest will ~~present~~^e little trouble.

The page numbered 7, 3rd. line, the Cantilina. Exquisite and ravishing subject hidden among the decorations.

The accented notes present a beautiful mood, not a tune, a mood. The two hands play hell with the subject.

When I played it to Hugo Bauer who had been studying it for six months, he jumped up most excitedly and shouted, “Where is that, I did not see it!” That was because I played the subject

mood clearly, all the rest of the notes dissociated as distant misty background. The travellers of course would play all the notes in the foreground; you cannot give the public incense, they only want that at Mass, those who are Catholic; the rest, for the most part, don't know what it is, and the artists won't educate them. Perhaps they don't know...

But to play the 3rd. Poem they do not have to introduce a long work, they have only to learn to play a comparatively short work of mighty tone, softly, polyphonically. You will notice that it is nearly all P or PPP the whole way through, but isn't it a "stinker"! Just very seldom does the tone rise for a mere measure, immediately dropping again to its PP, an ever so softly complaining volcano breathing a seething passion of earnest adoration.

What a Poem, just one little thought, the repeated rise and fall of a major 2nd., simply the in and out of breathing.

(Forgive my colloquialism, - I said once to Harold Bauer, "This Godowsky work is a snorter." He replied "I thought you said it was a sonata.") Continuing the matter of the 3rd. line of page numbered 7 of the 3rd. Poem, it continues ver page Pianissimo in buried octaves. Note the first three notes, "a tempo", and immediately Meno Mosso. Beautiful subtlety! Did you notice how Godowsky uses octaves with such effect, seldom free, nearly always hidden, the same as Hedge Rose; it has wonderful richness. Up to date most composers know little of that, they use octave passages as octave passages from single notes to octaves, no intermediary stage. The Master's way is a chromaticism or do I mean chromaticization? - of building tone, and instead of naked octaves, clothes them in royal raiment. That cannot be done by just turning over an octave into a chord.

The last page of the 3rd. Poem is immortal. Wagner never approached its aristocracy of thought, feeling, exaltation, a veritable ascension. It is the reward of Heaven while still on earth. But of course it has got to be played that way with full observance of every microscopic indication with which it abounds, and by an understanding soul to whom these notes are indications are not an unknown language.

A woman who had listened for some hours, a very good actress, a very intelligent woman, with considerable affectation of manner, said to me very earnestly, "Tell me, Mr. Howard, what is the secret of such achievement?" I said, "Just sweat and cuts." She said that did not sound very aesthetic, and I replied that there was nothing aesthetic in the means employed to attain the heights.

oOo

And I continued my "correspondence lesson" (as C.G.F. called it) on 7th August, 1944.

Dearest Gray-Fisk,

3rd. Poem, 3rd. line, Page 5. How is it going?

The lower voice of the right hand and the lower voice of the left hand are playing a chromatic scale in 6ths. downwards (first note 7th). Left fingers 5454 all the way. Practise the lower voice of the left hand alone very much because you will never play the passage till you can listen to the left hand lower voice by itself when you are playing all the voices together.

You must also be able to listen to the lower voice of the left hand and the lower voice of the right hand together, and hear that downward scale of the 6th., not listening to the other voices which will take care of themselves by the time you can do that.

oOo

FOURTH POEM - "Yearning"

"Who can fathom the indefinable tearful longings of a passionate soul?"

Godowsky's Preface.

From a Letter of Leonard Liebling

"I have at last succeeded in learning the 4th. Poem, "yearning". Took a little time daily for years, and I thought I would never get it. Most elusive. Doesn't look anything, just four pages, but elusive. I got it only tonight. There it was, just as though I had always been able to play it.

In this Poem dear Popsy has solved the great problem, he has achieved a complete vehicle in notes for the expression of the most subtle thought. Direct. Actual. As though there were no barriers between the most vital thought and its pure and perfect expression in tone. Every note, and there are so few of them, so indispensable, and all-important. You cannot see that till you have learned it, memorized it, mastered it, then you find that the ink, paper, fingers, mass of wood, ivory and string, are as though non-existent. He has gone right through those barriers with the inspiration unscathed and untarnished: his sublime cunning has devised a collection of notes lending themselves to nuance and colouring to the nth. degree, possible previously only to the violin or singing voice.

But this work sings in all voices at once, or can be made to by the player, as though by one voice. It makes the piano more than a keyed instrument, he hinted at that sort of thing years ago in 'Französisch' of the Walzermasken"

oOo

To another I wrote:-

"While the 3rd. Poem is a great work and terribly difficult - it took me some attention every day for nearly four years, that is, to know it from the inside - the 4th., only four pages, appearing to be lightly sketched, has proved more terrible, and I have only just mastered it. In this great work he has conquered barriers of ink, paper, wood and steel, and sent a great inspiration from the heard to hang in the air unspoiled, unfettered, unconfined, by its vehicles.

It carries everything one thought could only be felt, the heartached, protest, revolt, determination, aspiration, flight, all pure expression unburdened by one unnecessary note that does not help...doesn't seem to be made of notes but only waves of sound. I don't mean anyone will realise this on reading it, nor even after working at it for six months. Realisation comes later."

oOo
And to Gray-Fisk on 20th. March, 1942:-

"The fourth Poem is 4 pages and looks lightly sketched. So deep is the dimension, so complete the independance of every note, which nevertheless welds into the whole, that it will take about 4 years to play it with all its content. If you leave it alone for 3 months you will have to learn it all over again. The trouble is its content. The third Poem is difficult enough, but hard work masters it. The 4th. eludes you. Too, it must be dreamed out. The held tone may have the several notes of another Voice diminishing note by note, each one matching in tone the waning value of the held note above it, right to the last note forming a chord, but which is just a breath; and so measure after measure and phrase after phrase. It takes a long time even to find out how great it is.

No, it is not propogandistic hyperbole, I mean every word of it.

The music must not come out in masses of tone, all voices rising or falling together in bulk of sound as in Schumann or Brahms.

Let me try to show the immeasurable content of a few measures in addition to the mere notation. I have made a photo copy for you and enclose 1st. page.

4th Poem.

1st. Measure.

molto espr.

piangendo.

(una corda_ /

The right hand, "A" sharp tied, finishes the decrescendo.

Left Hand F sharp pedal six notes, each note of which must fade softer till the last CX perfectly matches the remaining tone of the held note above. The ear must listen for the perfect matching of tone, note by note, and on the last note. A sub-phrase line for the last 3 notes within the vhief phrase of the six notes.

Measure finishes with repeat two 8th's decrescendo, and a phrase within the phrase, and lower voice repeats a third higher. Same fade-out of rising notes.

Third measure upper voice reverses to crescendo, but lower voice must not be as loud as top E or its crescendo will become forte and alien.

2nd. line, first Measure. Swell of tone for lower voice only, not upper voice, and alternative pedal at endmeasure.

Still all this is P., no forte in sight.

1st. Note, 2nd. Measure without pedal, and last two notes decrescendo, with complete silence for the 8th. rest on the first half beat, and the two measures phrase in falling eloquent chromatics. Left hand, 2nd. measure, does not fade out but matches the tone the top G sharp. The line began Cres. and continues for two measures with a lower voice Cres. and Decres. (1st. measure) within the over-riding Cres.

An accent ^a applies only to the particular note it is on; a crescendo or decrescendo sign only the voice it is on, - only to all voices when on dead centre and obvious.

The pedaling must be exact and most delicate; pedaling in which the dampers never actually leave the string. No, this is not finicky at all, and as the page progresses and other voices are added, the difficulties square and multiply.

The notes learned and played without the microscopic colouring or with only perfunctory attention thereto, will sound little better than other composers.

The notes are elusive enough to learn, and it requires hundreds of repetitions, alone, and with a listener, to be sure of those notes, and then constant restudy from copy for colouring to be sure of detail.

Then to so deeply ^bhavitate the whole performance and think it out, till you discover what it means, the idea, and to be able just to dream out of those sighs and protests, as a deeply felt human expression, takes a lot of doing and time. Too, it is punctiliously fingered.

The 1st. Poem is easy, a few days or weeks work, but ^dpoenty trailing out and matching in.

The 2nd. Poem ditto, but a little more difficult, priceless example of phrasing and breathing.

The 3rd. Poem, real hard work and hard study and strenuous work to play, but mostly clear and lucid whispering with punctilious utterance of every note and double note, the voices speaking independently. But it can be done.

The 4th. Poem rises miles beyond them all in subtlety and elusiveness. This one isn't concert room stuff, it's the Holy of Holies."

oOo

To Leo Pavia in June, 1940.

"The first Poem "Devotion" may be learned in a few hours, mastered and matured in a year or so.

Number two, "Avowal", is the most concentrated and intense speech and pointed significant utterance - the Polish "Sal" is in this Poem in the Melanconica section.

The third Poem, "Adoration", will take Horowitz, Petri, or anyone else, about three years hard daily study. It is an epoch.

In the fourth Poem, "Yearning", he has achieved the impossible. It hangs in the air, a tearful, ravishing, polyphonic picture, which in its soft and mercurial curvature can only have been shaped from molten substances, and has left behind it every trace of ink, paper, wood, steel and ivory; it was not born of them. Only four pages, apparently lightly sketched. View it on a Monday and say, "Oh yes, I will play it without copy at next Saturday night's recital." But if in four years of daily battlement you can do as you will and as you should with that Poem, you will be sure to be no mut!

All these later works mean transcendental pedaling as indeed does any Godowsky work, but these more so.

I placed Godowsky as the greatest composer for the piano in all history, and Dr. Ackley Brower says that I have entirely understated the case for Godowsky.

Rachmaninoff said, "Godowsky is the only musician of this age who has given a lasting, a real contribution to the development of piano music."

dear friend, I ask you to visualise Godowsky as transcendent in his sphere, unapproachable, sacrosanct, a shining and glorious figure in the sky of eternity. Huneker wrote of him in "Mezzotints" forty years ago as "a Brahma, a seer, a prophet." I see him as a prophet whose prophecies are fulfilled."

oOo

Much of the above is a bit thick unless read with copy of the work in hand for reference

I hope, dear Member, that it may prove helpful, sometime, somehow.

Paul Howard.

After Midnight ThoughtsOn Leopold GodowskyBy Paul HowardSUPPLEMENT TO INSTALMENT 10.

Dear Member,

Maybe you will get this supplement as well as the Supplement to 9 before you get these Instalments, and that is because I think it is very important to get these out. If you know of any works I have omitted please let me know.

Edgar Williams, Surrey, England, wrote me last May urging the necessity of getting a list out, so Mountain got to work on it, and here it is.

The first letter from G. Ackley Brower, head of the Department of Theory and Composition at the Birmingham Conservatory of Music, Ala., on 28th. February, 1940, contained the following:-

“...It seems to me that there are several points that could be regarded as aims of the Society which are not mentioned in the prospectus I have just seen, so I hope you won't mind my suggesting them - possibly they have already occurred to you and others.

1. I think a catalog should be issued listing all of the works published so far. They are widely distributed between several publishers and some of them are hard to locate. The publishers themselves ought to be willing to contribute to the expense of such a catalog.. (We can't ask them to do that. P.H.)
2. several works are out of print, especially those bearing early opus numbers, published formerly by Arthur P. Schmidt of Boston. It is particularly unfortunate that the Toccata, Op. 13 is no longer available. I have copies of this and a few others, including the first version of the Henselt Etude, since revised and issued by Carl Fischer. But there are others that cannot be obtained. All should be republished.
3. At least one publisher and perhaps more have in their files some unpublished manuscripts. In 1929-31 I was assistant editor in Carl Fischer's, and I know that they have, or had, two manuscripts of his that so far have not seen the light. One was a revision of the Chopin valse, Op. 18, which is announced on the covers of other works but which has not appeared. This was originally done by Schmidt, but Godowsky revised it - he told me that he did not like the coda and had rewritten it. The other Fischer's had was an easy waltz transcription by a modern Strauss, no relative of "the" Strauss. Also he has rewritten the cadenza in his Passacaglia and the plates have been changed.
4. There are a number of other unpublished manuscripts that apparently have never been published. One is an unpublished piano sonata. And there are between 12 and 15 more studies on the chopin Etudes; Godowsky himself told me of these. And one unpublished manuscript I have seen is a paraphrase of a Strauss waltz for the Left Hand Alone. Godowsky said he was going to make another version for two hands but whether he lived to finish I do not know. A strenuous

effort should be made to get these works into print. I know that it is not the function of the Society to go into the publishing field, but what it can do is to circulate a knowledge of these things and bring pressure to bear on publishers.



5. There is enough material for many more books about Godowsky. His talent went deep enough to provide monographs and essays on several phases of his life and work. My own point of view is chiefly concerned with what he did to enrich piano composition, and on this theme alone I could write a lot.

So, please enter me as a member, send me what you can, and let me know what I can do to perpetuate the memory of the greatest musician of our time. I will do-operate to the limit of my time and ability.

Yours very truly,

(Sgd). G. Ackley Brower.

oOo


The Paraphrase on the Strauss Valse you will see in the list, last page, has been published by Carl Fischer, Inc. w f c 

Godowsky wrote to me respecting this in his letter dated September 1936, (six handwritten pages), -
“...I have written 5 concert paraphrases on 5 Johann Strauss Waltzes of which two are still unpublished. The 5th. of the Paraphrases is my most ambitious work for the left hand alone, not excluding the Prelude and Fugue.”...

This letter finished:-

“I send to you and all members of your genial family my most affectionate regards.
Your friend Leopold Godowsky.”

This is the one referred to by G.A.B., and I am still wondering what happened of the 4th.

The idea of an unpublished piano Sonata is most electrifying, and I wish something could be found out about it. Perhaps Schirmer's or Fischer's will be good enough to tell us something.

Some works which the Master has arranged for the piano, such as the Schumann “Da^u bist wie eine Blume”, and his cradle song, contain not one note more than is distributed between voice and piano in the original text, the aim of the Master being only to allow the pianist to read more easily from two staves what appears in the vocal score on 3 staves, when he wishes to enjoy playing it for himself on the piano. In such cases the item is not an elaboration or transcendentalization, but just a transcript, done as a passing kindness. So typical of Godowsky, and a most useful kindness too.

The same applies to his treatment of the Operatic Masterpieces which are reduced from the full

score to the compass of 2 lines for the piano, enabling one who has just returned from the Opera to play upon the piano the beautiful things he has heard, whereas it would be an impossible task for most people to do this from the full score.

They would be priceless too, for one who has no opportunity to hear the Operas, and who wishes to get an idea of them. More of the Master's God-like charitableness - he was indeed all things to all men, from the most learned to the most lowly.

Leonard Liebling asked me to review them, and he published my comments in the Musical Courier, November 14, 1936, as follows:-

The best review of these issues comes from Paul Howard, a noted Godowsky disciple of Adelaide, South Australia, who writes to me: "Any sensible person must see the point of the Operatic Masterpieces". They are offered to the growing pianist and the man or woman in mid-life, the moderate player who would like to finger out on the piano the melodies he has learned to love in the theatre, and with these beautifully worked out little settings, can do so, and be lured on to take a greater interest in the piano. If the production of these books is a condescension, it is certainly a very kind, graceful, and beneficent condescension to the lowly."

oOo

THE WORKS OF LEOPOLD GODOWSKY (1870-1938)SECTION I. ORIGINAL COMPOSITIONSA. FOR PIANO SOLO - Two Hands

	<u>PUBLISHER</u>	<u>COPYRIGHT</u>
Op. 11 - 3 concert Studies		
No. 1 in C Major	G. Schirmer, N.Y.	1899
No. 3 in E Flat Major		
(The mightiest concert Etudes I have met)		
(No. 2 in C Minor - not published)		
Op. 12 - No. 1. Sarabande	G. Schirmer, N.Y.	1899
No. 2. Menuet		
No. 3. Courante		
Op. 13 Toccata (Perpetuum Mobile)	Arthur P. Schmidt	1899
	(Boston, Leipzig, N.Y.)	
Op. 14. No. 1. Ein Dämmerungsbild (Twilight Musing)	G. Schirmer, N.Y.	1899
No. 2. Mazurka melancolique		
No. 3. Valse Idylle		
No. 4. Scherzino		
(No.2. Mazurks Melancolique - not published)		
Op. 15. No. 1. Melodie Meditative	Arthur P. Schmidt.	1899
(The loveliest of things)		
No. 3. Capriccio		
(No. 2, Nuit de Printemps - not published)		
Op. 16. No. 2. Arabesque	Arthur P. Schmidt	1899
No.4. Barcarolle-Valse		
(A Master work in every sense)		
(No. 1. Serenade and		
(No. 4. Reverie Russe - not published)		

(After that he seems to have discarded the Opus system, and to have given place and date of composition - a much better way.)

TRIAKONTAMERON - 30 Moods and Scenes in Triple Measure for Pianoforte - in six volumes or singly).

(All of these are immortal)

G. Schirmer, N.Y. 1919

Vol. 1.

- No. 1 Nocturnal Tangier
- No. 2. Sylvan Tyrol
- No. 3. Paradoxical Moods
- No. 4. Rendezvous
- No. 5. Twilight Phantasms

Vol. 2.

- No. 6. The Pleading Troubadour
- No. 7. Yesteryear
- No. 8. A Watteau Paysage
- No. 9. Enchanted Glen
- No. 10. Resignation

Vol. 3.

- No. 11. Alt Wein
- No. 12. Ethiopian Serenade
- No. 13. Terpsichorean Vindabonda
- No. 14. Whitecaps
- No. 15. The Temptress

Vol. 4.

- No. 16. An Old Ballade
- No. 17. An American Idyl
- No. 18. Anachronisms
- No. 19. A Little Tango Rag
- No. 20. Whirling Dervishes

Vol. 5.

- No. 21. The Salon
- No. 22. An Epic
- No. 23. The Music Box
- No. 24. Lullaby
- No. 25. Memories

Vol. 6

- No. 26. The Cuckoo Clock
- No. 27. Lament
- No. 28. Quixotic Errantry
- No. 29. Poeme Macabre
- No. 30. Requiem: Epilogue.

(No. 11. - Alt Wein - also published by Allen & Co. Pty. Ltd.,
Melbourne, Sydney, Adelaide, Bendigo - Australia)

SONATA IN E MINOR FOR PIANOFORTE - (See reference in Instalment 4).

- 1st. Movement - Allegro non troppo ma appassionato Schlesingers, (Berlin) 1911
- 2nd. Movement - Andante Cantabile
- 3rd. Movement - Allegretto vivace e scherzando
- 4th. Movement - Allegretto grazioso e dolce
- 4th. Movement - Retrospect

WALZERMASKEN - 24 Tone Fantasies in Three-Quarter Time. - (See Instalment 6).

(Published in 4 books, and Nos. 1, 5, 12, 14-18, 20, 22-24, published singly). Schlesingers, 1911.

- No. 1. Karneval
- No. 2. Pastell (Fr. Schubert)
- No. 3. Skizze (J. Brahms)
- No. 4. Memento Capriccioso
- No. 5. Berceuse
- No. 6. Kontraste
- No. 7. Profil (F. Chopin)
- No. 8. Silhouette (F. Liszt)
- No. 9. Satire
- No. 10. Karikatur
- No. 11. Tyll Ulenspiegel
- No. 12. Legende
- No. 13. Humoresque
- No. 14. Franzosisch
- No. 15. Elegie
- No. 16. Perpetuum Mobile
- No. 17. Menuett
- No. 18. Schuhplatter
- No. 19. Valse Macabre
- No. 20. Abendglocken
- No. 21. Orientale
- No. 22. Wienerisch
- No. 23. Eine Saga
- No. 24. Portrait (J. Strauss)

BACH - SONATAS AND SUITES for Violin and Cello Solo.

Freely Transcribed and Adapted for the Pianoforte and ranking as original works.

Carl Fischer, Inc., N.Y. 1924

Sonata in G Minor. No.1 Violin - (New York, Nov. 8, 1923)

Sonata in B Minor, No.2 Violin - (Shanghai, Jan. 5, 1923)

Sonata in A Minor, No. 3 Violin - (New York, Jan 9, 1924)

Suite in D Minor, No. 2 Violin Cello - (New York, Dec. 1, 1923)

Suite in C Major, No. 3 Violin Cello - (Kobe, April 12, 1923)

Suite in C Minor, No. 5 Violin Cello - (S.S. Tjikombang, from Java to
Hongkong, March 10, 1923)

JAVA SUITE - Phonorames - Tonal Journeys for the Pianoforte in Duple or Quadruple Time. See reference in Instalment 8).

Dedicated to J. Campbell Phillips.

Carl Fischer Inc., 1925.

Part I (about 10 1/2 mins)

No. 1, Gamelan

No. 2. Wayang-Purwa (Puppet Shadow Plays)

No. 3. Hari Besaar (The Great Day)

Part II (about 8 1/2 mins)

No. 4. Chattering Monkeys at the Sacred Lake of Wendit

No. 5. Boro Budur in Moonlight

No. 6. The Bromo Volcano and the Sand Sea at Daybreak.

Part III (about 12 mins)

No. 7. Three Dances

No. 8. The Gardens of Buitenzorg

No. 9. In the Streets of Old Batavia

Part IV (about 12 mins)

No. 10. In the Kraton

No. 11. The Ruined Water Castle of Djokja

No. 12. A Court Pageant in Solo

PASSACAGLIA (on a theme of Schubert - opening of the "Unfinished").

44 Variations, Cadenza and Fugue - Oct., 21, 1927.

Carl Fischer, Inc., N.Y. 1928

INTERMEZZO MELONCONICO Nov. 25, 1925

Carl Fischer, Inc., N.Y. 1931

POEMS for the Piano - (See reference in Instalment 10)

Carl Fischer, Inc., N.Y. 1927/1931

Dedication to Paul Howard to be shown on re-printing.

No. 1. Devotion (Evanston, Ill. June 29, 1927)

No. 2. Avowal. (Evanston, Ill. July, 25 1927)

No. 3. Adoration (Evanston, Ill. July 8, 1927)

No. 4. Yearning (Paris, France, June 30, 1931)

(Nos. 5 and 6 - not yet published)

WALTZ - POEMS.

Carl Fischer, Inc. N.Y. 1929.

No. 1 in G - (New York, Oct. 21, 1928)

No. 2 in A - (New York, Nov. 17, 1928)

No. 4 ub E flat - (Paris, July 31, 1929)

CADEBZAS for celebrated Piano Concertos.

Carl Fischer, Inc. N.Y.

Beethoven Piano Concerto No. 4 in G - two cadenzas

Mozart Piano Concerto in C Minor (K 491) - two cadenzas.

Mozart Piano Concerto in A Major (K 488)

Etude Macabre

G. Schirmer, Inc, N.Y.

Capriccio Patetico

" " " "

Elegy

" " " "

Impromptu

" " " "

Meditation

" " " "

Versions as Piano solo from the "Miniatures".

1. Humoresque

Carl Fischer, Inc., N.Y. 1918

2. Rigaudon

" " " " 1918

3. The Miller's Song

" " " " 1920

4. Processional March

" " " " 1920

5. Arabian Chant (Orientale)

" " " " 1920

B. FOR PIANO - Left Hand Alone.SUITE FOR THE LEFT HAND ALONE - 8 Movements. (See reference in Instalment 8).

Dedicated to Isidor Philipp

G. Schirmer, Inc., N.Y.

1. Allemande - (Palma de Mallorca, Balearic Isles, Spain, April 8, 1929)
2. Courante - (" " " " " " , April 4, 1929)
3. Gavotte - (Paris, France, March 3, 1929)
4. Sarabance - (" " March 10, 1929)
5. Bourée - (" " Feb, 18, 1929)
6. Sicilienne - (Paris, France, Feb. 8, 1929)
8. Gigue - (" , " , Feb. 10, 1929)

Capriccio Patetico

G. Schirmer, Inc., N.Y.

Elegy

" " "

Etude Macabre

" " "

Impromptu

" " "

Intermezzo Melanconico

" " "

Meditation

" " "

Prelude and Fugue

" " "

Twenty-two Studies (on Chopin Studies)

Carl Fischer, Inc. N.Y.

WALTZ POEMS

Carl fischer, Inc. N.Y.

No. 1 in G flat - Paris, 15/5/25

No. 2 in B flat - Nice 25/4/29

No. 3 in G - Paris, 2/2/29

No. 4 in E flat - Paris, 28/7/29

No. 5 in A flat - Vienna, 18/5/28

No. 6 in C - Paris, 3/5/29

C. FOR PIANO - Four Hands.46 MINIATURES FOR FOUR HANDS - (1917) in 6 Books Carl Fischer, Inc. N.Y.

(See reference in Instalment 3).

Vol. 1. Three Suites

Vol. II. Ancient Dances (7)

Vol. III. Modern Dances (7)

Vol. IV. Miscellaneous (1-7)

Vol. V. Miscellaneous (8-14)

Vol. VI. Miscellaneous (15-20)

(For Miniatures arranged for Piano Solo see under A.)

D. FOR TWO PIANOS.

ALT WIEN ²₉ (Old Vienna) - No. 11 of the Triakontameron. G. Schirmer, Inc. N.Y.
 (Arranged for 2 pianos, 4 Hands)

Two Cadenzas for Mozarts Piano Concerto in E Flat (K 365) for 2 Pianos.

E. FOR VIOLIN AND PIANO.TWELVE IMPRESSIONS.

Carl Fischer, Inc., N.Y.

(Violin parts fingered and phrased by Fritz Kreisler).

1. Larghetto Lamentoso
2. Profil (Chopin)
3. Legend
4. Tyrolean (Schuhplatter)
5. Poeme (Andante Cantabile)
6. Perpetuum Mobile
7. Elegie
8. Valse
9. Valse Macabre
10. Orientale
11. Saga
12. Viennese (Wienerisch)

ALT WEIN - No. 11 Triakontameron)

G. Schirmer, Inc., N.Y.

Transcribed by Michael Press.

WALTZ POEM

Carl Fischer, Inc., N.Y.

- No. 1 in G
 No. 5 in A

F. FOR CELLO AND PIANO.

(Cello parts fingered and phrased by Hans Kindler).

Carl Fischer, Inc., N.Y.

- Elegie
 Larghetto Lamentoso
 Orientale
 Valse Macabre

G. FOR ORCHESTRA

Nocturnal Tangier (Triakontameron No. 1) G. Schirmer Inc., N.Y.
 Sylvan Tyrol (" No. 2) arranged for Orchestra
 Alt Wien (" No.11) by Otto Langey.
 Lullaby (" No. 24)

Terpsichorean Vindabonda (Triak. No. 13) arranged for Orchestra
 Whirling Dervishes (" No. 20) by Adolf Schmid.

Valse Macabre - Orchestrated by Erno Rapee. Carl Fischer, Inc., N.Y.


Note: Erno Rapee has also worked on an orchestration of the monumental "Passacaglia", but it appears not to have been completed. Would that it were! It would be a red-letter day.

Rapee has since written me that he wants some guarantee of publication before he devotes the terrific number of working hours, and publishers say that in the present state of the world, mid-war, they can't consider it, but later would be glad to deal with it as a prestige work.

^F Carl Fischer, Inc., advise that they have available in M.S. form the following arrangements:-

A number of "Miniatures" - orchestrated by Emil Hilb.
 Three numbers from the "Java suite" - orchestrated by Hans Bernstein.
 (What an adventure that would be for an enterprising Conductor and Orchestra)

H. FOR VOICE

Harry Loeb of New Orleans told me that there is an arrangement of "Alt Wien" (Triakontameron 11) as a sextet for female voices, but we do not know the details^X 

can anyone oblige?

SECTION II. TRANSCENDENTALIZATIONS. - (See Instalment 11).
 (Elaborations, Free Transcriptions, Recreations, Arrangements)

A. FOR PIANO SOLO.

12 SCHUBERT SONGS FREELY TRANSCRIBED FOR THE PIANO. Carl Fischer, Inc., N.Y.

1. The Brookelt (Wohin?)
2. Wandering (Das Wandern)
3. Hedge Rose (Haidenroslein)
4. Good Night (Gute Nacht)
5. Morning Greeting (Morgengruss)
6. Cradle Song (Wiegenlied) - New York, Aug 15, 1926.

7. The Trout (Die Forelle)
8. The Young Nun (Die junge Nonne) - New York, Sept. 15, 1926
9. Litany (Litanei)
10. Love's Message (Liebesbotschaft) - Paris, Oct 15, 1926
11. To Mignon (An Mignon) - Paris, Oct. 28, 1926
12. Impatience (Ungeduld)

FREDERIC CHOPIN WALTZES.

Carl Fischer, Inc., N.Y.

Concert arrangements for Piano by Leopold Godowsky.

- Waltz in G Op.18, No. 1. (Paraphrase de Concert)
- “ in D flat. Op. 64, No. 1 (Minute Waltz)
 - “ in A flat. Op. 64, No. 3
 - “ in A flat. Op. 69, No. 1. (Paris, April 18, 1927)
 - “ in F minor, Op. 70, No. 2. (Paris, April 14, 1927)
 - “ in D flat. (Posthumous)

RENAISSANCE - Free Transcriptions of Old Masterpieces.

They are really transcendentalizations.)

Carl Fischer, Inc., N.Y.

1. Rameau - Sarabande
2. “ - Rigaudon
3. “ - Menuet (A m.)
4. “ - Menuet (G m.)
5. “ - Elegie
6. “ - Tambourin
7. Schöbert^{il} - Menuett
8. Corelli - Pastorale
9. Lully - Sarabande
10. “ - Courante
11. Dandrieu - Le Caquet
12. Loeilly - Gigue
13. Rameau - Sarabande (A m.)
14. “ - Musette en Rondeau
15. “ - Gavotte
- 16.)
- 17.) - not published
- 18.)
19. Scarlatti - Concert Allegro

AIRS OF THE 18th CENTURY.

G. Schirmer, Inc., N.Y.

Transcribed for Piano by Leopold Godowsky.

1937

1. Exaudet's Minuet.
2. Lisette
3. Good Old Granny. (La Mere Bontemps)
4. Mother, please explain. (Maman, dites-moi)
5. Capricious Shepherd-Maid. (Bergere Legere)
6. Would that I were the lowly fern. (Que ne suis-je la fougere) - Pergolesi.
7. Oh, come again, beautiful spring. (Venez, agreable printemps).

OPERATIC MASTERPIECES

Simon & Schuster, 386 Fourth Ave,
N.Y. City. 1936

Adapted and Edited by Leopold Godowsky - (for the growing Pianist's Repertoire)

Il Traviatore - by Guiseppe Verdi
Carmen - by Bizet
Tannhauser - by Wagner
Faust - by Gounod.

STUDIES ON CHOPIN ETUDES.

Carl Fischer Inc., N.Y.

53 numbers Complete in Five volumes.

22 Chopin Studies for the Left Hand Alone - (also listed under original compositions.)

CONCERT PARAPHRASES ON THE WORKS OF C. M. von WEBER.

Momento Capriccioso. Op. 12
Perpetuum Mobile. Op. 24a.
Invitation to the Dance. Op. 65.

Carl Fischer Inc., N.Y.

Paraphrase de Concert, Chopin Waltz, Op. 18.) Arthur P. Schmidt,
Arrangement de Concert, Chopin Rondo, Op. 16.) Boston, Leipzig, New York,
Arrangement de Concert, Henselt Etude, Op. 12, No.6.) 1899.

Note:- A revised version of the Henselt Etude is published by Carl Fischer, Inc.

TRANSCRIPTIONS AND CONCERT ARRANGEMENTS. Carl Fischer Inc., N.Y.

Georges Bizet - Adagietto from "L'Arlesienne"
Camille Saint-Saens - Le Cygne (The Swan)
Adolph Henselt - Si oiseau j'etais. Op. 2, No. 6. (If I were a bird) - Etude.
Benjamin Godard - Canzonetta from "Concerto Romantique".
Carl Bohm - Calm as the Night. (Still wie die Nacht).
Richard Strauss - Serenade (Standchen) - Nw York, May 25, 1922
Franz Schubert - Moment Musical. Op. 94, No. 3.
" " - Ballet Music from "Rosamunde" - Oct. 27, 1922, S.S. Empress of Canada.

Robert Schumann - A Flower to me Thou Seemest. (Du bist wie eine Blume).

I. Albeniz - Tango.

“ - Triana.

STRAUSS PARAPHRASES.

A. Cranz, Leipzig, Brussels, London.

Symphonische Metamorphosen

3 Waltz^o-paraphrases on Johann Strauss themes.

No. 1. Künstlerleben.

No. 2. Fledermaus. - (Copyright 1912)

No. 3. Wein, Weib und Gesang.

B. FOR LEFT HAND ALONE

Strauss Paraphrase.

Carl Fischer, Inc., N.Y.

Schatz Walzer Themes from the "Gypsy Baron". (His last work).

C. FOR TWO PIANOS

Invitation to the Dance - Carl Maria von Weber.

Carl Fischer, Inc., N.Y.

(Arranged by Leopold Godowsky as a contrapuntal Paraphrase for 2 Pianos, with an optional accompaniment for a third piano).

oOo

ADDRESSES.

CARL FISCHER, INC.,
Cooper Square, NEW YORK.

252 Tremont St., BOSTON.

430-432 So. Wabash Ave., CHICAGO.

G. SCHIRMER, INC.,

3 East 43rd. St., NEW YORK.

Dear Member, I await comment and assistance.

Sincerely,

Paul Howard.

This cordial letter came recently from Walter S. Fischer, President of

CARL FISCHER, Inc.

56-62 Cooper Square,
New York 3, N.Y.

February 20, 1946.

Mr. Paul Howard
International Godowsky,
Box 919, G.P.O.
ADELAIDE, S.A.

Dear Mr Howard,

The various instalments of your letter to members of the International Godowsky Society, as per your advice of January 7th, have now all been received and read with considerable interest, not only by the writer, but by all members of our Editorial and Sales staff. I am sure that Godowsky's friends share with us a deep sense of appreciation for your continued interest in this master's works.

In your letter you said you had had a recent communication from Leonard Liebling. Unfortunately, as you probably have since noted in the musical press, Mr. Liebling passed on very suddenly. He was a very influential figure in the music field of the United States, and is going to be deeply missed.

It is nice to learn that Henrietta Schumannn has been added to your list. She is one of the younger pianists, rather active and well spoken of. I have not as yet heard her personally.

The only recording by Saperton of any of the Godowsky works which seems to be available here is a Victor recording of his transcription of the Strauss ARTISTS' LIFE. If you do not have this record I will be glad to get it for you and send it to you with my compliments.

In the meantime, with kindest personal regards and best wishes, I am,

Sincerely yours,

(Sgd). Walter Fischer.
CARL FISCHER Inc.

oOo

And now upon the day that I am passing the proofs for this Instalment, comes the news from Mr. Reese, Director of Publications, that Mr. Fischer passed away on 26th April, after being away from the office only a few days. This hurts, and he will be missed in so many ways. May God rest his soul.