



A popular caricature of Ysaÿe and Godowsky which resulted from their concertizing without music. During the piano solo, Ysaÿe took a piece of music from his pocket and read it while he awaited his cue to join in the sonata.

THE GODOWSKY SOCIETY

I apologise to members for the late issue of Newsletter No. 2.

This edition is much as outlined in the first Newsletter: it contains the complete list of Godowsky's published transcriptions - and a formidable list it is! Excepting the list of educational publications which will appear in a later issue, this concludes the list of published works. This has involved quite a bit of typing which has been done, of necessity, by myself, and I'm sorry if the spelling errors offend, but I do not at the moment have time to proof read my work with the attention it requires.

Also included is John Hinderer's 'Notes on a Godowsky Master Class' plus the same writer's (he acted for some time as Godowsky's unpaid secretary) 'Godowsky and Javanese Music' which relates to the Java Suite': This was, incidentally, just one (and a considerable one, for it has a playing time of over an hour) of a projected series of travelogues. His further plans for this series were reported thus: "Next I shall record my musical impressions of Egypt, Assyria and Palestine, as well as those of several European countries. Then I shall come back to America and start on the American suite which I have already planned. This American suite will begin with a polyphonic sketch entitled the "Melting Pot" in which early America is shown as a combination of Old World elements. There will be a skyscraper movement to denote the energy and power of America and its significant aim to reach the skies. A description of Niagara Falls will symbolize the momentum of American life, and there will be local descriptions involving the Negro rhythms of the South and the Indian color of the West. Such elements as the cowboy and miner will be treated carefully. The final sketch will be my conception of glorified jazz." Shortly after giving this interview, Godowsky had a stroke following which he virtually stopped writing music and concertizing.

Ronald Stevenson kindly contributed the copy of the caricature of the great Walloon violinist and composer Eugene Ysaye (1858-1931) and Godowsky. It is taken from Prof. Lev Ginsburg's book YSAYE, translated from the Russian by X. M. Danko and edited by Dr. H. R. Axelrod (Paganiniana Publications, Inc., 211 West Sylvania Avenue, Neptune City, N.J. 07753, U.S.A., published 1980). This is a pictorial and informative treasure-trove. Unfortunately, the artist who executed the caricature is not credited.

Stevenson has also furnished the following observations:

Recently I read Lajos Lesznai's book on Bartok, translated by Dr. Percy M. Young (J.M. Dent & Sons Ltd., London, 1973). In the 'Appendix C - Personalialia'

"Godowsky, Leopold (1870-1938), a Polish-born pianist, settled in the U.S.A. in 1901. He was at that time Director of a Conservatory in Chicago. Between 1909 and 1914 he taught in Vienna. A naturalized American, he ended his life in New York."

- Not a word about the compositions and transcriptions!

Also, that's a decidedly odd last sentence, which gauche implies that Godowsky was a suicide - which he certainly wasn't!

But the main body of this book contains some valuable research-material which proves that Godowsky advised the young Bartok on his piano-writing, and that, moreover, Bartok took the advice. Here's the proof:

Bartok letter to his mother, February 6, 1903, from Vienna: "I played a new work of my own with which I achieved much success...It is a sonata movement for the left hand only, which sounds as if I played it with three hands. Leopold Godowsky enjoyed these pieces, and remarked that the one for left hand had good ideas. He also criticised something in it, and I will use his suggestion, in so far as this is concerned it will make an improvement. Finally he said, 'Out of that something great will emerge.'

Bartok's Etude for the Left Hand (1903) is published in Raymond Lewenthal's superb collection Piano Music for One Hand (Schirmer, N.Y., 1972). It is a sonata-movement. The Godowsky correction could be verified by comparison with the original draft MS which I shall try to obtain from Budapest. But the letter is proof.

R.S.

The undernoted list of recordings by Godowsky and of music by Godowsky played by others was intended as a pendant to the Discography, however, I'm giving it just the same. These recordings are all of fairly recent provenance and should still be available. I will always be glad for information regarding recordings of things Godowsky.

International Piano Archives IPL 105 Leopold Godowsky - Piano

Greig: Ballade

Beethoven: Op. 81a Sonata

Schumann: Carnival

Desmar IPA 113 Leopold Godowsky - Piano

Chopin: Sonata No.2, B-flat minor, Op. 35

Debussy: Clair de lune

Sinding: Rustle of Spring

Chaminade: Scarf Dance and The Flatterer

Rubenstein: Melody in F

Tchaikowsky: Barcarolle - June from Op. 37

Schubert-Godowsky: Morgengruss

Schubert-Godowsky: Gute Nacht

All of the above recorded between 1925 and 1930

Schubert-Godowsky: Morgengruss
Schubert-Liszt: Hark, Hark! The Lark!
Mendelssohn: Andante/Rondo Capriccioso
Chopin-Liszt: Chant Polonais No. 5
Henselt: Berceuse in F-sharp major
Anton Rubenstein: Reve Angelique
Anton Rubenstein: Serenade in D-minor
Schubert-Tausig: Marche Militaire
Schubert-Godowsky: Gute Nacht
Chopin: Valses: E-flat major, Op. 18
 A-flat, Op. 42
 C-sharp minor, Op. 64 No. 2
Etudes: G-flat, Op. 10 No. 5; Op. 25 No. 9
 F-minor, Op. 25 No. 2
Nocturne in E-flat, Op. 9 No. 1
Polonaise in A-major, Op. 40 No.1
Impromptu in A-flat, Op. 29
Fantaisie-Impromptu, Op. 66
Berceuse in D-flat, Op. 57
Desmar IPA 118/19 (2-record set) David Saperton - Piano
Chopin-Godowsky: Studies on Chopin Etudes nos. 4, 13,14,15,25,26,33
 36,47,48 and 45.
Strauss-Godowsky: Symphonic Metamorphosis on themes from "Die Fledermaus"
 Symphonic Metamorphosis on the Waltz, "Artists Life"
(this album also contains the complete Chopin Studies - in the original!)

International Piano Archives IPL 1001 Steven Glover - piano
Godowsky: Passacaglia in B-minor
(this record also includes the Moszkowski Piano Concerto)

L'Oiseau-Lyre DSLO 7 Shura Cherkassky - Piano
Strauss-Godowsky: Wine, Women and Song
Saint-Saëns-Godowsky: The Swan
Rameau-Godowsky: Tambourin
Godowsky: Waltz-Poem IV for left hand alone
Schubert-Godowsky: Moment Musical No. 3 in F-minor, Op.94
Albeniz/Godowsky: Tango, Op. 165 No. 2
Godowsky: Alt Wien
(this record includes a selection by other composers)

Chopin-Godowsky: Studies on Chopin Etudes Nos. 1, 5, 7, 12, 13,
15, 25 and 44.

Waltz in D-flat major Op. 64 No. 1

Waltz in A-flat major Op. 64 No. 3

Waltz in A flat major Op. 69 No. 1

Waltz in E-minor Op. 70 No. 2

Waltz in D-flat major Op. 70 No. 3

Waltz in E flat major Op. 18 Concert

Genesis GS 1000 Doris Pines - Piano

Rameau-Godowsky: Tambourin

Godowsky: Wienerisch

Godowsky: Humoresque (from Miniatures for four hands) with Linda
Friedman

Chopin-Godowsky: Etude No. 13

Chopin-Godowsky: Etude No. 47

Strauss-Godowsky: Die Fledermaus

Godowsky: Sonata in E-minor (first movement only)

Godowsky: Java Suite - Gamelan and Chattering Monkeys

From now on, I hope to establish a regular pattern of issuing
Newsletters in August and in February, so the next issue will be August
this year. Anyone wishing to contribute will be most welcome and the
deadline for contributions will be mid-July at the latest.

Due to increased costs of duplication and postage, members will
appreciate that the present subscription is unrealistic. Accordingly,
with much misgiving, I'm having to raise this to £4.00 (\$9.00) which may
be forwarded at your convenience or on receipt of the next Newsletter.

Harry Winstanley
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SCOTLAND

LEOPOLD GODOWSKY

By Leonard S. Saxe

CONCERT PARAPHRASES, STUDIES,

TRANSCRIPTIONS AND ARRANGEMENTS

Anthologies

Airs of the eighteenth century, transcribed for the piano, Schirmer. Apr. 3, 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. Pergolesi: Would that I were the lowly fern (Que ne suis-je la fougere); 7. O, come again, beautiful spring (Venez, agreable printemps).

Four Piano Transcriptions of German Lieder (In Intermediate Grade). Schirmer. Mar. 24, 1937.

Schubert, Franz: By the sea (Am Meer), no. 12 of Schwanengesang (D.957 no. 12).

Schubert, Franz: Faded Blossoms (Trockne Blumen), no. 18 of Die schone Mullerin (D.795, no. 18).

Schumann, Robert: Highland cradle song (Hochlanders Wiegenlied), op 25, no. 14.

Brahms, Johannes: The Vain suit (Vergebliches Standchen), op.84, no.4.

Operatic Masterpieces, adapted and edited. (The growing pianist's repertoire.)

Simon & Schuster, Apr. 1, 1936.

Bizet, Georges: Excerpts from the opera Carmen.

Gounod, Charles Francois: Excerpts from the opera Faust.

Verdi, Guiseppe: Excerpts from the opera Il Travatore.

Wagner, Richard: Excerpts from the opera Tannhauser.

Renaissance, Free Transcriptions of Old Masterpieces. Schlesinger. (The original versions of all compositions are also given)*

Book I: Jean Phillipe Rameau: no.1, Sarabande, E major; no.2, Rigaudon, E major; no.3, Menuet, A minor; no.4, Menuet, G minor-major; no.5, Elegie (on two Giges), E minor; no.6, Tambourin, E minor. Dec. 28, 1906.

Book II: no.7, Johann Schobert: Menuet, E flat major; no.8, Arcangelo Corelli: Pastorale (Angelus), G major; no.9, J.B. Lully: Sarabande, E minor; no. 10, J.B. Lully: Courante, E minor; no. 11, Francoise Dandrieu: Capriccio (Le Caquet), E major; no. 12, J.B. Loeilly (Loeillet) Gigue, E major. Dec. 28, 1906.

*To judge from the covers, it was planned that the series be issued in separate numbers and bound together in four books, but of the book form, only the first two appeared.

BOOK III: Jean Philippe Rameau: no. 13, Sarabande, A minor. Apr.28, 1909: no. 14 Musette en Rondeau, E major. Apr.22, 1909: no. 15, Gavotte, A minor - major. Apr.28. 1909. (Nos. 16, 17 and 18 were not published.)
Book IV: Domenico Scarlatti: no. 19, Concert-Allegro, A major. Feb.8, 1909. (Nos. 20 to 24 were not published.)

Seperate Publications

- Albeniz, Isaac: Tango, D major, op.165, no.2. Concert version. Fischer. Sept 5, 1921. (Also published for Europe by B. Schott's Sohne in Mainz.)
Triana, F minor, from Iberia, 2nd Cahier, no.3. Concert arrangement. To Arthur Rubenstein. Fischer. March 31, 1938.
- Bach, Johann Sebastian: Sonatas & Suites for violin solo and violincello solo (unaccompanied), very freely transcribed and adapted for the pianoforte, with forward. Fischer, May 5, 1924. (A part giving the original string version is included.)
Sonata no. 1, G minor, violin (S.1001). To Franz Kneisel.
Sonata no. 2, B minor, violin (S.1002). To Heniot Levy.
Sonata no. 3, A minor, violin (S.1003). To Leopold Auer.
Suite no.2, D minor, violincello (S.1008). To Jean Gerardy.
Suite no.3, C major, violincello (S.1009). To Mario Paci of Shanghai, China.
Suite no.5, C minor, violincello (S.1011). To Pablo Casals.
- Bizet, Georges: Adagietto, from L'Arlesienne. Transcription. To Leonard S. Saxe. Fischer. Dec. 21, 1927.
- Bohm, Carl: Calm as the night (Still wie die Nacht). Transcription. Fischer. Mar. 2, 1921.
- Chopin, Frederic Francois: 53 Studies on Chopin's Etudes. (Publication of this series extends over a period of twenty years. It begins with the publication in 1894 by H. Kleber & Bro., of Pittsburgh, of a single "Etude, op 25, no.6; arranged for the left hand," dedicated "To my illustrious master Camille Saint-Saëns." In 1899, G. Schirmer brought out ten "Selected Studies for Pianoforte, arranged for the left hand." These included a revision of the Etude previously issued by Kleber. When Godowsky went to Berlin in 1900, he was able to persuade Robert Lienau, the owner of the Schlesinger'sch Buch-und Musikhandlung, to take on a series of "50 Studien uber die Etuden uber die Etuden von Fr. Chopin," and these began to appear in 1903. A preliminary leaf of the edition listed all fifty studies, giving the publishers as Schlesinger of Berlin. Carl Haslinger of Vienna, and G. Schirmer of New York. The ten Studies that Schirmer had issued were all re-engraved for this new series by C.G. Roder of Leipzig, with additional 'ossia' readings, occasional changes in fingering, a certain amount of new prefatory material and explanatory notes, but with very few changes in the basic music. Twenty-three of these studies were copyrighted in the United

states by G. Schirmer in 1903, seven more in 1904, two in 1905, and one in 1906. In 1909, the general list on the cover was increased by the addition of six new titles numbered 12a, 12b, 12c, 12d, 15a, and 18a - the alphabetical subscripts making it unnecessary to alter the original numbers of the series. Since this brought the total number of studies to 56, however, the numeral "50" was dropped from the title. Ten more titles were issued at this time under the same conditions of publication. Late in 1914, a final set of ten studies was again published, and in the process a more drastic revision of the basic list took place. Four of the new studies do not fit the titles given in the previous lists, and the listing in 1914 is therefore modified. These substitutions do not effect the numbering of the series, but they do seem to indicate (as do some of the facts that follow) that Godowsky wrote a number of additional studies that have still not seen the light of day. Furthermore, eight studies given in the lists of 1903 and 1909 are dropped from the list of 1914 without leaving a trace, whereas five new studies were published, and listed, in 1914 that had not appeared on any previous list. The earlier claims to copyright in the name of G. Schirmer are continued in the 1914 editions, but to these claims are added that of Schlesinger dating from 1914 (although the reissues are all exact reprints of the earlier editions). On the new 1914 publications, however, only a Schlesinger claim is entered, and Schirmer's name is dropped as co-publisher from the title page. At this time, Schlesinger carried in stock all the studies in separate fascicles, and also issued the whole series assembled in five volumes. In the listing of each work below, the first number in each entry is the series number. Where the number remained the same in all the lists after 1903 (neither Kleber or Schirmer numbered their editions), a single number is given. Where two numbers are given separated by a slash, the first is that of the 1903 or 1909 list, and the second is that of the final 1914 list.)

1. Op.10, no.1, First version,* C major (diatonic). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, May 14, 1903.
2. Op.10, no.1, Second version, D flat major, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
3. Op.10, no.2, First version, A minor, for the left hand alone. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, Apr.27, 1903.
4. Op.10, no.2, Second version, A minor, "Ignis Fatuus". Schlesinger-Schirmer, May 14, 1903.

*"Version" - although the term used in the editions - is perhaps not the clearest word that might have been chosen. It indicates, not simply a revision of an earlier Godowsky study, but a completely different study based on the same Chopin "Etude".

- 5/7. Op. 10, no. 2, Third version, A minor (in 1903 and 1909 lists, but omitted in 1914; not issued).
- 6/5. Op. 10, no. 3, D flat major, for the left hand alone. Schlesinger-Schirmer, Sep. 3, 1909. (The 1903 list gives the key as E minor.)
- 7/6. Op. 10, no. 4, C sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep. 3, 1909.
- 8/7. Op. no. 5, First Version, G flat major, for the left hand alone (on the black keys). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer May 14, 1903.
- 9/8. Op. 10, no. 5, Second version, C major (Study on the white keys). Schlesinger-Schirmer, Apr. 27, 1903.
- 10/9. Op. 10, no. 5, Third version, A minor (Tarantella; on the white keys). Schlesinger-Schirmer, Apr. 27, 1903.
- 11/10. Op. 10, no. 5, Fourth version, A major (Capriccio; study on black and white keys). Schlesinger-Schirmer, Apr. 27, 1903.
- 12/11. Op. 10, no. 5, Fifth version, G flat major (Inversion, for the left hand, on black keys). Schlesinger-Schirmer, Sep. 3, 1909.
- 12a/12. Op. 10, no. 5, Sixth version, G flat major (Inversion, for the right hand, on black keys). Schlesinger-Schirmer, Sep. 3, 1909.
- 12b/12a. Op. 10, no. 5, Seventh version, G flat major, for the left hand alone. Schlesinger-Schirmer, Sep. 3, 1909.
- 12c/- . Op. 10, no. 5, Eighth version. (Title added in 1909, but never issued.)
- 12d/- . Op. 10, no. 5, Ninth version. (Title added in 1909, but never issued.)
13. Op. 10, no. 6, E flat minor, for the left hand alone. Schlesinger-Schirmer, Sep. 3, 1909.
14. Op. 10, no. 7, First version, C major (Toccata). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, Apr. 27, 1903.
15. Op. 10, no. 7, Second version, G flat major (Nocturne). Schlesinger-Schirmer, May 14, 1903.
- /15a. Op. 10, no. 7, Third version, E flat major, for the left hand alone. Schlesinger, Dec. 1, 1914.
16. Op. 10, no. 8, First version, F major. Schlesinger-Schirmer, May 14, 1903.
- /16a. Op. 10, no. 8, Second version, G flat major, for the left hand alone. Schlesinger, Dec. 1, 1914.
17. Op. 10, no. 9, First version, C sharp minor. Schlesinger-Schirmer, May 14, 1903.
18. Op. 10, no. 9, Second version, F minor (Imitation of the study, Op. 25, no. 2). Schlesinger-Schirmer, May 14, 1903.
- /18a. Op. 10, no. 9, Third Version, F sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep. 3, 1909.
19. Op. 10, no. 10, First version, D major. Schlesinger-Schirmer, May 14, 1903.

20. Op.10,no.10, Second version, A flat major, for the left hand alone. Schlesinger, Dec.1, 1914. (The early lists give this as an imitation of Op.25,no.9, but the published study bears to relation to it.)
21. Op.10,no.11, A major, for the left hand alone. Schlesinger-Schirmer, May 14, 1903.
22. Op.10,no.12, C sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
23. Op.25,no.1, First version, A flat major, for the left hand alone. Schlesinger-Schirmer, May 14, 1903.
24. Op.25,no.1, Second version, A flat major, "This version is intended to give the illusion of a piece for four hands." Schlesinger-Schirmer, Apr.27, 1903.
25. Op.25,no.1, Third version, A flat major. Schlesinger-Schirmer, July 25, 1904.
26. Op.25,no.2, first version, F minor. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, May 14, 1903.
27. Op.25,no.2, Second version, F minor (Waltz). Schlesinger-Schirmer, May 14, 1903.
28. Op.25,no.2, Third Version, F minor (two separate versions: a. for the right hand; b. in octaves). Schlesinger-Schirmer, May 14, 1903.
- /28a. Op.25,no.2, Fourth version, F sharp minor, for the left hand alone. Schlesinger, Dec.1, 1914.
29. Op.25,no.3, First version, F major. Schlesinger-Schirmer. July 25, 1904.
30. Op.25,no.3, Second version, F major, for the left hand alone. Schlesinger, July 1, 1914. (The previous lists enter this as a "March" with no mention of the left hand, whereas the version published is in 3/4 time and for the left hand alone.)
31. Op.25,no.4, First version, A minor, for the left hand alone. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, July 25, 1904.
32. Op.25,no.4, Second version, F minor (Polonaise). Schlesinger-Schirmer, May 14, 1903.
33. Op.25,no.5, First Version, E minor. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, Oct. 20, 1905.
34. Op.25,no.5, Second version, C sharp minor, in form of a Mazurka. Schlesinger-Schirmer, July 25, 1904.
- /35. Op.25,no.5, Third version, B flat minor-major, for the left hand alone. Schlesinger, Dec.1, 1914.
- 36/36. Op.25,no.6, First version, G sharp minor, arr. for the left hand (Study in thirds). Pittsburgh: H. Kleber & Bro., Dec.4, 1894; revised and re-engraved, with much fingering and some ossia readings added, Schirmer, June 24, 1899; re-engraved, with 3 pages of commentary added, Schlesinger-Schirmer, Oct. 20, 1905.

- published).
- 37/-*. Op.25,no.7 (listed in the first series, but not published).
38. Op.25,no.8, First version, D flat major (Study in sixths). Schlesinger-Schirmer, July 25, 1904.
- 39/-. Op.25,no.8, Second version, D flat major (Study in thirds) (listed in the first series, but not published).
- 40/39. Op.25,no.9, C flat major, Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, July 25, 1904.
- /40. Op.25, no.9, Second version, G flat major, for the left hand alone. Schlesinger, Dec.1, 1914.
41. Op.25,no.10, B minor, for the left hand alone. Schlesinger, Dec.1, 1914. (Early list specifies "Marcia funebre," but the version published is an Allegro con fuoco.)
42. Op.25,no.11, A minor. Schlesinger-Schirmer, July 25, 1904.
43. Op.25,no.12, C sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
44. Op. posth.no.1, F minor, for the left hand alone. Schlesinger, Dec.1, 1914.
45. Op. posth.no.2, First version, E major. Schlesinger-Schirmer, Mar. 24, 1906.
- /45a. Op.posth.no.2, Second version, D flat major, for the left hand alone. Schlesinger, Dec.1, 1914.
46. Op. posth.no.3, G major (Menuetto). Schlesinger-Schirmer, May 14, 1903.
47. Op.10, no.5 and Op.25, no.9 combined in one study, G flat major (Badinage). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, June 9, 1903.
48. Op.10, no.11 and Op.25, no.3 combined in one study, F major. Schlesinger-Schirmer, May 14, 1903.
- 49/-. Op.25, no.4, and Op.25, no.11 combined (listed in the early series, but not published).
- 50/-. Op.10,no.2, Op.25, no4, and Op.25, no.11 - three studies combined (listed in the early series, but not published).

Arrangement de Concert du Rondo, E flat major, op.16. To Carl Faelton. Schmidt, Aug.29, 1899.

Paraphrase de Concert, Valse, E flat major, op.18. To Mr. Otto Pfefferkorn. Schmidt, Aug.29, 1899.**

Posthumous waltz, D flat major, op.70, no.3. Concert version. Fischer, Mar. 2, 1921.

*The 1914 list includes no number 37.

**Fischer was to have reissued it, and listings appear on other Fischer title pages, but the edition did not appear.

- Waltz, A flat major, op.64, no.3. Concert arrangement. To Leff Pouishnoff. Fischer, Dec. 21, 1927.
- Waltz, A flat major, op. 69, no.1. Concert arrangement. To Camille Decreus. Fischer, Dec. 21, 1927.
- Waltz, F minor, op. 70, no.2, Concert arrangement. To Archy Rosenthal. Fischer, Dec. 21, 1927.
- Godard, Benjamin: Canzonetta, B flat major, from 'Concerto Romantique'. Freely transcribed from the violin. To Jerome D. Kern. Fischer, Dec. 21, 1927.
- Henselt, Adolf von: Concert-arrangement of Henselt's Etude, F sharp major, op.2, no.6 (Si oiseau j'etais). To Mr. Alexander Lambert. Schmidt, Aug.29, 1899
- Si oiseau j'etais; Etude, op.2, no.6. Concert arrangement with cadenza, dedicated to Herr Felix Blumenfeld. Leipzig, Fr. Hofmeister. (Revision of above work.)
- Si oiseau j'etais; Etude, op.2, no.6. Transcription. To Alexander Raab. Fischer. (Revision and republication in Dec. 1931 of above.)
- Kreisler, Fritz: Rondino on a theme by Beethoven. To Mischa Elman. Transcribed and edited. Fischer, Oct.26, 1916.
- Saint-Saëns, Camille: Le Cygne (The Swan). Freely transcribed. To John George Hinderer. Fischer, Dec.21, 1927.
- Le Cygne (The Swan). Freely transcribed for violin and piano, phrased and fingered for violin by Leo. Godowsky, Jr. Fischer, May 1, 1929.
- Schubert, Franz: Ballet music from Rosamunde. Concert arrangement. Fischer, Nov. 14, 1923.
- Moment Musical, F minor, op.94, no.3. Arrangement. Fischer, Nov.17, 1922.
- Twelve Schubert Songs, Freely transcribed for the piano, each with forward apropos transcriptions, arrangements and paraphrases. Fischer, Aug.3, 1927.
- No.1, The Brooklet (Wohin?) (D.795,no.2) To Sergei Rachmaninoff;
- No.2, Wandering (Das Wandern) (D.795,no.1), To Isidore Philippe;
- No.3, Hedge Rose (Heidenroslein) (D.257), To Prince Mohammed Mohiuddin;
- No.4, Good Night (Gute Nacht) (D.911,no.1), To Berthold Neuer;
- No.5, Morning Greeting (Morgengruss) (D.795,no.8), To Joseph Gahm;
- No.6, Cradle Song (Wiegenlied) (D.498), To Dr. A.I.Ringer;
- No.7, The Trout (Die Forelle) (D.550), To Cora Neuer;
- No.8, The Young Nun (Die Junge Nonne) (D.828), To David Saperton;
- No.9, Litany (Litanei) (D.343), To Robert Braun;
- No.10, Love's Message (Liebesbotschaft) (D.957, no.1.), To Hans Heniot.
- No.11, To Mignon (An Mignon) (D.161), To Herman Wasserman
- No.12, Impatience (Ungeduld) (D.795, no.7), To Gertrude Huntley.
- Schumann, Robert: A flower to me thou seemest (Du bist wie ein Blume), op,25, no.24. Transcription. Fischer, Mar.2, 1921.
- Smith, John Stafford (attr.): The Star Spangled Banner. Concert Version. Schirmer, Feb.2, 1921. (Except for the opening phrase, this is the same as the "Epilogue" to no.30 of the Triakontameron suite.)

Drei Walzerparaphrasen für das Pianoforte zum Concert Vortag. Leipzig:
August Cranz. Sep.16, 1912.

I. Kunsterleben. An Herrn und Frau Josef Simon;

II. Fledermaus. An Frau Johann Strauss

III. Wein, Weib, und Gesang. An Herrn Regierungsrat Dr. Heinrich Steger.

Symphonic Metamorphoses of the "Schatz-Walzer" themes from 'The Gypsy
Baron', for the left hand alone. Edited by David Saperton. Fischer,
Feb. 18, 1941.

Strauss, Richard: Standchen (Serenade), song, op. 17, no.2. Transcription.
Fischer, Oct. 14, 1922.

Weber, Carl Maria von: Invitation to the dance, op.65, contrapuntal arrangement.
Herrn Ferruccio Busoni gewidmet. Schlesinger, Sep.25, 1905.

Contrapuntal paraphrase on Weber's 'Invitation to the dance', for two
pianos, with an optional accompaniment of a third piano. Dedicated to
Guy Maier and Lee Pattison. Fischer, May 22, 1922.

Momento capriccioso, op.12, concert arrangement. Herrn Johan Wijsman
gewidmet. Schlesinger, July 15, 1904.

Perpetuum mobile, Rondo aus der Sonate, op.24, Concert arrangement.
Schlesinger, May 14, 1903.

Cadenzas

Beethoven, Ludwig van: Kadenzen zum 4. Klavierkonzert, G dur, op.58.
Schlesinger, Sep.2, 1909.

Mozart, Wolfgang Amadeus: Two cadenzas to W.A.Mozart's Concerto in E flat
for two pianos (K316^a=365). Composed for and dedicated to Gertrude
Huntley. With foreward. Fischer, Aug.3, 1921.

Cadenzas to the first and last movements of the Concerto in C minor
(K.491). To Vera Kaplan Aronson. Fischer. Oct.5, 1925.

Cadenza to W.A. Mozart's Concerto in A major (K.488). To Maurice
Aronson. Fischer, Dec. 17, 1927.

The final list in this, the Published music of Leopold Godowsky by
Leonard S. Saxe, dealing with with Educational Materials, will be published
in a future Newsletter.

Showing How Its Influence Upon the Continental Modernists
Dates from the Paris Exposition of 1890.

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Although Leopold Godowsky has long been listed as a staunch modernist, it is known that he is not in sympathy with what Emil Oberhofer, former conductor of the Minneapolis Symphony Orchestra, was accustomed to refer to as "organized cacophony". This is the domain of the ultra-modernists; the atonal, bitonal, polytonal composers, introduced to an astonished world, first in its milder phases, by Strauss and Schoenberg (in *Verklärte Nacht*), and later by a more aggressive group of iconoclasts.

Though Godowsky is opposed to extremism in the tonal art, he is far from being pedantic and close minded in his attitude toward true musical progress, as his many remarkable and beautiful innovations will testify. Interesting in this respect is his music based on Javanese impressions - Phonoramas, he calls them - gathered from extended concert tours of Java and other oriental countries.

It may be of interest to observe that Godowsky has been interested in Javanese music ever since the World Fair Exposition in Paris in 1890, when, as a youth of twenty he, together with many French musicians, gathered around the gamelan or native orchestra at the Dutch East Indian Exhibit to listen with amazement to the exquisite tonal effects produced by native oriental musicians domiciled in their transplanted surroundings. Many of these French musicians and critics - especially Saint-Saëns, Pierné, Vidal, Faure, Widor, Ravel and Viardot - were captivated with this exotic Javanese music, and it is a fact of historical importance that much of the music of the French impressionistic modernists is based on Javanese effects. The melody of Ravel's piano composition, *Jeux d'Eau* (The Fountain), is almost pure Javanese.

French musicians, through the influence thus exerted upon them by the native Javanese musicians in their gamelans, absorbed many novel and lovely effects from this interesting source. The weirdly beautiful harmonies of much modern French music is saturated, not only with the characteristic color of musical Java, but also of Moorish North Africa and Spain. Spanish music itself is really the product of seven centuries of Moorish domination, an influence picturesquely evidenced by Saint-Saëns in some of his delicately sketched orchestral works.

The foregoing serves to illustrate too the wonderful Gallic genius of the French artistic worker for adapting the best in all the arts, and moulding it to his own purpose.

One of the most charming of the Javanese effects introduced by Debussy in his piano music is the sounding out or reinforcing of the imagined higher overtones of harmonies of the fundamental tones, which are not present in the piano tone, but are heard in richly sounding gongs and bells so clearly that they actually seem to be independently produced. Debussy often judiciously includes in his widely spread tone clusters and chordal passages the overtones faintly produced by the fundamentals of certain musical instruments. These are legitimate effects, and are something quite different from the indiscriminately combined twenty to thirty-toned chord clusters of some of the so-called "advanced" ultra-modern cacophonists, who would have us believe that such grotesque and ugly mass effects are really beautiful; and that we would think so were we not such narrow-minded old fogies as to close our ears to their preposterous "musical" assaults - insults, one might better say.

In discussing Javanese music shortly after he had written his Javanese Phonoramas, Godowsky pointed out the peculiar tuning systems used by these native oriental musicians. The gamelan or native orchestra consists of many beautifully sounding gongs and other percussion instruments which because they are not tuned in accordance with our tempered system, produce when sounding together strange and

are out of tune, according to out occidental ears, these are delicious in effect, similar, to quote Godowsky, "to ripe Camembert cheese", spoiled so to speak, like well seasoned game, yet because of the mildly pungent tang of its flavor, pleasing nonetheless.

Javanese music is in either duple or quadruple measure. None of it is in triple measure. Though the sameness of the beat, or its monotony of pulsation, has a hypnotic effect, it is not at all boring. Variety and interest are obtained by using various polyrhythmic effects and much syncopation, together with triplet figures and other recurring patterns. Most of the native music is based on the pentatonic scale, though some of it is diatonic in character.

"The sonority of the gamelan", to quote from Godowsky's manuscript foreward to his Javanese music, "is so weird, spectral, fantastic, and bewitching, the native music so illusive, shimmering and singular, that on listening to this new world of sound, I lost my sense of reality, imagining myself in a realm of enchantment. Nothing seen or experienced in Java conveyed so strongly the mysterious and strange character of the island and its inhabitants. The gamelan produced the most ethereal pianissimos, particularly entrancing when heard from a distance. It is like a perfume of sound; like a musical breeze. Usually the music, beginning softly and languidly, becomes faster and louder as the movement progresses, rising at last to a barbaric climax."

With the exception of one composition in this idiom, none of Godowsky's Javanese music is based on actual native melodies. Yet it is original, impressionistic or atmospheric music of the most interesting sort. The "Gardens of Buitenzorg" is a beautiful example of the more delicately sensitive and characteristic type of Javanese music. It is highly individualised, of course, by the composer, yet it breathes a true Javanese atmosphere of vivid local color.

Buitenzorg, as Godowsky explains in his preface to this composition, means "Sans Souci", and is pronounced Boy-ten-sorg. It is the country capital of Java, forty miles from Batavia, where "The Governor-General of the Dutch East Indies has his residence. His spacious palace is situated in a large park which forms part of the most famous Botanical Gardens in the world. The finest collection of tropical trees, plants and flowers is to be found in the gardens of this distant corner of our earth. The profusion, richness, magnificence and beauty of this strange horticultural world and unparalleled. Fragrant frangipanis, the white tuber-roses which the Malays call "The Charmers of the Night", and a bewildering number of other delicately scented flowers intoxicate the senses."

The heavily perfumed atmosphere of these marvellous tropical gardens awakened the inspiration of the composer and he has recorded his impressions of the lovely spot in the score of this richly beautiful impressionistic composition, which, to those who are unfamiliar with the Javanese tonal art, is a splendid introduction to this fairyland music.

(Abstracted from "The Musician", New York City, February 1937 issue).

Having been associated with Leopold Godowsky as his secretary and companion on a number of tours and at various other times during the past fourteen years, also as an active member in several of his Master Classes, I am sure that readers of the Musician will be interested to know more about the teaching methods used by this master of modern pianism. Piano students and teachers, especially, will perhaps best enjoy a peep of the Maestro at work in one of his famous classes - piano clinics, he calls them, for the performance of musical operations. I will endeavour, therefore, to give a faithful, but of necessity, very limited pen-picture of the man and his work, knowing full well how difficult it is in so short an article, to present anything like a detailed analysis of even his more important pedagogical principles.

As a teacher Godowsky is a subtle alchemist who transforms with magic touch the dead, skeletal inspirations of genius into living musical gold. Familiar compositions under his marvellous fingers seem like new, yet he does nothing to them but reveal hidden beauties already in the music. Though he emphasizes strongly the interpretative side of piano playing in his teaching, one must not infer that the mechanics are at all neglected. Like Tobias Matthay and Rudolph Breithaupt, with whom it was also my good fortune to have studied, he used the difficult portions of beautiful compositions in training the playing mechanism, efficiently eliminating in this way much of the customary drudgery of the practice tour, as well as developing the student's sense of musical appreciation. He, of course, bases his mechanics on relaxation, and uses the free fall of the weight of the whole arm from the shoulder, balancing and rolling it about in the finger tips (as one would roll a rimless wheel on its spokes), thus greatly diminishing the difficulties of finger manipulation, especially in the equalization of their differences. Lost motion, time and effort are everywhere reduced to a minimum, resulting in greater speed, accuracy, and endurance, thereby freeing to the utmost all the mechanical and technical resources of the player. Regarding the use of traditional exercises devoid of beauty he once said "I have never practised a finger exercise of Czerny or Clementi study in my life."

The mechanical side in Godowsky's teaching and playing is, therefore, so intimately interwoven with the interpretative or technical phases that one could almost say that mechanical perfection is the result of an intense and beautiful musical ideal externalised or materialised in the playing. Mechanism to this wizard of the keyboard is what Liszt once said it was, -"only the artist's troublesome duty", a means to an end in bringing out the beauties of the music. He uses the mechanics of piano playing as a sensible person does money, to good purpose and not for vulgar playing (a technician being like a rich philanthropist and a virtuoso like a miser parading his wealth), and conceals the means of production, for music is the thing and the player but a channel for its expression. He continually stresses what a machine cannot do, namely, think and feel.

Godowsky thus makes a sharp distinction between mere virtuosity for which he has the utmost contempt, and technique or interpretation. "Technique", he says, "is something entirely different from virtuosity. It embraces everything that makes for artistic piano playing - good fingering, phrasing, pedaling, dynamics, agogics, time and rhythm - in short, the art of musical expression distinct from the mechanics. Some critics think they are abusing me when they call me a technician, but they don't know that they couldn't pay me a higher compliment. I consider it an insult to be called a virtuoso. Any fool can learn the mechanics of piano playing."

Just imagine here, for a moment, that you have tuned in on one of Godowsky's Master Classes, and that he is talking to you directly, giving you a class lesson as a member of his playing group before the auditor section, numbering sometimes as many as a hundred and twenty-five.

"Follow truth, not tradition", precludes Godowsky, in opening a class, "and believe what I tell you because it is logical and not because I say it. I want you to feel free to ask as many questions as you like, so please do not hesitate. If you don't understand what I tell you, I can explain it to you in many ways, for

weight, relaxation, and economy of motion are the foundation stones of technique or interpretation and mechanism in piano playing. Ninety per cent. of my playing is based on the weight principle and I taught it scientifically as early as 1892. The keyboard was made to rest - to lean on - and you must feel that your hands are formed of rubber and adjust them carefully to the keys. But, above all else, you should sacrifice everything for beauty of tone. The great difficulty in piano playing in general lies in giving the listener a complete mental and aural picture or impression of a composition as a whole at one hearing, with the many details of nuancing, dynamics, agogics, pedaling, etc., all carefully worked out.

The only way I can explain some of the things pianists so - I mean good musicians who, I feel, must know better - is that they do not listen attentively enough to their own playing or they would hear what they do and correct it. You must emphasise everything clearly, like a good actor, so the listener will also get what you are trying to express and not play in a sort of imaginative subconscious way to yourself.

In teaching grammar, an instructor does not take away whatever poetic inspiration or imagination his students may have. Neither should we musicians lose our inspiration or individuality by being grammatically exact. I myself am very strict about holding notes and rests for their full value and observing all the other details. Remember especially to give the dotted notes their full value, in fact you can exaggerate here by holding the long notes longer and the short notes shorter, and it won't sound at all disproportionate. All marches and similar compositions with dotted notes and short up-beats should be played this way. It adds strength and zest to the tempo.

In planning your dynamics you must adjust them to your strength, and play the notes loud in proportion to their length. Never accent the beginning of a crescendo, for that kills it. How do you expect to make a good climax when you already begin loud? Ugh! Do you like that accented resolution? It is like pronouncing the word error with an accent on the last syllable, and is ugly. Emphasise the syncopations, though, and also the highest notes in a phrase, and in Chopin religiously observe the rests. But forget all the rules when you perform in public, and express the music the way you feel it, doing subconsciously what you previously planned consciously; otherwise your playing will sound mechanical.

In regard to pedaling, I am in sympathy with Hummel when he said he wanted to listen to a pianist play without the pedals so he could hear what kind of a mechanism he had. You should make your legato with your fingers, and not your feet, but you can pedal more freely over a fortissimo bass, even through melodic changes in the treble because a strong bass absorbs the passing or by-tones as a blotter absorbs ink. An orchestra director likes a good foundation of basses, and so should we pianists. If I were directing an orchestra, I would have more basses than cellos.

Fingering is an art and a science by itself, and is very complicated, for you must finger for many different things - sometimes for color, and also for characteristic secco and other effects. Avoid as much as possible possible changing the hand position, and don't use the thumb on a black key if you can help it, though, of course, there are places where the thumb must be placed on a black key. You should too, always look forward in your fingering and prepare the way - lay the rails, as it were. And let me point out, if you are not already taking advantage of it, that good fingering is an excellent aid in memorising. Use the third finger instead of the fourth whenever possible, and remember (to a young lady with long, lacquered nails), you can't raise Chinese finger nails and play the piano too."

When a student asked the Maestro how he could tell what finger a pupil was using when he wasn't looking at either the student's hand or the music, he said, "Oh, that's easy. I can tell by the weak tone that the fourth finger makes, and also by the loud thumb tone. Each finger, as I explained, unless it is deliberately controlled, creates a special tone quality, and it is a simple

matter to tell by listening intently to the tones of an amateur produces what fingers he is using in between the thumb and fourth finger. If you listen carefully, you will hear this too, if the hand is properly trained, and it will help you to correct the unevenness. Don't use the thumb on a pianissimo note if you can help it, because you have to hold back the weight, and that is more difficult to manage. It is harder, is it not, to pick up a piece of tissue paper than a paper weight?"

Rhythm, to Godowsky, is of supreme importance. "I can forgive anything but a bad rhythm", he declares. A tempo rubato that distorts the time and rhythm is abhorrent to him because it mutilates the phrase lines and contour of the music, and is like crushing a lovely flower out of shape. If you think of a beautiful rose, gently swaying in a breeze, you will get an idea of his agogics, the most poetic and nicely proportioned thing imaginable, - something very different, for example, from that same flower, bruised and swished about in a violent wind.

Beautifully balanced and clean, yet plastic and rich, Godowsky's art, in all its phases, is great, unforgettable. His interpretations, as he explains and demonstrates them, stand out in the mind's eye like a delicately and gracefully wrought bas-relief, the phrase lines being as finely drawn as in a beautiful etching. In fact, his playing is closely akin to great etching in that it takes a keen sense of the art to appreciate it. His wonderful fingers are like a string orchestra of ten lovely voices, each revealing the hidden beauties of its part independently of the rest, the whole (especially in his own highly contrapuntal works) forming an intricate web of ravishingly beautiful polyphony, so transcendental at times, only the initiated seem to fully appreciate it.

It may also be of interest to teachers to know that Godowsky uses no particular list of compositions by the great composers in his Master Classes, but allows the active students to bring to the performing group any major piano work, including his own that they may have studied and are prepared to play for the auditors. All this type of concert has, of course, to be performed from memory, but the music for the private lesson need not be memorised, though the Maestro naturally prefers this, as memorised pieces usually are much better prepared. This arrangement allows a wide personal choice for all members of the playing section, and is the best means of being sure that a varied selection of well prepared compositions will be presented to the listeners.
