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TRANSCRIPTIONS, PARAPHRASES, AND ARRANGEMENTS:
THE COMPOSITIONAL ART OF MORITZ MOSZKOWSKI

by

GILYA HODOS

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York.

2004

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1/29/04
Date

Ora Frishberg Saloman (PR)
Chair of Examining Committee

1/29/04
Date

David Olau (PR)
Executive Officer

Peter J. Basquin (PR)

L. Michael Griffel (PR)

John Graziano (PR)

Bruce MacIntyre (PR)

David Cannata (PR)
Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

TRANSCRIPTIONS, PARAPHRASES, AND ARRANGEMENTS:
THE COMPOSITIONAL ART OF MORITZ MOSZKOWSKI

by

GILYA HODOS

Adviser: Professor Bruce C. MacIntyre

Although more or less forgotten by most musicians, Moritz Moszkowski (1854-1925) was a celebrated composer, conductor, teacher, editor, and performer. This thesis seeks to draw a thorough biographical sketch of the composer as both a man and a musician and to provide a general description of his piano transcriptions, arrangements, and paraphrases, as well as a detailed analysis of three of his virtuosic piano transcriptions. An analysis of Moszkowski's standing among his peers is also presented. His often under-appreciated achievements are documented in the musical journals of his day, including *The Etude*, *The Musical Courier*, *The Musical Times*, *Musician*, and *The Musical Standard*. In addition, an examination of Moszkowski's more personal effects, such as his marriage certificate and an oral history from surviving descendants, is provided. His story begins with great promise and success, both as a pianist and composer, but ends sadly in poverty and illness.

Chapter 1 presents an updated biography of Moszkowski, and Chapter 2 discusses the styles of nineteenth-century piano transcription. Chapters 3-6 offer detailed analysis of Moszkowski's transcriptional technique in three of his virtuosic piano transcriptions based on Wagner and Bizet operas: *Nachkomponierte Szene zur Oper Tannhäuser*, *Isoldens Tod: Schluss-Szene aus Tristan und Isolde*, and *Chanson Bohême de l'Opéra Carmen de Georges Bizet*. These analyses reveal the idiosyncratic and typical facets of his transcriptional technique. Moszkowski's strategic decisions about what to include or exclude, highlight or de-emphasize were balanced by a sense of musical proportion with a clear understanding of pianistic practicalities and limitations. Furthermore, Moszkowski's deep respect for the composer whose work he is transcribing is shown by the great lengths to which he goes to disguise his own musical insertions.

In order to compare and contrast differences in transcriptional style and place Moszkowski's transcriptional oeuvre in perspective, comparable works by other composers such as Liszt, Busoni, Godowsky, von Bülow, and Tausig are also examined. Although Moszkowski's transcriptions never reach the flamboyant heights of Liszt or Tausig, they do not belong in the realm of artless arrangements. Instead, his works demonstrate a sense of refinement and musical sophistication with a dose of panache.

ACKNOWLEDGEMENTS

The genesis for this dissertation grew out of a stimulating course on Schubert's *Winterreise* given by Dr. Rufus Hallmark. Among the topics covered in the seminar was a discussion of the nineteenth-century transcription genre. This led to the discovery of Moszkowski's transcriptions and a rekindling of my affection for his music.

An early, influential piano teacher of mine, Emerson Meyers (a late contemporary of Moszkowski's), insisted that I diligently work my way through Moszkowski's *École des Double-Notes*, Op. 64 (Enoch 1901), and his *Vingt Petits Études*, Op. 91 (Augener, 1913), asserting that these technical studies were among the finest ever written. As a result, I have incorporated many of the Op. 64 exercises into my personal technical regimen and continue to assign many of his pieces to my students.

When I embarked on the research for this dissertation I discovered a paucity of information on both Moszkowski's personal life and his oeuvre, outside of a few well-known works. It is my hope that by delving into Moszkowski's personal history as well as examining his transcriptional process, greater musical interest and scholarship will ensue, thereby encouraging another generation of musicians to explore and perform these magnificent compositions.

The successful completion of this project would never have been realized without the unerring guidance of my advisor, Bruce MacIntyre. While it goes without saying that the dissertation advisee will encounter numerous crises, questions, and moments of floundering confidence, Dr. MacIntyre's tireless support, cheering humor, and meticulous attention to detail have gone far above and beyond the call of duty. He has taught me

how to navigate the treacherous terrain of style, from general conceptual discernment to footnote minutia. His knowledge of historical resources and suggestions of how and where to sleuth out another nugget of information inspired me to keep digging and ultimately helped me uncover some new and important information on Moszkowski.

I am also deeply indebted to Dr. John Graziano for initially directing me in the proposal process, introducing me to Dr. MacIntyre, and helping reshape some of the earlier versions of the dissertation.

One constant throughout my studies at the Graduate Center has been Peter Basquin. His musical, pianistic, and personal guidance has been an invaluable resource and fount of strength. Despite various setbacks, Professor Basquin's friendship and confidence in me have remained unwavering; I am profoundly grateful.

Many of the exciting, previously unpublished biographical data would not have been available without the generous support of Cécile Tardif, a member of the music faculty at the University of Montreal. Her seminal research on Cécile Chaminade uncovered many details about Moszkowski and his relationship with the Chaminade family that she graciously shared with me.

I would also like to thank Gisela Blobel, Leslie Coch, Lisa Albrecht, Dr. Claude Desplan, and Danielle Desplan for their help in deciphering old handwritten documents as well as facilitating the more taxing translations. The time involved in these activities was not insignificant, and I deeply appreciate their generosity and the efforts given on my behalf.

In addition to receiving research and technical support, I would not have been able to complete the doctoral process without the friendship and support of my

colleagues. I feel privileged to count among my friends Dr. Maria Eugenia Tapia, Dr. Hui Mei Lin, Dr. Tess A. Remy-Schumacher, and Sharon Bonneau. They provided a sounding board for my research explorations, a shoulder to cry on, and showed me that the light at the end of the proverbial tunnel was just around the corner.

Another important person who has always kept things running smoothly, picked up the pieces when all seemed lost, put perspective back in its place, and cheered for my successes is Peg Rivers. Her smile and congenial disposition never fail to revive one's spirits.

Proofreading is one of the most detailed and time-consuming aspects of polishing up a dissertation. I doubt that I will ever be able to repay the debt I owe to my sister, Dr. Tamar Hodos, for her patience, painstaking labors, and munificence in reading through my dissertation. After graciously volunteering for this role she did not shirk from her duties upon discovering the page count and deadline. I am doubly lucky that in addition to being an internationally recognized archaeologist with her own tenured faculty position at the University of Bristol, England, she is an accomplished pianist and my duet partner. Her musically knowledgeable background provided me with an even deeper level of insight.

There have been many people and influences that have propelled me towards achieving this goal. I would particularly like to mention my children, David, Daniel, and Elie, whose sparkling eyes, unbridled energy, and absolute love serve as a beacon to remind me what life is all about. As a parent I have gained a new appreciation of the many sacrifices one makes for one's children. Although I have always appreciated the plethora of gifts bestowed upon me by my own parents, I would not be writing this had

they not discovered and nurtured my musical passion. While I will never know the full extent of the many sacrifices that were made on my behalf, through this academic achievement I wish to honor Dr. and Mrs. William Hodos for the important role they have played in shaping my life.

While my parents provided the tools and my children the inspiration, it is my husband, Dr. Leonard Freedman, who has devoted to me his daily, and often hourly, support, strength, time, and love for the past eighteen years. Words do not adequately express my feelings for him and what he has helped me achieve in my life. It is to him that I dedicate this work.

Gilya Hodos
April 10, 2003

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CHAPTER 1

THE LIFE OF MORITZ MOSZKOWSKI

Introduction

Much about Moritz Moszkowski (1854-1925) remains an enigma. Although there is a vague general awareness of his musical oeuvre, he is more or less forgotten by modern scholars and musicians. Most of his compositions are lumped into the category of “charming” nineteenth-century salon pieces, while some of his great musical achievements languish in near total neglect. His story begins with great promise and success, both as a pianist and as a composer, but ends in poverty and illness. He was an intensely private gentleman who rarely granted interviews. Those who were admitted into his intimate circle were relied upon for their discretion regarding the details of his private life, and, as a result, many unanswered questions remain. Of the few characteristics that have emerged regarding his personality, there are countless stories and witticisms that portray his self-deprecating but clever humor.

There are only two available substantial sources on Moszkowski. One is a 1975 informal monograph in typescript by Willard Luedtke titled “Notes, Thoughts, and Fragments about Moritz Moszkowski and Some of His Music.” This work was clearly a labor of love for the author, whose own history remains a mystery. Luedtke reveals many tantalizing tidbits regarding Moszkowski’s life as a man and musician, but fails to document his sources clearly and leaves the reader struggling to verify and build upon his

research.¹ The second is a 1981 Ph.D. dissertation by John Cody Haddow titled *Moritz Moszkowski and His Piano Music*.² Haddow attempts to survey briefly as many of Moszkowski's extant piano solo compositions as the author could find. Moszkowski's piano transcriptions as well as his non-solo piano music are excluded from this work. While Haddow's biographical chapter also reveals a variety of interesting professional details, many questions regarding Moszkowski the person remain unanswered.

The *New Grove* (2000) has an updated article on Moszkowski written by Martin Eastick. Because of space limitations this article provides only a brief overview of Moszkowski's professional life, a few personal details, and a selected list of his works.³ Like Haddow, Eastick focuses his biographical information upon Moszkowski's professional experiences. There is a brief mention of Moszkowski's wife, but no name is given. Although Eastick includes the fact that Moszkowski had a daughter, the existence of his son is not mentioned.

¹ Willard Luedtke, "Notes, Thoughts, and Fragments about Moritz Moszkowski and Some of His Music," TMs ([New York] 1975), 230pp. The manuscript is located in the Performing Arts Research Division of the New York Public Library. In many cases Luedtke's sources are given in quotation marks but without a clue as to where they originated. This is a pity because in many ways Luedtke's book is a seminal work in terms of the detail in which he delves into Moszkowski's life, as well as the catalogue of works that includes opus numbers, publishers, and the dedicatees. Until this work was written— it does not appear to have been published— no other such comprehensive, even if non-scholarly, work had been written regarding Moszkowski.

² John Cody Haddow, "Moritz Moszkowski and his Piano Music" (Ph.D. diss., Washington University, 1981).

³ Martin Eastick, "Moritz Moszkowski," *The New Grove Dictionary of Music and Musicians II*, ed. Stanley Sadie (London, 2000), 17: 188. Mr. Eastick has kindly provided me with his personal list of Moszkowski's works. While Eastick's list does include opus numbers, it does not provide a comprehensive list of publication dates or the original publishers. Furthermore, a number of Moszkowski's arrangements which may have only been published in *The Etude* are not included in this list.

A more thorough and comprehensive biographical sketch of Moszkowski as both a man and musician is drawn in this thesis. Although some mysteries remain, a revealing personal portrait of Moszkowski is offered, along with a detailed account of Moszkowski's standing among his peers worldwide.

Family Background and Early History

Moritz Moszkowski grew up during a very turbulent time in Polish history. As a Jewish family, the Moszkowskis undoubtedly experienced the repression and anti-Semitism inherent in the prevailing laws of the time. Yet they were fortunate to be among the minority of the Jewish population that was financially comfortable. In the preface to the 1928 publication of his *Etincelles*, op. 36, no. 6, Moritz's father is described as "a gentleman of independent means."⁴ Years later in his biography, Moritz's older brother, Alexander, writes that the family initially acquired their wealth from their mother's grandfather who won it, perhaps as a bet or through gambling. Alexander goes on to describe how quickly his grandparents spent these earnings on a carriage with four horses and luxury trips to the spa in Karlsbad.⁵ The fact that the Moszkowskis were in this financial minority granted them important privileges and status not accorded to the proletariat Jew.

Once Poland had been divided among Russia, Austria, and Prussia, the laws that governed the various partitioned areas fell under the "host" country's jurisdiction. While some of the laws that pertained to the general population were more liberal and

⁴ Ernst C. Krohn, "Biographical Sketch," in Moritz Moszkowski, *Etincelles*, op. 36, no. 6 (St. Louis Art Publication Society, 1928), [ii].

⁵ Alexander Moszkowski, *Panorama meines Lebens* (Berlin: Fontane and Co., 1925), 12.

enlightened, both Austria and Prussia had a second set of laws specifically dealing with Jews. Moritz's parents, Issac and Sara, née Hirschberg,⁶ were living in Pilica, Poland, when their first son, Alexander, was born on January 15, 1851. Pilica was a small town located in the southwest corner of Silesia. Although Silesia was for the most part under Prussian domination, Pilica fell into the Katowice region that was controlled by the Russians.

Although Moritz's parents were not well educated, his father understood that education was the key to rising above their current station, and in the spring of 1852 the Moszkowskis moved from Pilica to the larger, more intellectual and socially vibrant city of Wroclaw.⁷ This was a difficult and expensive move to make because the Prussians controlled Wroclaw (also known by its German name as Breslau) and required Jewish families to pay a special fee to move as well as an additional fee to become Prussian citizens.⁸ The Prussians were particularly cruel in their repression of Polish culture and identity. German was the official language, and in many places Polish was forbidden.⁹ The Prussians segregated the Jews into two categories, the salient difference being those with wealth and land ownership and those without.¹⁰ For Jewish families with money, like the Moszkowskis, the government allowed a greater freedom of activity, yet an implicit cultural assimilation was required to take place. Even though these categories were abolished officially in 1848 and Jews were given equal rights as citizens in Prussia

⁶I am extremely grateful to Cécile Tardif for making Moritz and Henriette Chaminade's "Acte de Marriage" available to me, thereby revealing the names of his parents.

⁷ 13.

⁸ Alexander Moszkowski, *Panorama*, 12.

⁹ For the proletariat Jews at this time there was the additional stigma attached to their religion, language, and their particular dress code.

¹⁰ On April 17, 1797, the Prussians issued a General Ordinance or *General-Judenreglement* that created the "protected" Jews and the "tolerated" ones.

by 1850, those Jews who were not fluent in German and did not conform to the social and cultural Prussian milieu were forced to leave.¹¹ In an effort to become more emancipated, Jews became more socially and intellectually integrated into everyday Polish society. While the older generation of Jewish Poles (from the 1840s and earlier) retained their links to more traditional Jewish circles, the younger generation, including the Moszkowski brothers, Ignaz Friedman (1882-1948), and Joseph Hoffman (1876-1957), among others, tended to consider themselves Polish first. Moritz's only known reference to his religious heritage comes in the form of a famous witticism:

Hans von Bülow had just signed his name in a guest book with the following rather pompous pronouncement:

Bach, Beethoven, Brahms, tous les autres sont crétins.
[All others are idiots]

Moszkowski [coming across von Bülow's statement] wrote:

Mendelssohn, Meyerbeer, Moszkowski, tous les autres sont des chrétiens.
[All others are Christians]¹²

Breslau was an enormous change for the Moszkowski family, given their limited cultural background. Alexander describes his parents' reaction: "but for the Polish petty bourgeoisie [Kleinbürger] it had London dimensions . . ."¹³ The city itself was "overshadowed by the University and there were many teachers who knew much more

¹¹ As a result, although Moritz and Alexander culturally identified themselves as Jewish, Moritz made no attempt to maintain any religious connection. He even married into a Catholic family.

¹² Harold Bauer, *Harold Bauer: My Book* (New York: Norton and Co., 1948), 133.

¹³ Alexander Moszkowski, 13. "Aber für den polnischen Kleinbürger besass es Londoner Dimensionen . . ."

than the Talmudists of the dark homeland.”¹⁴ Issac Moszkowski wanted to offer “this knowledge [secular learning] more than praying and Talmud”¹⁵ to his children.

Moszkowski’s parents, Issac and Sara, were to “some extent *fromm* [religiously observant]” and spoke Yiddish.¹⁶ Alexander writes, however, that these observances were more out of respect for their relatives than any personal religious belief in “the old rituals.”¹⁷ For example, during the holiday of Passover, when Jews eat “matzah” and refrain from leavened bread, Alexander says that while they did have Easterbread [or matzah] on the table there were also semolina or bread rolls.¹⁸ Similarly on Yom Kippur [the Day of Atonement], when Jews typically fast for a day, the Moszkowskis would take little coffee breaks.¹⁹ Although Issac “loosened the religious rules with more comfortable exceptions,”²⁰ it was still important that the family appear observant from the outside.

On August 23, 1854, Moritz was born. As a young boy Moritz already demonstrated his gifted ear by imitating the sounds of birdcalls. Both he and Alexander loved birds and even kept a little menagerie for which Moritz collected the birds himself.

¹⁴ Alexander Moszkowski, 13. The dark homeland refers to the small towns or “shtetls” of Pilica and Myslowitz where the Moszkowskis had extended family. “Die Bildung, so schwebte es meinem Vater vor, konnte sich nicht in dem einfachen Drill der Gebetschule erschöpfen, und auf den Breslauer Anstalten, überragt von der Universität Viadrina, gab es sicherlich viele Lehrmeister, die noch mehr und besseres wussten als die Talmudisten der dunklen Heimat.”

¹⁵ Alexander Moszkowski, 13.

¹⁶ Alexander Moszkowski, 17.

¹⁷ Alexander Moszkowski, 17.

¹⁸ Alexander Moszkowski, 17. “So erschien beispielsweise zur Passahzeit das ungesäuerte Osterbrot, die Mazze, als obligatorisch, ohne dass deswegen die brave schlesische Semmel vom Tisch verbannt war.”

¹⁹ Alexander Moszkowski, 17. Am Versöhnungstage wurde gefastet, aber mit kleinen erquicklichen Kaffee-Episoden dazwischen.”

²⁰ Alexander Moszkowski, 17.

Alexander writes that while both boys could mimic the sound of the birds, “Moritz’s love was so great that the birds would come and sit on his hands.”²¹

Financially the family was comfortable. Their apartment in Breslau had “five rooms in the best location,”²² despite the fact that their living-room overlooked a stable, whose pungent aroma would waft up during the warmer months. Although the family ate simple and inexpensive items such as “pigeon, goose, and local fowl . . . because they did not have a lot of money,”²³ they did eat out in cafés and take the occasional carriage ride. “Once all five of them (the family and a maid) went to Badeort Salzbrunn and it did not cost them more than staying in the city.”²⁴

Issac’s educational vision included having his children learn German, Latin, and Greek. He also felt they should study writers such as Goethe, Schiller, Lessing, and Humbolt, but chose only a small selection of their works because he [Issac] was unaware of the others.²⁵ Issac’s wife, Sara, was an accomplished pianist who had studied with the well-known organist Adolf Hesse.²⁶ Hesse had performance triumphs in London and Paris, and was considered the “Sebastian Bach of the nineteenth century”; he was also

²¹ Alexander Moszkowski, 16. “Er verstand sich auf zärtliche Lockrufe, und es ereignete sich gar nicht selten, dass ihm im Wald und auf der Wiese Vögel auf die Hand flogen.”

²² Alexander Moszkowski, 20-21. “Unsere Fünzimmerwohnung in bester Stadtlage beanspruchte eine Miete von 150 Talern, wir hatten sie dreizehn Jahr inne, ohne dass es dem Hauspascha einfiel, die Steigerungsschraube anzusetzen.”

²³ Alexander Moszkowski, 20-21.

²⁴ Alexander Moszkowski, 20-21. “Einmal nahmen wir Sommeraufenthalt im Badeort Salzbrunn, die Familie mit einem Dienstmädchen, und die gesamte Reise für fünf Köpfe sollte nicht mehr kosten als der Stadtaufenthalt für gleiche Zeitdauer.”

²⁵ Alexander Moszkowski, 13.

²⁶ Alexander Moszkowski, 30-31. “Das war der erste Organist der Breslauer Bernhardinerkirche Adolf Friedrich Hesse, ein Meister ersten Ranges, der in London und Paris Truimphe gefeiert hatte und dort als der Sebastian Bach des neunzehnten Jahrhunderts ausgerufen worden war.”

asthmatic and fat.²⁷ Sara's studies with Hesse included the music of Beethoven, Mendelssohn, some Mozart, and a little Chopin. According to Alexander, she played very few opera pieces, no Schumann, and surprisingly, no Bach even though Hesse was her teacher.²⁸ Alexander and Moritz loved to lie under the piano on the floor and listen to her play.²⁹ Issac also played the piano and sometimes in a happy hour, sat together with the boys at the piano 'making their own symphonies'.³⁰

In 1863, when Moritz was nine years old, he began to take piano lessons.³¹ Alexander writes that he and Moritz really began to "learn about music once they started to go to real concerts . . . in *der Saale der Bürgerressource*."³² Among the artists who performed at these town concerts was Franz Bendel (1833-1874).³³ The famed Liszt student and virtuoso Polish pianist Carl Tausig (1841-1871) played several Beethoven piano concertos with Leopold Damrosch as the conductor. Although Moritz and Alexander "did not understand Beethoven's music, [these concerts] opened to them an

²⁷ Alexander Moszkowski, 31. "Man kannte Hesse zudem als einem korpulenten, Asthmatiker . . ."

²⁸ Alexander Moszkowski, 31. "Schumann fehlte gänzlich, aus der Opernliteratur gab es ganz vereinzelt einige leichte Arrangements nach Rossini, Donizetti und Meyerbeer. Seltsamerweise kam Bach mit keiner Note aufs Programm, trotz der Spielleitung Hesse's, der doch in Sebastians Spuren wandelte."

²⁹ Alexander Moszkowski, 31.

³⁰ Alexander Moszkowski, 31. "Manchmal, in frohlauniger Stunde, setzten wir uns zusammen an den Flügel, der Vater und die Söhne, und droschen in Willkür darauf los, wohin es gerade treffen wollte. Wir nannten das 'Symphonie machen' . . ."

³¹ Krohn, "Biographical Sketch," [ii].

³² Alexander Moszkowski, 32. "Unser Horizont erweiterte sich merklich, als wir in einige wirkliche Konzerte mit ernstem Orchester und mit Solisten gerieten, die im Saale der Bürgerressource stattfanden."

³³ Alexander Moszkowski, 32. Bendel was a pupil of Liszt and "was reputedly one of the big technicians of the day." Harold C. Schonberg, *The Great Pianists* (New York: Simon and Schuster, 1987), 267.

additional world of musical colors.”³⁴ Through Damrosch’s musical direction “they gained a musical understanding. . . [Damrosch] was an ultra progressive conductor and put the new [style of conducting an] orchestra in the foreground.”³⁵

In 1865 the family moved to Dresden³⁶ in search of better music instruction for the boys.³⁷ In an effort to “get into a purer musical atmosphere,”³⁸ the boys would sneak through an opening in the hedge and listen to the symphonic garden concerts.³⁹

Alexander writes of the “huge influence” that the brothers received from the vantage-point of this hedge, as they were introduced to Beethoven’s Symphonies nos. 5 and 6, as well as Mozart’s G minor Symphony.⁴⁰ By the time he was thirteen, Moritz was already dabbling in composition, having written his first quintet for piano and strings.⁴¹

Although the work was never published and is now lost, it was an adventurous first step for the young musician.

³⁴ Alexander Moszkowski, 32. “Und da trat auch der Junglöwe Carl Tausig auf, mit den Konzerten von Beethoven in G und Es, an die zwar unser Verständnis nicht heranreichte, die uns aber doch einen Schimmer aus übergeordneten Tonwelten zuführten.”

³⁵ Alexander Moszkowski, 32. “Der berühmte Leopold Damrosch führte den Taktstab, und wir gewannen durch ihn eine verschwommene Ahnung von symphonischer Klassizität. Diese wurden indes übertäubt durch die orchestralen Abenteuer, die Damrosch als UltraFortschrittler in den Vordergrund stellte.”

³⁶ Alexander Moszkowski, 32.

³⁷ Luedtke, “Notes, Thoughts, and Fragments,” 1, says that the parents arranged for Moritz to be instructed by someone from the Dresden Conservatory, but mentions no source or name. Hadow (p. 2) does not say where the musical lessons took place but adds that they were for both Alexander and Moritz. Again no source is cited.

³⁸ Alexander Moszkowski, 32. “Erst als im Jahre 1865 unser Wohnsitz nach Dresden verlegt wurde, gerieten wir Buben in eine reinere Musikalische Atmosphäre. Dort gab es symphonische Gartenkonzerte, die wir als Zaungäste erlauschten.”

³⁹ Alexander Moszkowski, 32.

⁴⁰ Alexander Moszkowski, 33.

⁴¹ Krohn, [ii].

The family continued its quest for a music education that would meet the needs of the budding pianist-composer and moved to Berlin in 1868 or 1869.⁴² Moritz was enrolled in the Stern Conservatory,⁴³ also known as the Berliner Musikschule. There he studied piano with Eduard Franck (1817-1893) and composition with Frederick Kiel (1821-1885). The Berliner Musikschule was founded in the 1850s by Julius Stern (1820-1883), Adolph Bernhard Marx (1795-1866), and Theodor Kullak (1818-1882). In 1855, however, Kullak broke away from Stern and Marx to start his own school, the Neue Akademie der Tonkunst.⁴⁴ Moszkowski left the Stern Conservatory for this Akademie in 1870. There he studied piano with Kullak and composition with Richard Wuerst (1824-1881).

Moszkowski's music studies were not limited to piano and composition; he was also a proficient violinist amidst many distinguished musicians. A contemporary piano student at Kullak's school, William H. Sherwood (1854-1911), commented that Moszkowski played second violin in the weekly Student's Orchestra that was conducted by Wuerst.⁴⁵ Another of Kullak's students was Amy Fay (1844-1928). In her *Music Study in Germany* she writes regarding a performance she gave of Anton Rubinstein's

⁴² There is some discrepancy as to exactly who moved to Berlin. Eastick, 17: 188, implies that only Moritz went to Berlin in 1869. Haddow, 3, also states that "he was sent to Berlin" in 1869, but Luedtke, 2, claims that the family moved in 1868. The source for this information is not cited in any of these three works.

⁴³ Schonberg, *The Great Pianists*, 241.

⁴⁴ Haddow states that Kullak was Moszkowski's principal teacher at the Stern Conservatory but cites no source for this information. It is not clear how Moszkowski could have studied with Kullak at the Stern Conservatory if the latter had left in the mid-1850s to begin his own school. Both Eastick and Luedtke mention Franck and Kiel as Moszkowski's teachers but fail to provide a specific documenting source.

⁴⁵ William Sherwood, "Lessons with Kullak," *The Etude* (July 1908): 424. This same article also mentions that Moszkowski was in great demand to play "orchestral parts on a second piano."

piano concerto when she received praise from Kullak and pianist-composer Xavier Scharwenka (1850-1924)⁴⁶ and “applause from Moszkowski who was playing in the violin section of the orchestra.”⁴⁷ Moszkowski's other contemporaries at Kullak's Akademie included some soon-to-be prominent personages such as Russian pianist Constantin von Sternberg (1852-1925) and German pianist Emil Liebling (1851-1914).⁴⁸ This remarkable gathering of musical ability at Kullak's Akademie was at its height in the early and mid-1870s. In reminiscing about his own musical development Constantin von Sternberg remarked that “when I visited the dear master [Kullak] eight years later [around the early 1880s] . . . he told me with great sadness that neither before nor after my time had he with him such a large gathering of talents.”⁴⁹

Simultaneously, as Moszkowski's reputation as a performer and teacher was growing in the early 1870s, his compositional successes were also taking hold. Having been at Kullak's Akademie for only three years, Moszkowski was invited to become a member of the faculty in 1872,⁵⁰ a position he retained for over two decades. Moszkowski describes his earliest teaching experiences as “comical” because “every

⁴⁶ Xavier and his older brother Philipp were both on the faculty of Kullak's school. Both brothers were close friends of Moszkowski.

⁴⁷ Amy Fay, *Music Study in Germany* (London: Macmillan & Co., 1887), 167; from a letter written December 2, 1872.

⁴⁸ Sherwood, “Lessons with Kullak,” 424. Additional students at the Akademie included in Sherwood's list are: J. L. Nicodé (composer and pianist), Dr. Otto Neitzel (pianist and music critic for the Cologne Gazette), Dr. Hans Bischoff, James Kwast (from Clara Schumann's School of Music in Frankfurt am Main), Louis Maas, Adele Aus der Ohe, Albert R. Parsons, E. M. Bowman, John Orth, Edward Baxter Perry, and Van Ellemeet.

⁴⁹ Constantin von Sternberg, “The Making of a Musician, Part II,” *The Musician* 20, no. 1 (January 1914): 16.

⁵⁰ Eastick, *New Grove II*, 17:188.

pupil in my class exceeded me in age.”⁵¹ Even though he was only eighteen, Moszkowski was already regarded as "a finished artist"⁵² by his peers, and in the early 1870s Moszkowski made his Berlin debut as a pianist.⁵³ This was followed by a European concert tour that included an additional Berlin concert that was attended by Emil Liebling, who wrote in 1895:

Considered as a pianist, Moszkowski is "hors de concours" [beyond competition]. . . . He played the Hummel Septett, Liszt's Feux-Follets, the Chopin Barcarolle, and his [own] Moments Musicaux, opus 7, then in manuscript. Everything was done musically and with the utmost ease.⁵⁴

Around 1872 Moszkowski first met Sternberg at Kullak's Akademie, a fact that Sternberg confirms in his "Reminiscences." Their friendship resulted in Moszkowski's dedication of his *Trois Moments Musicaux*, op. 7, "À son ami Constantin Sternberg," published by Hainauer in 1876. In this same article, Sternberg writes that "it was on one of my first concert tours several years later that I succeeded in interesting his first publisher, Hainauer in Breslau, in Moszkowski's talent."⁵⁵ Although the veracity of this statement cannot be confirmed, it is true that Hainauer published the *Trois Moments Musicaux* in 1876. These pieces became enormously popular and provided an early boost for Moszkowski's compositional successes. Liebling added to his review of Moszkowski's concert that "the second of the three *Musical Moments* made him famous

⁵¹ Moritz Moszkowski, trans. Oliver W. Pierce, "Music Lessons: A Chat," *Music* 4 (May 1893): 74. Moszkowski also mentions in this article that he began teaching at the age of sixteen and earned a fee ranging from one Mark to one Mark and a half.

⁵² Fay, *Music Study*, 167.

⁵³ Haddow states that Moszkowski's debut took place in the winter of 1872, but Eastick cites 1873. Without the precise date and location of the concert it is not possible to clarify this discrepancy.

⁵⁴ Emil Liebling, "Moszkowski and his Compositions," *Music* 9 (December 1895): 120.

⁵⁵ von Sternberg, "Making of Musician," 16.

and was soon played everywhere."⁵⁶ James Gibbons Huneker (1860-1921), a critic and writer, comments on this famous second Moment Musicaux, in C sharp minor:

Moriz Moszkowski has also seized the same idea, for in his Momen[t] Musicale in C sharp minor he has for a second subject this identical one. It comes originally from Schumann's song, *Sonntags am Rhein*. The resemblance to the *Meistersinger* lies principally in the third bar of this coda in the upward inflection.⁵⁷

Encounters with Liszt and a First Piano Concerto

Two events of great importance for Moszkowski as a pianist and composer occurred in 1875, when he was twenty-one. The first occurred when he and Philipp Scharwenka (1847-1917) put on a concert consisting entirely of their own compositions. This was quite a feat, as Moszkowski had published only a handful of works by this time.⁵⁸ Among the Moszkowski pieces performed was a newly written piano concerto, now lost. This was not, however, the only performance of this work. The second important event occurred later that same year, when Moszkowski went to Weimar to play for Liszt. About this occasion the unidentified author of a 1901 article in *The Musician* states:

⁵⁶ Liebling, "Moszkowski and his Compositions," 120.

⁵⁷ James Gibbons Huneker, *Mezzotints in Modern Music*, 3rd ed. (New York: Charles Scribner's Sons, 1903), 29.

⁵⁸ Moszkowski's works published by 1875 included: Scherzo in B flat, op. 1, (Simon, 1874), Albumblatt in A flat, op. 2, (Hainauer, 1875), Caprice in A minor, op. 4, (Hainauer, 1875), Hommage à Schumann in E flat, op. 5, (Hainauer, 1875), Fantasia-Impromptu in F major, op. 6, (Simon, 1875). There is no citation or reference to an op. 3 composition. If the information in the 1901 article from *The Musician* is accurate (cf. note 59), and given Moszkowski's compositional chronology, then a reasonable speculation is that op. 3 may have been Moszkowski's unpublished, missing piano concerto.

. . . in the year 1875 . . . the most wonderful of all living masters, Franz Liszt, assisted by a young pianist, was conducting a manuscript concerto. The music was by an unknown composer, and was being performed by Liszt and his young assistant on two pianos. As the last note of the first number died away Liszt, with that charming enthusiasm of which his heart seemed always so full, threw his arms around his young partner, kissed him again and again, and then introduced him as the composer of the fine music the audience had just listened to. The name of his blushing protégé was Moritz Moszkowsky [*sic*].⁵⁹

According to Luedtke, however, this was not the first time Moszkowski met and played for Liszt:

Sometime in 1870, Moszkowski and his friend Carl Wittkowsky had the pleasure of calling on Franz Liszt at Weimar. . . . During their visit, and at a request to play something, Moritz performed one of the master's *Hungarian Rhapsodies* . . .⁶⁰

In April 1881 the Boston-based *Dwight's Journal* also published an article that said, "Kullak considers Moritz Moszkowski the best pupil he ever had. This artist was also the best at Weimar in the summer of '79."⁶¹ *The Monthly Musical Record* in 1881 confirmed Moszkowski's growing reputation:

We are able to state with authority that [Moszkowski's compositions] have won the warmest recognition from no less eminent a musician than the Abbé Liszt.⁶²

Although it is unclear from the article exactly to which compositions Liszt gave praise (it is also unlikely that the unpublished piano concerto score was still being discussed), the fact that Liszt was continuing to take an interest in Moszkowski is most notable.

Moszkowski refers to his first piano concerto in a humorous biographical sketch that he sent to Ernst Perabo (1845-1920), a German musician who resided in Boston.

⁵⁹ *The Musician* 6, no. 4 (April 1901): 114.

⁶⁰ Luedtke, 7. Verification of this fact is not possible because Luedtke does not cite his source.

⁶¹ *Dwight's Journal of Music* 41, no. 8 (April 9, 1881): 61.

⁶² "Our Music Pages," *The Monthly Musical Record* 11, no. 126 (June 1, 1881): 115-16.

This sketch was published in *The Etude* a year after Perabo received it in 1887.

Moszkowski writes:

In spite of the theoretical instruction of Kiel and Wuerst, a lively desire to compose was early aroused in me. I perpetrated in time an overture, a piano concerto, two symphonies, piano and violin pieces, songs, etc. I should be happy to send you my piano concerto but for two reasons: first, it is worthless; second, it is most convenient (the score being four hundred pages long) for making my piano stool higher when I am engaged in studying better works.⁶³

In spite of Moszkowski's self-deprecating attitude, it is sad to note that this work was never published and is now lost. If it was anything akin to his extant piano concerto, op. 59 in E major, then it must surely have been a fine work, worthy of the attention that Liszt gave to it.

More Compositional Achievements

In 1876, when he was twenty-two, Moszkowski had a major compositional success in the publication of his *Five Spanish Dances*, op. 12, for piano, four hands. Moszkowski's facile keyboard writing as well as the extreme popularity of the duet medium contributed to the undeniable success of these works.⁶⁴ Both Brahms and Dvorak contributed their own significant sets of piano duets: Dvorak's *Slavonic Dances* (published 1878) and Brahms's *Hungarian Dances* (books 1 and 2 published 1869; books 3 and 4 published 1880). Moszkowski's op.12, however, retained its popular status, because in addition to

⁶³ *The Etude* 5, no. 2 (February 1887): 19. There are several references to this work that support its existence, including references in a biographical sketch at the beginning of the St. Louis Art Publication Society's 1913 publication of his op. 18 *Scherzino* and the 1928 publication of his *Etincelles*, op. 36, no. 6. There is also the 1901 article in *The Musician* that mentions the performance of this concerto with Liszt; cf. note 59.

⁶⁴ The social effects of four-hand arrangements, opera reductions, and duets are more thoroughly discussed in the "Popularity of Transcriptions" section in chapter 2.

melodically capturing the listener's imagination, these dances do not contain the technical challenges found in the Brahms and Dvorak pieces.

There is a charming story regarding the compositional inspiration of these pieces that Moszkowski related to *The Etude*. He described himself as being completely without any monetary resources and in need of a loan. He decided to go and visit his friends, the Scharwenkas, to procure the necessary finances; however, only Philipp, sitting on his couch and smoking a pipe, was at home. Seeing Philipp smoking, Moritz asked for a cigar. Philipp replied that he had none but offered Moszkowski an empty pipe. Moszkowski, who had become annoyed that Philipp was clearly smoking yet did not offer tobacco to his guest, commented on the inequity of the situation. Philipp then replied:

"If you will smoke what I am smoking, I am satisfied." Philipp, then emptied his pipe and prepared it anew by drawing out of a hole in the sofa some of the seagrass used to stuff it, which he put in his pipe. For a moment I [Moszkowski] was speechless with astonishment.

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to look through my sketchbook. A motive of Spanish character struck my eyes ⁶⁵

The resulting compositions were the well-known *Spanish Dances*.

These works were written at a time when Spanish music was relatively unknown, so their "grace, originality and wild abandon . . . were quick in catching the public fancy."⁶⁶ Fifty years after their composition, these same works were described as "ever

⁶⁵ "The Most Remarkable Pianoforte Recital Ever Given," *The Etude* 50, no. 2 (February 1922): 80.

⁶⁶ George Lowe, "The Piano Works of Moszkowski," *The Monthly Musical Record* 45, no. 533 (May 1, 1915): 129.

fresh dances on Spanish themes."⁶⁷ They became so popular in Moszkowski's lifetime that they were arranged for a variety of instruments and groupings. According to Luedtke, the publishing firm Simon listed eleven (!) different versions of these pieces in their catalogue, including arrangements for: piano, two hands (this edition was made by Kullak), four hands, and eight hands; grand orchestra (the second and fifth dances were orchestrated by Philipp Scharwenka); violin and piano; two violins; flute and piano; piano and two violins; zither; two zithers; and cello and piano.⁶⁸ Haddow states that these pieces "made a great deal of money for their composer and a fortune for their publisher."⁶⁹ The success of these pieces no doubt acted as inspiration for Moszkowski's other two sets of Spanish Dances, the *Album Espagnole*, op. 21, published by Hainauer in 1879, and the *Neue Spanische Tänze*, op. 65, published by Peters in 1900. Also following the foreign theme were the six *Aus aller Herren Ländern*, op. 23, published by Hainauer in 1879 and reprinted in 1884. These works are arguably among Moszkowski's most famous and enduringly popular pieces.

Another important compositional landmark occurred in 1876 with the completion of Moszkowski's first large-scale symphonic poem. *Johanna d'Arc*, op. 19, a four-movement work dedicated to Philipp Scharwenka, is based on Schiller's *Jungfrau von Orleans*.⁷⁰ Although it was not published until 1879, the Berliner Sinfonie-Kapelle,

⁶⁷ Sydney Grew, "Persons and Personalities: Moszkowski," *The Gramophone* 3, no. 2 (July 1925): 58.

⁶⁸ Luedtke, 15. The variety of arrangements perhaps tells us much about the multifarious groups for domestic music-making at this time.

⁶⁹ Haddow, 7.

⁷⁰ Alexander Moszkowski wrote an extremely famous parody on another Schiller work called *Glocke*. Schiller was one of the few authors with whom Issac Moszkowski was familiar. In the quest for his son's education Issac had exposed Alexander to Schiller's writings at an early age.

conducted by Franz Mannstädt, premiered the work on February 23, 1877. This work also introduced Moszkowski to the Philharmonic Society's concerts in London in 1885 (the first of at least six performances of Moszkowski's music). Although the review in *The Musical Times* was mixed, *Johanna d'Arc* was described as a work "full of melody, original thought, and charming effects of instrumentation."⁷¹ *Johanna d'Arc* received a considerable amount of recognition shortly after its publication. Luedtke cites performances in St. Petersburg during the 1879-80 season, under the auspices of Rimsky-Korsakov, as well as performances in Warsaw, Wiesbaden, Amsterdam, Hannover, and Königsberg, although no specific dates are given for these performances. In addition, Luedtke has identified what is most likely the United States premiere of this work at New York City's old Steinway Hall in December 1880 as well as its performance at a pair of concerts in Boston in February 1881.⁷² As a young composer of twenty-seven, Moszkowski had already garnered a significant international following.

The symphonic poem was not the only work that raised awareness of Moszkowski's music. The June 1, 1881 issue of *The Monthly Musical Record* briefly outlines the latest Moszkowski works and describes his compositions as having "original and really melodious thoughts." The article goes on to state that "on the Continent the young composer's works are very highly esteemed."⁷³

Moszkowski's *Serenata*, op. 15, was published in 1877. Like the earlier *Spanish Dances*, this piece became another musical gold mine with an enduring legacy. The catchy opening melody spawned as many as eighteen different arrangements available

⁷¹ Percy A. Scholes, *The Mirror of Music, 1844-1944: A Century of Musical Life in Britain as Reflected in the Pages of The Musical Times* (London: Novello, 1947), 436.

⁷² Luedtke, 32.

⁷³ "Our Music Pages," 115-16.

from the Hainauer catalogue.⁷⁴ In addition to the more typical arrangements, the popularity of this work inspired versions for mandolin and piano, lute (or guitar), harmonium, and men's chorus, among many others.

The Performer's Demise

Moszkowski's reputation as a performer was also growing. In a Singakademie concert given on February 15, 1879, and reviewed in the *Deutsche Musiker-Zeitung*, Moszkowski is described as "ein Poet am Klavier."⁷⁵ A review in *Dwight's Journal* states "Moszkowski's playing is truly masterful, and lacks only a little warmth to make it almost perfect."⁷⁶

In February 1880 Moszkowski played Beethoven's Piano Concerto no. 4 with the Berliner Sinfonie-Kapelle. For his cadenza he chose the version written by Anton Rubinstein.⁷⁷ The review in the *Deutsche Musiker-Zeitung* mentions that this was the first time Moszkowski had performed this work in public and that "without question this put him in the first place among our own younger pianists."⁷⁸ The review goes on to praise Moszkowski's technical skill and musical interpretation, saying that "despite the

⁷⁴ Luedtke, 20.

⁷⁵ Luedtke, 34.

⁷⁶ *Dwight's Journal of Music* (April 9, 1881): 61.

⁷⁷ Moszkowski's friend and colleague from Kullak's *Akademie*, the French violinist Emil Sauret (1852-1920), played Rubinstein's violin concerto in G major on the same program. Sauret played many chamber concerts with Moszkowski and was the dedicatee of Moszkowski's only violin concerto, op. 30.

⁷⁸ *Deutsche Musiker-Zeitung* (Berlin) February 21, 1880, 73.

virtuoso bravura everything to the smallest dot was painstakingly worked out.”⁷⁹ A curious note toward the end of the review, however, says:

But Moritz Moszkowski did not appear again, [and] had to omit the four promised shorter solos, since the enormous joyful excitement, so I heard, had affected an old heart condition.⁸⁰

Although there is no further mention of this condition, Reinhold Sietz’s article in *Die Musik in Geschichte und Gegenwart* (MGG) notes that in the 1880s Moszkowski had to cease performing because of “eine nervöse Armerkrankung,”⁸¹ a disease of the arms involving the nerves, perhaps tendinitis. Luedtke states that “in the early 1880s, after a concert tour, he [Moszkowski] went into seclusion for the purpose of further developing his technique— practicing ten hours a day.”⁸² No source for this tantalizing piece of information is cited. If this is true, perhaps Moszkowski was trying to emulate a similar technical transformation to the one that Liszt underwent in his early twenties.⁸³ Luedtke goes on to state, again without documentation:

The condition was severe enough so that for seventeen or eighteen years his career as a concert pianist had to be abandoned. He sought relief from many doctors and finally a Parisian physician was able to help him.⁸⁴

⁷⁹ *Deutsche Musiker-Zeitung*, February 21, 1880: 73.

⁸⁰ *Deutsche Musiker-Zeitung*, February 21, 1880: 74. “Moritz Moszkowski erschien aber nicht wieder, er musste die vier versprochenen kleineren Soli schuldig bleiben, da die ungeheu’re freudige Aufregung ein, wie ich hörte, älteres Herzleiden in Mitleidenschaft gezogen hatte.” Perhaps the mysterious heart condition referred to palpitations.

⁸¹ Reinhold Sietz “Moszkowski,” *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel, 1961) 9: col. 637.

⁸² Luedtke, 37.

⁸³ According to Schonberg, 291, Eugene d’Albert, Rafael Joseffy, Moriz Rosenthal, Emil von Sauer, and Constantin von Sternberg were among the most sought-after artists of the latter part of the nineteenth century and early twentieth century.

⁸⁴ Luedtke, 37-38.

Moszkowski the Teacher

As a teacher, Moszkowski influenced a wide range of musicians. Among his students was Joseph Hoffman, who studied with him from 1888 through 1892, before moving on to work with Anton Rubinstein.⁸⁵ Other students that Haddow mentions are Sir Thomas Beecham (1879-1961),⁸⁶ Joaquin Turina (1882-1949), and Joaquin Nin y Castelland (1879-1949). Arthur Loesser points out the irony of Moszkowski's instructing two of the soon-to-be "most famous Spanish Nationalistic School" performers and composers, when his own compositions written in a pseudo-Spanish style have been described as "fake Spanish Dances."⁸⁷ Another of Moszkowski's students who later came to his aid was the American pianist Ernst Schelling (1876-1939). Frank Damrosch⁸⁸ (1859-1937), a chorus master at the Metropolitan Opera, also came at great personal and financial expense from New York to study with Moszkowski in Berlin during the summer of 1891.⁸⁹ Frank had been essentially self-taught with the exception

⁸⁵ Schonberg, 362.

⁸⁶ Robert W. Schaaf, "Moszkowski's Splashy Piano Concerto -- A Prize Romantic Discovery," *High Fidelity/Musical America* 21, no. 1 (January 1971): 86, as cited in Haddow, 8.

⁸⁷ Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Simon and Schuster, 1954), 544.

⁸⁸ Frank Damrosch's father, Leopold Damrosch, was the conductor of the Metropolitan Opera House during the latter part of the nineteenth century. Frank's older brother, Walter, later succeeded his father as principal conductor upon Leopold's death. Apparently, Liszt had helped Leopold secure his first conducting position, which was in Breslau where Moszkowski and his brother, Alexander, heard him conduct. At that time, Leopold wanted to get married but had no money. In desperation he went to Liszt to ask for help. Liszt graciously agreed but requested in jest the "usual payment in return." When Leopold's first child was born, he was named Frank, but called Franz, as repayment for the debt to Liszt.

⁸⁹ Lucy Poate Stebbins and Richard Poate Stebbins, *Let the People Sing* (Durham, N.C.: Duke University Press, 1945), 117.

of some "youthful studies under Ferdinand von Inten."⁹⁰ He decided that there was "no master in America with whom he cared to associate himself, . . . and the man who seemed likeliest to fill his needs was . . . the Pole, Moritz Moszkowski."⁹¹ Frank wrote to his wife describing the "tact and sympathy [that Moszkowski displayed] in apprehending his position."⁹² He added:

[Frank] was old enough to appreciate his luck. Moszkowski never stinted the time he gave often protracting a lesson to an hour and a half or to two hours. [Moszkowski] explained that between colleagues there could be no question of fees paid and received.⁹³

We can only imagine Moszkowski's emotion at being sought after as a teacher by the son of one of his own early musical influences.

In describing his own teaching experiences Moszkowski said that "if I were to reduce my teaching experience to statistics, I should say that out of every twenty piano playing individuals who have come to me for lessons, nineteen have been ladies, and that of these nineteen, sixteen have been Americans."⁹⁴ Moszkowski's teaching experiences were not completely limited to adults. According to him, he

sometimes had the task of supporting tender youth in its first steps over the ivory. This was always a severe ordeal for me, for with children one must have first and foremost extraordinary patience, and that was never my strongest side.⁹⁵

⁹⁰ Stebbins and Stebbins, *Let the People Sing*, 116.

⁹¹ Stebbins and Stebbins, 116-17.

⁹² Stebbins and Stebbins, 121.

⁹³ Stebbins and Stebbins, 121.

⁹⁴ Moritz Moszkowski, "A Chat by Moszkowski," *Music* 4 (May 1893): 75.

⁹⁵ Moszkowski, "A Chat by Moszkowski," 77. This comment turns out to be self-fulfilling with his own children.

Romance and Family

In the early 1880s Moszkowski, now in his late twenties, took up residence in Paris at 6 Rue Pracidin⁹⁶ and became a regular at the Chaminade Salon.⁹⁷ Such musical luminaries as Georges Bizet (1838-1875), Emanuel Chabrier (1841-1894), and Benjamin Godard (1849-1895), among others, frequented this well-known salon.⁹⁸ Here they enriched and supported the musical life of the French composer and pianist Cécile Chaminade (1857-1944). In 1883 Moritz, now known as Maurice, became acquainted with Cécile's younger sister, Henriette (September 2, 1863 –January 13, 1900).

Like her sisters and brother, Henriette was brought up in a bourgeois house where music was an important part of life, even though she was not a musician like Cécile. Her father, Pierre Hypolyte Chaminade,⁹⁹ “was the highly respected director for France of a well-known insurance company at that time. He was an astute businessman who owned various properties in Paris, Le Vésinet, and in the Périgord.”¹⁰⁰ Cécile describes fondly the memories of the picnics and races on the grass at Le Vésinet and the limpid stream, perfumed terrace, immense linden trees, and broad stretches of open country in the Périgord.¹⁰¹

⁹⁶ Acte de Mariage, Maurice et Henriette Moszkowski, Document #16-176, October 28, 1884.

⁹⁷ Cécile Tardif, *Portrait de Cécile Chaminade* (Montreal: Louis Courteau, 1993), 59. “... le compositeur Moszkowski, un habitué du salon des Chaminade.”

⁹⁸ Cécile Chaminade, “Recollections of My Musical Childhood,” *The Etude* 29, no. 12 (December 1911): 805-06.

⁹⁹ Marie-Stephanie Courtin was Chaminade's wife and the mother of his six children, only four of whom survived childhood.

¹⁰⁰ From personal communication with Cécile Tardif, November 2, 2001.

¹⁰¹ Cécile Chaminade, “Recollections,” 805-06.

Moszkowski was described as “tall, thin, his face decorated with a fine mustache in the current fashion of the day, witty, a fine conversationalist.”¹⁰² According to an anecdote by Gabriel Astruc, a founder of the Champs-Élysées Theatre, Moszkowski met Henriette in 1883 at a ball. During the course of the evening Moszkowski tripped on a lady's shoe that fell from her foot as she danced. Debonair as always, Moszkowski said “I will marry that foot!”¹⁰³ Unfortunately, Chaminade's father did not approve of the match and refused to consent to the marriage.

A similar situation had arisen with Cécile when she fell in love with Paul Landowski, a penniless Jewish Pole. Cécile “deferred to her father's wishes”¹⁰⁴ when Monsieur Chaminade urged her not to marry him. The headstrong Henriette, however, did not acquiesce and defied her father's request. On Tuesday, October 28, 1884, at 11:30 a.m., a civil officer married Maurice and Henriette.¹⁰⁵ Her father did not completely denounce his youngest child, however, and sent two of his wife's brothers to act as witnesses.¹⁰⁶ At the time these uncles, Pierre Antoine Charles Courtin and his younger brother Charles-Marie Ludovic Courtin, worked at the Marine Ministry in Paris.

None of Moszkowski's family attended the civil ceremony. His father had passed away sometime earlier,¹⁰⁷ while his mother and brother apparently remained in Berlin.

¹⁰² Cécile Tardif, *Portrait*, 59. “Grand, mince, le visage orné d'une fine moustache à la mode du jour, spirituel, fin causeur.”

¹⁰³ Tardif, 59. “J'épouserai ce pied!”

¹⁰⁴ Personal communication with Cécile Tardif, November 5, 2001.

¹⁰⁵ Moszkowski used both the German and French form of his first name. The name “Maurice” appears in his marriage certificate as well as many in his compositional publications. Interestingly, while the marriage certificate refers to Moszkowski as “Maurice” he himself signed the document “Moritz.”

¹⁰⁶ Tardif, 60.

¹⁰⁷ Although the actual death date remains unknown, the wedding document indicates that his father was deceased at the time of the marriage.

Instead, Moszkowski's friend Frédéric Guillaume Otto Prandes, a writer in Paris, acted on his behalf as a witness.

Although Pierre Chaminade would not provide a dowry for his daughter Henriette, he did agree to give her a "10,000 franc advance on her inheritance; not an insubstantial sum."¹⁰⁸ The newly-weds moved back to Berlin where Moszkowski continued with his musical endeavors.

While it is understandable that Monsieur Chaminade objected to Cécile's marriage because it was to someone who could not maintain the social and financial status to which she was accustomed, this could not have been the only reason because Henriette's betrothed was certainly not poor. Not only did Moszkowski come from a family of financial means, but also he himself was a successful composer, pianist, and teacher. Perhaps the fact that both Landowski (Cécile's original fiancé) and Moszkowski were Polish Jews played a role in Pierre Chaminade's thinking. Moszkowski viewed himself as culturally assimilated and was certainly regarded as cosmopolitan. Moszkowski, however, was not "Christian," and the Chaminade family was Catholic. Perhaps the disparity between the religions also contributed to Monsieur Chaminade's disapproval. Although the Chaminade Salon was well known for receiving Jewish artists such as Wilhelm Enoch, Gabriel Astruc, Michel Lévy, and Louise Steiger,¹⁰⁹ there is a difference between sponsoring a culturally and socially progressive salon and having one's children marry Jews, especially because *l'Affaire Dreyfus*, "far from being over, was erupting in full force."¹¹⁰

¹⁰⁸ Personal communication with Cécile Tardif, November 5, 2001.

¹⁰⁹ Tardif, 60.

¹¹⁰ Personal communication with Cécile Tardif, November 5, 2001.

Two other facets may have contributed to Pierre Chaminade's unhappiness with Henriette's choice of a husband. Even if the religious issue was not the primary concern, the fact that Moszkowski intended to return to Berlin could not have sat well with him. The strong anti-German sentiment that lingered after the Franco-Prussian war of 1870 left "deep scars on the French psyche. Young men, including Henriette's brother, flocked to military school seeking revenge."¹¹¹ This anti-German pressure spilled over from politics to music. The creation of the *Société Nationale de Musique* in 1871 took as its motto *Ars Gallica* —French Art. This resulted in a backlash against performances of German music. "Also raging at the time were the pro- and anti-Wagner factions."¹¹² Therefore, even if Pierre Chaminade was neither anti-Semitic nor anti-German, it is not surprising that under pressure from the surrounding social and political situation he formally denounced Henriette's marital choice. His generous advance on her inheritance in lieu of a dowry, however, helped maintain both his public social position and private, familial relationships.

In 1885, shortly after Moritz and Henriette moved back to Berlin, Moszkowski was invited to England for the first of his six visits. The concert at the London Philharmonic Society featured a performance of his symphonic poem *Johanna d'Arc* and his *Quatre Morceaux*, op. 35, dedicated "à ma chère femme."¹¹³

In 1886, there was another visit to London, this time for a performance of his Violin Concerto, op. 30, performed by the Hungarian Tivadar Nachez (1859-1930) followed by a subsequent performance of his First Suite for orchestra, op. 39, specifically

¹¹¹ Personal communication with Cécile Tardif, November 5, 2001.

¹¹² Personal communication with Cécile Tardif, November 5, 2001.

¹¹³ Opus 35 was published in 1885 by Hainauer.

written for the Philharmonic Society. Throughout his career in England, Moszkowski acquired a strong popular appeal, while the critics remained aloof and unsupportive with perhaps a grudging touch of praise. The reviews for the 1886 performances illustrate this point. Regarding the violin concerto,

It was unanimously condemned for a thing feeble, inordinately long, and empty of interest; though the slow music won a word of moderate approval. Nachez played so well that the performance moved the audience to enthusiasm.¹¹⁴

A review of the same piece in the Leipzig *Musikalische Wochenblatt* from an 1883 performance by Sauret describes the violin concerto as having "many good features, [being] advantageously written for the instrument, and [possessing] good orchestral scoring."¹¹⁵

In June of 1886, Moszkowski conducted his First Suite, op. 39, with the Philharmonic Society. Again the reviews were not especially complimentary towards the composition itself, but the audience's enthusiasm was so marked that the reviewer felt it necessary to make mention of that fact:

The composer, who conducted, was recalled twice, and overwhelmed with applause; yet, in spite of its undoubted success, we cannot say that this Suite is of sufficient importance to occupy so large a portion of a Philharmonic program.¹¹⁶

Nevertheless, the work was supported strongly enough that it was programmed for the opening concert of the 1887 Philharmonic season.¹¹⁷

¹¹⁴ Grew, "Persons and Personalities," 59.

¹¹⁵ As cited by Luedtke, 39; from a January 27, 1883, review.

¹¹⁶ *The Musical Times* 27, no. 521 (July 1, 1886): 403.

¹¹⁷ Miles Birket Foster, *History of the Philharmonic Society of London: 1813-1912* (London: John Lane, 1912), 467.

This was a good time for Moszkowski to remain close to home because his wife was expecting the arrival of their first child. On October 4, 1887, in Berlin, Marcel was born. He was followed by his sister, Sylvia, a year-and-a-half later in 1889.

Moszkowski returned to London in 1890 to conduct his Second Suite for Orchestra, op. 47, a work dedicated to Hans von Bülow. As expected, *The Musical Times* gave it a sour review, while the friendlier *Monthly Musical Record* provided a warmer reception. Although *The Musical Times* was not terribly enthusiastic about the first five movements of the suite, the strongest invective was reserved for the concluding March, saying that it was "so obviously an imitation of Wagner that the hearer is compelled either to smile or frown. This should be excised forthwith. It spoils the whole thing. . . ."¹¹⁸ In contrast to this dour description the *Monthly Musical Record* declared that

Yet another 'red-letter day' is to the credit of the energetic directors, who produced another important work—Orchestral Suite in G Minor by Moritz Moszkowski—under the composer's personal and, let us add, highly artistic conductorship.

The work is in six movements, and although it takes about three-quarters of an hour in performance (as we were informed— a curious habit of some connoisseurs to 'time' a musical work like a horse race or a railway journey), there is not a dull moment throughout, owing to the freshness of inspiration, variety, masterly treatment, and splendid orchestration, including novel devices, which characterize this remarkable work.¹¹⁹

Despite the disparity between reviews, Moszkowski was invited to London several more times throughout the remainder of his life.

Around the end of 1891 and the beginning of 1892 a traumatic event took place in the personal lives of the Moszkowski family. Henriette, who was nineteen years younger

¹¹⁸ *The Musical Times* 31, no. 569 (July 1890): 406.

¹¹⁹ *The Monthly Musical Record* 20, no. 235 (July 1890): 160.

than her husband, had grown increasingly unhappy and frustrated with her marriage. In a scandalous and shocking event, she abandoned Moritz and her children, sneaking out "comme une voleuse,"¹²⁰ and returned to Paris. She most likely never saw her children again.¹²¹ The reasons that precipitated this ignominious circumstance remain uncertain.

After Henriette's departure, Moszkowski's mother, Sara, moved to her son's apartment on Genthiner Strasse to help take care of his two small children.¹²² Life was not wonderful for the Moszkowski children. Their father, busy with his conducting, teaching, and composing, had little time for pleasantries and admitted a lack of patience and tolerance for young children.¹²³ This is surprising considering that Moszkowski was regarded as a gentle person who never harmed anyone, even in jest. His sister-in-law, Cécile Chaminade, is quoted as saying, ". . . his wit, caustic as it may be, harms nobody, and his barbs are free from venom."¹²⁴ Nonetheless, his children had an unhappy childhood with the exception of "two guardian angels,"¹²⁵ a French maid and a Czech cook.

It has been suggested that Henriette "went with a handsomer man."¹²⁶ Luedtke states that she "ran off with and subsequently married one of his [Moszkowski's] best friends, (Ludwig Fulda [1862-1939], German playwright and novelist) . . . a matter

¹²⁰ "Like a thief " was the expression used by Marcel Moszkowski's ex-wife, Algaé Virginie Matossian Moszkowski de la Blanchetai, in a personal correspondence with Cécile Tardif, who has graciously allowed me to study the correspondence and granted permission for this quotation.

¹²¹ Tardif, 62.

¹²² Sara Hirschberg Moszkowski's presence is confirmed in the article "Moritz Moszkowski," *The Musician* 3, no. 5 (May 1898): 131.

¹²³ Moszkowski, "A Chat by Moszkowski," 77.

¹²⁴ Chaminade, 806.

¹²⁵ Personal correspondence between Cécile Tardif and Marcel Moszkowski's ex-wife (no date).

¹²⁶ "Moritz Moszkowski," *The Musician*, 131.

Moszkowski never spoke of, nor was reference to it by others ever encouraged."¹²⁷

While it is possible that she initially left Moritz for another man (perhaps Fulda), she did not re-marry right away. Concluding nearly eight years of marriage, Moritz and Henriette's divorce decree was finalized on June 2, 1892.¹²⁸ Six years later Henriette married Paul-Alphonse Henrys, a tramway inspector. Henrys, who was born in Vosges on March 23, 1856, was also divorced. Henriette's mother refused to support her second marriage, going so far as to have a notarized document drawn up to this effect. Tardif has suggested that this was because of the stigma attached to "a double divorce in a Catholic household."¹²⁹ Instead her sister Cécile acted as a witness for this second marriage.¹³⁰ Sadly, Henriette died just seventeen months later, on January 13, 1900.¹³¹ She was, however, at some level reconciled with her family because she was buried near Le Vésinet (one of the Chaminade family's residences) in the Chaminade family plot in the Croissy cemetery.¹³²

Despite the devastating marital upheaval, Moszkowski continued to compose. In a departure from his previous compositional genres, Moszkowski embarked on a full-scale operatic endeavor: *Boabdil, der letzten Maurenkönig*. For his subject Moszkowski chose a story based on Boabdil, the last Moorish king, and his struggle for independence against the powerful Spanish rulership of Ferdinand and Isabella. His old friend Carl

¹²⁷ Luedtke, 66-67. Luedtke, however, does not cite the source of this information; therefore, its authenticity cannot be verified.

¹²⁸ This information appears as an addition to the original "Acte de Marriage" and has also been confirmed by Cécile Tardif; cf. note 96 above.

¹²⁹ Personal communication with Cécile Tardif, March 18, 2002.

¹³⁰ In her book, Tardif suggests that Cécile was motivated to help Henriette by a premonition of her own future with her own second marriage to a divorced man.

¹³¹ Tardif, 63.

¹³² Personal communication with Cécile Tardif, November 5, 2001.

Wittkowsky wrote the libretto. After a series of delays the opera was finally premiered on April 21, 1892, at the Royal Opera in Berlin and received a favorable review.¹³³

Luedtke mentions the announcement of several other performances in 1892 and 1893, in Prague, Budapest, St. Petersburg, and Vienna.¹³⁴ In January 1893 *Boabdil* arrived in the United States by way of Oscar Hammerstein, who “secured the American rights for his Manhattan Opera Company.”¹³⁵

In 1893, further recognition and stature to Moszkowski’s advancing career occurred when he was elected to the Royal Prussian Academy of Arts.¹³⁶ Not only was he an admired teacher, composer, and virtuoso, but his compositions were generating royalties. In an 1895 article in *Music*, Emil Liebling wrote:

Moszkowski is fortunate . . . that we all play his works . . . because we like them. Moszkowski is still a comparatively young man; he has crowded much work into a brief space of time. Among living composers for the piano he easily ranks first as far as popularity is concerned. He has the rare gift of appealing to the cultivated musical mind, while at the same time he satisfies that longing for melody, which like hope, ‘springs eternal in the human breast.’¹³⁷

After his success in the short ballet *Fackeltanz*, op. 51,¹³⁸ Moszkowski decided to tackle his first and only full-length ballet, *Laurin*, op. 53. The ballet was premiered at the

¹³³ “Music in Berlin,” *The Musical Times* 33, no. 591 (May 1, 1892): 285.

¹³⁴ Luedtke, 80. Luedtke admits that he does not know if some of these performances actually took place.

¹³⁵ Luedtke, 80.

¹³⁶ Moszkowski mentions this in the biographical preface preceding the *Scherzino*, op. 18. Eastick in his article for *New Grove* says that Moszkowski was “elected a member of the Berlin Akademie der Künste in 1893.” Luedtke states on page 116, however, that Moszkowski was elected to the Berlin Academy of Fine Arts in 1899. He says this date is “recorded in some books” without specifically mentioning the sources.

¹³⁷ Liebling, 119.

¹³⁸ Moszkowski’s first ballet experiment is found in *Boabdil*. *Fackeltanz* was written in 1893 but not premiered until 1894 and was dedicated to the Corps de Ballet of the Royal Opera in Berlin. Luedtke hypothesizes that *Fackeltanz* was written as a gesture of appreciation for the Royal Ballet’s dancing in Moszkowski’s *Boabdil*. See Luedtke, 82.

Royal Opera in Berlin on February 28, 1896, but by all accounts it was a resounding failure.¹³⁹ Neither the story's scenario (based on an old German fairy tale) nor the music won critical admiration. *The Musical Courier's* Berlin correspondent says that only "with the most strenuous, and quite apparent efforts of their many personal friends in the house"¹⁴⁰ were Moszkowski and Graeb, the choreographer, recalled to the stage for acknowledging bows. The reviewer goes on to add, ". . . it is evident that *Laurin* proved more a fiasco than a success."¹⁴¹

While Moszkowski's gift for ballet may not have been a credit to his reputation in 1896, that same year he and his older brother, Alexander, composed a satirical musical spoof together that met with resounding success. Written in honor of Carl Bechstein's¹⁴² seventieth birthday, *Anton Notenquetscher am Clavier: Musikalische Parodien* (1896) displayed the brothers' keen sense of humor and wit. Anecdotes revealing Moritz's temperament are amply documented throughout his life.¹⁴³ *Anton Notenquetscher* (Anton, the note-scribbler) exemplifies a charming combination of musical and literary satire. Alexander's text is in the form of a parody based on Goethe's *Faust* in which a student inquires of Mephistopheles exactly what he should study. Instead of investigating the various areas of formal education, Moritz and Alexander's student is interested in the various styles of composition. Thus, in the form of a theme and eight variations, the student learns about different composers through Alexander's text and

¹³⁹ Luedtke, 83.

¹⁴⁰ *The Musical Courier* 32, no. 13 (March 25, 1896): 8.

¹⁴¹ One of the ballet numbers in *Laurin* is a Bacchanal. This was Moszkowski's first attempt at writing a Bacchanal. Perhaps this experience attracted him to the Bacchanal in Wagner's *Tannhäuser* that he subsequently chose as a transcription subject in 1914.

¹⁴² Bechstein was the famous Berlin piano builder.

¹⁴³ Luedtke's monograph abounds with vignettes, stories, and other humorous items in which Moritz is involved.

Moritz's musical caricatures. Moritz captures each composer's idiosyncratic style: Czerny's variation is full of scales and runs of broken triads; Clementi is depicted with never-ending double thirds and sixths; Bach's variation is written in the form of an invention; Brahms is portrayed through hemiolas and cross rhythms of two-against-three; Chopin's variation is reminiscent of a boisterous Polonaise; Rubinstein's variation illustrates his love of upward sweeping rolled chords immediately followed by downward cascades of thirty-second notes, a pattern that is pervasive and repetitious throughout the three pages allotted to the composer. Liszt is given a place of honor at the close of the work. Needless to say, his variation is the lengthiest of the entire set and is imbued with octaves and other bravura techniques that utilize the full keyboard range.

Anton Notenquetscher received much praise and accolades from the German press, including the *Musikalischer Wochenblatt*, *Mannheimer Journal*, and *Berliner Fremdenblatt*, as well as from composers such as Engelbert Humperdinck and influential critics such as Eduard Hanslick.¹⁴⁴

Although Alexander had musical lessons as a youngster, he did not choose a performing or composing career and instead became a "distinguished music critic for the *Deutsches Montagsblatt*."¹⁴⁵ In addition to his musical critiques, Alexander "won popularity through his contributions to newspapers and magazines, and through his

¹⁴⁴ Alexander Moszkowski and Moritz Moszkowski, *Anton Notenquetscher am Klavier*" (Berlin: Hugo Steinitz, n.d.). These testimonials can be found in the prefacing pages of this edition, although no page numbers are given. *Notenquetscher* was so popular that Alexander went on to publish three more editions: *Anton Notenquetscher, neue Humoriken*, 1893; *Anton Notenquetscher heitere Dichtungen* (funny poems), 1894; and *Anton Notenquetscher lustige Fahren* (fun trips), 1895.

¹⁴⁵ [David Ewen,] "Alexander Moszkowski." In *The Universal Jewish Encyclopedia*. Ed. Isaac Landman. New York: Ktav Publishing House, [c. 1944], 8: 21.

collections of humorous stories.”¹⁴⁶ He was also an editor for the *Lustigen Blätter* in Berlin.¹⁴⁷

A strong familial resemblance between the brothers can be seen in photographs. Both brothers appear elegantly dressed, sporting large, thick, cultivated mustaches. In one photograph Alexander’s handlebar mustache extends beyond the sides of his face before curling upward.¹⁴⁸ Their eyes and noses unmistakably mark them as brothers, yet while Moritz retained a full head of hair throughout his life, Alexander became virtually bald.

There is another interesting difference, however, between the two. Moritz appears to have shed his Jewish connection, going so far as to marry a Catholic woman. Other than the one musical anecdote mentioned above in which Moszkowski alludes to his religion in a guest book, no other religious connections have been discovered. Alexander, on the other hand, remained closer to his religious birthright. In 1911 he published a humorous story called *Die Jüdische Kiste*¹⁴⁹ and in 1923 a book called *Der Jüdische Witz und seine Philosophie*.¹⁵⁰ Alexander is described as one “who united an extraordinary fund of knowledge with spiritual sublimity and serenity of mind [and] played a vital role in Berlin society until the very end of his life.”¹⁵¹ Although he was

¹⁴⁶ [David Ewen,] “Alexander Moszkowski,” *Universal Jewish Encyclopedia*, 8: 21.

¹⁴⁷ Reinhold Sietz, 9: col. 637.

¹⁴⁸ [David Ewen,] “Alexander Moszkowski,” 8: 21.

¹⁴⁹ [David Ewen,] “Alexander Moszkowski,” 8: 21. A *Kiste* is a box, coffer, packing case, or trunk.

¹⁵⁰ [David Ewen,] “Alexander Moszkowski,” 8: 21. *Jewish Wit and its Philosophy*.

¹⁵¹ [David Ewen,] “Alexander Moszkowski,” 8: 22.

older, Alexander outlived his brother by nine years and died in Berlin in 1934, when he was eighty-three.¹⁵²

Paris

At the age of forty-three Moszkowski decided to leave Berlin with his children and move back to Paris. The “Berlin Notes” of *The Musical Courier* mentions that on September 17, 1897, Moszkowski’s friends gave him a “grand farewell dinner.”¹⁵³ No confirmed understanding of what prompted Moszkowski to move abruptly has thus far been revealed. Perhaps Moszkowski wanted his children to be near their mother, or maybe he was seeking some sort of reconciliation with her. Although there is no evidence for the latter hypothesis, Cécile Tardif speculates that Henriette may have wanted to appeal the divorce decree and regain custody of the children.¹⁵⁴ Given the scandalous and ignominious manner in which Henriette deserted her family, it is unlikely that Moszkowski sought reconciliation with her. Moszkowski, however, may have wanted to strengthen the bonds between his children and their maternal relatives.

Whether or not this was an intended consequence of his move to Paris, both children, Marcel and Sylvia, did become close to Henriette’s family, especially their aunt Cécile, the composer. Although there had been suggestions that Sylvia was living with her aunt when she died, this fact is refuted by Aglaé de la Blanchetai, Marcel’s ex-wife,

¹⁵² According to Haddow (p. 25), Alexander was married to a woman named Bertha, but no maiden name is given.

¹⁵³ “Berlin Budget Branch of September 18, 1897,” *The Musical Courier* 35, no. 13 (September 29, 1897): 36.

¹⁵⁴ Tardif, 60.

in a letter to Cécile Tardif in which she states that Sylvia was residing with her [Sylvia's] father when she died in 1906.¹⁵⁵

Marcel also won his aunt's affection but became embroiled in a political controversy that caused his aunt to publicly disavow him. Unlike his maternal uncles who maintained their military ties by taking positions in the Ministère de la Marine, Marcel became a low-level diplomat for the Foreign Affairs Ministry.¹⁵⁶ In 1927 he wrote a political essay, "L'Expérience financière de M. Poincaré," which was critical of French financial policies. Initially this essay was published unsigned, but it received so much attention and commentary that the writer was obliged to acknowledge his authorship. Marcel was not completely honest, however, and in an effort to shield his true identity he signed his name Marcel Chaminade. This greatly displeased "his aunt Cécile because people thought he was her son."¹⁵⁷ Chaminade was so concerned about the consequences of having her family name associated with published material that criticized the government that she wrote a letter to the editor of *L'Echo de Paris* on July 26, 1927, clarifying exactly who Marcel's parents were and confirming that she herself never had any children. Chaminade further stated that "in spite of all my affections for my nephew I do not share his opinions."¹⁵⁸ Mme. de la Blanchetai, in private correspondence with Cécile Tardif, confirmed that after this event Chaminade distanced

¹⁵⁵ Personal correspondences between Cécile Tardif and Aglaé de la Blanchetai (n.d., n.p.) currently in the possession of Cécile Tardif, Montreal, Canada.

¹⁵⁶ Personal communication with Cécile Tardif, November 5, 2001.

¹⁵⁷ Personal communication with Cécile Tardif, November 5, 2001.

¹⁵⁸ This is from a clipping of *L'Echo de Paris* that was kindly provided to me by Cécile Tardif. Although it is likely that the letter was published the next day, there is no date or publication identification that appears on the excerpt. The July 26, 1927, date is when Chaminade sent her letter to the newspaper and does not reflect the actual date of publication.

herself emotionally from Marcel as well as cut him off from his inheritance while he was financially unsound.¹⁵⁹

Haddow also speculates on Moszkowski's reasons for leaving Berlin. He suggests that Berlin was "boring, confining, and ruled by a bigoted military establishment, whereas Paris, in addition to being an artistic center and meeting-place for international celebrities in the arts, offered the personal freedom so prized by the French as well as its justly famous beauty and atmosphere."¹⁶⁰ While it is true that the Hohenzollern military presence was keenly felt in Berlin and that Moszkowski, like his countryman Paderewski, may have felt a sense of "persecution of the Poles in Germany,"¹⁶¹ it is not clear that these factors would have provided enough motivation to uproot Moszkowski, who was enjoying a very successful career on many levels. Also, despite the popularity and allure of Paris, the Dreyfus Affair there was causing a rise in anti-Semitism. It is hard to imagine that Moszkowski would have been immune to these popular sentiments, no matter how culturally assimilated he had become.

It is clear, nonetheless, that Moszkowski felt at home in Paris and was well loved and respected. Chaminade describes Moszkowski's move by saying "...though [he was] of foreign birth, Parisians find it hard to believe that he has not always trodden the asphalt of the boulevards."¹⁶² Furthermore, despite the philosophy and motto of the Société Nationale de Musique, Moszkowski was knighted as a *chevalier* of the French

¹⁵⁹ Tardif speculates that one of the outcomes of Chaminade's repudiation of Marcel was that Chaminade's niece, Antoinette (the daughter of her brother Henri), used the disownment so she could claim to be the only descendant of Cécile.

¹⁶⁰ Haddow, 16.

¹⁶¹ Ignace Jan Paderewski and Mary Lawton, *The Paderewski Memoirs* (New York: Charles Schribner, 1938), 62.

¹⁶² Chaminade, 806.

Légion d'Honneur in 1910. Although the *chevalier* is the lowest order in the Legion of Honor, it was still an important accolade.

Moszkowski continued to be “sought for by foreign students”¹⁶³ and in the fall of 1897 was busy conducting his violin concerto and three excerpts from *Boabdil* with the London Philharmonic Society.¹⁶⁴ This particular concert was part of a series of three concerts whose purpose was to feature music from well-known composers (Grieg and Humperdinck were also scheduled). Although the review in *The Musical Times* was less than complimentary, it is clear that Moszkowski had a strong popular following, or his music would not have been programmed.¹⁶⁵

The Piano Concerto, op. 59

Moszkowski was hard at work on a new piano concerto, and in 1898 Peters published his Piano Concerto in E major, op. 59, which was dedicated to Josef Hoffman. Moszkowski himself premiered the work on May 12, 1898, in a performance at the London Philharmonic Society. This concert marked the first time that Moszkowski was heard in public since his pianistic trauma of the 1880s, as well as his first performance as a pianist in England. Finally *The Musical Times* grudgingly gave Moszkowski a good review. They admitted that while “no heaven-sent inspirations were to be expected,”¹⁶⁶ “as a pianist — [he] came, saw, and conquered. . . . He is a fascinating player. His technique seems perfect; wonderful facility and brilliancy, a beautiful touch, absolute

¹⁶³ “Berlin Budget Branch of September 18, 1897,” 36.

¹⁶⁴ Luedtke, 91.

¹⁶⁵ Scholes, 436.

¹⁶⁶ Scholes, 436.

accuracy.”¹⁶⁷ In addition to the concerto Moszkowski also performed his *Caprice Espagnole*, op. 37, and the *Air* from his *Suite in G*, op. 50. In the second half of the concert Moszkowski’s friend, violinist Emile Sauret, performed Beethoven’s violin concerto, and Moszkowski concluded the program by conducting selections from his ballet *Laurin*.

The concerto was warmly received and had many performances both in Europe and the United States. Moszkowski performed the work in early November 1898 in Frankfurt am Main and a few days later with the Berlin Philharmonic under the direction of Arthur Nikisch on November 7.¹⁶⁸ Again the reviews were most complimentary in terms of both the composition and execution. According to Luedtke, “. . .after this performance, Moszkowski, tongue in cheek, said that had he known he himself was to play the concerto in public, he would not have made it so difficult.”¹⁶⁹

By 1900 the concerto had made its way to Chicago and in the following year to New York City, although without Moszkowski at the piano. Moszkowski could never be persuaded to travel to the United States. This was in part due to his ire over copyright issues and royalties which American publishers were able to avoid paying. In a conversation that was relayed to the writer of a *Musical Courier* article by pianist Alexander Lambert, Moszkowski explained that:

He [Moszkowski] has given up the idea of coming across the Atlantic for the present. If he ever did come across the Atlantic he would do so with the purpose of stopping in the United States at least for a time being. He, too, that is Moszkowski, wishes that Congress would arrange copyright matters so that he might be able to reap some profit from American publishers.¹⁷⁰

¹⁶⁷ “Philharmonic Society,” *Musical Times* 39, no. 664 (June 1, 1898): 388.

¹⁶⁸ Luedtke, 100.

¹⁶⁹ Luedtke, 102.

¹⁷⁰ *The Musical Courier* 19, no. 11 (September 11, 1889): 226.

Although Moszkowski had his issues with American publications, he was in fact well compensated for his music in Europe. According to Leonard Liebling, Moszkowski was paid 10,000 Marks for his concerto, “up to that time the highest price ever paid for a piano concerto.”¹⁷¹

The 1900 Chicago performance of the piano concerto was given by Emil Liebling (1851-1914),¹⁷² the author of the 1895 article “Moszkowski and his Compositions” in the Chicago-based journal *Music*. Miss Jessie Shay gave the New York premiere on January 19, 1901, in Mendelssohn Hall under the direction of Frank Damrosch.¹⁷³ Perhaps Damrosch arranged this concert to expose American audiences to his former teacher’s music. According to Luedtke, Miss Shay performed the concerto a second time in New York in June 1901, in November with the Pittsburgh Symphony under the direction of Victor Herbert, and later with the Boston Symphony.¹⁷⁴

Moszkowski also gave several piano recitals in London from the end of October through the beginning of November 1899. The first concert was a solo piano recital. The first half of the program consisted of music by Chopin, Schumann, and Mendelssohn, while the second half was devoted entirely to Moszkowski’s own compositions.¹⁷⁵ The second concert was a chamber program with violin and cello.¹⁷⁶ Both concerts were reviewed in *The Musical Standard* by the same critic who felt that Moszkowski’s playing showed

¹⁷¹ Leonard Liebling, “Variations,” *The Musical Courier* 50, no. 26 (June 28, 1905): 20.

¹⁷² *The Musical Courier* 40, no. 7 (February 14, 1900): 30.

¹⁷³ Luedtke, 104.

¹⁷⁴ Luedtke, 105.

¹⁷⁵ Luedtke, 116.

¹⁷⁶ Luedtke, 117.

the excellence of his technique, and [that] the soundness of his interpretations is worthy of admiration. He is essentially cold and matter-of-fact, almost pedantic, and his playing is as lacking in charm as his compositions possess that indescribable quality.¹⁷⁷

This sentiment, although seemingly harsh, is similarly echoed in other musical reviews received by Moszkowski throughout his career.

Back in Paris, Moszkowski concentrated primarily on composing and teaching between 1901 and 1907. Enoch published his now famous *School of Double Notes*, op. 64, in 1901. This three-part book contains invaluable drilling on scales in thirds and double-note exercises; the final part is a culmination of all the previously mastered skills with four “grands études.” The success of op. 64 spurred on his fifteen *Études de Virtuosité*, op. 72, in 1904.

In addition to producing a variety of piano works, such as *Valse de Concert*, op. 69 (Hainauer, 1902); *Caprice-Étude and Improvisation*, op. 70 (Enoch, 1902); *Suite pour Deux Violons et Piano*, op. 71 (Peters, 1903); *Drei Stücke*, op. 73 (Hainauer, 1904); *Kaleidoskop à quatre mains*, op. 74 (Peters, 1905); *Zwei Stücke*, op. 75 (Otto Junne, 1906); *Trois Pièces pour Piano*, op. 76 (Otto Forberg, 1906); and *Dix Pièces Mignonnes*, op. 77 (Schott, 1907), Moszkowski became active as an editor in both Europe and the United States.¹⁷⁸ He was engaged to produce editions of Beethoven’s five piano concerti; the four Chopin ballades; a significant portion of Czerny’s output, including his concerti, scherzi, sonatas, and études; the *Sonatas Choiesies* by Hummel;¹⁷⁹ a sizable portion of Liszt’s compositions, including among others the *Consolations*, Transcendental Etudes,

¹⁷⁷ *The Musical Standard* 12, no. 307 (November 18, 1899): 329. The concert on November 4, 1899, is reviewed on pp. 296-97.

¹⁷⁸ Haddow, 31.

¹⁷⁹ It is most likely that the set of Hummel’s works entitled “Sonata Choiesies” was merely a grouping of several of his sonatas.

first piano concerto, B minor sonata, *Rhapsodie Espagnole*, *Liebestraume*, *Mephisto Waltz*, and various transcriptions. In addition to these works, Moszkowski was also contracted to edit musical works by Mendelssohn, Schumann, Raff, and others.¹⁸⁰ Unfortunately “few of these editions were printed before war shortages made publication impossible, and by the time the war ended, Moszkowski’s health had failed.”¹⁸¹ The war-ravaged countries did not have the financial resources to devote to music publishing. Haddow notes that it was not until after Moszkowski’s death in 1925 that the French publisher Heugel, who had initially engaged Moszkowski to do the editing, actually published the music he had painstakingly labored over. This financial delay caused by World War I proved to be disastrous for Moszkowski.

Moszkowski took his editing seriously. Unlike editors who allowed their own subjective opinions to act as a guide when making editorial decisions, Moszkowski had a modern, scholarly approach to textual criticism. In an article devoted to extolling his personal editorial philosophy, Moszkowski wrote:

The work of the editor [was] principally to reproduce the authentic conception of the chosen composition with the greatest possible accuracy. This [was] best accomplished by examination and comparison of the various editions already in existence; through inspection of the manuscripts so far as these can be discovered and are accessible; through tradition or opportune discovery of fingerings in other places, etc.¹⁸²

The sudden death of Moszkowski’s sixteen-year old daughter Sylvia in 1906 made no outward impact on her father’s compositional output, although it did affect her

¹⁸⁰ Haddow, 31-32.

¹⁸¹ Haddow, 32.

¹⁸² Moritz Moszkowski, “The Importance of Fine Editions of the Classics,” *The Etude* 30, no. 12 (December, 1912): 843.

brother Marcel, who was greatly saddened.¹⁸³ Moszkowski, however, continued to publish at a furious pace. In 1906 the first of his piano transcriptions appeared with the publication by Hainauer of *Chanson Bohême de l'Opéra Carmen*. *The Musical Courier* carried an announcement of its publication saying:

Moritz Moszkowski has just published a brilliant concert arrangement of the "Chanson Bohême" from *Carmen*. The piece is dedicated to [Moritz] Rosenthal. It seems curious that the *Carmen* music has been so little paraphrased for concert use, as it lends itself beautifully to such a scheme, and the orchestral score fairly bristles with figuration that would bring delight to the heart of the concert virtuoso.¹⁸⁴

Moszkowski made his final visit to London two years later, in 1908, when he was fifty-four. The concert consisted entirely of Moszkowski's own compositions, including a performance of his published piano concerto with the composer at the piano, his violin concerto, an aria from *Boabdil*, an orchestral arrangement of the *From Foreign Lands* piano duets, and a new, third *Orchestral Suite*, op. 79. This suite was written specifically for the performance with the Queen's Hall Orchestra. This time the review in *The Musical Times* was more positive and "apparently did not begrudge his [Moszkowski's] success for a change."¹⁸⁵

In that same year his piano concerto was also making the rounds. Fannie Bloomfield-Zeisler, the celebrated and "brilliant pianist"¹⁸⁶ had added his concerto to her repertoire. "The Moszkowski concerto must go into the repertory now; Mrs. Bloomfield-

¹⁸³ Personal correspondences between Cécile Tardif and Aglaé de la Blanchetai (no date).

¹⁸⁴ *The Musical Courier* 52, no. 14 (April 4, 1906): 24.

¹⁸⁵ Haddow, 22.

¹⁸⁶ "Mme. Bloomfield-Zeisler Interviewed," *The Musical Courier* 69, no. 14 (October 7, 1914): 12.

Zeisler has completed the niche and she will place it where it belongs.”¹⁸⁷ By 1910 *The Musical Courier* felt:

The Moszkowski piano concerto, for instance, ranks so high and is considered of such musical importance that it has been played in public by such “lesser rank pianists” as Joseph Hofmann, Teresa Carreño, Emil Liebling, Alexander Lambert, the late Jessie Shay, [and] Bloomfield-Zeisler.¹⁸⁸

War, Illness, and Demise, 1914-1925

With the advent of World War I Moszkowski’s world turned completely around. A variety of disastrous events occurred which caused Moszkowski’s final years to be utterly tragic. After Moszkowski became a naturalized French citizen, his son Marcel decided to “take the adopted country of his father for his nationality.”¹⁸⁹ Like many Frenchmen, Marcel felt a patriotic duty to defend his “new” country, joined the military, and was sent to “the front in the French Army.”¹⁹⁰ Although Marcel survived the war and later married,¹⁹¹ his father’s affairs were not as fortunate.

The outbreak of World War I signaled the end of “la Belle Époque” in France, where “a thin crust of the privileged class”¹⁹² had been enjoying the luxuries of life. As a financially secure, sophisticated, and erudite artist, Moszkowski was in many ways a member of that social sphere. As a result of the war, however, his entire social condition changed dramatically.

¹⁸⁷ *The Musical Courier* 56, no. 5 (January 28, 1908): 6.

¹⁸⁸ “The Prejudiced Preface Writers,” *The Musical Courier* 60, no. 24 (June 15, 1910): 25.

¹⁸⁹ “Mme. Bloomfield-Zeisler Interviewed,” *The Musical Courier* 12.

¹⁹⁰ “Mme. Bloomfield-Zeisler Interviewed,” 12

¹⁹¹ Marcel’s wife’s maiden name was Aglaé Virginie Matossian. After their divorce, she remarried and became Aglaé de la Blanchetai.

¹⁹² As cited in Haddow, 23 from Barbara W. Tuchman, *The Proud Tower: A Portrait of the World Before the War, 1890-1914* (New York: Macmillan, 1966): 13.

Moszkowski had a major financial misfortune. He sold off his copyrights for a substantial sum and invested the money in “Polish, Russian, and German securities.”¹⁹³ Perhaps he had thought these investments would prove financially sound. Sadly, however, “. . .his investments . . . were swept away by the war.”¹⁹⁴ Not only were his investments completely worthless, but he had no renewable source of income, having sold off his copyrights. To add insult to injury “the publishers of his works, who bought them, seemingly outright, have not had the courtesy to come to his aid although they have made a profitable business on their sale”¹⁹⁵

Moszkowski’s financial situation was further exacerbated because both the musical editions that he painstakingly edited as well as some of his new compositions were not being published due to war shortages. One of Moszkowski’s friends who repeatedly and publicly came to his aid was pianist-conductor Rudolph Ganz (1877-1972). Ganz comments on Moszkowski’s situation saying:

. . .nor are they [the music publishers] publishing any of his new works of which they have the manuscripts. They are no doubt well within their rights but it seems unfortunate that so eminently successful a composer should derive almost no income from his works which are still widely played.¹⁹⁶

¹⁹³ Grew, 58.

¹⁹⁴ “Ganz Met Many Distinguished Musicians While In Europe,” *The Musical Courier* 82, no. 27 (October 1921): 43. Rudolf Ganz was a Swiss born virtuoso pianist and long-time conductor of the St. Louis Symphony Orchestra. This interview with Ganz occurred shortly after he had returned from a European visit and had met with Moszkowski, among others.

¹⁹⁵ “Ganz Met Many Distinguished Musicians While In Europe,” 43.

¹⁹⁶ “Ganz Met Many Distinguished Musicians While In Europe,” 43.

Sadly, it was not until after his death in 1925 that the French firm Heugel, which had contracted the largest number of editions from Moszkowski, decided to publish the fruits of his labors.¹⁹⁷

Moszkowski's friend and colleague from the Paris Conservatory, Isidor Philipp (1863-1958), sent out a public call for help that was published in *The Musical Courier*:

Prof. Isidor Philipp . . . has sent word to this country that Moritz Moszkowski, the distinguished pianist and composer, is in actual want in Paris. . . While he was still in possession of his health, he edited a large number of famous piano works, but the congestion and lack of material in the French music publishing trade has kept practically all of them from being issued, so this measure of relief is also denied him.¹⁹⁸

Moszkowski's failing health and his inability to continue his musical endeavors further compounded his troubles. By 1917 at the age of sixty-three he had basically stopped composing. With the exception of his *Cinq Pièces Brèves*, op. 95, published by Enoch in 1920, active composition ceased.

It is interesting that in his final compositional years, between 1914 and 1917, Moszkowski wrote a series of transcriptions and paraphrases. His first foray into this genre, as noted above, had been in 1906 with the publication of his *Chanson Bohème de l'Opéra "Carmen."* His second transcription appeared in 1910 with an arrangement of Offenbach's *Barcarole aus Hoffmans Erzählungen*, published by Peters and dedicated to a Mademoiselle Elizabeth Strauss. This was followed in 1914 by his final two large-scale transcriptions, both published by Peters and based on Wagner's operas. The first, *Isoldens Tod – Schluss Szene aus Tristan und Isolde von Richard Wagner*, was dedicated to pianist-composer Ferruccio Busoni (1866-1924), and the second, *Der Venusberg*

¹⁹⁷ Haddow, 31.

¹⁹⁸ "Moritz Moszkowski in Need," 44.

nachkomponierte Szene aus Tannhäuser von Richard Wagner was dedicated to Russian pianist Mark Hambourg (1879-1960).

The remainder of Moszkowski's publications between 1918 and 1921 consisted of simplified versions of famous pieces such as a chorus from Handel's *Judas Maccabeus*¹⁹⁹ and versions of Handel's *Lascia ch'io Pianga*,²⁰⁰ the *Romanza* from Mozart's D minor Piano Concerto,²⁰¹ the *Minuetto* from *Don Juan*,²⁰² a fragment from Beethoven's C minor violin sonata,²⁰³ a fragment from Beethoven's *Emperor Concerto*,²⁰⁴ and a reduction of Beethoven's *Menuet* in G, no. 2.²⁰⁵ These simplified arrangements were intended as student pieces. They were all published in *The Etude* and assigned difficulty levels ranging from Grades 3 through 5. The publication of these works was part of an effort both to revive the music of classical composers and to make it accessible to younger audiences. Although the remuneration that Moszkowski received for his work from *The Etude* is not known, it is clear that the magazine's editors were doing all they could to help him financially. No other composer's works are as frequently represented in the pages of this magazine during these post-war years.

Conflicting evidence is given regarding Moszkowski's specific illnesses at the end of his life. Seitz reports in *Die Musik in Geschichte und Gegenwart* that Moszkowski

¹⁹⁹ "Chorus from Judas Maccabeus" Grade 4, *The Etude* 38, no. 6 (June 1919): 369-71.

²⁰⁰ "Lascia ch'io Pianga" Grade 3 1/2, *The Etude* 37, no. 4 (April 1919): 231.

²⁰¹ "Romanza from Concerto for Piano in D minor" Grade 3 1/2, *The Etude* 37, no. 7 (July 1919): 438.

²⁰² "Minuetto from Don Juan" Grade 4, *The Etude* 37, no. 1 (January 1919): 38.

²⁰³ "Fragment from Violin Sonata in C Minor" Grade 5, *The Etude* 37, no. 8 (August 1919): 506.

²⁰⁴ "Fragment from the Emperor Concerto" Grade 5, *The Etude* 39, no. 11 (November 1921): 738.

²⁰⁵ "Menuet in G (No. 2)" Grade 3, *The Etude* 35, no. 12 (December 1918): 781.

was ill with “Magenkrebs” (stomach cancer).²⁰⁶ An obituary found in the clipping files of the Performing Arts Division of the New York Public Library supports the stomach cancer theory, stating that “for two years he had been suffering in his small apartment in the Rue Nouvelle from a malady that interfered with his regular nourishment.”²⁰⁷ An obituary in *Musical America* states that he underwent “several difficult and expensive operations on his throat which involved long periods in hospitals.”²⁰⁸ *The Musical Courier* had noted in May 1921 that Moszkowski was “the victim of a disease which prevents him both from composing and playing the piano.”²⁰⁹ *The Etude* in October of the same year explained that

The great war (which passed by like a hurricane) shot many terrible bolts. One of these hit Moritz Moszkowski. First the investments of a life time were shattered; then ill health caused by worry (at the age of sixty-five) has made him practically helpless; and finally he has become so seriously ill that his friends have given up all hope for a permanent recovery.²¹⁰

Moszkowski’s daughter-in-law at that time, Mme. de la Blanchetai, provides an additional medical clue about his illnesses. While she was married to Moszkowski’s son, Marcel, she met Moszkowski between 1920 and 1921, noting that he was weak and in bad health. She says that Moszkowski was in a deep state of aggravated neurasthenia.²¹¹ His troubles were further compounded by an estrangement from his son. Although the reasons remain unknown, Mme. de la Blanchetai confirms the disaffection in a letter to

²⁰⁶ Sietz, 9: col. 637.

²⁰⁷ This clipping from the Performing Arts Division of the New York Public Library’s “Clipping File” has a typed annotation that says “*Times*, March 10, 1925.” It is presumed to be from *The New York Times*.

²⁰⁸ J. A. H. “Moszkowski Obituary,” *Musical America* 41, no. 21 (14 March 1925): 39.

²⁰⁹ “Moritz Moszkowski in Need,” 44.

²¹⁰ “The Friends of Moszkowski,” *The Etude* 39, no. 10 (October 1921): 629.

²¹¹ Personal correspondence between Mme. de la Blanchetai and Cécile Tardif (n.d.). Neurasthenia is an archaic medical term that describes a state of chronic depression.

Cécile Tardif.²¹² Because of the poor relations between Marcel and his father, she and Marcel did not see him frequently. A second confirmation of the strained relationship between Moszkowski and his son comes from evidence uncovered by Haddow in the Ernest Schelling Archives. Although Haddow does not elaborate on the cause of the distancing, he does say that information in the archive “indicates that Moszkowski refused to appeal to his son for financial help in his last years.”²¹³

While Moszkowski may have felt isolated from his family, there was a tremendous outpouring of support and generosity from both his colleagues and the general public. In the spring of 1921 a relief committee was established to give aid to Moszkowski, with Paderewski as the honorary chairman and Ganz as the treasurer.

According to an article in *The Musical Courier*, other participating members included:

Harold Bauer, Fannie Bloomfield-Zeisler, Ossip Gabrilowitsch, Rudolph Ganz, Ernest Hutcheson, Joseph Lhévinne, Yolanda Mero, Serge Rachmaninoff, Olga Samaroff, and Ernest Schelling. This committee has already collected \$600, among its own members, Paderewski heading the list with a \$100 check. An appeal is now made to every pianist, piano teacher, and all other lovers of the Moszkowski music all over the country (and who has not been charmed by his melodious works?) to contribute to the fund . . . Mr. Ganz . . . has suggested that everybody who had ever played a piano piece of Moszkowski should contribute one dollar.²¹⁴

In October 1921, *The Etude* sent out another plea for financial assistance, reproaching people for bemoaning the fate of already deceased composers when there was a real opportunity to help a living one:

²¹² Personal correspondence between Mme. de la Blanchetai and Cécile Tardif (n.d.).

²¹³ Haddow, 17. At the time of Haddow's dissertation, the Schelling Archives were located in New York City; however, it is most likely that these materials have been incorporated into the International Piano Archives at the University of Maryland, College Park, Md.

²¹⁴ “Moritz Moszkowski in Need,” 44.

Why weep pathetic tears over the world's treatment of Mozart, Schubert, and others who brought beauty infinite and happiness to life and who drank the dregs on their death beds, while Moszkowski living needs a little of your plenty? Tributes to this great genius will gladly be forwarded. Send stamps, currency, checks, . . . anything that your spirit of liberality and your appreciation of the beautiful art of Moszkowski suggests. It will all do good and will all be appreciated.²¹⁵

The next issue in November 1921 brought forth yet another request for money, but this time with a little incentive. *The Etude* decided to give signed souvenir portrait cards of Moszkowski to those who sent in "a tribute of not less than \$1.00."²¹⁶ The article goes on to plead the composer's case, saying that:

Very few will miss one dollar and the consciousness of having compensated a great artist who has suffered by the hand of fate is worth more than mere money.²¹⁷

January 1922 brought an additional story on Moszkowski's ailing condition. The article explains that "M. Moszkowski's protracted illness required expensive medical attendance and nursing, which made it necessary to make additional appeals."²¹⁸ Isidor Philipp, writing on behalf of Moszkowski, responded: "I cannot tell you how much your altruism touches me."²¹⁹

Around this same time, an unprecedented musical event took place on December 21, 1921, in New York's Carnegie Hall. In an enormous effort to substantially raise both public awareness of Moszkowski's failing condition and a significant amount of money for his continued care, Moszkowski's former student and friend Ernst Schelling "conceived the happy idea of giving a testimonial concert in his honor, which should be

²¹⁵ "The Friends of Moszkowski," 629.

²¹⁶ "Souvenir de Moszkowski," *The Etude* 39, no. 11 (November 1921): 701.

²¹⁷ "Souvenir de Moszkowski," 701.

²¹⁸ "The Moszkowski Tribute," *The Etude* 40, no. 1 (January 1922): 5.

²¹⁹ "The Moszkowski Tribute," 5.

thoroughly original in character.”²²⁰ Schelling and Bauer “enlisted the co-operation of twelve other celebrated pianists who were in America during the winter”²²¹ to join forces and play a spectacular concert.

Fourteen incomparable grand pianos of different makers all upon one stage at one time! . . . The appearance of the instruments upon the stage was startling, to say the least. Looking down upon them from the boxes they could be compared with nothing better than huge animals — great pianophants, fourteen of them, arrayed upon the stage.²²²

Besides Schelling and Harold Bauer,²²³ the list of pianists included other personal friends of Moszkowski’s such as Ossip Gabrilowitsch (1878-1936), Rudolph Ganz, Sigismond Stojowski,²²⁴ and Alexander Lambert (1862-1929). Pianist-composers such as Ignaz Friedman, Leopold Godowsky, Percy Grainger (1882-1961), and Ernest Hutcheson (1871-1951) also participated; the list of artists was rounded out by the famous pianist-pedagogue Josef Lhévinne (1873-1944), Elly Ney (1882-1968), Yolanda Mero (1887-1963), and Germaine Schnitzer (1888-1982).

The various reviews of the 1921 concert note that Walter Damrosch conducted the ensemble, but the real story behind his involvement is revealed only in his autobiography. Damrosch “longed to take part in the affair,”²²⁵ but as no orchestra was required, Damrosch was prepared to act merely as a “piano mover.”²²⁶ On the morning before the

²²⁰ Damrosch, *My Musical Life*, 356.

²²¹ Damrosch, 356.

²²² “The Most Remarkable Pianoforte Recital Ever Given,” 79.

²²³ Moszkowski had dedicated his 12 *Études de Piano*, op. 92 (Enoch, 1915) to Bauer.

²²⁴ Moszkowski had dedicated his *Prelude and Fugue for String Orchestra*, op. 85 (Peters, 1911) to Stojowski.

²²⁵ Damrosch, 356. Damrosch writes that the services of Damrosch’s orchestra were offered, but with fourteen pianos onstage there was no room to accommodate additional musicians.

²²⁶ Damrosch, 356.

concert Damrosch received an urgent phone call from Schelling saying that, although the pianists were ready to rehearse,

Each one has his own individual interpretation, . . . nothing seems to make us play together. We need a conductor. When I [Damrosch] arrived at the rehearsal hall the confusion was indeed indescribable, . . . Here were fourteen of the world's greatest pianists, veritable prima donnas of the piano, but several had never learned to adapt themselves to play together for a common musical purpose, and when I rapped on my stand for silence in order to begin the "Spanish Dances" of Moszkowski, at least five or six continued their infernal improvising, playing of scales and pianistic fireworks. . . I gradually produced a semblance of order, and gave the signal for the beginning of the music. The effect was extraordinary! Several of these pianists had never followed a conductor's beat, and after the first ten bars, two of them rushed over to me, the one violently exclaiming that the tempo was too fast, and the other insisting with equal vehemence that it was too slow. Finally I . . . told my pianistic orchestra that they were, undoubtedly, the fourteen greatest pianists in the world, and that the interpretation of each one of them was undoubtedly equally the greatest in the world, but as they represented fourteen different grades and shades of interpretation, . . . they would just have to follow my beat whether they liked my tempo or not. This was greeted with a roar of approval, and we now settled down to the work of rehearsing as solemnly as if these prima donnas of the ivories were orchestral musicians and routined members of the New York Musical Union.²²⁷

The program itself consisted of a variety of Moszkowski's own works,²²⁸ as well as compositions of Schumann, Rossini, Beethoven, Grainger, and Arensky. The highlight of the concert, however, was an arrangement of Schumann's *Carnaval*. The pianists drew lots to determine who would play each movement. This culminated in the last movement, "*Marche des 'Davidsbündler' contre les 'Philistins,'*" with all the pianists playing together. The receipts of the concert were further increased by the auctioning off

²²⁷ Damrosch, 357.

²²⁸ This included arrangements of two études from op. 64, *Étincelles*, *La Jongleuse*, and the *Spanish Dances*.

of “programmes and autographed photographs of Moszkowski, and fifteen thousand dollars was the result of an entertainment truly unique in the history of music.”²²⁹

According to Haddow’s information from the Schelling Archives, the money “was paid out in an annuity of 4,000 Fr. monthly, but by 1925 the money had run low.”²³⁰ This time Harold Bauer came to his aid and organized a second benefit concert at the Metropolitan Opera House. In his memoir, Bauer explains that the money was converted into an annuity payable through the Metropolitan Life Insurance company but that Moszkowski “died before the first payment was made by the insurance company.”²³¹

While Bauer claimed that the insurance company paid for Moszkowski’s funeral arrangements, this was not the case. Haddow’s evidence from the Schelling Archive further shows that although Marcel “evidently made an effort to come forward and take charge of some of the funeral expenses, according to a communication from the National City Bank of Paris to Schelling, . . . it appears that Isidor Philipp²³² and Mme. Amirian wound up his estate, paid his debts and were responsible for funeral expenses.”²³³

Conclusion

For a consummate gentleman and independent spirit, Moszkowski’s financial and physical degradation must have been a constant source of humiliation. In that respect his

²²⁹ Damrosch, 358. There is some discrepancy regarding the final amount of income garnered from the concert. Some of Moszkowski’s obituaries as well as other sources (such as *Musical America*) mention figures between \$12,000 and \$20,000. Haddow cites \$13,275.69 as the figure that came from the Schelling Archives (p. 27). The source of the latter figure likely provides the most accurate financial account.

²³⁰ Haddow, 28.

²³¹ Bauer, 134.

²³² Moszkowski dedicated his *Grande Valse de Concert* in G flat, op. 88 (Presser, 1912), to Philipp.

²³³ Haddow, 28-29.

death provided a respite. Although “no composer of meritorious pianoforte music of the last quarter of a century has met with greater favor than Moszkowski”²³⁴ and “it is by his delightful dance music that Moszkowski will probably always be best known,”²³⁵ the fact remains that, but for a few exceptions, his works have since fallen by the wayside. As Thomas Johnson observed in 1946:

Moszkowski’s music is always pianistic, and lies well under the hand. The harmonies are original and his whole output is imbued with that gaiety and gracefulness of perpetual youth.²³⁶

A problem arises, however, because Moszkowski “stands midway between the genuinely popular and the genuinely classic, and literary musicians have consequently never been inspired to write of him in the musical periodicals.”²³⁷ The result is that he has been designated “as a classicist among Salon Composers.”²³⁸

Initially, Moszkowski’s works were at the forefront of both popularity and contemporary style. As time progressed, however, rather than breaking new musical ground, Moszkowski continued to write in his accustomed style and thus began to pass from the forefront of serious musical criticism. The zenith of the transcription era had already been reached with the death of Liszt in 1886, yet Moszkowski was only beginning his transcription experiments well into the second decade of the twentieth century. Beautiful and entertaining as his music is, he was composing in an ivory tower, and his music began to slide from the public’s view. By the second half of the twentieth

²³⁴ “The Etude Master Study Page: Composers of Music of Wide Human Appeal,” *The Etude* 37, no. 7 (July 1918): 445.

²³⁵ Lowe, 130.

²³⁶ Thomas Arnold Johnson, “The Piano Music of Moszkowski,” *The Music Teacher & Piano Student*, 25, no. 3 (March 1946): 111.

²³⁷ Grew, 58.

²³⁸ Liebling, 120.

century, he was all but forgotten. Vladimir Horowitz continued to perform his *Etincelles* and *Caprice Espagnole*, while William Bacchaus, Fannie Bloomfield-Zeisler, Ossip Gabrilowitsch, and others made historic recordings of his music. Old-school piano teachers continued to assign his invaluable technical exercises, and the occasional recording of selected pieces was periodically released. The only complete recording of Moszkowski's solo output was recorded by Seta Tanyel in 1994 and is now unavailable.²³⁹

Unlike many other composers, including Mozart and Schubert, who died in ill health and poverty, Moszkowski's tragedy was compounded not only by the personal loss of his wife and daughter, but also by the later estrangement with his son. There was the financial fiasco, too, over his poor judgment in redeeming his copyright royalties in one lump sum, coupled with his ill-timed investments and the additional insult of being denied any remuneration for completed editorial work allegedly because of war shortages. Perhaps most degrading for Moszkowski were the repeated public pleas for financial assistance to sustain his meager existence until his final end.

Although Moritz Moszkowski had a well-respected career and earned the admiration of both performers and listeners, he never achieved the cult status granted to major composers like Bach, Beethoven, and Brahms. Throughout his life, however, Moszkowski maintained his sharp sense of humor, and, in his immortal words, most of the other "cretins" were "chrétiens" anyway; so for a Jewish boy from Poland he did all right, and his "masterpieces . . . have been given to Art for all time."²⁴⁰

²³⁹ Collins Classics recording, May, 1994, Seta Tanyel, vol. 1 and vol. 2 piano works, issue numbers: 14122; 14732.

²⁴⁰ "The Moszkowski Tribute," 5.

Epilogue

Moszkowski's musical affairs were not entirely discarded after his death. The ministrations and care by his daughter-in-law during his final years did not go unnoticed by Moszkowski, and he named her (and **not** his son Marcel) as his "légataire universelle" or legal heir.²⁴¹ In 1926, shortly after Moszkowski's death, *The United States Catalog of Copyright Entries (Musical Compositions)* listed under Renewals "Mrs. Maurice Moszkowski, Paris, as the widow of the author," indicating that "she was seeking the copyright renewal for the piano concerto."²⁴² Most likely "Mrs. Maurice Moszkowski" was really Algaé Moszkowski (Marcel's wife at the time) and not Henriette who had died twenty-six years earlier. Later catalogues show that Marcel renewed the copyright on the *École des Double-Notes*, op. 64; *Improvisation*, op. 68; *Études de Virtuosité*, op. 72; the ten *Mignonne* pieces, op. 77; and the four violin pieces, op. 82.²⁴³ One final renewal of the piano concerto took place in 1947. This time the name used was Aglaé Virginie Matossian Moszkowski de la Blanchetai.²⁴⁴ According to Cécile Tardif, Marcel Moszkowski died in 1959, and Mme. de la Blanchetai passed away in February 1989, approximately 95 years old. Marcel and Algaé had no children. Their deaths marked the end of a direct lineage from Moritz.

²⁴¹ Personal communication with Cécile Tardif, November 2, 2001.

²⁴² Luedtke, 199.

²⁴³ Luedtke, 199.

²⁴⁴ Luedtke, 199.

CHAPTER 2

THE NINETEENTH-CENTURY TRANSCRIPTION

Styles of Transcription

Before the invention of recorded music there were few ways of hearing the latest orchestral and operatic masterpieces. A live orchestral setting with a full complement of qualified musicians was obviously the most preferable venue but not always the most practicable, as smaller towns could not support their own orchestra or opera house. Even in larger cities with such musical institutions the opportunity to hear performances of a given work was limited. Thus, additional effort on the part of the listener was required in order to become more than just superficially acquainted with a work.

The transcription provided listeners with exposure to a wide variety of musical compositions by making them accessible in the home. By the mid-nineteenth century transcriptions had taken on several forms. One was a simplified two- or four-handed arrangement of a work that was intended to convey the main musical ideas without being too technically demanding.¹ Several societal factors contributed to the popularity of this simplified type of transcription. With the rise of the middle class and the social status attached to owning a piano, more people were becoming musically fluent. Arthur Loesser elaborates on the social and cultural status surrounding pianos by pointing out

¹ Charles Suttoni, "Piano and Opera: A Study of the Piano Fantasies Written on Opera Themes in the Romantic Era" (Ph.D. diss., New York University, 1973), 46. Suttoni refers to this type of work as a "recreational piece." Although he was referring specifically to the "fantasy," his description of a work written for the amateur pianist is equally appropriate.

that “for a family to own a piano, to make its daughters play the instrument whether or not they wanted to or had any aptitude therefore, became an accepted badge of the house’s prosperity and refinement.”² He further explains that “for middle-class people to own a piano was an aspiration: to practice literate, artful music within the family circle was a gesture toward living a more abundant life, toward the fulfillment of one’s finer capabilities.”³ These amateur musicians constituted the bulk of the concert-going audience who also wanted to play this music at home or with friends. It is for this population segment that the simplified style of transcription evolved. It was often through these two- or four-handed works that “many first heard or played for themselves the symphonies and opera excerpts of the day.”⁴ Not all amateur players required such basic arrangements, however, as many were quite accomplished pianists. This higher level transcription is reflected in the complexity and difficulty of many quartet and symphonic arrangements, as well as other works.

A second, more flamboyant type of transcription was intended for concert performances by virtuosos either in salons or concert halls. These demanding transcriptions were enormously popular because they demonstrated the technical prowess of the performer while providing the audience with musically familiar material. Franz Liszt (1811-1886) was the most famous and prolific of these virtuoso practitioners, but was by no means the only one. Although professional pianists generally performed in either a salon or a concert hall, there were those who succeeded in both venues. While

² Arthur Loesser, *Men, Women, and Pianos* (New York: Simon and Schuster, 1954), reprint (New York: Dover, 1990), 136.

³ Loesser, *Men, Women, and Pianos*, 136.

⁴ Peter J. Burkholder, “Borrowing,” in *The New Grove Dictionary of Music and Musicians II*, 4: 27.

the salonists “concentrated on a very light repertoire, tickling their listeners with the lowest forms of musical trash,”⁵ others such as Hungarian-born Stephen Heller (1814-1888), and English-born Henry Litolf (1818-1891), as well as the French pianist Marie Pleyel (1811-1875), wife of the piano manufacturer, were all held in high public regard. According to Harold Schonberg, Heller “could have been one of the best of the salonists, but he shrank from playing in public.”⁶ Litolf “was good enough to be compared with Liszt by [Hans] von Bülow,” while Pleyel, “one of Moscheles’ best pupils ... [was] greatly admired by Liszt.”⁷

As the reign of the salon player waned in the second half of the nineteenth century, a growth of virtuosic and serious pianists rapidly appeared. Sigismond Thalberg (1812-1871), Hans von Bülow (1830-1894), Carl Tausig (1841-1871), Moritz Moszkowski (1854-1925), Ferruccio Busoni (1866-1924), Leopold Godowsky (1870-1938), Harold Bauer (1873-1951), Ignaz Friedman (1882-1948), and Vladimir Horowitz (1904-1989) were all well acquainted with the virtuosic transcriptional genre.⁸ For the most part, these virtuosic transcriptions were performed by the composers themselves. They provided the composers an opportunity to work out new types of figuration, sounds, and other novel means of expression.

A third kind of transcription sought to replicate pianistically the original composer’s orchestral sound as closely as possible. Sometimes these orchestral

⁵ Harold C. Schonberg, *The Great Pianists* (New York: Simon and Schuster, 1963, reprint, 1987), 203.

⁶ Schonberg, *The Great Pianists*, 203.

⁷ Schonberg, 204.

⁸ While the primary focus of this discussion centers around mid- to late-nineteenth century transcriptions, Suttoni, 56 has a fascinating table of pianist/composers born before 1830 that were writing fantasies or variations on operatic themes.

transcriptions arose out of a desire to create an ‘hommage’ to a particular composer, as found in Liszt’s transcriptions of Beethoven’s symphonies. Other times the original composer made his own piano arrangement of an operatic or orchestral work that suggested the orchestral nature of his original work as in Bizet’s piano arrangement of his *Carmen* score. Although Bizet’s piano-vocal score of *Carmen* was intended as a rehearsal score, his skills as a pianist and composer made this work “eminently pianistic.”⁹

This third type of transcription represents the art of orchestration for the keyboard. A master composer will look at the original instrumentation and find ways effectively to transfer the musical aspects of timbre, texture, range, and articulation to the keyboard. Simply re-writing the orchestral notes is not sufficient. The number of instruments on a part, for example, also contributes to the depth and grandeur of sound. Liszt’s reworking of Beethoven’s symphonies and Bizet’s arrangement of his *Carmen* are two examples showing how a composer can orchestrate for the piano.

Liszt referred to his transcriptions of Beethoven’s nine symphonies as “partitions.” He wrote, “I will, at least, endeavor to overcome the worst difficulties and furnish the pianoforte-playing world with as faithful as possible an illustration of Beethoven’s genius.”¹⁰ “Partition” (French) or “Partitur” (German) translates to “score.” These types of works aim to reproduce meticulously the important musical aspects, such as dynamics, range, and articulations. The overriding concern is for the transcriber or

⁹ Maurice Hinson, *The Pianist’s Guide to Transcriptions, Arrangements and Paraphrases* (Bloomington: Indiana University Press, 1990), 27. In this same section, Hinson points out that “Liszt, Berlioz and Saint-Saëns all admired Bizet’s remarkable piano playing.”

¹⁰ Arthur Tollefson, “The Liszt Pianoforte Scores of the Beethoven Symphonies,” *Piano Quarterly* 23, no. 89 (1975): 48.

arranger to convey the original orchestral intent as clearly and meaningfully as possible on the piano. The partition most closely corresponds to a straightforward arrangement. In a letter to his friend, Adolphe Pictet, Liszt explains his meaning of the term “partition de piano”:

I called my work a *partition de piano* in order to make clear my intention of following the orchestra step by step and of giving it no special treatment beyond the mass and variety of its sound.¹¹

Liszt’s first attempt at this type of orchestral transcription was Berlioz’s *Symphonie fantastique*. In another letter written that same year, Liszt describes the seriousness and dedication of his attitude when transcribing Berlioz’s programmatic work:

I have worked on this [the *Symphonie fantastique*] as conscientiously as if it were a matter of transcribing the Holy Scriptures, seeking to transfer to the piano not just the general structure of the music, but all its separate parts as well as its many harmonic and rhythmic combinations.¹²

Few of these transcriptional goals would have been as successful had not significant developments in the piano’s design taken place in the early 1820s. The sound quality and volume both mellowed and became richer and more powerful as a result of changes to the instrument’s case structure and hammers. An expansion of the range allowed the piano to compete more effectively with an orchestra, and improvements to the action enabled the rapid repetition of a single note. Such changes are detailed later in this chapter. Their significance lies in direct correlation to the types of figurations and expressive devices available to composers and performers.

¹¹ Hui Mei Lin, “Liszt’s Solo Transcriptions of Schubert’s *Winterreise*” (DMA diss., City University of New York, 2002), 2. From a letter Liszt sent to his friend Adolphe Pictet, dated September, 1837. See Franz Liszt, *An Artist’s Journey: Lettres d’un bachelier ès musique*, trans. and annotated by Charles Suttoni (Chicago and London: The University of Chicago Press, 1989), 46.

¹² Lin, “Liszt’s Solo Transcriptions,” 5-6.

While this orchestral type of transcription is more clearly set up to display these techniques, the more virtuosic transcription (type 2) may also include these same features. The main distinction between the second and third transcription types is the degree to which they differ from the original work. Inherent in the virtuosic transcription are impressive technical gymnastics not present in the original work, whereas the orchestral transcription needs to be closely wedded to the original score.

The simplified type of transcription (type 1), on the other hand, can remain melodically faithful to the original work, although it does not have to do so. This type of transcription is not seeking to re-create the full orchestral effect on the piano. Rather, it is affording the performer (and listener) a chance to hear the original piece in a technically accessible version.

The orchestral type of transcription (type 3) differs from the simplified and virtuosic transcription types in that the transcriber goes to great lengths to create an orchestral work on the piano. The chances of any melodic tampering or original musical insertions on the part of the transcriber are slim. Liszt, for example, would not have dreamed of “improving upon” Beethoven’s symphonic masterpieces or Berlioz’s *Symphonie fantastique*, but in order to suggest orchestral effects certain changes to the keyboard part were necessary.¹³

The greatest compositional flexibility occurs in the virtuosic transcription. In such flamboyant works a composer has the freedom to reinterpret the original score by adding original (although, generally, not melodic) material. At the same time the transcriber has the flexibility of working in a more simplified orchestral texture, a more

¹³ See examples 5-9, 5-10b, 5-10d, and 5-11. These highlight some of the challenges both Liszt and Moszkowski overcame.

complex orchestral texture, or something in between. In this way the technical difficulty can be moderated.

Defining Transcription and Related Terms

Transcription is a complicated term with many associations attached to it. There are many ways of taking a work and reformatting it for a different medium. Some involve little or no change from the original work, while others almost re-cast the original. The degree to which a work has been altered is thus its defining aspect. It is important to realize, however, that there are no absolutes when defining the various transforming styles that existed in the nineteenth century. The distinction between a paraphrase, *illustration*, *réminiscence*, fantasy, and transcription is nebulous, at best.¹⁴ This is further complicated by the descriptive titles given by the composer or publisher. While a composer might have conceived of a work as a *réminiscence*, a publisher may have referred to the same work as a “fantasie.” One example of these titular discrepancies is cited by Suttoni:

In 1841 Schlesinger issued a work of Liszt that bore the title *Réminiscences de Robert le Diable. Valse infernale*. Liszt who participated in the Hamburg Festival that July reported he played “une Fantasie pour piano sur des motifs de *Robert le Diable*.” An advertisement in the *Gazette* announcing that the work was “En vente” gave the title as *Fantasie brillante sur des motifs de Robert le Diable de Meyerbeer*. A later advertisement called it a *Grande Fantasie*.¹⁵

¹⁴ Besides the title of “arrangement,” there were other nineteenth-century transcriptions such as potpourri and caprice that existed in large numbers but are now generally forgotten. In *The New Grove Dictionary*, Andrew Lamb defines potpourri as a “series of melodies taken from one or more operas or other sources and strung together by linking passages.” Andrew Lamb, “Potpourri,” in *The New Grove Dictionary of Music and Musicians II*, 20: 220.

¹⁵ Suttoni, “Piano and Opera,” 34-35.

These discrepancies and shadings are not clarified by music encyclopedias. Ter Ellingson's "Transcription" article in *The New Grove Dictionary* does not give a musical definition of transcription, but rather sends the reader to the article on "Arrangement" for a better understanding. The "Transcription" article states that "transcription is a subcategory of notation. . . . It may also mean an arrangement, especially one involving a change of medium (e.g., from orchestra to piano)."¹⁶

The "Arrangement" article states:

The word 'arrangement' might be applied to any piece of music based on or incorporating pre-existing material. . . . In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer.¹⁷

The *New Oxford Dictionary of Music* concurs with this definition by stating that arrangement is "the adaptation to one musical medium of music originally composed for another."¹⁸ The *New Harvard Dictionary of Music* defines arrangement as "the adaptation of a composition for a medium different from that for which it was originally composed, usually with the intention of preserving the essentials of the musical

¹⁶ Ter Ellingson, "Transcription," in *The New Grove Dictionary of Music and Musicians* II, 25: 692.

¹⁷ Malcolm Boyd, "Arrangement," in *The New Grove Dictionary of Music and Musicians* II, 2: 65.

¹⁸ *New Oxford Dictionary of Music* (1983), 1: 107.

substance.”¹⁹ There are subtle but important differences between these three understandings, perhaps due, in part, to the scope of each reference work.

New Grove’s approach allows the greatest flexibility regarding the degree of re-composition that can be allowed. This understanding includes a range of re-composition from the most limited (to use their term, “straightforward”) to one in which the original work has been highly altered (“paraphrase”). By allowing the definition of “arrangement” to encompass such a wide range of re-composition, *New Grove* includes the more freely composed genres, such as paraphrase, *illustration*, *réminiscence*, and fantasy. This breadth of definition reflects the semantic confusion between arrangement, paraphrase, and transcription.

New Oxford’s definition does not comment directly on the amount of re-composition that can take place before a work is no longer considered an arrangement. Instead, by using the word “adaptation” *New Oxford* implies that only a transference of notes should take place. The degree to which “adaptation” takes place is not specified. As a result, it is not clear whether or not the more freely adapted transcription genres (paraphrase, illustration, *réminiscence*, and fantasy) should be included in this understanding of arrangement.

The definition from *The New Harvard Dictionary of Music* takes only a slightly more confining approach. The first part of the definition is virtually identical to *New Oxford*’s. *New Harvard* then goes on to add that while the work undergoes a certain change as it is transferred from one medium to another, there is an effort made by the

¹⁹ *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1986), 53.

arranger to preserve essential elements. Although this definition does not spell out the degree of change that takes place, it does suggest that the freer transcription genres might find better understanding under a different term.

New Harvard does, however, make a slight, but important distinction between arrangement and transcription. Under the definition of “transcription” *New Harvard* states that it is “the adaptation of a composition for a medium other than its original one, e.g., of vocal music for instruments or of a piano work for orchestra.”²⁰ The implication is that there is no limit specified on the amount of re-composition that can take place during the adaptation from one medium to another. As a result, this leaves room for the various more highly adapted transcription genres to be included. In the end, despite the hair-splitting definitions, the distinction between arrangement and transcription remains blurred.

The definition of a “paraphrase” is more straightforward. *New Harvard*’s definition states that the paraphrase “in the 19th century, [was] a solo work of great virtuosity in which popular melodies, usually from operas, were elaborated (as in Liszt’s *Rigoletto: Paraphrase de Concert*, 1860); . . . they were distinguished from works attempting to be faithful transcriptions.”²¹ Under the general heading of “Borrowing,” the *New Grove* explains that “some transcriptions were faithful to the original and thus might be considered a new version rather than a new work; others involved some reworking or

²⁰ *New Harvard Dictionary*, 866.

²¹ *New Harvard Dictionary*, 508.

elaboration. Freer still was the new form of the operatic paraphrase for piano, as practiced by Liszt and other virtuosos.”²²

For my purposes in this dissertation, transcription will have both a general and more specific meaning. From a general perspective it will refer to the process of musical adaptation from one medium to another. In this way the term will act as an umbrella for all musical genres that involve adaptation from the original compositional medium to another. Genres involving larger degrees of original musical re-composition on the part of the transcriber, such as paraphrase, *illustration*, *réminiscence*, and fantasy, will therefore be embraced within the parameters of this term. An arrangement will also be considered a type of transcription, but one that contains relatively little original re-composition and is essentially a musical transference from one medium to another with only the necessary changes that must be made when moving between different musical types (e.g., from operatic or orchestral scores to piano or small ensemble types). A more specific distinction between arrangement and transcription must also be clarified. In *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrase*, Maurice Hinson also points out the conflicting opinions regarding these two terms:

C. Hubert Parry believes an arrangement is more literal than a transcription, but Leonard B. Meyer believes a transcription is more literal than an arrangement. According to Meyer, a transcription uses means “different from those of the original work. . . to represent it as accurately as possible,” whereas an arrangement “generally involves significant additions to, or deletions from, or changes of order in the original.”²³

²² Burkholder, “Borrowing,” *New Grove II*, 4:27.

²³ Maurice Hinson, *The Pianist's Guide*, x. From C. Hubert Parry, “Arrangement,” *Grove's Dictionary of Music and Musicians*, 5th ed., 1, 223.

C. Hubert Parry's definition of an arrangement works best for the present writer of the present essay because it closely mirrors the musical influences instilled in the author by her many teachers. Parry's characterization should be extended to include "deletions from or changes of order from the original,"²⁴ as well. A work should be considered an arrangement as long as there are no major additions of new music composed by the transcriber. Thus the transcription category of a work should not be changed if the musical themes of a work are merely re-ordered but not musically altered.

The confusing differences between transcriptions and paraphrases are twofold. One difference involves the amount of re-composition that takes place between the original work and the adaptation. The other difference involves the original source that is being adapted. A general understanding is that paraphrases are usually based on operatic material. Their highly virtuosic nature presupposes many new musical insertions on the part of the transcribing composer. This understanding is borne out in *New Harvard's* definition as well as other sources. *New Grove II*, for example, defines the nineteenth-century paraphrase as:

"The Paraphrase de Concert," sometimes called "*Réminiscences*" or "Fantasie," [that] was a virtuoso work based on well-known tunes, usually taken from popular operas. Liszt in particular wrote such paraphrases for piano, including *Grande paraphrase de la marche de Donizetti* (1847) and *Totentanz: Paraphrase über das Dies irae* (1849).²⁵

This does not mean, however, that a transcription cannot also be based on an operatic source. Godowsky's piano version of *Tannhäuser* is described by the transcriber

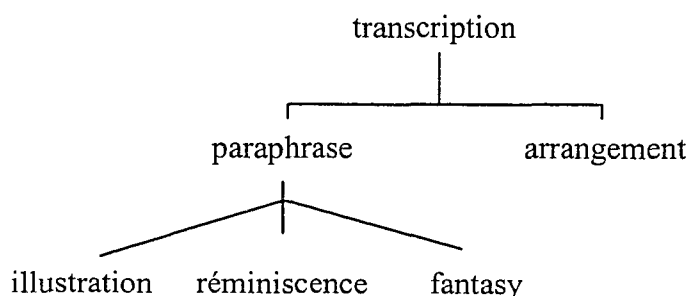
²⁴ Hinson, x. From Leonard B. Meyer, *Music, the Arts, and Ideas* (Chicago, 1967), 195.

²⁵ Richard Sherr, "Paraphrase," in *The New Grove Dictionary of Music of Musicians II*, 19: 69-70.

himself as a “transcription,” and Moszkowski’s *Chanson Bohême de l’Opéra Carmen de Georges Bizet* is listed on the title page as a “*transcription de concert*.”

Bearing all of these overlapping issues in mind, a paraphrase is an adaptation usually based on operatic material and involves the insertion of newly composed virtuosic material. A transcription is also an adaptation but one that is not necessarily based on operatic material. Transcriptions afford a greater flexibility regarding levels of virtuosity allowing for both simplified and virtuosic types, and can have varying degrees of new musical material inserted by the transcribing composer. The following diagram summarizes the present hierarchical understanding of these terms.

Table 2-1. Terminological Summary



Of course, none of these understandings is absolute, and, as previously discussed, it is well documented that these terms were used interchangeably in the nineteenth century.

Popularity of the Transcription Genre

Three factors contributing to the surge in popularity of the transcription genre in the nineteenth century were the changes to the piano itself, its resulting rise in popularity as both a concert and domestic instrument, and the concomitant increase in published sheet music.

The nineteenth-century technical improvements for the piano opened up a wide range of musical possibilities. Pianist Emil Gilels notes that “at the end of the nineteenth-century . . . the piano becomes an orchestral, organ-like instrument.”²⁶ The increase in the popularity of the piano transcription has a direct correlation with the technical improvements of the piano itself. Without these technical improvements the virtuosic feats of the nineteenth-century transcription would not have been possible.

Several major developments occurred to give the piano a more “orchestral” sound. The range was increased from six to seven octaves. This development was of particular interest to Liszt, who wrote in the preface to his Beethoven symphony transcriptions:

In the compass of its seven octaves it can, with but a few exceptions, reproduce all traits, all combinations, all figurations of the most learned, of the deepest tone-creations, and leaves to the orchestra no other advantages, than those of variety of tone-colours and massive effects— immense advantages to be sure.²⁷

²⁶ Record jacket of Bach-Busoni *Prelude and Fugue* in D, BWV 532, Melodiya-Angel SRBO-4110.

²⁷ Michael Kozlovsky, “The Piano Solo Transcription in the Romantic Period: Three Examples from Liszt, Godowsky, and Busoni” (Ph.D. diss. Indiana University, 1983), 30.

In addition, the development of a stronger plate allowed for greater sonority and increased responsiveness of touch. Two other important developments were the incorporation of felt hammers and the new double-escapement action. These last two contributions were developed by the French piano-building firm of Sébastien Érard. The felt hammers allowed for a warmer and more mellow tone quality, while the double-escapement allowed for a rapid repetition of notes.

The invention of the double-escapement action was driven by the musical demands of the virtuoso pianists. Érard completed his design for this action in 1821 and had it patented in England later that same year by his nephew, Pierre. This mechanism has set the standard for all modern piano actions to this day.²⁸ As will be seen later, improvements to the piano's pedals also had a significant impact on the quality of transcriptions.

As the piano developed greater expressive potential, the popularity of the transcription as both a concert and domestic work grew as well. "Innumerable transcriptions brought the orchestral and chamber repertory into the homes of domestic pianists (or piano-duettists) but more interesting are those with which the traveling virtuoso dazzled and delighted his audiences."²⁹ *New Oxford* also points out that:

The great pianists of the 19th century often made arrangements of works from less accessible forces; . . . Liszt transcribed Beethoven's symphonies for piano, although his attempt to include all the essential melodic material meant that few other pianists could have played them. But some of his transcriptions were made simply because he wanted to perform something which had been written for another medium. . . . Equally valuable, in a different way, were the piano-duet arrangements made in the later 19th century. . . . These allowed the domestic

²⁸ E.M. Harding, *The Piano-forte: Its History Traced To The Great Exhibition of 1851*, rev. ed. (Cambridge: Cambridge University Press, 1978), 158.

²⁹ Boyd, "Arrangement," in *New Grove II*, 2:69.

pianist to come to know intimately works he could hear only very rarely, if at all. The same was true of opera. As Shaw once remarked, Wagner's music dramas were heard by the public at large not at Bayreuth, but on their drawing-room pianos, from arrangements for piano solo (not the vocal scores).³⁰

More so than orchestral and chamber repertory, however, it was really the operatic craze that had the most profound effect on piano transcriptions. People wanted to hear these works not just in the concert hall from virtuosos, but they wanted to be able to play them for themselves. An example that highlights this trend is given by Loesser, who writes that in 1832 Chopin gave a concert with a cellist for whom he had written a fantasy for cello and piano based on melodies from the Meyerbeer hit opera *Robert le Diable*. Liszt, too, had written his own "steaming pianistic fricassee of the same opera."³¹ Clearly the public was not satisfied merely to bask in the glow of these virtuosic transcriptions because in 1834 the French publisher Maurice Schlesinger "announced the publication of a *Fantasie sur des motifs favoris de ROBERT-LE-DIABLE*, for piano by Carl Czerny of Vienna, for non-Liszts and non-Chopins to fumble with."³² People clearly wanted to play these works at home. This resulted in both publishers and composers capitalizing on this popularity for both financial and status purposes. Loesser writes of a German pianist-composer Franz Hünten (1793-1878), who settled in Paris and "gauged the average taste and capacity [for operatic transcriptions] so accurately that publishers eventually paid him two hundred francs for a printed page."³³

This operatic craze stimulated the growth of transcriptions with the vocal and orchestral parts transcribed into a piano-solo score that could be easily negotiated by the

³⁰ *New Oxford Dictionary*, 108.

³¹ Loesser, 359.

³² Loesser, 359.

³³ Loesser, 362.

amateur musician. These operatic transcriptions differed from the operatic potpourris because their aim was to reproduce either the entire operatic score or a significant, consecutive musical portion in a single piano-solo score. Sometimes these transcriptions would include the vocal text above the right-hand part, as well as limited instrumental cues, as in Johannes Doebber's transcription of Wagner's *Tannhäuser*.³⁴ Other times, only the title of the aria would be indicated, such as in Renaud de Vilbac's arrangement of *Carmen*.³⁵ These transcriptions often simplified the musical textures allowing for varying levels of technical competency.

Transcriptions by Liszt, Busoni, Godowsky, and von Bülow: A Brief Overview

Liszt was clearly a leader in terms of virtuosic transcriptions. He composed nearly 400 transcriptions, arrangements, fantasies, paraphrases, variations, reminiscences, illustrations, etc.³⁶ As a general rule, Liszt reserved the terms "paraphrase," "reminiscence," "illustration," and "fantasie" for works that were based on operatic melodies but were otherwise freely composed. Although the technical virtuosity these works required kept them out of the hands of amateur musicians, this did not lessen their appeal.

While Liszt was clearly the most prolific composer of transcriptions, he was by no means the only one. Sigismond Thalberg (1812-1871), "one of the great piano titans of

³⁴ Richard Wagner, *Tannhäuser und der Sängerkrieg auf Wartburg*, trans. Johannes Doebber (Berlin: Fürstner, 1911).

³⁵ Georges Bizet, *Carmen*, arr. Renaud de Vilbac (New York: Schirmer, 1878).

³⁶ Hinson, 77.

the nineteenth century,”³⁷ spent his compositional energies creating “fantasies, variations, “souvenirs,” and caprices”³⁸ for the piano. Like Liszt’s, the majority of Thalberg’s transcriptions were based on operatic themes. One of Thalberg’s most famous pianistic traits was to create a melodic line that was surrounded by sweeping arpeggios, by using his two thumbs and the sustaining pedal s. This technique earned him the nickname “old arpeggio.”³⁹

Another well-known composer, Ignaz Friedman (1882-1948), not only composed transcriptions but wrote “about one hundred piano pieces of startling keyboard originality.”⁴⁰ His own virtuosic technique is reflected in his compositions as well as documented in the recordings he made. Unlike Liszt and Thalberg, Friedman’s transcriptions were not vocally oriented, but, rather, he concentrated on transcribing instrumental music by J. S. Bach, Couperin, Franck, Mendelssohn, Schubert, and Johann Strauss, among others.

Other mid-to late nineteenth century transcription composers who did not exclusively compose operatic transcriptions but explored orchestral and song genres include Henri Herz (1803-1888), Stephen Heller (1813-1888), and Lucien Gaban (1877-1959). Some of Gaban’s transcriptions include orchestral works such as Debussy’s *La Mer* and Ravel’s *La Valse*, while both Heller and Herz transcribed various songs.⁴¹

³⁷ Hinson, 142.

³⁸ Hinson, 142.

³⁹ Hinson, 142.

⁴⁰ Hinson, 54.

⁴¹ Included among Heller’s song transcriptions are *Éloge des Larmes*, *Erlkönig*, and *Die Forelle* by Schubert. Herz’s transcriptions include operatic selections from Bellini and Rossini as well as a *Variations brilliants sur “The Last Rose of Summer.”*

Ferruccio Busoni composed more than one hundred of his own transcriptions based on works by twenty-three different composers. Busoni is best known for his transcriptions of Bach's music, such as the *Chaconne* for violin, BWV 1004. In this piece Busoni retains the thematic and rhythmic content but expands the violin line to take advantage of the rich sonority of the piano. This is further augmented by his insightful pedal markings. Busoni "developed the technique of the three pedal system"⁴² by utilizing the piano's middle sustaining or "sostenuto" pedal to magnify and extend the length of the legato lines, especially in the *cantabile* variations of the piece.

Liszt could only imagine and wish for the possibility of having this type of sustaining pedal. In mm. 6-8 of the trio section from his transcription of Beethoven's first symphony, Liszt notates a dotted-half-note chord that is tied from mm. 5-8. Above these tied chords is a three-measure sequential eighth-note passage in octaves. Had the technique of sustaining certain notes while damping others been available, Liszt would surely have employed it. Unfortunately, a suitable sustaining pedal was not available for another thirty-seven years until the eminent piano firm of Steinway perfected this mechanism in 1874.⁴³

Another pianist/composer of supreme technical prowess was Leopold Godowsky. A fellow countryman of Moszkowski, Godowsky "is considered by many authorities to have possessed one of the best pianistic mechanisms of all time."⁴⁴ In an interview given to *The Musician* in 1898 Godowsky explains how the improvements of the piano affected his compositional process:

⁴² Hinson, 34.

⁴³ David S. Grover, *The Piano: Its Story from Zither to Grand* (London: Robert Hale, 1976), 143.

⁴⁴ Hinson, 59.

The piano is not merely a piano but also a small orchestra. Because of this the tremendous advance of modern instrumentation in reference to polyphony, harmony, and mixing of tone colors must be cultivated to a greater extent than heretofore. It is upon this principle that I have made my arrangements of the works of Chopin and others.⁴⁵

The improvement in the pianoforte pedals significantly raised the expressive nature of the piano. The performer's ability to control various levels of pedal resonance opened up a new realm of musical coloration and sustain. The skilled pianist was now able to control to a greater extent than previously possible some of the naturally occurring overtone resonances by subtly adjusting the pedals. Godowsky elaborates on the importance of the pedal saying:

In all cases one must determine the use of the pedal according to the degree of clarity, the articulation of the dynamic means of expression, and the acoustic relations of the room and the instrument. . . . Excessive pedaling causes obscurity and confusion, particularly in the case of scales, arpeggios, passages, and embellishments. Yet, the one who fears to use the pedal, and therefore applies it sparingly, will play in a small colorless, expressionless style . . . the pedal can also be used dynamically. . . . The use of the pedal also depends upon the various positions of the notes. One may say each different octave requires a different pedaling.⁴⁶

Godowsky's transcriptions were by no means exclusively limited to operatic themes. He arranged the gypsy-like *Triana* movement from Isaac Albéniz's (1860-1909) *Iberia*.⁴⁷ He also transcribed Albéniz's *Tango* op. 165, no. 2. His transcriptional style

⁴⁵ Moritz Moszkowski, *The Musician* 3, no. 5 (May 1898): 595.

⁴⁶ Moszkowski, *The Musician*, 595.

⁴⁷ Albéniz did write both the *Tango*, op. 165, no. 2, and *Triana* for piano solo; however, according to Hinson, Godowsky's transcriptions immeasurably improved Albéniz's lackluster works. Regarding the *Tango*, Hinson writes that "this transcription still appears in recitals and is generally preferred to the rather dull original." He further says

has a unique contrapuntal aspect. Godowsky found ways of combining different melodies at the same time in a stretto-like effect, although not in the Baroque sense of “stretto.” He describes his own compositional process by saying: “As in all transcriptions of a creative character, I had to avail myself of harmonic, contrapuntal and constructive devices of my own, whenever I found them indispensable to the furtherance of the idiom of the pianoforte.”⁴⁸ Godowsky chose melodies whose intrinsic structure blended well with others. His *Tannhäuser* transcription has several prime examples of this technique that will be elaborated on in chapters three and four. Wagner’s themes, however, did not provide the only stimulus for Godowsky. His *Symphonische Metamorphosen* on *Fledermaus* by Johann Strauss Jr. (1825-1899) is described by Hinson as using “every trick of the trade in a phantasmagoric setting as only Godowsky could do! The original melodies and moods are expanded by polyphonic amplification, harmonic complexities, and virtuoso stunts.”⁴⁹

By the middle of the nineteenth century the craze of virtuosic opera transcriptions had begun to subside. Liszt returned to Weimar toward the end of 1847, having tired of his demanding concert tours. While his trend of playing a solo recital had caught on swiftly, the programming of these events began to shy away from exclusively virtuosic transcriptions. Arthur Loesser writes:

The fact is, the virtuoso acrobat . . . was gradually becoming replaced by a performer who considered himself an interpreter. . . . During the fifties [1850s], the sixties and later – instead of the Thalbergs and the Dreyschoks playing their own fantasies and dolled-up medleys designed to show off their special brands of

that “Godowsky transformed this gypsy panache [*Triana*] into a new piece — full of slithering chromaticism.” Hinson, 1.

⁴⁸ Leopold Godowsky, *Operatic Masterpiece: Tannhäuser* (New York: Simon and Schuster, 1936), preface.

⁴⁹ Hinson, 135.

skill – we get Clara Schumann and Hans von Bülow, who begin to devote their attention to presenting the works of Beethoven, Chopin, Schubert, Schumann, and Mendelssohn. The idea was indeed new.⁵⁰

This is not to imply that musicians such as von Bülow, Friedman, and Godowsky, among many others, did not compose or perform transcriptions, but rather that the focus on operatic transcriptions was less exclusive.⁵¹ Liszt and von Bülow each transcribed the other's work. Von Bülow arranged Liszt's *Fantasia on Hungarian Folk Melodies* for two pianos, while Liszt transcribed von Bülow's *Dante's Sonett "Tanto gentile e tanto onesta."* Von Bülow's technical reputation placed him in the same league as Thalberg and Liszt; his demeanor, however, was less engaging than that of his colleagues. Like Liszt, von Bülow was a famed interpreter of Beethoven, but his playing has been described as being "cold and over-scholarly in his interpretation."⁵²

Moszkowski's Piano Transcriptions

By the late nineteenth century the halcyon days of the operatic transcription were over. It is not surprising, therefore, that although Moszkowski and his music were highly respected during his lifetime, the durability of his transcriptions was less than might have been expected. Although operatic transcriptions were still being programmed, Moszkowski was writing them at the end of their heyday.

⁵⁰ Loesser, 422.

⁵¹ This trend of harkening back to the "music of the great masters" continues well into the early part of the twentieth century. The brief editorial remarks that accompany the simplified piano transcriptions Moszkowski published in *The Etude* are clear examples of this musical direction.

⁵² Reginald R. Gerig, *Famous Pianists and Their Technique* (Bridgeport, Conn.: Robert B. Luce Inc., 1974), 193.

Moszkowski wrote transcriptions in all three styles: simplified, orchestral and virtuosic. The works that fall into the simplified transcription category (type 1) were mainly published in *The Etude* and were intended as instructional pieces aimed at specific piano grade levels.⁵³ As a result of Moszkowski's technical simplifications, these works became musically accessible to the amateurs and students. Table 2-2 lists the simplified arrangements which Moszkowski published in *The Etude*. Numbers 1-7 and 11 range in difficulty from grades 3 to 5.⁵⁴ These transcriptions appeared with educational comments that extol the merits of the work, and because they reflect an attitude found in the early twentieth century regarding music of an prior time, these editorial gems have been included in table 2-2. By suggesting the importance of the music by "great masters," the editors at *The Etude* helped to musically influence and educate the next generation. Numbers 8-10 also appeared in *The Etude* but were intended for a more sophisticated player. The editorial comments in *The Etude* also reflect contemporary esteem for Moszkowski's transcription skill.

⁵³ Neither John Cody Haddow, "Moritz Moszkowski and his Piano Music," (Ph.D., diss. Washington University, 1981) nor Martin Eastick, "Moritz Moszkowski," *The New Grove Dictionary of Music and Musicians II*, ed. Stanley Sadie (London, 2000), 17: 188 include these pieces in their descriptions of Moszkowski's musical output. Although Haddow acknowledges their existence, there is no mention of specific works or dates of publication.

⁵⁴ Although there is no standard given as to how these grade levels are set, one can discern the relative level of difficulty based on the technical demands of the work. As a result, these transcriptions range in the intermediate level, from an easier intermediate level to a more advanced intermediate level.

Table 2-2: Piano Arrangements

1. L. van Beethoven: "Menuet in G (no. 2)" ⁵⁵

"One of the smaller Beethoven gems, transcribed for [piano] by M. Moszkowski." ⁵⁶

2. W. A. Mozart: Minuetto from "Don Juan" ⁵⁷

"A dainty and pianistic transcription of a famous classic."

3. G. F. Handel: "Lascia ch'io pianga" ⁵⁸

"A master transcription of one of the immortal melodies from the classics, enhancing the beauty of the original."

4. G. F. Handel: Chorus from "Judas Maccabeus" ⁵⁹

"This splendid old chorus *See the Conquering Hero Comes* from Handel's well known oratorio. M. Moszkowski has made a sonorous and effective piano piece of this number."

5. W. A. Mozart: "Romanza, Concerto for Piano in D minor" ⁶⁰

"A charming theme from the slow movement of one of Mozart's first *Concertos*. We should hear more of the older classics."

6. Beethoven: "Fragment from Violin Sonata in C minor" ⁶¹

"This transcription from a famous violin and piano sonata is so beautifully made that it seems almost like an original piano piece."

⁵⁵ Moritz Moszkowski, *The Etude* 35, no. 12 (December 1918): 781. Grade 3.

⁵⁶ The microfilmed copy of this page was damaged and the exact text was indecipherable. No hard copy was available at the NYPL Research Division.

⁵⁷ Moritz Moszkowski, *The Etude* 37, no. 1 (January 1919): 38. Grade 4.

⁵⁸ Moritz Moszkowski, *The Etude* 37, no. 4 (April 1919): 231. Grade 3.

⁵⁹ Moritz Moszkowski, *The Etude* 38, no. 6 (June 1919): 369-371. Grade 4.

⁶⁰ Moritz Moszkowski, *The Etude* 37, no. 7 (July 1919): 438. Grade 3 1/2.

⁶¹ Moritz Moszkowski, *The Etude* 37, no. 8 (August 1919): 507. Grade 5.

7. F. Mendelssohn: “Nocturne, Midsummer Night’s Dream”⁶²

“Mendelssohn’s music to Midsummernight’s Dream [sic.], written in his eighteenth year, still remains the exemplar for all fairy music. The lovely nocturne, as arranged by Moszkowski makes a beautiful piano number, retaining all the charm of the original.”

8. Chopin: “Valse, op. 64, no. 1”⁶³

9. Toccata nach Czerny’s op. 92⁶⁴

10. L. van Beethoven: “Fragment from Emperor Concerto”⁶⁵

“The splendid 5th *Concerto* of Beethoven is too difficult for any but finished artists, but this exquisite fragment from the slow movement as transcribed by Moszkowski makes a charming solo number.”

11. 10 Ungarische Tänze nach Brahms WoO, nos. 1-8⁶⁶

“This work was originally scored for 4-hands, 2-pianos by Brahms. Moszkowski has arranged this popular work for piano solo.”

Moszkowski’s Arrangements of His Own Compositions

Moszkowski frequently arranged his orchestral, operatic, and ballet music for either two- or four-hands at the piano (see Table 2-3). These arrangements were either intended for the amateur player and were moderately simplified, or they were prepared to function as piano rehearsal scores for more elaborate orchestral works such as his ballet *Laurin* and his opera *Boabdil*.

⁶² Moritz Moszkowski, *The Etude* 37, no 5 (May 1919): 328-29. Grade 5.

⁶³ Moritz Moszkowski, *The Etude* 37, no. 12 (December 1919), No grade level, no page number.

⁶⁴ I have been unable to locate this score.

⁶⁵ Moritz Moszkowski, *The Etude* 39, no. 11 (November 1921): 738. Grade 5.

⁶⁶ Augener Ltd., 1911.

Table 2-3: Moszkowski's Arrangements of His Orchestral Music

1. op. 47, nos. 1 and 5, *Prelude & Intermezzo*⁶⁷
2. *Boabdil*, op. 49, *Maurischer Marsh* and *Einzugs-Marsch*⁶⁸
3. op. 51, *Fackeltanz*⁶⁹
4. op. 53, *Laurin*, four pieces: *Tanz der Rosenelfen*, *Marsche der Zwerge*, *Sarabande und Double*, and *Valse Coquette*⁷⁰

Virtuosic Transcriptions

Moszkowski's transcriptions of operatic works are all fairly virtuosic, with the exception of the *Barcarole* (see Table 2-4). In general these works do not fall under the category of free paraphrase. Moszkowski has his own style of transcription that involves maintaining a fairly low profile of originality. This is not to suggest that Moszkowski does not insert his own original and at times flamboyant material, as will be shown in chapters 4, 5, and 6, but he prefers to blur the line between what is his and what is not. It is only through a rigorous examination of Moszkowski's transcriptions and a comparison with the original work that his transcription techniques can be uncovered. The compositional modesty displayed in these pieces seems to reflect his own real-life personality.

⁶⁷ Hainauer, 1890, 1st and 5th movements from his Second Suite for orchestra for piano solo.

⁶⁸ Peters, 1892, for piano solo and four-hands.

⁶⁹ Peters, 1893, for piano solo.

⁷⁰ Bote and Bock, 1895, for piano solo.

Table 2-4: Moszkowski's Virtuosic Transcriptions

1. *Chanson Bohême de l'Opéra de Georges Bizet*⁷¹
2. *Barcarole aus Hoffmans Erzählungen*⁷²
3. *Isoldens Tod. Schluss-Szene aus Tristan und Isolde von Richard Wagner*⁷³
4. *Venusberg Bacchanale: Nachkomponierte Szene zur Oper Tannhäuser von Richard Wagner*⁷⁴

Conclusion

As I have demonstrated, “transcription” as a term had many uses and synonyms in the nineteenth century. Terminological subtleties and ambiguities aside, piano transcriptions were basically of three general types: simplified, orchestral, and virtuosic. Moszkowski provided examples of all three types, the last of which will be explored in the remaining chapters.

One of the factors that contributed most to the demise of the transcription genre was the invention of recorded music. Although performers such as Harold Bauer (1873-1951), Alfred Cortot (1877-1962), Percy Grainger (1882-1961), Arthur Rubinstein (1886-1982), and Vladimir Horowitz (1903-1989), among others, continued to program transcriptions, the popularity of this genre was in decline. It was no longer necessary to

⁷¹ Hainauer, 1906. Dedicated to Moriz Rosenthal.

⁷² Peters, 1910. Dedicated to Mademoiselle Elizabeth Strauss.

⁷³ Peters, 1914. Dedicated to Ferruccio Busoni.

⁷⁴ Peters, 1914. Dedicated to Mark Hambourg.

personally delve into a work in order to become familiar with its intricacies. The phonograph allowed people to quickly “learn” a work, as well as unfortunately to engage in passive music-listening while involved in other activities. At the same time the compositional “cutting-edge” was shifting away from tonal music - the basis of all great melodies - and therefore the foundation of transcriptions. The great nineteenth-century transcriptions all had elements of improvisation, even if the works were not technically “improvised” but written down and published. The captivating element of the virtuosic transcriptions was the ease, the quasi-improvised manner (and, in some cases, the improvised manner) with which great pianists such as Liszt and Thalberg tossed off these amazing technical feats. While transcriptions are beginning to see a small revival in the concert hall and on recordings, their preeminent position in the music world will most likely never be regained.

CHAPTER 3

MOSZKOWSKI'S *TANNHÄUSER* TRANSCRIPTION: SOURCES AND STYLISTIC CONTEXT

Introduction

In 1914, when Moritz Moszkowski published his transcription of the orgiastic Venusberg scene from *Tannhäuser*, Wagner's opera was nearly seven decades old. Yet, thanks to the beauty of the music, the well-oiled public relations efforts from Bayreuth, and the continuing popular performances of this and other Wagner works, the opera-loving public seemed ready for Moszkowski's transcription. Moszkowski's *Nachkomponierte Szene zur Oper Tannhäuser von Richard Wagner* is an ideal work with which to begin an exploration of his transcription style. Although it is not his first transcription, it demonstrates nearly all aspects of his transcription technique. Because of the complexity of the transcription's sources and the multifarious techniques used by Moszkowski, this work is treated in two chapters.

The present chapter reviews the revisions that Wagner's *Tannhäuser* underwent and demonstrates which version Moszkowski used as the basis for his *Nachkomponierte Szene zur Oper Tannhäuser*. I have been unable to locate other piano transcriptions based on the version of the Venusberg/Bacchanal scene used by Moszkowski. Therefore, I examine three piano-vocal scores that exhibit affinities with Moszkowski's transcriptions.

In addition I look at two solo piano transcriptions that offer insight into Moszkowski's compositional techniques. The first is Leopold Godowsky's short paraphrase based on the opera's important thematic material.¹ Although Godowsky's work was written long after Moszkowski's, it contains many interesting points of comparison. The second work by Franz Liszt is more monumental in scope and size. While the Liszt and Godowsky transcriptions are not based on the same *Tannhäuser* version as the Moszkowski, these three works share many motivic similarities and offer important insight into Moszkowski's transcriptional style through comparative analysis.

A thematic table (3-1) will be presented to clarify Wagner's revisions and present a structural analysis of the Venusberg/Bacchanal scene. Furthermore, this table will establish a common language with which to discuss the motivic treatment in the transcriptions and piano-vocal scores.

Chapter four will focus specifically on Moszkowski's transcription technique in the Venusberg scene. Moszkowski's use of dynamic and expression markings as compared to Wagner's, as well as the ways in which Moszkowski deals with musical transference from an orchestral genre to a solo pianistic one with respect to texture, timbre, rhythm, and technical considerations will also be explored. A comparison between the final two sections of Wagner's Paris version, Venusberg scene, the corresponding sections in Moszkowski's transcription, and an analysis of Moszkowski's supplementary ending will also be provided. Tables 4-1 and 4-2 show the motivic, harmonic, and formal structure of the Wagner and Moszkowski versions, respectively.

¹ Leopold Godowsky, *Operatic Masterpieces: Tannhäuser* (New York: Simon and Schuster, 1936), preface, n.p.

By the end of chapter four, conclusions regarding aspects of Moszkowski's transcription technique can be established.

Thematic Material from the Venusberg (Bacchanal) Scene

Moszkowski's piano transcription of Wagner's *Tannhäuser* follows closely the design of Wagner's 1861 Paris version of the score. This is important because of the significant musical changes among Wagner's versions. In addition to these musical revisions, the style and use of motivic material in Wagner's operas underwent an evolution that began with the composition of *Tannhäuser* in 1844-1845 and was not fully realized until the completion of *Tristan und Isolde* (1859). Wagner began to imbue his themes with an identity or had them act as a representation of different "feelings, incidents or personalities."² The condensed form of the leitmotif, however, did not reach its full potential until the completion of *Tristan und Isolde*. As a result, Arthur Smolian (1856-1911) says that these musical representations should still be referred to as "themes not motives."³ Ernest Newman further elaborates on this point by saying:

The term "motives," however, must not be taken to mean what it does in Wagner's later works. In the *Flying Dutchman*, *Tannhäuser* and *Lohengrin* the motives are solid blocks of masonry It was only by degrees that Wagner mastered the craft of working with motives of only a few notes that are capable of infinite melodic, harmonic and rhythmical mutation. . . and are capable of contrapuntal combination with each other.⁴

² Arthur Smolian, *The Themes of Tannhäuser*, trans. William Ashton Ellis (London: Chappel, 1891), 1. Although Smolian's thematic labels are not appropriate to current Wagner scholarship, they do represent the musical era in which Moszkowski composed his transcriptions.

³ Smolian, *Themes of Tannhäuser*, 1.

⁴ Ernst Newman, *The Wagner Operas*, vol. 1 (New York: Knopf, 1949; reprint ed., New York: Harper Colophon, 1983), 67.

The fact that these themes either have a meaning or act as a representation of something is particularly important in the Venusberg scene, because there is no verbally articulated text, either sung or spoken.⁵ Instead, the audience is given only visual and musical representations of the interior of the Venusberg, its inhabitants (including Venus, Tannhäuser, the three Graces, various Fauns, Satyrs, Naiads, Sirens, Cupids, Nymphs, Youths, and Bacchantes), and a glimpse of their ensuing orgy of sensual pleasure “with gestures of exalted intoxication.”⁶ To heighten and intensify the listener’s understanding and appreciation of this erotic drama, Smolian assigns names to the various themes.

It is likely that Moszkowski knew Smolian’s *The Themes of Tannhäuser*. Smolian taught in Leipzig, and his guide was extremely popular, so much so that it inspired an English translation by William Ashton Ellis in 1891. Ellis noted that its German counterpart had become indispensable to the German-speaking audiences and that English-speaking audiences were in need of an explanation of the musical events that occurred in the opera.

The following musical examples from Smolian’s guide show the Wagner themes found in Moszkowski’s Venusberg paraphrase⁷:

⁵ The one exception occurs towards the end of the scene when the Sirens’ Choir is heard from offstage.

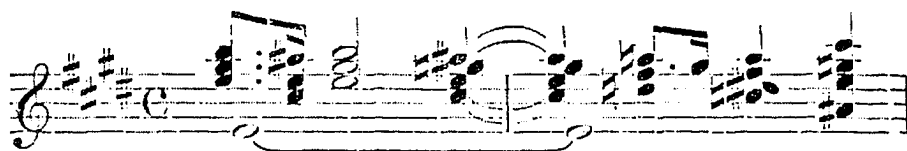
⁶ Newman, *Wagner Operas*, 71. This is a quote from Wagner himself that Newman uses to describe the actions taking place in the Venusberg.

⁷ Themes 1-3 are omitted because they appear only in the Overture and are not included in the Venusberg scene. Themes 10 and 11 are based on musical material that is not included in Wagner’s Paris version. None of these themes is, therefore, included in Moszkowski’s transcription.

Table 3-1. Themes from the Venusberg Scene

Theme 4. Der bacchantische Reihon – The Bacchanalian Dance⁸

Theme 5. Die sinnberückenden Jubelklänge – Strains of Maddening Revelry



Theme 6. Das ungestüme Jauchzen – The Riotous Shout

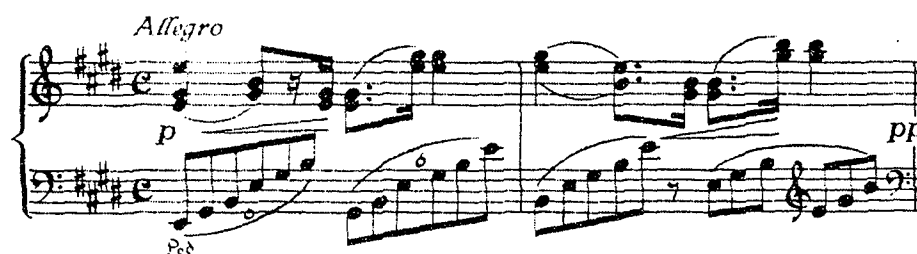


⁸ The musical examples were digitally photographed from the 1891 edition of Smolian's Guide. The pages of the book are crumbling, and parts have disintegrated entirely. This is particularly evident in the example of Theme 15.

Theme 7. Das kühne Sehnen – Passionate Yearning



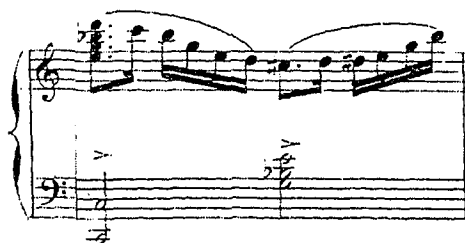
Theme 8. Der wilde Wonneruf – The Wild Cry of Delight



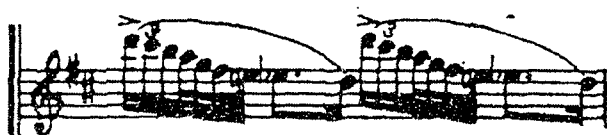
Theme 9. Die Sündensucht – Sin's Desire



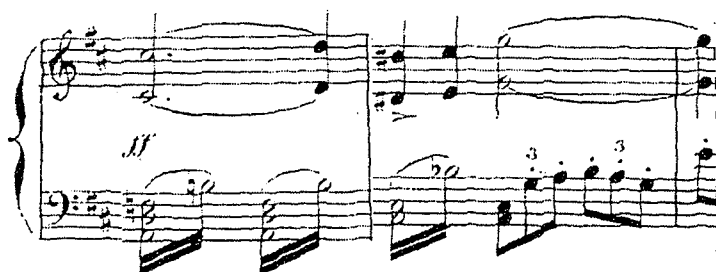
Theme 12a. Die Trunkenheits-Gebärden – The Intoxicated Gestures



Theme 12b. Die Trunkenheits-Gebärden – The Intoxicated Gestures



Theme 13. Der zwingende Zauber der Sinne – The Senses' Mastering Spell



Theme 14a. Der Lockruf – The Decoy-call: "Naht euch dem Strande. Naht euch dem Lande" from the Sirens' Choir.

S. *Chor der Sirenen (unsichtbar)* *Naht euch dem Stran - de!* *p*

A. *Chœur invisible des Sirènes* *Sur cet - te plu - ge,* *p*

Theme 14b. Der Lockruf – The Decoy-call: "wo in den Armen glühender Liebe süß Erwärmen still' eure Triebe!"

S. *wo in den Ar - men glühen - der Lie -*

A. *de l'a - mour* *lar - den - te i - vres*

wo in Ar - men

de l'a - mour

Theme 15. Die Friedenskunde – The Theme of Peace

..E - wig - lich fliesse
 ..E - ter - nal peace

dir der Freu -
 shall flow and

den Gnu -
 joys un - end

le und immer sollst du von mir fi - eh'n!"
 ing, and ne-ver more shalt thou for - sake me!"

Theme 16. Die Liebesumarmungen – Love's Embrace

p espress.

p poco cresc.

The Paris Version of Tannhäuser

Tannhäuser is particularly abundant in piano-vocal score editions because of Wagner's multiple revisions. Many of these publications are erroneously listed as *Paris version* editions. The confusion arises between the music performed in Paris in 1861, and the subsequent revisions based on the subsequent performances there. Wagner's final revisions concluded with the 1875 performance in Vienna.

Although the score of *Tannhäuser* was initially completed and dated by Wagner on April 15, 1845, it was not the end of his obsession with this opera. The *Wagner Werk-Verzeichnis (WWV)*⁹ explains that Wagner's efforts in finalizing *Tannhäuser* had "four stages." The first of these occurred in 1845 with the completion of the score and its initial performance in Dresden that year. The Venusberg scene in stage one is very different from its later incarnations. Most notable is the absence of five themes, including *The Decoy-call* (theme 14a & b), *The Theme of Peace* (theme 15), and *Love's Embrace* (theme 16).

The second stage refers to the piano-vocal score that was published by Meser in 1860. This version shows significant changes to the Venusberg scene, including lush harmonies that are reminiscent of Wagner's post-*Tristan* textures. The clash of Wagner's two different compositional styles (pre- and post-*Tristan*) created a stylistic inconsistency of which Wagner was aware.¹⁰ The main impetus for the revision of the Venusberg scene

⁹ John Deathridge, Martin Geck, Egon Voss, *Wagner Werk-Verzeichnis* (Mainz: B. Schott, 1986), 284-95.

¹⁰ Carolyn Abbate, "Orpheus and the Underworld: The Music of Wagner's *Tannhäuser*," *English National Opera Guide*, no. 39, ed. Nicholas John (London: John Calder, 1988), 33. Abbate comments on a quotation found in the Cosima Wagner Diaries of October 19, 1881: "R. (...) appeared after all to find a certain disproportion between the new scene and the rest of the piece." Abbate elaborates: that "... Wagner recognized a disproportion

was its upcoming Paris performance and the need for a ballet. Wagner expanded the Bacchanal to satisfy the French passion for ballet. Interestingly it is this 1860 Meser piano-vocal score edited by Joseph Rubinstein, rather than a later edition, that Smolian used in 1891 to identify and characterize the themes.

Stage three refers to the unpublished version heard during the three performances at the Paris Opéra in 1861. Ironically, after all of Wagner's carefully thought-out changes, no two of the Paris performances were alike. Wagner was forced to make on-the-spot revisions and cuts because of technical difficulties.¹¹

Stage four is the culmination of the post-1861 revisions. According to the *WWV* these include changes for the 1875 version that Wagner supervised in Vienna, as well as the piano-vocal score published in 1876, and the posthumous full score of 1888. Although stage four represents the opera's final version it is not clear that Wagner was musically satisfied.¹² Even after all of his radical revisions Wagner still considered it unfinished. Cosima Wagner wrote in her diary, ". . . he [Wagner] says, he still owes

or imbalance [Missverhältniss] between the opera's older and newer parts was a defect needing to be remedied."

¹¹ Mike Ashman, "*Tannhäuser* – An Obsession," *The English National Opera Guide*, no. 39, ed. Nicholas John (London: John Calder, 1988), 7-16. According to Ashman, Wagner was forced to make two cuts in the newly added duet between Elisabeth and Tannhäuser and completely omit the very important second appearance of Venus because of problems with the stage band. This is significant because in addition to the musical changes, such as to the Bacchanal, the role of Venus was redefined between the original Dresden performance and this newer Parisian one. Earlier in Wagner's conception, Venus was portrayed more as an "operatic devil." However, during the intervening years of revision, Wagner altered the Venus persona to act as a "polar opposite of the 'pure love' of Elisabeth." This shift transformed Venus into the now famous representation of "selfish erotic love."

¹² Abbate, "Orpheus and the Underworld," 33. The revisions for the Paris version caused Wagner much turmoil, in terms of finding a satisfactory way of melding his earlier and later compositional styles.

Tannhäuser to the world.”¹³ Abbate adds that “the final version... was not really final, or rather it was only made final accidentally, by Wagner’s death.”¹⁴

Of these four stages the second is now commonly referred to as the “Dresden version,” and the final, stage-four version is known as the “Paris version.” Close comparison with the various versions shows that for his *Nachkomponierte Szene zur Oper Tannhäuser* Moszkowski took as his musical template the “Paris version.”

The compositional differences between the Paris and Viennese versions are both subtle and significant, a situation which only adds to the musical confusion between the two. The 1861 Paris version has a discrete Overture. This Overture is identical to the one that was used in the original Dresden performance of 1845. In the preface to the Eulenberg¹⁵ edition of the full score, Max Hochkofler describes accounts of performances, including one under Hans von Bülow, when applause was heard after the Overture and before the curtain went up at the beginning of Scene I. In the Paris version, the conclusion of the Overture is followed by an extended Bacchanal scene at the opening of Act I; its purpose was to replace the “required” second-act ballet of French opera.

The Eulenberg full score places all the post-Dresden material into supplemental sections. Supplements one and two include the opening musical changes used in the Paris version. The first supplement consists of only twenty-six measures and is immediately followed by the second supplement, which greatly extends and concludes the first scene. This second supplement continues through the second scene before returning to the original Dresden material in the middle of the third scene. Essentially,

¹³ Abbate, 33.

¹⁴ Abbate, 33..

¹⁵ Preface by Max Hochkofler in: Richard Wagner, *Tannhäuser und der Sängerkrieg auf Wartburg* (London: Ernst Eulenberg, [1929]). See source XXXD in *WWV*, 285.

Wagner rewrote the first two scenes and part of the third in order to accommodate the choreographed extension of the Paris Bacchanal.

The confusion arises with subsequent revisions. For the Vienna performance, Wagner combined the Overture with the Bacchanal, instead of keeping them as two separate, lengthy musical numbers. In m. 286 of the Overture Wagner indicates an elided segue into the beginning of supplement two from the 1861 Paris version. Much confusion arose from this change, and, as a result, many of the “stage-four” Vienna version piano-vocal scores have frequently been mislabeled as Paris version scores. The 1861 and 1875 versions have many musical similarities. The 1861 Paris version, however, has a free-standing Overture with a formal conclusion, while the 1875 version segues into the Bacchanal from the middle of the Overture, thus avoiding any break in the musical continuity.

Piano-Vocal Score Transcriptions

An important and overlooked form of transcription is found in piano-vocal scores of operas. Although these scores are not intended for solo performance, there are still many occasions when a pianist is required to play from them in a performance setting. A successful piano-vocal score clearly and practically communicates the composer's intentions, with respect to orchestration, staging, and vocal lines. At the same time, the limitations of the keyboard and the needs of the pianist must be balanced with the material found in the full orchestral score.

Three piano-vocal scores based on both the Paris and the Vienna versions have been used as a basis for comparison with Moszkowski's transcription. Although

Moszkowski was not bound by the constraints of creating a formal piano-vocal score, he did address many of the same aesthetic issues. One of the piano-vocal scores used for comparison is an 1876 Dresden version transcribed by Joseph Rubinstein.¹⁶ Another piano-vocal version is by Otto Singer with an English translation by Ernest Newman.¹⁷ This 1910 score is representative of the Stage 4 revisions.¹⁸ After an extensive search, the present author successfully located only one score that is entirely based on the 1861 Paris performances.¹⁹ Of the piano-vocal scores examined, this Durand edition is the most likely version to have found its way to Moszkowski because his transcription follows the Paris version's musical layout. This version provides a French translation and piano reduction by Charles Nutter and was approved by Wagner himself. For purposes of clarification, these three piano-vocal scores will be referred to hereafter as the Rubinstein, Singer, and Nutter versions.

A philosophical decision must be made at the outset of creating a piano-vocal score. Is the keyboard part going to be a simplified reduction? Or will it closely approximate the full scope of the orchestration? The stylistic variety of piano-vocal editions reflects the underlying differences in transcription approaches.

¹⁶ Richard Wagner, *Tannhäuser und der Sängerkrieg auf Wartburg*, piano-vocal score Joseph Rubinstein, ed. Adolph Fürstner (Berlin: C.F. Meser, 1876). See source XXVII in *WWV*, 284.

¹⁷ Richard Wagner, *Tannhäuser and the Tournament of Song on the Wartburg*; piano-vocal score by Otto Singer (Leipzig: Breitkopf & Härtel, 1910). See source XXXI in *WWV*.

¹⁸ It is possible that Singer's piano-vocal score was influenced by Rubinstein's score because there are so many pianistically unusual similarities.

¹⁹ Richard Wagner, *Tannhäuser*, piano-vocal score and trans. Charles Nutter (Paris: A. Durand et Fils, 1892). Source XXXIIk in the *WWV* indicates that this score is a reprint of an 1891 Durand et Schoenewerk score.

The most complex and saturated type of piano-vocal score (type A) includes an orchestral style of keyboard writing, stage directions, and key instrumentation indications. Orchestral parts are included even when they are not feasibly playable by the performer. Although this creates a more complicated score, it allows the able performer to make an informed decision about what to include or omit. If part-reading is not a particular specialty for the pianist, then this type of score is a good second choice to performing one's own orchestral reduction from the full score. The Rubinstein score is a good example of a "type A" piano-vocal score.

A second type of piano-vocal score (type B) is geared towards providing an accurate part that is more technically accessible to a wide range of pianistic skills. These scores provide simpler harmonic reductions and do not generally include instrumentation indications. Because less effort is put into reproducing the orchestral timbres, textures, and instrumental ranges, these scores are better suited for practice purposes. The Nutter score illustrates a "type B" piano-vocal score.

The third type of piano-vocal score (type C) produces a combination of the first two. These scores closely replicate orchestral qualities such as timbre, texture, range, articulation, and instrumentation. At the same time, however, the technical level of difficulty is moderated. They create a balance between the technically demanding passages while producing an orchestral-like atmosphere on the piano. The Singer piano-vocal score provides an example of this "type C" score. Among the three piano-vocal scores compared, the Singer score (type C) shares the greatest number of similarities to Moszkowski's transcription.

Transcription Techniques

The music just before the climax of the Bacchanal is shown in examples 3-1a-e. The stage directions, given by Wagner and duplicated in the Singer, Rubinstein, and Nutter editions, state: “The general tumult rises to the maddest climax.”²⁰ Wagner’s winds and brass have the same dotted rhythm, while the divisi strings play continuous sixteenth notes. There is a full complement of percussion instruments, with rolling timpani and castanets, and triangle supporting the dotted rhythm. The orchestral dynamics indicate an extended *molto crescendo* and *sempre crescendo* leading to a *forte* in m. 138. The rich orchestration produces a substantial and full *forte* sound.

Both Nutter and Moszkowski treat this passage with restraint. The dotted rhythmic figure is outlined in both hands with no attempt to approximate the instrumental doublings. Although Nutter (ex. 3-1d) indicates *forte*, he shows dynamic restraint by eliminating the instrumental doublings and thus reduces the thickness of texture and dynamic depth in this passage.

Moszkowski (ex. 3-1b) also uses dynamic restraint by saving his resources for the later climax in m. 175. The presentation of the Riotous Shout Theme (theme 6) retains the winds’ dotted rhythm in the right hand. The rustling movement of Wagner’s repeated string sixteenth notes is suggested by the sixteenth-note broken-chord left-hand pattern (mm. 163-66). This outlines the harmony and maintains a strong sense of rhythmic drive. The open-spaced right-hand octave chords and the dissonant B pedal in the bass, give Moszkowski a forceful, orchestral-like sound quality unlike the Nutter version, which has a thinner sound.

²⁰ “*der allgemeine Taumel steigert sich zur höchsten Wuth.*” The English translation comes from the Singer score.

Example 3-1a. Wagner, Paris version, mm. 134-37.

Fl. I. *sempre cresc.*

Fl. II.

Ob.

Cl. (A)

Fg.

Hr. (E)

Trp. (E)

Trp. (D)

Pk.

Trgl.

Bck.

Cast.

Vl.

Br.

Vc.

div.

molto cresc.

cresc.

E. E. 4850

Example 3-1b. Moszkowski, mm. 162-66.

Vl.

Br.

Vc.

div.

molto cresc.

cresc.

E. E. 4850

Example 3-1c. Singer, mm. 419-22.

Example 3-1d. Nutter, mm. 160-63.

Example 3-1e. Rubinstein, mm.123-27.²¹

²¹ For the purposes of this dissertation, the numbering of the measures begins at the opening of Scene I, as indicated on page sixteen of the Rubinstein score with measure one.

The Singer (ex. 3-1c) and Rubinstein (ex. 3-1e) scores interpret this section as a more dramatic moment, rather than a climactic preparation. Both scores divide the staff into three lines to accommodate the orchestral density of Wagner's score. The bottom, bass-clef line indicates the kettledrum roll on B with a trill mark. This line seems superfluous because it is unclear how a two-handed pianist could play the low roll and remaining two treble staves concurrently, yet its inclusion alerts the singer and pianist to its presence in the orchestration. This is the only occurrence in this scene where the two scores present material that cannot be performed by a single pianist. Singer and Rubinstein highlight the section's importance by indicating both the roll and the original instrumentation, thus communicating the underlying sound quality the performer should seek. Perhaps the presence of the kettledrum's roll enhances the use of pedal to muddy the sound a bit in imitation of the underlying low dissonant rumble.

Wagner's distinction between a wedge and a *staccato* clarifies his intentions to the performer. Of the Rubinstein and Singer scores, Rubinstein's interpretation of Wagner's articulation markings produces a more accurate picture. While both Singer and Rubinstein put wedges over the thematic material in the right hand, Singer lightens this effect with *staccato* marks in the left hand, thus drawing less attention to the cross rhythm produced between the triplet and the sixteenth notes. Rubinstein, however, indicates the more pronounced wedge articulation in both the left and right hands.

Another way in which Rubinstein's score comes across more strongly is in the sheer number of notes per chord. While both Singer and Rubinstein indicate an octave chord in the right hand, the former fills this in with an additional third, while the latter writes very full, four-note chords.

The left-hand part (middle staff) also produces a rhythmic conundrum. Both of these scores have an unusual way of suggesting the rustling string sixteenth notes. Instead of writing lightly moving sixteenth notes, both Rubinstein and Singer use a more deliberate and heavier triplet rhythm in the left hand. Perhaps, when faced with a choice between using eighth notes, triplets or sixteenths, the eighth notes seemed too slow and the sixteenth notes seemed too fast; therefore, resulting in the moderately fast triplet. There is no basis for this rhythmic alteration in Wagner's score.

Singer realizes the harmony in two-note thirds and sixths, while Rubinstein orchestrates this theme in a more grandiose fashion. Rubinstein writes a challenging multi-textured left-hand part. The dotted rhythm of the right hand is reinforced in the downward-stemmed left-hand bass line. The upward stemmed left-hand triplet chords are written out as two- and three-note chords. However, the combined effect of the lower dotted rhythm and the upper triplet chords produces a four-note chord at the beginning of all four beats within the measure. The resulting effect when the right- and left-hand parts are combined is that the dotted eighth notes produce an eight-note chord while the sixteenth notes become five-note chords. These chords are heavy and occur in the most powerful register of the piano. The articulation wedges in both hands also accentuate the thematic material. So much activity is taking place that it is unlikely a performer could comfortably hold the dynamic level to a mere *forte*, thus producing an imposing pianistic effect.

Both the Singer and Rubinstein interpretations exaggerate the importance of this pre-climactic moment. The Rubinstein version has so many additional notes, strong articulation markings, and cross rhythms simultaneously happening that the importance

of this moment is over-inflated, and there is not enough “room” to create a spectacular climactic moment later, in m. 175. In contrast, the Nutter version does not do enough to amplify the thematic importance of this area. The Singer and Moszkowski interpretations, however, find compelling solutions.

Singer and Moszkowski realize the right hand with exactly the same notes. The only minor difference occurs in the offbeat wedge articulation marks in the Singer score. Moszkowski omits Wagner’s phrasing and articulation marks. Both Singer and Moszkowski recognize the rhythmic importance of the rustling string sixteenth notes. Moszkowski stays close to Wagner’s intentions and reproduces the rhythmic figure in a series of broken-chord sixteenth notes (mm. 163-66), while Singer composes a slower underlying triplet rhythm that has no basis in Wagner’s score. It is rather ironic that the supposedly more precise piano-vocal score takes greater rhythmic liberty, while the “freer” transcription remains more faithful to the original.

Examples 3-2a-e also highlight basic philosophical differences among the various scores. Rubinstein once again explores ways of transforming the piano into a mini-orchestra (ex. 3-2d). Although Rubinstein’s right-hand chords are not entirely accurate reflections of Wagner’s score (ex. 3-2a),²² he captures the sound quality and texture of the four-note woodwind chord by writing them as octaves with either three or four notes. While Rubinstein emulates the woodwind choir’s textural quality, his arrangement is less successful in reproducing the atmospheric essence of this passage for pianists of moderate- to small-sized hands. Even those pianists with larger hand sizes will need a

²² This is because the flute and clarinet parts double each other at the interval of an octave. Rubinstein has filled in the right-hand chords with extraneous notes.

fair amount of technical skill and agility to perform this passage so that it is energetic, light and *pianissimo*.

Example 3-2a. Wagner, Paris version, mm. 227-30.

The musical score is presented in two systems, each with multiple staves. The left system (measures 227-230) includes staves for gr. Fl., Ob., Kl. (A), Fg., Hr. (E), Hr. (H), Hr. (E), Vl., Vi., Cv., and Cb. The right system (measures 231-234) includes staves for gr. Fl., Ob., Kl. (A), Fg., Hr. (E), Hr. (H), Hr. (E), S., A., and Vc. Kb. The score is in G major and 3/4 time. The key signature has one sharp (F#). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'p dolce'. The lyrics for the vocal parts are: 'naht euch dem Lan - de, / près du ri - va - ge.'

Example 3-2b. Nutter, mm. 253-56.

Près du ri - va - ge.

Près du ri - va - ge.

pp

p

Example 3-2c. Singer, mm. 512-15.

Naht euch dem Lan - de,

Fra - grant with flow - ers,

Hrzt.

(auf dem Th.)

(on the stage)

pp

Hrzt. Orch.

*

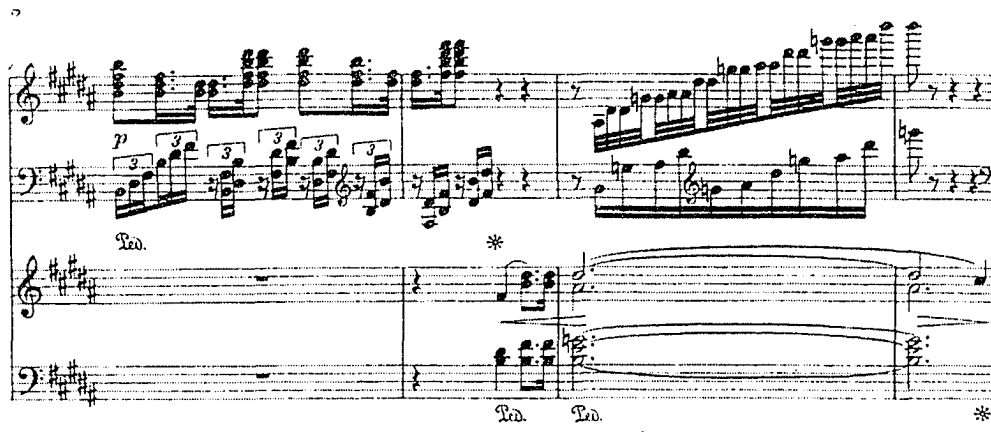
Example 3-2d. Rubinstein, mm. 232-36.

Naht euch dem

Lan - - - de,

pp

Example 3-2e. Moszkowski, mm. 240-43.



Wagner marks this passage *piano dolce*. Rubinstein's *pianissimo* restrains the pianist's natural tendency to play louder when there are more notes. The thick, full register in which these right-hand chords are placed further exacerbates the difficulty of the dynamic indication. The pianist must overcome the difficulties of playing large *pianissimo* chords in a register that is neither inherently light, nor sweet, in order to set up the Sirens' magical atmosphere.

Another drawback resulting from the range of these right-hand chords is their interference with the left-hand "harp" line. The harp's natural sound invokes an atmosphere of veiled mysticism. Rather than lightening the right-hand chord texture to allow greater freedom in transcribing the harp's gradually rising wave-like figure, Rubinstein places the final harp sextuplet sixteenth note in the lowest note of the right-hand chord. Although this is a practical hand division, it prevents the left hand from completing the harp gesture and breaks the smoothness and momentum of the arpeggiated gesture.

Rubinstein also unsuccessfully highlights the different timbres of the harp and the woodwind choir by delaying the entrance of each new harp wave by one sixteenth note so that the harp's rising inversions do not compete with the woodwind choir. This delay further shortens the length of the arpeggiation and leaves gaps in what should be a seamlessly arpeggiated figure.

As before, Nutter chooses the opposite extreme and simplifies the score with respect to both technical and orchestral considerations (ex. 3-2b). Nutter's piano right hand outlines only the flute part with the exception of the first chord on beat one that has an additional D sharp to complete the harmony. This passage poses no technical challenges and can be easily performed *pianissimo* and *dolce*. However, this section lacks both color and texture because there are no instrumental indications. The closed double thirds do not provide a lot of overtone resonance. While the left hand retains the continuity of the harp line, no effort is made to reproduce the rising arpeggiated notes. The result is a rather mundane, rolling broken-chord figure. Where the vocal parts first appear, Nutter further simplifies the score by omitting the orchestral part entirely (mm. 250, 254). This makes the choir part eminently playable but does not leave the pianist with a full or accurate understanding of Wagner's intentions. If the pianist were working with a full cast, an unexpected absence of music would occur.

The Singer score takes into account both the orchestral and technical considerations (ex. 3-2c). Compared to the Nutter version, the piano right hand is expanded and includes two-, three- and four-note octave chords. The Singer score is not as heavy-handed as the Rubinstein because of the thoughtful placement of the larger three- and four-note chords. The four-note chords occur only on the melodic strong

beats.²³ The chord structures themselves enhance the intrinsic strengths and weaknesses of the melody. The three-note chords have several advantages over the four-note chords, because a lighter and less dense texture occurs as a result of both the quantity of notes and their spacing. The two-note chords are also strategically important because they no longer interfere with the left-hand harp line. Like Rubinstein, Singer chooses to offset the first note of each of the harp inversions. However, this change that seemed so awkward in the Rubinstein score appears less invasive here. Because the arpeggiation continues for five of the six sixteenth notes, the right hand is used as a rhythmic springboard from which the left-hand figure is generated. This connection between the two hands is lost in the Rubinstein score as a result of all the sixteenth rests. Singer also chooses to include both the orchestral and vocal parts (with text) on separate systems. This allows the pianist to make an educated choice regarding which parts to include or omit when the choir enters.

Moszkowski's approach here combines aspects from all three of these versions (ex. 3-2e). Like Singer, Moszkowski realizes the melodic chords with varying numbers of notes that enhance the natural melodic contour. Moszkowski also transforms the left-hand harp line. After an initial arpeggio, the left-hand texture changes into double fifth- and sixth-chords in groups of two. The interspersed, isolated triplet sixteenth rests give a more articulated and breathless quality in contrast to Wagner's more lush harp setting, although the sustained pedal mark softens this effect.

²³ The time signature has changed to 3/4, but Singer's melodic phrasing feels more like 4/4. As a result, beats one and three in m. 512 are strong, while beat two in m. 512 and beat one in m. 513 are weak.

Moszkowski is not as forthright as the piano-vocal score transcribers in terms of including all of Wagner's orchestral and vocal material. As a result, like Nutter, he chooses to omit the final orchestral notes that overlap the Sirens' Choir entrance (m. 241). Moszkowski makes a deliberate break between the two parts that is both visual and aural. Both the piano-vocal scores and Moszkowski's transcription separate the orchestral and vocal lines onto different staves. Like Nutter, Moszkowski feels that the characters of the orchestral and vocal parts are better clarified when they are not in direct competition. Moszkowski's two sets of staves are aurally separated by the careful pedal indications. None of the other piano-vocal scores provide pedal markings for this section. Moszkowski's specific pedalings prevent any overlap between the orchestral and vocal parts.

In addition to maintaining a distinction between the orchestral and vocal parts, Moszkowski is also aware of the pianistic dangers that occur when imitating a held note produced by a sustaining instrument or voice. His response here is to create a "self-sustaining" note or chord by embellishing the held one (m. 242). These long choir chords provide Moszkowski with an opportunity to explore ways of sustaining a held note.²⁴ This mini-cadenza-like figure both sustains the sound of the held chord and enhances the magical atmosphere surrounding the Sirens.

Godowsky's Tannhäuser

Godowsky's work uses only basic thematic ideas, which he adapts for his own purposes. He refers to this piece as a transcription and writes in his preface:

²⁴ Further discussion of how Moszkowski finds ways to imitate the sound of orchestral held notes on the piano occurs in Chapter 4 at example 4-9b.

Unfortunately, piano scores of operas are not idiomatic of the instrument. It was, therefore, my purpose to transcribe these selections in a way to make them sound as if they had been written originally for the pianoforte. As in all transcriptions of a creative character, I had to avail myself of harmonic, contrapuntal and constructive devices of my own whenever I found them indispensable to the furtherance of the idiom of the pianoforte.²⁵

Although he claims to have left the melodies intact, Godowsky created a clever musical deceit and changed much of Wagner's original material.

Neither Godowsky nor Liszt utilizes the same part of *Tannhäuser* as Moszkowski, yet both incorporate thematic material found in the Dresden Overture and the final version of Scene I. Godowsky's opening two measures present the Riotous Shout (theme 6) in the key of D, a step lower than Wagner's original key.²⁶

Example 3-3. Godowsky, *Tannhäuser* m. 1.



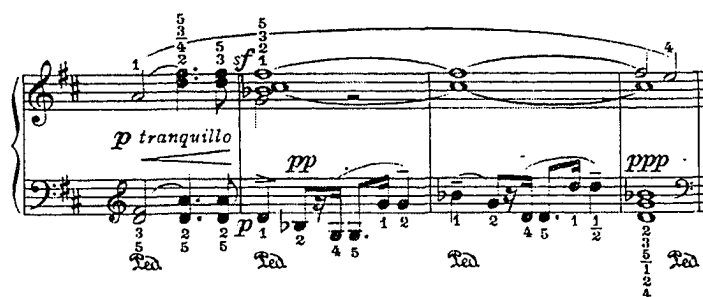
Godowsky's right-hand texture (ex. 3-3) is simplified in the same manner as Nutter's right hand in m. 253 (cf. ex. 3-2b). The left-hand rhythm is changed from Wagner's triplet figure to a broken-chord sixteenth-note tremolo. The time signature is also altered from Wagner's cut-time to 4/4. The dynamic is *forte* and the tempo

²⁵ Leopold Godowsky, *Operatic Masterpieces: Tannhäuser*, preface, n.p.

²⁶ Perhaps Godowsky chose to write his transcription in the key of D major because it allowed greater technical ease. Wagner's original keys for many of the themes Godowsky used in this transcription would have been cumbersome had they been preserved. Godowsky's harmonic changes allowed his transcription to be accessible to pianists with a wider range of technical abilities.

allegro/agitato. A logical conclusion is that this thematic arrangement emanates from Theme 4. Yet, immediately following (see ex. 3-4 from m. 3 to beat one of m. 4) is thematic material from the opening of the Sirens' Choir, marked *piano tranquillo*. While the tied right-hand chord in m. 4 is held, the left hand plays the thematic material that immediately precedes the Sirens' Choir entrance. At first hearing, none of this thematic material sounds amiss, but a closer analysis reveals Godowsky's clever thematic manipulation.

Example 3- 4. Godowsky, *Tannhäuser* mm. 3-6.



Godowsky has taken advantage of the fact that Wagner's thematic construction lends itself to multiple combinations. There is a close rhythmic and melodic similarity between theme 8 (The Wild Cry of Delight) and the opening of the Sirens' Choir. Although theme 8 is in 4/4 and the Sirens' Choir theme is in 3/4, the Sirens' Choir is essentially a rhythmically condensed version of theme 8. If theme 8 were rhythmically doubled, it would be completed in four beats, the same length as the Siren's introductory melody. The intervals and rhythmic structures are otherwise the same.

Godowsky uses this thematic flexibility and presents a strong *agitato* melody that is highly reminiscent of theme 8. Although it is immediately followed by the Siren's

theme, the juxtaposition does not come across as jarring. The reason is that the “Naht euch dem Lande” part of the Sirens’ Choir theme is preceded by musical material that is also from theme 8 (cf. ex. 3-2a). All of this musical material happens so quickly that the listener does not have time to react. By the time the repetition appears (mm. 7-12) Godowsky changes the dynamic to *piano* to more closely approximate the actual dynamic that precedes the introductory section of the Sirens’ Choir (theme 14). Godowsky (mm. 4-5) encounters the same challenge that Moszkowski faced. How can the piano adequately sustain the long-held choir note on “Lande” and “Strande?” Moszkowski’s solution (ex. 4-9b, m. 238) was to write an entirely original *velocissimo* cadential-like passage that diverted attention away from the decaying tied dotted half note, refreshed the sustained chord, and provided atmospheric sparkle. Although it intensifies and clarifies its musical setting, this passage sounds isolated from the surrounding material. Godowsky’s solution is also clever, but rather than drawing attention to this moment with a cadenza, he conceals it within a thematic context.

Godowsky’s transcription also has a rhythmic issue that must be taken into consideration. Because Godowsky has altered the time signature of the Sirens’ Choir’s theme from 3/4 to 4/4, his held note, on what should be either “*Lande*” or “*Strande*,” occupies ten beats, as opposed to Wagner’s five. Even with the addition of a *sf* on the melodic F sharp at the downbeat of m. 4, the note decay will be significant. If the held chord is not played with enough key depth, articulation, and dynamic force, there will probably be no sound left for a smooth diminuendo transition into the resolution from F sharp to E.

Godowsky's solution incorporates the dotted-rhythm figure of theme 8 as a harmonic outline to the long-held chord. The rhythmic figure, accent and tenuto marks, and sixteenth rest all keep the direction moving forward with energy and buoyancy. Thus, by burying the held high F sharp from beneath with a Wagner-like thematic line, Godowsky avoids decay in a musically integrated solution reminiscent of some of Moszkowski's own musical deceptions. Both composers appear to take a certain pride in being able to write music that so closely imitates the original work that only a careful analysis reveals exactly which material belongs to whom.

Godowsky has a variety of interesting transcription techniques; however, his efforts produce something that is less orchestrally rich in sound than Moszkowski's. Like Nutter, Godowsky's transcription does not unnecessarily tax a pianist's technical prowess. While Godowsky preserves the thematic elements closely, the timbres, textures, and articulation possibilities are not as fully explored as in the Singer, Moszkowski, and Liszt examples (see below). This is in part due to Godowsky's transcription simplification. Although Godowsky states in the score's preface that his goal is to write music that sounds as if it were originally conceived as a solo piano work, his short paraphrase lacks the grandeur and vibrancy found in both Liszt's and Moszkowski's works.

Liszt's Overture to Tannhäuser

Liszt takes a different compositional approach in his *Overture to Tannhäuser*. Like Moszkowski and Godowsky, Liszt is not bound by the formal constraints of a piano-vocal score; however, he does not share either Nutter's or Godowsky's "orchestral

simplification.” Liszt’s transcription has more in common with Rubinstein, Singer, and Moszkowski, all of whom try to find their own appropriate translation from the orchestral medium to the bravura piano style. Where Rubinstein and Singer are confined to the limitations of the piano-vocal score genre, Liszt explores musical ideas that both support the orchestration and enhance thematic expressiveness.

Although Liszt’s and Moszkowski’s transcriptions use different musical sections as starting points, there are many thematic overlaps which make a comparison possible.²⁷ Both composers followed Wagner’s original score closely, and the changes they brought to Wagner’s score often have a justifiable technical or pianistic foundation.

Liszt and Moszkowski have deeply intuitive orchestral understandings that undoubtedly arose as a result of their own orchestral compositions. Both remain relatively true to Wagner’s composition. In fact, Liszt’s transcription is more faithful to Wagner’s score than is Moszkowski’s. Although Moszkowski carefully mimics the thematic material and orchestration, there are several sections where he inserts his own original material (see Chapter 4 for details). Liszt, however, does not tamper with the original structure of Wagner’s work in this additive manner. Instead, if the underlying orchestration does not provide enough expressive, dynamic, or textural support, then he freely writes his own supporting material to increase the impact of the thematic statement.

One such example occurs at the arrival of the Passionate Yearning Theme (theme 7). Wagner’s orchestration of this theme is identical in both the Dresden and Paris

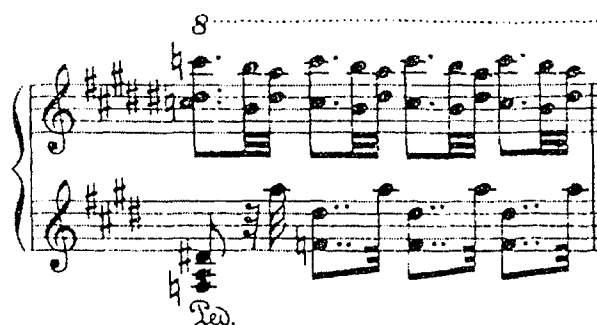
²⁷ Liszt uses the Dresden Overture as the basis for his transcription. Thematically corresponding sections form the basis of comparison because the Overture is the same in both the Paris and Dresden versions.

versions. Here Liszt and Moszkowski take very different transcription approaches (ex. 3-5a-c).

Example 3- 5a. Wagner, p. 17, m. 4. ²⁸

The image shows a page from a musical score for Wagner's opera. The page number 116 is in the top right corner. The title 'Example 3- 5a. Wagner, p. 17, m. 4.' is followed by a superscripted 28. The musical score itself is for a full orchestra and includes parts for Kl. Fl., gr. Fl., Ob., Kl. (A), Fg., Vh. (E), Wh. (E), 1. Vl., 2. Vl., Br., Vc., and Kb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds and strings are playing sustained notes, while the flutes and oboe have melodic lines with accents.

²⁸ The score location is given with the page and measure number because the Eulenberg score does not contain measure numbers.

Example 3-5b. Moszkowski, m. 12.**Example 3- 5c. Liszt, mm. 93-94.**

Moszkowski accounts for each instrumental part (ex. 3-5b). The piano right hand includes the main thematic melody, the piccolo and oboe lines, and the supporting D sharp of the second oboe part. Moszkowski does not write this D sharp as a tied whole note, but incorporates it into the Passionate Yearning Theme (theme 7). The left-hand part evolves to keep the remaining tied wind and brass notes from decaying in volume. The use of the double-dotted eighth note followed by a thirty-second note adds rhythmic support to the thematic material. From a technical perspective, the writing for both hands is cumbersome and a bit heavy. A large flexible hand is needed to accommodate the rapid jump in the left hand. The right-hand line is a little more playable, but still challenges the performer to find a flexible legato fingering. For the average-sized hand

the stretch of the right-hand octaves creates a break in the legato between the “C” and “B” octaves. This is most likely the reason Moszkowski omitted Wagner’s articulation markings (cf. ex. 3-5a). Perhaps Moszkowski surmised it would be better to omit any articulation marks rather than compromise the passage with a new phrasing. This approach is widely prevalent throughout the transcription.

Like Moszkowski, Liszt realizes a viable solution for the note-decay issue that arises when transcribing the wind and brass parts (ex. 3-5c). The approach that Liszt chooses is radically different from that in any of the other works examined. Liszt transfers the emotional impact without placing too much attention on individual instrumental parts. As a result, Liszt portrays a musically dramatic “passionate yearning.” The right-hand part simply outlines the piccolo line. The flexibility of playing rapid and light thirty-second notes with Wagner’s original articulation markings is preserved. The left hand pours out all of the pent-up longing and desire in a nearly three-octave descending sixteenth-note chromatic scale. As the scale descends, it grows dynamically with one long *crescendo* mark.

This moment captures the compositional essence of Liszt’s transcription style in this piece. Thematically Liszt is absolutely faithful to Wagner’s score. Even though Moszkowski presents a faithful thematic rendition, he freely omits or alters Wagner’s original articulation markings. Liszt finds a solution that leaves the melody intact, but writes a supporting or accompanimental figure that expresses the emotional content in a pianistic manner. From a purely technical perspective, Liszt’s version is not only much easier to play, but it is emotionally more satisfying as well.

Example 3-6a. Wagner, Dresden Overture, p. 20, mm. 110-11.²⁹

Kl. Fl.

Gr. Fl.

Ob.

Kl. (A)

Vl.

Br.

mf dim.

Example 3- 6b. Liszt, mm. 111-12.

8

accel.

prestissimo

mf

dim.

²⁹ The corresponding place in the Paris version is found in Supplément II, mm. 1-2.

Example 3-6c. Moszkowski, mm. 30-31.



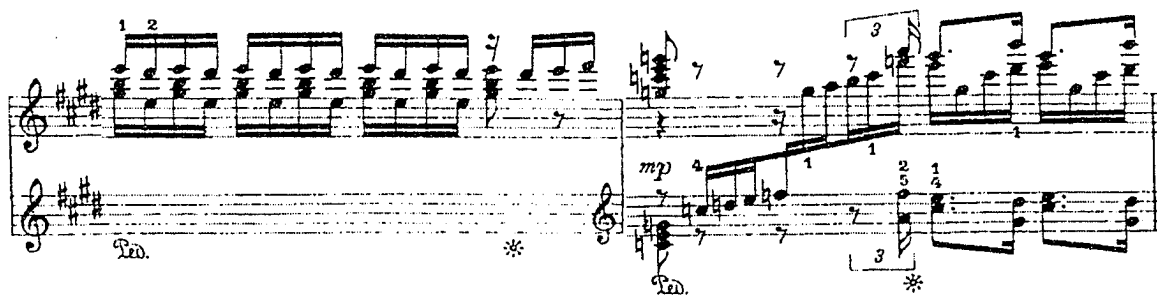
Another example that highlights the differences between Liszt's and Moszkowski's techniques occurs in a transitional two-measure passage. In the Dresden version (ex. 3-6a) these two measures of orchestral trill serve as a transition from the Overture's opening thematic material to the beginning of the Bacchanal section. Because Wagner used this same transition as a bridge in his revisions, these orchestral trills are common to both the Dresden Overture and the Paris version, Scene I (ex. 3-6c).

Liszt and Moszkowski have taken very different compositional approaches. Moszkowski slows the rhythm down from thirty-second notes to sixteenth notes (ex. 3-6d). He writes a carefully measured, repeated figure that has the right hand rocking back and forth at the interval of a minor ninth, while the left-hand *staccato* eighth notes support the forward motion and rhythmic intensity. This is not a particularly inspiring passage to play.

Liszt offers the performer a choice for this passage. The main musical gesture on the lower set of staves consists of a thirty-second-note trill in each hand, one octave apart (ex. 3-6b). A gradual softening is indicated by both a decrescendo mark and a *diminuendo* sign. This lowers the intensity before the arrival of the new thematic

material (m. 113).³⁰ Possibly not satisfied with this version, however, Liszt offers the performer an *ossia* that is very virtuosic sounding but quite simple to perform (ex. 3-6b, top staff). The hands have a rapidly alternating chromatic passage that crests like a wave and finishes off in a “swirl of foam.” The upper, right-hand note remains fixed on an E, while the left-hand note chases the lower, right-hand note chromatically up and down the scale. Liszt indicates an *accelerando* that further accentuates the arrival of the *prestissimo* (m. 112) along with a long two-measure *crescendo*. Although Liszt has somewhat altered Wagner’s original notes in this *ossia*, the driving spirit is more vividly presented. These types of changes reflect Liszt’s fantastically imaginative and creative mind.

Example 3-7a. Moszkowski, mm. 7-8.



The Riotous Shout (theme 6) takes on two different musical interpretations in the Liszt and Moszkowski transcriptions. This theme occurs in both the Dresden and Paris versions with nearly identical orchestration; only the preceding four-measure harmonic sequence is slightly different.

³⁰ Most piano-vocal scores realize this passage with the same trill figures that Liszt presents on the lower set of staves.

Moszkowski's m. 7 (ex. 3-7a) and Liszt's m. 88 (ex. 3-7c) are the final measures of the preceding four-measure trill sequence that immediately precedes the entrance of theme 6. Moszkowski slows down Wagner's thirty-second notes to sixteenth notes in order to set up a strong entrance of theme 6 (ex. 3-7a). The realization of this trill passage imitates the note direction and range of the moving string parts. A sense of expectancy and anticipation results from the inherent rising nature of this sequential passage. While Moszkowski's deliberate notational change lessens the intensity of this introductory material, it affords him the opportunity to burst into the Riotous Shout (theme 6; m. 8) with great aplomb. As discussed earlier, Moszkowski fills in Wagner's sixteenth-note string tremolo with a sweeping sextuplet sixteenth-note scale (ex. 3-7a, m. 8) and captures the character and energy of the theme in the opening flourish.

The last two beats preserve the melodic and rhythmic content of the theme (ex. 3-7a, m. 8). Moszkowski fleshes out the repeated sixteenth-note string tremolo by writing a broken sixteenth-note figure that fills in the harmony in the right hand. The thematic dotted rhythm in the right hand is further emphasized by the left-hand part. This is a Lisztian type of solution because it maintains thematic integrity while using a different accompaniment, yet this new accompanimental figure more clearly represents the essence and spirit of the thematic material on the piano than a straight reproduction of Wagner's original orchestral material. Although this solution is in the "style of Liszt," it never approaches the true flamboyance of Liszt and makes Moszkowski's passage eminently more playable by most pianists.

Example 3-7b. Wagner, Paris version, Supplément I, mm. 4-5.³¹

Example 3-7c. Liszt, mm. 88-89.

³¹ The corresponding place in the Dresden version is found in mm. 87-88.

In the four measures preceding the entrance of the Riotous Shout (theme 6), Liszt reinterprets Wagner's orchestral trills, which are condensed into a left-hand thirty-second-note *tremolando* figure (ex. 3-7c). The *tenuto* mark on the first chord indicates that the pianist should give a little extra weight to the chord by "setting" it into the key bed so that the sound has a chance to settle before the hand begins its rapid flutter. The right-hand cadenza-like filigree passage alternates between a chordal outline and a chromatic scale. The controlled chaos in these four measures has an intense fire that erupts into the Riotous Shout (theme 6) in m. 89.

Liszt's introductory passage is decidedly more volatile than Moszkowski's ordered and controlled version. Although the temperaments are quite different, both scores herald the arrival of the Riotous Shout. As a result, the presentations of this theme are also different. Moszkowski's version is more exuberant and energetic, while Liszt's is rhythmically slower and more controlled. Both approaches convey a sense of the passage's importance. Moszkowski places the compositional thrust in the thematic material and uses the surrounding transitional music to help set up dramatically the thematic arrival. Liszt's thematic presentation is calmer and more rhythmically controlled, while his surrounding transitional music evinces more compositional creativity.

Like Moszkowski, Liszt also suggests Wagner's sixteenth-note string tremolo on beats one and two of theme 6 (ex. 3-7c). A broken sixteenth-note chordal figure highlights the opening of the theme with an accented six-note chord. Liszt, however, then alters the rhythmic integrity of the theme itself. Instead of maintaining the underlying sixteenth-note rhythmic structure, he shifts to a triplet pattern. This slower

rhythmic motion creates a more weighty and deliberate character. The left-hand's staccato marks infuse some energy, but the overall impression lacks the vibrant exuberance found in Moszkowski's corresponding passage. Liszt may have felt compelled to incorporate this rhythmic slowing as a way of offering some contrast and relief to both the preceding and following areas.³²

Conclusion

Liszt and Rubinstein strive to preserve the orchestral sound on the piano, but they both make certain musical additions to enhance the piano's orchestral qualities. The instrumentation cues in the Rubinstein piano-vocal score stimulate the pianist's musical imagination in terms of finding a palette of orchestral colors on the piano. Although both Liszt and Rubinstein are completely faithful to the thematic requirements, the technical demands and challenges found in both of these works require a pianist of great skill and technical finesse.

Moszkowski and Singer find an upper-middle ground of transcribing that has many benefits. Like Liszt and Rubinstein, Moszkowski and Singer do their utmost to suggest a full range of orchestral colors, texture, and articulations on the piano. In particular, amongst all six scores examined, Moszkowski has taken the greatest pains to find compositional techniques or musical terms that help to overcome translational challenges and enhance the musical understanding.

³² The Riotous Shout (theme 6, Liszt, mm. 89-92) leads immediately into the passionate left-hand chromatic scale of the Passionate Yearning (theme 7) in m. 93 (cf. ex.3-5c) above. Thus, both the preceding transitional cadenza-like section (mm. 85-88) and the ardent presentation of the Passionate Yearning (theme 7, mm. 93-96) contrast with the slower, more deliberate, controlled rendition of the *Riotous Shout* (theme 6).

Singer's and Moszkowski's respective efforts to excite the musical imagination are also important. Singer accomplishes this by labeling key instrumentation parts and, more importantly, in his realization of the orchestral score for the piano. His textures approximate an orchestral sound without trying identically to reproduce one.

Moszkowski is even more successful in this respect because of his innovative transcription techniques that recreate an orchestral palette for the piano by effectively and practically adding connecting transitions, flourishes, changing articulation, inserting special performance markings, and pedalings.

Of the six pieces examined for the present comparison, it is Liszt's work, however, that comes across as the most successful in terms of writing with very thick and full textures. Although Liszt's flamboyant musical solutions are highly effective, only a handful of outstanding pianists can successfully navigate its many technical hurdles. By remaining technically challenging without being so demanding that it remains out of reach for most pianists, Moszkowski's transcription is more forgiving as well as musically satisfying.

The Nutter and Godowsky scores fill an important niche by providing music that can appeal to a wide range of talents and skills of amateur musicians. The Rubinstein and Liszt scores perform a different and equally important role by transforming an orchestral genre into a pianistic medium, but with a high technical price for the textural and musical replications. Singer and Moszkowski provide nearly the same orchestral equivalents for piano as do Liszt and Rubinstein, but without such supreme technical challenges.

CHAPTER 4

NACHKOMPONIERTE SZENE ZUR OPER TANNHÄUSER:
TRANSCRIPTION ANALYSIS*Introduction*

While the comparisons made in chapter three place Moszkowski's transcription techniques within a general historical context, a fuller understanding of Moszkowski's transcription style comes from observing the specific musical similarities and differences between the Wagner and Moszkowski scores. Thus, chapter four will not only compare the overall musical structures of both works, but will examine the ways Moszkowski takes an inherently orchestral technique and transforms it into a purely pianistic gesture. Included among these musical conversions are Moszkowski's use of dynamic and expression markings, musical texture together with articulation marks and musical gestures, timbral effects, including the use of musical terms such as *vibrato*, rhythmic effects, as well as finding viable pianistic solutions to intrinsically orchestral idioms. In addition, there will be a detailed comparison of Moszkowski's and Wagner's fourth and fifth musical sections (as described below in Tables 4-1 and 4-2) and their transition into Moszkowski's original music for the concluding section (section VI). Such comparisons and analyses open a window for understanding Moszkowski's transcription technique, providing a fundamental background for the subsequent analysis of his other piano transcriptions.

A Structural Analysis of the Venusberg Scene

Moszkowski's piano transcription of the Venusberg/Bacchanal Scene from *Tannhäuser* follows the design of Wagner's Paris version closely and can be separated into six sections that are distinguished by their use or non-use of thematic material. As already noted in chapter three, at the time of *Tannhäuser*'s composition Wagner's musical ideas had not yet coalesced into the *leitmotiv* approach and therefore may be considered themes. Tables 4-1 and 4-2 show the thematic and non-thematic sections as well as the placement of themes in both Moszkowski's *Tannhäuser* transcription and Wagner's Paris version.¹

¹ These themes are found in table 3-1 above.

Table 4-1. Wagner's Venusberg Scene – Paris Version

<u>Section I</u>	<u>Section II</u>	<u>Section III</u>	<u>Section IV</u>	<u>Section V</u>
Supplement I mm. 1-26* Supplement II mm. 1-72	mm. 73-118	mm. 119-153	mm. 154-194	mm. 195-298
Thematic	Thematic	Thematic	Non-thematic (transitional)	Thematic
<u>Themes used:</u> Supplement I Theme 6, m. 5 ff Theme 7, m. 9 ff Theme 8, m. 13 ff Theme 5, m. 15 ff Supplement II Theme 4, m. 13 ff Theme 12a, m. 26 ff	<u>Themes used:</u> Theme 12b, m. 73 ff Theme 13, m. 77 ff	<u>Themes used:</u> Theme 4, m. 119 ff Theme 6, m. 134 ff Theme 7, m. 138 Theme 5, m. 146 ff fragments of: Themes 4, 7, and 13	<u>Themes used:</u>	<u>Themes used:</u> Theme 8, m. 195 ff Theme 4, m. 197 ff Theme 14a, m. 200 ff Theme 14b, m. 203 ff Theme 15, m. 210 ff Theme 16, m. 242 ff <u>Coda</u> mm. 299-313 fragment of Theme 4, m. 299 ff
<u>Main Key areas:</u> E major (m. 1) B major (m. 41) Key Sig. change, D major (m. 63)	<u>Main Key areas:</u> V ⁷ of D (m. 73) E major (m. 91)	<u>Main Key areas:</u> E major (from Section II) B pedal (m. 130)	<u>Main Key areas:</u> E-flat (m. 182)	<u>Main Key areas:</u> E-flat (from Section IV) E major (m. 223) C major (m. 273) E major (m. 299)
Tempo Allegro			Tempo Molto moderato (m. 182)	
* See Chapter 3 for explanation and use of Supplements I and II in Wagner's Paris version.				

Table 4-2.

Moszkowski's *Tannhäuser* Paraphrase

<u>Section I</u>	<u>Section II</u>	<u>Section III</u>	<u>Section IV</u>	<u>Section V</u>	<u>Section VI</u> [new]
mm. 1-101	mm. 102-147	mm. 148-182	mm. 183-223	mm. 224-324	mm. 325-361
Thematic	Thematic	Thematic	Non-thematic (transitional)	Thematic	Thematic
Moszkowski's <i>original</i> music (mm. 1-3)			Moszkowski's <i>original</i> music (mm. 197-223)	Moszkowski's <i>original</i> music (mm. 322-324)	Moszkowski's <i>original</i> music (mm. 325-361)
<u>Themes used:</u> Theme 6, m. 8 ff Theme 7, m. 12 ff Theme 8, m. 16 ff Theme 5, m. 18 ff Theme 4, m. 42 ff Theme 12a, m. 65 ff	<u>Themes used:</u> Theme 12b, m. 102 ff Theme 13, m. 106 ff	<u>Themes used:</u> Theme 4, m. 148 ff Theme 6, m. 163 ff Theme 5, m. 175 ff fragments of: Themes 4, 7, and 13		<u>Themes used:</u> Theme 15, m. 224 ff Theme 8, m. 236 ff Theme 14a, m. 237 ff Theme 14b, m. 244 ff Theme 16, m. 253 ff	<u>Themes used:</u> Theme 5, m. 325 ff Theme 4, m. 333 ff Violin theme fragment of 14a, m. 353 ff
<u>Main Key areas:</u> E major (m. 1) B major (m. 76) Key Sig. change – D major (m. 92)	<u>Main Key areas:</u> V ⁷ of D (m. 102) E major (m. 120)	<u>Main Key areas:</u> E major (from Section II) B pedal (m. 159)	<u>Main Key areas:</u> F [#] pedal (m. 195) Key Sig. change - C major, m. 203, but underlying harmony is D ⁷	<u>Main Key areas:</u> E ^b major (m. 224) B major (m. 236) F [#] pedal (m. 253) Key Sig. change – E major (m. 274) Key Sig. change - C major (mm. 286-311) Key Sig. change – E major (mm. 312 – 332)	<u>Main Key areas:</u> E major (m. 325)
Tempo Allegro				Tempo Molto moderato (m. 224)	Tempo Allegro (m. 325)

Moszkowski follows Wagner's thematic structure for the Venusberg scene closely, with two notable exceptions. The first place where Moszkowski's original material appears is in Section IV, at mm. 197-223.² This compositional incursion occurs during a developmental, non-thematic section and is significant because the distinction between what is his and what belongs to Wagner is deliberately blurred. Even the most careful listener would be hard pressed to determine exactly where Wagner ends and Moszkowski begins. By choosing a non-thematic area, Moszkowski has greater compositional flexibility and only has to approximate Wagner's melodic style. Thus, Moszkowski has fewer harmonic restrictions because he is not obliged to remain within the harmonic structure of a particular theme.

The musical structure of Wagner's Venusberg/Bacchanal is complicated by the absence of strong cadential progressions. Although the piece moves through a wide variety of keys and key areas, none of these is tonicized in a traditional way. The boundaries of sections are not always clear, therefore maximizing musical continuity. In defining the different sections, several factors play a role: the use or absence of thematic material, large-scale key areas, and the use of Wagner's stage instructions as an indicator of change.

As shown in table 4-1, Wagner's overall structure has five basic sections that either contain identifiable thematic material or are free of clear thematic material. Section I is a thematic section that begins the musical depiction of the seductions of the Venusberg. The opening musical material comes from the Paris version score,³ mm. 1-

² Measure 197 in Moszkowski's paraphrase corresponds to m. 168 in the Wagner score.

³ All musical examples contained within this chapter are from the Paris version unless otherwise stated. See Chapter 3 for comparison of the Dresden and Paris versions.

26, Supplement I.⁴ For the present analysis, the measure numbers in Supplement II are re-numbered to begin again with measure one. Five different themes are presented in Section I. The first theme arrives just after a whirlwind introduction with the Riotous Shout (theme 6, m. 5). This is immediately followed by the Passionate Yearning (theme 7, m. 9), the Wild Cry of Delight (theme 8, m. 13), and Strains of Maddening Revelry (theme 5, m. 15). The Bacchanalian Dance (theme 4) appears in m. 13 of Supplement II, and is followed by the Intoxicated Gestures (theme 12a) in m. 26.

At the beginning of Section II (m. 73) Wagner's stage instructions indicate that the Bacchantes are prey to a growing delirium.⁵ The music becomes more frenzied and wilder. This section begins with the Intoxicated Gestures (theme 12b, m. 73) and concentrates on the seductive Senses Mastering Spell (theme 13, m. 77), which is repeated five times in this short forty-three-measure section.

Section III is another multi-thematic area that begins in m. 117. At this moment the Satyrs and Fauns surge from the jagged edges of the grotto and blend in with the dances of the Bacchantes and lovers.⁶ The Bacchanalian Dance (theme 4, m. 119), the Riotous Shout (theme 6, m. 134), the Passionate Yearning (theme 7, m. 138), and the Strains of Maddening Revelry (theme 5, m. 146) all make appearances during this thirty-four-measure section. In addition to these complete thematic presentations, subsequent fragments of the Bacchanalian Dance (theme 4), the Passionate Yearning (theme 7), and the Senses Mastering Spell (theme 13) are also scattered throughout this section.

⁴ The score used for this analysis is: Richard Wagner, *Tannhäuser und der Sängerkrieg auf Wartburg* (London: Ernst Eulenberg, [1929]).

⁵ "Les Bacchantes sont en proie à une délire croissant."

⁶ According to the French stage instructions: "Des Satyres et des Faunes surgissent des anfractuosités de la grotte, ils se mêlent à la danse des Bacchantes et des couples amoureux."

Sections IV and V have a more ambiguous structure. If only harmonic structure is used as a defining guideline, then Section IV would logically run from m. 152 to m. 181 because no thematic material is found in these thirty measures, nor do any significant key and tempo changes occur before m. 182. This does not provide a complete description, however, because it does not take into account the upcoming thematic return and tempo change. Although key and tempo changes could delineate a section at m. 182, the non-thematic music continues for another twelve measures until m. 195. It is at this point that the thematic material returns, and the mood change, indicated by the *molto moderato* marking in m. 182, is finally realized. Thus, if the absence of thematic material becomes a defining marker, a more sensible interpretation of Section IV includes m. 152 through m. 194. Section V (mm. 195-298) is then comprised of entirely thematic material followed by a fourteen-measure coda (mm. 299-313).

It is within these two ambiguous quasi-developmental sections that Moszkowski presents a major digression from Wagner's score by making a large cut (mm. 170-210). By doing so Moszkowski removes the thematic presentations of the Wild Cry of Delight (theme 8, m. 195), the Bacchanalian Dance (theme 4, m. 197), and the Decoy-call (theme 14a, m. 200; 14b, m. 203).⁷ He also eliminates the long transitional passage that Wagner uses to quiet the passions of the revelers and delays the placement of the E-flat key change. As a result of this cut Moszkowski's sections are more clearly defined. The non-thematic material found in Moszkowski (mm. 183-223) becomes Section IV, and the thematic material that begins with the Theme of Peace (theme 15) in the new key of E-flat (mm. 224-324) is Section V.

⁷ Although themes 8, 14a, and 14b are heard in Moszkowski's Section V, they occur at a later musical place and do not correspond with the above-mentioned occurrences.

Moszkowski's Transcription Technique for the Venusberg

Composers transcribing music from an orchestral score to a solo keyboard instrument face a variety of obstacles. These challenges include translating dynamic range, orchestral gestures, timbres, textures, articulation, and combinations of these elements into meaningful piano music. Moszkowski faces an additional challenge in this work and his *Isoldens Tod: Schluss-Szene* from Wagner's *Tristan und Isolde*. To begin with, Wagner's orchestration reached enormous proportions for music at that time with regard to both the number of instruments and the volume of sound required. Despite the great advances made to the piano, it must have been daunting for Moszkowski to transcribe works of such sheer quantity of instruments and volume of sound. He persevered, however, and created clever solutions, as the following discussion of Moszkowski's transcription technique will show.

Dynamic and Expression Markings

One of the most significant challenges in creating a transcription of the Venusberg scene involves dynamic and expression markings. Moszkowski uses descriptive words to convey a greater depth of information to the performer than can be indicated by simple dynamic markings. Many of the terms he chooses go beyond ordinary mood enhancers. While Wagner merely indicates the dynamic marking, Moszkowski elucidates the underlying meaning with an expressive term. Some examples from the *Tannhäuser* transcription are seen in Table 4-3.

Table 4-3. *Tannhäuser*: Dynamic and Expressive Markings

<u>Wagner</u>		<u>Moszkowski</u>	
<i>ff</i>	m. 76 ⁸	<i>appassionato</i> (with <i>ff</i> indicated in m. 102)	m. 106
<i>ff</i>	m. 103	<i>con somma passione</i>	m. 132
<i>ff & fz</i>	m. 113	<i>feroce</i>	m. 142
<i>fff</i>	m. 146	<i>fff & strepitoso</i>	m. 175
no indications	m. 167	<i>con bravura</i> (<i>ff</i> is indicated in m. 195)	m. 196
< > markings	m. 233	<i>cantabile</i>	m. 246
<i>dolcissimo</i>	m. 242	<i>amoroso</i>	m. 255
<i>sehr zart</i>	m. 253	<i>soavemente</i>	m. 266

This kind of additional descriptive commentary allows the performer to delve for a deeper meaning in a score. Although Moszkowski omits Wagner's stage instructions, he compensates for the lack of visual or emotional content with these additional expressive marks, thus enhancing a performance through such descriptive terms.

⁸ If there is no dynamic marking listed here, then none immediately precedes the example in the score.

During the Bacchantes' arrival for a wild orgy,⁹ the orchestral dynamics remain mostly *piano* (m. 23). As the Fauns and Satyrs assemble and the dancing becomes more savage and violent, Wagner indicates *più f* and *ff* in selected orchestral parts (m. 63). The general uproar is heightened to *ff* throughout the orchestra as the Bacchantes become prey to their desires (m. 75), and the Satyrs and Fauns surge from the jagged edges of the grotto to interrupt the dances of the Bacchantes and lovers (m. 125). The *ff* is punctuated with *fz* markings around m. 113. Just before the orgy reaches a new zenith, a sudden dynamic drop to *p* occurs, followed by a forward surge of *molto crescendo* and *più forte* that arrives at *fff* in m. 145. At this moment the three Graces become aware of the orgy and are alarmed. This is one of the dynamic peaks of the scene, with *fff* throughout the orchestra. Although the Graces attempt to disperse the groups, the dynamic level does not drop beneath a *ff*. Even at m. 170, when the groups begin to settle into a sweet apathy¹⁰ in front of the Graces, the dynamics peak again at *fff*. It is not until the key change to E-flat (m. 182) that a sustained diminuendo takes place. From this point onwards the dynamic shape has a more restrained consistency as the wildly bombastic and frenzied abandonment of the Bacchanal orgy begins to subside.

Example 4-1a-b illustrates one of the first dynamic considerations Moszkowski faces. The main melodic figure is scored for doubled flutes, oboe, violin 1 and 2, and viola. The second violins and violas have a sixteenth-note rhythmic pattern similar to that of the flutes and first violins; however, their notes support the harmonic texture. The remaining winds¹¹ lend further strength to the harmonies of the second violins and violas

⁹ “Une orgie sauvage.”

¹⁰ “Un douceur langueur.”

¹¹ The remaining winds are comprised of clarinets, bassoons, horns, and trumpets in E.

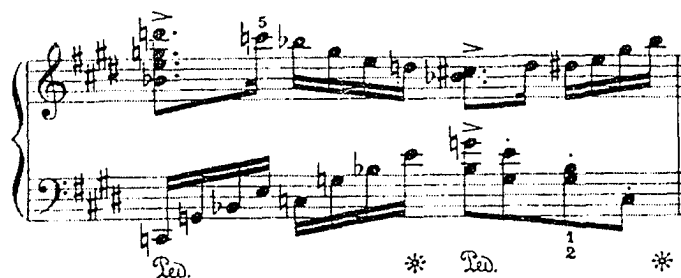
with half-note chords in thirds. The cello section holds onto the first quarter note and then struggles upwards against the melodic cascade for two beats before it is thrust downwards for the remainder of the measure.¹² Throughout this passage the orchestra is marked *ff*.

Example 4-1a. Wagner, m. 36.

The image displays a musical score for Wagner, measure 36. The score is arranged in two systems. The top system includes staves for Grand Flute (Gr. Fl.), Oboe (Ob.), Clarinet in A (Kl. (A)), Bassoon (Fg.), Horn in E (Hr. (E)), Trumpet in E (Trp. (E)), and Tuba (Tub.). The bottom system includes staves for Violins (Vl.), Viola (Br.), Cello (Vc.), and Double Bass (Kb.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo marking 'zu z.' is above the first staff. The dynamic marking 'ff' (fortissimo) is present in the woodwind and string parts. The notation shows a complex melodic line in the woodwinds and strings, with the cello and double bass parts providing harmonic support.

¹² Although the double bass has a low C doubling the cellos, its part is does not have any melodic function, instead providing harmonic support.

Example 4-1b. Moszkowski, m. 65.



Moszkowski captures the timbral drama but balances the dynamic and notational demands with the relative limitations of the pianoforte. Although the first violin and doubled-flute figure is preserved, a single line of sixteenth notes cannot compete against the dense texture of several orchestral sections. Moszkowski, therefore writes a four-note chord spanning a tenth that consists of the second violin and viola harmonic outline. This chord conveys the strength of *ff* by virtue of its size and is further supported by the left-hand cello-line interpolation. Moszkowski re-scores the cello quarter note on beat one (C2) because the note decay would prevent an increase in sound.¹³ Thus by writing continuous sixteenth notes throughout the first two beats, the feeling of the *ff* volume is maintained. In addition, Moszkowski exploits the contrasting direction of the upper and lower voices. The cello line is embedded in the orchestration and obscured. In Moszkowski's arrangement the contrasting motion of the cello line is highlighted by the left-hand's upward sweeping gesture. His setting highlights both the orchestral and thematic gestures as well as the dynamic prolongation without requiring a multitude of simultaneous notes.

¹³ Following the Acoustical Society of America (ASA) standard, middle C is equivalent to C4.

Example 4-2a. Wagner, m. 77.

Full orchestral score for Wagner, m. 77. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hr. (A)), Bassoon (Fg.), Horn (Hr. (E)), Trumpet (Trp. (E)), Trombone (Pos.), Bass Trombone (Btb.), Percussion (Pk.), Violin (Vi.), Viola (Vl.), Cello (Cb.), and Double Bass (Kb.). The music is in 3/4 time, marked *ff* (fortissimo), and features a key signature of one sharp (F#). The woodwinds and strings play sustained notes, while the brass instruments have more active parts.

Example 4-2b. Moszkowski, m. 106.

Piano solo score for Moszkowski, m. 106. The score is in 3/4 time, marked *appassionato* (passionately), and features a key signature of one sharp (F#). The music is written for the right hand (RH) and left hand (LH). The right hand has a melodic line with a trill in the final measure, while the left hand provides a rhythmic accompaniment. The score includes fingerings (1, 5, 1) and a dynamic marking of *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

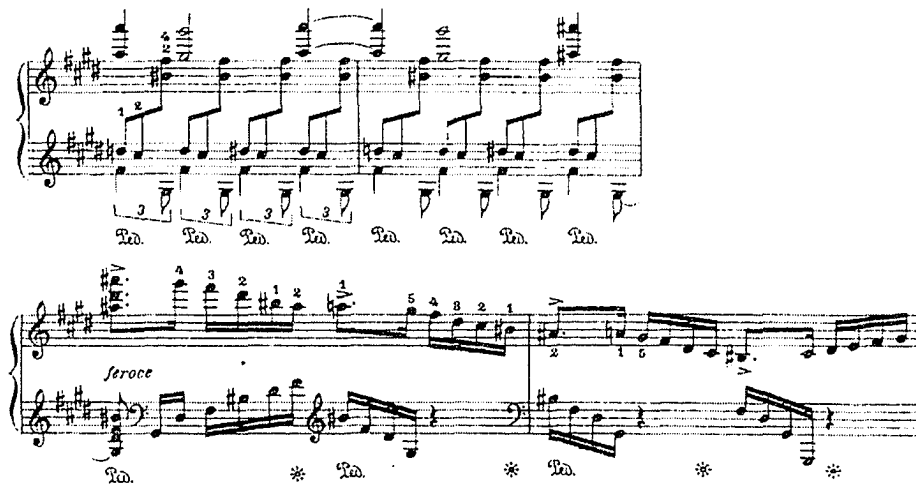
In his search for dynamic prolongation, Moszkowski often combines texture and gesture; example 4-2a-b illustrates this "filling-in" technique. Wagner writes *ff* throughout the orchestra. The doubled clarinets, oboes, flutes, and first violins have the *Senses Mastering Spell* (theme 13) in unison, while the rest of the orchestra has either tremolo, rolled, or held whole notes. The melodic rhythm of m. 77 shows a dotted half note followed by a quarter note. Wagner scores the timpani part with a roll that exhibits the underlying energy and prevents any unintentional note decay.

Moszkowski's eagerness to exhibit the intent and energy behind the *Senses Mastering Spell* is evident. Although Wagner's stage directions are not included, Moszkowski marks this passage *appassionato*. This conveys the subtext and emotional undercurrent of the theme. The *appassionato* also indicates the passage be played with great thrust and abandonment; this is further enhanced by the five-and-a-half octave virtuosic sweep. This passionate mini-cadenza serves several simultaneous purposes. Wagner's harmony is realized, the *appassionato* feeling is conveyed by the dramatic flourish, and by combining these two aspects, a forward-moving dynamic volume is produced that simulates the tremolo effect in Wagner's orchestration. Furthermore, the held dotted half notes of the winds and brass are disguised as Moszkowski effectively uses this sweeping gesture to both fill out the harmonic structure and intensify the musical drama.

Example 4-3a. Wagner, mm. 109-114.

This musical score page contains two systems of music. The first system, spanning measures 109 to 114, features a full orchestra and vocal soloists. The instruments listed on the left are: Kl. Fl. (Clarinet in F), Gr. Fl. (Grossflute), Ob. (Oboe), Kl. (A) (Clarinet in A), Fg. (Fagott), Hr. (E) (Horn in E), Trp. (E) (Trumpet in E), Trp. (D) (Trumpet in D), Pos. (Posaune), Hob. (Hobo), Pk. (Pauke), Trgl. (Trommel), Bk. (Bass), and Tamb. (Tamburin). The vocal parts are labeled VI. (Violoncello), Br. (Baritone), Vc. (Violoncello), and Kb. (Kontrabaß). The score includes various musical notations such as notes, rests, and dynamic markings like *piu f* and *f*. The second system, spanning measures 115 to 120, continues the orchestral and vocal parts with similar notation and dynamics.

Example 4-3b. Moszkowski, m. 140-43.



Another example of overcoming keyboard limitations is shown in example 4-3a-

b. Wagner uses repeated *fz* markings on the strong beats of the Intoxicated Gestures (theme 12a, mm. 113-14) and a subsequent triplet buildup (mm. 115-16) to strengthen the entrance of the Fauns and Satyrs (mm. 109-112; ex. 4-3a). Prior to their entrance, Wagner writes a pulsing, descending repeated triplet figure in the second violins and violas that moves down by half step and then back up again every two beats. This driving figure is augmented by an offbeat half-note octave figure in the first violins and upper winds. The pulsing lower string triplets sound as though they are rebounding off the upper wind and violin figures. The combination of these two forces propels the music with a greater energy than before.

The double bass also augments the energy at this point. Previously the double-bass part played various types of regular quarter-note rhythmic patterns. Suddenly its rhythm changes at the *più forte* (m. 111) to sextuplet staccato quarter notes that propel the motion even more strongly towards the *ff* arrival of m. 113.

Although Wagner's orchestration creates a compelling musical statement, Moszkowski finds an equally interesting pianistic solution in m. 142 (Wagner, m. 113) that Moszkowski marks *feroce* (ex. 4-3b). The downbeat of Wagner's m. 113 functions as a preparation for the more important arrival that occurs four measures later in m. 117 when the Fauns and Satyrs emerge and disrupt the dances of the Bacchantes and the amorous couples.¹⁴ Moszkowski retains the offbeat octave melody of the first violins and high winds in the upper part of the piano right hand (mm. 140-141). Moszkowski's challenge is to integrate the pulsating triplet rhythm of the lower strings and double-bass line. He retains some of the string octave doublings of the triplet figure by dividing it between the hands. The bass note of the left hand on the first triplet of the beat is scored for the lower octave (F-sharp 4) while the right hand plays the F-sharp 5 on the third note of each triplet. When performed at tempo the illusion of a true octave doubling in each complete triplet figure is created. This figure is repeated so rapidly that the ear assumes the presence of the remaining octave doublings.

The one remaining orchestral element to be incorporated is the hemiola created by the double-bass rhythmic figure. Although it is technically possible to play the bass pattern, Wagner's intention of creating an impelling drive toward the downbeat in m. 113 (Moszkowski, m. 142) is not realized. Moszkowski gives an approximation of Wagner's sextuplet figure by allowing the left-hand bass notes to bounce off each other (mm. 140-141). The G-sharp 3s act in concert with the F-sharp 4s. While this rhythmic stress does not accurately divide the twelve eighth-note triplets into six duplets, it creates its own

¹⁴ "Des couples amoureux."

forward motion by forcing the third note in each group of triplets to spring energetically toward the next triplet.

The rhythmic combination produced by Moszkowski's reduction gives a feeling of urgency and drive. The keyboard range utilized has enough resonance that additional crescendos are not required to maintain the dynamic level. Moszkowski conserves the dynamic resources and saves something special for the entrance of the Satyrs and Fauns at the *feroce* in m. 142. By maintaining a fairly open spacing between the notes and indicating a judicious use of pedal, Moszkowski capitalizes on the natural reverberation and resonance of the piano.

Moszkowski omits Wagner's *più forte* and *fz* markings entirely and replaces them with regular accent marks (>) on the first and third beats of the measure (mm. 142-43). By labeling the downbeat of m. 142 *feroce*, he encourages the performer to use a more articulated, biting finger-stroke. Even in the absence of a large orchestral resource, Moszkowski highlights the importance of this moment without forcing the performer to peak dynamically too early in the piece.

At the same time Moszkowski so judiciously delays the dynamic peak, there is one moment where he has not been precise enough in his markings (ex. 4-4b). Following the arrival of the Satyrs and Fauns, there is a two-measure descending pattern that Wagner marks *fz* on beats one and three (mm. 113-14). This same pattern recurs a half step lower with the addition of a *ff* two measures later and is scored with the *fz* markings (mm. 117-18; ex. 4-4a).

Example 4-4a. Wagner, mm. 117-19.

Kl. Fl.

Kr. Fl.

Ob.

Kl. (A)

Fag.

Hr. (E)

Trp. (E)

Trp. (D)

Pos.

Btb.

Pk.

Trgl.

Bck.

Tamb.

Cast.

(sur le théâtre) *p*

(Satyre und Faune sind aus den Klüften erschienen und drängen sich
Des Satyres et des Fannes surgissent des anfractuosités de la grotte, ils se

Vl.

Br.

Ve.

Kb.

molto stacc.

molto stacc.

pizz.

Example 4-4b. Moszkowski, mm. 146-48.



Wagner wants a big surprise at the beginning of m. 119. After the preceding dynamically loud and heavily accented music, he indicates a sudden dynamic drop to *p* with *pizzicato* in the double bass and *molto staccato* throughout the rest of the orchestra as the castanet begins to play (m. 119). This dramatic dynamic change heralds the first return of the Bacchanalian Dance (theme 4). Wagner lowers the dynamics to a quiet level in anticipation of another increase of tension, drama, and passion. What is clever about this dynamic marking is that by indicating *ff* in addition to the *fz* markings (mm. 117-18) he prevents any dynamic weakening or decrescendo, thus augmenting the impact of the *subito piano* (m. 119).

Moszkowski has been very careful in his dynamic translations but may have overlooked this moment. Although he continues to indicate the *fz* mark with an accent (>) on beats one and three (mm. 142-43, ex. 4-3b; and mm. 146-47, ex. 4-4b), there are no other dynamic instructions until the *piano* in m. 148. This could potentially mislead a pianist who has not carefully consulted the original opera score. The absence of any additional markings, such as *sempre feroce* or *sempre ff*, could result in an unintended *diminuendo* from m. 146 to the *p* in m. 148. A *diminuendo* could easily be inferred given the general descending note contour, the half step lowering of the melodic figure (m.

142),¹⁵ and the upcoming *piano*. In addition, because the first passage (mm. 142-43) is marked *feroce* and the repetition (mm. 146-47) has no additional markings, a performer might assume that the repetition should be played more softly and used as a dynamic bridge to the next thematic entrance marked *piano*. The previous dynamic marking given in Moszkowski's score (*ff*) appears in m. 102, nearly forty measures earlier. The performer needs an indication that this repeated phrase should be played with more strength to produce a greater contrast with the upcoming *piano* thematic material. This type of omission is very uncharacteristic for Moszkowski. Perhaps this is an editorial oversight or musical assumption on his part. Either way, no clear indication to the performer as to the dynamic intentions has been given.

In general, Moszkowski's strategic dynamic and expression marks translate the emotional and physical activities visually evident in a live opera production into a viable pianistic medium. These are not the only tools that Moszkowski uses, however, to enhance the translation of Wagner's orchestral music for the piano; texture and timbre also play a vital role.

Texture

In the art of transcription, texture must also include articulation and gesture. Moszkowski skillfully uses all of these aspects. One of the first examples of gesture occurs in ex. 4-5a-b.

¹⁵ The melodic figure in m. 142 begins with an A sharp and in m. 146 moves down a half step to an A natural.

Example 4-5a. Wagner, Supplément I, mm. 4-5.

Example 4-5b. Moszkowski, mm. 7-8.

During the opening four measures of the Paris version the string instruments have thirty-second-note tremolos. The fourth beat of each of the opening four measures have the thirty-second notes written out while the final beat in each measure contains a little connecting, rising passing-tone figure that smoothly joins the measures together. The natural running flow of this introductory figure is compounded in m. 5, Supplement I, with the arrival of *The Riotous Shout* (theme 6; ex. 4-5a). Although marked *piano*, there is a downbeat accent and a thirty-second-note tremolo on the double-dotted first note, creating a vivid entrance for the theme. Moszkowski recognized the importance of this first thematic entrance and planned his entire introduction around it.

Moszkowski's introduction is nearly twice as long as Wagner's; these additional three measures (mm. 1-3) serve a dual purpose. By slowing down the rhythmic figuration from thirty-second notes to sixteenth notes and opening with the neighbor figure that starts two octaves lower, Moszkowski augments and extends the expectation of the thematic arrival. The extended introduction's second function dramatizes the theme itself by translating a single-note tremolo into practical pianistic terms.

The excitement and energetic feeling of Wagner's string orchestration is not readily accommodated on the piano (m. 5, Supplement I; ex. 4-5a). While it would be technically feasible to play the opening introduction with thirty-second notes, it would be virtually impossible to maintain the same figuration in m. 8. The repeated action on the piano cannot accomplish such a rapid single-note repetition, and the result would sound harsh and grating. On the other hand, if Moszkowski had opted to write a broken-chord tremolo simulating the orchestral part, the result would be amateurish and unrefined. Instead, Moszkowski offers a brilliant solution for m. 8. In the space between beat one

and the final sixteenth note of beat two, he writes a sweeping sextuplet sixteenth-note scale. This gesture mimics the rhythmic intention behind Wagner's string tremolo but places it into a beautiful pianistic motion so the energy and excitement are retained. This solution could not have been as successful if Moszkowski had not slowed down the introductory rhythmic figure to sixteenth notes. By doing so, he has given more direction and upward flow to this scale gesture, saving the velocity for the important thematic music that follows.

Not only does this example highlight Moszkowski's transcribing techniques, but it demonstrates his thoughtfulness regarding texture. If he had merely wanted to reproduce the notes with some semblance of resonating sound, Moszkowski could have used a broken-chord tremolo figure. Instead, by combining both the initial chord on beat one and the sweeping scale gesture with the pedal, he creates a sense of continuous sound much like that produced by string players. Furthermore, by having only one large initial chord followed by individual scale notes, he limits the overall dynamic volume. The broken-tremolo chord option might have been too loud for a passage marked *mezzo piano*. Instead, by playing a scale, the performer uses a finger attack that keeps the dynamics soft but still conveys a light sweeping sharpness in the sound.

Another example of how Moszkowski translates Wagner's orchestral texture to maintain the intent and gesture of a passage is found in example 4-6a-b. At this moment in the staging the Bacchantes invade the scene. Their arrival is signified by a very fast, *staccato* string passage (ex. 4-6a). The violins are in unison with the violas and celli an octave lower. All the strings have the same *ff* descending four sixteenth-note sequence that follows a step-wise rising pattern.

Example 4-6a. Wagner, string parts only, mm. 28-29.

Example 4-6b. Moszkowski, mm. 57-58.

Moszkowski could have easily transcribed this passage in staccato octaves, with the right hand taking over the violin line and the left hand covering the remaining string parts. Recognizing the potential technical drawback,¹⁶ however, Moszkowski found a different solution. The two most important aspects to this passage are the articulation and an awareness of the rising sequence. This sequence musically depicts the Bacchantes swarming onto the stage, while the articulation adds definition to their body language.

¹⁶ One possible pianistic interpretation might be to play this passage legato, or at least without a very crisp staccato, because the groups of sixteenth notes are descending and the tempo is quite fast. This interpretation would obscure the highly articulated entrance.

Moszkowski cleverly divides each four-note sequence evenly between the hands. The first and third sixteenth notes are played by the right hand, while the second and fourth are played by the left hand. Within the right-hand notes the first sixteenth note is an octave, while the third sixteenth note is merely unison. The left hand follows this pattern in reverse. The first left-hand note (second sixteenth note) dovetails with the right hand by playing a single sixteenth note, while the second left-hand note (fourth sixteenth note) plays an octave. In essence, the first and fourth notes are played in octaves, while the interior notes are unisons. The effect brings out the first and last notes of the sequential pattern, while the listener takes for granted the octave presence of the second and third sixteenth notes. This is very similar to m. 140 where Moszkowski tricks the ear into presupposing octave doublings that are not present.

By having the hands alternate each note, the likelihood of any legato connection is obliterated; this is further highlighted by Moszkowski's indicated fingering. The interior second and third sixteenth notes are fingered with the second fingers of the left and right hands. The choice of the second finger is practical in several ways. It contributes to the overall flexibility and technical ease of performance and allows for a very strong, articulated attack.¹⁷ Moszkowski emphasizes this point by indicating *martellato* instead of Wagner's *staccato*. The difference between these two terms lies in their attack on the key. While *staccato* means short, *martellato* in piano playing means hammered.¹⁸ This is a crucial point, because playing *staccato* on a string instrument can be much easier than

¹⁷ Because the hands are mirror images of each other, the second finger in both hands can easily cross over the thumb. This allows the right hand to reach below the thumb, while the left hand reaches above the thumb. In this way, the second fingers can easily grab the interior second and third sixteenth notes in each beat.

¹⁸ *The New Harvard Dictionary of Music*, 470.

on a piano. A string player has the flexibility of changing the bow with each note and thereby producing a highly articulated sound. A pianist must work much harder to achieve the same goal. Thus, by alternating the hands, placing the octaves on the outer notes of each sequential figure, providing a strongly articulated fingering, instructing the performer to use a “hammered” attack, and eliminating any use of the pedal, Moszkowski creates a spirited passage with impressive technical flexibility. In this way he simultaneously respects Wagner’s intentions and transforms them into a very pianistic gesture.

Moszkowski carefully appraises each situation individually and does not always interpret *staccato* in such a highly articulated manner. A different textural change can be found in example 4-7a-b. Again Wagner gives the strings a *staccato* figure in octaves (ex. 4-7a). The remainder of the orchestra is scored with *ff*-tied whole notes on a C sharp diminished seventh chord over a pedal tone on A. Moszkowski recognizes that the *staccato* triplet figure is used to fuel the driving fire of the Bacchantes’ desire, rather than as a depiction of a specific action or motion, and concentrates his efforts on emulating the drive and passion of the moment, rather than the articulation. He indicates *non-legato* at the outset of this triplet figure in m. 107 and omits any further pedal markings for these two measures.

Example 4-7a. Wagner, mm. 79-80.

gr.Fl.
Ob.
Cl.
(A)
Fg.
Hr.
(E)
Trp.
(E)
Pos.
Btb.
Pk.
p cresc.
Vi.
Br.
Vc.
Kb.

The score for Example 4-7a shows two measures of music for a large orchestra. The instruments listed on the left are: gr.Fl. (great flute), Ob. (oboe), Cl. (A) (clarinet in A), Fg. (fagotto/bassoon), Hr. (E) (horn in E), Trp. (E) (trumpet in E), Pos. (positone), Btb. (baritone), Pk. (piano), Vi. (violin), Br. (viola), Vc. (cello), and Kb. (double bass). The piano part (Pk.) includes a dynamic marking of *p* and a *cresc.* (crescendo) instruction. The woodwinds and strings play sustained notes or chords, while the piano has a more active, rhythmic part.

Example 4-7b. Moszkowski, mm. 108-09.

The score for Example 4-7b shows two measures of music for piano and violin. The piano part (bottom staff) features a series of chords and arpeggiated figures, with fingerings indicated by numbers 7 and 9. The violin part (top staff) features a series of eighth-note patterns, with slurs and accents indicating phrasing. Arrows point to specific notes in both staves, likely highlighting important musical elements.

In example 4-6a-b Moszkowski excludes the wind parts; however, in example 4-7a-b, he incorporates them (mm. 108-09). Although the octave string parts have a lot of energy and drive built into them, they have little substance or texture. Instead, this is provided by the sustained *ff* wind parts. In example 4-7b Moszkowski combines the wind parts with the string triplet figures. In this way he provides a driving energy with substance and texture that supports a strong dynamic level without becoming overwhelmed. Moszkowski integrates the tied whole notes (C sharp, B-flat and G; ex. 4-7b) as a second voice in thirds, fifths, and sixths below the melodic line. This fills out the texture and maintains the melodic integrity of the figure; it also allows for a *crescendo* into the next measure (m. 110). By re-working the wind parts, Moszkowski modifies Wagner's original texture and harmony while successfully capturing the original spirit.

Timbre

Moszkowski occasionally reproduces certain orchestral effects on the piano. One such timbral result occurs in example 4-8a-b, during the Bacchanalian Dance theme fragment. The second violin, cello, and double bass have *pizzicato* indications, while the rest of the orchestra plays *molto staccato*. Only the first violin and viola are marked *arco*. Moszkowski must approximate the timbres of the repeated eighths of the wind parts, the *arco* (but still heavily articulated) first violin and viola parts, and the remaining *staccato* string parts. He incorporates the first violin's grace note figure on beat 1 into the piano part (albeit from a half step below instead of above the G sharp; ex. 4-8b) but not the two additional sixteenth-note after-beat figures. Instead Moszkowski concentrates on bringing out the thematic material in the viola and cello parts. He then

incorporates pitches from other instrumental parts into the left-hand harmonization of the thematic material. The right hand is similarly harmonized, using notes found in the wind parts. The last three right-hand melodic notes correspond to the cello line, while the first three melodic notes are derived from the second violin part's triple stops. The entire two-measure passage is marked with *staccato* dots (with the exception of the first note of each measure, which is a double-stemmed quarter/eighth note).

Example 4-8a. Wagner, mm. 127-29.

The image displays a page of a musical score for Wagner, measures 127-29. The score is arranged in two systems, each containing ten staves. The instruments are listed on the left of each staff: Gr. Fl., Ob., Kl. (A), Fg., Hr. (E), Trp. (E), Btb., Cast., Vl., Br., Vc., and Kb. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *arco*, *pizz.*, *molto cresc.*, and *p*. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The measures are numbered 127, 128, and 129 at the bottom of the staves.

Example 4-8b. Moszkowski, mm. 156-58.



Despite these seemingly disparate timbres, Moszkowski's combination of articulation, chordal structure, and pedal creates an equitable solution. Part of the difficulty occurs because although the cello and viola parts have the same notes, one part is marked *pizzicato* while the other is not. Moszkowski uses a combination of *staccato* with a touch of pedal on the first three left-hand eighth notes. The jumping right-hand chords have an inherent quickness because the hand must release each chord with enough attack and motion to arrive at the next chord in time. The combination of the *staccato* marking, a fairly sharp, articulated attack on the chords in both hands, and the judicious pedal indications creates a multi-textured passage. Even in Wagner's orchestration none of the individual effects, such as the *molto staccato* mark, the *pizzicato* mark, or the held wind parts, has an overwhelming presence. It is the effect of the combined forces that is experienced by the listener. Although Moszkowski cannot precisely mimic these qualities, the various layers built into the piano part combine together to form a new timbral quality.

The Sirens' Choir (theme 14a), which appears five times in Sections V and VI, also exhibits Moszkowski's careful textural and timbral considerations.¹⁹ The first four of

¹⁹ Moszkowski, mm. 237-239, 241-243; 287-289, 291-293, 353-356.

these occurrences happen in both Moszkowski and Wagner, but the final appearance in Section VI is purely Moszkowski's own idea.

The invisible Sirens are heard calling from offstage. It is the only time in this entire scene that any text is sung:

*Naht euch dem Strande. Naht euch dem Lande,
wo in den Armen glühender Liebe süß Erwarmen still' eure Triebe!*

Approach the shore. Approach the land,
where, in the arms of burning love, the sweet warming quenches your
desire!²⁰

Wagner carefully presents this theme in a very simple and straightforward form (ex. 4-9a). In all four occurrences the choir is heard alone with no orchestral embellishments.²¹ Moszkowski suggests this pure choir sound by dividing the piano score into two complete grand staves. The actual choir part is placed in the lower grand staff with a brief moment of rising pianistic filigree superimposed above. Moszkowski must sustain the sound while the choir holds its long chord on *Strande* and *Lande*. Following his earlier examples of filling-in long-held orchestral notes, Moszkowski writes a broken-chord figure that reiterates the held harmony (ex. 4-9b). In a footnote in the score Moszkowski artfully directs the performer to silently re-strike the choir's held chord so as to give the effect of the first soprano's descent to C sharp.

²⁰Translation furnished by Lisa Albrecht.

²¹ Although the harp is heard on beat two, the viola doubles the second-soprano line an octave lower, and the cello and double bass play through the measure, these notes merely support the choral part without drawing attention away from the choir. The orchestral exception occurs with a lone D sharp in the violin part (m. 224, ex. 4-9a) that segues into the third horn pedal on concert B.

Example 4-9a. Wagner, mm. 224-26.

gr. Fl.

Ob.

Kl. (A)

Fg.

(E)
Hr.

(H)

Hrf.

(im Orchester)
3. (à l'orchestre)
p

Hr. (E)

Vi.

Br.

p

S.
Sirènes Nahteuchdem Stran - - de!
Sur cet - te pla - - ge,

A.

p

Vc.
Kb.

Example 4-9b. Moszkowski, mm. 237-39.

What adds to the timbral aspect of this fleeting moment is the choice of notes, the dynamic marking, and the performance instructions. Moszkowski adds [!] *ppp*, the softest dynamic marking found in the entire work. He also directs the performer to play the passage *velocissimo*. This is further enhanced by the speed of the notes themselves (sixteenths in the left hand with thirty-second notes in the right hand). When combined with the use of the high register and the resonating effect of the held pedal, the sound has a silvery, gossamer-like, almost magical quality. The textural filling-in takes a secondary role to the timbral sound quality. This enchanting moment highlights the mystical quality of the Sirens while prolonging the harmonic resonance.

Moszkowski must have enjoyed this effect because he reiterates it during the final nine measures of the transcription, in m. 356 (ex. 4-17b). He not only indicates *Con libertà* for that entire passage, but *vibrato* for the held Siren chord. The use of the term *vibrato* is unusual in a keyboard work.²² Both Liszt and Moszkowski use this term to

²² See ex. 6-1 and Chapter 6 for a more thorough discussion of the term *vibrato* in piano literature.

increase the energy and intensity of a passage. To further prolong this moment, Moszkowski changes the meter from 4/4 to 3/2. This effectively increases the length of the measure and allows Moszkowski to exploit a six-octave range. In example 9-b he uses only a four-and-a-half octave range.

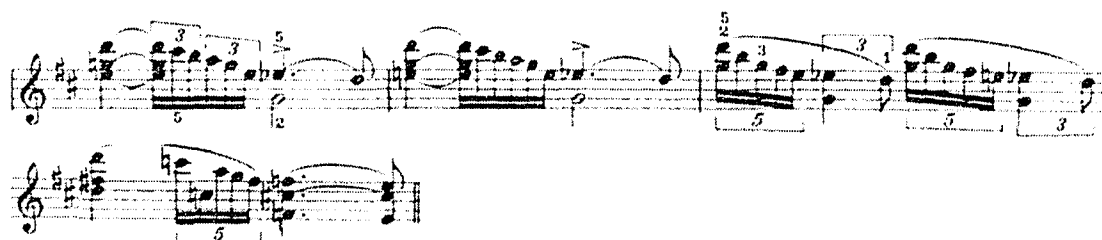
Rhythm

There are several places where Moszkowski makes minor rhythmic alterations. Sometimes these changes are for technical or textural accommodations, other times the reasons are less clear. The following section highlights some of the more significant rhythmic discrepancies.

Example 4-10a. Wagner, 1st violin part, mm. 73-76.



Example 4-10b. Moszkowski, right hand, mm. 102-05.



In example 4-10a the first violins present transformations of the Intoxicated Gestures theme (theme 12b), starting with a running sextuplet sixteenth-note figure on the second beats of mm. 73-74. This shifts in mm. 75 and 76 to a seven-note figure

consisting of three sixteenth-note triplets followed by four thirty-second notes. The intensity of this waterfall-like figure is doubled in mm. 75-76 (ex. 4-10a) in anticipation of the Senses' Mastering Spell (theme 13, mm. 77-78) as Wagner's stage directions indicate a heightening of emotional frenzy.²³ The collective sweep of these four measures grows dramatically, as the notes of the cascading figure increase in speed and the repetition of the cascade compresses to occur twice per measure.

There is no technical reason that Moszkowski should not have transcribed the violin part as is into the piano right hand. Like Wagner, Moszkowski wants to make a strong impact with the upcoming arrival of the Senses Mastering Spell theme. Moszkowski uses these four measures (mm. 102-05; ex. 4-10b) to prepare for this passionate thematic arrival, and overcomes the orchestration issues of the Senses' Mastering Spell (ex. 4-2a-b) with an impassioned rhythmic sweep. In order for this thematic entrance to be successful the previous four preparatory measures should not compete for rhythmic attention, as they do in Wagner's score. Moszkowski therefore moderates the rhythmic cascade in the piano right hand. At the same time, however, Moszkowski maintains a mild feeling of *accelerando*. His solution for melding these seemingly disparate goals is subtly clever.

In mm. 102-03 Moszkowski indicates that beat two should be subdivided into two sets of triplet sixteenth notes. This notation serves to divide the beat precisely, which at first glance looks almost identical to Wagner's violin part. A closer observation reveals that there are two key differences. Moszkowski's beat one chord is tied to the first of the sixteenth notes. This means that the scale no longer has six articulated pitches. As a

²³ This is equivalent to Moszkowski's mm. 106-07.

result, Wagner's fifth sixteenth note (an F sharp) is omitted from Moszkowski's score, thus the total number of articulated pitches is only five. The overall impression of the two cascades, Wagner and Moszkowski's, remains the same because they pass by so quickly and the absence of one passing tone is not really noted. The effect, however, is quite different. By avoiding a rhythmic re-articulation directly on beat two Moszkowski's cascade is more flowing and relaxed. The rhythmic illusion continues in mm. 104-05. Instead of writing a seven-note figure on beats one and three, Moszkowski writes an evenly divided quintuplet.²⁴ Even though the quintuplet figure is metrically slower than the preceding sextuplet, it has a greater intensity because the peak of the figure occurs on the strong beats. In mm. 102-03 the cascade has a strong beginning, by virtue of the length of the tied quarter note, and a strong arrival on beat three. The cascade itself acts more like a slide between the two strong beats of the measure. Because the cascade occurs on the metrical strong beats in mm. 104-05 it becomes both the rhythmic and musical peak of the passage and thus achieves a stronger intensity without having to be rhythmically faster. Taking into consideration the increasing harmonic rhythm [note faster pedaling] and "slower" starting sound, the following two measures need only to appear relatively faster. By moderating the rhythmic gesture, Moszkowski saves the real impact for the entrance of the Senses' Mastering Spell (theme 13, m. 106).

One other interesting feature of mm. 104-05 is the rhythmic notation of beats two and four. Wagner very clearly writes a triplet on beats two and four in the second violin

²⁴ The reason that the earlier sextuplet figure was superfluously bracketed into two groups of three (m. 102) was probably to clarify that this quintuplet should not be played in uneven groups of two and three but as a set of five evenly spaced sixteenth notes.

and cello parts, and a dotted eighth note followed by a sixteenth note on the same beats in the first violin part. Moszkowski rewrites these beats so that both musical lines are in triplets. He further emphasizes the point by bracketing both hands with a triplet indication. This clearly marked triplet figure is just another way of slowing down the basic flow of the notes.

When the Senses' Mastering Spell (theme 13) makes a second appearance in m. 95 (Moszkowski, m. 124), Moszkowski takes a very similar, though less drastic, approach. This time in the preceding six measures Moszkowski maintains the same rhythmic figure but alters the division (Wagner, mm. 89-94; Moszkowski, mm. 118-23). When Wagner indicates the violin's quintuplet figure, it is subdivided into a group of two sixteenth notes, followed by a triplet group of three sixteenth notes. Similarly, in the septuplet grouping (Wagner, mm. 93-94), the figure is divided into one triplet of sixteenth notes, followed by four thirty-second-notes. This kind of notation creates a natural *accelerando* towards the next beat. As in example 4-10a-b, Moszkowski preserves the intensity of the thematic entrance in m. 124 and again rewrites the violin's dotted-eighth/sixteenth-note rhythm as a slower triplet figure (Wagner, mm. 93-94; Moszkowski, mm. 122-23). Because this is a repetition of earlier material, Moszkowski looks for ways to heighten the expectation of the thematic entrance without detracting from the impact of its arrival. His solution is to maintain the same quintuplet and septuplet groupings but divide them evenly so that the sense of *accelerando* is much less pronounced.

Technical

Throughout this work Moszkowski has resolved a variety of technical conundrums in a pianistic manner that retains the original intent. This type of problem solving occurs in example 4-11a-b.

Example 4-11a. Wagner, 1st and 2nd violin parts, mm. 130-33.



Example 4-11b. Moszkowski, right hand, mm. 159-62.



The articulation figure found in the violin parts is typical for string instruments. The first note is marked *staccato* and is separated from the two slurred sixteenth notes with a quick bow change. While it is possible to reproduce this effect on the piano, it is both tiring and cumbersome in a lengthy sequential passage. Furthermore, as the supporting string parts have tremolo quarter-note chords, Moszkowski must use the pedal to sustain the texture. The pedal, however, will undermine the sharpness and shortness of the eighth-note attack. Moszkowski determines that the overriding factor is the rising sequential

passage supported by the dominant pedal B2. Accordingly, he changes the articulation to a slurred three-note figure that is technically more facile and allows the performer to emphasize the large-scale sequential shape.

A more typical sort of change occurs in Wagner's mm. 134-37 (Moszkowski, mm. 163-66). As discussed in the previous chapter (ex. 3-1b) Moszkowski here combines melodic aspects from both the wind and *divisi* violin and viola parts. The wind and brass sections have the rhythmic outline of the Riotous Shout (theme 6), while the violins and violas fill in the dotted eighth notes with a series of continuous sixteenth notes that provide a strong sense of high energy and forward motion. Moszkowski does not want to compromise this driving rhythm. The problem, however, lies in replicating these repeated sixteenth notes. At this tempo, it would be extremely challenging technically to make an exact transcription of these string parts. The overall boisterous character of the theme would be buried under the repeated pounding of these chords. Moszkowski realizes the theme in its original form in the right hand and writes a sixteenth-note broken-chord figure in the left hand that fills out the remaining harmonic structure. The offbeat tied left-hand octave Bs keeps the dissonant pedal tone firmly in place, while the broken-chord figure creates an energetic and lively mood.

A similar example in Wagner occurs in mm. 142-45 (Moszkowski, mm. 171-74). A rhythmically diminished fragment of the Senses' Mastering Spell (theme 13) is used in the piccolo, flute, oboe, and A clarinet parts. The violins have a pounding *ostinato* figure, while the remaining wind and brass instruments have half-note chords supported by the tremolo in the lower string parts. The pianist does not have enough fingers available to maintain the violin *ostinato*, yet Moszkowski wants to retain part of its

driving tension. The *ostinato* figure is omitted from mm. 167-70 but reinstated in the final measure of this passage (m. 174).

In order to keep up the force of the moment, Moszkowski writes a brief but intense two-octave arpeggiated sweep that occurs three times in mm. 171-73. The woodwind melodic figure remains intact with some octave displacement on the “E” at the end of beat two. The addition of these sweeping triplet sixteenth notes is similar to other changes Moszkowski has made when he wants to keep the rhythmic gesture moving and fill out the harmonies, as in previous occurrences of the Senses’ Mastering Spell (theme 13; cf. ex. 4-2b). Moszkowski could have kept the *ostinato* figure intact by placing it in a lower register, such as in the left-hand pattern. The result, however, would have had too heavy an effect. By omitting the *ostinato* material entirely, Moszkowski subtly reduces the technical demands so the performer can prepare for the most forceful and powerful moment of the work, which occurs in m. 175.

Moszkowski’s endless series of solutions address the issue of transforming a string tremolo into a viable pianistic pattern. The dominant repeating rhythmic figure throughout this section employs sixteenth notes (Wagner, mm. 134-81). Moszkowski’s subtle changes underscore the driving, forward momentum of this long passage and avoid a sense of monotony. The orchestral range extends to five octaves at this climactic moment (Wagner, m. 146; Moszkowski, m. 175). Moszkowski encompasses this wide spread to compensate for the *fff* string tremolo figure.

This upcoming “non-thematic” musical section IV begins the abandonment of the orgy (Wagner, mm. 154-81). A rapid sixteenth-note figure represents the departure of the participants. Moszkowski depicts this “break-up” with the same vigorous sixteenth-note

figure that Wagner uses. Because one pianist cannot sustain nearly fifty measures of rapid sixteenth-note [string] tremolo activity, Moszkowski ingeniously alters the basic sixteenth-note rhythmic figure so that the long-term feeling of tension and excitement is heightened.

In mm. 163-66, Moszkowski makes a special effort, as previously noted, to follow Wagner's score by maintaining the thematic line in the right hand and transferring the energy of the sixteenth-note tremolo into a broken-chord sixteenth-note figure in the left hand (ex. 3-1b). In mm. 167-70 Moszkowski gives the *ostinato* figure to the right hand but subtly shifts the underlying sixteenth-note tremolo figure into an alternating eighth-note figure that has both solid and arpeggiated chords. In addition to lending heft and support, these left-hand eighth notes subtly slow down the pulse without lessening the drive.

With the arrival of the orgiastic climax in m. 175 Moszkowski stealthily speeds up the rhythmic activity by changing from eighth notes to triplets. The melodic material remains perfectly preserved from Wagner's score. At the same time, Moszkowski approximates the resonance of the five-octave orchestral range by writing a triplet broken-octave figure in the left hand that encompasses three octaves, while the right-hand chord crashes onto the remaining two octaves (mm. 175, 177). As the orgy's participants disperse (from m. 183 onwards), Moszkowski speeds up the rhythmic pulse to sixteenth notes and rejoins Wagner's rhythmic structure, still maintaining the persistent low B pedal. Though Moszkowski does not have the full resources of an orchestra available to him, he has found a clever and practical way in which to work around these limitations and still deliver a compelling impact.

Another moment where Moszkowski finds a way to overcome technical and timbral challenges occurs in example 4-12a-b.

Example 4-12a. Wagner, mm. 154-55.²⁵

The musical score for Example 4-12a, Wagner, mm. 154-55, is presented in two systems. The first system includes the following instruments: Ob., Kl. (A), Fg., Hr. (E), Trp. (E), Trp. (D), Pos., Btb., Pk., Trgl., Bck., Tamb., and Cast. The second system includes Vi., Br., Vc., and Kb. The score is in 3/4 time with a key signature of two sharps (F# and C#). The woodwinds and strings play a sustained, tremulous texture, while the percussion provides a rhythmic accompaniment. The dynamic markings are mostly *ff* (fortissimo). The percussion part includes a *timbalier* section with a *ff* marking and a *1.* marking.

²⁵ This pattern is the same between mm. 154-61.

Example 4-12b. Moszkowski, m. 183.

Wagner's two-note slurred sixteenth-note figure is continuous, with occasional slight changes to the sequential pattern (ex. 4-12a). The pattern becomes less chromatic and follows a more chordal contour. The grouping of instruments playing this figure changes and the instruments shift from playing a unison pattern to one that creates a two- or three-note chord.

Moszkowski uses a variety of techniques to highlight the beginning of each new sequential phrase. After fourteen measures and four sequential phrases, however, Moszkowski tires of the repetitiveness (at m. 197), makes a cut from Wagner's score, and does not rejoin the original music until m. 224 (Wagner, m. 210).

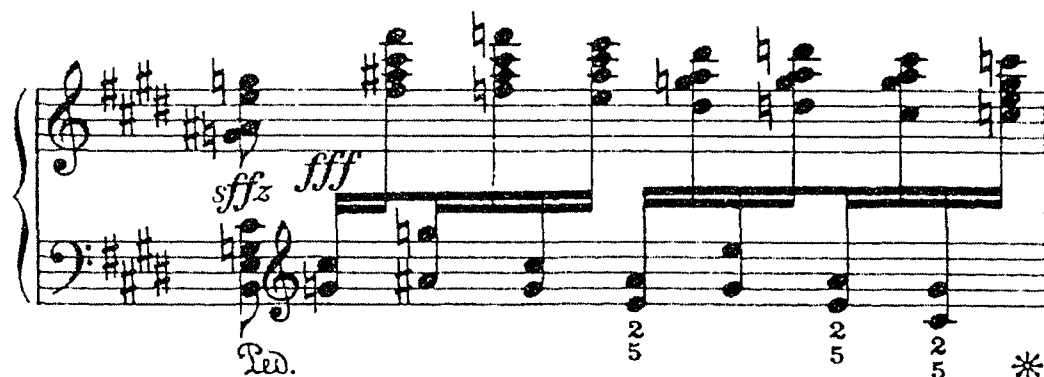
Moszkowski follows the basic harmonic outline given to the celli in mm. 183-86, but alters the organization of the violin's descending chromatic figure. Although this chromatic figure is easily accomplished on a string instrument, it is not easily accommodated on the piano. Rather than just outline the diminished seventh chord in an arpeggiated fashion, Moszkowski gives the left hand a few notes to show the basic chord outline and then fills in the last two beats with an added rising chromatic figure. He does not use Wagner's violin figure in the right hand but an interpolation. This new figure still

retains a distinctive chromatic quality but with a less focused direction. The violins' descending gesture is replaced with a gradually descending, wandering figure. The right hand's contracting gesture implies a natural diminuendo as the fingers move closer together. This enhances a "surge" that occurs when the hands reach up a minor third at the start of each new measure. The overall effect creates a *crescendo* as each subsequent measure begins a little louder and higher in pitch. Although the notes within the measure gently *decrecendo*, each successive measure increases with intensity thus creating an overall internal forward surge.

At the same time that the right hand dynamically weakens at the end of each measure, the chromatic ascent in the left hand suggests a *crescendo* that leads to the downbeat and culminates in another huge dynamically emphasized arrival point in m. 187 (ex. 4-13).

In the next four-measure sequential section (Wagner mm. 158-62; Moszkowski, mm. 187-90) Wagner continues with another chromatic descending line that has the additional dynamic power and strength of all the winds. His score is marked only with a *f*, but the introduction of the new instruments provides both dynamic and timbral contrast.

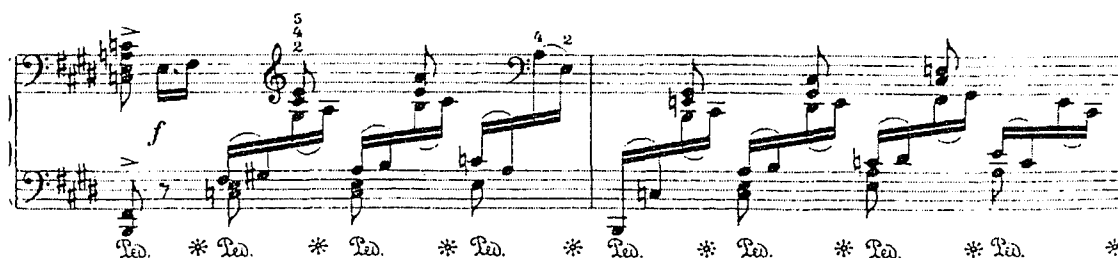
Example 4-13. Moszkowski, m. 187.



In order to highlight the beginning of another powerful, descending chromatic passage Moszkowski changes the figuration and marks the passage *fff* instead of *ff* (ex. 4-13). He cleverly chooses a figuration that offers a sharp textural contrast to the preceding passage, where each hand played only one note at a time. In order to emphasize the dynamic highpoint he writes a four-measure series of alternating two- and four-note chords. To further accent the chromatic descent, Moszkowski eliminates the wandering element from the previous passage (ex. 4-12b) and replaces it with a completely chromatic melodic line in the right-hand chords. A strong impression of rapid descent takes place.

In mm. 162-65 Wagner changes the descending sequential pattern to a rising one of paired sixteenth-note ascending appoggiatura-like figures and broken chords (ex. 4-14; Moszkowski, mm. 191-94). The gradually rising pattern uses an elaboration of an A minor chord for six measures. The A minor harmony subtly shifts to an F sharp half-diminished seven chord with the *divisi* double bass, timpani, bassoon, etc. in m. 166. The remaining two measures of this eight-measure section hold on to a root-position chord.

Example 4-15. Moszkowski, mm. 191-92.²⁶



Moszkowski does not merely follow Wagner's outline in this section (ex. 4-15). Instead of using just this rising inversion figure with repeated notes, he divides the piano part into an upper, middle, and lower voice. The upper and lower parts that are divided between the two hands provide the harmonic structure by outlining the chords and showing the upward direction of the inversion. The sixteenth-note middle voice, divided between the two hands, follows the first violin and viola lines. At this point the viola line is exactly the same as the violin part, but an octave lower (cf. ex. 4-14). By dividing the music into three parts Moszkowski retains the rising repeated-note figure which is split between the two hands. Thus, he makes it possible to play a very *unpianistic* figure in a clear, articulated manner. By placing the harmonic skeleton on the exterior of this figure, the rising aspect of this inversion of earlier material comes across much more clearly.

In example 4-16a-b Moszkowski follows Wagner's harmonic structure but breaks away from the latter's notational pattern altogether in the final measures of this extensive sequential section. While Wagner continues with the ever-rising pattern, Moszkowski writes a treble-clef part that involves a hand crossing (m. 195, beat three). The passage

²⁶ In m. 192 there is a clef oversight by either Moszkowski or the publisher. The last two right-hand sixteenth notes of m. 191 are notated in bass clef. The first right-hand notes in m. 192 should have a treble clef sign in front of them as they are intended to be played in the middle C register.

continues to outline the harmony with two-note chords in the midst of the right-hand sixteenth notes. Although Moszkowski continues with the quasi-arpeggiated broken-chord figure in m. 196, the left hand no longer crosses over the right hand; instead it accompanies the right hand in parallel major sixths. These two measures signal the beginning of Moszkowski's improvisatory departure from Wagner's score. This type of integrated, transitional departure is quite typical of Moszkowski's style throughout his transcriptions.

Moszkowski often blurs the distinction between his own music and that of the composer whose music he is transcribing. The entire section from m. 183 onwards can thus be viewed as a gradual separation from Wagner's composition. Moszkowski could have written this sequential material so it more closely copied Wagner's orchestral score, but instead he used this section to initiate a disconnection without arousing much attention.

Example 4-16a. Wagner, m. 166.

kl. Fl.
gr. Fl.
Ob.
Kl. (A)
Fg.
Hr. (E)
Trp. (E)
Trp. (D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.

The score for Example 4-16a shows the orchestral parts for Wagner, measure 166. The woodwinds (kl. Fl., gr. Fl., Ob., Kl. (A), Fg.) and brass (Hr. (E), Trp. (E), Trp. (D), Pos., Pk.) are playing a complex, rhythmic pattern. The strings (Vl., Br., Vc., Kb.) are playing a steady, rhythmic pattern. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *ff*.

Example 4-16b. Moszkowski, mm. 195-96.

The score for Example 4-16b shows the piano and violin parts for Moszkowski, measures 195-96. The piano part is in the right hand, and the violin part is in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *ff*. The tempo marking is *con bravura*. The score includes fingerings (7, 5, 3, 2, 5, 2, 8) and articulation marks (*).

A Comparison of Wagner's and Moszkowski's Sections IV and V

At this point in the scene Wagner's French stage directions give the following indication: "Conquered by the power of love, the groups surrender to a sweet languor. Little by little, they separate, retreating before the Graces" (Wagner, m. 170).²⁷ Now the frenzied passions of the Bacchanal begin to subside. The Fauns, Nymphs, Satyrs, and Mortals depart, while the stage fills with a rosy mist²⁸ and the Graces indicate to Venus the return of tranquility in her empire and receive her thanks. To underscore these actions Wagner writes forty-two measures of music (Wagner, mm. 168-210).

The orchestral writing at the start of m. 168 is frenzied and wild. The flutes, piccolos, and timpani have a two-measure *ff* that crescendos into a *fff* chord in m. 170. This is further enhanced by the tremolo in the *divisi* second violins, celli and double bass parts, and the heralding unison figure in the trumpets, oboes, and clarinets. The tension is heightened by the chromatic harmonic structure that moves from an F sharp diminished seventh chord in E major (Wagner, m. 168) to an F dominant seventh chord in C major (Wagner, m. 170).

Wagner writes a series of rising "wave-like" broken diminished seventh-chord figures in the upper string parts (mm. 170-81). The combination of the forward motion of this sixteenth-note figure, the overall rising sweep of the quasi-arpeggiated sixteenth notes, and the powerful dynamics (*ff* and *fff*) sustain the feverish agitation. One might infer from the stage directions that the musical activity begins to subside, but this is not

²⁷ Vaincus par la puissance de l'amour, les groupes cèdent à une douce langueur. Ils s'éloignent peu à peu en reculant devant les Grâces.

²⁸ "Une brume rosée."

the case in Wagner's score. A full ten measures pass before the first sign of a slight *diminuendo* appears (Wagner, m. 180).²⁹

This first *diminuendo* marking appears two measures before a major key change, where Wagner introduces the key of E-flat major (m. 182). Throughout the opera there is an opposing duality between E major and E-flat major. The keys themselves act as a musical representation of the conflict between the two most important contrasting principles in the opera. The key of E-flat musically symbolizes Elizabeth and her purity, while the key of E [major] stands in sharp contrast as a representation of Venus and her hedonism.³⁰ Throughout the opera these two keys are played off against one another. Although the key signatures may appear juxtaposed (as in Wagner, mm. 222 and 223) the keys of E and E-flat do not violently clash together until later on in the opera.³¹

Wagner begins to instill a general calmness with the arrival of the new key of E-flat in m. 182. The tempo marking relaxes from the initial *allegro* in m. 1 to a *molto moderato* m. 182. The winds have long, tied notes, further slowing the sense of motion and forward direction. The first violin, viola, and cello have an undulating and relaxing thirty-second-note figure (Wagner, mm. 162-82). The soothing quality of this gesture is accomplished by several techniques. Previously this figure was comprised of sixteenth-

²⁹ Moszkowski indicates a *diminuendo* right away. Perhaps this is because the stage directions in Charles Nutter's edition appear at once and are not spread out over the course of several measures, as in the German editions. Moszkowski may have felt that the stage instructions intended the calming of passions to begin sooner rather than later.

³⁰ The symbolic battle between the keys of E and E flat major is discussed by Carolyn Abbate, "Orpheus and the Underworld: The Music of Wagner's *Tannhäuser*," English National Opera Guide no. 39, ed. Nicholas John (London: John Calder, 1988), 33-51.

³¹ It is not until the third act that the two keys finally meet in "battle." This occurs during the return of the Venusberg music as Venus declares her victory (in the key of E major). Suddenly, in a desperate last attempt, Wolfram cries out the name of Elizabeth and shifts the key center to E-flat; cf. Abbate, 43.

note two-note slurs that created a breathless momentum in an *allegro* tempo (ex. 4-12a). Now the thirty-second-note figures are purely arpeggiated octave gestures rising every quarter-note by inversion (Wagner, m. 182). Over the course of five measures this figure rises to a peak halfway through and gradually descends by inversion (Wagner, mm. 182-86). This is coupled with a *diminuendo poco a poco* marking. The effect is a long, slow wave or sigh. The activity continues to become more tranquil in mm. 187-94, where the only string instrument with a clear rhythmical gesture is the viola. Most of the winds have long tied notes, the exception being the second oboe, horn and trumpet in E parts (Wagner, mm. 192-93). These instruments have a quiet dotted figure that anticipates the subdued entrance of the Wild Cry of Delight (theme 8, m. 195).

A variety of themes from this scene are juxtaposed in the next section, while two harps provide two different accompanimental figures (Wagner, mm. 195-210). Harp 1 has a broken E-flat triadic figure while harp 2 has rolled chords on the strong beats marked *dolce*. The Wild Cry of Delight (theme 8) appears in the flute and clarinet parts (Wagner, mm. 195-96, 199-200). The Decoy-call (theme 14a) occurs in the first violin part, briefly supported by the second violins (Wagner, mm. 196-98, 200-02). The Bacchanalian Dance (theme 4) is heard in the cello, viola, bassoon and clarinet in B parts (Wagner, mm. 197-98); this is extended to first and second flutes, oboes, clarinets, violas, and celli (Wagner, mm. 201-02). The second part of the Decoy-call (theme 14b) appears in its entirety in the clarinet part (Wagner, mm. 203-10); at this point Moszkowski reconnects with Wagner's score (Wagner, m. 210).

Moszkowski takes a different approach to the latter part of section IV (mm. 197-223). Like Wagner, Moszkowski uses this area to provide a general unwinding from the

preceding orgy but with some important changes. Moszkowski completely avoids any clear thematic usage. Whereas Wagner gives the listener brief thematic reminders in mm. 195-210, Moszkowski ignores this section entirely, preferring to wait for the entrance of the Theme of Peace (theme 15; Wagner, mm. 210, and 223).

Although he does not quote thematic material, Moszkowski follows in a rough way some of Wagner's harmonic changes. In m. 203 Moszkowski indicates a key change from four sharps to no sharps or flats; this is similar to m. 170, where Wagner shifts to C major. Wagner does not provide a clear authentic cadence in C major, preferring a seven-measure sub-dominant pedal to support the key change. Moszkowski also does not present a formal harmonic progression that tonicizes C major in the corresponding measures (mm. 203-23) but writes a series of seventh chords that progressively descend chromatically (mm. 203-09).

The next important modulation in Wagner's score coincides with the *molto moderato diminuendo poco a poco* marking at the key signature change to E-flat (Wagner, m. 182). Moszkowski also marks the arrival of the E-flat key with a tempo change to *molto moderato*, but subdues the passions differently (m. 224; this is also the start of Moszkowski's section V). The change of key to E-flat in Wagner's score is the first overt indication of a lessening of intensity.³² When the stage directions indicate the creatures dispersal, the *diminuendo poco a poco* marking first appears.

When Moszkowski modulates to E-flat in m. 224, the calming of the passions is already complete. The entire break-up of the orgy has occurred by the time the new key and tempo arrive. Moszkowski does not maintain the high dynamic level for as long as

³² The previous *piano* or *diminuendo* sign occurred in Wagner, m. 120. Only strong dynamics such as *f*, *ff*, and *fff* as well as *crescendo* occur in mm. 120 -80.

Wagner. By m. 202 there is a decrescendo marking that flows into an arpeggio passage marked *armonioso* and *mf* (m. 203). In m. 207 Moszkowski indicates *poco a poco diminuendo* and arrives at *piano* in m. 211. The dynamic calming continues as Moszkowski adds several expression marks not found in Wagner's score: *sempre diminuendo* (m. 212), *perdendosi* (m. 217), a *ritardando* and fermata mark (m. 219), and *molto ritard. diminuendo---assai* (mm. 222-23). This last marking occurs just before m. 224, thereby providing a smooth segue into the *molto moderato* section and section V, thus completing the entire transition section in twenty-one measures.

Harmonically, Moszkowski does not follow the Wagner outline in his newly composed section (mm. 197-223). With the exception of the key signature changes themselves (C major and E-flat major) Moszkowski writes original music for this passage. Like Wagner, Moszkowski does integrate a rhythmic unwinding into the notational passagework. Although Wagner's gradual rhythmic relaxation does not occur in Moszkowski's score, there is a written-out *ritardando* that extends from m. 203 to m. 223. Moszkowski's various arpeggiated figures emulate the "rosy mist" swirling in the air. This begins with the trumpet-like left hand (mm. 197-98) and continues with a series of descending sixteenth-note triads interspersed with some stepwise motion in the right hand. This four-octave cascade shifts into a rising /falling arpeggiated figure that requires the left hand to punctuate each peak with a high "A"³³ by crossing over the right hand (mm. 199-200). Moszkowski then settles into more sonorous arpeggiated passagework. In mm. 201-02 the range of the arpeggios becomes less spread out. Instead of requiring four beats and covering three-and-a-half octaves, the arpeggiation

³³ The melodically punctuated "A" is an A5. Its presence serves to widen the overall chordal spread to three-and-a-half octaves from F2 to A5.

uses only two beats and covers a range of two-and-a-half octaves. The energy begins to dissipate with the occurrence of the four-beat-long decrescendo marking in m. 202.

With the arrival of the C major key signature, Moszkowski shifts completely into a fully arpeggiated pattern that resembles a large rolling wave (mm. 203-10). These eight measures have a quality similar to the opening of Liszt's concert étude *Un Sospiro*. The only real activity is the chromatically ascending bass line. The harmony settles on a D seventh chord (m. 209), where it remains for the final fifteen measures of this section. The lack of any harmonic motion contributes to the implied sense of time standing still or slowing down. This idea is further enhanced by the upcoming *ritardando*.

Beginning in m. 211 Moszkowski composes an extended written-out *ritardando*. The open-spaced D-seventh chord takes three measures to complete a rise/fall cycle that covers four-and-a-half octaves. Each subsequent dynamic becomes softer. The activity further slows down as the wave-like figure has quarter-note rests built into its structure (mm. 215-17) and then an actual *ritard* (m. 219). The sixteenth notes are replaced by quarter-note triplets (m. 220) that end with two measures marked *molto ritard* on half-note repeated octave Cs. These arpeggiated permutations, combined with the gradually slowing tempo and the decreasing dynamic level, capture the essence of a "rosy mist" swirling around the Venusberg. Thus, these final twenty-five measures sound as if they should be played on a harp. Indeed, Wagner scored this section for two harps, yet neither of his two accompanimental harp patterns captures the harp-like feel of Moszkowski's music.

Several questions are raised regarding the deviations and changes made by Moszkowski in this section. Why does Moszkowski time the arrival of the new key and

tempo change to occur after the orgy has been completed and not use the new key as a symbol of the transition from chaos to order? One possible explanation is that it is physically taxing on the performer and the listener if the dynamic level of *f*, *fff*, or *sffz* were maintained for a longer period in the transcription. Regarding these dynamics and accents, Moszkowski used nearly every “trick” of piano technique to coax an orchestral sound and volume from the piano. Some examples of these techniques include the use of large three- to five-note chords in the right hand that support the left hand passage work,³⁴ rapidly alternating chords in both hands,³⁵ right hand chords with left hand chordal tremolos,³⁶ huge eighth-note chords with a dynamic accent attached,³⁷ and written instructions indicating the mood such as *feroce* and *strepitoso*,³⁸ among others. After a while both the listener and the performer become so accustomed to the volume of sound that its imposing presence seems less forceful, so that providing new and more impressive dynamic levels becomes more difficult. This is particularly important, as there are only a few quieter moments in the preceding two hundred measures. By bringing the Bacchanal to an early close (as compared to Wagner), Moszkowski provides welcome contrast and relief, both dynamically and texturally.

While this reasoning may explain Moszkowski’s dynamic deviation from Wagner’s Paris version, it does not address the different placement of the *molto moderato* tempo marking. Wagner uses the *molto moderato* to signify the culmination of chaos and the beginning of the return to peace and tranquility. Moszkowski does not write his

³⁴ Measures 25-27.

³⁵ Measures 187-90.

³⁶ Measures 33-35.

³⁷ Measure 187, downbeat.

³⁸ Measure 142 and 175, respectively.

molto moderato until they have been restored. Furthermore, Moszkowski does not abruptly change tempo in m. 224. The previous markings of *perdendosi*, *pesante* (which here probably means a more marked slowing down of the triplet quarter-notes, as opposed to playing them more “heavily” in terms of dynamics), *ritard*, and *molto ritard* have effectively decreased the tempo to a more moderate speed. The announcement of the new tempo appears more as a stabilization factor than a real change. Wagner, on the other hand, accommodates the *molto moderato* tempo change by constantly altering the note values. In addition, the themes in Wagner’s brief thematic section (mm. 195-209; the one Moszkowski eliminates entirely) are now noticeably slower than when they were first heard a few minutes earlier.

What is Moszkowski’s purpose in his omission of Wagner’s thematic reprise? Perhaps Moszkowski felt that it was superfluous because it did not occur in the original Dresden version. Furthermore, in the early versions of the opera Elizabeth’s key of purity (E-flat) does not appear at all in the Venusberg scene. Perhaps the combination of the sensually extravagant Bacchanal themes in the “pure” key of E-flat was too much of a moral contradiction. It is interesting to note that Moszkowski does not reconnect with Wagner’s score until the Bacchanal themes have ended and this musically symbolic conflict of good versus evil has moved on. Moszkowski could have just as easily recomposed the entire end of the work, as he does in the *Carmen Fantasy*. The remaining named themes that Moszkowski accordingly [i.e., after Wagner] incorporates into his transcription are the Wild Cry of Delight (theme 8), Sirens’ Choir (Decoy-call) motives (themes 14a-b), the Theme of Peace (theme 15), and Love’s Embrace (theme 16).

Section VI – Moszkowski's Ending

At the end of Section V (mm. 322-24), Moszkowski again segues smoothly from Wagner's music into his own musical material. This type of musical disguise is typical of Moszkowski's transcriptions. As Wagner's Venusberg Scene closes, order, peace, and calmness are restored. The music fades away with a beautiful, peaceful violin line accompanied softly by a bassoon solo, and exudes a sense of serenity and tranquility, which Moszkowski mirrors in mm. 316-22. He indicates *dolce cantando* and sets the violin melody in the right hand. The bassoon solo is omitted, but as this musical line has been heard many times throughout Section V, mostly in the oboe, it becomes superfluous. In order to capture Wagner's ringing quality of the flute and oboe unison E octave in mm. 305-11, Moszkowski crosses the left hand over the right hand (mm. 318-22).³⁹ Moszkowski takes advantage of the body's design to facilitate the tone color production when scoring this passage. When the left hand extends so far over the right side of the body, it produces a generally lighter and more ringing sound. This crossing notation also allows the left hand to reach the high octave, yet maintain the integrity of the bass chords by avoiding a bass chord roll in order to project the notes, and preserve the quasi-orchestral sonority that Moszkowski has so beautifully achieved. The final two measures of this section (mm. 323-24, including the pick-up at the end of m. 322) offer a brief quasi-chromatic transition that serves as a preparation for the upcoming section. Although these added bars sound like Wagner, they are really Moszkowski in disguise.

³⁹ The first of the E octaves does not have an "m.s." sign. This is obviously an editorial oversight because there is an "m.d." sign on the note following the octave, indicating a switch of hands. The remaining two octaves have the "m.s." indication.

The final section (mm. 325-61) functions as a kind of “postlude” that recapitulates some of the musical themes previously presented. Moszkowski opens Section VI in the original *Allegro (Tempo I)*. A simultaneous and redundant reiteration of the tempo is given next to the dynamic marking (*a tempo*) in m. 325. The opening four measures (mm. 325-28) are identical to mm. 175-78 with some minor exceptions. This entire opening passage of section VI is marked with an “8^{va}” sign over the right hand, while in the earlier section only the first chord is marked with the “8^{va}” sign. Another difference is in the dynamic markings. The earlier section functioned as the climactic culmination of the orgy and the dynamics were marked accordingly with both *fff* and *strepitoso*. Moszkowski avoids an abrupt transition from the glow of the orgy’s aftermath to the music that reminds the listener of its zenith. Accordingly, he marks this passage with a *piano*, thus delaying the first sign of a *crescendo* until m. 329. This *crescendo* is a moderate one that simply leads to a *mezzo forte* two measures later. The restatement of the Strains of Maddening Revelry (theme 5) is then followed by a brief transitional passage (mm. 329-32). These four measures have quasi arpeggiated figures reminiscent of the Intoxicated Gestures (theme 12a) and conclude with a final flourish (m. 332) that sets up the next thematic arrival.

A fragment from the opening of the Bacchanalian Dance (theme 4) is now presented *forte* in C major (m. 333). The hands play this figure in unison octaves. The downbeat of each measure begins with an eighth-note C major chord in first inversion (mm. 333-35). The Bacchanalian Dance fragment rises by inversion within these three measures and finally implodes on itself in m. 336. The notes no longer move consecutively but are combined into chords that move up by inversion every quarter note

instead of once per measure. This is followed by a longer transitional passage marked *con forza* that can be broken down into three smaller areas (mm. 337-42). The first of these (mm. 337-38) is a further continuation of m. 336, except that the note values have been halved from eighths to sixteenths. Over the course of the preceding four measures the general register of the notes has steadily risen. The *con forza* marking in m. 337 signifies the melodic and harmonic peak, and the sixteenth-note passage (mm. 337-38) begins a four-octave rapidly descending quasi-arpeggiated cascade. The next sequential figure begins abruptly in m. 339 with the sudden arrival of a jarring G sharp minor chord that sets off an octave unison figure that moves in an ascending, semi-arpeggiated, and scalar fashion for five octaves (mm. 339-41). The final transitional sequence then continues the unison concept but expands the range from two octaves to three octaves (mm. 341-42). The rhythmic figuration slows from sixteenths to eighths. These enormous eighth-note chords begin an arpeggiated descent that is chromatically colored and punctuated with occasional G sharp minor chords on beats one and three, leading into the final thematic presentation in m. 343.

This last thematic section (mm. 343-61) recalls the violin's final moments of Wagner's Venusberg scene with a few differences. Unlike the violin's slow, *pp* ending in Wagner's music (mm. 303-13), Moszkowski recalls this theme with a *ff* dynamic marking. This thematic moment is set in E major, with the key remaining fairly stable for the remainder of the postlude. The violin theme is given a two-measure introduction in mm. 343-44 before it is rendered in its entirety (mm. 345-52). The left-hand broken-octave figure [also called "drum bass"] is commonly used in place of a string tremolo in orchestral reductions for piano. This tremolo figure slowly hovers chromatically around

an E octave as the dynamic begins to die away to a *ppp* (mm. 351-52). The melodic line's tied and held notes function like a written out *ritard* that leads into an *andante* tempo change in m. 353. This final tempo indication reiterates Wagner's last marking. With this new tempo Moszkowski gradually returns to the same music that concluded Wagner's scene. In mm. 353-56 Moszkowski hints at a return of the Sirens' Choir (theme 14a). He does not provide a complete thematic rendering, but rather a harmonic reminder. The section is marked *espressivo* and has two fermata signs that occur on a chord and then a rest (m. 354) as a way of relaxing the motion. The final six measures of the transcription (mm. 356-61) are re-metered with a 3/2 time signature. The *ppp* dynamic is reiterated, and the music from the coda of Wagner's scene is heard in a more relaxed and tranquil setting. By changing the meter Moszkowski composed a written-out *ritardando*. The shift from 4/4 to 3/2 does not feel abrupt because Moszkowski cleverly conceals it within the Sirens' Choir (theme 14a).

Example 4-17a shows the Sirens' Choir theme with the original rhythmic pattern. Moszkowski doubled the length of the rhythmic figures. In spite of this change, the listener does not feel any apparent difference, because the tempo has already slowed down to *andante*. The main thematic chord still arrives on a downbeat with a minicadenza in the upper staves, as before (cf. ex. 4-9b). In addition, the arrival of the 3/2 measure has no strong written-out pulse to draw attention to the rhythmic shift. Another factor that contributes to the smooth meter segue is the choice of meter that Moszkowski selected. Moszkowski's choice of a 3/2 meter is a natural one because it simply sounds like a broader version of the Sirens' Choir's 3/4 (ex. 4-17b).

Example 4-17a. Wagner, mm. 228-29.

gr. Fl.

Ob.

Kl.
(A)

Fg.

(E)
Hr.

(H)
Hr.

Hrf.

Hr.
(E)

S.

A.

naht euch dem Lan -
près du ri - ra -

3.

Example 4-17b. Moszkowski, mm. 355-56.⁴⁰

Moszkowski was quite a showman, as is evidenced by some of his own fiery compositions, such as *Etincelles*, op. 36, and *Capriccio*, op. 50. He usually preferred a more *bravura*-like ending to bring the audience to its feet. The final 104 measures of Wagner's work are relatively soft, slow, tranquil, and soothing (mm. 209-313). Perhaps Moszkowski was concerned that by ending a solo piece in such a restrained manner he would lessen the audience's enthusiasm. As a result, Moszkowski designs an ending that will cue the audience to applaud but still close with the serenity of Venus' Grotto. Although Moszkowski's abandonment of Wagner's closing bars in this scene may cause some distress for purists, it must be remembered that this piece was not intended as a

⁴⁰ No clef sign is included at the beginning of ex. 4-17b (m. 355). This is another erroneous omission of a treble clef indication in the score. Beginning in m. 345 both hands are scored for bass clef; this continues until the end of m. 352. At the double bar sign in m. 353 the right hand should be written in treble clef so that the Sirens' Choir (theme 14a) occurs with the correct notation. The treble clef sign occurs, however, at the end of the measure in the left hand so the harmony can be accurately realized. The right-hand part in mm. 353-55 can be played properly only in the treble clef. The bass clef must also be added to the left hand for m. 355.

substitute for a piano-vocal score and would never have been used in an operatic situation. Furthermore, Moszkowski refers to this “nachkomponierte Szene” as a “paraphrase,” implying that liberties could be taken freely with the score. It is important to note that Moszkowski never introduced new thematic material to this ending. Unlike some of his contemporaries, who exhibited great compositional freedom in their transcriptions, Moszkowski obviously attempted to keep his transcriptions in the style of the original creator.

Conclusion

As discussed in chapter two, there are a variety of transcription models utilized by composers and performers. Instead of using a well-known model such as a virtuosic transcription or a simplified arrangement, Moszkowski forges his own transcriptional style and re-creates a large-scale operatic/orchestral experience on the pianoforte. Moszkowski emulates intrinsic orchestral features, such as sustained pitches with and without a dynamic increase in his “filling-in” technique (see exx. 4-2b, 4-5b, 4-9b, and 4-17b). Each of these examples is individually crafted for the specific musical moment. In example 4-2b Moszkowski’s quasi-cadenza-like passage prolongs the sound of the orchestral dotted half note, heightens the emotional potency of Wagner’s *Senses’ Mastering Spell* (theme 13) by including an additional expressive mark (*appassionato*), and exploits the piano’s range and pedaling within an upward-sweeping cadenza-like gesture.

Moszkowski uses a rapid scale as filling-in technique in example 4-5b. In this case a tremolo, an intrinsic string gesture, is replaced with a more pianistically practical

solution. This nine-note scale not only replaces Wagner's string tremolo figure but, in typical Moszkowski fashion, accentuates the opening of the Riotous Shout (theme 6) with its energetic forward thrust.

Examples 4-9b and 4-17b are both based on the Sirens' Choir theme (theme 12a; albeit example 4-17b is from Moszkowski's compositional addition while 4-9b is found in Wagner's score). While the basic notational "filling-in" outline, pedaling, and dynamic markings are the same in both examples, Moszkowski's subtle change of expressive markings produces two different musical effects. In example 4-9b the *velocissimo* indication produces a gossamer-like, yet forward-moving effect. In example 4-17b he combines a sustained pedal, an extremely soft and fragile dynamic mark, and a slower tempo (by virtue of the 3/2 time signature) with the expressive indications of *Con libertà* and *vibrato*. Thus Moszkowski allows the listener to musically travel with the Sirens as far as the sound will carry. It is a magical moment. Moszkowski's strategic use of expressive markings not only helps the performer imaginatively, but it encourages a greater use of timbral expressiveness on the piano.

Moszkowski often modifies the orchestral score so that a musically powerful equivalent can be produced on the piano. One such alteration is found where various instruments move together, at the interval of either an octave or a unison. This produces a rich sound and a flexible dynamic volume as a result of the variety of different instrumental timbres, while avoiding an overly dense texture because of the intervallic spacing of the pitches between the different instruments. Examples 4-3a, 4-4a, and 4-5a exhibit different sorts of octave or unison instrumental combinations. Moszkowski must understand the overall dynamic and textural needs of these passages before transcribing

them for the piano. Both passages in examples 4-3a and 4-4a have nearly identical instrumental parts (see 4-3a, mm. 113-14; and 4-4a, mm. 117-18) neither of which apparently lends itself satisfactorily to an exact transcription. Considering the relative intensity of both passages, Moszkowski retains the melodic shape in the right hand but adds a depth of sound by including bass notes in the left hand. This left-hand part adds volume and richness to the piano passage, increases the sense of forward motion, and offers a timbral alternative to the orchestral octave/unison passage by moving either in contrary motion to the right hand or playing during the right-hand's dotted eighth notes. Furthermore, the dynamic flexibility in the orchestral part is preserved in the piano score because of its relative technical simplicity. Although the aforementioned measures in examples 4-3 and 4-4 are nearly identical, Moszkowski enhances a more musically intense part (ex. 4-3b; m. 142). Moszkowski dramatically intensifies this moment with a short, but large chord on the downbeat that is coupled with the expressive term *feroce*.

The importance of communicating a sense of forward motion is seen also in example 4-5b. Like examples 4-3b and 4-4b where Moszkowski adds moving sixteenth notes in the left hand under the right hand's dotted eighth note, example 4-5b (m. 8) is another example of forward motion. Faced with repeated notes in the orchestral part (ex. 4-5a, m. 5), Moszkowski fills in the dotted eighth notes with a sixteenth-note chordal outline. This is very similar to the technique he used in the left hand of examples 4-3b and 4-4b. While an exact replication of these kinds of orchestral repeated notes would be nearly impossible to successfully execute on the piano, Moszkowski's rhythmic-melodic gestures generate the orchestral effect in a pianistically practical manner.

Other instances of how Moszkowski varies a repetitious passage, in which either an entire section or group of instruments has the same passage either in unison or octaves, are found in examples 4-6, 4-12, 4-15 (this corresponds to ex. 4-14), and 4-16. In all these cases Moszkowski makes alterations that mimic the requisite texture and orchestral sound but better suit the practicalities of the pianoforte. In example 4-6 Moszkowski re-wrote this section to accommodate the sound of a passage in octaves and altered the articulation from *staccato* to *martellato* for a more effective result. Examples 4-12, 4-15, and 4-16 all deal with a similar quasi-repeated-note string passage. In each of his responses, Moszkowski changes the ordering of the notes and adds practical, functional pedal markings that highlight the dynamic, harmonic, textural, and timbral nuances. In example 4-15 Moszkowski's ingenious division of the string sixteenth note passage between the two hands actually promotes the correct melodic articulation. Furthermore, Moszkowski is not beyond slightly altering the original rhythms of melodies for the purpose of contextual normalization, as in example 4-10.

Moszkowski's overall guiding principal of transcription is one that explores aesthetically insightful alternatives. Thus, with a simplicity and conciseness in terms of quantity of notes, dynamics, texture, pedaling, expressive indications, and timbre, Moszkowski captures the essence of Wagner's score in his piano transcription.

CHAPTER 5
ISOLDENS TOD. SCHLUSS-SZENE
AUS TRISTAN UND ISOLDE VON RICHARD WAGNER.

Introduction

Moszkowski's two final forays into the transcription genre occurred when he was sixty years old. The musical sources for these transcriptions were originally written by a composer whose music Moritz did not take seriously as a youth. Moszkowski's older brother, Alexander, writes that for him and Moritz "the simple wish to hear some music from *Tannhäuser* or *Lohengrin* would fall into a comic perversion."¹ Nonetheless, as Moritz learned more about Richard Wagner's (1813-1883) music, his appreciation grew and probably led to his paraphrases on music from *Tannhäuser* and *Tristan und Isolde*.

Moszkowski's paraphrase² *Isoldens Tod*, published by Peters in 1914 and dedicated to Ferruccio Busoni, is based on music from the opening and closing of *Tristan und Isolde*. While the choice of music might at first seem odd, Wagner himself set the precedent. According to Newman, Wagner was having difficulty securing a performance of *Tristan*. Although the opera was finally completed in 1859,³ the first performance did not occur until 1865.⁴ In an effort to raise interest in his opera Wagner took the Prelude (otherwise known as the Introduction to Act I) and the *Liebestod*

¹ Alexander Moszkowski, *Panorama meines Lebens* (Berlin: Fontaine and Co., 1925), 32: "Der blosse Wunsch, etwas aus Tannhäuser oder Lohengrin kennenzulernen, fiel schon ins Bereich der komischen Perversionen."

² Although the term paraphrase appears on the title page of the published score, it is unknown if this term was ascribed by Moszkowski or the publisher.

³ Ernest Newman, *The Wagner Operas*, vol. 1 (New York: Harper Colophon, 1983), 201.

⁴ Newman, *Wagner Operas*, 201.

(Isolde's death scene) and "linked up the Prelude with the finale for concert purposes."⁵

Moszkowski took this union as the inspiration for the musical structure of his paraphrase.⁶

Moszkowski's Musical Introduction

With the exception of its twenty-two-measure introduction, Moszkowski's paraphrase is entirely based on the final aria from *Tristan und Isolde*. Following Wagner's score, Moszkowski opens the transcription with a portion of the musical material from the Prelude of Act I. While the opening ten measures of the transcription are identical to the first ten measures of Wagner's Prelude (using the famous "Love Potion"/ "*Liebestrank*" motive), the remaining twelve measures continue in a quasi-question-and-answer format using material also based on Wagner's opening phrase.⁷ This transition into the *Liebestod* sounds quite Wagner-like but is in fact Moszkowski's own compositional addition. The main purpose of these transitional measures is to move from the Prelude's opening "key" of A minor down a half-step to the *Liebestod*'s opening key of A-flat major. Although Moszkowski is adept at stealthily inserting his own musical endeavors into a score, as he frequently does in his *Carmen* and *Tannhäuser*

⁵ Newman, 204.

⁶ Newman states that Wagner's concert arrangement of the Prelude (which Wagner referred to as *Liebestod*) and the *Liebestod* (which Wagner referred to as *Verklärung*) "makes an admirably rounded whole, musically and psychologically. . . . The Prelude [functions] as a progression from the first timidest lament of inappeasable longing . . . to the most terrible outpouring of . . . hopeless love. . . . [In] the *Verklärung* . . . over Tristan's body the dying Isolde receives . . . eternal union in measureless space . . ." 205.

⁷ Lothar Windsperger, *Das Buch der Motive aus Opern und Musikdramen Richard Wagners* (London: Schott, [1931]), 16. The motive from the opening three bars of Wagner's *Tristan* are referred to as the "*Liebestrank* motiv" (Love Potion motive) in Windsperger's motivic catalogue. Newman, 207: Newman also discusses this extremely important motive and divides it into two parts.

transcriptions, he remains scrupulously attached to Wagner's score once the *Liebestod* begins.

Transcription Techniques

Unlike Moszkowski's other transcription works that offer insight into his compositional and pianistic world, this transcription is devoted to transferring music from one medium to another. Moszkowski focuses his energy on successfully adapting the orchestral timbres for the pianoforte. In doing so, he omits Isolde's vocal line entirely.⁸ An early example of Moszkowski's skill in transferring orchestral timbre to the piano is shown in example 5-1a-b.

Moszkowski encounters a series of overlapping entrances beginning with the lower staff of the second violin line (Wagner, m. 6, beat 1; ex. 5-1a), moving into the upper staff of the second violin line (Wagner, m. 7, beat 1; ex. 5-1a), continuing with the lower staff of the first violin line (Wagner, m. 7, beat 3; ex. 5-1a), and merging into the first horn line (Wagner, m. 8, beat 1; ex. 5-1a). Moszkowski divides the two hands into four clear voices and stems the melodic lines to show the importance of each subsequent entrance in the piano score. He places a connecting dotted line delineating the melodic path, thereby illustrating the journey of the melody as it moves from one voice to another.

Wagner scores the first entrance of the upper winds and harp in m. 9 (ex. 5-1a). The cello section, supported by the violas, carries the main melodic material, while the upper sections of both the winds and strings provide a quasi-counter-melody. The harp entrance is scored in a 12/8 meter, while the rest of the orchestra remains in 4/4. The

⁸ Liszt and Tausig in their transcriptions similarly omit the vocal line.

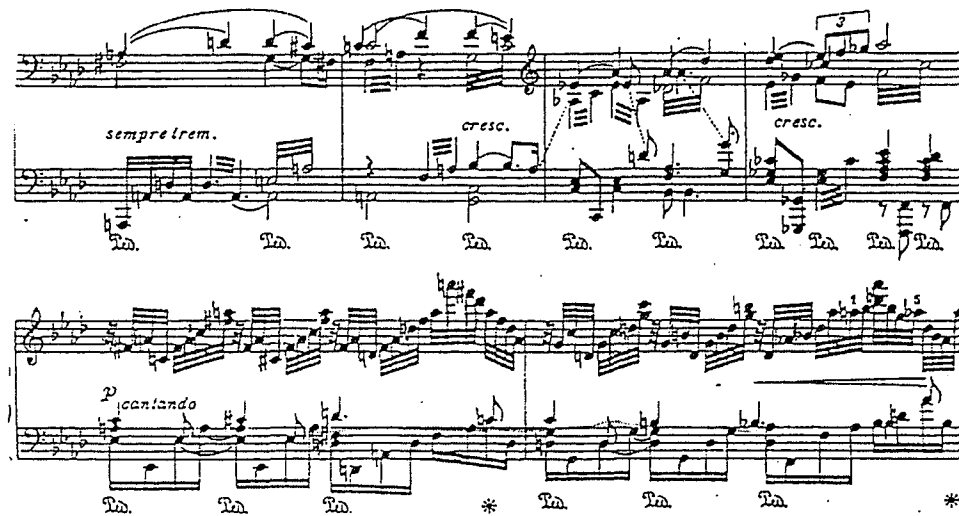
different time signatures as well as the harp's changing rhythmic pattern (Wagner, mm. 9-11) create a less rhythmically structured sound for the only instrument with a moving line at this point.

Example 5-1a. Wagner, *Liebestod*, mm. 6-9.⁹

The musical score for Wagner's *Liebestod*, measures 6-9, is presented in two systems. The left system (measures 6-8) and the right system (measures 9-11) show the orchestration and vocal line. The instruments listed on the left are: Fl. (A), Hr., Bel., Pos., 2. Vl. (mit Dämpfer), Hr., Tr., Isoldi, Vo., and Cb. The right system includes: Fl., Hr., Bel., Pos., Harfe, 1. Vl. (mit Dämpfer), 2. Vl. (mit Dämpfer), 3. Vl. (mit Dämpfer), 1. Vla., 2. Vla., 3. Vla., Hr., Isoldi, Vo., and Cb. (aus.). The lyrics for Isolde are "Sahst du's nicht?" and "Immer leucht' wie er leuchtet, Stern".

⁹ Richard Wagner, *Tristan und Isolde* (Könneman Music: Budapest, 1994).

Example 5-1b. Moszkowski, mm. 27-32.



Moszkowski concentrates on the cello and harp lines. To highlight the cello line he marks the left hand's tenor voice *cantando* and replaces the string tremolos with sixteenth notes in the bass line to fill out the harmony. The right hand takes over the harp line using the same harmonies but with a different rhythmic figuration. Wagner's irregular rhythmic pattern and change of meter give the harp part an impatient, rushing quality that Moszkowski emulates in the right hand. In order not to interfere with the lyrical cello (tenor) line, Moszkowski omits the downbeat note of each of the right-hand harp arpeggiations. He further exploits this spontaneous quality by notating the right hand in thirty-second-note figures, which registrally peak on either the last note of beats one and two or just after the arrival of beat four. The combination of the rhythmically offset arpeggios and their rising contours creates an energetic, rhythmically amorphous swirl of sound without overwhelming the beautiful cello line.

Another important component is Moszkowski's careful pedal markings. In addition to indicating a pedal change on beats one and two (Moszkowski, m. 31; ex. 5-

1b), Moszkowski writes a nearly two-beat pedal under beats three and four.¹⁰ This is significant because, although the pedal marking complements the harp-like right-hand arpeggiation by retaining the pedal for the majority of beats three and four, Moszkowski unifies the longer arpeggiated figure and underscores the inherent dynamic swell that occurs at the beginning of beat four. The most sophisticated part of his pedaling, however, occurs with the timing of the release in the middle of beat four. Ordinarily the pedal would be changed on the following downbeat, but by clearing the sound a fraction earlier the texture lightens and the figuration retains its clarity.

Dynamic Endurance and Sustainment

Wagner's layered orchestration in this section includes sustained half notes and whole notes in the oboe, clarinet (in A), horn (in E, including the Love Potion motive), bass clarinet (in A), and double bass parts, while the *Liebestod* motive heard in the top violin line and cello part has a continuing legato quality (Wagner, m. 18; ex. 5-2a). Only the violas and the second violins disturb this idyllic moment with their restlessly moving lines. Wagner marks the horn line (Love Potion motive) *piano sehr zart*, meaning very delicate, and the bass clarinet, violin one, and cello *piano dolce* with a slight *crescendo* at the end of the measure.¹¹ This leads into the entrance of the Act II *Liebesverklärungs* motive (Love's Transfiguration) in the first clarinet line (Wagner, m. 19)¹² that is distinguished by the thirty-second-note turn in the middle of beat one.

¹⁰ This type of pedal marking is frequently found in this work. Other examples in this area include mm. 34, 35, and 36.

¹¹ The bass clarinet part does not have the crescendo at the end of the measure in its part.

¹² Newman, 259. Newman says this suggests "tender yearning" or "sweet longing."

Example 5-2a. Wagner, mm. 18-19.

Hh.
 Cl.
 Hr.
 Fg.
 Bel.
 Vl.
 Br.
 Isold.
 Ve.
 Ch.

p dolce.
p (sehr zart.)
dim.
p
p dolce
p dolce
dim.
dim.
plz.

Wie den Lip - - - pen,

Example 5-2b. Moszkowski, mm. 39-41.

sempre legato
Ped. simile
soavemente
p

The graceful turn figure smoothes the major-sixth leap (D-B) in the clarinet line. As the motive begins its descent on beat two, the viola's upward-reaching D major arpeggio figure provides an eloquent moment of contrary motion with the clarinet's *Liebesverklärungs* motive. The clarinet, second violin, and viola parts descend chromatically at different rates of speed in this motive. While the clarinets and cellos hold their final note at the end of m. 19, the second violins pick up the rhythmic slack and press forward with a counter-melodic figure in the following bars. When this orchestral layering is taken as a whole with the beautiful *Liebesverklärungs* motive, a multi-dimensional, intense musical picture is painted.

In addition to recognizing the complexity of Wagner's score and searching for a pianistic approximation, Moszkowski strives to mimic the sustaining quality of the orchestra. In order to achieve a quasi-layered effect, he divides the piano part into four distinct voices to highlight individual instrumental lines or combinations of instrumental parts. For example, the soprano line in m. 40 is directly imported from the first violin part, but in m. 41 the soprano line takes its notes from the first clarinet stave (ex. 5-2b). The alto line in m. 40 is a rhythmic variant of the second violin line, with additional notes creating a veil of sustained sound. (The first note of each beat in the alto line is the one that sustains the overall sound and is not derived from the second violin part.) Although Moszkowski places an accented note on the first three beats in the alto of m. 40, he does not entirely dispense with the restless nature of the second violin part and, like Wagner, ties the second and third sixteenth notes together.

The tenor and bass lines are less well defined. These two parts, although distinctly separated, work in tandem together to create a mesh of sound. The bass line

sets up the harmonic foundation from the double bass part, while the tenor line augments the harmony with the remaining arpeggiated sixteenth notes on beats one and two (m. 40; ex. 5-2b). The descending, chromatic sixteenth notes beginning in the bass line and moving to the tenor line (m. 40, beats 2 and 3; ex. 5-2b) come from the “Love Potion” motive in the viola line. The sextuplet sixteenth-note figure in beat four is lifted straight from the second violin line.

Wagner indicates *dolce* to highlight the warmth and emotion of the *Liebesverklärungs* motive, while Moszkowski writes *soavemente* and inserts a grace-note just before the major sixth leap (Moszkowski, m. 41, beat 2; ex. 5-2b). The rolled tenth in the left hand from the low F sharp (beat 1) also implies the registral breadth of Wagner’s orchestration.

Moszkowski's pedaling keeps this highly chromatic texture clean but warm. By sustaining the pedal through beat one of m. 41, the ornament of the *Liebesverklärungs* motive remains lush and suave. Although the remainder of the measure is left unpedaled, the chromatic alto and tenor voices smoothly maintain the legato while their contrary motion enriches the texture.

The one aspect Moszkowski cannot successfully compete against is the vividly different timbres of the various orchestral instruments used. In an attempt to bring out parts of the melodic structure that might otherwise become buried under the chromatic texture, Moszkowski doubles the melodic line in places (m. 41, beats 3 and 4, from the clarinet/bassoon doubling; ex. 5-2b). He also changes some of Wagner's inner lines to create a more homogeneous and smooth texture (m. 41, beats 3 and 4, tenor voice from the second violin and viola; ex. 5-2b). Although the first four sixteenth notes of this line

(starting just after beat 3) have their foundation in the score, they are not generated by a specific instrumental line or rhythm. This line, however, seems perfectly natural in its seamless course. The beauty of Moszkowski's compositional effect is threefold: an attractive inner-voice contrary motion with the alto line, a continuation of forward motion, and an enriched overall texture and sound quality. Although Moszkowski does not have the luxury of directing each musical line to a specific instrument, he takes the musical techniques available to him on the piano and produces a different but satisfying solution.

Volume and Energy Endurance

Example 5-3a-b occurs during a moment of motivic transition and illustrates the different purposes of a string tremolo. From Moszkowski's perspective, this type of orchestral writing poses significant challenges in terms of volume sustainment, mood depiction, and transmission of energy.

Wagner's orchestration includes very little melodic motion in this passage, other than the string tremolo figures (ex. 5-3a). The winds duplicate the rhythmic outline of the "Tristan" motive (Act I, scene V) in the first violin line while supplementing the harmony. The *crescendo* throughout the orchestra leads to a *subito pp* on the downbeat of m. 51 and intensifies the harmonic drama. It is the string tremolo, however, that gives a cushion of sound and an illusion of forward motion, both of which Moszkowski emulates in the piano (ex. 5-3b).

Example 5-3a. Wagner, mm. 26-28.

Fl.

Hr.

Cl.

EH.

(F)

Hr.

Fg.

Bel.

Pos.

Pk.

Harfe.

Vl.

Vi.

Br.

Isold

Seht! Fühlt und seht ihr's nicht?

Vc.

Ch.

Example 5-3b. Moszkowski, mm. 47-50.

The musical score for Example 5-3b, Moszkowski, mm. 47-50, is presented in two systems. The first system shows measures 47-50, and the second system shows measures 51-54. The piano line is marked *p dolce* and *trem.* The soprano line is marked *p misterioso* and *cresc. molto*. The score includes various musical notations such as notes, rests, and dynamic markings.

Moszkowski places the Tristan motive in the piano soprano line without any tremolo figuration. The alto line is an interpolation of the second violin part, but because a keyboard instrument cannot create a tremolo on a single note, Moszkowski indicates a tremolo alternating on D sharp and E sharp from the viola line. The tenor line is enharmonically respelled and used in conjunction with the bass so that the two lines support each other acoustically and rhythmically. The subtle harmonic shifts (such as in the last two thirty-second notes of beat two, m. 26; ex. 5-3a) are included in both their correct rhythmic and notational orientation. Moszkowski adds *misterioso* to Wagner's *piano* and delays arrival of the *crescendo molto* by an entire measure (Wagner, m. 49; ex. 5-3b).

The combination of these effects establishes an atmosphere of intrigue and suspense. By delaying the arrival of the *crescendo* and altering it to a *crescendo molto*, Moszkowski intensifies the mood. In addition, Moszkowski gives the semblance of motion by using the harmonic changes as a way of simultaneously establishing rhythmic and harmonic motion.

His greatest coup, however, appears in m. 50 (ex. 5-3b). In m. 28 (ex. 5-3a) Wagner has the majority of the orchestra playing two half notes, with only the horn, bassoon, and bass clarinet having a dotted half note followed by a quarter note. As there is very little rhythmic forward motion occurring at the high point of the phrase, the string tremolo and the dramatic orchestral *crescendo* propel the music onwards. Moszkowski makes no attempt to compete with these quintessentially orchestral techniques by literally prolonging the tremolo and creates his own pianistic solution instead.

In m. 50 (ex. 5-3b) Moszkowski writes solid five-note chords on the downbeat of beats one and three that act as harmonic anchors. These anchors are supported by the tenor accents on E and E sharp on beats two and four. The remaining notes in the bass and tenor lines solidify the harmonic intention and create a strong sense of forward motion with their expansive arpeggios. The right-hand thirty-second notes and sustaining pedal intensify the drama and dynamic with their semi-chromatic, semi-arpeggiated figuration. Although the notation is completely different from Wagner's, it is successful because Moszkowski dynamically magnifies the passion of the moment and capitalizes on the rush of excitement that is generated from the right-hand part and sustained by the pedal.

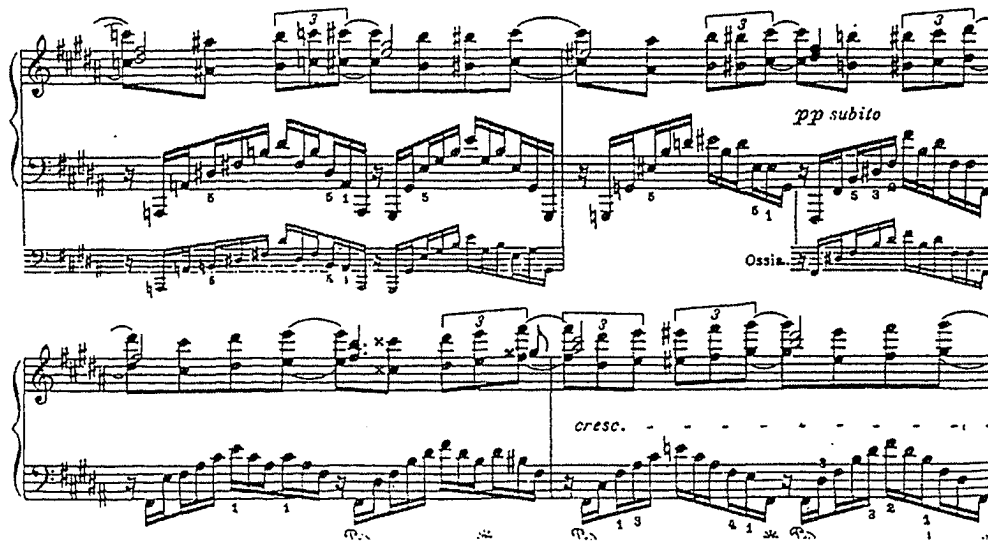
The pedal catches the strong-beat chords and holds them until the end of each two-beat figuration, thus maintaining the musical texture and dynamic up until the last possible moment. This stands in contrast to example 5-1b, Moszkowski m. 31, and example 5-2b, Moszkowski mm. 40-41, where he intentionally lightens the texture and clears out some of the otherwise muddy notes by releasing the pedal in advance of the

upcoming beat. This demonstrates that Moszkowski's pedaling is not merely generic but carefully placed to glean the maximum pianistic, dynamic, and orchestral effects.

Example 5-4a. Wagner, mm. 53–56.

[illegible]

Example 5-4b. Moszkowski, mm. 75-78.



Example 5-4a-b begins a long and emotionally tortuous fifteen-measure¹³ build-up to the final *fff* climactic peak and the return of the Love's Bliss (*Glückseligkeit* motive).¹⁴ Throughout this section Wagner maintains the same orchestral arrangement with only minor adjustments. Beginning in m. 54, beat three, the harp pattern changes from a sixteenth-note arpeggiated figure on beats one and three followed by a large chord (sometimes rolled) on beats two and four to a continuously arpeggiated sixteenth pattern, with either four or six sixteenth notes to a beat (ex. 5-4a). This new pattern remains constant until the climax in m. 61. The double bass, bass clarinet, bassoon, first oboe, first clarinet, trombone (beginning in m. 50), and trumpet (beginning in m. 50) have legato half notes moving mostly stepwise.¹⁵ The violas and cellos fill out the harmonic chords with measured triplet sixteenth-note subdivisions of arpeggiated dotted eighth

¹³ This section is comprised of Wagner, mm. 46-60; Moszkowski, mm. 68-82. The climactic peak occurs in Wagner, m. 61 and Moszkowski, m. 83. See ex. 5-10a and d.

¹⁴ Compare to Wagner's Prelude to Act II, m. 45; see also Newman, 242, 277. This motive appears in Wagner, m. 44; Moszkowski, m. 66.

¹⁵ One exception occurs in the English horn part, which shifts between the slow-moving half-note pattern and the triplet eighth-note pattern of the upper winds and strings.

notes, while the second oboe, second clarinet, horns, and violin have the driven but seemingly unstable melody based on the chromatically rising *Sehnsucht* motive (Yearning) heard in the Prelude (mm. 2-3).¹⁶

The entire passage is constructed as a series of dynamic and rhythmic ebbs and flows as the melody struggles, mostly chromatically, to climb higher. Some dynamic relief briefly occurs in m. 54, beat three, with a *subito pp* throughout the orchestra. It is at this point that the harp changes its figuration, the flutes enter, all the strings (except the double bass) are scored with tremolo figures, and the second clarinet figure is taken over by the first clarinets. The *pp* signifies the beginning of the final climactic build-up that culminates in Wagner's m. 61 (ex. 5-10a).

Moszkowski conscientiously follows Wagner's music with few changes (Moszkowski, mm. 68-79). While the right-hand line is basically a reduction of the violin and wind parts, the left hand reinterprets the harp line and incorporates the remaining harmonic notes not already included in the right-hand part. One interesting change, however, is Moszkowski's reticence at writing notes on the strong beats throughout this passage.¹⁷ Moszkowski clearly takes his cue for this change from the melodic wind lines on the rising "Yearning" motive.¹⁸ These parts are tied onto the strong beats, while the corresponding string lines (m. 55) are not. By emulating the wind lines in the piano right hand, Moszkowski accentuates the rhythmic uncertainty that the

¹⁶ Interestingly, the second violin part that has the melodic figure is also given a tremolo marking to add a special shimmer to the texture.

¹⁷ The sole exception occurs with the transfer of the oboe one part into the piano-right-hand inner voice. Although these notes occur on the downbeat, they have little melodic significance.

¹⁸ The second oboe, English horn, and horn in E (the horn in F takes over in m. 50) have this melodic line in mm. 46-50. The flute and clarinets have this figure in mm. 54-60.

tie establishes. Accordingly, Moszkowski omits the first sixteenth note of each strong beat in mm. 68-78, thereby heightening the musical drama and tension without making substantial dynamic demands on the piano. This creates a strong sense of anticipation and desire without sacrificing dynamic resources necessary to capture the importance of the impending climax in m. 83 (ex. 5-10d).

The left-hand harp-line representation creates a lush sound with an underlying current of motion without an overly thick texture. The right-hand octaves are fairly spare, with only one or two additional notes occurring on the strong beats. The hands maintain on average a three-and-a-half octave distance. This allows for a rich crescendo through the use of the piano's overtones, thus maximizing the dynamic effect of the climactic arrival in m. 83.

One striking difference between Wagner and Moszkowski in this passage occurs with the hemiola effect (Wagner, mm. 46-54, Moszkowski, mm. 68-76). The duple string tremolo is a constant background figure, and when the melodic triplet line overlaps with it there is an underlying rhythmic tension.¹⁹ The listener has only a subtle awareness of this effect because while there are only two continuously duple instruments (viola and cello), there are five triplet-figure instrumental lines (flute, English horn, French horn, and two violin sections). As a result the triplet figure comes across as the prominent melodic factor.²⁰

In Moszkowski's arrangement this pattern of two-against-three becomes much more pronounced. Because Moszkowski closely controls the dynamics, he weights the

¹⁹ For example: Wagner, m. 53, beat 2. Other preceding occurrences not included in ex. 5-4a are found in m. 48, beat 2; m. 50, beat 2; and m. 51, beats 2, 3, and 4.

²⁰ Interestingly, most piano-vocal scores maintain only even sixteenth notes in the left hand instead of subdividing the dotted eighth note into triplet sixteenth notes.

hands more or less equally. The right-hand octaves balance beautifully against the single notes in the left hand's quasi-arpeggiated figure. This stabilization means that neither hand competes for prominence or clarity. The dichotomy between the ranges and textures allows the performer to temper the dynamics. A by-product of this clever textural relationship is that the rhythmic friction becomes more pronounced. While Wagner's orchestration glosses over this gesture, Moszkowski's more open and transparent realization accentuates this effect in the left hand.

Although the left hand is scored with sextuplet sixteenth notes (Moszkowski, mm. 68, beat 3, through 79) Moszkowski alters the subdivision of the beat to switch between two groups of triplet sixteenth notes and three groups of two sixteenth notes. While the choice of the left-hand breakdown is intentional, it does not act in consort with the right-hand rhythmic figuration consistently. Although the left-hand line is equally divided into triplet sixteenth notes, it is the intervallic-grouping pattern of the notes that causes this shift from two groups of three into three groups of two. Example 5-4b (Moszkowski, m. 75) shows a clear example of this musical “syllabification”. Beats one and three are essentially left-hand arpeggiations, minus the first sixteenth note. Beats two and four do not divide neatly into triplet-arpeggio shapes but break down more smoothly in the hand as groups of two. Moszkowski's fingering also supports a hand gesture that changes the groupings from two to three groups. A technically supportive left-hand fingering would be: 1-4, 1-5, 1-5 (Moszkowski, m. 75, beat 2, left hand).

Where the right-hand eighth-note triplets coincide with the three groups of two sixteenth notes in the left hand, a greater sense of urgency and drive is created by the intrinsic rhythmic increase from duplets to triplets (Moszkowski, m. 75, beat 2; ex. 5-4b).

However, in those places where the duple right-hand eighth notes are not (!) supported by the left hand, the three groups of two sixteenth notes generate a greater sense of tension, and rhythmic restraint occurs as the two-against-three struggle is played out between the hands (Moszkowski, m. 75, beat 4; ex. 5-4b). Thus a push-me-pull-you effect occurs throughout this build-up from m. 68, beat three to m. 76.

In mm. 77-79 Moszkowski alters the left-hand pattern so that the sextuplet figure is evenly divided into two groups of three sixteenth notes per beat throughout the measure. This heightens the intensity of the climax by extending the periods of rhythmic stability (m. 77, beats 1-3; m. 78, beat 3 to m. 79, beat 1) and instability (m. 77, beat 4 to m. 78, beat 2; m. 79, beats 2-4). Even though these patterns repeat in regular three-beat groups, an overall feeling of instability remains because the metrical pulse has shifted from 4/4 to 6/4.²¹ Although this rhythmic shifting occurs in Wagner's score, it is more pronounced here because of Moszkowski's intentional lack of textural layering. This rhythmic combination is an important musical asset because it heightens tension and drama without forcing the performer to utilize additional dynamic resources. Not only is it challenging for a performer to maintain a fifteen-measure build-up, but Moszkowski's climax in m. 83 is also of such magnitude that the performer must have enough remaining dynamic resources to further elevate this arrival.

Moszkowski breaks from Wagner's score in the final three measures before the climactic arrival of the Love's Bliss motive (Moszkowski, m. 83; ex. 5-10d). He uses the momentary metrical shift into 2/4 (Wagner, m. 58; ex. 5-5a; Moszkowski, m. 80; ex. 5-5b) as his starting point for a new textural pattern. Although there is some basis for this

²¹ The common-time meter does not change until m. 80, where it ultimately moves to 2/4. This meter shift is shown in ex. 5-5b.

change in Wagner, it has neither the same effect as Moszkowski's alteration, nor does it occur in the 2/4 measure. Wagner changes the harp pattern in m. 59 for the final two measures preceding the climax. Here the harp has a parallel-twelfth²² arpeggiation, followed in m. 60 by contrary-motion arpeggios.

Moszkowski's goal in these next seven measures (mm. 80-86) is to create a thunderous wall of sound. The climactic Love's Bliss arrival in m. 83 (see ex. 5-10a and d); is extremely powerful. The unrelenting harmonic and rhythmic tension of the build-up preceding it (Moszkowski, mm. 66-82) demands an overwhelming sense of release. Although a brief climactic arrival occurs in Moszkowski, m. 66, where the Love's Bliss motive first appears, the build-up that follows is even more fraught with desire and anticipation.

Having judiciously restrained the dynamic growth in mm. 68-79, Moszkowski changes the texture at m. 80 in preparation for the big climax (ex. 5-5b). He dispenses with the left-hand arpeggio figure and shifts the right-hand octave melody. The left hand becomes a harmonic and dynamic stronghold. The four-note left-hand chords fill out Wagner's sparse harmonic outline and produce a rich, full sound. The right-hand part outlines the melody, fills out the harmony, and contributes to the overall volume. Although rhythmically the right hand is displaced from the beat by a triplet sixteenth note, the yearning, chromatic melodic line is not completely abandoned.

Example 5-5a. Wagner, mm. 57-60.

²² This is essentially a parallel fifth plus an octave.

Fl.

Ob.

Cl.

Fag.

Hr.

Tr.

Pos.

Tb.

Hr.

C.

Vl.

Vla.

Cb.

B.

Isolde.

hau - chen ? in dem wo - gen den Schall, in dem tö - neuen Schall, in des

Example 5-5b. Moszkowski, m. 80-82.



By skewing the impact of the two hands, neither one competes for dynamic supremacy. Instead each can more strongly maintain and increase the volume of sound by disguising the natural note decay. Moszkowski further minimizes the note decay by scoring the left hand in eighth notes while the right hand fills in the "silent" areas with sixteenth-note triplets.

Beginning in m. 79 Moszkowski repeats Wagner's *crescendo* of mm. 7-8 and adds *quanto possibile* in m. 81 (ex. 5-5b). This effect is further supported by the pedal that is held through an entire half note of ornamented chromaticism (mm. 80-81; ex. 5-5b). In m. 82, beat 2 Moszkowski adds to the texture by combining the hands so that the yearning melodic line covers a three-octave range. The added octave in the tenor line (not in Wagner's score) further enhances the richness and quantity of overtones.

Moszkowski's uses these three measures to set up the climactic arrival in m. 83 without dynamically overshadowing it. By placing the heavier and thicker textures in the left hand, he creates a rich and full-sounding foundation. He prevents the left-hand figuration from becoming overpowering by keeping it rhythmically separate from the

right hand until m. 82, beat 2. If the right-hand triplet sixteenth notes were combined into a solid block, they would form a four-note chord. By breaking up these chords and using the pedal, Moszkowski keeps the harmonic richness yet maintains a lighter texture. Even when he really needs to create a dynamic surge (m. 82, beats 2-4), Moszkowski does so without diminishing the full climactic impact of m. 83. He achieves this indicating that the hands play simultaneously but notating them so that the strong parts of the beat have octave outlines, with subservient chordal filler on the weaker parts of the beat. This gives power and rhythmic drive without having an overly thick texture and leaves room for dynamic expansion on the downbeat of m. 83.

Texture

As the dynamics and drama subside from the previous climactic four measures (Wagner, mm. 61-64; Moszkowski, mm. 83-86), Wagner writes a straightforward orchestration. The winds have whole notes or tied notes, with the exception of the melodic lines in the flute, clarinet, and English horn parts. The cello, viola, and harp have rising arpeggio inversions every half note, while the violin section has a descending broken-chord figure (Wagner, mm. 65-67; ex. 5-6a). The activity becomes even less pronounced in mm. 68-69. The remaining winds have only tied whole notes, the strings have tremolando dotted half notes followed by five tremolo quarter notes. Only the harp continues moving in the same sixteenth-note pattern. Wagner indicates *diminuendo* and *più piano* throughout these five measures.

Example 5-6a. Wagner, mm. 65-69.

Fl. Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fg. *dim.*

Hr. *dim.*

Tr. *dim.*

Tb. *dim.*

Tub. *dim.*

Pk. *dim.*

Harp. *dim.*

Vl. *dim.*

Ve. *dim.*

Ch. *dim.*

B. *dim.*

Sopr. *dim.*

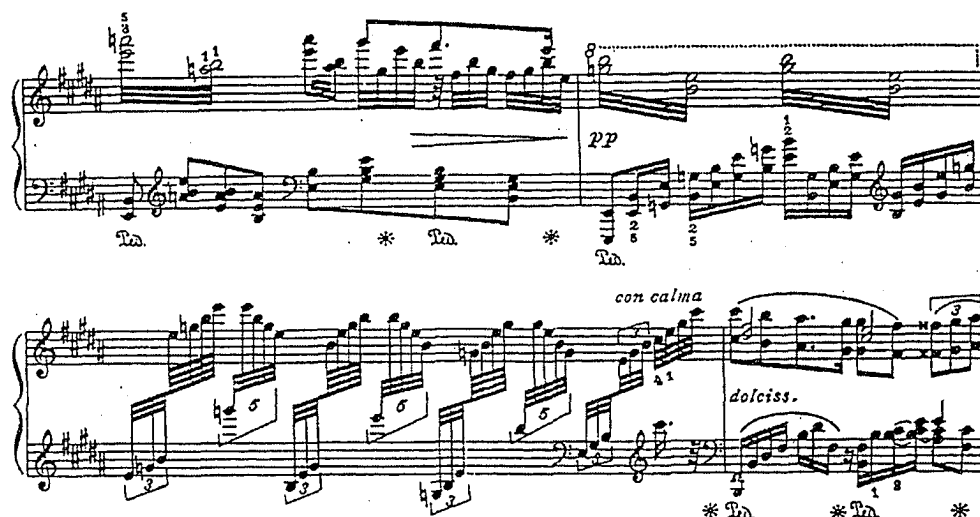
Alto *dim.*

Ten. *dim.*

Bass *dim.*

er triu - ken, Ger - ein - ken, tren - un - he - wusst, - hoch -

Example 5-6b. Moszkowski, mm. 89-92.



Moszkowski transforms these tremolando figurations into a swirling eddy of sound that melt away the harmonic angst and tension. Moszkowski ingeniously joins the preceding four measures (mm. 83-86) of quasi-unmetered bravura passagework (see ex. 5-10d; marked *con somma bravura*!) with a more regular, stable pattern that still has a quasi-cadenza feel (m. 87). Merely imitating the strings with a tremolo figure on the piano would create too much of an abrupt textural shock as well as sound musically unsatisfying. Instead Moszkowski combines the orchestral harmony into a single moving left-hand sixteenth-note descending chord and writes an ethereal thirty-second note sextuplet broken-chord figure. The right-hand figuration fills out the sound and overtones as well as adds a highly atmospheric quality.

The magical atmosphere is sweetened with a *pp sempre raddolcendo* (growing calmer) thirty-second-note right-hand tremolo in the upper keyboard (mm. 88-89),²³ while the left hand ascends in a sixteenth-note double-fifth and -sixth arpeggiated pattern (m. 90). The left-hand ascent dissolves in a thirty-second note wave-like arpeggiated pattern that involves the left hand crossing over the right hand (ex. 5-6b; m. 91). Hand

²³ This figure occurs in the C6-C7 range.

crossing is always a special effect because of the sparkling sound quality the left hand creates when it reaches across the body. This is especially true in m. 91 because the crossed left-hand note is the pinnacle of the arpeggiated wave. Moszkowski also adds *con calma* at the very end of this measure in preparation for the final ten measures of the work. Moszkowski's choice of terminology is refreshing. Rather than using *ritard*, a term that refers to speed, *con calma* indicates a change of mood that may or may not have a tempo change attached to it, leaving that choice to the performer's discretion.

Throughout this transcription Moszkowski stays intimately connected with Wagner's score. There are no forays into freely composed sections as in his *Tannhäuser* and *Carmen* transcriptions. Instead Moszkowski limits himself to finding pianistic means of expressing inherently orchestral gestures. This does not invalidate Moszkowski's work as a composer or transcriber but rather supports his intention of creating a pianistic homage to Wagner. If Moszkowski departs from Wagner's score, it is to produce a pianistic solution that captures the essence of Wagner's powerful score. Moszkowski's recreation of an orchestral palette of sound on the piano remains at the forefront of his musical endeavors.

A Comparison of Transcription Styles: Liszt, Tausig, and Moszkowski

One of the fascinating aspects that emerges from a comparison of transcriptions is an understanding of the individual transcriber's sense of musical importance. This is achieved by an examination of musical material that is included and excluded as well as the addition of any newly composed material. The transcriber's musical philosophy

comes through in the way the notes are transferred from the orchestral score to the piano medium. A comparison of three additional *Liebestod* transcriptions illustrates the guiding musical philosophies of these composers.

A loose historical thread connects the four composers involved here. Franz Liszt (1811-1886) first encountered Carl Tausig (1841-1871) in 1855 when the young pianist was only fourteen years old, and was so impressed that he later sent him to Wagner. Wagner, too, was captivated by this “terrible youth.”²⁴ “Thus has my childless marriage been suddenly blessed with a rich catastrophe, and I enjoy rapid draughts of parental cares and troubles,” wrote Wagner.²⁵ Tausig was also an early influence on Moszkowski. According to Alexander Moszkowski, he and Moritz heard Tausig perform two of Beethoven’s piano concertos sometime in the early 1860s in Breslau. Alexander called Tausig a “young lion.”²⁶

Liszt was another early influence on the Moszkowski brothers through Leopold Damrosch²⁷ who “brought the futurisms of Liszt and Berlioz”²⁸ to their ears through his conducting skills. Approximately ten more years would pass before Moszkowski would play for Liszt and earn the Master’s admiration. The Damrosch connection was also re-established nearly thirty years later in Moszkowski’s life, when Leopold Damrosch’s son, Walter, came to study with him in 1891.²⁹ Although it is doubtful that Tausig and

²⁴ Harold C. Schonberg, *The Great Pianists* (New York: Simon and Schuster, 1987), 257.

²⁵ Schonberg, *Great Pianists*, 257.

²⁶ Alexander Moszkowski, *Panorama meines Lebens* (Berlin: Fontane and Co., 1925), 32.

²⁷ It was probably around this time that Damrosch went to Liszt to ask him for money so he could get married. See Chapter 1, page 21, footnote 88.

²⁸ Alexander Moszkowski, *Panorama*, 32.

²⁹ Lucy Poate Stebbins and Richard Poate Stebbins, *Let the People Sing* (Durham, N.C.: Duke University Press, 1945), 117.

Moszkowski ever met, a web of influence and acquaintanceship surrounds Wagner, Liszt, Tausig and Moszkowski.

Carl Tausig, "the iron eater" with "tes mains de bronze et des diamants," was described as a "combination of gypsy, wildness, repulsive rudeness, and prejudice."³⁰ He was also Liszt's greatest pupil³¹ and arguably one of the greatest pianists of his day. As Harold Schonberg noted, "most pianists and critics of the day agreed that Tausig carried pure virtuosity to heights that Liszt himself had only suggested."³² Not only was Tausig a virtuosic artist, but he was also a competent composer. Liszt first brought him to the attention of Wagner, who thought very highly of him, allowing Tausig to prepare "the piano score of *Die Meistersinger*" for him.³³

In his transcription of *Liebesscene — Verklärung*, Tausig incorporates his virtuosic skills in the piano writing and freely adds extra measures here and there.³⁴ While the melody remains important, the type of background texture Tausig emphasizes is often different from Liszt's or Moszkowski's. These types of alterations define Tausig's individual style.

Unlike Liszt or Moszkowski, Tausig musically summarizes the entire opera in his transcription. While Moszkowski seeks some unity by opening his transcription with music from the Prelude, Tausig incorporates a significant portion of the Prelude as well as a few key motives that musically depict the storyline. This summary is suggested in Tausig's double title "*Liebesscene — Verklärung*," which implies material from the Love

³⁰ Schonberg, 259, 256. As described by Liszt.

³¹ Schonberg, 134.

³² Schonberg, 257.

³³ Schonberg, 259.

³⁴ Carl Tausig, "*Liebesscene — Verklärung*" (Musica Obscura, 1914).

Scene through Transfiguration and accounts for the two hundred measures that precede the entrance of the *Liebestod* music.

Liszt has also shown tremendous restraint in his pianistic interpretation of *Isolde's Liebestod*.³⁵ Unlike many of his other operatic transcriptions where he uses a wide variety of bravura techniques, Liszt focuses his attention on sound quality rather than a preeminent display of technical prowess. The lack of virtuosic display is striking because there are several places where such events could easily take place, yet Liszt, perhaps even more so than Moszkowski, remains tightly connected to Wagner's score and composes only a four-measure introduction.

The *subito pp* entrance of the *Liebestod* motive (Wagner, m. 29) signals the harp's sextuplet sixteenth-note entrance (ex. 5-7a). The flutes and upper first violins serenely rise above the orchestral texture, while the other strings support the motive with a thirty-second-note tremolo. This is the third occurrence of the *Liebestod* motive in the past twenty-nine measures.

Liszt has already used tremolos (Liszt, mm. 5-12) and moving notes (Liszt, mm. 16-18) as accompaniment figures for the two previous motivic presentations. This time he writes a harp-like accompaniment figure in the left hand that acknowledges Wagner's instrumental changes without exactly emulating the harp figuration (Liszt, mm. 33-34, ex. 5-7b). The left hand outlines the harp's harmonic line with rolled chords in both hands, which Liszt marks *arpeggiando*.³⁶ The melody is set at the top of four-note syncopated chords, and the *pp* dynamic is enhanced by the *una corda* pedal. Ordinarily,

³⁵ Franz Liszt, *Isolde's Liebestod*, ed. Charles Suttoni (New York: Dover, 1982).

³⁶ Most likely the absence of the symbol for a rolled chord on beat two in the right hand was an editorial oversight based on a larger musical context than is shown here. *Simile* may be implied by the *arpeggiando* marking.

given the number of notes per chord and the register in which they lie, performing this passage *pp* would be challenging. Liszt overcomes this by incorporating both an atmospheric and a rhythmic solution.

The atmospheric solution arises from the rolled chords. Not only do they make it possible to delicately play large numbers of notes in a heavy register, but because the melodic note is reserved for the final rolled note of each right-hand chord, its presence stands out from the texture with ease and color.

Liszt's rhythmic solution is equally creative. There are some moving notes in the horn, bassoon, and second clarinet part as well as the string tremolo figure, but it is the harp line in Wagner's score that provides the main rhythmic activity. Liszt chooses not to re-use the tremolo figure here because it would thicken the texture and increase the dynamic volume unnecessarily. Instead he uses the syncopated rhythm in the right-hand alto voice to play off against the left-hand eighth-note chords. The combination of rolled chords and moving rhythm provides a lilting, flowing background for the singing line on top.

Tausig also brings out the melody but with more challenging pyrotechnics (ex. 5-7c). This is Tausig's fourth presentation of the *Liebestod* motive because he used it in his own musical introduction that prefaced the final scene (Tausig, mm. 201-206). The first two presentations (Tausig, mm. 201-206, 213-218) are similar in that the melody is scored in its original register. The second motivic occurrence, however, has an underlying tremolo in the alto and tenor voices (similar to Wagner's score in mm. 1-6), while the first motivic presentation remains devoid of any underlying rhythmic activity.

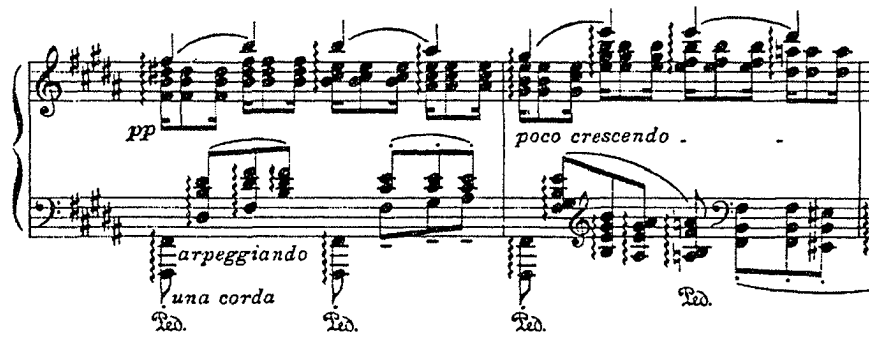
For the third presentation (Tausig, mm. 224-226), the harp part is rewritten, and the melody is placed in staccato octaves beneath a slur. This type of *portato* articulation marking on the piano generally indicates a note release with the energy of staccato but is restrained by the legato mark.

The fourth presentation (ex. 5-7c), again has written legato melodic octaves in the soprano line but without the staccato marks. The rolled octave on beat 2 adds an expressive rubato element to the melody. The orchestral tremolo is bypassed, with the exception of the cello line³⁷ that is spread throughout the bass and tenor lines,³⁸ in favor of a more active interpretation of Wagner's harp line. Rather than merely reiterating Wagner's sextuplet sixteenth-note harp figure, Tausig implements a more dramatic solution using thirty-second notes for the first eighth note and sixteenth triplets for the second eighth note (Tausig, m. 241, beats one and two). This written-out *rubato* romanticizes Tausig's interpretation and is further enhanced by the brief sigh-like chromatic cascade divided between the two hands (Tausig, m. 241, beat 3). This sighing figure is not found in Wagner's score.

By reversing the order of the sixteenth and thirty-second notes (m. 242, beat 1) the written-out *rubato* intensifies the excitement, pushing the motion forward into beat 2. This is again followed by the little chromatic sigh on beat 3. Although Tausig's score respects the chief melodic outlines of Wagner's composition, his overall interpretation appears more concerned with filigree and musically expressive effects.

³⁷ The cello F sharp half note, F sharp quarter note, G sharp and A sharp eighth notes in m. 29.

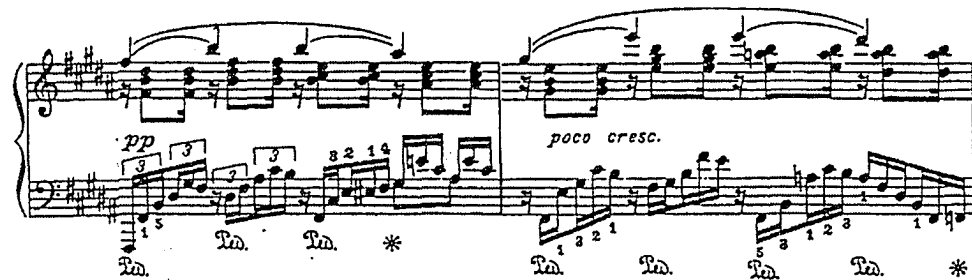
³⁸ The cello notes are found on the first note of beat 1 (F sharp 2 range) the first note of beat 2 (F 3 range), the first note of beat 3 (F sharp 4 range), and double stemmed as eighth and sixteenth notes on beat 4.



Example 5-7c. Tausig, mm. 241-42.



Example 5-7d. Moszkowski, mm. 51-52.



Moszkowski incorporates aspects from both Liszt and Tausig and produces a more delicate version. The flute line is placed in the proper register but without Liszt's and Tausig's melodic octave addition.³⁹ The melody is set apart from the harmonic texture by using an offbeat figure in the alto line that bears a striking resemblance to

³⁹ Although the lower octave appears in the offbeat right-hand chords, its function is harmonic.

Liszt's interpretation. These offbeat chords provide the same benefits to Moszkowski as they did to Liszt. The melody line is easily played legato with a clear touch because no other notes simultaneously compete for attention. The offbeat chords direct the forward motion, maintain the *pp*, as well as fill out the texture and harmony. The left-hand part recycles the harp rhythm, but after m. 51 beat 1, this becomes more of a reinterpretation of notes. In addition, Moszkowski continues to omit the first sextuplet sixteenth note of the majority of the beats.⁴⁰ While this recalls the earlier string parts (Wagner, mm. 12-24), it does not accurately represent the current harp line. Moszkowski does, however, acknowledge the moving cello line at the end of m. 51 (Wagner, m. 29) by double stemming the final two eighth notes in the bass voice.⁴¹

Of the three interpretations Moszkowski's may be the most inclusive representation of Wagner's score, but it is by no means the most inspiring. Even though Tausig's and Liszt's interpretations have their inconsistencies, their final products are more musically captivating than Moszkowski's. Liszt's rolled chords and less busy accompaniment retain the *cantabile* aura of this passage, while Tausig's varied rhythmic accompaniment expresses more passion.

Example 5-8a-d highlights a conceptual difference between Wagner and these three transcribers. All three pianists view this climactic moment with greater force and impact than Wagner, yet their individual interpretations produce strikingly different results. This penultimate climactic moment begins with a five-measure *crescendo* that

⁴⁰ This includes m. 51, beats 2 and 3; and m. 52, beats 1, 2 and 3.

⁴¹ Liszt also includes the cello line but in a less obvious manner by placing it beneath the tenor chords. The last three tenor chords (Liszt, m. 33) are marked staccato with a slur, while the bass line has three tenuto marks. Bringing out this cello line becomes very difficult because both articulation marks have distinctive sounds and occur simultaneously in the same hand.

starts *pp* (Wagner, mm. 39-43). The wind parts have a *molto crescendo* in mm. 42-43 (ex. 5-8a), but this leads to only a *forte*. Although marked with a *crescendo* the violin trill on beat three of m. 43 adds more to the musical drama than the overall dynamic. The preceding sixteenth-note build-up in the first and second violins (m. 42, beat 3, through m. 43, beat 3) keeps the motion pressing forward over Isolde's sustained E sharp on *klinget*.

Liszt, Tausig, and Moszkowski recognize that *forte* on the piano is not equivalent to a full orchestral *forte*. Among the three, Liszt's interpretation is the most sonorous, Tausig's the most bravura-like, and Moszkowski's the version that most closely adheres to Wagner's score.

In order to maximize the quality and quantity of sound, Liszt places a low thirty-second-note G sharp tremolo in the left-hand (Liszt, m. 46, beat 3, ex. 5-8b). This tremolo creates a cushion of sound for the harmonic foundation. When the overtones produced by the sympathetically vibrating strings are combined with the sustained pedal and the right-hand chords, a richness of sound highly reminiscent of a full orchestral texture is imparted.

Liszt does not imitate the un-metered violin trill (Wagner, m. 43, beat 3; ex. 5-8a) but writes out a three-triplet sixteenth-note trill-like pattern that affords the pianist a strong degree of dynamic control. This is further supplemented by the arpeggiated left-hand octave. Both hands individually receive a *crescendo* marking over beat three that is underscored by the *rinforzando* appearing between the staves. This passage is so well balanced and constructed that the performer easily produces a mighty sound that is not

harshly percussive. Liszt's careful legato fingering plays a strong contributing role in this lush and passionate moment.

Example 5-8a. Wagner, mm. 42-44.

The musical score for Wagner's opera, measures 42-44, is presented in two systems. The left system covers measures 42-44, and the right system covers measures 45-46. The score is written for a full orchestra and vocal soloists. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), English Horn (E.H.), Horn (Hr.), Trumpet (Tr.), Trombone (Tb.), Bassoon (Bs.), Harp (Harp.), Violin (Vl.), Viola (Va.), Cello (Cb.), and Double Bass (Db.). The vocal soloists are Isolde and Hel. The score features various musical notations, including dynamics (cresc., molto cresc., p, f), articulation (acc.), and phrasing (phr.). The tempo is marked 'Allegro'.

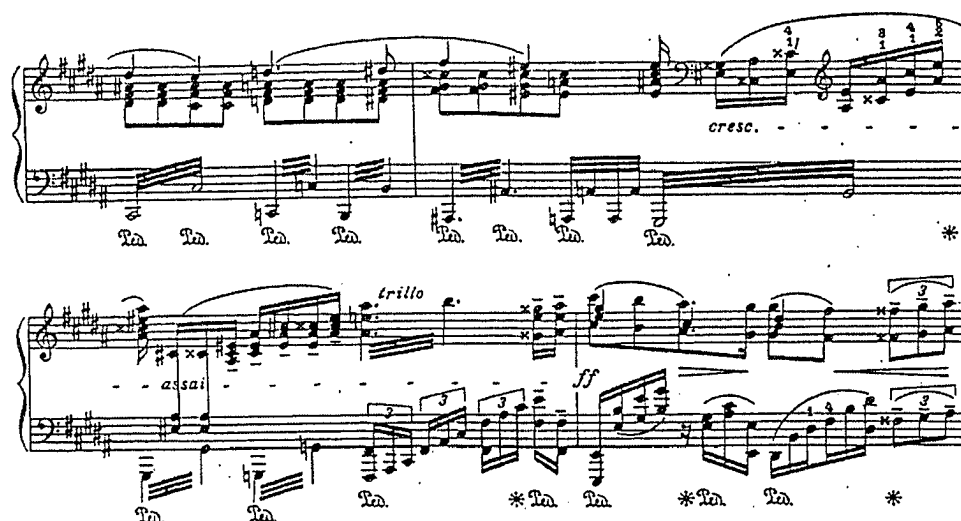
Example 5-8b. Liszt, mm. 44-48.

Example 5-8b. Liszt, mm. 44-48. The score is in G major and 2/4 time. It features a piano with a treble and bass staff. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The score includes dynamic markings such as *molto cresc.*, *rinforz.*, *ff*, and *p*. There are also fingerings and a *tré corde* instruction.

Example 5-8c. Tausig, mm. 254-59.

Example 5-8c. Tausig, mm. 254-59. The score is in G major and 2/4 time. It features a piano with a treble and bass staff. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The score includes dynamic markings such as *molto cresc.*, *trillo*, *ff*, *p*, and *f*. There are also fingerings and a *trillo* instruction.

Example 5-8d. Moszkowski, mm. 63-66.



Tausig is also captivated by the passion of this moment but chooses a more flamboyant manner of expression. Instead of combining the string notes into a single harmonic chord on each sixteenth-note (as Moszkowski and Liszt do), Tausig distributes the notes between the two hands and writes a bravura-like passage of sixteenth-note triplets. The first note of each group is articulated with a staccato, while the whole passage is underscored with a *molto crescendo* that climaxes in *ff* (Tausig, m. 258, ex. 5-8c). Tausig then turns this passage into a mini-cadenza by adding two additional irregular extension measures (mm. 255-256). He follows a harmonic progression similar to Wagner but elongates the length of the chords within the progression.⁴²

⁴² The low strings A sharp on beat 1 (Wagner, m. 42) is carried through for four beats rather than one-and-a-half (see Tausig, m. 254, beat 3, through m. 254, beat 2). The G sharp (Wagner, m. 42, beat 3, through m. 43, beat 1) and the F sharp (Wagner, m. 43, beats 3 and 4) are also sustained for four beats each (see Tausig, m. 254, beat 3, through m. 255, beat 2 for the G natural; and Tausig, m. 256, beat 3, through the end of m. 257 for the F sharp).

The violin trill (marked *trillo*) is inserted in its rhythmically appropriate place (Tausig, m. 257, beat 3; ex. 5-8c) and is supported by solid four-note eighth-note chords. The actual climax (m. 258) retains the melody in octaves with an interpretation of the harp line underneath. In essence, Tausig melodramatically turns this lesser climax into a much more dramatic affair with his own re-composition, including the addition of staccato articulation, as well as rhythmic and dynamic changes.

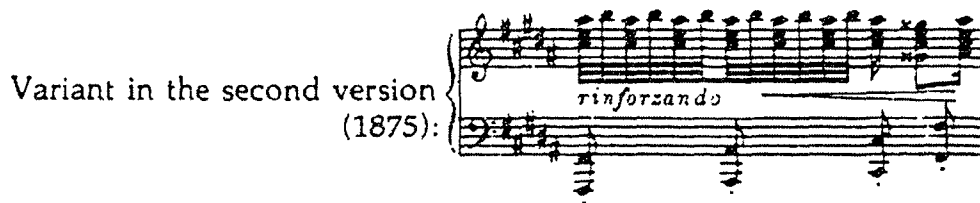
Moszkowski, as transcriber, continues to maintain a low personal profile, remaining close to Wagner's score. Like Liszt, Moszkowski opts for a rumbling bass line of low octave tremolos (Moszkowski, mm. 64-65; ex. 5-8d). The right hand takes its cue from the second violin part. The double-note chords (m. 64) swell into triads (m. 65) as the dynamic and tessitura increase. Moszkowski indicates *crescendo assai*, as opposed to the *molto crescendo* used by Liszt and Tausig.

Moszkowski's trill figure (m. 65; ex. 5-8d) is different from that of both Liszt and Tausig. Liszt's first version is metrically slower and more clearly defined. Tausig's supports the tremolo right-hand figure with solid four-note chords. Moszkowski, on the other hand, emphasizes the sweep of the gesture into m. 66 and supports the tremolo/trill figure with a sextuplet-sixteenth-note arpeggio in the left hand.

Liszt, however, did re-work this passage for his second version, published in 1875, into a faster, thirty-second-note trill using an easier, closed-position first-inversion triad over eighth-note octaves instead of sixteenth-note octaves in the left hand (ex. 5-9). Although Tausig's trill uses the same triadic configuration as Liszt's, he does not write out each individual note of the trill as in Liszt's second version. While Liszt's 1875

version and Tausig's transcription result in the same rhythmic outcome, Tausig's allows more rhythmic flexibility.

Example 5-9. Liszt, 1875 revision of m. 47.



Moszkowski's notational choices take him in a different direction. Unlike the Liszt and Tausig versions, Moszkowski's right-hand trill figure uses an open-spaced chord that has a thinner, weaker-sounding texture and demands more work from the performer to maintain the dynamic increase. Although the trill breaks into the faster thirty-second notes, as do Liszt's and Tausig's, Moszkowski's left-hand arpeggio notation does not enhance the sound of the trill's speed. Since m. 60, beat 3, the bass-line harmony has been moving slowly, albeit with thirty-second note octave tremolos. Suddenly, as the trill enters, the left hand shifts to sextuplet sixteenth notes. Under different circumstances this rising sixteenth-note arpeggiated figure would act as a strong lead-in to a climactic moment. At this moment, however, the left hand is forced to compete for rhythmic attention with the right-hand thirty-second-note figure. Although both hands are moving rapidly, the ratio of notes between the hands is 2:1 and thus produces a calculated, heavier-feeling trill, the opposite of the desired effect. Even if the trill in Moszkowski's version is played with an unmeasured rhythm, as fast as possible, there is still limited flexibility for this impassioned moment. Rhythmically Liszt's first version and Moszkowski's left hand are the same, however, Liszt's right hand matches the left hand note for note, which allows the performer some flexibility for rubato.

Example 5-10a. Wagner, mm. 60-62.

The musical score is presented in two systems, each with multiple staves for different instruments and vocal parts. The left system (measures 60-62) includes staves for Fl. (Flute), Pic. (Piccolo), Cl. (Clarinet), Bsn. (Bassoon), Tr. (Trumpet), Tbn. (Trombone), Tub. (Tuba), Hr. (Horn), Vl. (Violin), Vla. (Viola), Cb. (Cello), Db. (Double Bass), and Harfe (Harp). The right system (measures 61-62) includes staves for Kl. Fl. (Klarinettenflöte), Gr. Fl. (Grande Flöte), Pic. (Piccolo), Cl. (Clarinet), Bsn. (Bassoon), Tr. (Trumpet), Tbn. (Trombone), Tub. (Tuba), Hr. (Horn), Vl. (Violin), Vla. (Viola), Cb. (Cello), Db. (Double Bass), and Harfe (Harp). The vocal parts are for Isolde and the Chorus (Ch.). The lyrics are 'Schall, in des Welt - theus'.

Example 5-10b. Tausig, mm. 274-76.

Example 5-10c. Liszt, mm. 64-66.

Example 5-10d. Moszkowski, mm. 82-84.

All three composers utilize enormous dynamic palettes at this final and most explosive climax with the Love's Bliss motive. Tausig, the flamboyant, is ironically the most dynamically restrained and only builds up to a *ff*, although his lead-in to m. 275 is dynamically, rhythmically, and texturally powerful (ex. 5-10b). The thick alternating four-note sextuplet-sixteenth-note chords generate intensity and strength and allow the performer a modicum of *rubato* before the downbeat of the climax.

Tausig does not push the keyboard to its dynamic limits. The arrival of his climax has an initially strong impact with the rolled left-hand four-note chord and the right-hand octave that is immediately followed by a descending cascade of sextuplet sixteenth notes in octaves. These arpeggios provide harmonic resonance and rhythmic motion. A potential performance pitfall would be to play these arpeggios with too harsh or percussive a touch in an effort to extract more volume from them. These arpeggios sound

lighter and more open, as opposed to the dense chords that lead up to the climax in the previous measure, because they are spaced at the interval of an octave. An advantage to using arpeggios at the octave is the inherent dynamic relaxation they provide. A climactic peak can last only so long before it plateaus. Tausig did not intend an actual diminuendo but recognized that in order to leave space for the next forward surge (Tausig, m. 276, beat 4; ex. 5-10b) the performer must dynamically recede. The descent of the melodic contour (Tausig, m. 275, beat 4) encourages a slight dynamic lessening which in the next measure dissolves into a second downward cascade of sextuplet-sixteenth-note octave arpeggios.

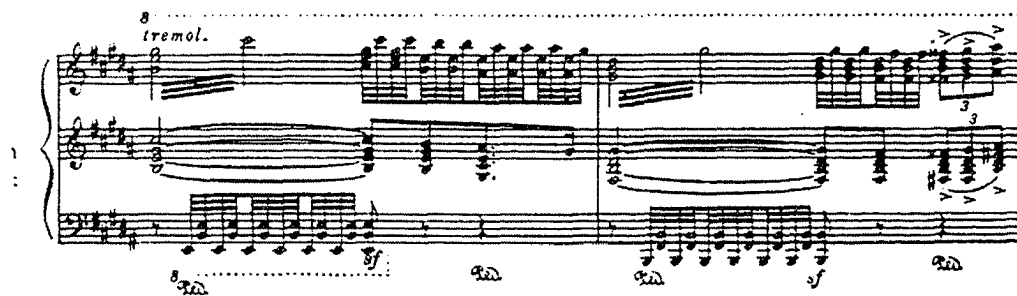
Although Tausig has made a strong climactic impact, he has not gone to any dynamic extremes. This is very much in keeping with Wagner's own dynamically restrained intentions. This climax in Wagner's score is marked *ff* in the harp part while the remaining instruments have only *f* indications (Wagner, m. 61; ex. 5-10a). This approach is in contrast to Liszt's and Moszkowski's, who were aiming to envelop the listener in a cloak of sound.

Liszt refines Wagner's score to its essential elements and reshapes them into a powerful pianoforte rendition. Liszt reduces the wind and string parts into large four-note chords in both hands. In order to avoid these chords from becoming too heavy, Liszt articulates them with the *portato*-like, slurred staccato marks.

Liszt's pianistic solution matches his gargantuan perception of the climax. His *ossia* in m. 65 (ex. 5-10c) functions as an equally difficult albeit different alternative to musical material on the lower three staves. The non-*ossia* music has the most powerful and strong dynamic volume. The *ossia* breaks up the monotony of the right-hand

repeated chords with a rapid thirty-second-note descending four-octave arpeggio that segues into the repeated right-hand chords for the second half of the measure. This alternate version, however, does not compete dynamically with the main version. Liszt attempted another musical solution in his 1875 version (ex. 5-11).⁴³

Example 5-11. Liszt, mm. 65-66, 1875 version



Of Liszt's three climactic possibilities the main version in the first edition scored at a *fff* level attains the greatest amount of volume (Liszt m. 65, ex. 5-10c). The initial left-hand chord is marked with an accent and a *sf*. This passage is divided into three staves, with the lower two staves played by the left hand. The top, right-hand stave is filled with heavy, four-note sextuplet-sixteenth-note chords that begin *fff* and *crescendo*. The bass stave is similarly filled with *fff* sextuplet sixteenth-note chords that are marked with a second *crescendo* on beat 2 and culminate in an accent on beat 3. A range of nearly six octaves is covered between the three staves. The overall result produces a thunderous sound. The remaining melodic notes of m. 65 are separated from the ongoing chordal texture with accent marks, while the middle-stave chords are each further punctuated with a roll.

⁴³ While an *ossia* can present either a more difficult or simplified musical alternate, often at the request of the publisher, Liszt's two versions in ex. 5-10c have similar levels of difficulty, albeit with different technical demands.

Liszt's first-version *ossia* retains the same two lower staves but replaces the pounding chords of the upper stave with a cadenza-like thirty-second-note arpeggio that sweeps down more than four octaves. The remaining two-and-a-half beats of m. 65 stay the same. The arpeggiation addition slightly alters the climactic character. Instead of erupting with a monumental force after the initial impact of beat one, the climax temporarily swirls in a thunderous waterfall of sound before regaining its rhythmic footing in the middle of beat 2.

Both of these two solutions, while dynamically advantageous and emotionally powerful, have potential drawbacks. Rather than producing a tidal wave of sound, the primary chords in the first edition can easily become overly percussive and harsh with the monotony of a fifteen-consecutive-chord repetition. Liszt's first-edition *ossia* clearly attempts to reduce the harshness by replacing the chords with an arpeggiated figure. However, by removing the repeated C sharp minor chord and replacing it with a single-note arpeggiation, the performer encounters difficulty producing a balanced *fff* sound in the right hand as the left hand pounds out the E open-fifth chord in the bass.

Liszt's 1875 version produces a dynamically well-balanced solution. He rewrites the same chords but notates them as tremolos in the two outer staves, thus avoiding any unnecessary percussive banging. The rolled chords in the middle staves become solid, pedal markings are added, and the *fff* is removed, leaving the dynamic climax up to the performer's discretion (ex. 5-11). Although Liszt solves the issue of climactic balance, his second edition, in comparison with the first, seems rather mundane with its lack of rhythmic or textural variation.

Of the three composers, it is Moszkowski who produces the most dynamically satisfying and virtuosic-sounding climax culminating on the first two beats of m. 83 (ex 5-10d; cf. Wagner, m. 62; ex. 5-10a). Moszkowski makes extraordinary changes in the piano part here. He divides the score into four staves with the right hand playing the first and third staves and the left hand playing the second and fourth staves. Like Liszt, he places a *fff* at the beginning of both pairs of staves. After indicating *crescendo quanto possibile* in m. 81, Moszkowski arrives in m. 83 with an accented *fff* eighth-note chord spanning three octaves. The powerful arrival of this chord is short lived, so Moszkowski resorts to his filling-in technique and writes a five-and-a-half-octave quasi-arpeggiated thirty-second-note run to be played *con somma bravura*. The pedal catches the accented *fff* C sharp minor chord and the E “Lydian” cadenza passage. Moszkowski scores the next four measures with double staves. Moszkowski's filling-in technique thus allows the performer to create the illusion of a *crescendo* on a held note. The stronger dynamic marking of *fff*, as compared to Wagner's *f*, also gives the performer license to use a greater dynamic abandon.

Moszkowski's downbeat chord in m. 83 is virtually the same as Liszt's m. 65.⁴⁴ Moszkowski, however, does not continuously repeat the chords in an effort to maintain the volume. Instead, he grabs the downbeat chord in the pedal and immediately jumps down nearly six octaves for a bravura thirty-second-note passage that amplifies the bass overtones as it dramatically ascends. The balance between the hands for the remainder of the measure is well designed with the three left-hand chords supporting the cadenza-like right-hand undulating arpeggios.

⁴⁴ Liszt's left-hand bass note is a B, while Moszkowski's is a C sharp.

Moszkowski's version of this climax works better than Liszt's because Moszkowski equally divides the dynamic and expressive responsibility between the two hands and produces a dramatic, virtuosic-sounding passage. In Liszt's first version the chords become too percussive and repetitious; in the *ossia* version the right hand's cadenza-like descending arpeggio is overshadowed by the pounding left-hand chords. In his 1875 version, the now well-balanced tremolo figures in both hands produce a less original and less powerful solution.

Conclusion

Even though Moszkowski referred to the *Tannhäuser* and *Tristan* works as "paraphrases," he has shown very different conceptions of this word's meaning. In *Tannhäuser* he more freely inserts his own musical ideas, much the same way as Tausig does in the *Tristan* transcription. Tausig, however, remains much closer to Wagner's score in the final ninety-three measures, adding only a few bars. The previous two hundred measures of his work had a more exploratory character, by providing a brief musical synopsis of the opera. Tausig also includes "O sink' hernieder, Nach der Liebe," sung by Tristan in Act II, among others. Curiously, Tausig includes the text in a tiny typeface between the two staves. Ordinarily this would not be surprising, as Liszt often insisted that the text be printed in the score, but in this instance none of the three transcribers has included either the text or Isolde's vocal line from the *Liebestod* scene. Because Isolde's melody is for the most part a rhythmic variant of pitches played by the orchestra, their omission of her part implies that the *Liebestod*'s orchestral accompaniment is musically sufficient, thus making Isolde's line superfluous.

All three composers remain firmly grounded in Wagner's *Liebestod* but with some differences. Tausig's transcription incorporates bravura and virtuosic effects along with his own compositional additions, creating a transcription that is strongly reminiscent of the original opera and demonstrates his distinctive musical personality. Liszt and Moszkowski remain more technically faithful to Wagner's score and concentrate their efforts upon creating a more orchestral sound. In an unusual show of restraint, Liszt omits the use of the bravura and cadenza-like passages in both versions of his transcription. This is a surprising compositional decision because many of Liszt's other operatic transcriptions, such as *Rigoletto* and *Don Juan*, among others, reflect his strong propensity for such flamboyant virtuosic displays. Instead, Liszt transforms the solo pianoforte into an orchestral instrument capable of great expressivity and power.

Moszkowski blends aspects of both Tausig and Liszt into his musical paraphrase. He incorporates virtuosic and quasi-cadenza aspects without diminishing the orchestral qualities of the piano. By combining these facets Moszkowski provides enough technical display to excite an audience. While the score requires a nimble performer, it does not relegate the work solely to the realm of the virtuoso artist. At the same time, Moszkowski's orchestral-sounding score sets this work apart from that of an uninspired or average composer and demonstrates the pianistic understanding that afforded him such celebrity during his lifetime.

CHAPTER 6

*CHANSON BOHÈME DE L'OPÉRA CARMEN DE GEORGES BIZET**Introduction*

Moszkowski's first foray into the piano transcription genre came later in his own life in 1906 at the age of fifty-two. For his musical subject he chose Georges Bizet's *Carmen*. This enduringly popular work spurred a musical frenzy that swept Paris after its premiere in 1875 and continued into the early part of the twentieth century. As Henry Simon noted, "Although the ultra-refined sensibilities of the Parisian critics of the 1870s were somewhat stunned by the opera's rather stark realism for those days, the public found the piece interesting and even exciting."¹ *Carmen* received twenty-three performances within the first ninety days of its premiere at the Opéra Comique, and "its thousandth performance took place there thirteen years later on December 23, 1904,"² two years before Moszkowski's transcription.

Carmen's popularity spawned a myriad of piano transcriptions, one of the earliest of which was the *Paraphrase de Concert* written by "the first great American woman pianist"³ Julie Rivé-King (1857-1937).⁴ At fifteen she left her birthplace of Cincinnati and went to Europe to study with Liszt, among others, returning in 1875 to America where she "immediately started making an important contribution to the American

¹ *The Victor Book of Opera*, 13th ed., rev. Henry W. Simon (New York: Simon and Schuster, 1968), 81.

² *Victor Book of Opera*, 81.

³ Harold C. Schonberg, *The Great Pianists* (New York: Simon & Schuster, 1987), 265.

⁴ Julie Rivé-King, *Carmen. Opéra de Bizet* (St. Louis: Kunkel Bros., 1879).

musical scene.”⁵ It is possible that Rivé-King heard one of the *Carmen* performances at the Opéra Comique during its inaugural year and was inspired to write a transcription. Her work includes the foreboding music at the end of the Prelude to Act I, the Toréador’s theme, Escamillo’s aria “Votre toast,” and the chorus of the street boys (Act I, scene 3).

A second transcription appeared in the 1890s by the Czech-born teacher, Wilhelm Kuhé (1823-1912). Entitled *Carmen Fantaisie brillante sur l’Opéra de Georges Bizet*,⁶ this work shows compositional originality in the way Kuhé combines different motivic aspects simultaneously. The main themes incorporated in Kuhé’s *Fantaisie* are the *Habañera*, Escamillo’s aria “Votre toast,” Micaela’s aria in Act III (without the preceding recitative “C’est des contrabandiers”), and the Toréador motive.

Four years before his death Ferruccio Busoni (1866-1924) wrote a *Kammer-Fantaisie über Bizets Carmen*.⁷ This work uses motivic material from the chorus at the beginning of Act IV, Carmen and Don José’s duet in Act II, the *Habañera*, the chorus and march from Act IV, and the duet and final chorus from Act IV. Busoni used these motives as a starting point for his own variations and musical fantasies in this transcription. The score abounds with performance instructions and pedaling indications.⁸ A “spiccato” mark appears over the piano right hand in the middle of the work (page 10). Although there are wedges over these notes as well, Busoni was clearly

⁵ Schonberg, 265.

⁶ Wilhelm Kuhé, *Carmen Fantaisie brillante sur l’Opéra de Georges Bizet* (Paris: Choudens, 189?). The date of publication is not listed on the score nor is a more specific date available from the consulted library catalogues.

⁷ Ferruccio Busoni, *Kammer-Fantaisie über Bizets Carmen* (Weisbaden: Breitkopf & Härtel, 1920).

⁸ Busoni indicates several times to play a passage “*con i due pedali*.”

trying to have the piano more closely imitate the length and articulation of this string technique. This marking is even more strikingly odd given Busoni's musical philosophy.

He was much more interested in idea than in color, or display, or technique, or the other things so dear to most pianists. He was one of the first pianists to *think* about music rather than merely to play it.⁹

Busoni's *Carmen* transcription is one of the more highly virtuosic and technically demanding with perhaps the exception of Vladimir Horowitz's.

Busoni's transcription influenced and inspired another composer, Kaikhosru Shapurji Sorabji (1892-1988), to write a *Pastiche on the Habañera from 'Carmen' by Bizet*.¹⁰ Sorabji heard Busoni play his *Kammer-Fantaisie* in a performance at London's Wigmore Hall on February 19, 1921,¹¹ and was quite taken with this work. His review of the music showed a strong admiration for Busoni.

The *Fantasia da Camera on Carmen* . . . I have no hesitation in ranking among the most important and significant works of our time, and with them, Busoni definitely takes his place with the five or six really great figures in contemporary music. All the qualities of Busoni as interpreter are revealed again in his compositions — aristocratic dignity, austerity, and aloofness coupled with a creative individuality of a rarity, fastidiousness, and absolute originality in the highest degree remarkable.¹²

Sorabji composed his *Pastiche* the next year, in 1922. Unlike the other *Carmen* transcriptions that use a variety of motivic material, Sorabji's work is built entirely around the Habañera.

⁹ Schonberg, 368.

¹⁰ Kaikhosru Shapurji Sorabji, *Pastiche on the Habañera from 'Carmen' by Bizet* (Bath, England: Sorabji Music Archive, 1922). Critical edition by Marc-André Roberge, 1992.

¹¹ Sorabji, *Pastiche*, ii.

¹² Sorabji, ii. This excerpt from a review that Sorabji wrote has no publication information. A second source states this quotation is from Larry Sitsky, *Busoni and The Piano* (Westport, Conn.: Greenwood Press, 1986), 76.

Vladimir Horowitz (1903-1989), the legendary Russian pianist, also wrote a *Carmen Paraphrase*. Maurice Hinson refers to Horowitz's transcription when he comments that Busoni's *Carmen Fantasia* leans more towards the "tradition of the Liszt fantasies (especially related to Liszt's *Don Juan* fantasy) but is subtler than Vladimir Horowitz's treatment of the same themes."¹³ According to Horowitz's biographer, Glenn Plaskin, Horowitz never wanted this transcription published so he could maintain the mystique of his technical prowess.¹⁴

There is no evidence that other *Carmen*-based transcriptions had a direct influence on Moszkowski, apart from Bizet's own arrangement perhaps.¹⁵ While it is conceivable that Moszkowski encountered Kuhé's *Fantaisie brillante* during one of his London visits, he is less likely to have come across the Rivé-King transcription. In addition to the absence of motivic similarity between the Kuhé, Rivé-King, and Moszkowski's transcriptions, the types of transcription techniques, such as the use of octaves, virtuosic passage-work, and motivic re-composition, also bear little similarity.

Moszkowski's *Chanson Bohême* establishes a compositional pattern adhered to in all of Moszkowski's transcriptions. Moszkowski is drawn to the Gypsy Song in the opening scene of Act II. The bulk of the transcription follows Bizet's framed strophic form and music for this scene with occasional musical interjections by Moszkowski. For his musical introduction to the *Chanson Bohême* Moszkowski takes inspiration from the

¹³ Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangement, and Paraphrases* (Bloomington: Indiana University Press, 1990), 28.

¹⁴ Glenn Plaskin, *Horowitz – A Biography of Vladimir Horowitz* (New York: W. Morrow, 1983), 250.

¹⁵ Bizet wrote his own piano arrangement of the score that was published by Choudens. Hinson writes, 27, "The entire score has much to recommend it to the pianist."

opening motive of the Seguidilla, “Près des remparts de Seville.” Tables 6-1 and 6-2 compare the formal outlines of Bizet’s Gypsy Song and Moszkowski’s *Chanson Bohême*.

Table 6-1. Formal Outline. Act II Gypsy Song by Georges Bizet.

	A(1-20) Andantino quasi Allegretto ♩=100	A' (21-38)	coda (39-48)	
verse 1:	B (49-58)	C (59-68)	D (69-76) a tempo ♩=108 “Tra-la-la...”	D' (77-87)
verse 2:	B (88-98)	C (99-108)	D (109-116) a tempo animato ♩=126* “Tra-la-la...”	D' (117-128)
verse 3:	B (129-138)	C (139-148)	D (149-156) più mosso ♩=138 “Tra-la-la...”	D' (157-167)
	A (168-185) presto ♩=152	coda (186-190)		

*Although the score indicates ♩=176, this is most likely an editorial oversight because this marking is out of place with respect to Bizet’s other tempi in this scene

Table 6-2. Formal Outline. *Chanson Bohême* by Moritz Moszkowski.

<u>Seguidilla motive</u>				
(mm.1-57)				
Allegretto				
 <u>Act II Gypsy Song</u>				
A (58-77)	A' (78-95)	coda (96-105)		
con moto				
verse 1: B (106-115)	C (116-125)	D (126-133)	D' (134-143)	Moszkowski insertion (143-151)
ben ritmato		vibrato e con calma	tempo deciso (141)	
verse 2: B (152-162)	C (163-172)	D (173-180)	D' (181-190)	Moszkowski insertion (192-205)
ben ritmato		vibrato e con calma	tempo deciso (188)	
verse 3: B (206-213)	C (214-226)	D (227-234)	D' (235-241)	Moszkowski insertion (242-256)
poco animato	Cadential Expansion (224-226)			
A' (257-265)	Moszkowski insertion (266-288)			
a tempo un poco animato				

Tempo Structure

Moszkowski generally does not seek to improve or greatly expand upon the original work being transcribed. Instead, he finds discrete places in which to introduce his own compositional material. In the case of the *Chanson Bohême* Moszkowski uses the transitions at the end of each song verse for his musical insertions (see Table 6-2). Two additional places Moszkowski expands upon Bizet's music, besides the introduction (Moszkowski, mm. 1-57), are a brief cadential expansion (Moszkowski, mm. 224-226), and a lengthier coda at the end of the transcription (Moszkowski, mm. 266-288). Apart from these places Moszkowski adheres closely to Bizet's themes and structure.

An area of difference relates to tempo markings. Bizet's tempi are precise, regular, and include metronome marks. Although Moszkowski's overall tempo scheme is similar to Bizet's, there are important and subtle differences. After establishing the initial tempo of *Andantino quasi Allegretto* (quarter note=100) at the beginning of the scene, Bizet changes the tempo at the start of each "Tra-la-la-la" chorus (section D) and at the final rendition of the opening musical material (Bizet, m. 168; see Table 6-1, section A). These tempo markings are clear and defined. In verse 1, section D, Bizet indicates *a tempo* (quarter note=108), this is increased in verse 2, section D, to *tempo animato*.¹⁶ Verse 3, section D grows wilder with a *più mosso* indication (quarter

¹⁶ There is an important misprint in the score. The *tempo animato* of verse 2, section D is assigned a metronome marking of a quarter note =176. More likely Bizet's 7 was confused with his 2, and the intended tempo marking was a quarter note=126. This fits in with the gradual musical and emotional intensification, melds appropriately with the surrounding tempo markings, and corresponds to modern performance practice. This typographical error occurs both in the 1989 Dover reprint from C.F. Peters edition, edited by Kurt Soldan (Georges Bizet, *Carmen* [New York: Dover, 1989]; reprint of first edition, ed. Kurt Soldan [Leipzig: C. F. Peters, n.d.]) and the 1958 Schirmer piano-vocal score: Georges Bizet, *Carmen* (New York: G. Schirmer, Inc., 1958).

note=138) and culminates with a *presto* marking (quarter note=152) when the opening dance music returns (Bizet, m. 168).

Bizet keeps the same rhythmic, melodic, and dynamic structure throughout all three verses because the changes in Carmen's text and the different orchestral timbres and instrumentations provide sufficient variation. The unchanging regularity of a *ritardando* or fermata at the end of section C in each verse poses no problem because of his clever orchestral changes. Bizet uses the *ritardando* as a springboard to push the tempo faster so that the beginning of each D section is increasingly accelerated (see Table 6-1).

Without vocal or orchestral resources at his disposal Moszkowski needs alternate means of generating intensity and drama within the confines of Bizet's strophic structure. Moszkowski's method involves subtly altering both the large- and small-scale tempo plan of the work, as well as adding his own personal compositional touches by means of his insertions.

Moszkowski's tempo changes do not always occur in the same places as Bizet's, nor do they offer precise tempo definitions. The transcription opens with motivic material from the Seguidilla, marked with Bizet's *Allegretto* tempo. When the opening material from Act II occurs (Moszkowski, m. 58), Moszkowski adds a *con moto* that makes the overall tempo slightly faster and more energetic than Bizet's *Andantino quasi Allegretto* (Bizet, m.1). Despite this slight increase in the overall tempo, Moszkowski does not follow exactly the same organizational pattern as Bizet. One of the limitations of a strophic setting is its inherent regularity. With the absence of the vocal line's text, Moszkowski has more freedom to bend the formal structure and thus avoid musical

stagnation with the repetition of each verse. Moszkowski's skill in this transcription is evident in the way he alters the existing musical material so that it retains its freshness while simultaneously maintaining Bizet's intrinsic sound and structure.

Example 6-1a-b shows the beginning of the first "Tra-la-la-la" chorus and Bizet's first tempo increase. The orchestration is simple, and the number of instruments is held to a minimum (ex. 6-1a).¹⁷ The entire string section is marked with *pp pizzicati*.¹⁸ The harp, with its naturally plucked sound, is marked *sempre pp*, along with the tambourine. Bizet divides the instruments into three groups: those with rocking eighth notes (harp right hand and cello); those with eighth notes on the beat (harp left hand and double bass); and those with eighth notes off the beat (tambourine, violins, and viola). The mix of orchestral timbres provides a buoyant, energetic and light foundation for Carmen to sing the chorus line *pp* by herself and still be clearly heard.

Moszkowski matches Bizet's musical energy in a way that allows for development in the upcoming two verses (section D, verses 2 and 3). This structurally important moment begins to define Moszkowski's alternate tempo organization for the transcription. Although Moszkowski mimics Bizet's structure in the first verse and precedes section D with a *ritardando* in m. 124 (Bizet, m. 66), he does not do so again. He also refrains from using a new and faster tempo for each subsequent D section (see Tables 6-1 and 6-2). Moszkowski looks for other compositional and pianistic techniques

¹⁷ The instrumentation for ex. 6-1a is clarinet I, bassoon, horns in E, tambourine, harp, violin, viola, Carmen's vocal line, cello, and double bass.

¹⁸ The string section has been marked *pizzicato* from the beginning of this number. Similarly, there is a previously marked *sempre pp* for those instruments that do not have it indicated at the beginning of this excerpt.

to replace Bizet's tempo fluctuations and amplify the growing drama and excitement.

Example 6-1b demonstrates some of the additional techniques Moszkowski employs.

Example 6-1a. Bizet, verse 1, section D, mm. 68-70.

a tempo $\text{♩} = 108.$

sempre pp

pp

a tempo

pp

frain ! tra la la la

Example 6-1b. Moszkowski, verse 1, section D, mm. 125-27.

a tempo

p

vibrato e con calma

pp

frain ! tra la la la

Immediately following the *ritardando* in m. 124 (Bizet, m. 66), Moszkowski indicates *a tempo* for the vamp preceding the start of the “Tra-la-la-la” chorus (section D, m. 126; ex. 6-1b). He does not increase the tempo but returns it to its original speed. Because Moszkowski is not using tempo as the driving force, he must find an alternate way of building the tension without increasing the dynamic. This necessity results in two resourceful solutions. Moszkowski’s new “tempo” marking, refers more to mood than to speed. The *vibrato e con calma* (Moszkowski, m. 126) is a most unusual yet effective choice. The pedal marking here is also significant and arresting because it is the third one thus far in the work.¹⁹

At first glance these three indications, *vibrato*, *con calma*, and the pedal, seem to be at odds with one another. *Vibrato* is generally thought of as a vocal or string term that is not generally used in piano music. There were composers, however, especially Liszt, who used this term in piano repertoire to mean a vibrant or energetic sound.²⁰ It is this pianistic meaning to which Moszkowski is referring. At the same time, however, Moszkowski does not want a sound that is too exuberant or vigorous, and he tempers the *vibrato* with *con calma* indicating that the performer should evoke an energetic atmosphere that is not too wild and, perhaps, avoid acceleration.

Simultaneously supporting this new mood is the articulation. Moszkowski indicates *staccato* for the left hand and middle voices beneath a tempered tenuto soprano line. The vibrant mood is further underscored by the extensive, color-enhancing pedal

¹⁹ The pedal is briefly marked for a color effect in the sequential passage at Moszkowski, mm. 117 and 119.

²⁰ *Vibrato* markings are found in *Mut* and *Der Stürmische Morgen* from Liszt’s transcription of Schubert’s *Winterreise*.

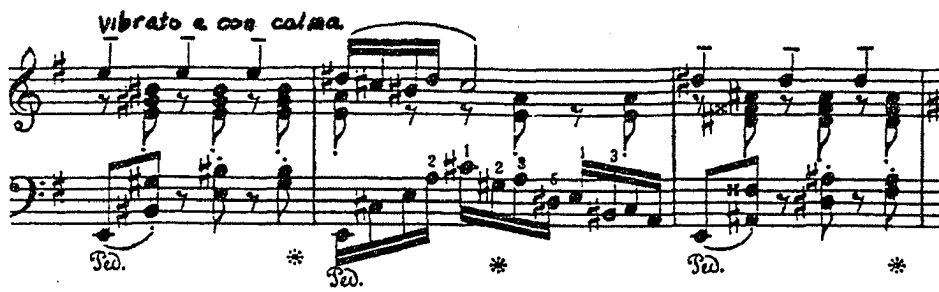
markings.²¹ Bizet scores this section with string *pizzicati* that have a warm sound when played with string *vibrato*. Moszkowski echoes the string *pizzicato* notes by writing staccato marks over the bass arpeggios and supplements the warmth and ring of the string *pizzicato* with the underlying pedal marking. The combination of the expression marking, articulation, and pedaling thus produces a vibrant, energetic sound without creating an excessive amount of volume. The timbral transformation is striking and natural, and eliminates the need for Bizet's increase in speed.

For the first repetition of section D (verse 2), Bizet uses virtually the same orchestration as for verse 1 with the exception of the long tied E in the horn part (Example 6-2a, Bizet, m. 108ff.). The dynamic level is raised to *mf*, and the tempo is marked *animato*.

Here Moszkowski reiterates the *vibrato e con calma* marking and retains the same articulation from verse 1 but raises the technical demands and fullness of sound with more pedaling and additional notes (Example 6-2b, Moszkowski, m. 173ff.). Instead of arpeggiated staccato eighth notes in the left hand, Moszkowski writes two different left hand patterns that alternate each measure. The first pattern (Moszkowski, mm. 173, 175, 177) uses offbeat staccato eighth-note chords in the middle register that rhythmically mimic Bizet's upper strings and tambourine parts. The second left-hand pattern (Moszkowski, mm. 174, 176, 178) uses a quasi-arpeggiated sixteenth-note figure. Again, Moszkowski holds the tempo steady, generating additional excitement and energy by varying left-hand rhythmic gestures.

²¹ Although the remainder of sections D and D' are not shown, the pedaling stays the same. Each time the "Tra-la-la-la" text returns the pedal is indicated for the entire measure.

Example 6-2b. Moszkowski, verse 2, section D, mm. 173-75.



The pedaling is carefully notated such that a minimal amount of muddiness is encountered. Once the pedal is fully integrated into the texture at the first appearance of D (ex. 6-1b; m. 126ff.), it is used liberally. Its appearance in m. 173 (ex. 6-2b) therefore, is less of a surprise. However, when combined with the more prominent after-beat effect of the middle voices (ex. 6-2b mm. 173, 175, and 177) the pedaling generates an additional level of vibrancy. The additional pedal markings in mm. 174, 176, and 178 smooth the soprano turn-figure while adding a lush sound quality when combined with the left-hand sixteenth-note arpeggiation. Although this is a brief moment, only five sixteenth-notes long, the listener is aware of the thickening sound because the remainder of the measure is devoid of pedaling.

Moszkowski further intensifies the level of virtuosity in the immediate repeat of the D refrain (mm. 181-88) by incorporating a parallel alto line of descending sixteenth notes (beat one of mm. 182, 184, 186) while the left hand continues with its quasi-arpeggiated sixteenth-note pattern. The left-hand's staccato offbeat eighth-note chords are combined with a continuous arpeggio and thereby thicken the texture (mm. 181, 183, 185). These additional figurations raise the overall level of activity and give the

trombone, tympani, triangle, drums and cymbals, tambourine, harp, violins, viola, the three vocal parts of Frasquita, Mercédès, Carmen, cellos, and double basses.

impression of an *animato* tempo even though the pulse of the work has not actually increased.

Bizet marks the final reprise of the “Tra-la-la-la” chorus *più mosso* (m. 149) and increases the volume with additional instrumentation (ex. 6-3a). The bassoon addition is given a staccato rocking eighth-note line, while the horn retains its E pedal tone from verse 2. The percussion section, now consisting of tympani, triangle, and tambourine, plays a prominent role. Although Bizet indicates *forte* throughout the orchestra, the effect is more resounding because of the additional instruments and their inherent timbres. Carmen’s line is also given greater prominence with its *ff* marking.

Moszkowski marks the first two occurrences of this D theme *piano* and *vibrato e con calma*. His understated response in verse 3 indicates *p ma molto marcando la melodia*. The quarter-note melody is embedded into the right-hand sixteenth-note figuration and highlighted with accent marks as it transfers between hands in a Lisztian manner (m. 227; ex. 6-3b; also in mm. 229, 231). The remaining soprano notes form an arpeggiated sixteenth-note figure, not found in Bizet, while the left-hand eighth-note arpeggios and pedal markings provide harmonic and dynamic support (mm 227, ex. 6-5b; also in mm. 229, 231). The left-hand grace-note pick-up adds extra resonance and a slight *rubato* delay to the melody. The lovely rolled downbeat left-hand chord (m. 228, ex. 6-3b) lends flair to the melodic turn figure, as the right hand cascades down in a series of repeated fifths and sixths.

The pedal markings are also expanded in this final D section. In the first verse the pedal is held only through the first measure of the phrase; in the second verse it is changed at the end of the first measure but re-depressed for the melodic turn figure on

beat one of the subsequent measure. In the third verse, the pedal is again held for the first measure (m. 227, ex. 6-3b), re-depressed for beat one of the next measure, and changed again to be held for the final two beats of that measure. Essentially, the pedal is held throughout these measures with only an occasional quick change.

Example 6-3a. Bizet, verse 3, section D, mm. 148-50.

Più mosso. ♩ = 138.

The musical score is for a section of Bizet's opera, specifically verse 3, section D, measures 148-50. It is marked *Più mosso. ♩ = 138.* The score is written for piano and voice. The piano part consists of a right hand with chords and a left hand with a rhythmic pattern. The vocal line includes the lyrics "lon l Tra la la la Tr".

Example 6-3b. Moszkowski, verse 3, section D mm. 227-28.



Flourishes

Moszkowski avoids the repetitious vocal ritard and orchestral *colla voce* that exists in one form or another at the end of section C in all three verses (Bizet, mm. 66, 107, 147; ex. 6-4a). For the first verse Moszkowski mimics Bizet's framework and indicates a *ritardando* followed by *a tempo* (mm. 124-25). For the second verse the *ritardando* is omitted and replaced with a series of smaller thirty-second-note flourishes that lead into the second beat of the measure (mm. 168-70; ex. 6-4b) culminating in a giant sweep toward the cadence (mm. 171-72; ex. 6-4b). Thus instead of following Bizet's regularly occurring *ritardando*, Moszkowski finds an alternate method of approaching the cadence that generates musical intensity. Although Moszkowski has eliminated Bizet's *ritardando* at the cadence, his substitution of a more energetic and driven passage reveals a significant aspect of his transcription method.

The third repetition in verse 3 represents a structural highpoint in the scene. Bizet omits the *ritardando* and *colla voce* markings and replaces them with a fermata on an eighth-note rest while Carmen soars above with a *ff* on her highest note of the scene (Bizet, m. 147; ex. 6-5a).

Example 6-4a. Bizet verse 2, section C, mm. 104-108.

colla voce a tempo anima

pp

ppp

pp

ppp

pp

ppp

in E. I. Solo

p

sempre ppp

Tamb.

mf

arco colla voce a tempo anima

p poco cresc. p cresc. f

arco p cresc. f

arco p cresc. f

poco cresc. p cresc. f

cre. scia. do. rit.

mi-de, Plus vive en sui. to et plus ra-pi-de... Ce-la mon-tait, montait, montait, mon-tait !

poco cresc. p cresc. f

arco p cresc. f

poco cresc. p cresc. f

Example 6-4b. Moszkowski, verse 2, section C, mm. 164-72.



As Moszkowski does not have at his disposal the physical magnetism of the singer or the sustaining power of either the voice or orchestra to arouse the audience's excitement, he needs to find a purely musical solution. In this case he expands the length of the cadence, thereby extracting greater musical tension and expectancy from a harmonic standpoint (mm. 224-26, ex. 6-5b). This three-measure cadential expansion is equivalent to Bizet's m. 147. Bizet's ii_7 chord on the third beat of m. 146 is expanded to cover all three beats of Moszkowski's m. 224. Bizet's $I_{6/4}$ chord on beats 1 and 2 of m. 147 is also broadened to cover all of Moszkowski's m. 225 as well as beats 1 and 2 of m. 226 with the final dominant-seventh chord arriving on beat 3 of m. 226.

Example 6-5a. Bizet, verse 3, section C, mm. 146-47.

Musical score for "Le Tourbillon" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a vocal line (C) and piano accompaniment. The vocal line includes lyrics: "-vré-es, Empor-ter par le tour-bil-lo". The piano accompaniment includes a trill in the bass line at measure 10 and a crescendo in the piano line at measure 10. The score is marked with "ff" (fortissimo) and "cresc." (crescendo).

Example 6-5b. Moszkowski, verse 3, section C, mm. 220-27.

In addition to enlarging the cadence Moszkowski capitalizes on the dramatic intensity by writing a broken-chord figure (m. 224; ex. 6-5b) that segues into a visually dramatic hand-crossing passage of double-fifth and -sixth chords in the following measure. This energetic passage is marked with a *crescendo* that climaxes on the large *ff*, with subsequent accented tonic 6/4 and dominant-seventh chords in m. 226 (ex. 6-5b).

By drawing out the harmonic tension with his cadential expansion, Moszkowski intensifies the drama without halting the forward motion on a fermata as Bizet does. This also dispels any potential boredom in this third repetition. Thus, by preserving Bizet's original scheme, Moszkowski affords the listener a simultaneous sense of familiarity and change.

Musical Introduction

Moszkowski uses a fragment of Bizet's alluring Seguidilla theme (ex. 6-6a) to build the introductory section of his transcription (mm. 1-57; ex. 6-6b). Although Moszkowski's reasons for selecting this theme are unknown, his treatment of it is unique.

While the Seguidilla is associated with Carmen's seduction of Don José, the Gypsy dance portrays the beguiling and captivating gypsy mystique; both convey the undeniable gypsy lure. Perhaps Moszkowski was attracted to the similarity of the melodic contour between the openings of the Seguidilla and the Gypsy Dance.

Example 6-6a. Bizet, opening of Seguidilla, *Carmen*, Act I, no. 10, mm. 1-4.

Allegretto. ♩ = 160.

Flute I

Flute II

Oboes

Clarinets in A

Bassoons

Horns in D

Horns in B

Trumpets in A

Trombones

Tympani

Harps

Violins I

Violins II

Violas

Carmen

Don José

Cellos

Basses

Allegretto.

Example 6-6b. Moszkowski, mm. 1-13.

Although Moszkowski retains Bizet's time signature, tempo marking, and motivic phrasing, the similarities end at this point. Bizet's original key is raised a perfect fourth from B minor to E minor so that at the conclusion of this introductory section Moszkowski will have an easy transition into the key of the Gypsy Song (E minor). Moszkowski begins with the opening fragment of the Seguidilla and immediately incorporates it into a quasi-canonic passage with a new, chromatic inner voice not found in Bizet. This aria's most recognizable rhythmic figuration is treated sequentially before it finally reaches the bottom (F#2, m. 9) with a modulation to F# major. This arrival erupts into a broken-chord thirty-second-note cadenza-like passage that sweeps up five octaves and then cascades down six octaves with hand crossings (Moszkowski, mm. 9-

15). The dynamics remain understated throughout this musical turbulence, with only a moderate *crescendo* — *diminuendo* that leads to a *pp* and a *fermata* (mm. 14-15).

Example 6-6c. Moszkowski, mm. 38-57.

The musical score for Example 6-6c, Moszkowski, mm. 38-57, is presented in two systems. The first system (mm. 38-47) shows a complex, rapid passage in both hands, with a moderate *crescendo* leading to a *diminuendo* and a *pp* dynamic. The second system (mm. 48-57) continues the rapid passage, with a *crescendo assai* leading to a *sfz* dynamic, followed by a *dim.* and a *rit.* marking. The score is identified as J. B. 4800.

Moszkowski composes a similar repeat of this fifteen-measure passage in mm. 16-31. Here the harmony seems to shift to E major following the fermata in m. 15. Moszkowski remains in the key (or its parallel minor) in anticipation of the Gypsy song in its original key (m. 58). Moszkowski dispenses with any close motivic ties by m. 26 and segues into a purely cadenza-like mode. The earlier thirty-second-note broken-chord passagework (mm. 9-12) is expanded in mm. 32-39, as Moszkowski moves through various harmonies over a B pedal. This pedal tone is held in place for the remainder of this cadenza-like introduction (ex. 6-6c).

Moszkowski introduces a new type of figuration in m. 40 (ex. 6-6c). A flowing accompanimental left-hand arpeggiation is embellished with a quasi-arpeggiated right-hand thirty-second-note figure. The left hand has an embedded melodic suspension on beats 1 and 3 in mm. 41-43 that moves down by step. This leads into another figuration in mm. 44-47 that accentuates the B pedal tone while the right-hand thirty-second-note broken chords echo the left-hand first-inversion triads two octaves above. The *crescendo—diminuendo* marking twice follows the melodic contour in two-measure sequences (mm. 44-45, 46-47; ex. 6-6c).

Breaking from the relatively legato figurations, Moszkowski then writes an energetic, articulated broken-chord figure (mm. 48-49). Even though no staccato marks are present, the rapidity with which the performer must release the left-hand thirty-second notes produces nearly the same effect. There is also a piquancy in bringing out the quasi-melodic, short, left-hand notes because they emphasize both harmonic and non-harmonic tones. The *crescendo assai* lends a dramatic aura as the passage climaxes on a *sfz* C

chord over a B pedal before a four-measure descending cascade in mm. 50-53 that leads to the final transitional bars before the Gypsy Song.

Although this introductory section is thematically separate from the Gypsy Song, it is filled with a variety of cadenza-like figurations indicative of Moszkowski's compositional skills. Throughout this transcription Moszkowski exhibits his inventive and creative capacity of re-telling the same basic story with different embellishments.

Strophic Enrichment

Examples 6-7 through 6-9 illustrate the inventive choices Moszkowski makes in a strophic setting. Each verse retains its original character but with an added twist. Bizet's changes are found mostly in the orchestration, whereas Moszkowski's, with only one contending instrument, display a variety of alternatives.

Moszkowski echoes Bizet's simple setting in the first verse with only minor changes (ex. 6-7a-b). The staccato left-hand chords recall the *pizzicato* viola and cello lines. The middle voices (Moszkowski, mm. 106, 108, ex. 6-7b; m. 110) result from a combination of the harp and violin lines, with Bizet's orchestral registers altered. The soprano line is Carmen's vocal line, which Bizet marks *con ritmo*, indicating that Carmen should sing with a marked rhythm (ex. 6-7a; m. 48). Moszkowski's notation, however, says *ben ritmato*, i.e., with a rhythmic, very marked beat. The staccato marks throughout the piano part reinforce the strong rhythmic pulse. The only significant difference between the two scores is dynamic. Bizet indicates *pp* for the strings and *ppp* for the flutes (ex. 6-7a; m. 48), while Moszkowski leaves the performer a little more dynamic control by marking *piano* in m. 102, followed by a *diminuendo* in m. 103. No further

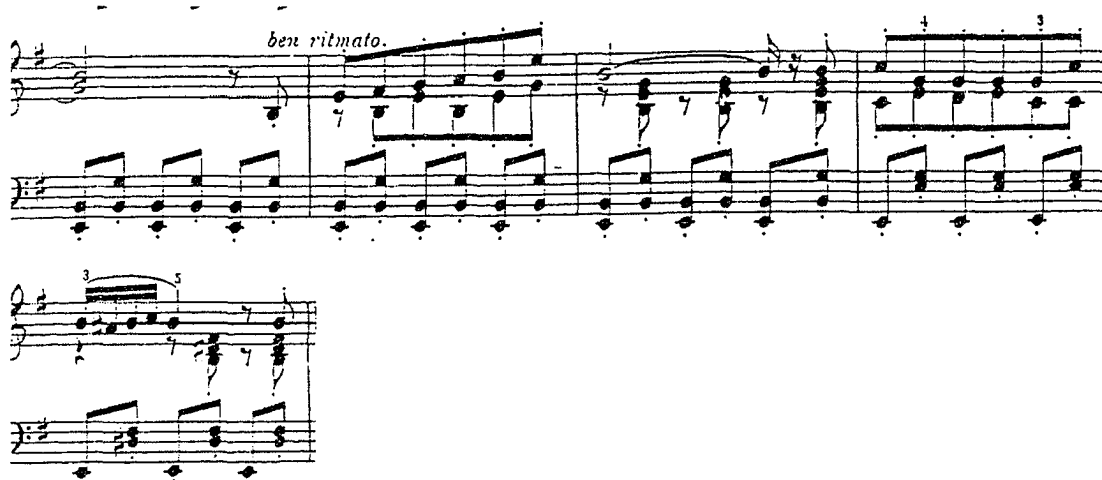
marking appears before Carmen's vocal entrance (*ben ritmato*) with the pick-up to m. 106.

Example 6-7a. Bizet, section B, verse 1, mm. 48-52.

The musical score for Example 6-7a shows measures 48-52 of Bizet's section B, verse 1. The score is for a full orchestra and includes vocal parts. The instruments shown are Flute (Fl.), Harp, Violins (Viol.), Viola, Cello, and Bass. The vocal parts are for the soprano (S.) and the tenor (T.). The score is in 2/4 time and features a variety of musical notations including staccato, grace notes, and dynamic markings like *ppp* and *pp*. The lyrics are in French: "Les tringles des sistres tintaient" and "vec un éclat métallique, Et".

In verse two, Bizet spices up the orchestration with a full wind section (ex. 6-8a). The flutes' staccato, grace-note, offbeat figure supports the oboe and clarinet parts. The bassoons take over the cello and viola staccato rocking figure from verse 1. The horns and trumpets enrich the sound with their tied *ppp* notes. Bizet's previous tempo change in m. 68 (ex. 6-1a) heightens the excitement for the second verse, thus making additional dynamic increases unnecessary.

Example 6-7b. Moszkowski, section B, verse 1, mm. 105-09.



Although Moszkowski does not change the general tempo of this section, he accentuates it with additional musical features. As in verse one, Moszkowski does not provide a specific dynamic marking but indicates a general *diminuendo* at the end of his preceding insertion (m. 149; see ex. 6-10 below). Similarly, the beginning of Carmen's second verse is highlighted with another *ben ritmato* even though Bizet omits his corresponding mark entirely. These changes, however, are superficial. Moszkowski's compositional ingenuity is more clearly depicted in his melodic and accompanimental realization.

Example 6-8a. Bizet, section B, verse 2, mm. 88-92.

Fl.
pp Picc

Ob.
pp

Clar. I.
pp Bns

Horns
In E.
ppp

Trum.
I.
ppp

Tromb.
ppp

Tymp.

Triangl.

Drums

Tamb.

Harp

Violins

Viola

F.

M.

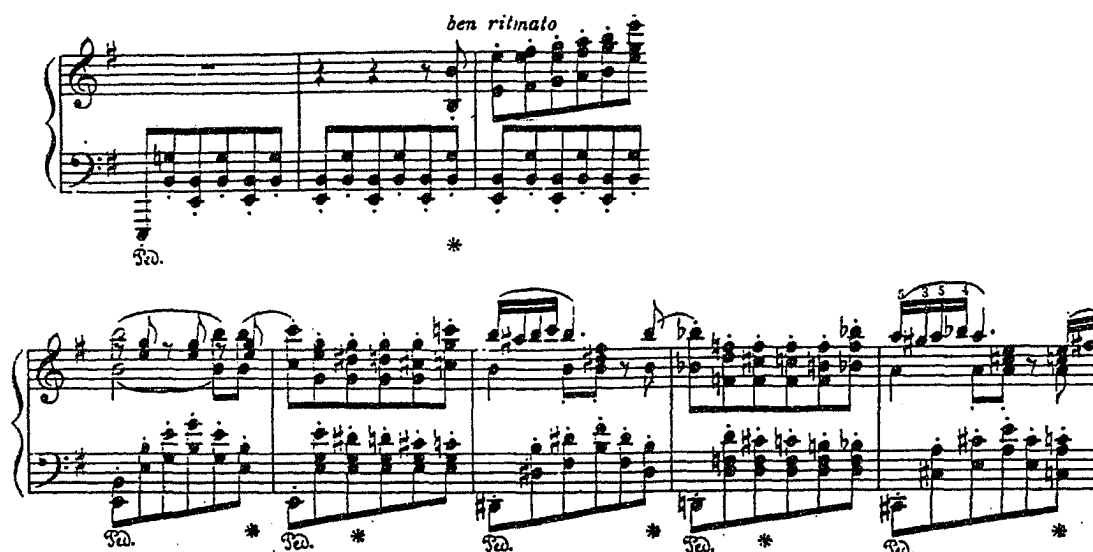
C.
sempre p

Cellos

Basses

Les anneaux de cuivre et d'argent Reluisaient sur les peaux bistrées D'o-

Example 6-8b. Moszkowski, section B, verse 2, mm. 151-58.



Although Moszkowski begins this passage with the same rocking staccato eighth-note chord figure in the left hand as in verse one, he quickly abandons it in favor of a new pattern of staccato fifths and sixths (mm. 154, 156, 158; ex. 6-8b). This wave-like pattern breaks the monotony of the rocking figure and moves directly into an added staccato descending chromatic line (mm. 155, 157). This descending tenor line is doubled an octave above, within the right-hand chords.

The right-hand line also demonstrates Moszkowski's compositional resourcefulness. Carmen's melody is now doubled at the octave. At the same time, the interior of these melodic octaves fills harmonic and rhythmic roles, amplifying the harmony and accentuating the offbeat rhythmic wind figure (ex. 6-8b). Moszkowski's only significant omission at this moment is the absence of Bizet's flute grace-note figure (ex. 6-8a), which, with all the various changes introduced by Moszkowski, is not strongly missed.

Moszkowski's precise pedal markings also reflect his interpretive vision. Verse 1, section B, has a complete absence of pedal, while verse 2 (ex. 6-8b) is filled with specific pedaling instructions. In mm. 151-52 Moszkowski indicates a single held pedal for the duration of the introductory staccato vamp. This mutes the staccato articulation effect and heightens the contrast of the melodic entrance in m. 153. The sharp, detached articulation needed for Carmen's entrance is more directly emphasized by the dryness of the pedal's absence. Moszkowski thickens the texture with pedal in m. 154, but the sound remains clear because there are no non-harmonic tones. The pedal is sparingly marked in m. 155, for, as soon as the chromatic inner voice gains prominence, Moszkowski removes the pedal completely on beat 2.

Moszkowski's attention to detail is evident in the varied and novel ways he transcribes Bizet's score. Despite the lack of a tempo change, Moszkowski's other alterations produce an invigorated second verse, leaving room for dramatic dynamic growth without overextending the piano's dynamic capabilities later on.

To energize the orchestral drama at the outset of verse 3 Bizet terminates the string *pizzicato* eighth-note figure and replaces it with a bowed sixteenth-note tremolo figure over a quasi-arpeggiated violin line (Bizet, mm. 128-34; ex. 6-9a). In place of the winds' offbeat staccato figure Bizet writes a measure of rest followed by a *pp* sixteenth-note turning figure that has a staccato *subito f* on the last eighth-note of the bar (Bizet, mm. 130, 132, 134). The simultaneous ring in the percussion instruments (triangle, tambourine, and timpani) further colors this snap. At the same time Bizet keeps the overall dynamic level fairly quiet, thus minimizing direct competition with the vocal line.

Example 6-9b. Moszkowski, section B, verse 3, mm. 204-211.



Moszkowski indicates his first major tempo change, *poco animato*, at the beginning of this third verse (m. 206; ex. 6-9b). The soprano line carries a staccato outline of Carmen's melody B conflated with theme C, while the alto line pivots back and forth in sixteenth notes around a pedal on B (see Table 6-1 for themes). Moszkowski omits the vocal turn figure (Bizet mm. 132-134; ex. 6-9a) and substitutes either a more driving repeated sixteenth-note figure or a wave-like sixteenth-note arpeggiated figure (mm. 207, 209, 211; ex. 6-9b). The pedal usage is minimized to retain the clarity and sharpness of the note attacks. Only in the arpeggiated measures, where there are no non-harmonic tones, does Moszkowski fill out the texture with the pedal (mm. 209, 211).

Moszkowski carefully regulates the dynamic expansion throughout this transcription while maintaining Bizet's strophic framework. These limitations require Moszkowski to search out alternate means of expression. Examples 6-7 through 6-9 above illustrate some of these. In example 6-7b Moszkowski emulates Bizet's score closely. Although he chooses to refrain from increasing the tempo before verse 2 (ex. 6-8b), his use of melodic octaves, chromatic inner voicings, and varied accompaniment patterns elevates the musical drama without much deviation from Bizet's original. For

the third verse (ex. 6-9b) Moszkowski, like Bizet, has a tempo increase, although it occurs later than in Bizet. At the same time, Moszkowski's driving, repeated-note alto-voice figuration combines with the *animato* tempo to generate a palpable excitement. If Moszkowski had instituted an increased tempo in verse 2, the listener would have expected an additional increase for verse 3. Moszkowski thus occasions a genuine thrust of excitement, even though this is the third rendition of this material. No two verses are notationally alike, yet the melody is always clear and articulated. The technical skill required to carry off this transcription successfully *a tempo* is significant but not unattainable by capable pianists.

Moszkowski's Insertions

Retaining a close connection to the original work is important for Moszkowski. This philosophy guides him when choosing the location and style for his occasional musical inserts, which is why his insertions generally occur at transition points, where their presence will be less intrusive on the pre-existing musical fabric. The *Chanson Bohême*'s structure illustrates this theory.

Example 6-10 shows Moszkowski's first musical insertion into Bizet's Gypsy Dance during the transition between verses 1 and 2. This is the perfect opportunity for Moszkowski to add a little musical zing without unduly disturbing Bizet's musical structure. At the conclusion of the D' material (Bizet, m. 84; Moszkowski, m. 141), Bizet writes a four-measure transition that signifies a temporary pause in the dance itself and briefly winds down the activity before the beginning of verse 2. This is due in part to the

pp dynamic, sparse orchestration, and descending melodic figure that travels down through the woodwinds (Bizet, mm. 84-87).

Example 6-10. Moszkowski, mm. 141-51.

The musical score for Example 6-10, Moszkowski, mm. 141-51, is presented in three systems. The first system (mm. 141-144) begins with a piano (*p*) dynamic and a *rinforzando* (*rinf.*) marking. The second system (mm. 145-148) includes a *cresc.* (crescendo) marking. The third system (mm. 149-151) features a *morendo* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

After indicating *vibrato e con calma* for the D and D' sections of the verse, instead of Bizet's faster tempo (ex. 6-1b), Moszkowski marks this transition *Tempo deciso* and adds a *rinforzando* between the staves (m. 141; ex. 6-10). These markings indicate that the performer should not view this section as a winding-down transition but should maintain and strengthen the musical resolve. This attitude is further echoed in the melodic line that does not follow Bizet's four-octave descending pattern but, rather, jumps around to contrasting registers.

At the conclusion of this four-measure passage (mm. 141-44) Moszkowski embarks on an extended six-measure transitional passage (mm. 145-51), with an extra measure of vamping tacked onto the beginning of verse 2 (ex. 6-10). Although this passage is comprised of eighth-note staccato double-thirds, -fourths, and -fifths in both hands, it is not especially virtuosic. Instead, the impression of traveling upwards suddenly gives way to peals of musical “laughter” with a hand-crossing passage jocularly peppered with grace notes. To avert any accidental *accelerando*, Moszkowski indicates *morendo* just before the arrival of verse 2 (m. 150). The additional measure (m. 151) during the segue into verse 2 blurs the line between what is Moszkowski and what is Bizet. It also allows the right hand to begin the first few upper chords of the vamp before starting the melody in m. 153. That Moszkowski has deliberately and deftly obscured the distinction between the two composers’ music in this transitional section is a trademark of his transcription technique.

For his next musical insertion, Moszkowski uses the same structural point at the second verse’s end, after D'. This insert is both longer and more cadenza-like than the previous one. The fourteen-measure bravura passage (mm. 192-205; ex. 6-11) metamorphoses through several motivic sections before leading into verse 3

The first section uses a combination of chromatically alternating broken chords (mm. 192-95), augmented with a visually dramatic hand-crossing effect. The overall rising outline of this passage is enhanced with a *molto crescendo* marking and culminates on a *sffz* diminished-seventh chord in m. 196, the strongest dynamic marking of the piece. This chord ignites a nearly five-octave downward arpeggiated sixteenth-note passage that dissolves into a brief chromatic scale (mm. 196-97).

Example 6-11. Moszkowski, mm. 189-205.

The next two measures (mm. 198-99) have a decidedly Spanish flavor, with Flamenco-like accents on beats 1 and 3 combined with the connecting, sixteenth-note sweep that tapers away with a *poco diminuendo*. These bass accents are abruptly shifted offbeat with the slurred left-hand eighth notes and tremolo-like right-hand sixteenth notes (mm. 200-01). Moszkowski dynamically reflects the chromatic rise and descent of the bass and alto lines with a *crescendo—diminuendo* mark.

The right-hand sixteenth-note “tremolo” then smoothly turns into a four-measure alternating-hand passage composed entirely of repeated notes (mm. 202-205). This repeated-note device figures prominently in verse 3 and serves as the connecting tissue between Moszkowski’s musical insertion and the return to Bizet’s composition, as well as increasing the level of virtuosity. This is all part of Moszkowski’s intensifying scheme in this transcription. Instead of revving up the dynamics and tempo, he uses dramatic and virtuosic figurations, thus avoiding the potential stagnation of a strophic setting.

The penultimate insert occurs at the end of section D in verse 3. Spanning fifteen measures, it is Moszkowski’s longest incursion into Bizet’s score thus far. He forgoes the four-measure transitional phrase that Bizet uses to connect the end of section D to the beginning of section A (Bizet, mm. 164-67), and immediately moves from the final choral line (Bizet, m. 163; Moszkowski, m. 241) into a cadenza-like insert (ex. 6-12).

Like the previous insert, this passage is also constructed from a series of motivic fragments. No significant harmonic activity takes place; instead, Moszkowski propels the range to a higher plateau and increases the dynamic volume with more cadenza-like figurations. Moszkowski cleverly segues from the end of verse 3’s “Tra-la-la-la” chorus (D) into this transition by finishing the final chorus phrase with a descending quasi-chromatic answer in the treble-clef left-hand inner part (m. 242). He solidifies the broken-octave wave-like motive by repeating it again in mm. 243-44. This wave-like motive begins a third ascent in m. 245 and continues upward to an E7 in m. 248. Once this peak is reached, Moszkowski changes the pattern and writes a six-measure falling-and-rising broken-chord pattern with this high E as its pinnacle. This cadenza-like figure moves from the tonic in E major (mm. 249-50), to E minor (mm. 251-52). Then, after

two measures on V, there follow another two measures of offbeat dominant-seventh block chords in the right-hand and chromatic eighth-note octaves in the left hand (mm. 255-56). The *più f* in m. 253 is followed by a *crescendo* in m. 256 that leads into a *ff* at the return of the A section in the next measure.

Example 6-12. Moszkowski, mm. 241-56.

The musical score for Example 6-12, Moszkowski, mm. 241-56, is presented in five systems. The first four systems are in 2/4 time and feature a complex texture of block chords in the right hand and chromatic eighth-note octaves in the left hand. The fifth system is in 3/4 time and features a *poco rit.* marking. The score includes various dynamic markings, including *cresc.*, *più f*, and *ff*. The notation is highly detailed, with many accidentals and complex rhythmic patterns.

This dramatic sounding passage is not overly virtuosic. The clever way Moszkowski piggy-backs onto Bizet's phrase (mm. 241-42) makes this seem like a natural extension of the work. The *poco ritardando* (m. 256) allows the return of the A

section to appear more dramatic by accentuating the dichotomy between the slackening tempo and the faster *poco animato* tempo in m. 257.

Example 6-13. Moszkowski, mm. 263-88.²³

The musical score for Example 6-13, Moszkowski, mm. 263-88, is presented in two systems. Each system consists of three staves. The first system (mm. 263-275) shows a complex rhythmic pattern with many triplets and sixteenth notes. The second system (mm. 276-288) continues this pattern, with a tempo marking 'con tutta forza' appearing in the second measure of the system. The score ends with a double bar line and a repeat sign.

²³ Errata (not shown): m. 260, right hand, third note, needs to have D sharp (cf. m. 242).

Although Moszkowski departs from Bizet's score entirely for the final twenty-two-measure coda (ex. 6-13), he retains the flavor of the work through motivic references. Rather than tying his cadenza-like coda onto the end of a theme as he did at the end of verse 1 (ex. 6-10), Moszkowski gently alters and extends Bizet's sequence of the returning A material. The root-position jumping-□□□□□ of theme A (m. 257) are retained, but they subtly shift between second-inversion triads and root position chords (mm. 267, 269, 271; ex. 6-13). The transitional measures between these jumping chords provide a natural link with their arpeggiated left-hand eighth-note chords of fifths and sixths, while a descending sixteenth-note inner voice is harmonically punctuated by additional soprano notes.

Moszkowski then moves into a different type of broken-chord figuration (mm. 273-280) that centers around a pre-cadential harmonic motion, further heightening the expectation of a grandiose final cadence. There is, however, an odd feature in this eight-measure sequence. In an effort to give the left hand a passing or neighbor tone, Moszkowski writes in an E sharp on beat 3 of m. 274 and m. 276. Although this note is clearly intended to resolve quickly into the F sharp of the dominant harmony, its appearance is so jarring and unpleasant, given Bizet's harmonic fabric, that it sounds like a wrong note no matter how fleetingly it is played or how quickly the note is released with the indicated pedaling change.

The final descending passagework (mm. 281-84), in typical "Moszkowski-esque" fashion, marked *con tutta forza*, gathers momentum and dynamic volume before the closing chords. Because the hands are alternating each note or chord, this passage can be

performed with brilliance and clarity, lending an air of virtuosity guaranteed to bring the audience to its feet.

Conclusion

Why did Moszkowski deviate from Bizet's structural plan of the Gypsy Song in the final section of the work? Although one cannot be certain, it is clear that throughout this transcription Moszkowski wanted to differentiate between the various repetitive strophes. While Moszkowski admirably demonstrated a myriad of development possibilities in the strophic sections of the song, perhaps the technically challenging double-third sixteenth-note twirling figure (m. 130; ex. 6-9a) had a limited transcriptional potential that had already been exhausted. Or perhaps he felt that the final trill figure in the winds and percussion (Bizet, mm. 188-89) would not translate effectively into a pianistic medium. In either case, Moszkowski retained enough of a motivic connection to Bizet's Gypsy Song so that his final sixteen measures (mm. 273-88; ex. 6-13) of cadenza-like material provide a suitably rousing and dramatic ending.

Another possibility for Moszkowski's structural alteration may be found when considering his transcription as a whole. Although he does not begin and end the work with the same musical material as Bizet, he does begin and end the transcription with cadenza-like material. The beginning material (mm. 1-57; most of which is shown in ex. 6-6b-c) is essentially a long cadenza loosely based on the opening statement of the Seguidilla from Act I, while the bravura closing is derived from motives of the Gypsy Song.

Moszkowski's decision to write a transcription not comprised of a medley of tunes, such as the versions of Rivé-King, Kuhé, and Busoni, is not unusual. After all, Sorabji concentrated his transcription solely on the Habañera theme. What is exceptional, however, is the treatment of the themes he selects. After a nearly sixty-measure-long free composition unfettered by Bizet's actual Seguidilla, Moszkowski launches into an almost verbatim account of the Gypsy Song. It is not as if the Gypsy Song needs additional musical material to help balance it, for it functions quite well as a stand-alone piece in the opera.

Another unanswered question revolves around Moszkowski's thematic choice. What muse guided Moszkowski to choose these particular themes from the opera, as there are so many memorable and catchy tunes? Perhaps Moszkowski felt he would have greater compositional flexibility because these themes had not been extensively used in previous instrumental transcriptions (not just those for the piano). Perhaps he was intrigued by the tunes' exotic sounds and the thematic connections between the Seguidilla and Gypsy Song. In addition, both pieces focus on the opera's title character.

Despite these conundrums, Moszkowski demonstrates great sensitivity and care in this transcription. His dynamic, tempo, and structural changes do not detract from Bizet's original composition. Despite the absence of singer and text, Moszkowski musically portrays the drama and intensifying emotion in an engaging, wholly pianistic style.

CHAPTER 7

FINAL THOUGHTS

Reception

Although Moritz Moszkowski acquired an enormous following during his lifetime and was extremely well regarded as a composer, pianist, and teacher, his virtuosic piano transcriptions were not accorded the same veneration. They were performed infrequently if at all.¹ The only known public announcement of a performance of Moszkowski's piano transcriptions within his lifetime is of the *Chanson de Bohême* (1906), performed by Moritz Rosenthal.² It remains unknown whether Moszkowski publicly performed his own transcriptions, although it seems unlikely, given the paucity of his solo recitals in the early twentieth century. The lack of documented performances is less a statement on the intrinsic quality of these works than it is a reflection on musical, social, and political events of that time.

One measure of Moszkowski's popularity and the esteem with which he was regarded can be seen in his choice of musical dedications. Although it is not yet known whether Moszkowski was personally acquainted with all of his dedicatees, it is a reasonable assumption, given the number of dedicatees who came to his rescue when his health faltered and his finances were in ruin. Among the pianists involved in either Moszkowski's relief committee or the 1921 Carnegie Hall benefit concert, eight --seven

¹ Thus far no contemporaneous announcements or copies of concert programs including the three transcriptions examined here have been discovered.

² *The Musical Courier* 52, no. 14 (April 4, 1906): 24. (See chapter 1, page 43, footnote 184). Actual proof of this concert's occurrence has not yet been verified.

men and one woman-- had received dedications from Moszkowski.³ The remaining musicians to whom Moszkowski had dedicated a work but whose direct relationship with Moszkowski has yet to be discovered include Joseph Wieniawski,⁴ Felix Dreyshock,⁵ Hans von Bülow,⁶ Max Pauer,⁷ Joseph Casimir Hofmann,⁸ Moritz Rosenthal,⁹ Ferruccio Busoni,¹⁰ and Mark Hambourg.¹¹ There is also the dedication of his *Six Morceaux pour Piano*, op. 81, no. 1 (Schott, 1909), to his student J. Joachim Nin.

Unfortunately, the publication of the two Wagner transcriptions was ill-timed, as they coincided with the outbreak of World War I in 1914. Like the *Chanson de Bohême* these transcriptions have merit and deserve a more prominent place in the concert hall, yet it is not surprising that they were relegated to virtual oblivion. Several factors may have played a role in banishing these works from the musical forefront. With the onset of World War I less time was devoted to musical diversions. Furthermore, Moszkowski's Wagnerian subject matter did not earn these pieces any popularity because of the strong anti-German sentiment raging through France and elsewhere at this time.

³ Alexander Lambert (*Huit Morceaux Caractéristiques*, op. 36, no. 8, Hainauer, 1885); Fannie Bloomfield-Zeisler (*Drei Klavierstücke*, op. 55, Peters, 1895); Josef Lhevinne (*Six Morceaux pour Piano*, op. 81, no. 4, Schott, 1909); Ossip Gabrilowitsch (*Six Morceaux pour Piano*, op. 81, no. 5, Schott, 1909); Sigismond de Stojowski (*Prelude and Fugue for String Orchestra*, op. 85, Peters, 1911); Isidor Philipp (*Grande Valse de Concert*, op. 88, Presser, 1912); Harold Bauer (*12 Études de Piano*, op. 92, Enoch, 1915); Leopold Godowsky (*Six Morceaux pour Piano*, op. 81, no. 6, Schott, 1909).

⁴ Joseph Wieniawski (*Huit Morceaux Caractéristiques*, op. 36, no. 4, Hainauer, 1885).

⁵ Felix Dreyshock (*Zwei Klavierstücke*, op. 45, no. 1, Peters, 1888).

⁶ Hans von Bülow (*Deuxième Suite d'Orchestre*, Hainauer, 1890), "Temoignage de profonde admiration et de vive sympathie."

⁷ Max Pauer (*Deux Études de Concert*, op. 48, no. 1, Peters, 1890).

⁸ Joseph Casimir Hofmann (Piano Concerto, op. 59, Peters, 1898).

⁹ Moritz Rosenthal (*Chanson Bohême*, Hainauer, 1906).

¹⁰ Ferruccio Busoni (*Isoldens Tod*, Peters, 1914).

¹¹ Mark Hambourg (*Nachkomponierte Szene aus Tannhäuser von Richard Wagner*, Peters, 1914).

A third element contributing to the apparently limited number of performances was the overall demise of the transcription genre as a whole. The transcription was “the nineteenth-century equivalent of a recording,”¹² and with the phonograph’s rise in popularity the need for a self-propelled musical memento, such as a transcription, arrangement, fantasie, or paraphrase, became less necessary. Although transcriptions continued to be performed in the concert hall, a decline in their stature began to occur. In addition, as Charles Suttoni observes:

[These types of works] had so saturated earlier concert life that the form was overexposed. There was little left for it to say. Coupled with this fact was a profound and far-reaching shift in the concert programming of the time to more “serious” works: Beethoven sonatas, for instance The fantasies, as a result, fell into deep disrepute.¹³

While these virtuosic transcriptions faded from the public’s view, Moszkowski’s simpler arrangements of excerpts of famous melodies published in *The Etude* during 1918 and 1919 helped disseminate the music of classical masters for another generation of aspiring pianists (see list in chapter 2, Table 2-2, 80-81).

Distinctive Transcription Traits

Moszkowski’s transcription style is best described as an “art of intelligent choices.” His strategic decisions about what to include or exclude, highlight or de-emphasize are balanced by a sense of musical proportion with a clear understanding of pianistic practicalities and limitations. Furthermore, his musical insertions show a deep respect for the composer whose work he is transcribing, as demonstrated by the great

¹² Charles Suttoni, Introduction to the Dover Edition, *Liszt’s Fantasies* (New York: Dover, 1981), ii.

¹³ Suttoni, *Liszt’s Fantasies*, ii.

lengths to which he goes in order to disguise these digressions. Although Moszkowski's transcriptions never reach the flamboyant heights of Liszt's or Tausig's, neither do they belong to the realm of artless arrangements. Instead, his works demonstrate a sense of refinement and musical sophistication with a dose of panache.

From the analyses in the previous chapters we can make some generalizations about Moszkowski's particular transcription technique. When working with an extremely complex or dense orchestral texture, Moszkowski pares down the musical material to its most essential elements so that only the lines needed to maintain continuity, timbral resemblance, and dynamics are retained. Moszkowski goes to great efforts to preserve a melodic line with its original articulation. When normal transcription techniques do not reproduce a satisfactory melodic statement, Moszkowski creates technical alternatives, such as hand crossings or divisions of the melodic line between the two hands that uphold the melodic integrity, often promoting the correct articulation. Tempo fluctuations and special performance indications, such as *ritardando* and *feroce*, are used to enhance musical expression for the pianoforte. At times he makes slight rhythmic alterations of melodies for the purpose of pianistic practicality. Moszkowski will change the articulation to mimic the requisite texture and orchestral sound and remain pianistically practical. He also adds rhythmic-melodic gestures to the piano score that emulate an orchestral effect, such as the dynamic swell on a held note or the "rustling" of a string *tremolo*. When Moszkowski adds his own musical insertions, he is discreet in such musical departures, always disguising them. In his quest for an evocative transcription Moszkowski freely goes beyond the score of the original composition in order to realize the musical essence of the work for the pianoforte.

Musical Insertions

Moszkowski's transcriptions have several distinctive traits. The most striking feature is how all three of the virtuosic transcriptions are neither full-blown fantasies nor straight transcriptions but, rather, meld characteristics from these genres. In many ways these transcriptions are similar to Liszt's late operatic transcriptions because they are, as Suttoni suggests, essentially "inimitable and idiomatic translations of orchestral language into that of the piano."¹⁴ Moszkowski's pianistic translations are magnificently constructed to exploit the maximum effect from the piano. His use of range, figuration, pedaling, articulation, and other markings (often quite idiosyncratic) are most effective in evoking the orchestral timbres on the piano. At the same time, Moszkowski finds deceptive and clever ways to insert his own fantasy-like material.

Moszkowski takes special care in composing these fantasy-like passages so they closely resemble the original composition, often re-working previously heard melodic material. In the *Chanson de Bohême*, Moszkowski frequently takes Bizet's sequences and extends them with his own newly-composed material. These extensions link directly into Bizet's music in a musical sleight-of-hand that blurs the line between Bizet's music and Moszkowski's addition (mm. 241-48, ex. 6-12; mm. 263-72, ex. 6-13 [the sequence begins in m. 257]).

Moszkowski's insertions in the *Tannhäuser* transcription (1914) utilize previously heard motives that are paired with a similar (or the same) accompanimental figure. This technique provides a "deception" of musical association because the listener recognizes

¹⁴ Suttoni, *Liszt Fantasies*, ii.

the accompaniment pattern and the Wagnerian motive with which it is paired. That these motives do not occur precisely at this point in Wagner's score is known only to Wagner experts and aficionados, leaving most listeners unaware of the musical infiltration.¹⁵

The introduction to *Isoldens Tod* (1914) demonstrates another of Moszkowski's deception techniques. Although Moszkowski remains remarkably close to Wagner's score once the *Liebestod* scene begins, his introduction is a masterful deception. The introduction initially reproduces Wagner's music from the opening prelude of the opera, but by the twelfth measure Moszkowski digresses and creates a sequence from this material that generates the remainder of the introduction, so that he only mimics Wagner's style. This insertional characteristic draws on techniques from both the *Carmen* and *Tannhäuser* transcriptions.

In the *Carmen* transcription, Moszkowski uses a sequence from the original score as a starting point for a musical insertion (exx. 6-12 and 6-13), and in the *Tannhäuser* transcription, he uses the original motivic material as the compositional starting place for his insertions. In the opening of *Isoldens Tod*, Moszkowski combines these two techniques.

Overall, Moszkowski's transcription style defies normal categorizations. His insertions retain enough musical cohesion with the rest of the transcription that they prevent these works from being categorized as fantasies in the Lisztian sense. At the same time, these insertions provide enough musical digression that belie the works' definition as arrangements. Furthermore, because Moszkowski does not freely use a variety of themes in a musically narrative fashion, these works are not true paraphrases.

¹⁵ Section VI of the *Tannhäuser* transcription (mm. 325-61) provides a clear example (chapter 4, 185-91).

In one sense these virtuosic transcriptions can be thought of as “expanded homages” or extended “arrangements” with many elements of “paraphrase.” Like Liszt’s transcriptions of the Beethoven symphonies and the Berlioz *Symphonie Fantastique*, Moszkowski’s transcriptions show a deep respect for the original orchestration and form. He utilizes the full resources of the piano in his search for an orchestral sounding keyboard style. His approach entails not only the careful use of range, tempo, articulation, pedal, and dynamics but also the poignant application of musically descriptive terms added throughout the transcriptions. These qualities are reflected in the concept of “homage.”

The musical insertions add a level of virtuosity that otherwise would not be present but never deviate so far from their source that they develop into something new and fantasy-like. Instead, these musical accretions expand upon the surrounding thematic material by using either motivic connections or virtuosic figuration to enhance the musical narrative. In the *Tannhäuser* transcription Moszkowski maintains a strong motivic connection in his most extensive insertion in section VI of the transcription (see chapter 4, 185-91) by writing an ending that is based on previously heard Wagnerian themes. The *Carmen* transcription insertions use more virtuosic and bravura types of figuration (exx. 6-10 through 6-13) that are grafted onto Bizet’s pre-existing melodic framework. Even Moszkowski’s introductions to the *Carmen* and *Tristan* transcriptions have their foundations in musical material previously heard in the respective operas (see chapter 5, 196-07; and chapter 6, 267-69, ex. 6-6 a-c). Therefore, with such loyal, continuous linkage to the original work, Moszkowski’s pianoforte translations and

musical insertions demonstrate a transcription process best described as an “expanded homage.”

Structural Commonalities and Dissimilarities

Moszkowski regards the beginnings or endings of his transcriptions as places for greater compositional freedom. Both the *Isoldens Tod* and *Carmen* transcriptions begin with extended introductory sections. The introduction to *Isoldens Tod* functions in a quasi-narrative fashion by setting up some of the important themes, while the *Carmen* introduction merely prefaces the transcription with a snippet from the beginning of the Seguidilla. Because Moszkowski seems not to view these introductions as integral to the original work, he allows himself a greater sense of compositional freedom here. A similar philosophy holds true for the final twenty-two measures of the *Carmen* transcription and for roughly the final thirty-one measures of the *Tannhäuser* transcription.

Moszkowski expresses this compositional freedom in the beginning of the *Carmen* transcription by incorporating an imitative melodic style that then breaks off into more fanciful and virtuosic figurations. The *Isoldens Tod* introduction is more demure and refined in character. Moszkowski repeats sequentially the opening theme from the opera's Act I prelude but intensifies the underlying current of tension so that it peaks in mm. 17-18, before the beginning of the *Liebestod*. There are a few introductory measures at the beginning of the *Tannhäuser* transcription, but Moszkowski uses them to increase the "wind-up" effect that leads into the “Riotous Shout” (theme 6) and does not provide a lengthy introductory section.

Moszkowski's closing sections of the *Carmen* and *Tannhäuser* transcriptions use dissimilar techniques but achieve the same effect. In the former, a series of different sequential figurations builds the excitement up to the final note of the transcription. In the *Tannhäuser* transcription, Moszkowski revisits some of the themes presented earlier in Wagner's Paris version and briefly sequences them. He then intersperses these thematic sequences with virtuosic figurations so that a powerful and dramatic effect leads into a *ff* (m. 343). Moszkowski uses this climactic moment to turn the dynamic tide toward a gradual diminuendo in anticipation of reconnecting to Wagner's original score at the end of the transcription. Because Moszkowski is not constrained by either Wagner's or Bizet's scores, he exerts compositional freedom by cleverly juxtaposing both thematic and non-thematic material to create vigorous, exciting conclusions to his transcriptions.

“Filling-in” Technique

Moszkowski tailors his transcriptional response to each orchestral challenge on an individual basis. His "filling-in" technique is one of his greatest transcriptional achievements. It allows him to translate various orchestral qualities into a pianistic medium. Some of the more challenging transcriptional reproductions are found in orchestral-held notes and string tremolo figures. A held note in the orchestra can have a variety of effects and include various performance instructions (such as *crescendo*). A held note on the piano has only one outcome after its initial impact: decay.

Moszkowski's notational scoring and terminology, however, create a pianistic solution to an intrinsically orchestral characteristic. The "sweep" is one of Moszkowski's favorite transcriptional gestures. This not only fills in the dead space with sound, but it

allows for a controlled dynamic change and a dramatic intensification. The most concentrated occurrence of this technique occurs in *Isoldens Tod* (ex. 5-10d; mm. 82-84) where Moszkowski contends with the powerful climactic moment and its orchestral volume. The combination of the pedal supporting the *fff*, the accented eight-note chord, the virtuosic filler thirty-second notes, and the musical instruction *con somma bravura* creates the illusion of a wash of sound. Ideally no single note of the virtuosic filler passage would stand out, so that the listener is aware only of pure sound and color. When the work is optimally performed, the listener should have a sense of time momentarily standing still.

The *Tannhäuser* transcription also exhibits several sweeping flourishes, an example of which is found in the first appearance of the Senses' Mastering Spell theme (ex. 4-2b, m. 106).¹⁶ Moszkowski divides the melody between the hands so that the maximum "filling-in" and sweep are achieved. The orchestration does not have any of the metered or un-metered sixteenth notes that Moszkowski runs between the hands. By writing the final two beats of the measures in an un-metered pattern, Moszkowski creates a built-in *accelerando* that is enhanced with the *appassionato* mark. This particular figuration augments the listener's own sense of being overpowered by the Senses' Mastering Spell itself. Thus Moszkowski pianistically captures the essence of thematic emotion through his "filling-in" technique.

This same technique has a more subtle appearance in the *Carmen* transcription because Bizet's energetic score does not utilize an abundance of held orchestral notes. In addition to the pre-cadential flourish (ex. 6-4b, mm. 171-72), the variety of Moszkowski's

¹⁶ See the Thematic Examples in chapter 3. The *Senses' Mastering Spell* is theme 13.

"filling-in" technique is best seen in the accompanimental changes of each subsequent strophe. The most striking example can be seen in a comparison of the D sections at the end of each strophe. In verse 1 Moszkowski uses simple arpeggiated eighth notes (ex. 6-1b, mm. 126-33). This becomes more elaborate and intense in verse 2 as the offbeat eighth-note chords alternate with a quasi-chromatic sixteenth-note arpeggiation (ex. 6-2b, mm. 173-80). For the final verse Moszkowski injects the melody into the left-hand arpeggiated eighth-note pattern and gives the right hand a more virtuosic role (ex. 6-3b, mm. 227-34). These variants not only fill in Bizet's intentionally sparse accompaniment but also amplify the dramatic undercurrent of the Gypsy Dance. Moszkowski's modifications also provide a necessary distinctiveness to each of the strophic repetitions in the absence of text.

Moszkowski's "filling-in" techniques serve a variety of purposes. In addition to extending the piano's dynamic capabilities and augmenting the emotional and dramatic context, they also translate a uniquely orchestral property into a meaningful, carefully tailored pianistic expression.

Distinctive Terminology

Although Moszkowski's distinctive expressive terms do not depict specific textual meanings, they enhance the overall musical and textural atmosphere. Tables 7-1 through 7-3 summarize the descriptive musical terms that Moszkowski sprinkles throughout his transcriptions, as compared with the analogous passages in the original work.

Moszkowski's choice of expressive terminology reveals another attribute of his transcription technique. For example, where the original composer simply places a

dynamic marking, Moszkowski uses a mood-enhancing term, such as *misterioso* or *feroce*. Thus his musical vocabulary more vividly renders an orchestral-like fabric on the pianoforte. This descriptive vocabulary expands Moszkowski's expressive pianistic palette by generating an appropriate emotional and technical response from the pianist. The use of these expressive terms is not limited only to his piano transcriptions; similar expressions are also found in his original piano solo compositions.

Table 7-1. Distinctive Terminology

<i>Isoldens Tod</i> (1914)			
<u>Moszkowski</u>		<u>Wagner</u>	
<i>cantando</i>	(m. 31)	<i>molto crescendo</i>	(m. 9)
<i>soavemente</i>	(m. 41)	<i>dolce</i>	(m. 14)
<i>misterioso</i>	(m. 48)	<i>p</i>	(m. 26)
<i>armonioso</i>	(m. 55)	<i>pp</i>	(m. 33)
<i>crescendo quanto possibile</i>	(mm. 79-82)	<i>crescendo</i>	(mm. 57-60)
<i>con somma bravura</i>	(m. 83 & m. 85)	<i>f</i>	(m. 61)
<i>sempre raddolcendo</i>	(m. 88)	<i>diminuendo</i>	(m. 66)
<i>con calma — dolcissimo</i>	(mm. 91-92)	—	(m. 69)

Table 7-2. Distinctive Terminology

Nachkomponierte Szene zur Oper Tannhäuser von Richard Wagner
(1914)

<u>Moszkowski</u>		<u>Wagner</u>	
<i>martellato</i>	(m. 57)	<i>staccato</i>	(Suppl. II, m. 28)
<i>il basso marcatissimo</i>	(mm. 68-70)	<i>più f</i>	(mm. 39-41)
<i>appassionato</i>	(m. 106)	<i>ff</i>	(m. 77)
<i>con somma passione</i>	(m. 132)	<i>ff</i>	(m. 103)
<i>feroce</i>	(m. 142)	<i>fz and ff</i>	(m. 113)
<i>strepitoso fff</i>	(m. 175)	<i>fff</i>	(m. 146)
<i>con bravura</i>	(m. 196)	—	(m. 167)
<i>velocissimo ppp</i>	(m. 238 & m. 288)	—	(m. 225 & m. 275)
<i>amoroso</i>	(m. 255)	<i>dolcissimo</i>	(m. 242)
<i>soavemente</i>	(m. 266)	<i>sehr zart</i>	(m. 253)

Table 7-3. Distinctive Terminology

<i>Chanson de Bohême de l'Opéra de Georges Bizet</i> (1906)			
<u>Moszkowski</u>		<u>Bizet</u>	
<i>ben ritmato</i>	(m. 106)	<i>con ritmo</i>	(m. 49)
<i>vibrato e con calma</i>	(m. 126 & m. 173)	—	(m. 69 & m. 109)
<i>Tempo deciso, rinforzando</i>	(m.141)	<i>pp</i>	(m. 84)
<i>ben ritmato</i>	(m. 153)	<i>sempre p</i>	(m. 88)
<i>Tempo deciso, rinforzando</i>	(m. 188)	<i>f</i>	(m. 124)
<i>p ma molto marcando la melodia</i>	(m. 227)	<i>f</i> and <i>ff</i>	(m. 149)
<i>con tutta forza</i>	(m. 281)	(similar to Bizet's <i>più f</i> in m. 186)	

Some of Moszkowski's most striking vocabulary usage occurs with words not typically thought of as pianistic, such as the string terms *martellato* and *vibrato*. Like Liszt, Moszkowski uses these terms to produce special pianistic effects in both his solo and transcriptional compositions. For example, the term *martellato* in the *Tannhäuser* transcription is not Moszkowski's first use of a pianistic *martellato*.¹⁷ In 1885, nearly thirty years before this transcription, he experimented with this term in his well-known *Caprice Espagnole*, op. 37 (mm. 456-84). As in the *Tannhäuser* transcription, this term appears in an alternating-chord passage. Similarly, the term *vibrato*, which occurs in both the *Tannhäuser* and *Carmen* transcriptions,¹⁸ also appears in his 1889 *Guitarre*, op. 45, no. 2 (mm. 44-51). In all three instances, Moszkowski employs this term to elicit more energy in the rendition of the melodic line.

Descriptive terms such as *con bravura* and *con somma bravura* are also used similarly for sweeping gestures and climaxes throughout Moszkowski's oeuvre. The *con bravura* passage in the *Tannhäuser* transcription (mm. 196-202) has a similar sweeping motion to the *con bravura* passage in the 1885 *En automne*, op. 36, no. 4 (mm. 22-32). The *con somma bravura* passages in both *Isoldens Tod* and *Caprice Espagnole* epitomize extremely powerful climaxes. The *Isoldens Tod* climax occurs in mm. 83-86 (ex. 5-10d), while the *Caprice Espagnole* passage lasts thirty-seven measures (mm. 456-92). In the *Caprice Espagnole* Moszkowski combines the *con somma bravura* and *martellato* passage with an increased tempo marking of *Presto* at this moment, thereby creating a highly dramatic and driven ending to one of his enduringly popular works for solo piano.

¹⁷ See ex. 4-6b.

¹⁸ For *Tannhäuser* see ex. 4-17b. For *Carmen* see ex. 6-2b.

A *crescendo* technique exploited by Moszkowski uses alternating hands to generate a large dynamic surge. His *crescendo quanto possibile* in *Isoldens Tod* and *Caprice Espagnole* demonstrates this procedure. In *Isoldens Tod* Moszkowski begins with the hands working together in m. 79 before separating them in mm. 80-81; he then joins them together for the final surge to the climax in m. 82 (ex. 5-5b, mm. 79-82). Because the texture and pedal markings are fairly thick Moszkowski's scoring produces a more legato, all-encompassing wave of sound that mimics an orchestral-like atmosphere. In the *Caprice Espagnole* (mm. 409-23) Moszkowski uses a thinner texture of rapidly alternating sixteenth notes to create a highly articulated, rapid-fire sound. Although the texture of sound is different in these two passages, the increase of sound and length of dynamic prolongation are strikingly similar.

When looking to express an extreme dynamic Moszkowski uses a vigorous and forceful vocabulary. In addition to using triple dynamic markings such as *ppp* or *fff*, Moszkowski enhances the less descriptive dynamic markings with more expressive terms. For example, an early but strong arrival point in the *Tannhäuser* transcription is marked *feroce* (m. 142), while a *fff* climax is strengthened with the term *strepitoso* (m. 175, noisy or boisterous). Highly suggestive and romantic passages are marked *soavemente* (*Tannhäuser*, m. 266; and *Isoldens Tod*, ex. 5-2b, m. 41). *Armonioso* is indicated for more flowing passages in the *Tannhäuser* transcription (m. 203) and *Isoldens Tod* (m. 55). Moszkowski's illustrative use of additional Italian musical terms has several important benefits. One is that it allows the composer to retain a tighter expressive control for a given passage, more so than by using only dynamic markings. Furthermore, the use of more poetic language allows the performer to draw on a greater

personal reserve of expressive and technical devices to produce a more individualistic performance that still remains faithful to the composer's wishes.

Conclusion

It is a pity that Moszkowski did not venture earlier and more frequently into the transcription genre. By the time he made his first in 1906, he was already a fully mature and established composer. What influenced Moszkowski to create a virtuosic piano transcription? It is doubtful that Moszkowski was looking to increase his own concert repertoire, as his public performances were rare, with his last known performance in 1908.¹⁹ Moszkowski did, however, seem to place a strong emphasis on dedicating his works and perhaps desired their performance by his dedicatees. Nearly every work Moszkowski published had a dedication recipient. These honorees included family members,²⁰ friends,²¹ teachers,²² publishers,²³ students,²⁴ and, of course, musicians.²⁵

¹⁹ See chapter 1, page 43, footnote 185.

²⁰ Moszkowski's *Zwei Lieder für Sopran mit Pianoforte*, op. 9, is dedicated to Frau Regina Moszkowski (Hainauer, 1876). The *Quatre Morceaux*, op. 35 (Hainauer, 1885), is dedicated "à ma chère femme." The first piece from the *Huit Morceaux Characteristiques*, op. 36, no. 1 (Hainauer, 1885), is dedicated to his brother's wife, "à Madame Bertha Moszkowski."

²¹ Moszkowski's symphonic poem *Johanna d'Arc*, op. 19, was dedicated to Philipp Scharwenka (Hainauer, 1897). The *Grande Valse de Concert*, op. 88 (Presser, 1912), is dedicated to Isidor Philipp.

²² The *Drei Concert-Etuden*, op. 24 (Hainauer, 1880), is dedicated to "Seinem hochverehrten Lehrer Theodor Kullak."

²³ The *Valse et Mazourka*, op. 46 (Hainauer, 1889), is dedicated to Monsieur Jules Hainauer.

²⁴ The canon from the *Six Morceaux pour Piano*, op. 81, no. 1 (Schott, 1909), is dedicated to J. Joachim Nin. Moszkowski's op. 96 is titled *Le Maître et l'élève* (Enoch, 1921?), and dedicated to Mademoiselle Diane de Rothschild. One can surmise that Moszkowski wrote these eight small pieces for the left hand on five notes for his young pupil.

Although Moszkowski's transcriptions were dedicated to important pianists,²⁶ it is not known for certain whether they were premiered or even performed by the dedicatees. Other than the news clipping which mentioned Rosenthal's preparation of the *Chanson Bohême*, no documentation has been uncovered thus far that elucidates the premiere date and performer of any of Moszkowski's transcriptions.

Why did he wait eight more years after 1906 before exploring this genre again? Perhaps Moszkowski's other compositional endeavors kept him fully occupied. Between 1906 and 1914 fifteen separate opus numbers of Moszkowski were published, many of which are quite extensive in length and contain multiple shorter pieces within them.

Despite these conjectures, the answers to these important questions remain locked in Moszkowski's private, discreet nature and may never be fully uncovered. The three transcriptions discussed in this study, however, deserve a place of importance in the piano transcription genre. Although the technical challenges are great, Moszkowski's virtuosic transcriptions are so musical and intrinsically pianistic that they contribute a

²⁵ The Violin Concerto, op. 30 (Bote & Bock, 1883), is dedicated to the violinist who premiered the work: "à son ami Emile Sauret." The *Drei Klavierstücke*, op. 54 (Peters, 1895), is dedicated to Fannie Bloomfield-Zeisler. The Piano Concerto, op. 59 (Peters, 1898), is dedicated to Josef Casimir Hofmann. The *Six Morceaux pour Piano*, op. 81 (Schott, 1909) has several important dedicatees. The Humoresque, no. 4, is dedicated to Josef Hofmann, the Romance, no. 5, is dedicated to Ossip Gabrilowisch, and the Mélodie appassionata is dedicated to Leopold Godowski. The *12 Études de Piano*, op. 92 (Enoch, 1915), is dedicated to Harold Bauer.

²⁶ The *Chanson Bohême*, (Hainauer, 1906), is dedicated to Moritz Rosenthal; the *Isoldens Tod* (Peters, 1914), is dedicated to Ferruccio Busoni; *Der Venusberg* (Peters, 1914), is dedicated to Mark Hambourg. Moszkowski's one other operatic transcription, not examined in this dissertation because it is a straight arrangement of Offenbach's work, *Barcarole aus Hoffmans Erzählungen* (Peters, 1910), is dedicated to Elizabeth Strauss. Perhaps Strauss was an intermediate student of Moszkowski's as this work is much simpler in scope and execution than the three transcriptions examined in this dissertation.

tremendous outlet for expression, creativity, and understanding for both performers and listeners alike.

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