1983

Walter Georgii's Klaviermusik, Part II: a Translation and Commentary.

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The Louisiana State University and Agricultural and Mechanical Col. Ph.D. 1983

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WALTER GEORGII'S KLAVIERMUSIK, PART II
A TRANSLATION AND COMMENTARY

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in the
School of Music

by
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May 19, 1983
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ABSTRACT

In the European musical world, one of the most significant personalities of recent years was Walter Georgii (1887-1967). He was respected not only as one of Germany's most prominent pianist-pedagogues, but also as one of the most authoritative writers in the areas of piano performance and literature.

One of Georgii's most important writings was a large work entitled *Klaviermusik*, the third edition of which appeared in 1956. The book is divided into two parts. The first part involves a comprehensive examination of the literature for solo piano and the second part involves an examination of the literature for piano duet; both sections are written in an historical-descriptive fashion with critical evaluations of selected pieces. Following Part II is a short Appendix devoted to piano pieces written for one hand and for three, five, and six hands. The literature discussed in Part II of *Klaviermusik* ranges from the very earliest pieces for four hands at one keyboard (ca. mid-eighteenth century) to the mid-twentieth century. Georgii's comments, though sometimes brief, are authoritative and thorough. *Klaviermusik* is indeed a scholarly, highly-significant work which could be of great benefit.
to all students of the piano. However, the fact that it has remained untranslated has rendered it useless to many who cannot read the original German.

Included in the present study is a translation from German to English of Part II of Klaviermusik, along with a section of Commentary amplifying certain features of Georgii's writing. The translation, in its entirety, follows the introductory chapter. The Commentary following the translation is divided into chapters corresponding to those in Georgii's writing.

In the chapter following the Commentary, the translator reached several conclusions concerning the merits of studying piano duet repertoire as well as the value of Georgii's writing on the subject. Among his recommendations were that a more intense study of the literature for four hands at one piano be included in college piano repertoire classes and that the present translation of Klaviermusik be used toward that end.
CHAPTER I

INTRODUCTION

In the field of piano playing and piano teaching, there are many leading authorities, especially in the United States. Ruth Slenczenska, William S. Newman, and Maurice Hinson, to name but a few, are well known. These musicians are known not only for their output as teachers, but also for their scholarly writings. Newman's The Pianist's Problems,1 along with Slenczenska's Music at Your Fingertips2 and Hinson's Guide to the Pianist's Repertoire,3 are all prominent sources. Since such a large number of the most renowned authorities (the above named as well as others) reside in our country, Americans might easily be unfamiliar with the leading pianists and pedagogues in other parts of the world.

One name which arises as one of the most significant in the European musical world is that of Walter Georgii (1887-1967). Georgii has been respected as one of Germany's


most authoritative pianists and pedagogues of this century. His studies were done in Leipzig, Berlin, and Halle. From 1914 to 1945 he taught in Cologne at the Hochschule für Musik and, from 1945 until his death in 1967, at the Münchener Staatliche Hochschule für Musik. Georgii's individuality as pianist and teacher is seen by the influence which he exerted upon contemporary artists and musicologists. This influence precipitated an unusual idealism consisting of musicianship based on thorough study. Resulting from his studies with Max von Pauer, Georgii's piano playing was developed upon the groundwork of technical and rhythmic precision; from there it further matured in the area of intense inner expression, which led him to become a great authority on piano works such as the Brahms sonatas. It seems, however, that the primary thrust of his artistic devotion was in the revival of pre-Classical music. He was particularly known as an interpreter of the works of C. P. E. Bach, performing them frequently on his programs. In his performances, the comprehensive knowledge of musical sources supplied by contemporary musicologists was combined with Georgii's innate feeling for style and interpretation. Resulting from this activity was the rescue from obscurity of many pre-Classical works and their

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Georgii was a prominent musician also because of his many writings. Following is a list of his books, essays, and critical editions; the titles are given in translation:

Books
3. In the year 1956, number two above was expanded to include the history of piano music for four hands, plus a section entitled, "Overview of Music for Piano for One Hand, for Three, Five and Six Hands" and was published under the title, Klaviermusik.

Essays

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6 Ibid.
Critical Editions


3. 400 Years of European Keyboard Music, contained in Das Musikwerk. Cologne: Tonger, 1950


STATEMENT OF PROBLEM

Georgii has written a rather large work on the history of piano music entitled Klaviermusik (no. 3 in the above list of books). It contains a comprehensive examination of the literature for solo piano as well as duet literature for four hands at one keyboard; it also includes a short section devoted to literature for one hand and for three, five, and six hands.

Of particular importance to this study is Part II of Klaviermusik, entitled "History of Music for Piano for Four Hands from the Beginnings to the Present," along with the Appendix, entitled "Overview of Music for One Hand, for Three, Five and Six Hands on One Keyboard." The fact that Klaviermusik has heretofore remained untranslated has presented a significant problem to American students in the field of piano literature.
SIGNIFICANCE OF THE STUDY

The article on Walter Georgii in Die Musik in Geschichte und Gegenwart refers to the book, Klaviermusik as, "... die umfassendste gesamtdarstellung einer Geschichte der Musik für Klavier bis zur Gegenwart," which is translated as, "... the most far-reaching, comprehensive representation of the history of piano music to the present." In this writer's opinion, Part II of Klaviermusik represents some of the most scholarly writings to date on the subject; but these writings are useless to many in this country because they are not written in the English language.

It is this writer's belief that the completeness of Georgii's work plus his established reputation for scholarship merits the translation of the above portion of Klaviermusik, and that the translation is of benefit to students of the piano and its literature. Georgii's Appendix, entitled "Overview of Music for Piano for One Hand, for Three, Five and Six Hands," is unique. This writer is not aware of any writings in English which cover all of these areas. Therefore, the translation fills a gap and provides useful information valuable to both pianists and music historians.

The purpose of this study is to present a transla-

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tion of Klaviermusik, Part II and to provide a commentary on selected items in Georgii's writing which are not thoroughly discussed or which would benefit from further research. For example, on page 527 of the text are mentioned two early compositions for four hands: one by Nicholas Carleton and one by Thomas Tomkins. The accompanying commentary is one which gives the significance of these two men as well as a description of the pieces, all of which Georgii does not include. In references to certain pieces, Georgii sometimes mentions the names of other scholars who provided useful information about the piano duet repertoire, such as M. G. Nottebohm and Georges Saint-Foix. Commentary on these men is needed in order to acquaint the reader with these European authorities. Also, the inclusion of information regarding the availability of the various pieces is useful for those who might wish to examine the scores more closely. Therefore, the Commentary focuses on two main areas: the identification and discussion of individuals and the discussion of specific works (literary and musical) mentioned either in the text itself or in the accompanying references of Georgii's text.

DELIMITATIONS

Georgii's research concerning keyboard duets ranges from earliest times (ca. 1650: Carleton and Tomkins) to
1956, date of publication of Klaviermusik. Remarks included in the Commentary on the translated material are not intended to bring Georgii up to date chronologically but, rather, to provide additional information on selected items, as discussed under the previous heading, "Significance of the Study." The recent books by Ernest Lubin and Cameron McGraw (see BIBLIOGRAPHY) were helpful in this endeavor. For discussion of selected pieces, the scores were consulted where possible.

Literary and musical sources consulted for the Commentary were drawn from holdings in the Louisiana State University Library, the New Orleans Baptist Theological Seminary Library, Tulane University Library, the New Orleans Public Library, personal collections, and University Microfilms, International.

DEFINITION OF TERMS

Due to the general familiarity of terms used in the study, only a few definitions need be given here. The terms, "literature" and "repertoire" are treated as synonyms for one another. With regard to repertoire, the designation, "solo" refers to pieces for two hands at one keyboard, while "duet" refers to pieces for four hands at one keyboard. The designations, "two-handed" and "four-handed" refer to pieces written for two or four hands at one keyboard. In addition, Georgii refers to the "violin,
or soprano clef." It should be noted that this refers to the treble clef. Clarifications or definitions of other terms are contained in the Commentary.

METHOD OF RESEARCH

The research method followed in this study is a combination of historical and descriptive; historical in that the writing of Georgii is amplified to point out additional facts about persons mentioned, and additionally, to solidify the information given. The research is descriptive in that it involves the examination of extant scores and literary works and sets forth data relating to and clarifying the translated material. 8

DEVELOPMENT OF REMAINDER OF REPORT

Because of the nature of the present study, the material following the introductory chapter (CHAPTER I) is of a rather complex organization. The translation of Georgii's text comprises PART I. The chapter headings in the original text, along with their respective numbers, are maintained in the translated text. For instance, PART I begins with Chapter 19 and continues on through the Appendix. The Commentary section comprises PART II. Chapter divisions within the Commentary correspond to

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Georgii's chapter numbers. For instance, the first division within the Commentary is entitled, "Commentary: Chapter 19." PART II ends with "Commentary: Appendix." The conclusion of the study is CHAPTER II, entitled CONCLUSIONS AND RECOMMENDATIONS. The reader is reminded that there is a difference between CHAPTER I and PART I; and between CHAPTER II and PART II. The above designations were deemed necessary in order to distinguish between Georgii's writing and that of the writer of this report. Therefore, PART I consists of Georgii's material; CHAPTER I, CHAPTER II, and PART II are the original contributions of this writer. The writer's purpose in PART I is to present an accurate, yet readable translation of Georgii's writing. Within each chapter, paragraph structure and verb tenses have been kept the same as they are in Georgii's text. Words, phrases, or dates contained in brackets [ ] are interpolations by the translator. These have been inserted at various places in order to clarify Georgii's meaning, while at the same time maintaining accuracy in the translation.

At several places, Georgii refers the reader to other sections of his book. Whenever such references correspond to pages contained in the present translation, the reference reads, "see p. __ in the translated text." Whenever such references correspond to pages of Klavier-musik not included in the translation, the reference reads
"see p. ___."

For the sake of convenience in reading, an explanation is offered with regard to footnotes and references to items in the Commentary. Roman numerals in the translated text refer the reader to the corresponding items in the Commentary. Lower case letter references are Georgii's own and are found at the bottom of the respective page. For the most part, these are content footnotes, whereas the Arabic numbers refer to bibliographical citations. The bibliographical citations are in the form of endnotes and are found at the end of PART I. Georgii's arabic endnote numbers 355-373 have been renumbered to become numbers 1-19. Whenever double references occur consisting of Georgii's reference symbol plus a Roman numeral, the reader is advised to consult Georgii's reference first, and then the indicated item in the Commentary.

Musical examples contained in the translated text maintain Georgii's numbering beginning with example 303 and continuing through example 329. Musical examples contained in the Commentary are numbered consecutively, beginning with number one.
PART I

THE TRANSLATION
Prefatory remark: I denotes the right hand and II denotes the left hand of the primo; III denotes the right hand, IV the left hand of the secondo, or else to the respective staves utilized by each of these hands.
CHAPTER 19
FROM THE BEGINNINGS TO THE CONTEMPORARIES OF MOZART

At the beginning of the history of keyboard music for four hands, there is a great uncertainty. The British Museum in London holds in its treasury of musical manuscripts, a four-handed composition of Nicholas Carleton (b. ca. 1550-1575, d. 1630) and one by Thomas Tomkins (1572-1656); the pieces originate from the first half of the seventeenth century. But then there exists a gap [in the composition of four-handed pieces] that is difficult to explain. The difficulty is not only [the fact] that we are not acquainted with any four-handed keyboard music from a time earlier than the middle of the eighteenth century; it would lead one to think that such pieces were indeed composed, but were lost. Indeed, also the theoretical writings of that time, including the writings that concern themselves specifically with our instrument, do not speak about four-handed playing. 

\[\text{\footnotesize\textsuperscript{a}}\] M. W. Eberler seeks, thereby, to explain the fleeting appearance and

\[\text{\footnotesize\textsuperscript{a}}\text{H. Schungeler of Heinrichshofen has recently published two Preludes and Fugues of Handel "from a contemporary manuscript." A clearer designation of the original is missing. Without this knowledge, one would tend to doubt the authenticity of this work (less of the work itself than of the four-handed setting).\textsuperscript{III}}\]
disappearance of four-handed keyboard music soon after 1600 in saying that, "... such compositions appeared to be detrimental to the rise of virtuosity which, at that time, had directly begun to play a major role in the history of the keyboard."\(^2\) Then, given this assumption, it would at least be just as difficult to explain that the first blossoming of composition for four hands at one keyboard belongs to the end of the eighteenth century, when pure virtuosity arose from an earlier unrecognized, less important position (see chapter 12).\(^{IV}\) In reality, it would not have been possible for such brilliant virtuosity to have delayed the origin and publication of four-handed music for household use. The only sensible reason is the one which is given credence by Eberler and, even earlier, by others.\(^3\) In early times, the keyboard had such a small pitch range that it was very inconvenient for two people, except lovers, to sit together at the instrument. Just how much of a rarity four-handed playing was, even after the middle of the eighteenth century, is demonstrated by pieces carrying such detailed titles as *Six sonates pour le clavecin ... la 5me a 4 mains et peut être jouée par deux personnes sur le même clavecin ...* by J. Christian Bach (after 1770), and *Sonaten fürs Clavier als Doppelstücke für zwey Personen mit vier Händen* by Christian H. Müller (1782).\(^V\) Nevertheless, after 1770, four-handed playing was given ever increasing attention.
By this time, composers could work rather generally with the range of five octaves ($FR$ to $f^3$) on the pianoforte, which the harpsichord by no means reached, even in its final stages. This range stayed the same for a long time. Beethoven had to make do with it up until the time of the three sonatas, opus 31, VI.

Before we go on to discuss individual works, some general comments concerning notation and techniques of composition of earliest times are in order. In two-handed playing, one was accustomed to using the violin, or soprano clef [treble clef], for the right hand and the bass clef for the left. In the beginning of composition for four hands, composers as a rule wrote I and III in the violin, or soprano clef, and II and IV in the bass clef without thinking about the awkwardness of this arrangement. Consequently, staff II in the bass clef and staff III in the soprano clef, often remained empty (example 303). If the

Example 303

Ernst Wilhelm Wolf: Sonata in C (Leipzig, 1784)
Beginning of the third movement
previously designated clefs were used thusly, the hands would then be placed in entirely too much of a conflict. VII

The practice of occasionally crossing the left hand of the primo over the right hand of the secondo was not noticed until later and, even then, was not associated with the above arrangement of clefs. VIII The finale of the Sonata in C major, [K. 19d], by the nine-year-old Mozart, is an exception (we will have something to say about the further, unusual significance of this piece at a later time).

Because of this unfortunate manner of notation, the resources of the sonorous middle register of the piano were not utilized. By observing example 303, we see, then, that c forms the approximate dividing line between the two players. What was assigned to be played by all four hands together was often so small that it could well have been accomplished by two hands. It is obvious that this unnatural process did not endure for too long a time. At about the same time, the practice was already coming into use of writing III not in the violin, or soprano clef [treble clef], but rather in the bass clef; thus was the arrangement in works of Johann Christian Bach. Also, the process of II crossing over from the F to the G clef did not last long. Therefore, the standard which has endured to the present day was: two violin clefs at the top [primo], two bass clefs at the bottom [secondo]. IX

The detailed titles mentioned earlier, Sonate für
zwei Personen an einem Klavier and the equivalent, signify then, that one still did not consider [the process of] four hands playing together as an organic whole. On the contrary, each part (primo and secondo) was written in the same manner as that which was normal in pieces for two hands. One result of this situation was alternation [between parts] which, in the long run, proved to be an unsatisfactory form of dialogue. Another result was the redundant superimposing of two essentially identical parts, each of which could have been played alone if necessary. III plays the melody two octaves lower, along with I; II plays the bass (which is also assigned to IV), two octaves higher. These parallelisms produce a rather unpleasant sound. Parallel thirds and sixths sound better. Compare Karl Stamitz's *Sonate à quatre mains sur un clavecin ou fortepiano*, no. two in F major, with the first four measures of the "Adagio" that the nine-year-old Mozart inserted into the finale of his *Sonata* in C major, [K. 19a]. The best of the early solutions to technical problems of writing was the one through which, for a fairly long time, the normal appearance of four-handed writing becomes established. This solution was discovered by the child Mozart: I, melody; IV, bass moving along calmly; II and III, accompaniment. The accompaniment, especially, often appears in figures after the manner of the Alberti Bass. In order to assure a certain liveliness among the four hands, the
composer is careful to entrust eighth-note movement to one of the inner hands while sixteenth-note movement is entrusted to the other. The Alberti movement is given to only one of these [inner] hands, while the other undergirds the harmony in calm, sustained notes (examples 304a and b).

Examples 304a and b

W. A. Mozart: Sonata in C major, K. 19d
third movement

Already visible in the first movement of Johann Christian Bach's Sonata in A major are accompanying triplets in the secondo against duples in the primo. A higher element of technique is utilized quite early: imitation of one part by the other, while the one that is stated first continues. Johann Christian Bach used this technique in his opus 15, as did other composers. This was an obvious improvement, as opposed to pure alternations. Furthermore, the possibility that the melody might, at times, cross over from I to II (or to III) was realized quite early. Therewith, there arises a certain dilemma: with what should I be occupied in the meantime? Someone chanced upon the
remedy of giving to I a long trill or broken octaves, the
same as what becomes known as "Murkybass" when utilized in lower registers. The presence of extremely simple means of composition presupposes the existence of a primitive homophony, which had become common after the middle of the eighteenth century. The fugal manner of writing, as it occurs in Franz Seydelmann's Sonata of 1781, is an extraordinary rarity in the four-handed piano music of that time.

The best-known example of the early treatment of the alternating method (as mentioned earlier) are Joseph Haydn's variations, Il maestro e lo scolare, ca. 1778. The secondo (role of the teacher) plays one to two measures ahead of the primo; the primo (role of the student) enters after the secondo. They do not unite until the closing of the phrase. This form of dialogue, which was nicely effective in the beginning, quickly becomes tiresome. At the same time, it can be noticed that the delegation of four-handed playing for household and instructional use, after having come to fruition, became widely recognized and respected. It should not be said, however, that four-handed playing did not have its place in the concert hall. Mozart played four-handed works with his sister as a child and, in later years, with Fräulein Aurnhammer publically in Vienna. For the present, the practice of two pianists playing on one instrument has almost completely vanished.
from the public stage, though it would certainly be pleasing to encounter occasionally some of the better works of the literature in the concert hall. Be that as it may, it still remains that four-handed playing is basically a "household" concern. At any rate, concertos for piano (four hands with orchestra) were a blunder, for example: three by Leopold Kozeluch (1752-1818), and one by Carl Czerny (1791-1857). Some variations of the above combination during that time were also unusual, such as chamber music utilizing four hands at one piano and four-handed accompaniments to solo Lieder.

What has been said heretofore will suffice for a description of the character of the early literature. The chronology is a difficult matter. In his Mozart bibliography, Hermann Abert mentions that the Neapolitan Nicola Jomelli (1714-1774), Hofkapellmeister in Stuttgart, wrote a four-handed sonata. Abert was unable to date the composition, despite his thorough studies of Jomelli. This uncertainty gives cause to mention something else. Irrespective of the very early English attempts at writing four-handed pieces mentioned at the beginning, the child Mozart has the honor of being the progenitor of the piano duet. There will be more concerning this topic at the beginning of the next chapter. The Duets for Two Performers upon One Instrument by Charles Burney (1726-1814) are
the earliest printed four-handed sonatas; the first, in F major, appeared in 1777. The manner of composition reveals skill which is superior to the average of that time. In playing these sonatas, one will be bored neither with alternations, nor with trite forms of accompaniment. The opening "Largo" has good melodic invention; the following "Allegro," however, is confusing in its superstructure. A number of smaller and weaker ideas succeed one another in a "dilettantish" fashion. XIX

The Sonatas in C major (op. 15, no. 6), A major (op. 18, no. 5), and F major (op. 18, no. 6) of Johann Christian Bach are available in new editions. These charming, pleasantly cheerful pieces have lost nothing of their freshness after more than one-and-a-half centuries. The first sonata, perhaps, was finished shortly after 1770, but was not published until years later. Particularly in the second movement, it seems to be dominated by the practice whereby there was a division of responsibility between the two players. In the first movement of the last sonata, there is a noticeably greater freedom of movement among the parts: II proceeds all the way down to small g, and III goes up to d². There is melodic unison between I and III over the space of two octaves and, as a result of the persistent alternations, the accompanimental figures are placed too low (13th and 14th beat of Bach's Sonata in A). This childish, sickening technique of four-handed
composition is seldom found in the work of J. C. Bach. Most of the time, he knew how the hands should complement each other. A certain liveliness is noticeable above all in the handling of III; its usual function, that of being a harmonic "filler," becomes pleasantly enriched through melodic means. Christian Bach's pastoral manner of writing music [for keyboard] often gives the impression of the sound of woodwinds. However, his manner of writing in the woodwind Serenades and Divertissements of that time exerted just as great an influence on his pieces for two hands as it did on his pieces for four hands. Thereupon, one should examine the Gavotte-like finale of his two-handed Sonata, op. 5, no. 6. All three [four-handed] sonatas consist of two movements utilizing complete sonata form in the first movement, though with abbreviations at the beginning of the recapitulation. In the second movement of the Sonata in A major, there is a "Tempo di minuetto," while both of the others close with a rondo. In the first movement of the Sonata in F major, the development section is prominent. In this section, the material from the main theme is developed.

The sonatas of the elder brother, Johann Christoph Friedrich Bach (1732-1795), originate from a somewhat later time. In the three-movement Sonata in C major of 1791, there is an unattractive manner of playing the melody in octaves over a rough-hewn bass line (example 305).
This is an indication of the fact that, up to this time, composers were mainly unconcerned for the sound which they were actually producing. In other ways, the work has laudable characteristics. The composer understood the importance of the usage of many different techniques of composition, among which are: a small amount of imitation, playing of the melody in tenths (which produces an especially pleasing sound), and moderate alternations between the two parts. Even if this sonata seems a bit more awkward than the ones by Christian Bach, the two-movement Sonata in A major (Sonate pour le Clavecin à quatre mains di G. C. F. Bach), rich in various changes of sound, appears to be at least as worthy a piece as Christian's; especially because of the excellent thematic manipulation at the beginning of the development section in the first movement.

Also noteworthy are some other sonata composers who
were contemporaries with J. S. Bach's younger sons: Friedrich Wilhelm Rust (1739-1796), Karl Stamitz (1745-1801), Christian H. Müller (1734-1782), and J. W. Hässler (1747-1822). From Karl Stamitz (1745-1801), the son of Johann Stamitz, Kapellmeister at Mannheim, is now available a new edition of the Sonata à 4 mains sur un clavecin, published formerly in Amsterdam. The creativeness is pleasant and movingly naive; however, the compositional devices are very clumsy. Christian Heinrich Müller proves himself to be more talented than Stamitz in the previously mentioned three-movement pieces, Drey Sonaten fürs Clavier als Doppelstücke für zwei Personen mit vier Händen (Berlin, 1782). The charming invention of these pieces reminds one of Mozart. Müller knows how to utilize skillfully the techniques of composition of that time. Also in this piece, the crossing of the inner hands is present. Occasionally a unison among all the hands is encountered. The last degree of certainty in the control of sonority was still not attained; some accompanying figures were placed too low on the keyboard, which produced an unpleasant sound. Such weaknesses even occur in Mozart's work (see p. 17 in translated text). Johann Wilhelm Hässler (1747-1822) utilizes a variety of possibilities in the area of keyboard techniques in his four-handed sonata (no. six in the second volume of the Sechs leichte Sonaten; Erfurt, 1787). The majority of these
sonatas was written for two hands, in a manner noticeably superior to that of Bach's sons. He discovers a new type of accompaniment: against the melody in I, II provides a simple sixteenth-note accompaniment along with III and IV, whose parts consist of ascending sixteenth-note arpeggios. The strikingly beautiful minor introduction contains a unison theme full of pathos; afterwards, an original counterpoint is given to go along with it.

To proceed to the somewhat younger composers, a fleeting look will be given to Johann Franz Xaver Sterkel (1750-1817). His Sonata in D major, op. 21, is of polished workmanship, somewhat empty in content, but not lacking in taste. Its stylistic standpoint lies somewhere between the Mannheim and Vienna schools. Of greater importance are Sterkel's four sonatas for beginners, op. 28 (ca. 1787), because of their educational purpose, which is indicated by the title. Daniel Gottlob Türk (1756-1813) has earned for himself a far greater honor as a friend of children because of his 120 delightful, easy, and small Tonstücke für vier Hände, angehenden Klavier-und Fortepianospielern gewidmet in four volumes (1807-1808). The musical ideas are rich in variety. Also, each of these miniature pieces is given a title, which directs the imagination of the player towards the emotional idea being portrayed. Though serious or lighthearted, each piece has a specific aim.
A small, laudable collection of four-handed piano music coming from the waning eighteenth century contains works by some musicians who, for the most part, have been forgotten. In that collection may be named: Christian Friedrich Beck (dates unknown), Johann Egidius Geyer (ca. 1750-1808), Christian Gottlob Saupe (also written as Sauppe: 1764-1819), and Joseph Schuster (1748-1802). In addition, there is a well-known name: Christian Gottlob Neefe (1748-1798). The music by these five composers is very pretty and daintily naive throughout. Easy to play, tidy in composition, it reflects the best achievements of that time. Most of these musicians were privileged to have studied with Mozart.

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Vermischte Handstücke für zwei Personen auf einem Clavier, edited by A. Kreutz, published by B. Schott's Söhne.
CHAPTER 20

MOZART

When compared with the great achievements of Wolfgang Amadeus Mozart (1756-1801) in the realm of keyboard duets, everything written by other composers up to that time seems small and obscure. Quality of musical invention and degree of formal achievement are fully mature and are unequalled in his most brilliant four-handed work, the Sonata in F major, [K. 497]. He attained this high point with very few intermediate steps.¹

As a nine-year-old in London, he writes the Sonata in C major, K. 19[d], which has already been mentioned several times.² The work, whose authenticity can hardly be doubted, is a wonder in many respects. To begin with, in all probability the piece was written without the benefit of a previous model, a fact already stated in a previous chapter.³ Another reason for amazement would be the existence of the refreshingly authentic, childishly

¹ The autograph is missing. The first printing was possibly ca. 1770 in Paris, and was rediscovered by Count de Saint-Foix shortly after World War I (1921).⁶ The first newly-printed edition (a facsimile) is contained in the book, Vierhändig by Karl Ganzer and Ludwig Kusche (Munich, 1937). Single editions [can be found] in Afas-Musikverlag of H. Dunnebeil, Berlin W, and Schott.⁷
playful musical invention, which never wears itself out. However, the first and last movements of K. 19 have more to offer in depth than the corresponding movements of the first [one or ones] of the later four-handed sonatas. Finally, these movements are superior in a formal and technical respect, despite many awkward places. IV

Mozart had not yet mastered the superstructure of the sonata-allegro form. The musical thoughts were more "lined up" one after the other than interwoven together, somewhat as was the case in the early Italian piano sonatas. (Compare p. 42f). V Also, Mozart utilizes a pre-classical practice in the recapitulation: that of reversing the positions of the parts [theme groups] in the recapitulation from that which they had occupied in the exposition. VI

The second movement consists of minuet and trio, comparable to the corresponding movements in the first two-handed sonatas of Joseph Haydn, which appeared at approximately the same time. A rondeau in the French style appears as the finale, in which the returning main theme, almost never altered, is juxtaposed with constantly changing secondary themes, thus producing some pleasant contrasts. VII The last [of the contrasting sections] is unusual in that it is an "Adagio." (The mature Mozart utilized the main theme of the above rondeau once more in the rondo movement of the Serenade in B-flat major for thirteen instruments, K. 361.) The most incredible thing
of all is the technical achievement of the boy Mozart. Approximately twenty years later, talented adult composers (E. W. Wolf, K. Stamitz) were still struggling with problems whose solutions had come easily to Mozart. Some of these problems were: variety in the techniques of composition as well as an intelligent delegation of duties between primo and secondo. The intelligent delegation of duties between primo and secondo is shown through the fact that the young Wolfgang avoids the errors of later experimenters in his choice of clefs. From the beginning, he utilizes what others only gradually began to accept as normal: I and II in the treble (G) clef, III and IV in the bass (F) clef. The most frequent deviation from this arrangement was the placing of III in the G clef as a natural consequence of its occasional upward extensions. Just think how that, even for a long time afterward, many other composers dutifully observed $\sharp_1$ as the border line between the two players! The given scheme of four-handed, homophonic composition as conceived by Mozart forms the following basic deployment: I, melody; IV, bass; II and III, "filler" type of accompaniment. With this arrangement, it had already become a common practice to provide II and III with various types of pianistic figurations (compare p. 17f in the translated text). In addition to this, however, the young Mozart finds other lively combinations, as example 306a illustrates. At the recapitu-
Examples 306a and 306b

Mozart: Sonata in C major, K. 19; first movement

a) From the exposition

\[\text{Score Image}\]

b) From the recapitulation

\[\text{Score Image}\]

lation, these measures appear again in the manner of a rather freely handled double counterpoint, as seen in example 306b. Other means of writing for four hands, though used less often, also appear: voices entering in an imitative fashion, unison among the four hands (with which Mozart begins all of his later four-handed sonatas), and the crossing of the inner hands, even when not entirely necessary. The practice of alternation, a worn-out practice from earlier four-handed playing, is avoided, with the one exception at the beginning. There are even some
rather unpleasant-sounding doublings which one must disregard. Also, the inside hands (II and III) sometimes come into each other's territory rather inconveniently. Still, such flaws can be attributed partly to the printing, which has many errors. And these errors possibly can be traced back to a scantily written manuscript.

The sonatas in D major, K. 381 [ca. 1772], and B-flat major, K. 358 [ca. 1774], which Mozart wrote apparently between the ages of sixteen and eighteen, are master works. However, the formal structure is of a simple nature which, in later years, Mozart would not have been satisfied to use. They both beam with the joy of life.

The "Allegro" movements, which are written in the style of an opera buffa overture, are restricted to such small means that the middle sections still should not be called "development" at this time; they constitute, respectively, 21 and 11 measures. As a child, Mozart had written 41 measures for the corresponding sections of the Sonata in C major, K. 19. In the sonatas in D major and B-flat major, a great advancement over the previous works can be observed. This advancement is due to the rescue of the bass line from the stiffness of fulfilling only a bland harmonic function. The blooming melodic work in all the sonata movements is to be assessed no less in the Sonata in D than in the one which follows [B-flat]. Nevertheless, what had been wrought by two years' time in Mozart's
development can easily be perceived in both works. In the Sonata in D, the secondo is accorded a portion of the melodic activity from time to time through its doubling of the primo; and exceptionally, by means of alternations with the primo. However, when the two play together, the secondo seldom takes the lead. Although the secondo is really assigned to be merely an accompaniment here and, consequently, is never of a uniform nature, it is obviously given a more personal treatment in the first movement of the Sonata in B-flat, which appeared two years later. Of specific note is its use as the supple counter voice to the main theme; and, even more, are the imitations which it carries in the coda of the first movement. Another detail which must be mentioned is the little expansion which occurs in the recapitulation of the first movement of the Sonata in D major: the song-like theme, identical with the one in the second movement, is changed into the minor mode after eight measures. [This thematic modal change] produces a temporary darkening of the cheerful basic tone of the piece, creating a magical effect. The artistic device [of modal change], first recognized in the works of Schubert as a characteristically Romantic means of expressing a mood, was not entirely new in Mozart's time, but was seldom used (compare p. 286). There is something else also: in both sections of the "Andante" of the Sonata in D major, the melody of the secondary theme is
doubled two octaves lower (example 307). More and more, there was reason to say that the above technique of composition, so beloved from the beginning of four-handed writing, produced an unsatisfactory sound, for the most part. Mozart generally avoided it whenever possible.

Example 307

Mozart: from the "Andante" of the Sonata in D major, K. 381

However, in this piece he makes an exception and uses it, therewith attaining a unique effect with regard to the sound. A symphonic atmosphere is one of the pervading characteristics throughout Mozart's four-handed compositions; frequently, one hears the bassoon tenderly projecting the cantilena in the lower part, provided that the player possesses the necessary finesse of touch required for this effect. Mozart is also famous for his penchant towards the portrayal of flutes and bassoons playing the same melody at the interval of a sixteenth, with or without violins in the intervening octave.
The Sonata, K. 497 in F major (1786), is possessed of the highest symphonic character. The fact that Mozart provided the "Allegro" with an "Adagio" introduction composed of no less the 29 measures with numerous modulations, stands in contrast to his usual custom in the piano sonata. In addition, the multi-sectioned structure of the sonata points to the fact that Mozart either was at first thinking of a symphony, or at least had a symphonic portrayal in mind. If string sounds and melodies characteristic of woodwinds are imitated everywhere in the piece, in no way does it negate the fact that the resulting "fantasia-like" character of this sonata is still exemplary writing for the piano. Freedom and richness of activity among the four hands reached a degree previously unheard of at that time (example 308). The expansion of the hands over the entire keyboard was a mannerism of earlier times.

Example 308
Mozart: from the "Andante" of the Sonata in F major, K. 497
Now, the new freedom of movement and flexibility of position enables the four hands to have full, free reign over the entire keyboard. In a certain sense, it can now be said that, from that time forward, there are not just two players who divide the keyboard between them. On the contrary, there exists a new united entity which has in hand the complete tonal capabilities of the keyboard in all its entirety. This entity possesses a technique which was almost superhuman because of the combined resources of the two players.\(^7\), XVI One really is at a loss as to what is most admirable in this sonata: the composer's unbelievably swift acquisition of creative mastery, or the indescribable force of inspiration, which breaks forth in even the smallest places in the piece, most profoundly in the happy song of the "Andante;"\(^a\) or Mozart's ability at thematic manipulating which rises to a high point of dramatic, tension-filled development in the first movement; or the combination of bold freedom and strict order in the rondo finale. Considering all these merits, one would not hesitate to call this sonata the highest point in four-handed piano literature.

The Sonata in C major, K. 521, which appeared one year later (1787), is of a simpler structure. In this sonata, perhaps Mozart wanted to prove that even in the

\(^a\)The "Andante" is a revision of the middle movement of the Horn Concerto, K. 495, composed some weeks earlier.
four-handed sonata, one could accomplish a maximum of artistic and formal effects using both large and small means. Here, it seems as though he intended to reach this goal by means of noble, attractive ideas in a form that is masterful, yet easy to comprehend. The usage of all of the artistic devices mentioned heretofore would have hindered the accomplishment of this goal. It is not at all justifiable to underestimate this exquisite piece in comparison with the Sonata in F major, as is often done. In the development section of the first movement (measures 10-16) there is, however, a small relapse into the awkward technique of earlier times in the writing for four hands. While the primo is almost idle (it contributes little contrapuntal figures only in two measures), the secondo is entrusted both with ideas derived from the melody and with the Alberti Bass which, in two-handed playing, would have been successful in a higher register; but here it is too low. Schubert was the one to whom fell the task of entirely discarding such reversions to earlier practices.

The unfinished Sonata in G major, K. 357, "cette curieuse sonate" ["an intriguing sonata"], presents a mystery concerning the time of its composition, and also in other matters. Julius Andre maintains that, "because of its style and its manuscript," it was written during the seventh decade of the eighteenth century. The first
The first publication of the piece was by Julius André in 1853 in Offenbach with the title, *Sonata G-dur für Klavier, nachgelassenes Werk*, op. 55. The first movement is not completed past the exposition and nine measures of the development. From the "Andante," only a main theme in G major and a secondary theme in the subdominant key are extant. The missing sections were completed by the musician and publisher, Julius André. The first movement certainly is inferior to all of the other four-handed sonatas in freshness and originality, which suggests why it remained an uncompleted piece. On the grounds of its relatively broad dimensions and mastery of form (especially the abundance of thematic work already present in the exposition), it must be conjectured that it could have appeared only after 1780. However, it is impossible to support this same assumption in relation to the "Andante," since it is not exactly full of creative ideas. The obstinate use of alternations as well as the awkward sounding, low-lying accompanimental figures at the beginning and at the end of the main theme point to an earlier time in the history of pianistic technique for four hands. The supposition that the two movements have nothing to do with one another can

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*a*Outside of the *Collected Works*, the only newer edition is by Universal, no. 524 (new revision by L. J. Beer).*
be supported by the fact that the "Andante" is in the tonic key of G major. It was thus not intended as a middle movement. On the other hand, it does not have the character of a finale, as was maintained by Georges de Saint Foix. André has artistically completed [the "Andante"] by means of an appendix consisting of a correctly-formed passage, "un poco Allegretto." The worst thing of all, however, is the poor content and the dull accompaniment of the C major section, as example 309 illustrates:

Example 309

Mozart (?): Eight measures from the secondary theme of the "Andante" of the Sonata in G major, K. 357

Thus it continues for a whole page! Since the breadth of design (such as exists in the first movement) speaks against the movement's being a composition of the young Mozart, there remains nothing to say except that the "Andante" does not come from Mozart's pen; especially since the manuscript cannot be uncovered.

Concerning the "Andante," Hermann Abert says that it "has a French spirit" and that, in the second section, it is "a remarkably picturesque creation."
For the expert, I am providing a formal analysis of the second movement in which the awkwardness of the structure will be easy to comprehend.

A: (primary theme in G major)

1. The primo performs an eight-measure idea all alone, which is in the tonic key and closes in the tonic. Afterwards, there is an exact echo in the secondo two octaves lower.

2. A new eight-measure idea, likewise performed alone by the primo with an exact repetition in the secondo two octaves lower. The idea appears strongly in the tonic key, in which it closes. The second idea is already rather insignificant and, in view of the aforementioned tonality, has the effect of being inorganically attached; not as in a relationship of consequent to antecedent. The echo does not have a pleasing sound because it lies too low. Following is a slightly varied repetition of (1) with short-breathed alternations two measures above [in the primo], continued below [in the secondo], etc. At times, it is even inverted (secondo speaking first). Section (2) is not repeated. Many other things are attached, such as:

3. A new idea comprised of only four measures, which is immediately repeated, all remaining in the tonic key! To this is attached:
4. A small secondary theme which finally brings the 
dominant key to the forefront (32 measures). Still, 
there is another return to section (1), which appears 
here in two kinds of variations. Afterwards, there 
are some measures of bridge material to:

B: (secondary theme in subdominant key of C major)

1. Ten measures with repetition
2. 21 measures written in the bleakest manner without 
   melody (see example 309 above). Following is section 
   (1) in unvaried repetition. Some measures of return 
   are attached, with the closing on the dominant seventh 
   chord in G major. Following that [chord] is the point 
   where Mozart left off. It is here that, obviously, 
   the "A" section would return. At this point, Andre's 
   "poco Allegretto" enters in the manner of a coda, in 
   which parts of "A"(1), "A"(2), and "A"(3) are incor-
   porated.

In summary:

1. The second movement is not at all like a finale, as 
   can be ascertained by the fragments
2. If the second movement were intended as a middle move-
   ment, then it would need to be in a contrasting key
3. The two movements are very dissimilar stylistically, 
   as though coming from different time periods
4. The over-abundant usage of echoing alternations speaks
against all other practices of Mozart, completely apart from the fact that the musical ideas are at times more "lined up" one after another than knitted together. All of these circumstances lead to the suspicion that the two movements do not belong together and also that the second movement (at least the C major section) is not authentic. This last decision could be refuted, of course, only by a scrupulous examination of the manuscript. This privately-owned manuscript has been sought, but not discovered.

XIX

There is only one other single four-handed composition of Mozart's outside of the sonatas: the charmingly playful Variations in G major, K. 501 (1786). The rhythmic movement from the first through the third variations is increased by the use of an ancient formula which, in the first variation, is utilized by breaking up the melody of the theme figuratively by a sixteenth-note line in the soprano. The second variation alters the theme in the soprano in a serene, cantabile fashion which, however, allows the newly-acquired melody to be contrapuntally treated in the secondo by a continuous sixteenth-note triplet figure. The third variation allocates a thirty-second note accompaniment to the left hand of the primo, during which the right hands of both players give a new interpretation to the theme melody in an imitative fashion. The fifth variation, broadened to become a finale, encompasses all of these
various forms of movement. The preceding fourth variation provides a contrast to all of this by means of very expressive imitations created sensitively in minor.

There are some other four-handed pieces frequently encountered in collections which were not actually set for four hands by Mozart himself. The Fugue in G minor, K. 401, composed in 1782, was written down on two staves. However, it can hardly be performed by two hands; the recommended employment of four hands in its performance came about only after Mozart's death. The last eight measures of the piece were completed by Abt Maximilian Stadler. Two works in F minor were composed by Mozart for a mechanical organ: Adagio und Allegro, K. 594 (1790), sometimes called Fantasy, and the actual Fantasy, K. 608 (1791), which includes an enclosed A-flat major "Andante." This second, "real" fantasy was transcribed for four hands by Johann Mederitsch. The musical clock, with the roll, was found in the "Müllerschen Kunstkabinett." This collection of rare items from Vienna belonged to a Count Deym, who had commissioned the pieces from Mozart. It is astonishing that Mozart wrote pieces of such impressive greatness for this strange instrument, since he was unfavorably disposed towards the idea. He emphatically expressed this in a letter to his wife dated October 3, 1790.
The young Ludwig van Beethoven (1770-1827) began to write for four hands a few years after Mozart had written his last four-handed sonata. Beethoven's few contributions to this specific area are usually viewed as a sideline concern. Actually, these pieces are rather early works and, even as such, are not equal in quality to some of his two-handed compositions written at the same time. Notwithstanding, the attention given to them will be well worth the effort. One cannot expect to encounter the passionate Beethoven, as the domain in which one enters is primarily of an idyllic nature. In the earliest work, the variations on a theme of Count Waldstein, there are some very expressive sonorities (the "Adagio" section inserted into the seventh variation). In the same light, the C major opus, composed while Beethoven was still in Bonn and published in 1794, shows the young master at an apex of invention and compositional achievement which, up to that time, had been attained and surpassed only by Mozart. A dependence on Mozart is out of the question; this is illus-
trated by even a fleeting look at the entirely different looking manuscript. Above all, Beethoven understood more clearly than any of his predecessors that few pianistic devices work as well as the staccato touch for liberating and compelling four-handed playing, which previously had a tendency towards clumsiness. Exceptional displays of polyphony are not Beethoven's goal in the variations. Still (with the exception of variation no. eight), there are never more than just a few measures in which the secondo plays pure accompaniment. The strong dynamic contrasts are true to Beethoven's style. The rule usually followed in small forms, that of maintaining a manner of movement once it has been chosen, is surprisingly broken in measures six and seven of the first and second variations. This happens at the changeover to the minor mode, which occurs first in the theme. In the finale, Beethoven aims towards a friendly interplay of tempi by twice changing from "Allegro" to "Adagio," after which follow "Allegretto" and "Presto" sections. The six song variations in D major, composed ca. 1800 and published in 1805, are dedicated to the two countesses Deym and Bruns-wik. These variations are a bit more opulent in some specific ways. As suiting the more mature years of the composer, the manuscript bears the stamp of Beethoven more keenly—namely, in the second and fourth variations. The small two-movement Sonata in D major, op. 6, (published
in 1797), comes between the two variation-pieces chronologically, its style being near to that of Clementi. The writing is not specifically like that for four hands, because the sonata could be performed by two hands without much trouble. The short, energetic development section especially breathes the spirit of Beethoven, and the recapitulation is captivating in its many modulatory variations from the exposition. The three marches, op. 45, published in 1804 but composed a couple of years earlier, are primarily "occasional pieces." They have a festive air and can stand equally beside the best of Schubert's marches, even though they are little known.

Muzio Clementi (1752-1832), admired by Beethoven as the greatest Italian piano composer of the Classical era, wrote seven four-handed Sonatas in the keys of C, F, E-flat, G, and C major. The redundancy in the choice of tonalities is noticeable; moreover, the ordering of these pieces is hindered by the absence of opus numbers. The two Sonatas in E-flat major are the best, the first being a bit more prominent because of its noble contents. The development of the first movement is especially outstanding. The voice-leading in this sonata is livelier than that of the others, although the secondo is given only accompani-

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Number three in the Breitkopf and Haertel edition, the only one of the newer editions to contain all seven sonatas.
mental figures for long periods of time. Clementi seldom utilizes all of the possibilities of writing for four hands but, nonetheless, his writing is successful. The pleasant sounding flow of ideas and the classically proportioned form contribute to that end. It is under these circumstances that the best of these pieces provide pleasure for the few connoisseurs of this music.

It is obvious that, in the Classical era, the literature for four hands consists more of sonatas than any other genre. The followers of the great composers placed a multitude of such pieces upon the market. People such as Leopold A. Kozeluch (1752-1818), Ignaz Pleyel (1757-1831), and Daniel Steibelt (1765-1823) were industrious in that endeavor. Though their music is not offensive to good taste, it is, however, completely lacking in color. The Sonatas in C and F major, op. 7, by Anton Eberl (1765-1807) are a bit higher in quality. Good things can be said about many of the two-handed sonatas of Johann L. Dussek (1761-1812). His four-handed sonatas, however, remain far behind them in quality; even apparently the best one, op. 74 in B-flat major. Its middle movement is a funeral march; the finale is a minuet carrying the designation, "Tempo di Ballo quasi Andante." Of the two Sonatas of Johann B. Cramer (1771-1858), the second one in G major (1817) has a remarkably pretty, Haydn-esque "Rondo-vivace" as its finale.
Polyphonic music was still considered as almost completely taboo in piano pieces for four hands. An exception to this rule is made with a number of fugues written by Johann Georg Albrechtsberger (1736-1809). They are of polished workmanship but lacking in personality; none of them is especially praiseworthy.

Meanwhile, side by side with the sonata, a new type of piece showed itself to be of value: the small character piece. Though insignificant at first, it made itself to be of great significance for the future. We are able to perceive a prototype in the Miniatures of Daniel G. Türk [See p. 25 in the translated text]. Now we encounter the first master [of the genre], Karl Maria von Weber (1736-1826). His first contribution to players of four-handed music is the Six petites pièces faciles, op. 3. Hardly fifteen years old at the time, the composer created music whose unabashed charm has never been lost, even to the present day. In these six pieces, the influences of Haydn and Mozart are mixed with the charmingly folksy, never banal, melodic invention of von Weber. He unveiled still more compositional ability with the six pieces, op. 10, written in 1809. In many places, the secondo attains its own melodic leadership. In addition, the true von Weber shines forth not only in the friendly sounding, song-like melodies but even more in the fiery passages contained in the second variation from piece no. three and in the
"Mazurka" (no. four). According to Jahns, the variations' theme possibly originated from von Weber's friend, the court chapel director Franz Danzi of Stuttgart, and was used twice by von Weber also in compositions for violoncello and orchestra. A further refinement in four-handed writing is realized in the eight pieces, op. 60, composed in 1818-1819. In the forceful no. four, which von Weber originally wanted to name All' Ongarese, the secondo, with the help of the appropriate double counterpoint, has importance equaling the primo. Moreover, this opus (which in many places is by no means easy to play) comes near to the best of von Weber's two-handed compositions in quality and occupies an honored place in the literature for four hands. Until this time, no pieces had been written that were of more character, yet of such modest means. At the time [of op. 60], only the earliest of Schubert's works for four hands had been written.
Scarcely twenty years after the death of Mozart, there appeared a master who, though his earliest endeavors were unpretentious, was destined to lead the production of piano music for four hands to a second apex. His name was Franz Schubert (1797-1828). During the decade and a half of his creative life, he enriched the world of four-handed playing with a great number of ingenious works—more than anyone before or after him. Over all, he is the only one of the great composers whose output for the piano duet medium is just as significant as his other works. As magnificent as is Mozart's four-handed Sonata in F major, [K. 497], one would still not include it if one were faced with the responsibility of naming a limited number of his greatest masterworks. On pages [50] and [52] are three examples (310, 311, and 312) which illustrate the unsurpassable perfection of Schubert's technique of writing for four hands. In one place are the broad dimensions, the physical arrangement of which is responsible for the beautiful sonority. In the low bass, Schubert finally shuns the thirds used so often by Mozart, which produced an unpleasant, harsh sound. Compare the following examples
with the last chord of example 308 on page 34. In the place of these thirds are moving tenths (observe the secondo in examples 310 and 311). In the primo part of example

EXAMPLE 310

Schubert: from the "B" section of the Rondo in D major, op. 138

EXAMPLE 311

Schubert: Song theme from the first movement of the Grand Sonata in B-flat, op. 30

310, there are two lines of sound to be observed; the first with a which lies a tenth above the of the secondo, one line imitating the other in free inversion. Each line weaves up and down in the space of one and a half
octaves without coming too close to the other. The primo in example 311 is handled similarly. The secondo does not accompany it but, on the contrary, assumes leadership by which it carries the melody (the song theme of the movement) over an underlying pedal point. Such a successful division between the two parts certainly results from the advantages resulting from an increased range of the keyboard since the first years of the new [nineteenth] century. It was possible for Mozart to go up only to $f^3$, but Schubert was able to go an octave higher. II

Next to these broad dimensions, which produced such a beautiful sonority, there is the greatest conceivable variety in the pattern of movement between the two parts, occasionally missing in only the lesser works. In this richness, the secondo has no less a portion than its companion, the primo. In the first four measures of example 312, the chordal statement is most predominant, complemented by the eight-note movement in the secondo. After that, both hands of the primo continue in unison at first, but after two measures they assume their own independent line. This is a characteristic that is typical of Schubert's four-handed style. Also noticeable is the hidden refinement which lies in the usage of the eighth-note motive! In the first four measures, the motive serves as a more or less incidental counterpoint to the chordal theme melody. In the following two measures it is inverted and serves as an embellishment
of the theme melody itself. III

In the years between 1810 and 1813, when he was younger, Schubert composed some fantasies which contain no personal imprint characteristic of the composer. The Fantasy of 1810 (beginning in the key of G major and ending in C major) is a monstrosity because of its endless chain of sections, one after the other, without any order. Only in the short "Allegretto" in C minor is the spirit of the later Schubert allowed to surface. IV In the Fantasy of 1811 (principal theme in C minor), there is a noticeable advancement: the formal scheme has become established. V
The apparently incomplete **Fantasy** of 1813 (also designated as a sonata in practical editions) begins in C minor and ends with a short "Adagio" in D-flat major, closing on the dominant of B-flat minor. This piece is noteworthy because of its inclination towards polyphony and chromaticism; however, it lacks a logical order of musical ideas and contains other awkward features.\textsuperscript{VI}

There is evidence of three later stages in Schubert's development, each represented by the years 1818, 1824, and 1828. One must certainly acknowledge that the dating of the works generally attributed to the year 1818 is, for the most part, not securely established.\textsuperscript{11, VII} The fruitfulness of the years 1818 and 1824 recalls the fact that, during the summer months of these years, Schubert was employed as music teacher in the service of Count Johann Esterházy at the Zelesz Castle. Here he could occupy himself especially with four-handed playing, and his contact with Gypsy music there shows itself in several works. The opus numbers indicate no particular conclusion regarding dates of these pieces, since a considerable portion of the numbers were established through the work of publishers, long after Schubert's death.\textsuperscript{VIII}

**Works originating around 1818**

First of all, there should be mentioned some overtures [for piano duet] which were originally intended for orches-
tra. The modesty of substance and the primitive form in these pieces might cause one to think that they originated at an earlier time. Yet, Schubert is supposed to have intentionally "shaken these out of his sleeve," so to speak, as easy productions. The Overtures in C and D major, complete with "Adagio" introductions, consist of sonata-like expositions and recapitulations. The development sections are missing, as is the case sometimes in opera overtures.\textsuperscript{IX} The ideal of a full, yet transparent, convincing style of writing had already been reached in these early works. The thematic material in the Overture in D major, which is the more inventive of the two overtures, contains melodies which are heard later in the music for Rosamunde.\textsuperscript{X} The Overture, op. 34 in F major, possesses more personal characteristics than the two previously mentioned works. The formal organization is similar, except that there is an added stretta [small addition].\textsuperscript{XI}

There is a fourth Overture in G minor (1819) of a different formal design.\textsuperscript{a} It bespeaks a mature master, but is insignificant in thematic substance.\textsuperscript{XII}

A further advance is noticeable in the Divertimento, op. 63 in E minor, despite some weaknesses. There is a characteristically austere first theme as well as a song theme of true Schubertian spirit. Unfortunately, this

\textsuperscript{a} Contained in Series XXI of the Complete Critical Edition (Breitkopf and Haertel). All others are in series IX.
theme more and more becomes covered over by contrapuntal writing that prevails not only for the remainder of the exposition, but also for the greater portion of the development. This contrapuntal element finally becomes tiresome. Of the two Rondos which probably come from the year 1818, the one in D major, op. 138, is richer in content. This unencumbered, happy piece over which Schubert wrote the words "Notre amitié est invariable" was, in all probability, intended for one of his friends with whom he played duets. In the coda, the beginning of the principal theme appears as a canon at the octave requiring the players to play with crossed arms, a playful, joking symbol of friendship. The other rondo, Rondo brillant, op. 84, no. 2 in E minor, is not at all poor in melodic invention. Still there is a rhythmic uniformity present, which is detrimental. Not only in the main theme, but also in the secondary themes, the rhythm is hopelessly "ana-pested." On the other hand, the Andantino varie' in B minor, theme with four variations (op. 84, no. 1), is such a priceless jewel that it becomes difficult to believe its early date of origin, which has up to now been accepted. The theme and filigree-work in the first three variations indeed produce a magical effect. In the B major finale, the melancholy mood of the theme experiences a heavenly transfiguration. Schubert is the first to use extensively the dynamic marking, ppp. There is such an inner urgency
to be experienced at a certain place in the final variation, that only with bated breath can one both play it and listen to it. The Variations, op. 10 in E minor, dedicated to Beethoven, have certain aspects in common with those just discussed. One perceives this most strongly in the seventh variation, with its figuration similar to that from the finale of op. 84, no. 1. The section between the two measures with double bars in this same seventh variation is really wonderful. The march-like last variation (no. 8) in E major spins threads which form a similarity to the finale of the Variations, op. 160, for flute and piano. The theme is so Schubertian in its setting that one does not even notice that it is an old French Romance, Reposes-vous, bon chevalier. XVI The Grand Sonata, op. 30 in B-flat major, is the most comprehensive of any of the works of 1818. Clearly defined thematic material, folk-like simplicity and warmth of spirit, a treasury of overwhelming modulatory phrases, intuitive security of the formal shape, and maturity of technique of composition all mark this sonata as a masterpiece. It is excelled by only a few later works; and then only because those pieces exhibit refinements of thematic work and towering prominence in transcendental spheres. The first movement of op. 30 anticipates a small part of music history: the lush "Brahmsian" sixths in the song-like theme (example 311) and the orchestral colors at the beginning of the
development which, without question, could well have come from Bruckner; especially when one thinks in terms of a string tremolo instead of the triplet movement.

Belonging to the year 1818 are, finally, a pair of small dances and a few marches, of which are: Trois marches héroiques, op. 27, and Six grandes marches, op. 40. The superscription "héroiques" is spurious for op. 40. These folk-like pieces do not lay claim of being on an equal footing with Schubert's great masterworks. They were sketched in the shortest possible time and were designed specifically for the temporary delight of the composer and that of his partners. In spite of the haste of their composition, they carry the stamp of genius in all aspects. They always give satisfaction to the player of the second part, although he only accompanies somewhat more than is usual with Schubert. How beautifully set is the accompanimental staccato in the trios of op. 40, nos. three, four, and five! It appears again in a significantly contrapuntal fashion in the chief section of op. 27, no. 1. Many modulations to distant keys take place over long stretches. Also, the utmost care is given to technique of composition, for example: at the beginning of the second section in the main part of op. 27, no. 2 before the trio, the descant in the primo states the bass motive, which had been heard in the first two measures of the piece. There are also many other devices exhibiting the same unpretentious
manner of refinement. Schubert composed many waltzes and Ländler for two hands, but it seems that he had little to do with setting such small dances as these for four hands. In the summer of 1818, there appeared *Ein Deutscher mit zwei Trios fürs Pianoforte auf vier Händen* in G major, wherein are contained two Ländler in E major. On the other hand, Schubert did not concern himself with writing Polonaises for two hands, but he did write some for four hands in op. 61, *Six Polonaises*, and op. 75, *Quatre Polonaises*. The exact date of composition of these pieces cannot be definitely established. A whole cornucopia of melodic ideas is poured out upon these pieces. The trios from nos. one and two of op. 61 are enchantingly beautiful!

The year 1824

The three principal works of the year 1824 are: the divertimento, op. 54, the Sonata, op. 140, and the Variations, op. 35. Nowhere does one find a stronger echo of the musical experiences which Schubert had during his stay at the Hungarian summer home of Count Esterházy than in the *Divertissement à la hongroise*, op. 54, in G minor. The Gypsy influences assert themselves not only in the rhythm and character of the melodies, but also in the imitation of the dulcimer. The *Divertissement* is a

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*a* Compare what is said on p. 358f about the distinction between Hungarian and Gypsy music.
"musician's piece" with an amazing number of themes of
great value. The form of the outer movements, which
group themselves around a short march, is not easily per­
ceived, because these movements are rich in what grammar­
ians refer to as "run-on sentences." In the first move­
ment, the principal theme, consisting of only twenty
measures, is repeated in the middle in abridged form; and
at the end of the movement, the principal theme is again
repeated in the manner of a coda. There are two secondary
themes in the movement, both of them "Un poco piu mosso." They are far richer in substance than the principal theme
and, for that reason, consist of many members. The first
is in E-flat major; the second is in B-flat major which,
within itself, encloses a "middle" theme in D minor.
Both secondary themes flow into the same furious "dulcimer
cadence." The finale is handled in an entirely similar
manner. There is no doubt that these procedures do not
efficiently serve the overall effect of the piece. While
the principal theme [of the finale] is not exactly short,
the two subordinate themes are also extended and are more
complicated in their arrangement. The first of the sub­
ordinate themes is in the key of C minor and contains,
within itself, a two-part "middle" theme in the key of
G minor, although the three flats from C minor are not
abandoned. The initial rhythm is: \[\text{The second subordinate theme appears in B-flat major, into} \]
which an F-sharp minor section is inserted. The principal theme is rather insignificantly varied when it is restated in the middle and at the end.\textsuperscript{XX}

In the four-movement \textit{Sonata} in C major, designated by the publisher as \textit{Grand Duo}, op. 140, a symphonic character almost overpoweringly asserts itself. Did Schubert have the intention of orchestrating the piece? Did he not have the time to do it? That we do not know.\textsuperscript{13} Next, in importance to this work would be the \textit{[orchestral] Symphony} in B minor and "The Great" \textit{Symphony} in C major. The powerful, almost oppressive example set by Beethoven in the proximity of Schubert, incited the younger master to a mighty achievement of the first order. The derivation of the entire thematic material from a single idea in the first movement bears the mark of Beethoven, as does the outpouring of developmental elements into the exposition. Not only is the second theme derived from the first, but the intervening elements and the closing section are also related to the principal theme. (Compare examples 313 a and b). The song-like "Andante" of the \textit{Grand Duo} forms a

\textbf{Examples 313 a and b}

\textit{Schubert: Sonata} in C major, op. 140 (\textit{Grand Duo})

\begin{enumerate}
\item[a)] first theme, beginning
\item[b)] second theme, beginning
\end{enumerate}
certain counterpart to that movement in the same key in the fifth symphony of Beethoven. The peculiar combination of a refined quietness with an inner restlessness can be called nothing other than "Classical." The shadow of Beethoven appears once more behind the compelling "Scherzo," again without placing the younger composer in any kind of apparent dependence on his predecessor. The finale points more truly towards the line of Schumann-Brahms. The sudden harmonic changes in op. 140 are majestic, for example: the entry of a C-sharp minor section in the exposition of the first movement, out of which the A-flat major tonality of the second theme is reached. The single theme forming the basis of the Variations, op. 35 in A-flat major has the under-lying sound of a soft march, along with all its lyrical restraint. As a rule, Schubert likes to incorporate this sound into his variations. The personal warmth of sensitivity grips the heart, even in the theme. Afterwards, in the gloomy A-flat minor of the fifth variation, this theme changes into an expression of quiet, introverted sadness. Then, in the otherwise tender seventh variation, it climbs to a truly shocking climactic moment by means of two short fortissimo outbursts. Following that, there suddenly appears a two-measure, dazzlingly bright C major chord, which is the cadence in the dominant key. This follows six measures of a somewhat veiled F minor section in a sotto voce character.
The above description summarizes the technical procedures in the Variations; but does such a description explain the unusual effect of the piece? The answer to that question will remain a secret of the creative genius!

As he did in the summer of 1818, in the summer of 1824 Schubert also wrote some small four-handed dances during his stay in the Hungarian countryside. There are two "German" dances, in E-flat and C major, which only later were arranged for two hands and included as nos. eight and nine in the line of Deutsche Tänze, op. 35.

In addition, there are the four Ländler [for four hands]. But these four Ländler were really only two, because the second (in A-flat major) should serve as the trio to the first (in C minor) and the fourth (in C major) should be the trio to the third (in C minor). With some degree of certainty, 1824 is also the year for some more marches: Trois marches militaires, op. 51, among which the second and third marches exhibit just as effective invention as the world-famous first march, and the breath-taking fast marches, op. 121, bearing the title Deux marches caractéristiques. Two pieces belonging to the years 1825 and 1826 were Schubert's concession to the taste of the times: Grande march funèbre d'Alexandre I, op. 55 (upon the death of the Russian Czar), and Grande marche héroïque au sacre de Nicolas I, op. 66 (for the crowning of Nicholas I, successor to Alexander I). Such works of a musical-
political mixture were produced innumerably during that time. It is superfluous to say that Schubert's contributions stand far above the other products of this motivating force. The charming Kindermarsch in G major (1827) was written for Faust, the small son of Schubert's friend, [Dr. Karl] Pachler. XXII

The Year of Schubert's Death

The year 1828 brings forth yet two more four-handed works of overwhelming greatness: the Fantasy in F minor and the Allegro in A minor. Since von Weber's Konzertstück für Klavier und Orchester, op. 79 (1821), Romantic composers were always searching to find musical forms that gave way to more freedom; forms which could take the place of the sonata, with its laws of structure which had become incompatible to the thinking of Romantic composers. In such cases, it became convenient for the term "fantasy" to serve as the designation of the new form. The fantasy had been more and more divested of its originally polyphonic character since the late Baroque. This new formal proposition was psychologically compelling for the Romantic composers. None of them contributed in a greater way, especially in the disassociation of the form with the spirit of the Classical sonata, than did Schubert in his two-handed Wander Fantasy (1822) and his four-handed Fantasy, op. 103 in F minor.
There are essentially four movements to be distinguished in the latter work, provided they are viewed as having flowing, connecting bridge passages. The first movement introduces a twelve-measure, melodically flowing first theme which moves along in an exposition-like manner (example 314 a). It is repeated in a higher octave with

Examples 314 a through h
Schubert: Fantasy in F minor, op. 103
a) first movement, first theme

b) first movement, second theme

c) counter-motive to b

d) middle section of first movement and fugue theme from last movement (the notes in parentheses are the close of the fugue theme)

e) counter-motive to d in the first movement

f) from the second movement

etc.
g) finale; counterpoint to Example 314 d

h) finale: second subordinate theme (first appearing as a counterpoint to the "comes"

...doubling of the melody; much the same as with first and second violins playing in unison, a procedure which Schubert loved to use even in music for two hands. The second theme, in A-flat major, comes in without a specific bridge passage and not as something entirely new, as shown by its similarity to the opening phrase (example 314 b; countermotive to this in example 314 c). The tension-filled development of a new theme (example 314 d) constitutes a middle section of the first movement. To this theme is given a motive (example 314 e) just as energetic as its counterpart (example 314 d). The first theme, in D-sharp minor, appears temporarily like a mysterious vision. A shortened recapitulation, in which the second theme appears in F major according to the rules of sonata form, brings the first movement to a close. The second movement, a "Largo" in F-sharp minor with an unusually taut rhythm (double-dotted notes) is reached by means of a bold, immediate change of F to F-sharp. The short middle section in F-sharp minor offers only a passing relaxation, as seen in example 314 f). Relationships such as the one existing
between examples 314 c and 314 f (compare the places in both marked by asterisks) give rise to the perception of a homogeneity in the whole work, even though it might not be readily apparent to either the players or listeners. In this Fantasy, an "Allegro vivace" with a trio in D major comes in the place of the scherzo in the sonata. This movement is also in F-sharp minor. The choice of remote keys for the second theme of the first movement and for middle movements is an outgrowth of the penchant of Romantic composers towards expressing "color." The finale begins with a repetition of the exposition of the first movement and then proceeds on to become a structure which one could at best designate as a large fugato or, almost more appropriately, a "fughetta." The theme is that which is seen in example 314 d. Immediately associated with that theme is a first subordinate theme (example 314 g) and, upon the answering of the theme at the fifth (the so-called comes), a second theme carrying just as strong an impression (example 314 h). With all of this, the possibilities for the development of a three-voiced fugue would be present. However, Schubert does not utilize any of these possibilities. He uses them only to bring about a four-voiced development in the principal key of F minor, after which he immediately transforms it (without a bridge passage) into an incomplete development in the relative key of A-flat major. He then changes over
to a more sonata-like development of motives, which are almost completely disassociated from the principal theme, a means used by Beethoven in his fugues (compare p. 212). Also, there are rolling eighth-note triplets which achieve prominence, having been first announced in the seventeenth measure. The coda again takes hold of the principal theme of the *Fantasy*. The impression of unity is strong despite the contrasting-theme nature of the many sections in the work. This impression is given by means of, among other things, a basic, fundamental tempo, which constitutes a unity of movement. In the F-sharp minor "Largo" section, the eighth notes, without doubt, become equal to the previous quarter notes; in the following "Allegro vivace," the whole measure becomes the same as the quarter note had been in the "Largo" section.\(^{XXIV}\)

The *Allegro*, op. 144a, titled *Lebensstürme* by the publisher, is a powerful sonata movement, splendidly successful in form.\(^{XXV}\) In the discussion of two-handed music (p. 276f), the significance of Schubert's inclination towards the usage of the three-part song form in the first theme complex has been pointed out. Because of its natural rounded-off form, it is difficult to get away from the ABA arrangement and to weave the connecting thread to the second theme. However, in the *Allegro*, it serves the composer's purpose in a great way. After a recapitulation of the *forte* beginning in measure 37, the usage of this form
immediately and freely facilitates a dramatically moving transitory passage which is set forth with material from the first theme. Thereupon follows one of the most wonderful places in all of Schubert's creative work: the storm breaks away, the primo is silent; then the bass line sinks down persistently (in a mysterious sounding unison, quasi 'cellos and basses) to G-sharp, the third of the dominant seventh chord. There the bass changes enharmonically from G-sharp to A-flat. It is as though the heavens were opening up, as a song theme is heard in the high register, which no more has anything to do with human feelings such as "joyful" and "sorrowful"; but rather, conveys the feeling of a heavenly comfort and promise. In this place, one notices how judiciously the dynamic marking ppp is again used! The second theme, appearing first in A-flat major, then takes over with a placid, yet majestically broad sweep of line consisting of no less than 45 measures; after which it is repeated in C major, enriched by a softly undulating counterpoint in the high descant, composed of constant quarter-note triplets. The closing section of the exposition again takes control of the fertile material of the first theme. This lasts for the entire development, since the nature of the second theme does not lend itself to motivic manipulation; thus, it is explained why the development is so short in relation to the scope of the entire piece. This is a fact which,
because of the thematic excellence of the piece, does no damage.

Coming from the same time period as the Fantasy and the Allegro is the Grand Rondeau, op. 107 in A major, endowed with a happy, enjoyable mood and excellent workmanship, commissioned by the publisher. Also from this time is the four-voiced Fugue, op. 152, in E minor. Presumably intended as a study, it is completely lacking in dynamic and articulation markings, apart from the forte at the beginning. Also, it is in no respect specifically four-handed and contains a theme which possesses no character of its own, modeled unsuccessfully after the F-sharp minor fugue theme from volume I of [Bach's] Well-Tempered Clavier.
CHAPTER 23

CLASSICISTS AND ROMANTICISTS IN THE FIRST HALF OF THE NINETEENTH CENTURY

Among the contemporaries of Schubert, Hummel and Onslow have made the most significant contributions to the four-handed sonata. This praise certainly is due to Johann Nepomuk Hummel (1778-1837) only with reference to his Grande Sonate, op. 92, in A-flat major. It comes across as being Classically restrained when compared to the restless, somewhat ingenious character of his conspicuously Romantic Sonata in F-sharp minor, op. 81, for two hands. Thanks to the choice thematic material and the outstanding manner in which it is manipulated, it is a pleasure for accomplished players to become acquainted with op. 92, even in the present day. The piece certainly signifies an outstanding artisan. Two advanced players are absolutely necessary, since the composer demands much in the areas of technical speed. Yet, amidst all that brilliance, the nature of the passagework is not unpleasant for the most part, as is the case in pieces by countless composers of that time. The writing for piano is first rate, an important position being secured for the secondo not only by means of counterpoint, but also by the fact
that, at times, it reigns supreme in the sound-rich middle register. The virtuosic passagework in the rondo finale carries it up even as far as $f^3.\text{I}$ That Hummel knew how to write excellent introductions is evident; one can perceive this just as much in the F minor "Grave" of this Sonata [op. 92], as in the introduction to op. 99, which is in the same key and received the inappropriate title of Nocturne. The association of the [latter] introduction with the beginning of Mozart's Fantasy in F minor for an organ roll is not to be criticized. On the other hand, with reference to the theme of the variations following that introduction, one cannot help but be disappointed because the beginning of the theme comes across (mainly because of the nature of its accompaniment) as being a subconscious, teasing imitation of the C-sharp minor fugue theme from volume I of [Bach's] Well-Tempered Clavier.\text{II}

Better music for entertainment is offered by an earlier work of Hummel's, the Sonate ou Divertissement, op. 51. The best part of this piece is the rondo, as Hummel's forte is in his charming rondos.

With the French-born Englishman, George Onslow (1784-1852), we encounter the rare situation of a composer who understands how to express himself more significantly in four-handed works than in two-handed works.\text{III} Along with Hummel's op. 92, Onslow's two Sonatas, op. 7 in E minor and op. 22 in F minor, next to Schubert's, are among
the best to have been written during the life span of Schubert. Onslow displays less polish than Hummel, but rises above him in sincerity and inner expression. With all tenderness of feeling, it is passionate, manly music—well overseen in form and expression, filled with a grand, unified nature, and composed in a transparent, good-sounding manner. The middle movement of the second Sonata is a gem; it is a "Moderato" in F minor with the unfortunate title of Minuet. The piece is similar to the old-fashioned dance only in the outlines of form. In actuality, it takes on characteristics peculiar to itself: not formal characteristics, but those having to do with mood—every quality of the restrained, easy-going, melancholy sounding character pieces which Brahms loved to use as replacement for the minuet or scherzo in chamber works and symphonies. What a shame that this piece, which to this day has lost none of its beauty, should be doomed to obscurity!

The sonata played a conspicuous role in four-handed piano music up until the middle of the nineteenth century. Such is the case in the work of Ferdinand Ries (1784-1838). The ideas of this very prolific student of Beethoven frequently exceed the level of those which the followers of the Classicists had to offer. However, it is a noble seed which falls upon dry, uncultivated ground. Ries' output is not consistent; he took his work too lightly. Next to the genre pieces (variations, polonaises, and
marches), stand two sonatas. Of op. 47 in B-flat major and op. 160 in A minor, the second is the better. The themes possess a certain profile and are manipulated more carefully than usual. Regarding form, the composer goes his own way, which one notices at the beginning, at the preparation of the main ideas. Incorporated into the development of the first movement is an "Andante" which makes reference to elements from the introduction; the second movement is a rhythmically lively "Adagio con espressione." These sections are pleasantly striking through their Romantic, magic mood. [In similarity to those stories], the sonatas, opp. 47 and 12 as well as other pieces of Ignaz Moscheles (1794-1870), are unequal to one another in quality, though one must be careful to view them within the framework of the four-handed literature of the time.

The sonata, op. 15 by Ludwig Berger, who made a valuable contribution to two-handed music, is like bread into which the baker forgot to put the salt. The Irisher John Field (1782-1837) numbers among the popular composers with the few pieces which he contributed to the four-handed literature: Grande valse in A major, Rondeau in G major, and Air russe varié in A minor. In these pieces, he does not act contrary to his nature, which is more tender and refined than the other composers. In his Variations, sounds of the Balalaika are imitated. The sonatas, opp. 3, 79, and 80 of Friedrich W. M. Kalkbrenner (1788-1849),
are completely negligible. In contrast to this, his *Pièces faciles*, op. 35, would have at least as much right to be played as do the easy pieces of Diabelli, Czerny, and Kuhlau; they are attractively conceived and composed in a Classical, Viennese style. Therewith, we have arrived at the literature of that time which was for instructional purposes. For a whole century, the *Sonatinas* of Anton Diabelli provided much pleasure and were distributed widely; thin soup, prepared from a Classical extract. The constant adherence to Alberti figures is boring and the uniform misplacement of the melody in the $c^3$ octave is unpleasing in sound (second movement of the *Sonatina*, op. 24, no. 1 in C major, and others). In any event, even now the *Melodische Übungsstücke*, op. 149, are better [for teaching purposes]. Diabelli's larger sonatas have been long since outmoded. VII The sonatas of Friedrich Kuhlau (1786-1832) are not as completely colorless as those of Diabelli, but are also of a rather meager substance. Finally, Karl Czerny (1791-1857) has also written some sonatinas but, in his writing for four hands, he usually strives more for brilliance. Here is how [one of his] hodge-podge titles reads; it is just as complicated as it is characteristic: *Le goût moderne, nouveau recueil de rondeaux, variations et impromptus sur les thèmes les plus élégans des nouveaux opéras*, op. 398. His many single volumes contain pure "vogue" pieces throughout. As relates to technique of
composition, one must say that Czerny allows the secondo to contribute effectively to the effect of each piece (volume 14). He takes on a more earnest endeavor with the Sonata, op. 10. At first, it promises much but contains little. In the "Andante," there is an offering to the gods of virtuosity in the form of a large flourish which leads the primo from $f^4$ down to $D$-flat, thus allowing it to penetrate unusually far into the territory of the secondo.
Apart from a single work from his early years, all of Robert A. Schumann's (1810-1856) four-handed compositions were written late in his life, around 1850. The work from his early years consists of eight polonaises which appeared in 1828 but were not published until 1933, around a century later. Clara Schumann and Brahms were opposed to the publication of these polonaises because of an observation regarding the manuscript. The harmonic usage here and there points to a certain technical immaturity. However, the manner of writing for four hands is not without personal charm, despite all of its similarities to Schubert, which to this day are noticeable in the general attitude of the music. It is true that the secondo is entrusted only with accompaniment most of the time; in spite of this, the homophonic sound is, many times, not at all commonplace (see example 315). Schumann made use of some passages from these pieces two years later in Papillons, op. 2. Every polonaise possesses a trio which carries a French superscription, such as:
"La douleur," "La belle patrie," "La reconciliation," etc. II Schumann's most famous works for piano duet are

Example 315
Schumann: Trio ("La Paix") from no. 3 of the eight Polonaises

the six impromptus, Bilder aus Osten, op. 66, composed in 1848. Their weakness lies in the inclination towards chordal composition, which produces a thick, uniform sound, much more apt to occur in four-handed than in two-handed pieces (nos. three and five). III By means of a straightforward [kind of] invention, nos. one and four are like creations intended for an unassuming household music-making and are burdened down even by a tinge of the provincial, as is so often [the case] with the later Schumann. For Schumann to slip out of his German skin is as difficult as with any other. The title of the work leads us astray. It is the same as though one would attempt to designate Ludwig Richter's drawings and woodcuts as "Bilder aus Osten." In his prefatory statements, Schumann himself quite openly gave credence to the fact that some of the
pieces had a foreign character since, in the composition of them, he was constantly thinking of Rückert's *Magamat*, stories from the Arabic by Hariri. IV

The *Zwölf vierhändige Klavierstücke für kleine und grosse Kinder*, op. 85 of 1849, are at least equal to the *Bilder aus Osten* in inventiveness, especially as pertaining to their presentation of a variety of emotions. Schumann, whose fantasy was so easily excited by pictorial or poetic portrayals, is in his element the most in these Romantic, programmatic character pieces, such as: "Bärentanz," "Kroaten-märsche," "Versteckens," and "Gespenstermärchen." The real jewel in this opus is "Am Springbrunnen." It is to be played very softly and "as fast as possible," thus making it a difficult piece, as is the entire opus, for the most part. The piano part for Hugo Wolf's Mörike Lied "Begegnung" has an unmistakable prototype in "Am Springbrunnen." V The decline in creative ability in Schumann's later years makes itself evident in op. 109, *Ballszenen: neun charakteristische Tonstücke* [1851] and in op. 130, *Kinderball: sechs leichte Tanzstücke*, which appeared two years later. The basic effect [of the pieces], along with the penetrating rhythmic power in dances composed by the young Schumann, all stray away from their muse in these later pieces. That they also contain much that is sensitive is, however, equally as evident. In his last three four-handed compositions, opp. 85, 109, and 130,
Schumann very seldom allocates the melody to the secondo; still, he compensates for this many times by giving to it a moving, not always accompanimental line (example 316).

**Example 316**

Schumann, *Album for the Young*, op. 85 
"Gartenmelodie" (piece no. 3)

In connection with Schumann, we will touch on some compositions of other composers, including pieces which appeared during and shortly after Schumann's lifetime. Heinrich Marschner (1795-1861) was a genius as an opera composer but revealed a deplorable weakness in other areas, which is the case in the *four-handed Rondo scherzando*, op. 57. VI Also, the contributions of Felix Mendelssohn (1809-1847) to the four-handed literature are insignificant: *Andante und Variationen* in B-flat major, op. 83a (one of the pieces carefully worked over by the composer himself from the two-handed original, op. 83) and *Allegro brillant*, op. 92. Both of these pieces were published posthumously. VII *Three Diversions*, op. 17, three pieces "for amusement" by William Sterndale Bennett (1816-1875), are harmlessly friendly in a Mendelssohnian style. Eduard Marxsen (1806-1887) of Hamburg, teacher of Brahms,
has written *Introduction, Variations et Finale*, op. 20. They are certainly fashionable pieces, but are not totally devoid of taste. Number two from Marxsen's *Amusoir en trois Valses*, op. 16, is set (after the manner of a Polka) in 2/4 time; it came to be designated, even more strangely, as *Valse russe*. In his younger years, Julius Otto Grimm (1827-1903), friend of Brahms, wrote two contrapuntally solid *Scherzi*, op. 5. These pieces stand somewhat above the average. A *Quadrille* by Anton Bruckner (1824-1896) was written around 1854, consisting of six easy, lightweight little pieces in which the composer treads upon the Schubertian domain. VIII
CHAPTER 25

BRAHMS AND DVOŘÁK

After Schubert's mighty accomplishments in the art of four-handed composition, there was not much left to be done by later composers. Therefore, the two great masters of four-handed piano music in the second half of the nineteenth century, Brahms and Dvořák, have not necessarily risen above the level that had already been attained by Schubert. The above statement is made only in reference to the technique of composition in single, isolated instances, and then mainly in reference to Dvořák, as example 319 [p. 39] illustrates. Both composers were rightfully aware of the fruitfulness of double counterpoint as befitting composition for four hands. Compare example 317, [p. 36].

In 1863, Johannes Brahms (1833-1897) published his Variationen über ein Thema von Schumann, op. 23 in E-flat major, which he had composed two years before. The theme of the variations is the last composition of the older master and friend of Brahms who, in February of 1854 (even then having lost his sanity), had begun to write variations based on it before he flung himself into the river from the Düsseldorfer-Rhein bridge. Based on
Schumann's transfigured "Andante," whose mood seems secluded from the rest of the world, this piece is similar to a quiet homage to the dead composer; and is, at the same time, a gift of friendship to the world of four-handed playing. It was given and dedicated to Schumann's wife, Clara, and daughter, Julie. The piece signified a high point in the intensification of four-handed playing, which had not been attained since the time of Schubert. It was also a most beautiful monument to friendship. Most captivating of all is the fourth variation, which is canonical, full of organ points, and far removed from the theme harmonically. The variation moves along stealthily in a shadow-like pianissimo. However, every one of the other nine is a character variation in the truest sense of the word. Each one creates a small world unto itself, with the exception of the first variation, which limits itself to the figurations of the theme. Numerous changes of meter and tonality stand in conformity with the inner versatility of the piece. Most of the time, the periodic structure exactly retains the asymmetrical outline of the theme. Only in variations two and four is the second section of the theme broadened by one measure; it consists of eight-plus-five instead of eight-plus-four measures. The last variation, an apotheosis of festive march rhythms, is equipped with a coda in which Brahms' march theme, fading away gradually, is contrapuntally combined
with the chief motive of Schumann's theme. From the second variation on, Brahms follows only the melodic and harmonic outlines of the theme, more exactly in the second section than in the first. The piece is very easy to grasp and, at times, almost borders on ornateness. In contrast to the variations, Brahms' sixteen Walzer, op. 39 (composed in 1865 and published in 1867)\(^a\), are pleasantly transparent in their sound.\(^{III}\)

Of course, the secondo, in contrast to that of the variations, is designed mainly as a simple; yet by no means boring accompaniment. Only in the last waltz does Brahms suddenly assert himself as a master of double counterpoint. In conformity with his penchant for hidden things detectable only by his friends and connoisseurs of his music (in which practice he showed a kinship with Schumann), Brahms incorporated into the fifth waltz the melody from the vocal quartet, Der Gang zum Liebchen, op. 31, no. 3, which he had written the previous year.\(^{IV}\)

Though they are similar to Schubert's waltzes and Ländler in their form and Viennese coloring, Brahms' waltzes are not like Schubert's so-called Gebrauchstänze; on the contrary, they are to a greater extent, stylized and idealized dances. The fantasy which Brahms develops in dance-like 3/4 meter is extraordinary. Lively waltzes,

\(^a\)Two settings of the Walzer (one more difficult and the other a bit easier) which Brahms himself provided, likewise appeared in 1867.
cheerful Ländler, and pure, authentic Gypsy melodies move along in colorful succession. The work was a giant success, alluring countless other composers to seek their fortunes along the same lines (see p. 102f in the translated text).

In 1868-1869, Brahms had written some waltzes for vocal quartet with piano duet accompaniment based on texts from G. F. Daumer's Polydora. Since these could not promise any large sale, he gave to the work, op. 52, the following title: Liebeslieder: Walzer für das Pianoforte zu vier Händen (und Gesang ad libitum) in order to please his publisher, Simrock. In the first edition, the annotation, "und Gesang ad libitum," is not only enclosed in parentheses, but also appears in fine print. Such titleing would not even have been thinkable without the great self-sufficiency of the piano part which, to a great extent, imitates the song line without copying it slavishly. However, there were still many who failed to recognize that the composition was inspired throughout by the poetry and that by omitting the voices, some of its charm was lost.¹⁶

In spite of this, in 1874 Brahms arranged an edition without singing voices, op. 52a. In this work, the embellishment of the repetition in the second section of waltz no. seven is worthy of note.⁴ In 1874 Brahms composed a new set of waltzes, again after Daumer's Polydora; but for the finale, he chose a text from Goethe: "Nun, ihr Musen, genug."
This time he clearly explained the musical circumstances from the outset, by means of the sub-title: *Neue Liebeslieder*; *Walzer für vier Singstimmen und Pianoforte zu vier Händen*, op. 65. However, an arrangement of this work without singing voices, op. 65a, was issued in 1877. In opp. 52 and 65, the secondo takes part in the melodic activity in a much stronger way than in the *Walzer*, op. 39. The compositional style is absolutely ideal in the 21 *Ungarische Tänze*, which appeared between 1852 and 1869, and which Brahms published in four volumes: two in 1869 and two in 1880.\(^a\) The double counterpoint in the last of the *Walzer*, op. 39 is strictly developed; in the *Ungarische Tänze*, [double counterpoint] appears only occasionally, as is usual (compare examples 317 a and b). The writing is usually artistically characterized by imitation and similar means. The fact that the inimitably fundamental effect of the Gypsy melodies which Brahms utilizes is not diminished by such [contrapuntal] manipulation, constitutes the peculiar value of these dances.\(^VI\) For years, Brahms was beset by

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\(^a\)In newer editions, the four volumes have been combined into two. As with the *Walzer*, op. 39, Brahms also prepared a two-handed setting of the *Ungarische Tänze*; but only from the first two books (nos. 1-10). This setting appeared in 1872. The musical material, which is deceptively easy to comprehend, hides technical difficulties [in performance] which, to some extent, do not lie far behind those contained in the Paganini studies. It is regrettable that Brahms did not decide to provide an easier edition of the *Ungarische Tänze*, as he did with the *Walzer*. It would be opportune in more ways than one.
Examples 317 a and b

a) Brahms: from Ungarischer Tanz, b) No. ten, a few measures later

foolish, petty attacks from those who were jealous of him; they accused him of plagiarism, although the master had avoided that possibility from the outset by publishing the first two volumes without opus number and with the note, "Gesetzt von" ["set by"] and wisely not "Komponiert von" ["composed by"]. In the third and fourth volumes, Brahms appropriated his own material so that, in these, the previously assigned formulation of the title might be dropped. As a German, Brahms could not and would not allow the acquired material to be worked out in a manner of foreigners. Because of its origin, the transformation of the acquired material is noticed, naturally, in the third and fourth volumes more than in the first. Even in the first volume, the "Germanization" of the pieces, as Kalbeck amusingly relates, stirred up the opposition which Brahms received in Budapest as he first performed them in the concert hall (1867) before they were published. Still, no such opposition was able to impede the triumphant
procession of these pieces to the entire cultural world.

In the second half of the nineteenth century, after Brahms, one other composer climbed up to an equal height in the art of four-handed composition: the Czech composer, Antonin Dvořák (1841-1904). His masterworks are the sixteen Slawische Tänze, opp. 46 and 72 (two volumes of each, 1878 and 1886), as well as the Legends, op. 59 (two volumes, 1881). With full right and authority, the Slawische Tänze have attained a degree of distribution and endearment similar to the Ungarische Tänze of Brahms. Dvořák's "red-blooded music" is equally as overwhelming in its brilliant passages, which are of the highest temperament, as it is enchanting in its slower passages, which are filled with charm and sincerity. In the slow passages, however, there is an occasional tinge of sentimentality which, under the circumstances, severely limits the effectiveness of the pieces. The excellence of the musical ideas is astonishing as much in the dances as in the Legends; mostly the melodic ideas, but also the ideas concerning rhythm, harmony, modulation, counterpoint, and form. The enormous respect which Dvořák had for Brahms is noticeable in modest measure here and there, without any limitation of his own personality. Dvořák's abundant usage of double counterpoint, especially, came from Brahms. However, there are also counter voices springing up everywhere that do not utilize double counterpoint; and which, through their naturally
flowing manner, become rivals of the chief voice. Dvořák's *Legends* and *Slawische Tänze* are representative of the highest grasp of all things pertaining to the onward development of four-handed writing in the nineteenth century, outside of Brahms. Dvořák attained the greatest fullness of sound possible without being in excess. He moves around freely in both high and low registers without ever violating the sensitive laws governing the production of a beautiful sound. He reigns supreme with the usage of the four hands; such independence as that illustrated by the secondo in example 318 is one which is not likely to be encountered anywhere else. These measures are taken from the section at the beginning of the "Vivace" movement, which utilizes a free, double counterpoint. In the third

Example 318

Dvořák: *Slawische Tänze*, no. 13 (op. 72, second book)

![Example 318](image)

*Slawischer Tanz*, the situation arises where the left hand of the primo reaches not only over the right hand of his partner, but over both his hands in order to take over
the bass part. It is a completely natural procedure, considering the pianistic idea of that particular place (example 319). Investigation suggests this is the first time

Example 319

Dvořák: Slawische Tanze, no. 3
(op. 72, first book)

that the above procedure occurs. Already mentioned is the fact that Dvořák's richness of ideas also extends to formal structure in large as well as in small matters, which assertion cannot be stated as strongly concerning Brahms' dances. This holds true particularly for the Legends. At times, a larger, simpler form (as a rule, the three-part form) is used, the details of which are modified by the presence of many sections. The changes in tempo, which can so easily result in the destruction of the form, produce the effect of an improvisation by means of their naturalness and directness; especially in the second Legend.

Dvořák also published many other volumes for four hands besides the Tänze and Legends. The creative genius
of the composer, as a whole, breaks through yet little in
the Zwölf Klavierstücke (Silhouetten), op. 8. The art
of allowing both players to participate somewhat on an
equal basis occurs first, and exceptionally, in [piece]
no. eight. In the Walzer, op. 54, which have a refreshing
nationalistic color, the secondo is entrusted only with
accompaniment. This certainly does not come about because
of a lack of mastery in technique of composition, which
Dvořák had already demonstrated by this time; but, rather,
to show that it is possible to write sensitively in a homophonic texture. The Walzer are just as well suited as the
amiable Bagatelles, op. 47, for those who wish to delve
into Dvořák's music, but are not quite up to the technical
requirements demanded by the Slawische Tänze. One can
assert that, in the Schottische Tänze, op. 41, the Czech
master is not capable of speaking with a Scottish accent.
It is Scottish with a Slavic accent. The six pieces, Aus
dem Böhmerwalde, op. 68, can be included among Dvořák's
best pieces only to a limited extent. The Polonaise in
E-flat major, published separately, is a completely weak
piece; festive and clangy, it is apparently an "occasional" piece.
CHAPTER 26

THE GERMAN LATE ROMANTIC [PERIOD] IN THE SECOND
HALF OF THE NINETEENTH CENTURY. THE INFLUENCE OF BRAHMS' WALTZES IN AND OUTSIDE OF GERMANY

Only one composer can stand up next to Brahms and Dvořák: Hermann Götz (1840-1876), who wrote the most beautiful four-handed sonata in the entire nineteenth century after Schubert. It is a posthumous work in G minor, designated by the opus number 17. The fact that it has not been in print for a long time must be regretted more than for any other four-handed composition. As a whole, Götz's sonata unmistakably grows out of a Schumannesque style but is, however, greatly independent in all respects. It towers considerably above all that Schumann wrote for four hands. Although the piece is lyrical through and through, nowhere does the form disintegrate. The rhapsodic introduction (see example 320) immediately bestows to it an individual distinction. Special motivic significance belongs to the fast, upward-moving sextuplet arpeggios, even in the following "Allegro," where the figure is used as a constantly recurring anacrusis. The outer movements, whose noble dimensions take on great significance, are filled with an expression of pressing urgency. Within this framework is placed a gentle "Allegretto" in
E-flat as a middle movement (an excellent distribution of weight), whose cantabile, woodwind-like melody is accompanied by a moving, viola-like part; the two lines stand in double counterpoint to one another and, accordingly, later become interchanged. In order not to extend the composition to four movements and yet still to satisfy sufficiently the need for another slow section, Götz provides the closing rondo with a funeral march-like introduction. The rondo is stamped with a mixture of gracefulness and melancholy. The introduction is also heard again shortly before the end of the rondo. The carefully
laid out, transparent texture of voices shows an exemplary manner of composition for four hands. I

From the middle of the nineteenth century on, the literature for four hands swells mightily. However, if one takes away the masterpieces of Brahms, Götz, and Dvořák, almost everything else up until Reger's time more or less pales in importance. Even so, the works of Theodor Kirchner (1823-1903) stand out favorably. His pieces for four hands with modest technical requirements were the most beautiful and lyrical of any written by the lesser Romantic composers. The modulatory phrases so pleasing in the Zwölf Originalkompositionen, op. 57, are not common or trite; even more so in the Walzer, op. 23. Originally written for two hands, the Walzer were excellently arranged for four hands by the composer himself, as were a good many of his other works. If op. 57 leans towards Schumann in spirit, the Walzer lean towards Brahms; they are not only dedicated to Brahms, but are also influenced by him. In spite of this fact, they contain much that is Kirchner's own. II

Far behind Kirchner is Robert Volkmann (1815-1883). His Musikalisches Bilderbuch, op. 11, can be included among the lighter instructional pieces of a traditional nature. Even more lacking in quality are Volkmann's once popular Ungarische Skizzen, op. 24. III The charmingly set, lively "Reigen" (no. three of the Hochzeitsmusik,
consisting of four pieces), op. 45, of Adolf Jensen (1837-1879), proves once more that faster pieces with much figuration by second rate composers are rather more palatable than their slow pieces, which seem to become out of fashion more quickly. Such finesse as is present in the [slow] pieces of Schumann, not to mention those of Schubert, is seldom seen. Next to Schumann, the general musical influence of Wagner is noticeable [in Jensen's music]. The Ländliche Festmusik and a few other pieces have a weaker effect than does the Hochzeitsmusik. By far the best of Jensen's piano duets is the Abendmusik, op. 59, a succession of six pieces. The movements of Jensen's cycles are related to one another tonally, so that one can speak in terms of a suite, although not in the narrower sense of the Baroque dance suite. IV

Furthermore, Bargiel and Reinecke are among the followers of Schumann. The Suite, op. 7 in C major, of Woldemar Bargiel (1828-1897), consists of: "Allemande," "Courante," "Sarabande," "Air," and "Gigue." Whoever would expect to see a revival of the Baroque suite in the above piece would be deceiving himself. The first two movements have nothing to do with the old dances and the other three movements have only very little relationship to them. They are each character pieces of a moderately Romantic bearing which, in the course of time, have paled. One cannot deny giving a certain amount of attention to
either the above suite or the Sonata, op. 23 in G major, because of their musical contents. The writing for four hands is at its best in the "Lento" movement of the sonata; at other times it is often primitive. A simple, smaller piece which apparently was no more important to the composer than an "occasional" piece, has retained more freshness than those larger works: the three Tänze, op. 24. There are two cheerful, technically easy little pieces: a "Ländler" and a "Menuett," after which follows a considerably more lively and difficult "Springtanz" with some pleasing modulatory surprises shortly before the end.\(^{V}\) The greatness of Karl Reinecke (1824-1910) lies in his pieces for children. His dainty Musik zum Nussknacker und Mauskönig, op. 46, consisting of a large "Overture" and seven more pieces, can provide pleasure for little ones. However, the technical problems contained in the piece can be quite difficult for children. Therefore, the piece is more profitable for listening than for playing purposes. An appreciation for children's dispositions is manifested also in Reinecke's Zehn kleine Fantasien über deutsche Kinderlieder, op. 181, as well as other pieces. The twelve Studien in kanonischer Weise, op. 130, are written canonically and present various forms of canon in the manner of small, friendly sounding character pieces which utilize a harmonically supporting bass throughout. That Reinecke had a much too severe inclination towards
the Idyll, can readily be perceived in the Sonata, op. 35, which already is more or less obsolete. The cycle Von der Wiege bis zum Grabe, op. 202, heretofore beloved and distributed in various arrangements, does not rise above a trite imitation of Schumann. VI It could be that a man such as Joseph Joachim Raff (1822-1882), when viewed from a current perspective, had an advantage over the composers just mentioned because he wrote his four-handed pieces without making any kind of lofty pretentions. At first, one looks rather suspiciously upon pieces with the title Morceaux de salon, op. 82, especially coming from a carefree composer such as Raff; but then one experiences a pleasant surprise. The work constitutes good light music which, throughout, betrays an expert [as composer]. It is salon music with canonic voice leading and double counterpoint without vain ornamentation, but very unequal in quality among the individual pieces. The fact that Raff is sometimes better than his reputation and better than his titles can be perceived by the succession of various types of dances under the title Aus dem Tanzsalon, op. 174. There are fewer artistic devices offered here than in op. 82; still, the invention is just as pretty. This work can be recommended for players of four-handed music who wish, at times, to entertain themselves harmlessly and pleasantly. In comparison, the above recommendation does not apply for the basically boring Humoresque in Walzerform, op.
The three academicians with whom we will now be concerned, produced an output which, in totality, is not large. Friedrich Kiel (1821-1885) occupied himself with compositions for four hands more than the others. The three Militärmärsche, op. 39, can stand up honorably, even next to those of Schubert. The Humoresques, op. 42, are colorless. The Variations, op. 23, based upon a single theme, were highly praised in their earlier performances. Such a favorable judgement can no longer rightly be maintained, since the "broken-winged" work stands notably behind the best piano composition of Kiel's, the two-handed Variations, op. 17. It would not be worth the trouble to revive Kiel's pieces which were written with a pedagogical intent (opp. 13, 57, and 74). Of his two little Sonatas, op. 6, the second one is weak, while the first can be included among the few good sonatinas of the previous [nineteenth] century. The discussion of Kiel's dances will be presented on p. 101 of the translated text. The sonata fashioned after that of the Classical era is seldom seen in the literature for four hands. Hermann Götz killed the idea (see p. 91 in the translated text). Bargiel and Reinecke stand not far behind him in contention for this honor. a Even the great Sonata, op. 122 [in

aSee pp. 94-95 in the translated text. Compare Fibich's Sonata, op. 28 (p. 112 in the translated text).
C minor], of Joseph Rheinberger (1839-1901), written in the last quarter of the previous century, is not a match for Götz's Sonata, op. 17. Nevertheless, Rheinberger's Romantic-Classical contribution is the best which our [four-handed] literature can offer for decades after Götz.\textsuperscript{X} It is a C minor piece of genuine passionate nature. The large sonata-allegro form of the first movement is as well mastered as is possible for a descendant [of the period] to compose. Sections empty in content are scarce. The stormy agitation which moves throughout the piece in a homogeneous fashion, makes itself known in the middle section of the A-flat major "Adagio," and especially in the successful trio of the minuet-like third movement. The finale consists of a "Tarantella," full of pianistic action which, even with its basically gloomy sound, in no way falls out of the general scope of the entire work. The manner of writing has an inclination towards fullness much more than that of Götz, without the underlying danger of becoming overdone. Felix Draeseke (1835-1913) set out to remedy the dearth of expression in polyphonic works with his Kanons zu sechs, sieben, und acht Stimmen, op. 37. In the end, he was not able to come up with anything more than just a series of dry, dull structures [canons], in which compulsiveness is everywhere evident. The Kanonisiche Rätsel, op. 42, are no better. In these pieces, there is no division between primo and secondo. The
secondo, written in the bass clef, has the same material to play that is written in the treble clef above, assigned to the primo. The time interval, in which one part comes in after the other, is specified.\textsuperscript{XI}

Xaver Scharwenka (1850-1924), who was originally from eastern Germany, establishes his reputation with two volumes of \textit{Nordisches}, op. 21, which use Norwegian folk songs published in the northern world. His compatriot Jean Louis Nicodé (1853-1919) wrote some rather insipid \textit{Bilder aus dem Süden}, op. 29.\textsuperscript{XII} In Ernst Eduard Taubert (1838-1934; not to be confused with Wilhelm Taubert), we finally encounter again one who had at his disposal more than just average ability for four-handed writing. This judgement holds true concerning Taubert's three \textit{Polonäsen}, op. 36, which are good music, but are lacking in interest. The long-winded \textit{Vier Tänze}, op. 37, and the \textit{Walzer}, op. 33, are weaker.\textsuperscript{XIII}

Heinrich von Herzogenberg (1843-1900) and Robert Fuchs (1847-1927) are among the most famous adherents to the Brahmsian tradition. In either the early or the late works of Herzogenberg can be seen the fact that he always remained indebted to his friend, Brahms. The personal characteristics in his pieces are not strong enough for this fact to be forgotten. The \textit{Variationen}, opp. 23, 84, 85, and 86, as well as other works, show some laudable qualities, but also many conventional ones. However, as
is the case so many times, posterity, under some circum-
stances, often bestows more favor upon just one of the
small flowers blooming on the edge of the creative artist's
garden than on the trees, to which the composer has assigned
more value. In the case of Herzogenberg, reference is made
to the sixteen Lithuanian folk songs, Daime Balsai, op. 76,
arranged by him and published in 1892; plain, warm-hearted
music in which the only noteworthy element is a uniformly
large degree of gentleness. Are the majority of Lithuanian
folk songs so lacking in temperament, or do they just
appear to be that way by means of the arranger's touch?
Let us not dwell on that! XIV Two years later, Stephan
Krehl (1864-1924) published some Slowenische Tänze, op.
9. XV Four pieces of average scope are formed out of the
dance melodies. The only question is, how could a piece
so original and full of temperament as this have remained
unnoticed? The melodies are enchantingly beautiful; the
manner of composition is certainly not lacking in skill.
Take note, players of four-handed music! We will now
return to Robert Fuchs (1847-1927), who has heretofore
only been mentioned, without having any discussion dedi-
cated to him. In the realm of four-handed piano music,
he is one of the most praiseworthy of any who followed in
Brahms' footsteps; of course, he was not destined to
attain the same degree of greatness and versatility as
his predecessor. Fuch's Wiener Walzer, op. 42, capture
the atmosphere of the "Donau-city" in diverse, frequently changing scenes. Friends of sophisticated chamber music of a late Romantic color will find their fare in other works of this composer (opp. 1, 4, 7, 10, 25, 38, 44, and 48). Yet, it cannot be concealed that a rather pallid tenderness in these works widely separates them from the masterworks of Schubert or Brahms.

The waltzes of Fuchs offer cause to name other pieces among the vast number written by composers who, more or less, confess a dependence on Brahms' example; some of these we have already encountered. In this pursuit, the border between the nineteenth and twentieth centuries will be crossed. Hardly more than a year after Brahms, Friedrich Kiel appeared with his op. 47 [Walzer]. The third of these waltzes reminds one unmistakably of the second waltz [op. 39] by Brahms. The Walzer, op. 48, and Ländler, op. 66, followed later. These three dance-like works of Kiel, which are obviously superior to his other four-handed works mentioned earlier, can surely be counted among the best of their kind during the Brahmsian era.

Op. 53 of Heinrich von Herzogenberg [Walzer] is homely and plain. Worthy of note are two volumes [of Walzer], op. 24, of Bernhard Scholz (1835-1916) and [Zwei Walzer], op. 44 of Xaver Scharwenka, in addition to Reigen, zehn Characterstücke in Walzerform, op. 5, of Georg Schumann (1866-1952). In the latter piece, the special quality
rests upon the pianistically conceived, loosely drawn counterpoint in the descant. In his op. 6, \textit{Walzer}, Eugene d'Albert (1864-1932) ties together all the dances by means of a coda, which makes reference to the first \textit{waltz}. This is similar to what E. E. Taubert, who was mentioned earlier, did in his op. 33 \textit{Vier Tänze}. A place of honor belongs to these excellently composed, melodically warm-hearted waltzes by this engenious pianist \textit{d'Albert}. The influence of Brahms is perceivable only occasionally. In the last chapter, we will see how d'Albert's influence shines forth clear up to the time of Max Reger's waltzes. The Danish composer Rudolf Bergh (1859-1924) is a true vassal of Brahms, as is shown by his very beautiful, small \textit{Walzer}. XVII A less binding connection with Brahms can be seen in the \textit{Walzer}, op. 3 (published in 1906), by the Hungarian Ernst von Dohnányi (1877-1960). The piece consists essentially of several waltzes; one represents the main movement, others form the secondary movements. The manner of writing for four hands is fairly good, somewhat like that of d'Albert, though the melodic invention is weaker. A greater inclination towards Brahms is noticeable in the set of Ländler entitled \textit{Vom Luzerner See} by the Swiss Hans Huber (1852-1921) (see p.116 in the translated text) and in works by the Italian Marco Enrico Bossi (1861-1925). The \textit{Walzer}, op. 93, of the latter composer are distinguished by means
of good-sounding counter voices. In contrast, the English Dances, published in 1883 by the British composer Algernon B. L. Ashton (1859-1937), do not belong within the close circle of Brahmsian music despite their dedication to Brahms, which would lead one to think the opposite. The three pieces contain pretty variations but are expounded upon too much; and they stand notably behind some four-handed East European dances in originality (compare Krehl, Herzogenberg, Busoni, Dvořák, Novák, Balakirev, Tchaikovsky, and Paderewsky). In conclusion, we will mention a volume which is somewhat easy to play but, deplorably, is almost unknown: seventeen Österreichische Tänze by Felix Mottl (1856-1911). These dances likewise hold on to the dance-like 3/4 meter, but have nothing to do with Brahms. They are simple pieces, yet not unartistically set; possessing an Alpine spirit throughout, they are refreshing to the heart, musical representations of the youthful simplicity of nature. XVIII
CHAPTER 27

THE MUSIC OUTSIDE OF GERMANY FROM THE MIDDLE OF THE NINETEENTH CENTURY TO THE PRESENT

In comparison to the blooming and prosperity of German four-handed music during its first century (up to about 1870), the other countries have very little to offer. This is in keeping with the fact that, even in countries traditionally rich in musical culture such as Italy and France, piano music (even that for two hands) really did not find a fertile ground during this time period. What was produced in Italy during and after the time of Clementi is not worthy of discussion. A multi-movement Capriccio, op. 3, by Bonifazio Asioli (1769-1834) is boundlessly lacking in invention; hardly better is Introduzione e rondo pastorale by G. Francesco Pollini (1763-1846). It was only at a later time that there appeared any names of importance. Marco Enrico Bossi has already been discussed (see p. 102 in translated text). Ferrucio B. Busoni (1866-1924), who as a young man lived in Helsinki for a short time, made a name for himself with his op. 27, Finnländische Volksweisen. They are arranged in two movements which have many sections, and are possessed of an austere manner, yet strong in sentiment. They are captivating both in their harmonies and in the art of freely and easily
incorporating accompanimental formulas which deviate from the usual, hackneyed ones. I Two pieces of Alfredo Casella (1883-1947) are worthy of note: Pagina di Guerra and Pupazzetti of 1915, later orchestrated by the composer. II From the year 1920 came a Foxtrot [also by Casella] characterized by a diabolical joy in the use of dissonance without any contrapuntal justification. In the six little pieces composed in 1926 by Ottorino Respighi (1879-1936), we recognize a composer of higher rank by means of several harmonic subtleties, namely in the piece entitled "Armenian Song." Otherwise, it is not a work of high quality. The more fully-endowed secondo obviously is to be played by the teacher. The primo is "neither fish nor fowl," because it moves along almost exclusively with unison between the two hands. On the other hand, it [the primo] is not easy enough, in consideration of the limitation caused by the almost exclusive use of unison. III More significant instructional literature was written by two other composers. Arnoldo Sartorio was born in 1853 in Germany and was there almost long enough to be considered a German. Sartorio composed a large number of works without personal physiognomy. Giuseppi Galuzzi [1861-1936] composed Ricreazioni pianistiche (two volumes, appearing in 1918 and 1925). These are composed with technical craft, but are insignificant in content. In the nondescript writing of the Chansons populaires italiennes, eight impromptus of
Eugenio Pirano (1852-1939), the Italian folk songs produce a trivial effect. IV

In France, important contributions to the four-handed piano literature are to be seen only after the middle of the nineteenth century. The twelve pieces, *Jeux d'enfants*, op. 22 of Georges Bizet (1838-1875), contrast favorably with the two-handed works of the same composer. They are filled with rich harmonic and melodic ideas. V

Just a brief mention will suffice for some pieces of Camille Saint-Saëns (1835-1921). They are *Feuillet d'album*, op. 81, *Pas redouble*, op. 86, and *Berceuse*, op. 105, which are elegant but have nothing to say. VI

The four-handed music of the French composers reached its peak in the work of Claude Debussy (1862-1918). His *Petite suite* appeared in the year 1894, consisting of "En bateau," "Cortege," "Menuet," and "Ballet." An almost atmospheric mood is captured in these little pastel pictures, which were composed with great ease. As with his other earlier works, the musical contents are paltry, yet they are pleasant in their sound. The manner of writing is worthy of emulation, as evidenced by the fact that all the hands are interestingly employed, yet without much technical

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*a* Sonatas from earlier times: by Louis Adam (1758-1848), Hyacinthe Jadin (1769-1802), and the Belgian François J. Fetis (1784-1871).

*b* The orchestrated arrangement is not that of the composer.
display. Equally as well, Debussy achieves a rather plain, thin sound. The same is true for the *Six épigraphes antiques*, composed in 1914, set also for two hands by the composer. Only here, in accord with the characteristic later style of the French master, everything is dissolved much more into mood and color. Debussy was truly just as creative in the usage of the particular technical possibilities of four-handed playing as he was in the usage of possibilities of sonority. One can readily see this in example 321. The primo is given a figure which is

Example 321

Debussy: from *Six épigraphes antiques*
(no. six: "Pour remercier la pluie au matin")

comfortably suited for performance by two hands and which is heard during the course of almost the entire piece, illustrative of the continuous sound of a gentle rainfall. The two hands of the secondo play the melodic line in unison at the interval of two octaves, so that they surround both hands of the primo. We have already observed
the opposite [technical] situation present in the work of Dvořák in example 319 [p. 89] in the translated text, and we meet it again in _Le beau jardin_ by Paul Dupin, who was born in 1865. These four small pieces, composed in 1911, are moderately impressionistic in a programmatic sense and contain many meaningful suggestions in the score. The pieces are not prominent by means of their musical contents, but do distinguish themselves in a technical sense; however, they are lacking in the idea of fantasy, with which Debussy approached his works. Much more charming is Maurice Ravel's suite of 1908, _Ma mère l'Oye, cinq pièces enfantines._ IX

Also elegant are the six children's pieces entitled _Dolly_, op. 56 by Gabriel Fauré [1845-1924]. X Erik L. Satie [1866-1925] also composed some pieces for four hands. XI

It appears that British composers were less inclined towards four-handed playing. The _Valses bourgeoises_ by Lord Berners [1883-1950] are high-spirited. XII Much good can be said about the six _Duets for Children_ by William Walton (b. 1902). It must be assumed that children possess some ability before playing these pieces. XIII

If the best of the Russian piano literature for two hands exhibits a strong nationalistic character, such is the case even more in the literature for four hands. Peter Tchaikovsky (1840-1893) assembled and published fifty Russian folk songs around the year 1870. His intention
was such that, \(\text{in his setting of them}\), the songs would be sufficient in themselves and for that reason he set them very plainly \(\text{unornamented}\), usually with a repeat.\(^a\) However, even with the repetitions, the pieces are so short that the need for a rounding-off of the form is satisfied more nearly by a folkloric interest than by formal treatment. The peculiar Russian folk music, as presented in the manner used by Tchaikovsky, strangely affects middle-Europeans partly by means of its non-symmetrical structure, wavering tonalities, and indefinite closes.\(^{XIV}\) The *Dreissig russische Volkslieder*, harmonized and arranged for piano duet in 1898 by Mily Balakirev (1837-1910), are notable. He discovered these melodies in a collection in which they were notated only for a solo voice, without accompaniment. Even more than Tchaikovsky, Balakirev was intent upon producing actual small piano pieces in which the folk songs were provided with small variations and sometimes with short preludes or postludes. Most of the time, they adhere to an ancient eastern, non-leading tone system of harmony, and are unusually charming; particularly the melancholy ones, which seem to present something of the impression of the Russian landscape.\(^{XV}\) Besides these works based on folk songs, the Russians have provided nothing else which could be of equal interest. Among the

\(^a\)Forty of these were published in 1941 by Peters.
fairly well-known teaching literature can be named not
only the six children's pieces, op. 34 and Kindersuite (canons), op. 54, but also the twelve pieces ("of moderate difficulty"), op. 66 of Anton Arensky (1861-1906). Upon the first encounter with op. 34, no. 1 ("Marchen"; a pretty, moderately nationalistic piece), a favorable impression comes through. The above does not hold true for the other, extremely insipid pieces. XVI Im Grünen, op. 99, by Alexander Gretchaninoff (1864-1956), is better in quality. XVII Op. 31 by Sergei Bortkiewicz (1877-1952), [entitled Russische Weisen und Tänze], appeared in 1926. In this piece, the "Russian tunes and dances," as indicated by the title, are urbanized somewhat in the same way as are the farmers of Tirol in paintings by Defregger. XVIII Paul Juon (1872-1940), in his Tanzrhythmen, op. 14 (seven pieces, 1900), and in his Neue Tanzrhythmen, op. 24 (five pieces, 1904), strives for a certain "spicyness" by means of a coloristic flavor that is partly Slavic and partly Oriental. Wherever he proceeds in the usual middle-European manner, for example in the "Walzer" (op. 14, no. 3), he has nothing of importance to say. Along the same lines, the piece "Tamborine" from Juon's suite, Aus alter Zeit, op. 67, has a nice effect. The others are somewhat weak, with too many octaves in the primo. On the other hand, the piece entitled Die Unzertrennlichen, op. 75 (nine little pieces,
1923), can be occasionally recommended for beginners. Here, the musical ideas as well as their manipulation are superior to the average contained in most instructional literature. All of the Russian children's pieces mentioned from Arensky on, are far exceeded in originality by the Drei leichte Stücke (1915) and the Fünf leichte Stücke (1917) by Igor Stravinsky (1882-1971). These can be called children's pieces only to the extent that there are easy parts in either the secondo or primo. The other parts can be difficult to play. Using the most economical of means, Stravinsky, moreover, produces some unusual sound components, such as: the sounds of southern street life, realized Spanish dance melodies, and imitations of the sound of the Balalaika. He allows a Russian folksong to become melancholy by using an ostinato with a seventh, or he parodies the march, galop, and waltz in an audacious manner. The Drei leichte Stücke (a "March" for Casella, a "Waltz" for Satie, and a "Polka" for Diagilev), could also be played just as well by three hands.

The Polish Ignaz Paderewski (1860-1941) acted in a way different than did Tchaikovsky and Balakirev in the binding together of many folk songs into one piece, thus achieving a larger, many-sectioned form. This was accomplished in each of the six numbers of his op. 12, Tatra-Album: Tänze und Lieder des polnischen Volkes aus Zakopane. Within this opus, there is more that is actually "composed"
than merely "set." The Slavic music, which speaks through the melodies themselves, together with a generally simple, yet effective manner of writing, provides joy for the players. The *Spanischen Tänze*, op. 12, which Moritz Moskowski (1854-1925) published along with a number of other four-handed pieces, is familiar to everyone. Its popularity can be attributed to the pleasing melodies, the strong, uncomplicated rhythm, and the rather comfortable "playableness." XXI

In Czechoslovakia, the music of Dvořák outshines that of all others. Unfortunately, Smetana is not included in our particular subject. [He did not write any music for four hands.] On the other hand, Zdeněk Fibich (1850-1900) has distinguished himself by means of his powers at four-handed writing. His two character pieces, *Vigilae*, op. 20, have to their credit a full, successful piano sound attributable to Brahms' influence; music which, like a fantasy, is freely formed and has an effect which is not impersonal. Fibich shows himself to a greater advantage in the essentially lyrical *Sonata*, op. 28, of 1886. The sound in this piece is more transparent. The simple, yet choice style bespeaks a musician of rank. The *Sonata* continues the line of development established by Hermann Götz in his four-handed sonata. Of less significance are Fibich's *Malinkostí* (Mignons) op. 19. No. one is a waltz; the others, unfortunately, are weak. XXII Vítězslav Novák
Novák reveals himself to be a worthy pupil of Dvořák in the *Drei böhmische Tänze*, op. 15. Published in 1898, the work consists of "Polka," "Sousedska," and "Furiant." This hearty music is as captivating through its charm, gentleness, and warm-heartedness as it is arousing by means of its temperament. Novák learned from his master, Dvořák, the art of utilizing all four hands in a beautiful way, yet still preserving a noble, transparent sound.

A rather feeble imitation of Mendelssohn is present in the four-handed piano music produced in the northern lands around the middle of the nineteenth century. In Sweden, Ludvig Norman (1831-1885) is representative of that practice with his three pieces, op. 7, and *Reisebilder*, op. 52. In Denmark, there is the imminently more talented Niels W. Gade (1817-1890). His *Drei Klavierstücke in Marschform*, op. 18, have become forgotten. From a compositional viewpoint, the best is the principal section of piece no. two; the worst is the trio of the same piece, with its intolerably long, pulsating accompaniment. Also forgotten are Gade's *Nordische Tonbilder, drei Fantasien*, op. 4. The heroic air contained in piece no. one of the above opus is unbecoming to Gade, the lyricist. In the next generation of Danish composers there appears August Winding (1835-1899) with his *Vier Klavierstücke*, op. 6, and a succession of dances and marches with the title, *Aus jungen Tagen*, op. 32. Also, there is Ludwig Schytte
(1848-1909) with his entertaining Pantomimes, op. 30, which consist of eight cyclically conceived carnival pieces. In his Schwedische Lieder und Tänze, op. 52, the folk melodies are the best. However, they are set with little inspiration and are, at times, trite.

In the beginning of the activity of writing for four hands in Norway, there were some smaller pieces by Halfdan Kjerulf (1815-1868): Polonaise, op. 13, Marsch, op. 21, Rondino, op. 22, and others. Then there appeared Edvard H. Grieg (1843-1907), who outshone all the others. One can disregard his inventively weak Zwei symphonische Stücke, op. 14. They constitute the middle movements (later arranged for four hands) of a symphony that he wrote in his younger years, which never was finished. The two Waltz-Capriccios, op. 37 of 1883, are better and the Norwegische Tänze, op. 35, are certainly a prize. As are the Ungarische Tänze of Brahms, Grieg's dances are better known in other arrangements than in the four-handed original form of 1881. This four-handed work can be counted among the best of dance-like pieces of a nationalistic character. By its vigor, it far excels the sometimes thin-blooded two-handed music of this Norwegian. There are more than a few modulatory surprises. Example 322 illustrates one of the clever harmonic usages taken from the well constructed finale (notice the accented chords). 

Christian Sinding (1856-1941), Grieg's once formerly overrated
compatriot, comes across gratifyingly whenever he utilizes native idioms, as in the Nordische Tänze und Weisen, op. 98, published in 1909. Accordingly, the manner of composition is pleasantly "loosened up," while in previous works, opp. 35, 59, and 71, it was orchestrally overdone; the melody was frequently heard being doubled in three or four octaves simultaneously! Present in those pieces are: bombast, a cold sonority attempting to show splendour, flowery "rubbish" with chordal arpeggiation, and an exaltation of blissfulness (example 323).

Example 323

Sinding: from the Walzer, op. 59, no. one

Over against this music of thundering display, what a pleasantly smooth effect is produced by the four-handed music of the Swiss composers of the same time. Sinding's
contemporary Hans Huber (1852-1921), begins his work with the imitation of Schumann in his *Märchenerzählungen*, op. 16, and then falls into the shadow of Brahms, out of which he never emerges. In conformity with Brahms' example, a noticeable dexterity of compositional technique evolved in the work of Huber. Neither of the four hands can complain about being given too little involvement in the melodic texture of the piece. Around thirty volumes demonstrate with what love the once leading Swiss composer devoted himself to four-handed music. He was inspired by poetic figures and words in his pieces: Goethe, opp. 23 and 41; Scheffel, op. 24; Heine, opp. 15 and 23; and Hoffmann von Fallersleben, op. 56, all appear on his title pages. Of course, whenever Huber is compared with Goethe, the provincial manner of the former certainly comes to light. XXV There are a few pieces of somewhat better quality which raise themselves above the common, trite style of many of the smaller pieces; not so much the Variationen über einen Walzer von Brahms, op. 71 (it is based on the beloved waltz in A major, the penultimate piece in Brahms' op. 35), as the *Präludien und Fugen* in all keys, op. 100. A large part of Huber's four-handed music consists of dances. In these pieces, especially when he refers to his homeland in the titles (*Vom Luzernersee: zehn Ländler*, op. 47, and *Schweizer Lieder und Tänze*), one anticipates something more original and hearty; however, one must be
content with pleasant little pieces by a genuine academician, who is able to express himself through artistic craft. Of the later Swiss composers, Werner Wehrli (1892-1944) occupies an important position among the composers of music for four hands. Possessing more than just an ordinary contrapuntal skill, he understands the importance of bestowing a personal note upon even easy, lighter pieces. In his Kleines musicalisches Speilzeug, op. 24, one is delighted with the musical ideas, which are always well formed pianistically. There is one place in the piece where the composer allows the secondo to reach over both hands of the primo. The pretty Nachlese, nine small pieces, op. 46, is also easy; somewhat more difficult are the twelve attractive Variationen über ein Schweizeres Lied, op. 45.

The collection Arcadia by the Netherlander Henk Badings has been mentioned in part one of this book. Of the four volumes, the last is dedicated to four-handed playing. It follows a format in which the primo is given the easiest possible tasks, restricted to a five-finger position on the white keys, while the secondo performs something substantially more difficult, written in the spirit of the newer, more contemporary music. One is reminded of Stravinski and Finke; still, Badings proceeds less extravagantly.
CHAPTER 28

GERMANY AND AUSTRIA FROM REGER TO THE PRESENT

After Brahms, Götz, and Dvořák, the piano music for four hands again reached a considerable peak in the work of Max Reger (1873-1916). The accomplishment signified by his "first-born" four-handed composition, the twelve Walzer-Capricen, op. 9 (1890), immediately inspires amazement. Even a fleeting look at the notation will reveal what kind of unusual sound masses the composer creates and how difficult and comprehensive are the tasks which he delegates to both players. Whenever a secondo player wishes to be occupied with as difficult material as he would be with a demanding two-handed piece, he will be satisfied therewith in the Walzer-Capricen. The playing is certainly virtuosic in places, though it is made to be subservient to higher goals in a "Regerish" fashion. Also, wherever there is not a canon in contrary motion being employed, as in piece no. five, the contrapuntal skill [of Reger] sees to it that there is lively activity going on among the various voices. Simple, homophonic accompaniment is almost entirely absent. Reger's bold harmonic practices along with his restless modulations, which take place in the shortest possible time, afflict both players with a multiplicity of accidental signs.
difficult to comprehend simultaneously. In the ostinato of piece no. two, Reger does not shy away from a harshness of sound (example 324 a). The simplification of the score which is provided in example 324 b allows the harmonic content to be more clearly observed. A situation similar

Examples 324 a and b
Reger: Walzer-Caprice, op. 9, no. 2; meas. 7-8

The above excerpt, simplified

to the above is apparent in piece no. ten where, during the entire piece, the secondo moves over three octaves with a sixteenth-note figure; all of this occurs within the value of two quarter notes (example 325).

Example 325
Reger: Walzer-Caprice, op. 9, no. 10
The rhythmic diversity of the piece is great; an unusual overlapping of various rhythms can be seen in example 326.

Example 326

Reger: Walzer-Caprice, op. 9, no. 12
six measures from the end

In accordance with the "free" title of the opus, in some of the pieces there remains little more than the 3/4 meter to remind one of a waltz. Later, in the more easily approachable Sechs Walzer, op. 22, Reger remains faithful to the character of the true waltz. Here, as in the Deutsche Tänze, op. 10 of 1890 (which come between the previously mentioned pieces chronologically), the Brahmsian basis of Reger's music comes to the forefront more than in op. 9. In Reger's music, the Brahmsian influence is always present, but is not detrimental to Reger's own personal style. The manner of composition is simpler and more transparent. The counterpoint is limited and the seconde is content, at times, with pure harmonic accompaniment. However, in one place, this accompaniment
serves as a counterpoint in straightforward and retrograde motion to the canon which is being performed by both hands of the primo (op. 10, no. 13). In the last of the Deutsche Tänze, Reger serves up a "hash" prepared by combining the smallest morsels of the other pieces in the opus; a practice which, however, is not exactly convincing. In the Cinq pièces pittoresques, op. 34 of 1899, Reger finally breaks away from the domination of 3/4 meter. By means of his usage of a productive counterpoint, an ideal equality of importance is reached between the primo and secondo in this opus. An ingenious idea decorates the ending of the fourth piece. A "Piu presto" is inserted into this "Andantino," with the instruction to play the entire measure in the same amount of time as the quarter note had occupied previously. In conclusion, the "Andantino" again returns in shortened form played by the secondo, during which the primo continues on to the end with the "Presto" tempo, still in the above relationship of time values.

If the technical difficulties in op. 34 are already considerable, Reger raises them to a new level of virtuosity in op. 58, the Sechs Burlesken (1901). We are referring here to the double-chord hand positions in piece no. four, the chord trills in piece no. five, and the unusual octave technique that can be observed in example 327. In piece no. six, an intellectually confusing "joke" is pulled utilizing the melody of "O du lieber Augustin," along with
Example 327

Reger: from the Sechs Burlesken, op. 58, no. 6

a series of continuing, grotesque, modulatory twists. Also, the art of counterpoint has its place, which goes without saying in the music of Reger. The augmentation of the theme appears in the bass, which is then repeated; the first two notes of the augmentation are contained in example 327 (left hand of the secondo; the right hand brings in the original form of the theme). As though to make amends for the fact that the music in op. 58 is written in the fastest tempi, Reger favors the slow tempi in the Sechs Stücke, op. 94, of 1906. Accordingly, one encounters many gentle, to some extent even pious moods. Also, there is not a wish left unfulfilled in a formal and technical sense. If the invention is orchestrally colored more strongly here than in any of the earlier pieces for four hands, then one must understand that Reger never assigns to the piano what is naturally idiomatic for it. The last two pieces of op. 94 should be thought of as constituting a "Prelude and Fugue," though they are not
expressly designated as such. These pieces are strongly suggestive of the organ.

During and after Reger's time, many kinds of intricacies in four-handed music developed, especially in southern Germany. The Sechs kleine vierhändige Stücke, op. 8, of Hermann Zilcher (1881-1948), appearing in 1904, are easy to play, well-worked-out contrapuntally, and are provided with superscriptions of a Schumannesque nature. Therewith, they can be associated significantly with the neo-Romantic movement of the turn of the century. Op. 8 is a youthful work, with a definite personal stamp. The Bayerische Ländler, op. 36, of 1921 are somewhat easy to moderately difficult. In these pieces, Heinrich Kaspar Schmid (1874-1953) presents Bavarian along with a few sprinklings of Brahmsian sounds. The twenty German folk songs, which Schmid published in 1937 under the title Freut euch des Lebens (op. 93), are commendable by means of their beautifully flowing counter voices. In the field of folk music arrangements, next to the older Bavarian Schmid, we meet a younger man, Hans Lang (1897-1968). His Kleiner Maienkonzert, Musik über alte Frühlingslieder (contained in the Strassburger Klavierbuch; see footnote on p. 129 of the translated text) is outstanding because of its tasteful division of the melody in various voice registers and because of its native use of counterpoint. The Kocheler Ländler, op. 135 by Walter
Niemann of Hamburg (1876-1953), entertain in a simple, friendly sounding manner in both primo and secondo.

Of the West German composers, we will mention Heinrich Lemacher (1891-1966) and Hermann Schroeder (b. 1904). Lemacher's Heitere Suite, op. 28, was created for amateur musicians. It, along with Schroeder's Fünf deutsche Weinachtslieder, op. 18, number among the best of the small pieces which had been written in Germany from Reger's time to 1936, the year of their publication. Piano players must be thankful for this opus [op. 18], because our otherwise so ample literature is poor in one area: in significant, worthy Christmas music.

In Austria, there seems to be very little music that was composed for piano, four hands. From Otto Siegl (b. 1896) come the six pieces entitled Vierhändig, op. 118, published in 1940. These pieces are mood music, in which cozy sketches and paintings go hand in hand with artistry of composition. Siegl exhibited a similar ability even

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*a Christmas music for two hands: old German Christmas music is available in Nagel's music archive and also from Bärenreiter; see also Murschhauser (p. 91f) and Rathgeber (p. 147). New Christmas music: Willy Burkhard, Was die Hirten erlebten, kleine Weinachtsmusik and Weinachtssonatine; Siegfried Heda, Weinachtslieder am Tasteninstrument; Helmut Degen, Weinachtsbuch; Günter Raphael, Advent und Weinachtslieder; Hermann Schroeder, Susani. For four hands: Armin Knob, Das Weinachtschefflein, alte Weinachtslieder; Karl Hermann Pillney, Weinachtliche Hausmusik nach alten Weinachtsliedern. See also: Liszt, Maler, Busoni, Bartók (pp. 345, 428, 462, and 506 in Part I of Klaviermusik).
earlier in the Leichte ländlerische Tänze, op. 7, in which an austere manner is combined with more emphasis on the lines. The four Bagatelles, op. 70, by Ernst Krenek (b. 1900), were published in the year 1931 and have remained unfamiliar to the author of this book.\textsuperscript{V} To those who are uninitiated in the harmonic theories of Josef M. Hauer (1883-1959), his moderately spacious Labyrinthischer Tanz must come across as being unbelievably monotonous and dry.\textsuperscript{VI} The Zehn Stücke für Lehrer und Schüler by Fidelio Finke (1891-1968) of Sudetenland are laid out in a manner like that used by Stravinsky, in which there are great differences in difficulty between primo and secondo (see p. 111). The upper part is intended for children, while the lower part is intended for mature virtuosos. In the Zehn Stücke, the bold pieces, "Marionettentanz" and "Passacaglia" are the best.\textsuperscript{VII} Two volumes by Egon Stuart Willfort (b. 1889) can be useful as easy sight-reading material for teaching purposes. They are titled Waldsuite (1949) and Duos für Jedermann (1953).

The two Spielbücher by Harald Genzmer (b. 1909) are a treasure for players of modest ability. They are composed of small pieces rich in invention. Worthy of note is the tasteful harmonization of the closing sections of each piece. In the first volume, the primo is easy; however, it is not easy for beginners, as the preface to the volume claims (piece no. six, especially!). The three
pieces in the second volume are intended for players who are more advanced. Genzmer is one of the few living composers who contributed a sonata to the literature for four hands. In the second half of the nineteenth century, Götz, Bargiel, Rheinberger, Anton Rubinstein, and Fibich each composed one sonata for four hands. As a result, the thread of continuity in the creation of four-handed sonatas was not broken. In the twentieth century, it seems that the inclination towards this endeavor had disappeared. Not until the end of the third decade did the production in the area of the sonata activate itself more strongly. As relating to sonata form in particular, it is fascinating to observe how some composers utilize it in a contemporarily free, very individually colored fashion, while others faithfully adhere to the Classical form. Among the Classicists are Genzmer and Höller who, despite their use of Classical form, are not considered reactionaries. In 1938, Paul Hindemith (1895-[1963]) became worthy of note in the area of the piano duet. His creative ability manifests itself in each of the three movements of his Sonata for four hands. None of these movements falls under any kind of traditional scheme, and yet each is formed with a compelling security and clarity. In the moderately moving, festive sounding first movement, the sonata form is freely modified. Following that is a very lively "Intermezzo," which in earlier times might have
been named "Gnomentanz." The "Ruhig bewegt" finale is in three parts. One must particularly be amazed that the predominantly homophonic principal theme, after a rather hurried "Scherzo" section, utilizes polyphony as well as other means to arrive finally at the free "Reprise," which continues on to the end of the movement. Though strongly sublimated, thematic relationships are perceptible among all the movements of the sonata. The rhythm and melodies, as always with Hindemith, show forth an individually stamped, masculine characteristic. Melodic structures often become conspicuously displaced metrically, a practice usually encountered in contemporary music, especially in dances (example 328 a). Canonic voice-leading plays a considerable role. With reference to sound, an effect at the beginning of the third movement is worthy of note: the primo carries the chief idea mezzo forte in the left hand; the right hand goes along a twelfth higher, playing a shadowy outline of the melody, pianissimo, excluding the ornamental notes. Physically, this produces a strengthening of the second partial, resulting in a very peculiar effect (mixture: example 328 b). One notices also the simultaneous, gradually falling succession of twelfths in the first two measures of the secondo part. The writing for piano is fairly compact, far removed from brilliance in the usual sense, but without dispensing with a true pianistic coloring (example 328 c).
Examples 328 a through c

Hindemith: Sonata (1938)

a) Beginning of the second movement

b) Beginning of the third movement

c) Third movement; beginning of the middle section

While Hindemith's sonata is of moderate size, Karl Höller (b. 1907) has given us two Sonatas, op. 32, which
are expressly designated as "small." In the first, he draws near to the early Classical sonata in about the same manner as it was used by Mozart in the four-handed sonatas in D and B-flat major. This fact is observable in the rapid passagework, the filigree work, and through the manner in which the sonata form was utilized in the outer movements. Unlike Hindemith, Höller did not freely modify the Classical form but, rather, utilized it in its earlier state with all of its characteristic tonal functions. These functions are seen in the relationship of the exposition to the recapitulation and, within these two sections, in the relationship of the first and second themes. The difficulties of performance (also reminiscent of the early Classical sonata) are much smaller than those present in Hindemith's sonata. The difficulties increase only in the finale of Höller's second sonata. Also, Harald Genzmer models his Sonata in D major of 1943 on the small Classical form. On the other hand, insofar as the general mode of expression is concerned, he stands partially on the theories of Hindemith, especially at the cadences.\textsuperscript{a}, XIII

\textsuperscript{a}The sonata by Genzmer and the first sonata by Höller both appeared in 1943, published by Litolff. Moreover, the long movement of Genzmer, which is based on a hymn tune, and the complete Sonata, op. 32, no. 1 by Höller, are both contained in the Strassburger Klavierbuch (Edition Peters). This collection of four-handed music appeared in 1943 and contains, in addition to the above, one contribution each by H. Brehme, C. Bresgen, G. Frommel, W. Girnatis, L. J. Kauffmann, E. L. von Knorr, H. Lang, H. Schroeder, H. Spitta, and J. Weismann.
Since compositions for four hands almost exclusively serve the needs of "household" musicians, the demands placed upon the players must needs be contained within modest boundaries, more than in music for two hands. Just as did Höller and Genzmer, Kurt Hessenberg [b. 1908] satisfied this requirement in his two-movement Sonata, op. 34, no. 1 (1948), which one could just as well designate as a sonatina. In this piece, modern austerity, sounding together with linear voice-leading, becomes toned down by the tenderness of Romantic expression—a union of apparently antithetical possibilities. The first movement, "Moderato," is overshadowed by an expression of quiet sadness. The beautiful "Adagio" introduction to the last movement breathes [the essence of] a deep devotion. In the "Vivace" section of the finale, a heartfelt humor penetrates. It is humor in the sublime sense of Jean Paul and Robert Schumann which, at first, is suppressed and in the end is set free. In order to clear up a misunderstanding, I must say that the "Romantic expression" is here referred to as a concept beyond the confines of time. Hessenberg's music has nothing to do with the blissful emotion of the previous century, least of all his compositional technique. The writing is exemplary. The four hands are always busied with the natural flow of the melodic lines; nevertheless, the abundant overload of sound present in the music of others is avoided by Hessenberg.
Much can be said about the sonata in our time. However, one seldom encounters polyphonic pieces, e.g., fugues and canons. In this category are the *Kleine kontrapunktische Stücke*, op. 37, of Johannes Brockt (b. 1901), pieces which are intended to be instructive in purpose.
APPENDIX

OVERVIEW OF PIANO MUSIC FOR ONE HAND, FOR
THREE, FIVE, AND SIX HANDS

For One Hand

Philip Emmanuel Bach was apparently the first to arrive at the idea of writing a composition for one hand alone. His piece does not have a specific title, but has the character of a small etude and is in the key of A major. Consisting of one voice moving along in a constant eighth-note motion, the piece does not treat any particular technical problem. Exclusive of the expected repetition, its two sections together comprise only 24 measures. It was not until later, in the nineteenth century, that Bach's good example found a successor. Then, this type of piece was usually not intended to be played by either the right or the left hand, as was the case with Bach's piece. Rather, most were written only for the left hand, which is usually the weaker and in need of specific etude material. Early attempts at writing this type of piece came from

\[a\] Nevertheless, the entire literature for left hand can also be played by the right hand, mostly note-for-note, although at times under somewhat adverse circumstances. In isolated instances, insignificant alterations are necessary.
Ludwig Berger (1777-1839) and Eduard Marxsen (1806-1887). Berger designated one of his twelve Etüden, op. 12, published in 1820, for the left hand. Marxsen, who was from Hamburg and was a teacher of Brahms, contributed the three Impromptus, op. 33, and the Exercises, op. 40. The Impromptus also have a subtitle, "Hommage a Dreyschock." The then celebrated pianist Alexander Dreyschock (1818-1869) contributed two sets of Variationen, op. 22 and op. 129.

Except for the acceptable little pieces of Berger, nothing else was created except worthless types in vogue at that time. Were it not for the importance of the name Franz Liszt, his piece for one hand, dedicated to Count Zichy (Verlag Schuberth and Co.) would not even be worth mentioning. Apparently, it is a paraphrase based on a Hungarian song entitled "A mag yarok Istene" which, in German, is "Ungarns Gott." It mainly consists of pompous sounding, thundering octaves. We will now proceed to the salon music for one hand which was written during the second half of the nineteenth century. Of all composers of this genre, the Hungarian Count Geza Zichy, who lost his right arm in a hunting accident, has become the most famous. However, the following pieces are of greater artistic usefulness: the "Romanze" from Drei kleinen Konzertstücke, op. 40.

\[ ^{b} \text{Pieces by Zichy are contained in Album für die linke Hand (Peters) and in Album für die rechte oder linke Hand allein (Breitkopf).} \]
and a *Konzertwalzer*, op. 36, by Rudolf Niemann (1838-1898); six *Studien*, op. 133, by Joseph Rheinberger (1829-1901); and compositions by Karl Reinecke (1824-1910) consisting of two character pieces, a *Fugue*, op. 1, and a *Sonata*, op. 179. This sonata has a demanding variation movement. In the first movement, the fantasy of the composer is impeded because of certain limitations which he imposes upon himself. He makes very little use of the particular possibilities of one-handed playing. On the contrary, from the very outset Brahms does not allow this to happen in his arrangement of Bach's *Chaconne* from the *Partita* in D minor for unaccompanied violin. The reason was that he wished to remain faithful to the original score as much as possible. Such was not the case, however, with the Russian Alexander Scriabin. He investigated the technical requirements requisite for the production of a sonority wherein the listeners, while not looking, would believe that they were actually hearing playing by two hands. There should be no excuse for an unsatisfactory result, even if the music is played by only one hand. Scriabin was the first to recognize this clearly. Up to that time, composers had found themselves in a would-be dilemma in which it seemed that they were faced with only two basic possibilities: either both the melody and accompaniment must move together within the grasp of one hand (mostly within the compass of a tenth), or the composer had to make use of
profuse arpeggations. The former means naturally results in severe restriction. The latter is an ill-favored last resort. Now, however, let us consider the successful writing in Scriabin's *Prélude et nocturne*, op. 9, of 1895. The bass and harmonic filler primarily are not played at the same time as the melody notes (example 329 a); or either they are played only temporarily in an adeptly chosen, strict situation (examples 329 b and c). The use

Examples 329 a through c

Scriabin: *Prélude et nocturne pour la main gauche seule*

a) *Prélude*, measures 13 and 14

![Example 329 a](image)

b) *Nocturne*, measures 1 and 2

![Example 329 b](image)

c) *Nocturne*, measure 24

![Example 329 c](image)
of the pedal is pre-supposed, since there is such a wide breadth of range to be covered. With the help of the pedal, powerful masses of sound can be produced, as example 329 illustrates. A few measures later, a virtuosic cadence appears which goes all the way up to $f^4$. Both pieces (Prélude and Nocturne) are possessed of a captivatingly magical sound.

In addition to all of the above refinements, players of one-handed music were demanding greater quality and depth of musical content. This demand was met best of all by Max Reger in his *Vier Spezialstudien* (1901, without opus number)—especially in piece no. four, *Prelude und Fugue*. The fugue theme advantageously moves only within the compass of a fifth. Because of this limitation, it was possible for Reger to approach the composition in the manner of a strict, three-voiced fugue. In order to obtain even more variety of sound, Reger switched to the style of the free keyboard fugue in the second half of the piece, thereby making use of the fundamental advancements of composition for one hand, which had become more or less established since the turn of the century. Above all, there was the jumping back and forth of the hand over a distance of many octaves, which was made possible by the judicious usage of the pedal. The third of the *Spezialstudien*, a "Romanze," contains no less degree of sentimentality than the *Nocturne* of Scriabin.
It is no wonder that etudes stand out among the compositions written for one hand. The reason is that, up until the fearful consequences of the World War I, composers thought not so much about players who had only one hand as they did about the task of providing supplementary studies to correct the weaknesses of execution in both hands. During the time following that of Scriabin and Reger, publications by Camille Saint-Saëns and Moritz Moszkowski stand at the summit of this endeavor. They proceed to the chosen intent by means of various techniques. However, the above pieces show that the intent was not primarily focused upon fullness of sound. Moszkowski's twelve *Etüden*, op. 92, published in the year 1915, can be described as being on the border between pieces intended for technical advancement and concert etudes. They are primarily directed towards exercise in velocity and, in accordance with this, are written with a constantly moving line without an essential harmonic foundation. But they also contain good chord and octave exercises, as well as other kinds of double-note studies. If the most important goal is the development of skill and endurance, then these are the characteristic features of the six *Etüden*, op. 135 of Saint-Saëns (published in 1912): a cheerful spirit, transparency, and elegance. Saint-Saëns' renunciation of the characteristic full sound of Scriabin and Reger had nothing to do with similar limitations in
pieces prior to Scriabin and Reger. However, in the long run, the thin texture has a bit of an unnatural flavor. The endearing contents of Saint-Saëns' six Etüden make them more suitable for recital pieces than the twelve Etüden of Moszkowski. This assertion is supported also by the superscriptions provided for each piece: "Praludium," "Alla fuga," "Moto perpetuo," "Bourree," "Elegie," and "Gigue."

For the following pieces, we must be satisfied with either a brief characterization or a mere enumeration. We must not be too harsh in our criticism, because of the hardship of players who are forced to use only one hand. Since there is much that is difficult to locate, names of publishers will be supplied in places. After mentioning the Etüden, op. 8 of the Dutch composer Birkedal-Barford, we touch upon a youthful work by Béla Bartók which comes from the time shortly after 1900. It is a virtuosic etude, no. one from the four Stücke of 1903. There is also a colorful composition entitled "A Revel" by Frank Bridge, from the Three Improvisations of 1918. There are two Czech composers to be noted. In the otherwise two-handed op. 47 of Zdenko Fibich entitled Stimmungen, Eindrücke und Erinnerungen (1895), there is hidden away a small "Andante" of a lyrical nature, written for one hand (third series, vol. VIII, no. 308). J. Bohuslav Foerster wrote two pieces, op. 142, for the one-armed pianist from Prague,
O. Hollmann: Notturno and Fantastico (Czechoslovakian State Publishers, 1945). The first, especially, is of much greater quality than the average one-handed piece. Leopold Godowsky, who lives in America, concerned himself with the left hand more than did many others. By 1904, he had already published 53 exceptionally difficult studies based on études by Chopin (Schlesinger); and in 1930, six Originalstücke, among which are a Prelude und Fugue based on Bach (G. Schirmer). A few Russians have directed their attention in writing for one hand too much towards achieving a Romantic sound: Felix Blumenfeld (Etüde, op. 36; Belaieff); Sergei Bortkiewicz (Etüde, op. 29, no. 5; Rahter); and E. Kortschmorieff (Prelude in C-sharp minor; Russian State Publishers). The Sechs Stücke by the Yugoslavian Lucijan Skerjanc (three for the right, three for the left hand; however, they are interchangeable) were published in Ljubljana in 1952. Both from a technical and sound standpoint, the pieces are well constructed and betray a kinship to the best of pieces by composers of the French school. (Skerjanc was once a pupil of d'Indy.)

The French composers themselves have contributed much that is of value in the time after Saint-Saëns. In 1945, Durand published [a work entitled] Skizzen by Gustave Samazeuilh, in which is contained a "Sérénade" for the left and a "Souvenir" for the right hand (also interchangeable). In 1949 appeared Caprice romantique by Pierre Sancan.
The pieces by both of these composers belong to the late impressionistic school. Impressionistic pedal technique lends assistance to the coloristic exploitation of all the high registers of the piano, therewith enhancing the sound capabilities of one-handed playing. From the school of Swiss composers come two works which are noticeable for their intelligibility and good taste: the thirteen Etüden, op. 53 by Emile R. Blanchet (around 1930), and the Sonatina, op. 4, by Walter Lang (1918). Oreste Ravanello uses a theme from Domenico Scarlatti in his Variationen, op. 109. Despite the velocity, there is a feeling of melancholy; and the piece displays an unusual skill, both technically and sound-wise. It appears to be the only Italian contribution to the literature for one hand. In Germany, there are two etudes for one hand taken from the twelve otherwise two-handed Etüden of Paul Höffer (1942), which tower above anything else written for that medium in our time. One of these, a splendid lament, might well be the only composition which could be placed on a par with Reger's Prelude und Fugue. The other etude for the left hand is also exemplary: a particularly vigorous piece with a touch of the grotesque.a

aBoth pieces by Höffer are included in the collection Einhändig, which was published by P. J. Tonger. In addition to original contributions by H. Eckartz, P. Höffer, E. L. von Knorr, H. Kulla, W. Maler, F. Petyrek, H. Schroeder, H. Unzer, H. Ziegler, and H. Zilcher, it contains compositions for one hand, for three hands, and for one hand on the piano with violin.
There are also several concertos, actually concert pieces for piano, one hand, with orchestra. Following is a list of representative works: Franz Schmidt, **Konzertante Variationen über ein Thema von Beethoven**, **Konzert in Es-dur**, and several chamber music works; Maurice Ravel, **(Konzert, 1931)**; Richard Strauss, **(Parergon, op. 73, and Panathenaenzug, op. 74)**; the latter work also carries a subtitle, **Symphonische Etüden**; Erich W. Korngold, **(Konzert, op. 17, and a Quartet, op. 23)**; Sergei Bortkiewicz, **(Konzert, op. 28)**; Sergei Prokofieff, **(Konzert, no. four, op. 53)**; Arnold Bax, **(Konzert)**; Benjamin Britten, **(Konzert)**; Leos Janáček, **(Capriccio für Klavier zu ein Hand und seiben Blas-Instrumente)**. The **Konzert** by Bax was written for the English pianist, H. Cohen; and the especially worthy **Capriccio** by Janáček was written for the one-armed Czechoslovakian pianist, O. Hollmann. The other works originated by means of a commission from the one-armed pianist Paul Wittgenstein. Only a few are readily accessible, the most being either privately printed or not printed at all. The pieces by Schmidt were subsequently arranged by Friedrich Wührer for two hands (without any additions) at the request of the composer and were published in this form, as well as two solo pieces by Schmidt: **Intermezzo** and **Toccata** of 1938. (See p. 434.)
For Three, Five, and Six Hands

With the side glance at the concerto literature, we have exceeded the boundaries intended for this book. For the rounding-out of the picture, there remains only a brief survey of the few pieces which have been composed for three, five, and six hands. Music for three hands is hardly of earlier date than music for one hand. It began in the eighteenth century from the need [on the part of teachers] to encourage beginners by letting them participate in a good, full-sounding pianistic experience. The student, playing the primo part with one hand, only has to play a simple melody. The right hand of the secondo either copies the primo in thirds or sixths, or accompanies in some manner. Also, tendencies towards imitation are not absent. Such is the case with three delightful pieces which are available in new edition: one by Karl Ludwig Traugott Gläser (1747-1798) and two by Johann David Scheidler (1748-1802), both of which are contained in Edition Schott, no. 2699. Also, there is some music from the circle of Bach's sons, Mozart, and Hässler. Hässler composed a Sonata for three hands for the physically handicapped Duchess Amalie of Sachsen-Weimar and Eisenach, and included it as no. six in the first section of his easy Sonatas of 1786. Apparently, someone thought of the possibility of performing music such as this with piano and a melody instrument. This practice is not invalidated
by the presence of thirds, sixths, or small chords [in the solo (primo) part]. They could be left out without consequence.

In the nineteenth century, only Robert Schumann thought of the fact that one could compose for three hands. His contribution to this endeavor is represented by the "Abendlied," the last of the otherwise four-handed *Zwölf Klavierstücke für kleine und grosse Kinder*, op. 85. The primo, with one hand, plays a dreamy melody, to which the secondo accompanies in chords. In reference to music for three hands from the twentieth century, the collection mentioned in the footnote on p. 140 of the translated text and the comments regarding the three pieces by Stravinsky on p. 111 are recalled.

Johann Friedrich Dalberg (1752-1812) has written a *Sonata* for five hands. For six hands, there is the piece, *Trios* by Johann Bernhard Logier (1777-1846). He was the inventor of the "hand governor," a device used for teaching purposes here and there up until the end of the nineteenth century. It was intended to prevent falling down of the wrists in beginners. It is not surprising that we should encounter the industrious Czerny in this company of composers. Czerny, who loved to be active in a large way in every endeavor, has published 33 volumes, op. 609, for six hands ("Les trois soeurs" and others). Included in the above opus are "Fantasies," "Potpourris," and many
other types of pieces. Czerny's *Variations brillantes* ("Les Pianistes associés ou compositions brillantes et concertantes pour un pianoforte à 6 mains," Cahier 6), op. 297, based on a theme from the opera *Norma*, eventually grow tiresome in their sound because of the copious usage of the highest registers. However, this is understandable, given the usage of six hands. Also, the middle part frequently climbs high into the $c^3$ octave and stands only scarcely behind the highest part in brilliance. Meanwhile, the lowest part must renounce any claims to virtuosic laurels. Still, this part is not entirely meager in a technical-pianistic sense. The assurance is hardly lacking that what we have before us [in Czerny's op. 609] is an empty "effect piece." Pieces for six hands obtain a legitimate significance of their own, then, only when they are written for beginners; not only for the fact that three children would crowd one another on the piano bench less than would three adults. Whenever each of the six hands is entrusted with one simple task, a satisfying sound is produced. Cornelius Gurlitt (1820-1901) has used this practice in a very judicious manner in a few instructive pieces. The arrangement in the printing follows the format whereby the primo is assigned to two-thirds of the right hand page, the terzo [middle part] is assigned to the corresponding space on the left hand page, and the secondo to the bottom third of both pages.
BIBLIOGRAPHICAL DATA

Generally, the only biographies mentioned will be those that have been quoted in the text. Importance will be placed upon newspaper articles, dissertations, etc., which are difficult to locate. "Diss." stands for dissertation. Numbers in parentheses () refer to earlier comments in the text. Titles enclosed in brackets [ ] refer to those which this writer has not personally consulted. For the most part, these titles will be unprinted dissertations.


11 For the dating of Schubert's four-handed works, compare, outside of the well-known biographies, Hans Koltzsch (238 [Franz Schubert in seinen Klaviersonaten]), p. 22f; Ludwig Scheibler (244 ["Zur Datierung von Schuberts Klaviersonate in A-dur, op. 120" in Zeitschrift der Internationalen Musikgeschichte (1906-1907)]), p. 486; J. Hermann Wetzel, "Schuberts Werke für Klavier zu vier Händen" in Die Musik, vol 7; Theodore Frimmel, "Beethoven und Schubert" in Die Musik, vol 6; M. G. Nottebohm, Thematisches Verzeichnis der im Druck erschienenen Werke Franz Schuberts, Leipzig, 1874; for further information, compare the report of revisions which appears as the last volume of the critical edition of Schubert's collected works, published by Breitkopf and Haertel. [See also, Commentary: Chapter 20, item VII.]

12 However, Koltzsch (238) also considers a year later than 1818 as a possibility.

13 In an article from the Neue Musikzeitung of 1917, the supposition is given that the Grand Duo has to do with the Gastein Symphony, which became lost.

14 The small dances of 1818 and 1824 are bound together in one volume entitled Werk-Reihe by B. Schott's Sons (no. 2338). Notice therein the comments by the editor.


17 Ibid., vol. 1 (first half-volume); Berlin, 1908, pp. 63-68 and vol. 3 (first half-volume); Berlin, 1910, pp. 141-146.

PART II

THE COMMENTARY
Upon consulting Georgii's footnote no. one, the reader encounters the name of Max Wilhelm Eberler, to whom Georgii refers several times in the first paragraph. There was no bibliographical information concerning Eberler in any of the standard reference works (Baker's Biographical Dictionary, The New Grove Dictionary of Music and Musicians, or Die Musik in Geschichte und Gegenwart). Neither was there any listing under his name for any published works in either Deutsche Bibliographie or Deutsches Bücher Verzeichnis (see BIBLIOGRAPHY for all of the above).

It should be noted that, although Georgii's writings deal primarily with four-handed piano repertoire, the very earliest pieces for four hands were not written for the piano. The pieces by Carleton and Tomkins, which Georgii discusses at the beginning, belong to this category. The German word Klavier, translated literally, simply means "keyboard," not specifically "pianoforte." The decision of whether to translate it as "keyboard," "harp-sichord," or "pianoforte" must be based entirely on the context of the passage and the nature of the pieces being discussed. Therefore, the pieces which Georgii discusses at the beginning of Chapter 19 must be considered with
this fact in mind.

The two pieces by Carleton and Tomkins to which Georgii is referring are these: A Verse for two to play on one Virginall or Organe [sic] by Nicholas Carleton and A Fancy for Two to Play by Thomas Tomkins. In the British Museum, call numbers for the pieces are, respectively: Add. Ms. 29996, folio 196 and Add. Ms. 19996, folio 204b.¹

The piece by Carleton has the distinction of being the only English cantus firmus composition written for keyboard for which a medium of performance is designated. The title even gives the player a choice of which instrument to use, which implies that there may have been little idiomatic distinction between writing for the two instruments (virginal and organ), and that sixteenth-century English plainsong compositions were not necessarily confined to performance on the organ. Also, the usage of the word "verse" in the title implies an ecclesiastical connection. In the late sixteenth or early seventeenth century, the term "verse" apparently began to be used in referring to pieces of a less functional nature, to be performed as solos apart from the service. The work by Carleton is a cantus firmus piece, based on the famous melody entitled "In Nomine" from the antiphon Gloria tibi Trinitas. At the outset, Carleton uses two notes to every one in the

original antiphon. Though there is no meter signature indicated, the piece is clearly in 4/4 meter. Because of this, it is possible to insert measure bars which correspond regularly to this meter.\(^2\)

Little is known about the life of Nicholas Carleton. The New Grove Dictionary places his birth as ca. 1550-1575. In addition to the duet mentioned above, Carleton's other known keyboard works are three: A Verse of Four Parts, Praeludium, and Upon the Sharpe (the first and third of the above pieces are printed in Schott's Anthology of Early Keyboard Music, iv; London, 1951).\(^3\) Miller states that Carleton was most likely born in the mid-sixteenth century.\(^4\) One of Miller's reasons is that Carleton used the plainsong as a cantus firmus which, in keyboard works, was not done extensively before mid-century. Another reason is the strong keyboard flavor of the piece.

Much more is known about Thomas Tomkins (1572-1656). In his piece, A Fancy for Two to Play, each performer plays from a keyboard score composed of two staves, each with six lines. The two parts appear on opposite pages labeled, "The base [sic] parts" and "The treble parts for two to play." The piece is a six-voice composition, though

\(^2\) Miller, "Earliest Duets," p. 441.


\(^4\) Miller, "Earliest Duets," p. 441.
sometimes one of the voices is silent, with no rests indicated.⁵

There is some uncertainty as to whether the duets by Carleton and Tomkins were originally intended as keyboard pieces or whether they could have been arrangements of ensemble pieces, e.g., a consort of viols. There are valid criteria for both assumptions, but Miller maintains that the style is more indicative of the keyboard than of instrumental ensemble style. Both pieces are printed in modern edition in the Musical Quarterly article by Miller cited above. In addition, Tomkins' piece appears in Style and Interpretation, edited by Howard Ferguson.⁶

III Neither McGraw nor Moldenhauer (see BIBLIOGRAPHY) mentions any pieces of Handel as being written for four hands. Therefore, it is possible that the two Handel Preludes and Fugues were not intended by the composer to be either for four hands at one keyboard or for four hands at two keyboards. It could be that the alleged four-handed pieces were an arrangement made by a third party of two of Handel's preludes and fugues. As Georgii maintains, one would need to consult the manuscript in order to make a definitive statement regarding the piece. McGraw

⁵Miller, "Earliest Duets," p. 441.

does not list Schünegeler as a publisher of four-handed music.

IV. What M. W. Eberler said was that there was keyboard virtuosity at the beginning of the seventeenth century, and that the playing of two persons on one keyboard hindered that virtuosity. Certainly there are various restrictions placed upon both players when engaged in duet performance on one keyboard. Most evident is the fact that neither of the two has full reign over the entire keyboard, each being confined to his or her own "territory." This would certainly hinder either player from being involved in any kind of virtuosic display. Though Georgii's quotation of Eberler's statement is not entirely without merit, it is open to criticism because the statement is unclear as to how such compositions hindered the rise of virtuosity. It also fails to say just what was the "major role" which virtuosity played in the history of the keyboard. It must be remembered that Carleton and Tomkins belonged to the age of the "English Virginalists" (ca. 1580-1650), among whom were John Bull, William Byrd, Orlando Gibbons, and Giles Farnaby. The keyboard music written by these men exhibits a style in which there was a certain virtuosity present, but it was virtuosity in terms of the instrument (the virginal) for which it was written. A great variety of keyboard figurations was used, such
as scale passages and trills. If these pieces represent the "rise in virtuosity" of which Eberler speaks, then it is still unclear concerning the "major role" that this virtuosity played in the history of the keyboard. If virtuosity is to be blamed for the absence of four-handed pieces during this time period, then one must first answer the question, "What is virtuosity?" This writer believes that, in his reference to the "... earlier unrecognized, less important position ...," Georgii is referring to the virtuosity of the English Virginalists. Let us not, however, completely condemn Georgii for his citation of Eberler's unclear statement, because he does not hold the assertion as his own. He admits that Eberler's explanation is difficult to reconcile with the fact that the real activity in composition for four hands began at the end of the eighteenth century. In an attempt to explain eighteenth-century pianistic virtuosity, Georgii refers the reader to Chapter 12 of Klaviermusik, which begins with a discussion of the music of Muzio Clementi, one of the first real virtuosos of the pianoforte. Following is a translation of two passages from pp. 242 and 243 of Klaviermusik:

With his two-movement sonatas, Clementi casually begins to follow the example set by Paradisi and Johann Christian Bach, especially making use of the flowing, elegant style of the latter. Technically, he overshadowed his predecessors immediately: he was especially enthusiastic about double-note passages and therewith, namely, for passages in thirds, a technique
which, among his pupils, became an infectious infatu-
ation. There is much virtuosic emptiness in the sonatas number two and seven.

And later in the same paragraph:

The contact with the musically stimulating atmosphere of Vienna on the occasion of Clementi's first great concert tour in 1781 brought about a marked change in his creative output. The virtuosity which was previously thought of as a mere display of brilliance, becomes highly suggestive of the emotionally more mature art of Haydn and Mozart.

Later, Georgii admits that the "fleeting appearance and disappearance" of four-handed music soon after 1600 was not due to virtuosity. On the contrary, it was due to the small pitch range of the instrument (see Commentary item no. VI).

Following is a translation of J. C. Bach's lengthy French title: Six Sonatas for harpsichord . . . no. five for four hands may be played by two persons at the same keyboard. Müller's title translates as, Sonatas for keyboard as double pieces for two people with four hands. The latter is a literal translation. It does not imply that the two persons each have four hands.

The keyboard range of five octaves which Georgii mentions (FF to f : the third F below middle C to the third F above middle C), was in existence by 1750. Although the range had increased, it is true that Beethoven had to be satisfied with the five octave range up until the time of the three sonatas, op. 31 (1802).
The first pianoforte with a keyboard of six octaves (CC to c^4) was made by Broadwood in 1794. In 1818, John Broadwood gave a six-octave grand piano to Beethoven, which the composer kept for the rest of his life. By 1820 the range had extended from CC to f^4, which was the compass of Beethoven's 1825 Graf, an Austrian-made piano.  

VII First of all, Georgii's reference to the G clef (♫) as the soprano, or violin clef might be unfamiliar to many. It is so called because it is used for all high, or "soprano" instruments (violin, flute, oboe, etc.)  

As is the custom in four-handed writing of today, both I and II are written in the treble clef, and III and IV are both written in the bass clef. This practice has evolved, perhaps, because the domain of I and II lies mainly within the scope of the treble clef, and the domain of III and IV lies in the bass clef. From this standpoint, one can see the "awkwardness" of the arrangement, as presented in example 303. In addition, it seems that the above arrangement would result in crossed arms between the two players, as the two right hands (primo and secondo) were in the same clef and the two left hands were also in

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the same clef. This is obviously the conflict among the four hands that Georgii mentions.

VIII The crossing of hands, which is sometimes encountered in music for four hands, is certainly an awkward practice, as experienced by any player who has been forced to do it. The question arises as to whether such a practice was really necessary. Lubin interestingly points out the social reason for this practice:

We cannot easily imagine, with our twentieth-century freedom of social convention, how much more limited social opportunities were in the nineteenth century. But the piano duet provided an acceptable way for young people, particularly of opposite sexes, to come together. Perhaps it is more than a mere accident that so much piano duet music involves a crossing of the hands between the partners, even where it may not be absolutely required by the music itself.\(^9\)

As discussed in note no. VII, the manner of notation was what really caused the crossing of hands.

IX I and II in treble clef; III and IV in bass clef. Georgii means that the Sonata, K. 19d, by Mozart is exceptional in that it did not utilize the awkward arrangement seen in example 308.

\(^X\)This method of alternation between primo and secondo is mentioned quite often in Georgii's writing. As he has stated, in early times, four-handed pieces brought

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about the connotation of two people playing essentially the same thing simultaneously, not a combined effort by two people to produce a unified whole, as was the case later. Both parts (primo and secondo) were each a self-contained unit of treble and bass, each one competing against the other. Therefore, either I and III and II and IV played virtually the same thing, or the parts had to alternate, with each part contributing its statement in turn. Georgii implies that a comparison between the piece by Mozart and the Stamitz piece would better illustrate this practice. Unfortunately, the Stamitz piece is out of print and unavailable to the general public. However, a copy is contained in the library of the Conservatoire Royal de Musique in Brussels.10

XI The first incidence of this arrangement is the Sonata in C major, K. 19d, by the nine-year-old Mozart. This piece is discussed in detail in the next chapter.

XII These "pure alternations" are the same as those discussed in item no. X.

XIII "Murkybass" is a term referring to an eighteenth-century musical practice involving movement of the bass in broken octaves. It is also known as "Brillenbass," though it is not known exactly what this term is supposed to mean, 

or from where it originates. At one time, this kind of bass movement was thought of as rather empty and musically unimportant, especially when compared to polyphony. Similar bass lines are found in the realm of jazz.  

Franz Seydelmann (1748-1806) was active in the city of Dresden, Germany, as a conductor and composer, mainly of operas and church music. But he is also important because of the nearly 25 instrumental sonatas he wrote, which include six solo keyboard sonatas (for two hands, all in manuscript), two accompanied sonatas for keyboard and violin (also in manuscript), and six keyboard sonatas with flute accompaniments (of which only three were published).

By far the most important of Seydelmann's instrumental works are the set of six Sonaten für zwei Personen auf einem Klavier, published by Breitkopf in 1781. In Georgii's reference to Seydelmann, it is as though there were only one sonata, but actually there are six. It has been said that these pieces represent some of the finest four-handed sonata writing in the late eighteenth century.


13 Ibid.
Though these sonatas are no longer in print, copies of them may be found in the Sächsische Landesbibliothek in Dresden, Germany, and in the British Museum in London. 14

XV It seems that this method of alternation between parts was used especially in works of a pedagogical nature. The teacher demonstrates how a passage should be performed, after which the student repeats the same passage. There are some passages, however, where the two parts play at the same time. Il maestro e lo scolare is currently available from Schott. 15

XVI This Fräulein Aurnhammer was Josepha, daughter of the Economic Councillor Johann Michael Aurnhammer and his wife Elisabeth, of Vienna. The young lady was a pupil of Mozart's. 16 The event Georgii mentions was a concert held at the Aurnhammers' home on November 24, 1781, at which Mozart and Josepha played the Concerto a due, K. 365, and the four-handed Sonata in D major, K. 331. Josepha was renowned as a talented pianist, who frequently sponsored concerts at which Mozart would play. 17 However,

14 McGraw, Duet Repertoire, p. 266.
15 Ibid., p. 119.
she was extremely unattractive in appearance and, unfortunately for Mozart, fell in love with her teacher.
Mozart's opinion of her is graphically illustrated in one of his letters to his father:

As for the daughter, if a painter wanted a model for the evil one, he might have recourse to her face. She is as fat as a peasant girl, and once seeing her is enough to make one wretched for the whole day. I wrote to you how she plays the clavier and why she begged me to assist her. She is not content that I should pass two hours every day with her; she would like me to spend the whole day there, and then she makes herself agreeable! Or rather, worse than that, she is seriously in love with me.

XVII Only one concerto for four hands by Kozeluch, Concerto a quattro mani per il clavicembalo o fortepiano in B-flat major, is listed in McGraw. The instrumentation is for violins I and II, two flutes, two oboes, two horns in B-flat, and two double basses. The piano score is available in new edition by Zanibon (1978), with orchestra score and parts available. The concerto by Czerny, published by Kistner of Leipzig, is out of print, but may be found in the British Museum in London. The examples of chamber music with piano duet accompaniment as well as duet accompaniments to Lieder are many. A list of these is found in McGraw's Appendix II: Music for Piano, Four-Hands with Voice(s) and/or Other Instrument(s).

18 Jahn, Life of Mozart, pp. 252-253.
19 McGraw, Duet Repertoire, p. 155
20 Ibid., p. 329f.
XVIII Hermann Abert (1871-1927) was one of the leading German musicologists of his generation, and he did much to increase respect for his field among those of other disciplines. He was the first musicologist to be appointed to the Prussian Academy of Sciences at Berlin.  

The work to which Georgii is referring is Abert's *Jomelli als Opernkomponist* (*Jomelli as Opera Composer*), 1908. McGraw also was unable to date Jomelli's four-handed sonata entitled *Sonata per clavicembalo a quattro mani* (*Sonata for harpsichord, four hands*). He describes it as "... one of the earliest four-handed works for harpsichord; short, three-movement work in early Classical sonata form." It is unpublished, but may be found in manuscript at the library of the Conservatoire royale de musique in Brussels.

XIX McGraw reveals that Burney actually wrote eight sonatas in two sets. The first, published in 1777 in London by Bremner, contains the *Sonata in F major* mentioned by Georgii. It is currently in print, edited by Rowley, and published by Schott of London. The other three sonatas are in the keys of D, B-flat, and C major. The actual title of the collection is *Four Sonatas or Duets for Two Performers on one Pianoforte or Harpsichord*. The other

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22 McGraw, *Duet Repertoire*, pp. 139-140.
three sonatas may be found in the United States in the historical collection of the Colonial Williamsburg Research Department and in the following libraries: Library of Congress, Yale University, Harvard University, Princeton University, and Eastman School of Music. Burney's second collection of four sonatas is entitled _A Second Set of Four Sonatas or Duets..._ and contains sonatas in E-flat, G, D, and F major. The first sonata (E-flat) is contained in _Piano Duets of the Classical Period_, edited by Douglas Townsend (Presser, 1956), which is no longer in print. The others may be found in the Brooklyn Public Library, Brooklyn, New York; Buffalo and Erie County Public Library, Buffalo, New York; the Library of Congress, Yale University, and Eastman. Though these pieces contain many passages that are melodious and skillfully written, they are a bit lengthy and do not possess a well-defined musical character, according to McGraw. He maintains that their primary interest is in the historical sense, rather than the musical.\(^{23}\)

The medium of performance by four hands was a bit strange to the general public in 1777, when Burney presented his first collection. Therefore, he felt obliged to give the following _apologia:_

As the following sonata is the first that has appeared in print of its kind, it may be necessary to say

\(^{23}\)McGraw, _Duet Repertoire_, pp. 43-44.
something concerning its utility. That great and varied effects may be produced by duets on two keyboards has been proved by several ingenious compositions, some of which have been published in Germany. But the inconvenience of having two harpsichords or pianofortes in the same room has prevented the cultivation of this species of music. The playing of duets by two performers upon one instrument is, however, attended with nearly as many advantages without the inconvenience of crowding a room, and although at first the near approach of the hands of the different players may seem awkward or embarrassing, a little use and contrivance with respect to the manner of placing them, and the choice of fingers, will soon remove that difficulty.  

XX  The new edition of these three sonatas, the most familiar of J. C. Bach's duets, is published by Peters and edited by Weisman. Also, the sonatas in C and A major are published by Kalmus. All of these are currently in print.  

In Georgii's explanation, he mentions the "division of responsibility between the two players." By this it seems, perhaps, that the Bach pieces were among the first whereby the four hands were thought of as an organic entity, rather than as two players competing against one another (see item no. X).  

XXI  It is interesting to note Georgii's frequent reference to the actual sound that was being produced by the four hands playing together. He is implying that

24 Lubin, Piano Duet, pp. 9-10.  
J. C. F. Bach's manner of composition in this sonata does not successfully utilize the sound possibilities of the piano, and that his compositional techniques in that area were clumsy.


XXIII This sonata, in F major, was published by J. Schmitt of Amsterdam, but is no longer in print; a copy is in the library of the Conservatoire Royale de Musique in Brussels.  

It seems strange that we should encounter a four-handed sonata from this composer, who was one of the most prolific of the Mannheim composers of symphonies, concerti, and chamber works. This writer has been unable to find record that Stamitz wrote any other works for keyboard alone. Later on, composers of symphonic works (Beethoven, Schubert, and Brahms, especially) became fond of the piano duet medium.

XXIV The three sonatas by Müller are in the keys of D, G, and B-flat major. They were published by Bernstiel of Berlin in 1782. A copy may be seen in the Library of Congress. The pieces, among the earliest published works

27 Ibid., p. 13.
for four hands, are the only works published during the composer's lifetime. They are written in the Classical style, each one having three movements.\textsuperscript{28}

Georgii refers again to the control of sonority. In the opinion of this writer, the last steps towards the attainment of this control, which the pieces by Müller had not yet reached, were: the abolition of unison passages among parts, utilization of appropriate intervals in the low register, and the establishment of the four hands as being united into an organic whole.

\textsuperscript{XXV} Hässler wrote seven sonatas for piano utilizing three and four hands, as well as pieces for two hands. This sonata, written in the Classical, \textit{galant} style, is published in new edition in the collection entitled \textit{Sonaten für Liebhaber} (edited by Walter Frickert) by Schott of Mainz (n.d.), and also in \textit{Zwei Sonaten für Klavier zu drei Händen und zu vier Händen}, edited by Martin Glöder and published by Nägel of Hanover, 1928.\textsuperscript{29}

\textsuperscript{XXVI} Sterkel, famed during his time as a pianist and composer, was a German priest whose lifelong service to the Church provided a subsistence without hindering his activity as a musician. He has been regarded as an impor-


\textsuperscript{29} Ibid., p. 117.
tant composer in that he translated characteristics of the Mannheim style into keyboard chamber music. However, his playing, in comparison with the more impassioned North German school of C. P. E. Bach, was sometimes criticized as being effeminate, his works being suitable only for ladies' diversion. But, on the other hand, he was significant in the development of early keyboard style through his unique manner of playing, his impact on his students, and the widespread diffusion of his works. His prominence in the eighteenth century is illustrated by the inclusion of his works in a compilation of lessons by John Relfe (London, 1786), consisting of works by Haydn, Sterkel, Schobert, Kozeluch, Vanhal, Edelmann, and Relfe. Also, Sterkel is imitated by Clementi in the latter's *Musical Characteristics*, op. 19 (1787), which is a collection of pieces composed in the style of Sterkel, Haydn, Kozeluch, Mozart, and Vanhal.  

Sterkel's *Sonata*, op. 21 in D major, mentioned by Georgii, was published ca. 1780 in Mainz by Schott and is no longer in print. It may be seen in the British Museum. The *Four Sonatas for Beginners*, op. 28, was published ca. 1784 in the city of Offenbach by Andre' and may be seen in Vienna at the Gesellschaft der Musikfreunde.  

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Türk studied the clavichord with J. W. Hässler and was brought up in the tradition of J. S. Bach. He was also taught according to C. P. E. Bach's *Versuch über das wahre Art, das Klavier zu spielen*. From 1774 to his death, Türk was the leading musical figure in the city of Halle, where he was Kantor at the Ulrichskirche and finally the director of music at Halle University. Though he wrote cantatas, Lieder, and other vocal works, keyboard music formed the central part of his output. By 1808, fourteen collections of music for two hands had appeared and many of the pieces contained therein were genre pieces, which became popular for teaching purposes. His *Clavierschule* (1789) was based on his years of experience and thorough knowledge of piano literature, and became the last among the first generation of keyboard teaching manuals, along with those by C. P. E. Bach and F. W. Marpurg.  

The four-handed work cited by Georgii is currently available in new edition in two volumes under the same title (edited by Doflein) from Schott of Mainz and from Peters of Leipzig (edited by Serauky).  

Following are the contents of this collection:

C. F. Beck: Minuetto in G major


J. E. Geyer: *Andante Grazioso* in G major and *Andante* in F major

C. G. Neefe: *Petite pièces* from *Die Zauberflöte*

C. G. Saupe: *Sonatina* in G minor

J. D. Scheidler: *Tempo di Menuetto* in E major and *Minuetto moderato*, both for three hands


This collection, published in 1938, is still in print and may be obtained through the European American Music Corp. of Clifton, New Jersey. 34

Beck, a German who left Germany and moved to London, was known primarily as a maker of square grand pianos. The pieces for four hands by these five composers seem to be somewhat of a rarity in the output of each, since Neefe was the only one of them who composed enough piano pieces for either two or four hands to have been noticed by contemporary scholars. Hinson (see BIBLIOGRAPHY) mentions him as having written twelve sonatas for two hands. This writer could find no other listing of piano repertoire containing the names of the other four composers. However, *The New Grove Dictionary* states that Saupe wrote piano pieces (three sonatas and six sonatinas) in the idiom of Mozart and Clementi and that Schuster wrote many concertos and keyboard pieces in the Viennese style.

For Mozart, the duet medium became a special field, witnessed by the ten works which he composed for four hands. His was a genius which made him as much at home with the keyboard duet as he was with the symphony, opera, and concerto. His love of the keyboard duet probably goes back to his early childhood days, during which he played duets with his sister, Nannerl. In 1765, Leopold Mozart was in England with his two children, Wolfgang and Nannerl. A notice in the Public Advertiser, July 11, 1765, stated that the two children would play every day from twelve to three in the "Swan and Hoop" tavern in Cornhill and that they would play together on one "clavier" with the keyboard covered.¹

Mozart's first three duet sonatas, K. 19d, K. 381, and K. 358, were written to be played by himself and Nannerl. Part of the public exhibition of the "Wunderknabe" and his sister certainly consisted of their playing duets together.² Though there are no studies dealing exclusively with Mozart's pieces for four hands, the reader is

referred to the bibliography contained in Deutsch's biography of Mozart (see BIBLIOGRAPHY) as well as the section entitled "Keyboard Music" in The Mozart Companion by Robbins and Mitchell (see BIBLIOGRAPHY).

Georges Comte de Saint-Poix (1874-1954) discovered this copy of the sonata in the Biblioteque Nationale in Paris in 1921. If indeed it was first printed in 1770, then it could claim precedence over Burney's pieces as being the first printed keyboard duet (see item no. XIX in Commentary: Chapter 19).

Saint-Poix's major musicological work was his five-volume study of Mozart's life and works, showing minute analyses and chronological classifications of Mozart's works, based on their style. The work is especially valuable for its accounts of Mozart's forerunners and contemporaries as they relate to the style of his music.

Lubin maintains that Mozart's earliest duet works actually antedate those of J. C. Bach, who was twenty-one years his senior. On July 9, 1765, Leopold Mozart wrote to his friend, Lorenz Hagenauer: "... little Wolfgang has composed his first sonata for four hands. Up to now,

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no four-handed sonata has been composed anywhere." Though J. C. ("the London") Bach probably became acquainted with Mozart's sonata during the boy's trip to London in 1765, it is not known for certain whether Bach provided the inspiration for its composition. Einstein states that, "... Leopold was not in the habit of making assertions that contradicted what he knew to be true, and he knew that there had been four-handed sonatas in existence before 1765, including surely some by Johann Christian Bach." Modern scholarship has set the date of J. C. Bach's Drei Sonaten as 1778. Therefore, Leopold Mozart's assertion that his son was the founder of the keyboard duet sonata must be accepted as true.

It is impossible to know which one or ones of the later four-handed sonatas Georgii is referring to in his statement that the first and last movements of K. 19d have more to offer in depth. It was also impossible for this writer to locate the "many awkward places." Perhaps Georgii is referring to some traces of awkwardness and naivete in the harmony and formal construction. At any rate, the work is still amazing coming from the pen of a

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5 Lubin, Piano Duet, p. 12.
6 Einstein, Mozart, p. 270.
nine-year-old. The term "keyboard duet" instead of "piano duet" should be used, because the piece was actually composed for the harpsichord. Wolfgang wrote it expressly for a concert given by himself and Nannerl on May 13, 1765, in Hickford's Great Room on Brewer Street in London. The instrument on which they played was a two-manual harpsichord with pedal, built for Frederick the Great by Burkhard Tschudi.\(^8\) The usage of the harpsichord in performance explains the presence of so many passages where the right hand of the secondo collides with the left hand of the primo. Had the piece been written for a one-manual "clavier," then one could excuse such occasions as being attributable to the child Mozart’s lack of skill in keyboard writing.\(^9\) Of course, when played on a two-manual harpsichord, the hands do not get in each other’s way.

\(^7\)In Chapter four of Klaviermusik (THE ITALIANS FROM 1600 TO CA. 1800), Georgii discusses the formal outlay of Domenico Scarlatti’s one-movement sonatas. He distinguishes three types of sonatas; type two is described below:

In the second type [of sonata], there is often a considerable number of musical ideas which freely succeed one another in the first section ["A" section of the binary form]. Each is then repeated in an echo fashion,


which is a predilection of Scarlatti. 10

VI  The reversal in position in the recapitulation to which Georgii refers means that the second theme group (measures 21f in the first movement of K. 19d) of the exposition comes first in the recapitulation (measures 81f) and first theme group (measures 12f) of the exposition appears last in the recapitulation (measures 88f). Surprisingly, Newman mentions this practice only briefly, referring to it as "mirror form." He mentions the recapitulation in the first movement of Mozart's Sonata, K. 284 (for two hands) as being representative of the reversal in the order of the themes. 11

VII  As Georgii states, the rondo theme (consisting of sixteen measures) is never altered except in its final appearance, into which a nineteen-measure "Adagio" section in the tonic key is inserted. After the "Adagio," the rondo theme is repeated with a six-measure codetta emphasizing the V-I progression, thus closing the movement. The schematic design of the movement is as follows:

A--(C major; measures 1-16)
B--(F major; measures 17-32)

A—(C major; measures 33-48)
C—(F major; measures 49-76)
A—(C major; measures 77-92)
D—(C minor; measures 93-126)
A—(C major; measures 127-140)
"Adagio"—measures 141-159
"A" section repeated in measures 160-175
Codetta—measures 176-181.

Also, Georgii mentions the fact that the second movement is a menuet and trio, the same as in the corresponding movements in Haydn's earliest sonatas for two hands. The earliest of Haydn's sonatas to use the menuet and trio as a second movement is Sonata no. 4 (HOB XVI/4), composed sometime before 1760.12

VIII. Following is an example of one of the secondo's upward extensions:

Example 1

Mozart: Sonata, K. 19d; secondo, measures 27-28

from Neue Ausgabe sämtliche Werke, Bärenreiter, 1955.

Following is an example of the doublings to which Georgii refers as "unpleasant":

Example 2

Mozart: Sonata, K. 19d, "Rondo"; primo and secondo measures 29-31

from Neue Ausgabe sämtliche Werke, Bärenreiter, 1955.

Since Georgii does not document his statement that the printing has many errors, then it must be assumed that it is his own assertion. In the critical notes of the Neue Mozart Ausgabe, Wolfgang Rehm states that there are no apparent errors in the two existing printed copies of the sonata (he does not identify them) and that the
autograph has been lost.\textsuperscript{13} Therefore, Georgii's assertion regarding the errors in printing is unsubstantiated.

\textbf{XII} These two sonatas usually appear together in most anthologies, the one in D major being somewhat more difficult than the one in B-flat major. The two were originally published together by Artaria and Company (1774).\textsuperscript{14}

\textbf{XIII} The secondo's use as a counter-voice to the main theme is illustrated by the following example, taken from the first movement of the \textit{Sonata} in B-flat:

\textbf{Example 3}

\textit{Mozart: Sonata, K. 358, first movement, primo and secondo, measures 17-19}


\textsuperscript{13}\textit{Rehm, Neue Ausgabe}, p. vii.

Example four illustrates the imitations between the primo and secondo mentioned by Georgii:

**Example 4**

Mozart: Sonata, K. 358, first movement  
primo and secondo, measures 97-99  

![Musical notation](image1)

from *Neue Ausgabe sämtliche Werke*, Bärenreiter, 1955.

Example five illustrates the change-over from D major to D minor, which lasts for only four measures:

**Example 5**

Mozart: Sonata, K. 381, first movement  
primo, measures 76-81  

![Musical notation](image2)

continued on p. 179.
Following is a translation of the passage from p. 286 of *Klavermusik*:

With Schubert, the shift from major to minor and back becomes a landmark of style. However, one is able to recognize the same shifts of mode in piano music since the time of Domenico Scarlatti. For example, it is present at the end of the exposition and the reprise in the first movement of the Frussian Sonata no. five by C. P. E. Bach, and in the corresponding section in the third of Wagensil's Divermenti, edited by Friedrich Blume. Yet it was not until the time of Schubert that this was perceived as a Romantic means of expressing a change of mood.

K. Georgii is not alone in his high assessment of K. 497. Arthur Hutchings describes it as "the finest of all duet sonatas," and further:

... it is on a symphonic scale with a magnificent and lengthy slow introduction and three following movements which contain the full wealth of Mozartean contrast: euphony and counterpoint, brilliance and tenderness, suggestion of the orchestra, and suggestion of the chorus and solo work in opera.  

The symphonic character present in this work is evident throughout. In fact, the sounds of strings are so

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It seems, then, that this sonata is noteworthy not only because of the excellent writing contained therein, but also because it achieves the ideal sonority to which Georgii has referred in his writing up to this point.

Though the C major sonata may not have attained the height of inspiration and compositional technique of the sonata in F major, it is somewhat more demanding pianistically. It is the last of Mozart's four-handed sonatas, completed on May 29, 1787, in Vienna. Mozart wrote a letter on that same day to Baron Gottfried von Jacquin asking him to give it to his sister, telling her to practice it at once, because it was very difficult.

The Sonata, K. 357, as contained in the Neue Mozart Ausgabe, does not contain the sections completed by André, but does indicate where Mozart left off. In the first movement, André slightly extended the development section and provided a recapitulation where nothing of Mozart's material was changed, except for the necessary alterations of key. In the second movement, André con-

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structured a brief coda based on Mozart's opening section. \(^{18}\) Georgii's analysis of the second movement explains the procedure in detail.

\[\text{XIX}\]

McGraw states that Johann André, father of Julius André, purchased the manuscripts from Mozart's widow in 1799. \(^{19}\)

\[\text{XX}\]

McGraw states that the piece is unmistakably scored for four hands, but that it is not known whether it was intended as a duet piece, a movement of a string quartet, or a contrapuntal exercise. \(^{20}\) However, if the piece were scored unmistakably for piano duet, how could it have been intended for a string quartet? Lubin prefers the assumption that the piece is a perfunctory fugal exercise, written for four hands. The reason it was written for four hands, he claims, is that Mozart did not wish to limit himself to the range and capacity of two hands. \(^{21}\)

Abbe Maximilian Stadler (1748-1833) was a prominent Austrian composer, music historian, and keyboard performer. After 1796, in Vienna, he became musical adviser to Mozart's widow, Constanze. Along with Nissan, he was the

\(^{18}\) Lubin, Piano Duet, p. 17.

\(^{19}\) McGraw, Duet Repertoire, p. 194.

\(^{20}\) Ibid., p. 193.

\(^{21}\) Lubin, Piano Duet, p. 18.
first to order and catalogue the manuscripts in Mozart’s estate (1798-1799). Considered a leading "erudite" composer and an accomplished interpreter of keyboard music, Stadler was a prominent figure in Viennese musical life, maintaining relationships not only with the Mozart family, but with Haydn, Beethoven, and Schubert as well.22

XXI The two pieces for mechanical organ were written by Mozart on four staves, which probably accounts for their first publication as piano duets. Not much is known specifically about the "organ in a clock," outside of what is stated by Georgii. The word which Georgii uses in referring to the instrument is "Orgelwalze." By that, it might be that the instrument was played by a mechanical device which utilized a roll of paper with punched holes, similar to that used by player pianos.

The Vienna Urtext and Henle editions adhere closely to the original scoring of Mozart, which was thinner in texture and had fewer doublings, but at the same time was more awkward to play than the smoother, more pianistic arrangements of other editions (International, Kalmus, Peters, and Schirmer). The second Fantasy, K. 608, is a favorite of organ recitalists and is a very difficult work when performed by two hands and feet. It shows Mozart at

the height of his creative genius and consists of an "Al­
legro," an "Andante" middle section, and a brilliant fugue
as the finale. In K. 608, it is as though Mozart had
created a formal structure of his own incorporating ele­
ments of the sonata, the prelude and fugue, and the old
toccata form. Though it has been transcribed for other
instruments, it is best known as an organ piece. 23

Johann Mederitsch (1752-1835), who transcribed the
Fantasy, K. 608 for four hands, was an Austrian composer,
teacher, and Kapellmeister. His years in Vienna saw the
successful production of a number of Singspiels (around
eight), along with incidental music for Shakespeare's
"Tempest," "Hamlet," and "Macbeth." Also among his output
were symphonies, concertos, much piano and chamber music,
masses, and motets. 24

Following is the letter from Mozart to his
wife, dated October 3, 1790:

I have now made up my mind to compose at once the
"Adagio" for my watchmaker and then to slip a few
ducats into the hand of my dear little wife. And this
I have done; but as it is a kind of composition which I
detest, I have unfortunately not been able to finish
it. I compose a bit of it every day, but I have to
break off now and then, as I get bored. And indeed I
would give the whole thing up, if I had not such an
important reason to go on with it. But I still hope
that I shall gradually be able to force myself to

24 The New Grove Dictionary of Music and Musicians,
finish it. If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it. But, as it is, the works consist solely of little pipes, which sound too high-pitched and childish for my taste.  

Illustrated in example six below, the theme by Count Waldstein is that upon which Beethoven based his variations. Noticeable is the phrase construction (a six-bar phrase followed by two four-bar phrases), as well as the change to the minor mode in measures 6-9.

Example 6

Beethoven: Eight Variations on a Theme of Count Waldstein
primo, measures 1-14

Andante con moto

continued on p. 186.

Each of the eight variations uses the staccato or portato touch, variation nos. one, two, and six, especially. The word "clumsiness" is used by Georgii in reference to the muddiness which sometimes occurred in four-handed playing, especially when the secondo played sustained notes in the lower registers. The staccato touch did away with some of this muddiness by making each part (especially the secondo) a little less heavy.

In variation no. eight, the secondo plays a triplet motion accompaniment for fourteen measures while the primo plays the melody in octaves, after which the style changes to "capriccio" and the secondo takes the lead. Although the secondo is purely accompanimental in measures
1-14, it is certainly not without substance. In measures six and seven of the first and second variations, the change to the minor mode is accompanied by a change of the rhythmic pattern, which lasts for only a measure and a half. In each occurrence, one part drops out while the other plays the new rhythm; the secondo plays it in variation one, and both parts in variation two. Georgii states that, once a composer has chosen the manner of rhythmic movement he wishes to use in a small variation form, he usually adheres to that movement throughout the variation. He is surprised to see that Beethoven did not do this in the first and second variations. In variation one the change in rhythmic pattern is from triplets, \( \frac{4}{\text{J}} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \), to the following: \( \frac{4}{\text{J}} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \). In variation two the change is from sixteenths, \( \frac{4}{\text{J}} \text{J} \text{J} \text{J} \text{J} \), etc., to: \( \frac{4}{\text{J}} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \). However, since this change lasts for only a measure and a half, this writer believes that it in no way destroys the effect of the predominant rhythm of each variation.

In the Henle Beethoven Werke (see BIBLIOGRAPHY), the song upon which these variations are based, "Ich denke dein" (text by Goethe), appears on a staff above the piano duet. The words to the song were extracted from Goethe's poem, "Nähe des Geliebten," each line of which Beethoven had originally intended to supply with a separate musical
setting. At the outset, he wrote only four variations and, two years later, he added two more. The autograph of the first version (first four variations) is in the Berlin Public Library and contains, in addition to the variations, an Adagio in F major (notated on four staves), a Scherzo in G major, and an Allegro in G major. It is believed that these last three compositions were written for an automatic musical instrument. Like Mozart's Andante in F major (K. 616), the above three pieces were undoubtedly ordered by Count Deym, in whose museum there was a collection of unusual musical instruments.¹ Georgii has already mentioned Deym and his collection in Chapter 20 (p. 42 in the translated text).

The development section of the first movement contains an exchange of thematic material among various voices ("Stimmtausch"), which was a favorite device of Beethoven. The sonata was probably written for teaching purposes.²

By mentioning the many "modulatory variations from the exposition," Georgii perhaps is underscoring the fact that Beethoven was not content to allow his recapitulations

²Ibid., p. 199.
to be merely a restatement of the exposition in the tonic key. On the contrary, there are many extraordinary color effects achieved through unexpected tonal contrasts and through a balance of keys on the bright and dark (or sharp and flat) sides of the tonic.\(^3\)

Beethoven likes to place his themes in a kind of "axis" tonal relationship between exposition and recapitulation, in which the tonic or dominant key might be answered with the submediant key or the subdominant.\(^4\) The above balance of keys was achieved between the exposition and recapitulation sections in the first movement of the Sonata, op. 6. The recapitulation begins with the first theme group's restatement in the tonic key (D major), after which follows a change of mode (D minor). The first theme is then briefly stated in the minor mode. The switch to the minor mode is a carry-over from the development section, which had exclusively utilized the same thematic material in the keys of A and E minor. This usage of D minor provides a convenient and smooth means of modulating to the remote submediant key of B-flat major. The remainder (second half) of the first theme group is then stated in the key of B-flat, after which follows a quick modula-


\(^{4}\)Ibid., p. 158.
tion back to the tonic key. The second theme group is stated and the movement closes.

The second movement of the Sonata, op. 6, is a "Rondo" in D major, the main theme of which comprises sixteen measures. The form is that of the simplest rondo, ABACA. The "B" section is notable for its change to the minor mode.

Ferdinand Ries gives an interesting comment regarding the composition of these marches:

Beethoven composed part of the second march while giving me a lesson on a sonata—a thing which still seems incomprehensible to me—which I had to play that evening in a little concert. . . . I was also to play the marches with him on the same occasion.  

Thayer sheds some further light on Beethoven's process of composition:

According to Jahn's papers, the following came from Czerny: "In composing, Beethoven tested his pieces at the pianoforte until he found them to his liking, and sang the while. His voice in singing was hideous." It was thus that Czerny heard Beethoven at work on one of the four-handed marches while waiting in a side room.  

Clementi is remembered by many for his sonatinas and for his set of exercises, Gradus ad Parnassum (1817). He also wrote full-fledged sonatas for two hands which, in the opinion of this writer, rank among the best written

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5 Ferdinand Ries, Biographische Notizen über Ludwig van Beethoven (Koblenz, 1838), p. 39.

6 Thayer, Life of Beethoven, p. 308.
in the Classical era, outside those of Mozart and Beethoven. Clementi's sonatas for four hands are worthy counterparts to the sonatas for two hands. All of them are currently in print, contained in *Oeuvres complètes de Muzio Clementi* (Leipzig: Breitkopf und Haertel, 1804-1819) and the collection, *Six Sonatas* (New York: G. Schirmer, 1960), edited by Zeitlin and Goldberger.

Georgii is entirely incorrect in stating that Clementi's four-handed sonatas were published without opus numbers. In his listing, McGraw arranges the pieces in chronological order, based on the opus numbers under which the pieces were published:

1. *Sonata* in C major: op. 3, no. 1
2. *Sonata* in E-flat major: op. 3, no. 2
3. *Sonata* in G major: op. 3, no. 3
4. *Sonata* in C major: op. 6
5. *Sonata* in C major: op. 14, no. 1
6. *Sonata* in F major: op. 14, no. 2
7. *Sonata* in E-flat major: op. 14, no. 3.

Alan Tyson's list of Clementi's works in the *New Grove Dictionary* clearly states the opus numbers for the four-handed sonatas, which correspond to those listed above. Perhaps the only copy of these sonatas to which Georgii had access was one which omitted the opus numbers. Such

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an edition is published by Peters (no date or editor given), which contains four sonatas: two in C major and two in E-flat major.

Kozeluch, a Czech composer who was active as a teacher in Vienna, wrote copiously for four hands. Many of his pieces are written for student pianists at the intermediate level. Kozeluch's influence as a pianist and piano teacher was such that contemporary accounts praised him for his contribution towards the development of an idiomatic piano style and for discouraging the use of the harpsichord in favor of the piano. 8 He wrote six sonatas and one concerto for four hands (see Chapter 19). Many of these pieces appear in publication under different titles. Following is a list of Kozeluch's sonatas for four hands, together with publication information: 9

1. Sonata in B-flat major from Trois sonates, op. 3 (this four-handed sonata is the third in the opus). Published in Vienna by Torricella, 1874. Currently out of print. Copy is available in the Library of Congress. Also published as: Duett, op. 22, Duo, op. 19, or Sonata, op. 10

2. Sonata in F major, op. 10, published in Vienna, 1789

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by Kozeluch Magazin. Also published as: Duett, Duo, or Sonata, op. 29 or op. 19. Currently out of print. Copy is available in the University of Pennsylvania music library, Philadelphia.


In his time, Ignaz Pleyel was an immensely popular composer, as is demonstrated by the thousands of editions through which his music went in Europe and North America. Working in an age when music was considered to be a commodity to be put to the widest possible use, Pleyel did not hesitate to issue a concerto with alternate parts for other solo instruments. Such procedures reflect his total acceptance of the tastes and values of contemporary music lovers, which largely explains his widespread popularity. 10

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All of Pleyel's works for four hands are his own arrangements of his own chamber music, most of which are out of print. Below are listed five groups, corresponding to the original form of the pieces from which the four-handed versions are derived, along with the number of four-handed pieces in each group:

1. Originally string quintets: two Sonatas (in E-flat major and G minor)

2. Originally string quartets: five Duetts (two in B-flat major, two in G major, and one in C major) and two Sonatas (G major and E minor)

3. Originally trios for keyboard, flute, or violin, and cello: six Sonatas (in C major, G major, B-flat major, A major, E minor, and D major)

4. Originally violin duos: thirteen Sonatas (E-flat, D, A, and F major; C, E, and G minor; C major, G minor, A, B-flat, and G major; and D minor)

5. Originally violin or violin and viola duos: two Sonatas (E-flat and B-flat major).

Daniel Steibelt wrote six Sonatas for four hands, all of which seem to be doomed to oblivion; none is in print and only two are contained in the Library of Congress. Steibelt was a very "flashy" pianist, who was really a

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charlatan. Nonetheless, he caused a great sensation in the early nineteenth century. He was married to a virtuoso on the tambourine, who eventually accompanied him in all of his concerts. Harold C. Schonberg gives an interesting description:

Steibelt could not have been a great pianist, but he did add several things to the technical repertoire. He apparently knew more about the pedals than any pianist after Dussek and before Chopin. And he introduced the tremolo. In Europe, he was known as the Tremolo Pianist, much as Thalberg later was to be known as Old Arpeggio. What storms he and his wife must have raised, he going up and down the keyboard all tremolando, she shaking her tambourines like mad!

Eberl was highly regarded as a composer for the theatre (opera and Singspiel), but most of his stage works are lost, leaving the works for piano as his largest group of extant compositions. The early works exhibit a dependence on the influence of his teacher, Mozart, but also show signs of departure from Mozart's style to a more Romantic idiom. As such, he is considered to be a fore­ runner of the Romantic era.

Other four-handed works by Eberl in addition to the two sonatas Georgii mentions are:

1. Caprice et rondo in C major, op. 42 (Vienna: Bureau

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13 Ibid., p. 68.

des Arts et d'Industrie, 1804)

2. **Polonaise** in B-flat major, op. 19 (Vienna: Bureau des Arts et d'Industrie, ca. 1801)

3. **Polonaise** in D major, op. 24 (Vienna: Wiegl, ca. 1803).

All of Eberl's works are out of print and only the two **Polonaises** may be found in the United States (Library of Congress).  

Schonberg offers a description of the pianistic activities of Johann Dussek who, like Leopold Kozeluch, was Czechoslovakian by birth (his name was spelled originally as Jan Ladislav Dusík). Dussek was a "first" in many areas. An exceptionally handsome man, he was called "le beau Dussek" after his first appearance in Paris. He was the first to play a public recital sitting with his right side to the audience. The reason for doing this was to allow them to see his handsome profile and so that the lid of the piano could focus the sound out into the auditorium. Also the first of the important touring virtuosos, he was constantly on the move from France, to England and Russia. Though he was a celebrity and a showman, he was also a good musician and pianist. Dussek was the first to indicate actual pedal markings in his own music. He was also the first to play a six-octave piano.

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15 McGraw, *Duet Repertoire*, p. 76.
Johann Baptist Cramer was one of the most venerable pianists of his day. He was a child prodigy, making his debut at the age of ten. He then studied with Clementi for two years and started touring Europe. The most "classic of the classicists," the purity and accuracy of his playing were what was most impressive about Cramer. He was one of the first pianists consistently to feature music not of his own composition on his programs (Bach and Mozart were his favorites).  

Cramer's other compositions for four hands, in addition to the sonata mentioned by Georgii, are: Sérénade favorite (a salon piece) and Sonata in E-flat major, op. 27. None of his works is in print. They can be found in the Library of Congress and in the Boston Public Library.  

Johann G. Albrechtsberger held the highest post for a church musician in the Austrian empire, that of Kapellmeister at St. Stephen's Cathedral in Vienna, from 1793 until his death. As an organist, he was superb. In fact, Mozart considered his playing to be the standard by

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17 Ibid., p. 60  
which all organists should be judged. However, it was as a theorist and teacher that he exerted the greatest influence on the world. By the time of his death, he was a much sought-after teacher. Beethoven studied with him in 1794-1795, and the later fugues of Beethoven show the influence of Albrechtsberger. As a champion of the contrapuntal tradition, he helped to create the atmosphere in which Baroque polyphony and mid-eighteenth-century homophony fused to become mature Classicism. His works for four hands are:

1. Prélude et fugue (Vienna: S. A. Steiner, ca. 1805)
2. Fugue for Four Hands (ca. 1803; for organ or piano)
3. Sonata (1810; for harpsichord or piano).  

The Tonstücke für vier Hände (Miniatures) by Türk is a set of teaching pieces, 120 in all, arranged in a progressive order of difficulty. Originally published in four volumes of thirty pieces each, they are now available in a new edition in two volumes edited by Erich Doflein and published by Schott. The new edition, which this writer was able to consult, contains only 24 of the original 120 pieces. The editor has grouped some of the little pieces together to form suites and has done away with or altered some of the descriptive titles which Türk provided.

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for each piece. In general, it has been edited so as to provide a more practical edition. Volume I contains the easier, volume II the more difficult pieces.²⁰

This writer was able to consult the Peters edition, which contains all of von Weber's compositions for four hands (opp. 3 [six pieces], 10 [six pieces], and 60 [eight pieces]) in one volume. Following is an example taken from op. 10, which might possibly be one of the "fiery passages" in the second variation of piece no. 3.

Example 7
von Weber: op. 10, no. 3
primo, measures 1-2

from Compositionen für Pianoforte zu vier Händen, Peters, n.d.

The reader will remember that Georgii devotes a great deal of space to the discussion of the actual sound produced by the four hands playing together and the effect that the physical arrangement of the notes has in relation to either reaching or falling short of the "ideal sonority." In observing example 308 on p. 34 of the translated text, one will notice the root-position diminished triad that Mozart assigns to the left hand of the secondo in the last measure. One needs only to be familiar with the overtone series to realize why this produces what Georgii calls an unpleasant, harsh sound (perhaps "muddy" would be a more apt description) and why Schubert's writing produces a clearer sonority (see examples 310 and 311 on p. 50 of the translated text). It is at the bottom of the overtone series that the widest intervals are found. To write thirds (especially minor thirds) in the low register is to violate this natural law of sonority, thus producing a thick, heavy sound. Schubert avoids this arrangement, however, by not writing any interval smaller than a perfect fifth in the low register, which produces a much more transparent sonority.

For a discussion of the evolution of the keyboard's
III Georgii directs the reader's attention to the variety of movement (or patterns of pianistic figurations) between primo and secondo in example 312 (p. 52). However, his explanation needs some clarification. He means that the secondo's eighth-note motive is taken over, or continued by the primo in measures 5-6, but in a melodic rather accompanimental manner. In measures 7-8, the primo then changes the motive, which previously had been accompanimental, into a more significant melodic line.

IV This Fantasy, which is number one in Deutsch's Thematic Catalog (see BIBLIOGRAPHY), is a "monstrosity" by means of its length (39 pages) and by the fact that it comprises over twenty short sections, most of which are delineated by changes of tempo. Some of these sections are no more than five or six measures in length, which gives the impression of a "chain of ideas" rather than that of a cohesive form.

In the "Allegretto" section, there is a basic underlying rhythm (\(\frac{3}{8}\)\) that alternates between the two parts, giving a sense of continuity. This writer believes that is what Georgii is referring to by his statement regarding "the spirit of the later Schubert." However, this rhythm lasts for only 35 measures.
Georgii's statement concerning the establishment of the formal scheme in this fantasy (no. nine in Deutsch's catalog) is rather misleading, since one of the characteristics of a fantasy is its freedom of form. What Georgii means is that this particular piece does have a distinguishable formal outline as compared with the Fantasy of 1810 (D. 1), just discussed. The fact that the above fantasy possesses a distinguishable formal design in no way suggests that all of the fantasies follow a fixed form.

The Fantasy, D. 9, is shorter than any of the other fantasies and is comprised of three sections, each designated by tempo markings: an "Allegro," a "March," and a "Largo."

The Fantasy of 1813, D. 48, is composed of seven sections: (1) "Adagio," (2) "Allegro agitato," (3) "Andante amoroso," (4) "Allegro," (5) "Adagio," (6) "Allegro maestoso," and (7) a 79-measure fugue at the end. The piece was first published as Grosse Sonate probably because of the work of Schubert's boyhood friend, Albert Stadler. Stadler possessed a copy of the Fantasy, probably made by himself, which ends at the closing of the D-flat.

Hereafter, all references to pieces by Schubert listed in Deutsch's catalogue will be designated as: D. 1, D. 2, etc. For complete publication information, see footnote no. two on the following page.
major "Adagio" section (no. five above). Stadler erroneously believed this to be Schubert's first four-handed sonata and incorrectly attributed it to the year 1814. Georgii seems to be adhering to Stadler's opinion, since he refers to the piece as being "apparently incomplete." However, in the prefatory remarks in the Henle edition of Schubert's works for four hands (Munich: G. Henle Verlag, n.d.), Willi Kahl states that the authentic (1813) manuscript of the work was entitled *Fantasy* by the composer and that it includes the fugal theme (no. seven above). The presence of the fugue shows that Schubert intended to "round off" the entire cycle. Why Georgii believed, like Stadler, that the piece was incomplete is unknown. This writer, upon consulting the score, was unable to identify the "other awkward features" to which Georgii refers.

Upon reading Georgii's endnote no. eleven, one sees the names of several scholars and their writings. The name of greatest significance for this report is Martin Gustav Nottebohm (1817-1882). He is remembered primarily for his scholarly achievements, although he did write some small piano pieces which have faded into obscurity. He, along with Otto Jahn (1813-1869), Ludwig von Köchel (1800-1877), Richard Pohl (1826-1896), Alexander Thayer (1817-1897), Philipp Spitta (1841-1894) and

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Friedrich Chrysander (1826-1901), developed a new approach to biography based on documentary evidence rather than personal reminiscenses, as well as a new method of critically editing music based on an evaluation of all available source materials. Nottebohm was one of the first acknowledged experts in textual criticism. His thematic catalogs of the works of Beethoven and Schubert (1865 and 1874) remained the standard reference sources until the 1950s, when they became the basis for Kinsky's Beethoven and Deutsch's Schubert catalogs.\(^3\)

In his research, Georgii could have referred to Nottebohm's catalog rather than Deutsch's, hence his usage of opus numbers in referring to specific works instead of Deutsch's numberings. If Georgii used Nottebohm rather than Deutsch, then why he did this is unknown, as Deutsch's catalog was certainly in existence (published in 1950) at the time of the writing of the third edition of Klavier-musik (1956).

Though Schubert was not fond of giving lessons, he readily accepted the position of music master to the family of Count Johann Esterházy. This post was attractive to Schubert for two reasons: first because of the financial security it provided (two florins per lesson);

second, because of the many pleasures in which persons associated with wealthy families shared. The Count proposed to Schubert that he should spend the winter with him in town (Vienna) and the summer at Zeleș. Zeleș Castle, where Schubert went for the first time in 1818, is in Hungary on the river Gran, belonging to the divisional district of Bars. In 1818, Schubert received probably about 75 florins per month, which was equal to 10.5 British pounds, which would be approximately between 220-30 dollars in American currency. Built in 1787, the Zeleș Castle has remained virtually unchanged and still contains the original furnishings, including the Pressburg grand piano which Schubert played.⁴

The two daughters of the Esterházy family, Marie and Caroline, both played the piano, and the whole family was musical. It is with Marie and Caroline Esternázy that Schubert apparently played duets. At Zeleș, Schubert heard many of the national Hungarian airs either played by Gypsies or sung by the castle servants.⁵

According to Deutsch's Thematic Catalogue, the publishers of the first editions of Schubert's earliest works


for four hands were all located in Vienna: J. P. Gotthard, Cappi and Co., Thaddaus Wiegl, Diabelli and Co., and Sauer and Leidesdorf. These could be the publishers to whom Georgii refers in reference to the assigning of opus numbers.

Around 1750, the French overture fell into disuse as a result of the rapidly growing importance of the symphony and sonata as standard forms. In Classical opera, the overture had settled down to a rather strict sonata form similar to the first movement of a symphony. It often began with a slow introduction in which there were stately chords and dotted rhythms, a carry-over from the old French overture. These overtures were often well-developed sonata-allegro forms that may or may not have had any thematic connection with themes heard later on in the opera. The type of opera overture to which Georgii probably refers was not the above, but rather the "pot-pourri" type, which was merely a parade of prominent melodies in the opera with little or no musical development. Examples of this type of overture are: Verdi's overture to La Forza del destino and Rossini's overture to Il Barbiere di Siviglia.

According to Deutsch's catalog, the Overtures in C and D major (D. 597 and 592), which Georgii mentions first, are both provided with the subtitle "im italienischen."
Stile" ("in the Italian style") and are Schubert's own four-handed arrangements of his orchestral overtures of the same name (D. 590 and 591). The main theme of the introduction to the Overture in D major (D. 592) is repeated almost exactly in the overture to "Rosamunde." Example eight contains this theme.

Example 8

Schubert: Overture in D major (D. 592)
primo, measures 7-14

from Franz Schubert Complete Works,
Breitkopf und Haertel, 1884;

The Overture in F major, op. 34 (D. 675), probably possesses more "personal characteristics" because it was the only overture which positively was written originally for piano duet, rather than being written first as an orchestral piece. The Overture was written in three hours' time in the quarters of Herr Josef Huttenbrenner, with
whom Schubert often played piano duets. The "stretta" to which Georgii refers is a section 43 measures in length written in 6/8 meter and in the key of F major. This extension provides a fitting conclusion to the piece, as it serves to round off the form.

XII All of Schubert's other overtures for four hands consist mainly of two sections: an "Adagio" introduction and the main "Allegro." The Overture in G minor (D. 668) consists of three sections ("Adagio," "Allegretto," and "Allegro vivace") and, according to McGraw, is most likely a sketch for piano duet of a lost or never completed symphonic piece.

XIII Deutsch lists this work as Divertissement (à la française). He claims that Schubert conceived it as one three-movement composition; but, unfortunately, the first publisher of the work, Thaddaus Wiegl of Vienna, issued each movement singly with different titles and opus numbers without Schubert's consent. The first movement, "Divertissement en forme d'une marche brillante et raisonnee," was published as op. 63, no. 1. The second and third movements, "Andantino varie" and "Rondo brillant sur des motifs origineaux française," were published as

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6 Deutsch, Biography, p. 126.

op. 84, nos. one and two. Georgii confines his comments to the first movement, which is in sonata form. The first theme is very assertive and march-like, while the second theme is lyrical. In that first movement, there is an abundance of scale-like passages alternating between the two hands in both primo and secondo. This could be the contrapuntal element to which Georgii refers. Though it could become tiresome because of its prevalence in the exposition and development, this writer believes that the technical brilliance of these passages produces an exciting effect.

Later scholarship has brought to light the fact that it was not actually Schubert who inscribed the subtitle, "Notre amitié est invariable" ("our friendship is unchanging"), but rather Anton Diabelli, who first published the piece in 1835. Though it cannot be proven, the inscription probably refers to Joseph von Gahy, a violinist as well as pianist, who was Schubert's favorite partner in piano duets.

It is indeed amazing that Schubert is so devoid of rhythmic diversity in this work. The rhythmic motive \( \begin{array}{l} \hline \cr \end{array} \), which corresponds to the poetic anapest (\( \sim \sim \)),

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8Deutsch, Thematic Catalogue, p. 269.
9Ibid., p. 380.
literally pervades the entire piece in both primo and secondo. There is only a short section in the middle where the anapest rhythm is absent. This work, as well as the Andantino varie, which Georgii discusses next, was intended by Schubert to be a single movement of one large-scale work, the Divertissement ("a la française"), D. 823.¹⁰

This piece is entitled Eight Variations on a French Song (op. 10; D. 624). In comparing variation no. seven with the finale of the Andantino varie (op. 84, no. 1), Georgii is referring to the similar pianistic figurations in the right hand of the primo in both works. In both cases, there are rapid, scale-like passages which use the following rhythmic motive: \[ \text{\texttt{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet}} \].

The theme of the variations, contained in example nine below, is accredited to Queen Hortense of Holland, who actually was a French amateur musician, the daughter of Josephine and the mother of Napoleon III. In all probability, the tune, Reposez vous, bon chevalier, was actually written by Louis Drouet, an excellent flautist, who was Hortense's secretary.¹¹

In comparing the melody used in variation no. eight

¹⁰ Deutsch, Thematic Catalogue, p. 380.

Example 9

Queen Hortense or Louis Drouet: Reposez vous, bon chevalier primo, measures 1-8

\[ \text{Example 9} \]

from Werke für Klavier zu vier Händen, Henle, n.d.

of the Variations on a French Song with that used in variation no. seven of the Variations for Flute and Piano, op. 160, a certain similarity is apparent. This similarity mainly has to do with likenesses of rhythm and harmony.

XVII Schubert did not write any marches for only two hands. It seems that he had decided that the duet medium was the most appropriate for this small form. The comment by Georgii pertaining to the superscription "heroiques" being spurious for op. 40 (D. 819) is correct. Deutsch makes no reference to this superscription at all in connection with op. 40, either in his Thematic Catalogue or in his biography of Schubert. However, he does not include
the word "heroiques" in the title of op. 27 (D. 602) either. Perhaps Georgii had before him a copy that incorrectly ascribed the superscription to both pieces.

XVIII Deutsch lists this piece as: Deutscher Tanz (German Dance) with two Trios and Coda and two other Deutsche Tänze (no. 618). Georgii refers to two Ländler in E major contained within the Deutsche Tänze; however, these are actually the trios to the dances.

XIX Deutsch lists op. 61 (D. 824) as being composed around 1825 and op. 75 (D. 599) as being composed around 1818.

XX The Divertissement à la Hongroise, op. 54, was written during Schubert's second stay at the Esterházy estate at Zséliz during the summer of 1824. Lubin states that perhaps Schubert received the inspiration for this piece from an actual Hungarian folk melody which he heard from a servant girl as she was working in the Esterházy kitchen.12

On p. 59 of the translated text, Georgii refers to a "dulcimer cadence." The instrument which the Hungarian Gypsies used was a large version of the dulcimer, called the cimbalom. Example ten on the next page illustrates

Schubert's imitation of the tremolos and glissandos of the cimbalom.

Example 10

Schubert: *Divertissement à la Hongroise*, op. 54

primo, measures 133-135

from *Werke für Klavier zu vier Händen*, Henle, n.d.

In his footnote at the bottom of p. 58 in the translated text, Georgii refers the reader to p. 358 of *Klaviermusik* for a comparison between Hungarian and Gypsy music. Following is a translation of a portion of the passage; the context is a discussion of the Liszt *Hungarian Rhapsodies*:

In his writing, 'Concerning the Gypsies and their music in Hungary,' Liszt maintains that the music of the Gypsies is comparable to the national epics of people from other lands. The Gypsies, though not intellectually endowed, were much the more talented musically
and have expressed the joys and sorrows of their fate by means of music, as more civilized peoples have done by means of heroic poems. On this basis, he chose the title, 'Rhapsody.'

Georgii goes on to say that the widely held supposition that Liszt's sources of melody came directly from Gypsies is false. On the contrary, some of the melodies originated from amateur musicians among the Hungarian nobility, but were subsequently altered in their intervals and rhythm by Gypsies.\(^{13}\)

XXI The idea that the Grand duo is a piano reduction of a symphony in its first stages of development has been pondered by various scholars for a number of years. In addition to the article cited by Georgii in his endnote no. thirteen, Joseph Müller-Blattau offered a reasonable explanation in "Zur Geschichte und Stilistik des vierhändig-igen Klaviersatzes" in Jahrbuch der Musikbibliothek Peters für 1940 XLVII (Leipzig, 1941). In the article, he describes the piece as the first four-handed symphony, pointing to its specific pianistic effects, which are used in conjunction with other features more characteristic of symphonic style. Lubin asserts that it was Schumann who first noticed the symphonic character of the piece. He quotes a segment of Schumann's review of the piece, written at the time of its first publication in 1838:

\(^{13}\)Walter Georgii, Klaviermusik (Zurich: Atlantis Verlag, 1956), p. 358.
... the Duo, especially (which I regarded as a symphony arranged for the pianoforte until the original manuscript, which by his own hand is entitled Sonata for Four Hands taught me otherwise), still seems to me under Beethoven's influence. And in spite of Schubert's manuscript, I will hold to my own opinions about the Duo. One who writes as much as Schubert does not trouble too much about titles, and thus he probably hastily entitled his work Sonata while Symphony was what he had in mind.¹⁴

XXII The Kindermarsch was written for little Faust Pachler, to be performed on his father's nameday (the day of the saint for whom one is named). Schubert and his friend Johann Jenger had spent a brief vacation in Graz and had stayed in the home of Dr. and Mrs. Karl Pachler. The piece was written out of gratitude for their hospitality and was performed by Faust and his mother on Nov. 4, 1827, Dr. Pachler's nameday. Following is an excerpt from a letter from Schubert to Frau Pachler, dated Oct. 12, 1827:

I herewith send your honour the four-handed piece for little Faust. I fear I shall not earn his applause, since I do not feel that I am exactly made for this kind of composition. I hope that your honour is in better health than I, for my usual headaches are already assailing me again. Pray give Dr. Karl my heartiest good wishes for his nameday.¹⁵

XXIII Georgii compares Schubert's four-handed Fantasy in F minor to his two-handed "Wanderer" Fantasy in C major. The two pieces strongly resemble one another in

¹⁴Lubin, Piano Duet, p. 47.
¹⁵Deutsch, Biography, p. 679.
that they both are extended compositions consisting of four clearly distinguishable sections or "movements."

Georgii states that there are flowing bridge passages between movements in the Fantasy in F minor. Even though Schubert does not bring the music to a full harmonic close at the end of each section, the transition to each new section is usually followed by one or more of the following changes, thus providing a clear signal of the beginning of the new section, or "movement":

1. an abrupt modulation to another (often remote) key
2. a change of tempo
3. a change of meter
4. a change of thematic material and/or rhythmic figuration
5. a change of texture (e.g., contrapuntal to homophonic and vice-versa.

Following is a list of the measures comprising each section of the Fantasy in F minor:

1. "Allegro molto moderato": measures 1-120; F minor, ending in F major
2. "Largo": measures 121-163; F-sharp minor throughout. This section involves an abrupt change of key, tempo, thematic material, and rhythmic figures
3. "Allegro vivace": measures 164-437; F-sharp minor, ending in F-sharp major. This section involves a change of tempo, meter, thematic material, and rhythmic
4. "Tempo I": measures 438-end; beginning and ending in F minor. This section involves changes of tempo and key as well as the return of thematic material from the first section. The "fughetta" passage begins at measure 449. Fugue-like imitations are scattered throughout the remainder of the section, which is why Georgii called it a "fughetta" (a short fugue). Actually, "fugato" is a better designation, since the entire section is not really fugal, but just contains fugue-like imitations.

XXIV The reader will remember that Georgii's discussion of Schubert's Grand duo centered largely on the piece's inclination towards the example of Beethoven. Likewise, the form of the Fantasy in F minor can be seen as being modeled after the example of Mozart in his Fantasies in F minor for organ and in C minor for piano. Lubin maintains that there was a sort of unconscious "musical reminiscence" of Mozart in that the opening theme of Schubert's Fantasy is actually a harmonic variation of the opening theme of Mozart's G minor Symphony. All that needs to be done in order to recognize the above is to transpose Schubert's Fantasy up to G minor or Mozart's Symphony down to F minor; and to make allowance for the notation in quicker bars in the Mozart as well as the absence of an introduction. It will be seen that both works follow the identical harmonic
pattern for the first sixteen bars of the Schubert, or the first twenty-four bars of the Mozart.\textsuperscript{16}

\textbf{XXV} The first edition of the \textit{Allegro}, according to Deutsch, was published by Anton Diabelli of Vienna in 1840. He refers to the subtitle, "Lebensstürme," as spurious.\textsuperscript{17} Willi Kahl, in the critical notes for the piece in the Henle edition, also states that the publisher must be held accountable for the subtitle, which has been in common usage since the first edition. Henle publishes the piece under the main title of \textit{Duo}, which does not conform with Deutsch's listing. Kahl maintains that this title (\textit{Duo}) probably does come from Schubert himself, since Ferdinand Schubert (Franz's brother) refers to it as such in an article in the \textit{Neue Zeitschrift für Musik}, vol. X (1839), p. 143.\textsuperscript{18} Since the \textit{Allegro} is a single-movement sonata form of such grand proportions, it has been suggested that it was intended as the first movement of a sonata or some other large composition.\textsuperscript{19}

\textbf{XXVI} The \textit{Rondo} in A major, op. 107 (D. 951), was written for and at the request of the publisher, Artaria.\textsuperscript{20}

\begin{itemize}
\item[\textsuperscript{16}]Lubin, \textit{Piano Duet}, p. 52.
\item[\textsuperscript{17}]Deutsch, \textit{Thematic Catalogue}, p. 464.
\item[\textsuperscript{19}]Lubin, \textit{Piano Duet}, pp. 55-58.
\item[\textsuperscript{20}]Deutsch, \textit{Thematic Catalogue}, p. 467.
\end{itemize}
The Fugue, op. 152 (D. 952), is really not intended for four hands, as Georgii states. Willi Kahl, in the notes of the Henle edition, gives an explanation of the origin of the piece:

We have a report by Schubert's friend, Franz Lachner, regarding the origin of this work. It so happened that he and Schubert were invited on an excursion to Baden near Vienna in June of 1828. One morning they planned to visit the famous organ in Heiligenkreuz Monastery. When their host suggested that they quickly compose something for the occasion, Schubert proposed a fugue for four hands. Both his and Lachner's works were then played ... in the presence of several of the monks. 21

There is no doubt that the Fugue was intended for the organ. McGraw claims that it was published as a pianoforte duet (ca. 1844 by Anton Diabelli) only because Schubert, in order to extend the range of the voices, wrote it on four staves instead of two. 22 This writer found no source other than Georgii to make the interesting comparison of the fugue's subject with that of Bach's fugue in F-sharp minor from volume I of the Well-Tempered Clavier. The two examples on the following page illustrate the similarity between the two fugue subjects:

22 McGraw, Duet Repertoire, p. 256.
Example 11

Schubert: Fugue, op. 152 (D. 952)
secondo, measures 1-5

from Werke für Klavier zu vier Händen, Henle, n.d.

Example 12

J. S. Bach: Fugue in F-sharp minor
WTC-I, measures 1-4

from Das Wohltemperierte Klavier. Kalmus, n.d.
NOTE: Of the pieces which Georgii discusses in this chapter, all are out of print with the exception of Hummel's Sonata, op. 92, the two Sonatas by Onslow, the Sonatinas by Kuhlau, and the Sonatinas and Melodic Etudes of Diabelli.

Georgii refers to Hummel's Sonata, op. 81 (for two hands), as being "conspicuously Romantic." Hummel is remembered as an outstanding pianist and as one of the finest, most renowned representatives of late Classicism. He is credited with linking the style of Clementi and Mozart with that of Schubert, Mendelssohn, Chopin, early Liszt, and Schumann. Hummel's classical conservatism brought the Viennese style to its fruition. His is seen as the phase through which the Classical style outlived its usefulness, as the older values gave way to those of the more modern Romanticism.¹

An interesting observation concerning the Nocturne, op. 99, is that it is written to include two horns, ad libitum. One might encounter other four-handed pieces by Hummel which are not mentioned by Georgii. These are pieces originally composed for other media, subsequently tran-

scribed for four hands by the composer. A list of such pieces follows:

1. **Six Waltzes with Trios followed by a Great Battle** (originally for orchestra), op. 91

2. **Variations on a Tyrolean Air** (originally for voice and orchestra), op. 118, no. 2

3. **Rondo agreable** (a four-handed arrangement of a two-handed piano piece of the same title), op. 120.

Hummel's **Sonata**, op. 92, is published currently in Ancona, Italy, by Berben (1976).


Onslow was of English ancestry, but was born in

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France and spent most of his life there at his family's estate at Clermont-Ferrand. Onslow was a prolific composer of chamber music, the only French composer of his time to produce a significant number of chamber works. His works include: 36 string quartets, 34 string quintets, six piano trios, four symphonies, and violin, cello, and piano sonatas. The reason for the silence of American scholars about Onslow's piano works is puzzling. Though not within the scope of this paper, a closer investigation of his two-handed works is needed.

In addition to the two four-handed sonatas mentioned by Georgii, another four-handed piece of Onslow's Pièces inédites, was found ca. 1972 at the Chateau d'Aulteribe by Carl Nys and Helen Salome. The two sonatas are available in new edition in Unbekanntte Werke der Klassik und Romantik (Munich/Grafelfing: Verlag Walter Wollenweber, 1971).

Ries, who studied piano with Beethoven and composition with Albrechtsberger, was an immensely popular performer in his day. The following revue in the London Harmonicon (ca. 1814) represents the high regard in which Londoners held him as a pianist:

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4 McGraw, Duet Repertoire, p. 205.
Mr. Ries is justly celebrated as one of the finest piano performers of the present day. His hand is powerful, and his execution is certain; often surprising. But his playing is most distinguished from that of all others by its romantic wildness . . . he produces an effect upon those who enter his style, which can only by compared to that arising from the most unexpected combinations and transitions of the Aeolian harp.5

The "seed which fell upon dry, uncultivated ground" was Georgii's way of referring to Ries' talent which, had he been willing to work harder, would perhaps have produced music of an even higher calibre.

Georgii glosses over many of Ries' smaller works by merely mentioning that he wrote "genre pieces . . . variations, polonaises, and marches." Following is a list of the titles of these smaller pieces: 6

1. **Deux air favoris nationaux de Moore variés**, op. 108
2. **Grande marche triomphale** (ca. 1814)
3. **Trois grandes marches**, op. 12
4. **Trois grandes marches**, op. 22
5. **Introduction et (cinquième) polonaise**, op. 176
6. **Introduction et variations**, op. 155, no. 1
7. **Introduction et variations sur l'air allemand "Gute Nacht,"** op. 155, no. 2
8. **Première polonaise**, op. 41
9. **Seconde polonaise**, op. 93

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10. *Troisième polonaise*, op. 138
11. *Quatrième polonaise*, op. 140

The direction that Georgii gives here is that one must compare these pieces of Moscheles to other pieces of that time which likewise have been forgotten (e.g., Hummel, Ries, Kalkbrenner); not to compare them with the literature of enduring musical value. He seems to be saying that the general quality of many of the four-handed pieces written during Moscheles’ time was not very good; therefore, the fact that the pieces are uneven in quality when compared with one another, is of little consequence.

Moscheles, close friend of Beethoven, Mendelssohn, and Schumann, held on to his Classicism during the time in which Romanticism was gaining a foothold. Many of his smaller pieces (rondos, fantasias, variations, etc.) are ephemeral, having been written for an ever-expanding amateur market. The sonatas are considered the best among his works.7

The other pieces of Moscheles which Georgii does not mention are:
1. *La belle union*
2. *Three characteristic duets*

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VI. It was pointed out in The New Grove Dictionary, in connection with the Air russe varie (based on a popular Russian tune), that it was John Field who set the standard for an artistic treatment of Russian folk melodies. That standard was followed by Balakirev, Glinka, and the other nationalists. Most of Field's duet pieces were written while he lived in Russia.  

The Balalaika is a long-necked lute with a triangular neck.  

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body and was one of the most popular folk instruments of Russia. The neck has four or five frets with three gut strings, tuned in fourths, and the instrument was made in six sizes, all of which together form a consort. It is played with a plectrum. Example thirteen contains an excerpt from Field's *Air russe varié*, in which can be seen the imitations of the Balalaika:

**Example 13**

*Field: Air russe varié*, excerpt


Two additional pieces of Field that Georgii does not mention are: *Duet on a favorite Russian air* and *Variations sur l'air russe "Chem tebia ia ogorchila* (both out of print).  

VII Georgii means that Diabelli's *Melodische Übungsstücke* (*Melodic Etudes*) are of better usage pedagogically. The pupil's part (primo) is on an extremely elementary

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level and is restricted to only five notes which both hands play in the distance of an octave in one unchanging hand position. This could be viewed as a precursor to the popular "five-finger approach" utilized by many beginner piano methods of the present day, such as Robert Pace, James Bastien, and Walter Noona.
According to Lubin, Schumann's eight Polonaises have been given the designation of op. III, the Roman numeral in order to distinguish them from works with Schumann's own opus numbers. Since the works were written at the very beginning of Schumann's creative output (1828), they do exhibit some technical immaturities. After Robert's death, Clara gave the manuscripts of these unpublished compositions to Johannes Brahms and Joseph Joachim for their advice as to whether or not to offer them for publication. It was their opinion that the pieces were too immature to enhance Schumann's reputation. The manuscripts were kept in the collection of the Gesellschaft der Musikfreunde in Vienna where, in 1933, Karl Geiringer edited them and gave them to Universal for publication. The Polonaises are the only four-handed works of Schumann that are currently out of print. All of the others are available from either Kalmus, International, or Peters.

Each of the trio superscriptions conveys a specific

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mood or emotion: "La douleur" ("Pain"); "La belle patrie" ("The beautiful country"); "La reconciliation" ("Reconciliation"). Examples fourteen and fifteen below illustrate the manner in which Schumann incorporated a passage from the Polonaises, op. III, into the Papillons, op. 2 (for two hands):

Example 14

Schumann: Eight Polonaises, op. III
Piece no. 4, excerpt


Example 15

Schumann: Papillons, op. 2
Piece no. 11, excerpt

continued on next page.
Example 15, continued


III In looking at pieces no. three and five from Bilder aus Osten, one can easily see the reason for Georgii's statement regarding their "thick, uniform sound." There is a predominance of chordal composition and such little diversity between the two parts (rhythmic or otherwise), that two hands could have accomplished the same effect just as well as four. Example sixteen contains a passage from piece no. five ("Kroatenmarsch"), which illustrates the above:

Example 16

Schumann: Bilder aus Osten, op. 66, no. 5
primo and secondo, measures 1-4

secondo appears on the next page.
Though the inspiration for the pieces might be Middle Eastern, the pieces are written in Schumann's solid German Romantic style with few, if any, traces of exotic musical color. This might explain Georgii's comment concerning Schumann's difficulty in "slipping out of his German skin." It would be just as difficult to associate Schumann's style with anything exotic or "Eastern" in sound as it would be to imagine Ludwig Richter's drawings as being "Bilder aus Osten" ("Scenes from the East"). The drawings and woodcut prints of Ludwig Adrian Richter (1803-1884) are portrayals of intimate, unpretentious scenes of life as he knew it: peasants at home or in the countryside, children and young people, and fairy-tale characters.

Following is a translation of Schumann's own preface

3 McGraw, Duet Repertoire, p. 263.

to Bilder aus Osten, which will explain the title and whence came the inspiration for the pieces:

The composer of the following pieces believes, to the best of his knowledge, that he is being honest in admitting that their origin comes from a specific, peculiar stimulus. The pieces were written mainly while reading Rückert's Mamaken (Magamat), stories from the Arabic by Hariri. During the process of composition, the composer was unable to get out of his mind the image of the book's wonderful hero, Abu Seid (whom one can compare with our German Eulenspiegel, except that the former is conceived and treated in a more noble, poetic fashion), as well as that of his respectable friend, Hareth. This will serve to clarify the foreign character of some isolated places in the pieces. In the first five pieces, however, the composer had no specific situations in mind; only in the last one can there be perceived an echo of the last "Makame," in which we can see the hero, at the end of his life, in repentance and sorrow for his sinful ways.

This opus, Zwölf vierhändige Stücke für kleine und große Kinder, is a four-handed counterpart to the composer's successful two-handed Album for the Young, op. 63, though the pieces in the former opus are technically a bit more demanding for both players than are the pieces in the latter opus. The titles of all twelve pieces in the Zwölf vierhändige Stücke are:

1. "Geburtstagsmarsch"
2. "Bärentanz"
3. "Gartenmelodie"
4. "Beim Kränzwinden"

5Kalmus Study Scores, no. 1111, p. 22.
5. "Kroatenmarsch"
6. "Trauer"
7. "Tourniermarsch"
8. "Reigen"
9. "Am Springbrunnen"
10. "Verstecken's"
11. "Gespenstermärchen"
12. "Abendlied."

Georgii's statement regarding the presentation of a variety of emotions is made with regard to the variety in the types of pianistic figures which Schumann gives to each player from piece to piece.

The similarities (mainly in the rhythmic figures) between "Am Springbrunnen" and Wolf's "Begegnung" are obvious when comparing the two following examples:

Example 17

Schumann: "Am Springbrunnen"
secondo, measures 1-5

from Zwölf vierhandige Stücke für kleine und große Kinder. Kalmus, n.d.

Example eighteen appears on the next page.
Example 18

Wolf: "Begegnung," measures 1-4

from Hugo Wolf Gesamtausgabe
Vienna: Musikwissenschaftlicher Verlag, 1963

VI. McGraw mentions two pieces of Marschner (Divertissement, op. 17, and Tre scherzi, op. 28) in addition to the Rondo scherzando. All of Marschner's pieces are currently out of print.  

VII. Mendelssohn's Andante and Variations, op. 33a and its two-handed counterpart (op. 83), were written in 1841 and both works were published posthumously (1850). Georgii has asserted that the two-handed version came first and that the four-handed version is an arrangement of the former. Lubin maintains that the opposite is true: that the piece was originally conceived for piano duet. The reason, he claims, is that the layout of the theme was originally conceived for two players and that Mendelssohn had to shorten it in order to arrange it for

piano solo. However, the article on Mendelssohn by Karl-Heinz Kohler and Eveline Bartlitz appearing in The New Grove Dictionary supports Georgii's assumption that the duet version was arranged from the solo version by the composer. Since both pieces were written in 1841 and were not published until after Mendelssohn's death, it is difficult to say decisively which of the above viewpoints is correct. Op. 92 and op. 83a are both currently in print (Kalmus, Peters, International, and Schirmer). 9

VIII In addition to the Quadrille (Wilhelmshaven, Germany: Heinrichshofens Verlag, 1944; in print), Bruckner also wrote Three Little Pieces (London: Oxford University Press, n.d.; in print). 10 The pieces by Bennett and Grimm are out of print, and McGraw does not list Marxsen. 10

8 Lubin, Piano Duet, p. 79.
10 Ibid., p. 42.
In referring to example 319, Georgii is pointing out an awkwardness in Dvořák's technique: the very unusual circumstance of one hand of one part (primo in this example) reaching over both hands of its partner. One would certainly not find this type of hand crossing in the work of Schubert. What Georgii seems to be saying, however, is that, though the compositional techniques of Brahms and Dvořák were not superior to any of Schubert's, the quality of musical content in their music is just as good as his; at least it is not to be placed on a level beneath that of Schubert. In other words, there are only a few isolated technical awkwardnesses (mainly with Dvořák) which might be beneath the level of Schubert.


With reference to Georgii's footnote "a", it
should be stated that the two other settings of the Walzer, op. 39, are for two hands. Fortunately, the arrangements are Brahms' own and not someone else's. However, in the arrangements for two hands, there is something of musical value that is lost in the transfer from one medium of performance to the other. Most noticeable is the loss of the characteristically full sound which can be rendered only by four hands.

In the following examples, it can be seen how Brahms incorporated the melody of the first four measures of Der Gang zum Liebchen into the fifth waltz of op. 39:

**Example 19**

*Brahms: Der Gang zum Liebchen, op. 31, no. 3* 
accompaniment, measures 1-4

from *Der Gang zum Liebchen*. Peters, n.d.
Example 20

Brahms: Walzer, op. 39, no. 5
primo, measures 1-4

from Walzer, op. 39, Dover, 1976.

Example 21, taken from op. 52a, no. 7 (primo), illustrates the way in which Brahms ornaments the simple melody:

Example 21

Brahms: Liebeslieder Walzer, op. 52a
primo, measures 9-12 and 25-28

Ornamented version:

from Liebeslieder Walzer, op. 52a, Dover, 1976.
VI. There are 21 Ungarische Tänze (without opus number) in all, which were originally published in four sets, or "volumes," as Georgii states. Volume I contains nos. 1-5; volume II, nos. 6-10; volume III, nos. 11-16; volume IV, nos. 17-21. Nos. twelve, sixteen, and seventeen are not based on Gypsy tunes, but are entirely Brahms' own material. Brahms heard these Gypsy tunes while on a concert tour with the Hungarian violinist, Eduard Remenyi, in 1853. Brahms has preserved the characteristic melody, harmony, and rhythm of these tunes while at the same time giving them an artistic form, which raises them to a higher level.²

VII. What Georgii means by his statement that "... the previously assigned formulation of the title might be dropped" is that, since he used his own material in volumes three and four, the subtitle "gesetz von" could be dropped.

VIII. By "acquired material," Georgii is referring to the Gypsy tunes. Regarding Brahms' "Germanization," or incorporation of foreign elements into his own personal style, Niemann has some interesting comments:³

A comparison at once suggests itself between Brahms


and Liszt as composers of Gypsy music. In his occasional "parodies" (in the old sense of the word!) of Gypsy music, Liszt belongs to the naturalistic school; whereas here, too, Brahms remains an idealist. Or, as Hugo Riemann has so strikingly stated the case: 'Brahms' Gypsies are better trained musicians than Liszt's, without losing anything of their fiery verve in consequence.' But the point which must be emphasized above all others is that, even as a 'zigeuner,' Brahms remains himself in all points. One of the most wonderful discoveries that one makes in studying Brahms' music is that one is constantly seeing how external musical stimuli and modes of expression become harmonically fused in Brahms' own personality, both as man and as artist.

IX Of the pieces mentioned in the last paragraph of Georgii's text, only Dvořák's Aus dem Böhmerwalde, op. 68, was originally written for four hands. The rest were arrangements from other media. The Zwölf Klavierstücke (Silhouetten), op. 8, and the Schottische Tänze, op. 41, were originally solo piano works. The Walzer, op. 54, were for piano solo, with nos. one and four also arranged for string quartet. The Bagatelles, op. 47, were written for two violins, cello, and piano or harmonium; and the Polonaise in E-flat major was originally for orchestra. All of the above pieces were arranged for four hands by the composer. Of the original four-handed pieces by Dvořák which Georgii mentions, all are currently in print:\4
1. Slawische Tänze (International, G. Schirmer, and Schott)
2. Legends (Prague: Artia)

\4McGraw, Duet Repertoire, p. 75.
NOTE: The majority of pieces mentioned in this chapter are by lesser-known composers and are currently out of print. Many of them can be found in the Library of Congress or the New York Public Library at Lincoln Center. In this chapter, Georgii has mentioned only the more significant pieces of each composer. Titles of pieces not covered in Georgii's text are listed in the Commentary, along with pertinent publication information.

1 Götz is not listed in either the New Grove Dictionary or Die Musik in Geschichte und Gegenwart, but Lubin provides a short discussion of the Sonata in G minor along with an excerpt from the slow movement, in which can be seen the "cantabile, woodwind-like melody and the viola-like accompaniment."1 Example 22 contains this excerpt:

Example 22

Götz: Sonata; "Mässig bewegt," excerpt

from Lubin: The Piano Duet. Da Capo, 1976

This piece is currently available in the collection, _Unbekannte Werke der Klassik und Romantik_ (Amadeus, 1976). Georgii obviously prizes this sonata highly and McGraw describes it as "... one of the finest four-handed sonatas of the nineteenth century." The strong recommendation of Georgii and McGraw would certainly constitute a valid reason for reviving the work.

All of Kirchner’s pieces are currently out of print. In addition to opp. 57 and 104, McGraw mentions two other pieces which Georgii does not: _Albumblätter_, op. 7, and _Zwei Märsche_, op. 94.

Though Volkmann’s _Musikalisches Bilderbuch_ is out of print, the _Ungarische Skizzen_ are currently in print (Paris: Hamelle, n.d.). In addition, McGraw mentions six more pieces:

1. _Drei Märsche_, op. 40
2. _Rondino und Marsch-Caprice_, op. 55
3. _Three Serenades_, opp. 62, 63, and 69
4. _Sonatine_, op. 57
5. _Die Tageszeiten_, op. 39


—Ibid.

—Ibid., p. 149.

—Ibid., p. 297.

IV Jensen's dependence upon Schumann and Wagner is explained by the following:

The model for his early works was Schumann, and he succeeded in his mature piano music and songs in assimilating the stylistic influences of Chopin and Liszt into a thoroughly personal style. His professed aspiration in his later works was 'to translate Wagner's ideas of beauty and truth into music in the smaller forms.'

The piece entitled "Ländliche Festmusik" is an arrangement from Jensen's opera, *Die Erbin von Montfort*. Both the Abendmusik and Hochzeitsmusik are available in new edition by Peters. In addition, McGraw mentions five more pieces:

1. Drei Idyllen, op. 43
2. Drei Klavierstücke, op. 18
3. Lebensbilder, op. 60
4. Zwei Stücke, op. 65
5. Silhouetten, (without opus number).

V All of Bargiel's pieces are out of print.

VI All of Reinecke's pieces mentioned by Georgii are out of print. In addition, McGraw lists seven more pieces which, with the exception of op. 54, are all out of print:

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1. **Geistliche Hausmusik**, op. 186
2. **Improvisata über eine Gavotte von Gluck**, op. 125
3. **Musik zu Andersen's Marsche von Schweinehirten**, op. 286
4. **Drei Sonates miniatures**, op. 213
5. **Variationen über eine Sarabande von J. S. Bach**, op. 24
6. **Zwölf Klavierstücke**, op. 54 (Paris: Hamelle; in print)
7. **Zu Klein's Zenobia**, op. 194.8

Raff's Morceaux de salon are currently available from Hamelle of Paris. All of his other pieces are out of print. Pieces not mentioned by Georgii include:9

1. **Marche brillante**, op. 132
2. **Reisebilder**, op. 160

McGraw does not list these last three pieces.

The titles are:10

1. **Leichte Klavierstücke**, op. 13
2. **Leichte Stücke**, op. 57
3. **Zehn Solostücke**, op. 74.

All of Kiel's pieces are out of print.

What Georgii means here is that sonatas written

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9Ibid., p. 222.

in the Classical style are seldom seen in the four-handed repertoire. In stating that Götz "killed the idea," Georgii makes reference to Götz's Sonata, op. 17, which he believes is "the most beautiful four-handed sonata in the entire nineteenth century after Schubert." It seems that Georgii is saying that if Götz, a rather minor composer, had abandoned the Classical style of the sonata in favor of a more "Schumannesque" style, then the practice of writing sonatas in the Classical style was indeed outdated.

Rheinberger's Sonata is no longer in print. Other pieces by Rheinberger are: 11
1. Aus der Ferientage, op. 72
2. Tarantelle, op. 13.

Both pieces by Draeseke are out of print.

Both pieces by Scharwenka and Nicodé are out of print. In addition to the pieces mentioned by Georgii, Scharwenka wrote: 12
1. Aus alter und neuer Zeit, op. 24
2. Bilder aus dem Süden, op. 39
3. Suite de danses, op. 41
4. Zwei Walzer, op. 44.

12 Ibid., p. 247.
Additional pieces by Nicodé are:\footnote{13}{McGraw, \textit{Duet Repertoire}, p. 200.}
\begin{enumerate}
  \item \textit{Eine Ballszene}, op. 26
  \item \textit{Miscellen}, op. 7
  \item \textit{Scherzo fantastique}, op. 16
  \item \textit{Walzer-Kapricen}, op. 10.
\end{enumerate}

There is nothing in either \textit{The New Grove Dictionary of Music and Musicians} or \textit{Die Musik in Geschichte und Gegenwart} concerning Ernst Eduard Taubert, whom Georgii does not wish us to confuse with Wilhelm Taubert (1811-1891), German conductor, composer, and pianist. Though McGraw does not list either the \textit{Polonäsen}, op. 36, or the \textit{Walzer}, op. 33, he lists one piece omitted by Georgii: \textit{Unter fremden Musikanten}, op. 22.\footnote{14}{Ibid., p. 287.}

None of Herzogenberg's pieces are in print. In addition to the \textit{Variations} mentioned by Georgii, Herzogenberg wrote \textit{Allotria}, op. 33, and some \textit{Walzer}, op. 83.\footnote{15}{Ibid., p. 123.}

This piece is out of print.

Following is a list of titles of Fuch's other four-handed pieces, according to the corresponding opus

\footnote{13}{McGraw, \textit{Duet Repertoire}, p. 200.}
\footnote{14}{Ibid., p. 287.}
\footnote{15}{Ibid., p. 123.}
numbers mentioned by Georgii:

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 

All of Fuch's pieces are out of print.

XVII. None of the pieces by Scholz, Georg Schumann, d'Albert, Taubert, or Bergh were listed in McGraw. Therefore, publication information was not available.

XVIII. All of the pieces mentioned on pp. 102-103 of the translated text were apparently known to Georgii. However, further information concerning them is scarce. Of all these pieces, the only ones included in McGraw's listing are:

1. Dohnanyi's Waltzes, op. 3 (London: Arcadia), in print
2. Huber's Ländler, op. 47; out of print
3. Bossi's Waltzes, op. 93; out of print
4. Ashton's Dances, op. 10; out of print
5. Mottl's Österreichische Tänze; without opus number;

\[16\] McGraw, Duet Repertoire, pp. 94-95.
(Leipzig: Peters, 1899); in print.
COMMENTARY: CHAPTER 27

I. Feruccio Busoni, influential composer of Italian-German background, was also a prodigious performer and teacher. His *Finnländische Volksweisen* are published currently by Universal.¹

II. In the second piece ("Berceuse") of *Pupazetti*, op. 27, Casella utilizes some dissonance. In example 23, the secondo displays an obstinate clash between B and B-flat in measures 7-10; in measures 9-11 can be seen some sonorities resembling tone clusters:

Example 23

Casella: "Berceuse" from *Pupazetti*, op. 27
primo and secondo, measures 7-11

The secondo is on the next page.

Example 23, continued

Pupazetti is divided into five short pieces:
(1) "Marcietta," (2) "Berceuse," (3) "Serenata," (4) "Notturnino," and (5) "Polka." The piece is currently in print (London: Chester, 1922).

McGraw states that Casella's Pagina di Guerra was transcribed by the composer for pianoforte duet from the orchestral version. However, there is some variance of opinion. According to Waterhouse, the duet version originated in the year 1915, while the orchestrated one is from the year 1918. This writer believes that McGraw could have made his statement that Pagina di Guerra was a duet transcription of an orchestral piece because of the title page of the edition printed in 1922 by J. and W. Chester, Ltd. (currently in print), which reads, "Pagina di Guerra:

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Five musical "films" for orchestra, transcribed by the author for pianoforte—four hands. Regardless of which of the above quoted scholars is correct, the following gives an interesting description of the character of these pieces:

These five short orchestral pieces are described as films by the composer, having been suggested to him by cinematographic war pictures.

The composer has endeavoured to convey, in the first, third, and fifth numbers, the grandiose and ruthless savagery of modern scientific warfare, while in the two intervening pieces, he strove to express the feeling of sorrow and compassion which are felt by all who stand face to face with the tokens of the fearful destruction caused by the war, whether of human beings or works of art.

Each of the five pieces in Pagina di Guerra has a descriptive content. Page i of the Chester edition gives a brief description of each piece:

1. Advance of German heavy artillery (in Belgium)
2. Before the ruins of Rheims Cathedral (in France)
3. Cossak Cavalry charge (in Russia)
4. Wooden crosses (in Alsace)
5. Italian cruisers carrying armaments (in the Adriatic).

Georgii is offering a criticism of Respighi's work. By his statement regarding the primo's being "neither fish nor fowl" and that it is not easy enough, Georgii seems to be implying that, since the piece is obviously of

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an instructional nature, the easier part should have been a bit easier than it actually is. That which Georgii criticizes is not necessarily the quality of the piece, but that fact that it might have been better had there been a different type of division of difficulty between the two parts. In the above criticism, he seems to be referring only to one of the pieces ("Armenian Song") contained in Respighi's *Six Little Pieces*, not to the entire opus. The piece is currently in print (Hamburg/London: D. Rahter, 1926). The six individual pieces are entitled: (1) "Romanza," (2) "Sicilian Hunting Song," (3) "Armenian Song," (4) "Merry Christmas Everywhere," (5) "Scottish Airs," and (6) "The Little Highlanders." One other four-handed piece by Respighi, though not in print, is not mentioned by Georgii: *Suite della tabacchiera*, a musical joke for wind instruments and piano duet.⁵

IV Neither Sartorio (no specific pieces mentioned by Georgii) nor Pirano (*Chansons populaires*) is included in McGraw's listing. Galuzzi's *Ricreationi pianistiche* is currently in print (Milan: Ricordi, 1918). *A rotto di collo* (Milan: Carish, n.d.) and *Il primo concerto del giovane pianista* (Milan: Carish, n.d.) are also by Galuzzi and are both in print.⁶

⁶Ibid., p. 97.
Jeux d'enfants, consisting of twelve pieces, was originally composed for piano duet in 1871. Later that same year, the composer took five of the pieces ("La Toupie," "La Poupee," "Trompette et tambour," "Petit Mari; petite femme," and "Le bal") and orchestrated them. The resulting work was given the title, Petite suite d'orchestre. 7

Winton Dean maintains that Jeux d'enfants is a piece about children, not for children, as evidenced by the substantial technical difficulties encountered at various places. He gives a description of the pieces: 2

The names of the movements speak for themselves: "L'Escarpettelette" ("The Swing"), "La Toupie" ("The Top"), "La Poupee" ("The Doll"), "Les Chevaux de bois" ("The Wooden Horses"), "Le Volant" ("Battledore and Shuttlecock"), "Trompette et tambour" ("Trumpet and Drum"), "Les Bulles des savon" ("Soap Bubbles"), "Les Quatre coins" ("Puss in the Corner"), "Colin-Maillard" ("Blind Man's Bluff"), "Saute-Mouton" ("Leap Frog"), "Petit Mari, petite femme" ("Little Husband, Little Wife"), and "Le bal" ("The Ball"). Each evokes a facet of childhood, but there is not a trace of triviality, self-consciousness, or false sentiment. Their quality is essentially musical; and their forms, though slight, are turned with a neatness that leaves no loophole for criticism. Here is a typically French wit and detachment combined with a warmth and a sympathy that recalls Schumann, but without the adult nostalgia of the Kinderscenen.

Jeux d'enfants is currently available from International Publishing Co.

8 Ibid.
The only one of Saint-Saëns' pieces that this writer was able to consult is the "Pas redouble," contained in Eighteen Original Piano Duets (edited by Balogh), published by G. Schirmer (1953). The remainder of the pieces which Georgii mentions are currently in print, and are published in Paris by Durand. Other pieces by Saint-Saëns are: (1) Duettino (in print; Paris: Hamelle), (2) König Harald Harfagar, (3) Marche dédiée aux étudiants d'Alger, (4) Trois Rhapsodies, and (5) Marche intervaliée (out of print).

Lubin refers to Saint-Saëns as "the master of the French Biedermeier style," which, he says, is immediately evident upon the first glance at "Pas redouble." It is this writer's opinion that "Pas redouble" sounds somewhat like the three Military Marches of Schubert. However, unlike Schubert's, Saint-Saëns' secondo accompanies most of the time—often in an "oom-pah-pah" fashion.

The Petite suite, one of the very earliest pieces of Debussy, also exists in an arrangement for small orchestra by Henri Büsser. In listening to this piece, one would certainly be disappointed if he expected to hear many of the musical elements associated with the style of

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some of Debussy's other pieces, such as: the use of pentatonic and contrived scales, parallelism, and added-note chords. The style of the piece is closer to that of nineteenth-century salon music, with only a brief hint at the Debussy to come. The Petite suite (1894) illustrates the fact that, at the time of its composition, Debussy had not yet forged his personal, unique style.¹¹ Lockspeiser suggests that "En bateau" recalls the earlier style of Fauré, "Cortege" that of Massenet, and "Ballet" that of Delibes.¹² The Petite suite is available in America from International Publishing Co. Only one other of Debussy's four-handed pieces is not mentioned by Georgii: Marche écossaise sur un thème populaire, published currently by Peters.¹³

VIII The titles of the individual pieces in Epigraces antiques are:
1. "Pour invoquer Pan"
2. "Pour un tombeau sans nom"
3. "Pour que la nuit soit propice"
4. "Pour la danseuse aux crotales"
5. "Pour l'Egyptienne"

¹¹Lubin, Piano Duet, p. 155.
IX

Why Georgii makes such a brief mention of Ravel's children's suite, *Ma mère l'Oye*, is indeed a mystery; it is this writer's opinion that it is a very significant piece in the four-handed repertoire. However, it might be better known in the orchestrated version, which was done by Ravel, himself. The titles of the five pieces are:

1. "Pavane de la belle au bois dormant"
2. "Petit Poucet"
3. "Laideronnette, Impératrice des pagodes"
4. "Les entretiens de la belle et de la bête"
5. "Le jardin féerique."

H. H. Stuckenschmidt, in his biography of Ravel, gives some interesting observations with regard to *Ma mère l'Oye*, which are quoted below:  

> Above all else, Ravel loved children, possibly because they were even smaller humans than he. It often happened that when he was invited out in company, he would disappear from the adult gathering and would finally be found in the nursery, deep in a game with the little ones.

A few sentences later, Stuckenschmidt presents Ravel's

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own description of *Ma mère l'Oye*:

*Ma mère l'Oye*, children's pieces for piano, four hands, date from the year 1908. My intention of awaking the poetry of childhood in these pieces naturally led me to simplify my style and thin out my writing.

Ravel also wrote *Frontispiece* (Salabert, 1975) and *Fanfare* (Heugel, 1927). Both pieces are currently in print.\(^\text{15}\)

Gabriel Fauré's *Dolly* is currently available from Hamelle of Paris. The six pieces in the opus are entitled:

1. "Berceuse"
2. "Mi-a-ou"
3. "Le jardin de Dolly"
4. "Kitty-valse"
5. "Tendresse"
6. "Le pas Espagnol."

The inspiration for this suite was little Dolly Bardac, daughter of Mme. Emma Bardac, for whom Ravel composed the song cycle, *La Bonne chanson*. When Emma Bardac became Claude Debussy's second wife, Dolly became the composer's step-daughter, to whom he lovingly referred as "Chou-Chou." The pieces in Fauré's suite reflect the tranquil scenes representative of Dolly's environment.\(^\text{16}\)

Erik Satie composed three sets of pieces for piano duet, all currently in print:


\(^{16}\)Ibid., p. 82.
1. Aperçus désagréables ("Pastorale," Chorale," and "Fugue", 1908-1912); currently available from Eschig of Paris

2. En habit de cheval ("Chorale," "Fugue litanique," "Autre choral," and "Fugue de papier", 1911); currently available from Rouart of Paris

3. Trois morceaux en forme de poire ("Manière de commencement," "Prolongation du même, I, II, and III," and "En Plus", 1903); currently available from Rouart of Paris. It is said that Satie composed the Trois morceaux en forme de poire (Three Pieces in the Form of a Pear) upon Debussy's suggestion that he devote more attention to form in his music. Lubin makes an interesting observation:

... it would be a mistake to judge Satie's work purely as music; it must be considered in the frame of reference of his own strange, pokerfaced humor, with its curious and far-fetched literary connotations; and then somehow it takes on its own quality of pungency, of character and, at certain moments, of a reserved yet appealing beauty.

XII Ronald Crichton, in his article on Berners in The New Grove Dictionary, tells us that Berners was mainly self-taught, though he did receive some musical instruction at Dresden and in England, and later received some advice and encouragement from Stravinsky and Casella. Stravinsky found him "droll and delightful . . . an

17 McGraw, Duet Repertoire, p. 245.
18 Lubin, Piano Duet, p. 166.
amateur, but in the best—literal—sense."

Berner's *Valses bourgeoises*, currently available from Chester of London, is comprised of three pieces: (1) "Valse brillante," (2) "Valse caprice," and (3) Strauss, Strauss, et Strauss.\textsuperscript{19}

**XIII** The *Duets for Children* by William Walton are entitled: (1) "The music lesson," (2) "The three-legged race," (3) "The silent lake," (4) "Pony trap," (5) "Ghosts," and (6) "Hop-scotch." The pieces are currently available from Oxford University Press of London. Frank Howes states that these pieces were originally set for piano duet in the year 1940. In 1941, Walton scored them for orchestra, with a change in the title from *Duets* to *Music for Children*. The separate titles for the pieces came about only after Roy Douglas arranged them for piano solo in 1949. What Georgii does not include is the fact that there is also a book II, consisting of four more pieces, entitled: (1) "Swing-boats," (2) "Song at dusk," (3) "Puppet's dance," and (4) "Trumpet tune." Of these pieces, Howes regards them as ". . . not really too hard for young pianists to play, though some of the pieces are tricky and some require rather more skill in balance of tone than is to be normally expected of four amateur hands."\textsuperscript{20}

\textsuperscript{19}McGraw, *Duet Repertoire*, p. 28.

In a letter from Tchaikovsky to his brother Modeste, dated December, 1869, he stated that he had just arranged 25 Russian folksongs, to be published immediately. In Weinstock's biography of Tchaikovsky, it is stated that in January of 1869, he had become interested in a collection of Russian folksongs edited by Balakirev and had been given permission to transcribe 25 of them for piano duet (Balakirev's collection contained forty folksongs). This leaves open the question concerning the origin of the other 25 folksongs, since Tchaikovsky's collection contains fifty. The answer could be that they came from Tchaikovsky himself, since, according to Weinstock, he had been careful to write down the songs he heard while traveling through the Russian countryside. These are melodies which, according to this writer, he could have notated himself either before or after becoming familiar with Balakirev's collection. Of course, they also could have come from some other source which is not identified.

The efficacy of these pieces in introducing a youngster to the piano duet is self evident. They could be played probably at the end of the second year of study.


As a rule, both primo and secondo are of equal difficulty; occasionally, however, one will be much more complicated than the other, as is illustrated in piece no. five:

Example 24

Tchaikovsky: Fifty Russian Folksongs, no. 5
primo and secondo, measures 15-16


Georgii mentions that Balakirev had discovered the folksongs in a collection in which they were notated only for a solo voice, without accompaniment. This collection was a group of thirty songs collected by G. O. Dyutsh and F. M. Istomin from the Arkhangelsk and Olonets governments in the year 1886. In 1897, Balakirev became a member of the Folksong Commission of the Imperial Russian Geographical Society and, upon their request, harmonized these songs, which the Society published in 1900. In 1898
Balakirev arranged them for piano duet. Given the source of Balakirev's songs, the supposition might arise that Tchaikovsky could have obtained his other 25 folksongs from the same, or a similar source.

Other pieces by Balakirev are: (1) Seven Legends (also based on Russian folksongs), (2) On the Volga, and (3) Suite, all of which are currently printed in the Complete Works of Balakirev, edited by Sorokin and issued by the Moscow State Publishing House.

The titles of all the pieces in Arensky's op. 34, entitled Six pieces enfantines, are:
1. "Conte"
2. "Le Coucou"
3. "Les larmes"
4. "Valse"
5. "Berceuse"
6. "Fugue sur un theme russe."

The titles of pieces contained in Arensky's op. 66, entitled Twelve Pieces, are:
1. "Prelude"
2. "Gavotte"
3. "Ballade"

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24 McGraw, Duet Repertoire, p. 16.
4. "Menuetto"  
5. "Elegie"  
6. "Consolation"  
7. "Valse"  
8. "Marche"  
9. "Romance"  
10. "Scherzo"  
11. "Berceuse"  
12. "Polka."

Both of the above opera of Arensky are currently published by International.  

XVII Gretchaninoff's Im Grünen, (On the Green Meadow), published currently by Schott, is a set of teaching pieces, each with a descriptive title:

1. "On the green meadow"  
2. "Mother's song"  
3. "Ballad"  
4. "Lost in the woods"  
5. "On a walk"  
6. "Spring morning"  
7. "Fairy tale"  
8. "In the village"  
9. "In the mountains"  
10. "Serenade."

XVIII Franz von Defregger was born in 1835 near Strohnach in the Austrian district of Tirol and died in 1921 in Munich. From 1873 to 1910, he was professor of art at the Munich Academy. Defregger's paintings consist mainly of scenes of peasant life and Tirol's fight for freedom.

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26 Ibid., p. 111.
Bortkiewicz's (also spelled Bortkievich) pieces are no longer in print.

XIX All of Juon's pieces are out of print. The suite, Aus alter Zeit, consists of: (1) "Sonata all'Bouree," (2) "Minuetto," (3) "Ciacona," (4) "Tambourin," and (5) "Gavotte." 28

XX Both sets of pieces by Stravinsky are currently available from Chester and from International, as well as in Balogh's anthology (see BIBLIOGRAPHY).

In each of the drei leichte Stücke (Three Easy Pieces), the secondo has a very simple basso ostinato to play throughout, while the primo is considerably more difficult. The following excerpt from piece no. one illustrates:

Example 25

Stravinsky: Drei leichte Stücke
primo and secondo; p. 2, measures 7-8

from Trois Pièces Faciles. J. and W. Chester, n.d.

28 McGraw, Duet Repertoire, pp. 37, 111, and 141.
Example 25 illustrates Georgii's statement that the pieces could be played just as well by three hands instead of four.

The *Fünf leichte Stücke* were written for Stravinsky's children, Theodore and Mika. In each of them, the primo is the easier part. Each piece also has a descriptive title: (1) "Andante," (2) "Española," (3) "Balalaika," (4) "Napolitana," and (5) "Galop." In this set, the easier part is much more interesting for the student to play than was the dull ostinato in the secondo of the *Drei leichte Stücke* (see example 25 above). The following excerpt from piece no. five ("Galop") illustrates the oftentimes difficult secondo along with the easier, more melodic primo:

Example 26

Stravinsky: *Fünf leichte Stücke; "Galop"*  
primo and secondo, measures 13-16

from *Cinq Pièces Faciles*. J. and W. Chester, n.d.
XXI Moszkowski's *Spanische Tänze* are published currently by G. Schirmer. Moszkowski's other four-handed pieces that Georgii does not mention are:

1. *Album espagnol*, op. 21; four pieces (out of print)
2. *Deutsche Reigen*, op. 25; five pieces (out of print)
3. *From Foreign Lands*, op. 23; six pieces (out of print)
4. *Kaleidoscope*, op. 74; seven pieces (out of print)
5. *Le maître et l'élève*; eight pieces (Paris: Enoch; in print)
6. *New Spanish Dances*; three pieces (Leipzig: Peters; in print)
7. *Polish Folk Dances*, op. 55; three pieces (Leipzig: Peters; in print)
8. *Drei Stücke*, op. 11 (out of print)
9. *Vier vierhändige Klavierstücke*, op. 53 (out of print)

XXII The only one of Fibich's pieces which Georgii mentions that is currently in print is the *Sonata* (Prague: Artia). Other pieces by Fibich are:

1. *Ciacona a Impromptu*, op. 25 (out of print)
2. *Dětem*
3. *Fugato a Kolo vil*, op. 24
4. *Náladý, dojmy a upominky* (out of print)

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30 Ibid., pp. 85-86.
5. *Skladbíčky a cvičemý* (in print; Prague: Artia)

XXIII In mentioning that Grieg's *Norwegische Tänze* are better known in "other arrangements" rather than in the four-handed original, Georgii is referring to the orchestral arrangement. All of Grieg's four-handed works are published currently by Peters.

XXIV Following are the titles and contents of the three operetta of Sinding that Georgii does not provide: \(^{31}\)

1. Op. 35: *Épisodes chevaleresques*, a suite consisting of:
   (1) "Tempo di marcia," (2) "Andante funèbre," (3) "Allegretto," and (4) "Finale"
2. Op. 59: *Seven Waltzes*, a suite
3. Op. 71: *Acht Stücke*, consisting of:
   (1) "Caprice," (2) "Ständchen," (3) "Humoreske,"
   (4) "Altes Lied," (5) "Ländliches Fest," (6) "Nocturne," (7) "Waldesdunkel," and (8) "Sonnenaufgang."

All of Sinding's pieces are out of print.

XXV Though none of Huber's works is in print, here are some examples of the literary allusions contained in the titles of some of his pieces: \(^{32}\)

1. *From Goethe's Turkish Sofa*, op. 41: eight pieces


\(^{32}\)Ibid., pp. 130-131.
2. **Five Humoresques from Poems of Joseph Victor Scheffel**, op. 24
3. **Cycle of Romances from Heine**, op. 15.

Georgii refers to "around thirty volumes" of four-handed pieces by Huber. These are listed on pp. 131-131 of McGraw's *Duet Repertoire*.

Georgii's statement regarding Huber's "provincial manner" means that, though Huber was a good composer, he seemed to be provincial when compared to the great Goethe.

XXVI The collection, *Arcadia* by Badings, is published by Schott of Mainz. It consists of ten small pieces entitled: 33

1. "Preludio"
2. "Punto d'Organo"
3. "Intermezzo"
4. "Elegia"
5. "Tripla"
6. "Scherzo"
7. "Minuetto"
8. "Siciliano"
9. "Ballata"
10. "Finale."

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NOTE: The majority of pieces in this chapter are currently in print by foreign publishers and may be obtained from the following American representatives:

866 Third Avenue  
New York, NY 10022  
(for Breitkopf and Haertel and Doblinger)

2. Alexander Broude, Inc.  
225 West 57th Street  
New York, NY 10019  
(for Litolff)

3. European American Music Corp.  
195 Allwood Rd.  
Clifton, NJ 07012  
(for B. Schott and Universal)

4. C. F. Peters Corp.  
373 Park Ave., South  
New York, NY 10016  
(American representative of the European firm of the same name).

The only scores by Max Reger that this writer was able to consult were: two of the twelve Walzer-Capricen, op. 8 (nos. one and two); six of the twenty Deutsche Tänze, op. 10 (nos. one, three, four, five, seven, fourteen, fifteen, and seventeen); the three Walzer, op. 22, and one of the five Pièces pittoresque, op. 34 (no. 4). All of the
above are contained in a single volume entitled Max Reger: Walzer-Capricen, deutsche Tänze, und andere Stücke, published by Peters. All of Reger's four-handed works are contained in volume thirteen of Max Reger sämtliche Werke (Bonn: Max Reger Institut).

Georgii devotes more space to the discussion of Reger's four-handed piano works than he does to some other composers of four-handed pieces who were also prominent, such as Debussy and Ravel. This could possibly be because of what Lubin claims is the predilection of German-speaking people for the thick, often opulent textures, the constantly shifting modulations, and chromatic harmonies with which Reger's music is replete. It seems, he says, that it has taken a much longer time for people in other regions to gain a real appreciation for Reger's music, which was strongly influenced by Brahms and shows an enormous contrapuntal skill reminiscent of the music of Bach.¹

Georgii makes a very strong statement here, which this writer believes is not entirely justified. What he means is that, in op. 94, Reger's writing is orchestrally conceived and is not entirely idiomatic for the piano. But Georgii's statement that Reger never writes idiomatically for keyboard is one with which many might disagree.

Both pieces by Schmid are published by Schott of Mainz. The *Kleiner Maienkonzert* by Lang is contained in the collection, *Spielbuch, zeitgenössische Originalkompositionen*, published by Peters. The *Kocheler Ländler* by Niemann, which were arranged from the original two-handed version, are also published by Peters.²

Both Lemacher and Schroeder are listed in McGraw as having written pieces for four hands, but none of the pieces by these two composers which Georgii mentions is contained in McGraw's listing. However, Lubin mentions Schroeder's *Fünf deutsche Weihnachtslieder* as being published by Schott. On p. 169 of his book, McGraw lists two pieces by Lemacher: *Duisdorfer Kirmes*, op. 115, and *Leuzbacher Tänze*, op. 114 (1958; currently available from Moetzel of Wilhelmshafen). Only one piece by Schroeder is listed: *Rondino capriccioso*, which can be found in *Spielbuch, zeitgenössischer Originalkompositionen*, published currently by Peters of Leipzig.

Though Siegl is listed by McGraw as having written *Drei Polyphone Klavierstücke* for four hands, the collection of six pieces entitled *Vierhändig*, which Georgii mentions, is not included. Similarly, the four *Bagatelles*, op. 70, by Ernst Krenek are not mentioned by McGraw.

Georgii states that they were published in 1931. In
(Berkeley: University of California Press, 1974), there is
an appendix which provides a list of his works. The
Bagatelles are listed, but no publisher is indicated.

The *Labyrinthischer Tanz* of Hauer is currently
available from Universal. Georgii refers to it as "uniform
and dry" perhaps because it is written in the composer's
twelve-tone style, which he derived independently of
Schoenberg, apparently some time before him (ca. 1912).³
It seems that tensions developed between the two composers
over Hauer's insistence that he was the first to discover
dodecaphonic composition, as set forth in his *Deutung des*
Melos (1923), *Vom Melos zur Pauke* (1925), and *Zwölfton-
technik* (1926). Hauer's system was different from Schoen-
berg's in that it did not require an unchanging serial
succession. Instead, he viewed the twelve-note set as a
hexachordal trope, i.e., an unordered pair of hexachords,
each hexachord specified as to content but not order.
Also, the role of retrogradation and transposition was of
lesser importance than in Schoenberg's system.⁴ On p.
118 of his book, McGraw mentions several other pieces by


⁴The *New Grove Dictionary of Music and Musicians*,
Hauer: Echte gewachsene naturbelassene Zwölftonmusik, Hausmusik, Nomos, and eight separate pieces, all entitled Zwölftonspiel. All of the above are currently published by Fortissimo of Vienna.

VII The Zehn Stücke für Lehrer und Schüler by Finke are currently available from Breitkopf and Haertel. The pieces by Willfort are no longer in print.

VIII Both pieces by Senzmer are currently available: the Spielbücher by Schott and the Sonata by Litolff.

IX Hindemith's Sonata for four hands, like almost all of his piano works, is currently available from 3. Schott's Söhne, of Mainz.

X Georgii's statement concerning the fact that the melodic structures become "displaced metrically" is clarified by example 323a. Measures one and two contain a melodic motive that begins on the first beat of measure one. In measure three, that same motive begins on the second half of the first beat (a syncopation) and in measure five, it begins on the second beat (also a syncopation).

XI The "canonic voice-leading" which Georgii mentions can be seen in the following excerpt from the third movement of Hindemith's sonata, where the secondo imitates
the primo after a time interval of no less than three measures. Notice that the secondo enters with the motive at a change of meter, thus carrying a different pattern of stressed and unstressed notes.

Example 27

Hindemith: Sonata, third movement
primo and secondo, measures 32-35

from Sonata, B. Schott's Söhne, 1939.
By his use of the word "mixture" in connection with example 328 b, Georgii is saying that the sound effect produced by Hindemith's doubling of the melody a twelfth higher is like that which is produced by a mixture stop on an organ.

The Zwei kleine Sonaten, op. 32, nos. one and two by Karl Höller, are both available from Litolff. See Commentary item VI (this chapter) for discussion regarding the availability of Genzmer's piece.

Hessenberg's Sonata is currently published by Schott. The Kleine kontrapunktische Stücke of Brockt are currently published by Doblinger under the title, Piccoli pezzi contrapuntistici.  

5McCraw, Duet Repertoire, p. 41.
In chapters 19-28, Georgii has discussed the piano literature for four hands at one piano. Though this body of literature is perhaps not as widely performed as that for two hands, the duet medium is one with which many pianists have had at least a small amount of experience. As a result, repertoire listings such as McGraw's have been made and, quite frequently, four-handed pieces have been mentioned in reference works such as The New Grove Dictionary and Die Musik in Geschichte und Gegenwart. Unfortunately, information about the body of literature which Georgii discusses in the APPENDIX is not as copious. Most of the published works dealing with either solo piano or piano duet literature do not mention pieces for one hand or pieces for three, five, and six hands. However, a monograph entitled Piano Music for the Left Hand Alone has been written by Theodore Edel (D.M.A., Manhattan School of Music, 1980). In his work, Edel mentions many of the pieces for one hand that Georgii discusses, along with publication information. But there are also a number of pieces mentioned by Georgii that are not contained in Edel's listing.

Concerning the pieces for three, five, and six hands,
sources of information are even more scarce. This writer has been unable to find discussion of these pieces as a body of literature in any other source. Therefore, Georgii remains the only known source of information, apart from brief references to individual pieces in sources concerned with the respective composers. Even so, Georgii discusses these pieces more briefly than pieces in the duet repertoire.

In addition to references similar to those in previous chapters, the Commentary on the APPENDIX consists of:
1. a list of pieces discussed by Georgii in the APPENDIX in the order of their appearance in the text
2. any available information concerning publication of each piece, based upon Edel's Piano Music for the Left Hand alone.

Following the title of each piece is an indication of the respective publisher(s), whenever such information is available, along with a statement of whether or not the piece is currently in print. The statement "not in Edel" refers to pieces which Georgii mentions that are not listed in Edel's monograph.

**Pieces for One Hand**  
**C. P. E. Bach**

*Klavierstück* in A major; contained in *Music for One Hand*, edited by Raymond Lewenthal (New York: G. Schirmer); in print.
Ludwig Berger

*Etude de Chant*; contained in *Album for the Left Hand*, ed. Adolph Ruthardt (Leipzig: C. F. Peters); out of print.

Eduard Marxsen

*Three Impromptus (Hommage à Dreyschock)*; (Ebend) out of print.

*Exercises, op. 40* (Ebend); out of print.

Alexander Dreyschock

*Variationen, op. 22* (Ebend); out of print.

*Variationen, op. 129*; not in Edel.

Franz Liszt

*Ungarns Gott*; contained in *Music for One Hand*, ed. Raymond Lewenthal (see above); in print.

Count Geza Zichy

Georgii merely mentions the name of Zichy as being one of the most famous composers of one-handed pieces, but does not list any specific titles. Following is a list of all of Zichy's pieces for one hand:

*Fantasie über Motive aus R. Wagners Tannhäuser* (Berlin: Adolf Furstner); out of print.

Chaconne in D minor by Bach (transcription); (Hamburg; Rahter); out of print.  

Sonata (Hamburg: Rahter); out of print.  

Quatre Etudes, consisting of: (1) "Etude de concert,"  
(2) "Capriccio," (3) "Allegretto gracioso," and  
(4) "Wiener Späße" (Vienna: Universal); out of print.  

Polonaise, op. 40, by Chopin (transcription); (Budapest: Rossavolgyi and Co.); out of print.  

Rudolf Niemann  
Drei kleinen Konzertstücke, op. 40 (Braunschweig and Litolff); out of print.  
Konzertwalzer, op. 36 (Braunschweig and Litolff); out of print.  

Joseph Rheinberger  
Studien, op. 113 (Münich: Aibl); out of print.  

Karl Reinecke  
Two Character Pieces: specific titles not given; not in Edel  
Fugue, op. 1; not in Edel.  
Sonata, op. 179 (Peters); in print.  

Johannes Brahms  
Chaconne in D minor by Bach (transcription); (Peters); in print.
II Some clarification needs to be made concerning Georgii's statement that Brahms did not place the same restrictions upon himself in his transcription of Bach's Chaconne as Reinecke did in his Sonata, op. 179. What Georgii means is that, in composing the Sonata, Reinecke was free to do as he pleased—that is, to be as creative as possible in his writing for one hand. Rather, he chose to place certain restrictions upon himself, which stifled this creativity. However, Brahms did not have this same freedom, since he was merely transcribing for one hand what Bach had already written for the violin. Therefore, any restrictions which he might have placed on himself were only those that were absolutely essential in order to remain faithful to the original score.

Alexander Scriabin
Prelude et nocturne, op. 9 (Peters, Boosey and Hawkes, and G. Schirmer); in print.

Max Reger
Vier Spezialstudien, contained in Music for One Hand, edited by Raymond Lewenthal; in print.

Moritz Moszkowski
Etüden, op. 92 (Associated Music Publishers); in print.

Camille Saint-Saëns
Etüden, op. 135 (Durand); in print.
III Georgii states that the thin texture in Saint-Saëns' Etudes, op. 135, has an unnatural flavor. What he means, perhaps, is that the thin texture, when maintained throughout the piece, is a bit unnatural.

In the next paragraph, Georgii suggests that the reader not deal quite so critically with players of one-handed music. The reason, perhaps, is that it is difficult for composers to make good music when faced with the restrictions of composing for one hand; therefore, the experience of playing this music cannot be as gratifying as if one were playing music for two hands.

Birkedal-Barford
Etüden, op. 8 (Presser); out of print.

Béla Bartók
Etüde (1903); (Kalmus, Boosey and Hawkes, and G. Schirmer); in print.

Frank Bridge
"A Revel" from Three Improvisations (1918); not in Edel.

Zdenko Fibich
"Andante" from Stimmungen, Eindrücke und Erinnerungen, op. 47; not in Edel.

J. Bohuslav Foerster
Notturno (Czechoslovakian State Publishers, 1945); not in
Edel.

**Fantastico** (Czechoslovakian State Publishers); not in Edel.

Leopold Godowsky

**Fifty-three Studies** (Schlesinger [1904] and Peters); in print.

six **Originalstücke** (G. Schirmer [1930] and Fischer); out of print.

Felix Blumenfeld

**Etüde**, op. 36 (Belaieff, Peters, Boosey and Hawkes, and G. Schirmer); in print.

Sergei Bortkiewicz

**Etüde**, op. 29, no. 5 (D. Rahter); out of print.

E. Kortschmorieff

**Prelude** in C-sharp Minor (Russian State Publishers); not in Edel.

Lucijan Skerjanc

**Sechs Stücke** (1952); (Yugoslavia; Ljubljana); out of print.

Gustave Samazeuilh

**Skizzen** (1945); (Durand); not in Edel.

Pierre Sancan

**Caprice romantique** (1949); not in Edel.
Emile R. Blanchet

thirteen Etüden, op. 53 (Associated Music Publishers and Schott); in print.

Walter Lang

Sonatina, op. 4 (Ries and Erler); in print.

Oreste Ravanello

Variationen, op. 109 (Ricordi); out of print.

Paul Höffer

two Etüden (1942); not in Edel.

Concerti for One Hand with Orchestra

Franz Schmidt

Konzertante Variationen über ein Thema von Beethoven
(unpublished); two-handed version by Friedrich Wührer,
published by Universal; out of print.

Konzert in Es-dur (unpublished); two-handed version
by Friedrich Wührer, published by Universal; out of print.

Maurice Ravel

Konzert (1931); (Durand); in print.

Richard Strauss

Parergon, op. 73; not in Edel.

Panathenaenzug, op. 74 (Boosey and Hawkes); out of print.
Erich W. Korngold

Konzert, op. 17 (Schott); out of print.

Quartet (chamber work for two violins, cello, and piano, one hand); (Schott); out of print.

Sergei Prokofieff

Konzert no. four, op. 53 (International); in print.

Arnold Bax

Konzert; not in Edel.

Benjamin Britten

Konzert (Boosey and Hawkes); in print.

Leos Janáček

Capriccio für Klavier zu ein Hand und seiben Blas-Instru-
mente (Prague: Statni Nakladatelstvi Krasne Literatury);
out of print.

For Three, Five, and Six Hands

As was stated above, Georgii is the only known source of information concerning these pieces. Any information regarding publication is that which was supplied by Georgii. He lists only one piece for five hands: the Sonata by Dalberg. Though Georgii does not describe the circumstances surrounding the performance of such a piece, obviously it must be performed by three persons, one of them using only one hand.
For Three Hands
Karl Ludwig Traugott Gläser

Georgii states that Gläser composed one piece for three hands, but fails to give the title. Gläser is listed neither in The New Grove Dictionary nor in Die Musik in Geschichte und Gegenwart.

Johann David Scheidler

Again, all that Georgii states is that Scheidler wrote two pieces for three hands. However, he does state that the pieces are contained in Schott edition no. 2699. Upon investigation, it was discovered that the title of this volume is Vermischte Handstücke für zwei Personen auf einem Klavier aus dem 18. Jahrhundert, edited by Alfred Kreutz. Therein are two three-handed pieces by Scheidler entitled Tempo i menuetto and Minuetto moderato. Though the volume is currently in print, it was not held in stock by the American representative for B. Schott.

Also, upon consulting Eitner's Quellen-Lexikon (Leipzig: Breitkopf und Härtel, n.d.), it was discovered that Scheidler wrote a Sonate für Klavier zu drei Händen, which Georgii does not mention.

Hans Leo Hässler

Sonata (1786).

Robert Schumann

"Abendlied" from Zwölf Klavierstücke für kleine und grosse
Kinder, op. 85.

For Five or Six Hands
Johann Friedrich Dalberg
Sonata (five hands).

Johann Bernhard Logier
Trios (six hands).

Carl Czerny
thirty-three Übungen, op. 609 (six hands).
Variations brillantes, op. 297 (six hands).

Cornelius Gurlitt

All that Georgii states is that Gurlitt composed a few pieces for six hands. Though not listed in either The New Grove Dictionary or Eitner's Quellen-Lexikon, there is a brief article on Gurlitt in Die Musik in Geschichte und Gegenwart. It lists many pieces by Gurlitt for four hands, but none for one hand, or for more than four hands.
CHAPTER II

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Throughout their course of training and preparation, most accomplished players of the piano become familiar with quite a large segment of the literature for two hands. However, it has been the experience of this writer to receive years of training without gaining much knowledge of the literature for four hands. One cannot help but suspect that the same might be true for many others. After having read and pondered Georgii's writing, there are several conclusions which this writer reached concerning the merits of studying piano duet repertoire, as well as the value of Georgii's writing on the subject.

First of all, the variety and richness of the literature for four hands at one piano is immediately apparent. A great number of prominent composers of piano music for two hands (Mozart, Beethoven, Schubert, Schumann, Brahms, and Bartók, to name but a few), have written works for four hands that compare admirably with their works for two hands. Also, there is a long line of lesser-known composers (Hummel, Götz, Casella, Reinecke, Busoni, and others), who have written a number of worthy compositions for the
duet medium. Attesting to the value of the duet repertoire is the variety of styles suggested by the names of the above composers. Their works certainly deserve to be taken off the shelf and performed.

Another of the readily observed attributes of this body of literature is its pedagogical value. Many piano teachers are aware of the decrease in enthusiasm through which some beginners go at one time or another, and how the playing of duets with the teacher is a good means of rekindling the student's interest and of spurring him or her on towards greater achievement. For beginning students, there are a number of pieces, such as those by Stravinsky (see Chapter 27), in which either the primo or the secondo is intended to be performed by a beginner. This writer has found that, when beginning piano students are allowed to play duets with their peers, there is a spark of camaraderie and competition which, oftentimes, is just what it takes to inspire many of them to continue studying. At any rate, the playing of pieces for four hands is a worthy supplement to the training and experience of pianists, beginners or artists, simply because of the musical and technical benefits which it affords. Though the two players share the same keyboard, it cannot be said that there are no technical difficulties to be encountered in the duet repertoire, as has been illustrated by many of the musical examples in preceding chapters of Georgi's
text and the accompanying Commentary. In addition, ensemble playing can often be an effective tool that teachers can use for enhancing musical sensitivity in their students. The practice of "giving and taking" which one must do in ensemble playing, is an important aspect of musicianly performance.

One of the most important observations that can be made concerning Part II of *Klaviermusik* is the authority of Georgii's scholarship. Beside the fact that he was known on both sides of the Atlantic, Georgii's many writings on the subject of piano playing (see Chapter I) bear witness to the indefatigable energy with which he strove towards the advancement of knowledge in the areas of piano playing and piano literature. Published in 1956, the third edition of *Klaviermusik* was one of the premier works to address the subject of piano duet repertoire in an historical-descriptive fashion. Though many of his remarks are brief, Georgii's research was thorough and his writings were respected. Some researchers have disagreed with Georgii on various points, but for the most part, his assertions have been vindicated by recent research (see COMMENTARY: CHAPTER 24, item no. V and CHAPTER 27, item no. I). Georgii also mentions some pieces for four hands as well as some for one, three, five, and six hands that are not mentioned by American scholars in their writings.

Finally, an observation of Georgii's writing that is
of particular benefit to performers is that his remarks were made from a pianist's viewpoint. Being an accomplished pianist himself, Georgii was able to make judgments of various pieces that can be beneficial to performers. His were insights that could come only from a person with his wide pianistic experience.

**Recommendations**

Based on the merits of Georgii's writing concerning the piano duet repertoire, this writer would like to make several recommendations which, if implemented, would be of benefit to students of the piano.

First of all, a more intense study of the literature for four hands at one piano should be included in college piano repertoire classes. It has been this writer's experience that, in such classes, the duet repertoire has been merely glossed over or is not included at all. Given the vastness of the solo repertoire, this is certainly understandable. Many of the popular texts used by American institutions in piano repertoire classes, some of which are: Kirby's *A Short History of Keyboard Music*, Priskin and Freundlich's *Music for the Piano*, Hinson's *Guide to the Pianist's Repertoire*, and Gillespie's *Five Centuries of Keyboard Music* (see BIBLIOGRAPHY for all of the above), are either entirely exclusive of the duet repertoire, mention it only in passing, or devote only a short section to
it. This is no way is meant to be a criticism of the above sources, all of which are very adequate for their expressed intent, in this writer's opinion; but, rather to stress the fact that, in proportion to the volume of historical-descriptive material that has been written concerning solo repertoire, that which has been written concerning duet repertoire is small. Given the above, it is understandable how the discussion of the duet repertoire is often neglected. It is this writer's hope that this translation and commentary of Klaviermusik might be helpful in increasing the awareness of duet repertoire for pianists.

Secondly, teachers of piano should encourage their students to incorporate duet playing into their regular practice schedule. Though it may sometimes be inconvenient, this writer has found that duet playing is an excellent tool for the improvement of sight reading, as well as being a vehicle by which students are made aware of new horizons of the piano repertoire.

Finally, patrons of music should encourage the public performance of piano duets. Though the list of solo performers is endless and there are also some teams of duo (two-piano) performers, the list of those who regularly perform piano duets on the concert stage is not long enough. This writer has found that the playing of duets in public performance is a most rewarding experience.
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William J. Cogan
Dean of the Graduate School

EXAMINING COMMITTEE:

Paul Louis Abel

John Richard Finch

Wallace M. Kersey

James Kirby

Martin Hallman

Date of Examination:

March 14, 1983