



Philipp SCHARWENKA

PIANO MUSIC, VOLUME ONE

6 TONBILDER IN KLEINEN RAHMEN, OP. 69

ROMANTISCHE EPISODEN, OP. 65

FÜR DIE JUGEND, OP. 71

Luís Pipa

PHILIPP SCHARWENKA: PIANO MUSIC, VOLUME ONE

by William Melton

In 1844, August Wilhelm Scharwenka, an architect of Prussian and Bohemian roots and Protestant faith, married Apollonia Emilia, *née* Golisch, a Polish Catholic, in the district of Samter in the Prussian province of Posen (now Szamotuly, Poznań, in Poland). The couple's first child, (Ludwig) Philipp, was born on 16 February 1847. As Philipp recalled,

Father was very capable and sought after in his field, but was an especially excellent draftsman and water-colourist; still, mother was responsible for our musical talent; at her instigation a piano was brought into the house and the cantor of the Protestant church was engaged as teacher.¹

Philipp was nearly three years old when his younger brother Xaver was born. The family relocated to the provincial capital of Posen in 1859, and Philipp attended a classical gymnasium while privately delving into musical theory. He later told an interviewer:

The piano-instruction, as was natural in our provincial city, was in the hands of several 'Knights of the Stiff Wrist', and in consequence really served as a guide as to how not to play. To the best of my knowledge, there was not in Posen, at that time, a teacher who was in the position to give instruction in harmony and the other branches of musical science necessary to composition. If we young fellows were almost wholly denied the opportunity to study music seriously and scientifically, so much the more did a 'free art' develop among us. No opportunity to hear music was missed, and almost every day in some place there assembled a circle of musically inclined youths, gymnasium

¹ Philipp Scharwenka, 'Autobiographische Skizze', *Neue Musik-Zeitung*, Vol. 38, No. 11, 1917, p. 168.

pupils and the younger members of our military band, which gave symphony concerts every week, in which we had our regular place. My brother Xaver, whose uncommon musical talent had already attracted attention in Posen, was always the centre of this circle [...].²

After another move to Berlin in 1865, both Philipp and his brother entered Theodor Kullak's Akademie der Tonkunst (where one classmate was the Norwegian pianist and composer Agathe Backer, later Backer-Grøndahl). There Scharwenka's primary teacher was the Mendelssohn pupil Richard Wüerst; Heinrich Dorn, a conductor at the Berlin Court Opera, gave Scharwenka instruction in counterpoint (as he had earlier done for Robert Schumann). The Akademie instructors and Philipp's own piano practice made considerable demands, but after-hours friendships were struck with other young artists. The painter Franz Skarbina lived next door, and Xaver Scharwenka left descriptions of the brothers' 'society without rules but with an unspoken tendency towards cheerfulness':

A small circle of friends had come together, among them Moritz and Alexander Moszkowski, as well as Carl Mittkowsky [...]. Wild cheering erupted every time Alexander Moszkowski would recite a freshly finished chapter of his 'Anton Notenquetscher' [a satire about a fictional pianist called 'Anton Music-Squasher']. [...]

The hands do best display their skill,
When they can simply remain still;
Resting silently in the lap,
They never come to grave mishap. [...]

Brother Philipp had adorned the work with dramatic-humorous illustrations, thus proving that his talent for drawing did not lag behind that for music.³

Moritz Moszkowski, soon to become a prominent composer himself, recalled student life in Berlin, when creative energy was more plentiful than cash, the latter a subject of frequent appeals among friends:

² James Francis Cooke, 'My Opus 1: Philipp Scharwenka', *The Etude*, Vol. 20, No. 7, July 1902, p. 251.

³ Xaver Scharwenka, *Klänge aus meinem Leben*, Koehler, Leipzig, 1922, pp. 49–50.



Philipp Scharwenka's title-page drawing for Alexander Moszkowski's Anton Notenquetscher

I went to those two of my colleagues with whom I was on most familiar terms, Philipp and Xaver Scharwenka, in hope that I should not find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a cigar. He said that he was out of cigars, but that I could smoke a pipe. So I took a pipe and looked around for tobacco, but sought and sought in vain. Finally Philipp said: 'You needn't hunt any longer, Moritz; there is no tobacco here.'

Then I began to grow a little angry, and said: 'Do you know, Philipp, that is drawing it rather strong? You offer me an empty pipe, let me look for tobacco in vain, and then coolly tell me there is none here, and yet you yourself are smoking. Give me some tobacco.' 'If you will smoke what I am smoking, I am satisfied', answered Philipp, who emptied his pipe and prepared it anew by drawing out of a hole in the sofa some of the sea-grass used to stuff it, which he put in his pipe. For a moment I was speechless with astonishment.

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to look through my sketch book. A motive of a Spanish character struck my eyes, and at the same moment arose the thought that I would write a set of Spanish dances. I worked rapidly, and in several days had finished my Opus 12, the Spanish Dances for four hands [...] which first made me known to the musical world in general. Of course, the publisher profited largely by it, and all because Philipp Scharwenka had no tobacco and could not lend me money.⁴

Upon graduation Scharwenka was engaged by Kullak's Academy to teach theory. Four years afterwards he enjoyed several important orchestral premieres. The Belgian music-historian François-Joseph Fétis wrote of him in 1880 that 'he has become known, in recent years, through various works that have been well-received by the public',⁵ and then proceeded to list thirteen of them. Scharwenka's marriage to Marianne Stresow, a gifted teacher at the Academy,⁶ was accomplished amidst this early flush of success. The Scharwenkas' son Walter was born a year later.⁷

⁴ Moritz Moszkowski, 'How I Wrote the Spanish Dances,' *The Etude*, 1 September 1912, p. 626.

⁵ François-Joseph Fétis, *Biographie universelle des musiciens*, Supplément et complément, Vol. 2, Pougin, Paris, 1880, p. 494.

⁶ Stresow had played her first public concert at the age of five, earned a stipendium from Princess Maria Anna, wife of Prince Friedrich Carl of Prussia, and made her first concert tour of the USA at age thirteen (Anna Morsch, *Deutschlands Tonkünstlerinnen*, Stern & Ollendorf, Berlin, 1893, p. 188).

⁷ Walter Scharwenka (1881–1960) was a composer and organist, who long held organ posts at the St Annen-Kirche in Berlin-Dahlem and the Lukas-Kirche in Berlin-Steglitz. He would later assume the directorship of the Klindworth-Scharwenka Conservatoire.



The young Philipp Scharwenka in a self-portrait

In 1881 Philipp and Xaver founded the Scharwenka Conservatoire in Berlin. In spite of the dominant position of the Kullak Academy, which boasted 100 teachers and 1,000 students in 1880,⁸ the Scharwenkas' little school at Potsdamer Strasse 136–37 flourished, with Philipp providing daily guidance and Xaver's tours as a pianist adding much-needed publicity. After Xaver's first concert successes in North America in 1890, he and Philipp embarked from Bremen on 26 August of the same year on the *Kaiser Wilhelm II* bound for New York, with the goal of establishing a new conservatoire. "The brothers Scharwenka, Xaver and Phillipp [sic], will settle permanently in this city

⁸ Hugo Leichtentritt, *Das Konservatorium der Musik Klindworth-Scharwenka, 1881–1931. Festschrift aus Anlass des fünfzigjährigen Bestehens*, Konservatorium der Musik Klindworth-Scharwenka, Berlin, 1931, p. 4.

next fall,' reported *The Musical Courier*. 'This means much for musical New York, for the combined talents of the brothers cannot fail to exert a very fruitful and healthy influence in this city.'⁹ The school at 81 Fifth Avenue, with its staff of thoroughly trained German pedagogues (Philipp taught theory and composition), made an immediate impact, but the following year Philipp, who quickly tired of New York, requested a return to Berlin. At home, he would share the direction of the original Conservatoire with the music historian Hugo Goldschmidt (and later with Xaver and the Dvořák pupil Robert Robitschek). After fusion with Karl Klindworth's Musikschule in 1893, the resulting Klindworth-Scharwenka Conservatoire became one of Germany's leading institutions, attracting music students from the world over. They arrived in large numbers, particularly as music was one of the first avenues through which women could pursue higher education. 'The most popular destination for those women studying instrumental music was Berlin,' as Sandra L. Singer wrote, and among 'the most popular piano and composition teachers chosen by the women in this study were [...] Ludwig Philipp Scharwenka and Franz Xaver Scharwenka at the Konservatorium der Musik Klindworth-Scharwenka.'¹⁰ Further teachers at the school included the notable musicians and academics Conrad Ansoerge, Wilhelm Berger, Otto Lessmann, Moritz Moszkowski, Emil Nikolaus von Reznicek and Heinrich Riemann. Besides sharing the directorship, Philipp ran the composition department, and his profusion of students would include Tor Aulin, Halfdan Cleve, Wilhelm Alexander Freund, Oskar Fried, Maria Geselschlap, Alexander Kipnis, Otto Klemperer, José Vianna da Motta, Edmund Severn, Wilson George Smith, Ignatz Waghalter and Camille W. Zeckwer. Pieces dedicated to Philipp included his brother Xaver's Piano Trio No. 1, Op. 1, Moritz Moszkowski's huge symphonic poem *Johanna d'Arc*, Op. 19, Halfdan Cleve's Piano Concerto No. 3, Op. 9, Max Reger's *Phantasiestücke*, Op. 26, and Constantin von Sternberg's Piano Trio No. 2, Op. 79.

⁹ Anon., 'The Scharwenkas,' *The Musical Courier*, Vol. 11, No. 593, 1 July 1891, p. 5.

¹⁰ Sandra L. Singer, *Adventures Abroad. North American Women at German-Speaking Universities, 1868-1915*, Praeger, Westport (Conn.), 2003, p. 174.

Konservatorium der Musik
Klindworth-Scharwenka

verbunden mit einer

Opern- und Schauspielschule

sowie mit einem Seminar zur Ausbildung von
Musiklehrern und -lehrerinnen

GEGRÜNDET 1881.



Berlin W 35, Genthiner Strasse 11.

ZWEIGANSTALT:

Charlottenburg 2, Uhlandstr. 14.

Prospekt 1917-18 .: Jahresbericht 1916-17.

The Klindworth-Scharwenka Conservatoire after 1905

In addition to his academic duties, Philipp Scharwenka continued composing orchestral, choral, chamber and piano works of his own, as well as editing works by Haydn and Berlioz. His chamber works were championed by Willy Burmester, Julius Klengel and Moritz Meyer-Mahr, and his orchestral music was played under the direction of leading conductors, among them Felix Mottl, Artur Nikisch, Hans Richter and Anton Seidl. Hugo Riemann testified that at the turn of the century ‘Scharwenka made a good name for himself through a series of interesting compositions’.¹¹ Especially popular were his *Arkadische Suite*, Op. 76, the Symphony in D minor, Op. 96, and the *Dramatische Phantasie*, Op. 108, with which Scharwenka also appeared as conductor. At the 37th Tonkünstler-Versammlung, the prestigious composer symposium sponsored by the Allgemeine Deutsche Musikverein, in Heidelberg in 1900, the *Dramatische Phantasie* was performed and awarded the ADMV prize.¹²

Scharwenka was named to the three-person steering committee of the national Verein der Musikfreunde,¹³ was received into the Academy of Fine Arts in 1901 and commissioned to set the Klopstock text *An den König*, Op. 113, for court performance. He was made a Professor in 1902, was elevated to Senator in the Academy of Fine Arts as of 1 October 1911, and a year later was a founding commissioner of the Deutsche Oper. In spite of advancing heart disease, he continued as co-director of the Klindworth-Scharwenka Conservatoire past the advent of World War I in 1914, and his 70th birthday on 16 February 1917 was celebrated with gala performances of his works. Five months later, on 16 July 1917, while convalescing in the Hessian spa town of Bad Nauheim, Scharwenka died of heart failure. His brother Xaver wrote that ‘Death came as liberation from insidious, painful suffering, which he had borne steadfastly and without complaint’.¹⁴

¹¹ Hugo Riemann, *Musik-Lexikon*, Hesse, Leipzig, 1900, p. 995.

¹² Two of these works have been recorded by the Swedish label Sterling, the *Arkadische Suite* on cds 1071-2 and the *Dramatische Phantasie* on cds 1079-2.

¹³ Anon., ‘Verein der Musikfreunde’, *Signale für die musikalische Welt*, Vol. 53, No. 62, 6 December 1895, p. 989.

¹⁴ Xaver Scharwenka, *op. cit.*, p. 137.

Obituaries mourned the industrious, modest conservative who had resisted modern trends. Scharwenka's teaching colleague Hugo Leichtentritt explained:

He was not closed to artistic innovations, but examined them very carefully before he admitted them: chasing after the modern only for the sake of sensation seemed to him both inartistic and unworthy. Accordingly, his works maintain a well-balanced equilibrium between classic and modernity in form and expression.¹⁵

The pianist Walter Niemann was another staunch defender:

The roots of the work of this subtle North German Post-Romantic [lie in] Schubert, Mendelssohn, Chopin, and also Heller, Jensen, Gade, Kirchner and Brahms. Nevertheless, he is not an 'epigone', if this means a feeble subjugation and abandonment of one's own personality to a superior model. Within his prescribed framework Philipp Scharwenka is very much his own, and his nature seems to me at its most favourably characteristic in piano and chamber music. [...]

Though fine threads link him to other masters of the lyrical piano miniature, the essence remains Philipp Scharwenka, who resides on the summit of a smaller artistic mountain with his rhythmically finely drawn, silver filigree north German Post-Romantic style. The way to him is hardly steep or exhausting, and offers lovely views of past and present. Let us hope that many will seek and find him, now that our guide himself has gone home.¹⁶

Hermann Wetzel, a teacher at Berlin's Klindworth-Scharwenka Conservatoire, had predicted before Scharwenka's death that

Lesser masters, such as Franz Lachner, Kiel, Rheinberger, will once again be admired, and we will [...] learn to give the neglected masters their due. One of whom that I am certain will be so vindicated is Philipp Scharwenka.¹⁷

¹⁵ Hugo Leichtentritt, 'Prof. Philipp Scharwenka', *Jahrbuch Konservatorium Klindworth-Scharwenka 1916/17*, Konservatorium der Musik Klindworth-Scharwenka, Berlin, 1917, pp. 14–15.

¹⁶ Walter Niemann, 'Philipp Scharwenka †', *Mitteilungen von Breitkopf & Härtel in Leipzig*, No. 121, September 1917, p. 5007.

¹⁷ Hermann Wetzel, 'Philipp Scharwenkas Kammermusik', *Die Musik*, Vol. 10, No. 19, July 1911, pp. 27–28.

The hopes of Scharwenka's contemporaries for his reputation were largely denied by the following century. As the always percipient Nicolas Slonimsky wrote,

He was an excellent composer in a Romantic vein, greatly influenced by Schumann; his *Arkadische Suite* for orchestra, the symphonic poem *Frühlingswogen*, and the orchestral *Dramatische Fantasie* were performed many times until they inevitably lapsed into innocuous desuetude.¹⁸

For all Scharwenka's compositional skill, his creative reputation was eclipsed by his brother Xaver's overt brilliance as a performer-composer ('more virtuosic, lavish and passionate than Philipp'¹⁹). Carl Kipke wrote,

Xaver sketches his mood pictures effortlessly in a few sweeping strokes, while Philipp in contrast pays special attention to detail and 'works' more seriously. As a result, Philipp's noteworthy employment of polyphony occurs more frequently than with Xaver, and in the former particularly the middle voices tend to be developed more independently and significantly than in the latter [...].²⁰

Oscar Bie continued the contrast:

Something Chopinesque lives on in [Xaver] and his concerts above all have made him a good name even as a composer. His brother Philipp eschews the virtuoso element and acts more as a creator and nurturer of taste. He has produced a rich piano literature that indulges in graceful and gallant forms and stays clear of revolutions and thunderstorms.²¹

¹⁸ Nicolas Slonimsky (ed.), *Baker's Biographical Dictionary of Musicians*, Schirmer, New York, 1984, p. 2007.

¹⁹ Otto Schumann, *Handbuch der Klaviermusik*, Heinrichshofen, Wilhelmshaven, 1971, p. 632.

²⁰ Carl Kipke, 'Kritik. Philipp und Xaver Scharwenka', *Musikalisches Wochenblatt*, Vol. 7, No. 43, 6 Oct. 1876, p. 565.

²¹ Oscar Bie, *Das Klavier und seine Meister*, Bruckmann, Munich, 1898, p. 292.

Philipp Scharwenka, the scholar Reinhold Sietz elaborated,

enjoyed a good reputation as a composer of numerous exquisitely elaborated piano pieces of middling difficulty for the home and classes, whose subtle, restrained style contrasts with the melodic verve of his brother's works. The piano is also heavily involved in his mostly serious, even gloomy, chamber music, in the preference for the sonata form (especially broad and inventive in execution), in the preference for large-scale themes, polyphony that is sometimes elevated to the fugal, and a complicated method of construction that did not shy away from zestful asymmetries that testified to refined academic taste.²²

Scharwenka composed works in all the common genres of his era, including the opera *Roland* and the large works for soloists, chorus and orchestra *Sakuntala* and *Herbstfeier*, as well as smaller pieces for chorus with and without piano, two symphonies, two symphonic poems (*Frühlingswogen* and *Traum und Wirklichkeit*), a violin concerto and further orchestral works, much chamber music (two string quartets, a piano quintet, three piano trios and four sonatas – one each for violin, viola, cello and piano), songs for voice and piano, and a plethora of piano music for two and for four hands. A writer in *Berliner Signale* summed up his output thus:

If we survey the rich works of this composer, we can hardly find a genre where his substantial expertise has not been employed. In the smaller forms of music for concert and home performance, as well as in larger forms of vocal and symphonic music, he captivates through his artistic gravity, his exquisite delicacy and the ingenious structuring of his ideas.²³

Scharwenka's extensive published works for solo piano were produced in a remarkably concentrated span of 24 years, from Op. 6 of 1875 to Op. 107 of 1899, after which the composer turned to chamber, orchestral and choral pieces. The listing of his solo piano music included *Scènes de danse*, Op. 6; *Phantasiestücke*, Op. 11; *Polonaise*

²² Reinhold Sietz, 'Scharwenka, Philipp', *Die Musik in Geschichte und Gegenwart*, Vol. 11, ed. Friedrich Blume, Bärenreiter, Cassel, 1989, p. 1603.

²³ Anon., 'Philipp Scharwenka', *Berliner Signale*, 16 February 1896; quoted in Philipp Scharwenka, *Frühlingswogen*, Simon, Berlin, 1896, foreword, unpaginated.

pathétique, Op. 12; *Humoreske und Mazurka*, Op. 13; 2 *Nottornos*, Op. 16; *Miscellen*, Op. 16; *Capriccio*, Op. 25; 5 *Phantasiestücke*, Op. 26; *Albumblatt*, Op. 27; 3 *Mazurken*, Op. 29; 3 *Humoresken*, Op. 31; *In bunter Reihe*, Op. 32; *Album polonais*, Op. 33; *Aus der Jugendzeit*, Op. 34; *Bergfahrt*, Op. 36; *Bagatellen*, Op. 39; 5 *Klaviersücke*, Op. 41; *Festklänge für die Jugend*, Op. 45; 4 *Moments musicaux*, Op. 46; *Capriccio*, Op. 47; *Improvisationen*, Op. 49; *Scherzo*, Op. 50; *Divertimenti*, 10 *kleine Stücke*, Op. 55; 6 *Seestücke*, Op. 60; *Zum Vortrag*, Op. 58; three sonatas, Op. 61; *Lose Blätter*, Op. 63; *Kinderspiele*, Opp. 64 and 68; *Romantische Episoden*, Op. 65; 3 *Tanzcapricen*, Op. 66; 6 *Klavierstücke*, Op. 67; 6 *Tonbilder in kleinen Rahmen*, Op. 69; *Ländler*, Op. 70, a and b; *Für die Jugend*, Op. 71; *Von vergangenen Tagen*, Op. 72; 5 *Impromptus*, Op. 73; 2 *elegische Gesänge*, Op. 74; 4 *Klavierstücke*, Op. 77; *Suite de dances*, Op. 78; 8 *Vortragsstücke*, Op. 79; 6 *Vortragsstücke*, Op. 80; 7 *Klavierstücke*, Op. 81; *Lyrische Episoden*, Op. 82; 5 *Klavierstücke*, Op. 83; *Skizzen*, Op. 84; 2 *Rhapsodien*, Op. 85; 2 *Tanzimpromptus*, Op. 86; 4 *Mazurken*, Op. 93; *Ballade und Nachtstück*, Op. 94; 4 *Klavierstücke*, Op. 97; 5 *Klavierstücke*, Op. 101; and *Abendstimmungen*, Op. 107 (the pieces that remain unpublished are *Polnischer Tanz*, Op. 3, *Capricetto* in D minor, Op. 4, and the three works without opus numbers, *Moment Musical* in A minor, *Musical Sketch* in B flat minor and *Idyllisches Klavierstück*).

Scharwenka's piano creations represent the largest single portion of his *œuvre*, including roughly 300 separate movements all told.²⁴ Their quality has always been valued highly among pianists and informed listeners. Otto Schumann wondered at 'the many exquisite short pieces,'²⁵ and Wilhelm Altmann ventured: 'There are many pearls among Philipp Scharwenka's numerous piano pieces that seem unfortunately unknown to those who ceaselessly perform the same works of Liszt, Chopin and Schubert again and again.'²⁶ Hermann Wetzel referred to 'finely crafted, relatively easy to play, melody-saturated piano music'²⁷ and continued in this vein in several articles devoted to Scharwenka's keyboard works:

²⁴ Hermann Wetzel, 'Philipp Scharwenkas Klaviermusik', *Allgemeine Musikzeitung*, Vol. 39, No. 47, 6 December 1912, p. 1236.

²⁵ Schumann, *op. cit.*

²⁶ Wilhelm Altmann, 'Die drei Scharwenkas', *Allgemeine Musikzeitung*, Vol. 68, No. 8, 21 February 1941, p. 58.

²⁷ Hermann Wetzel, 'Philipp Scharwenkas Klaviermusik', *Kunstwart und Kulturwart*, Vol. 27, No. 24, September 1914, p. 377.

I consider this ‘academic’ to be one of the most capable composers and one of the most powerful personalities among today’s musicians. [...] Characteristic of Scharwenka’s piano style is the supremacy of the idealised dance-rhythms. Many of his pieces are fantasy dances. In particular, he allows himself to be inspired by the rhythms of modern dance music, such as waltzes and Ländler. The mazurka rhythm often appears; not to be wondered at, when we remember the composer’s Polish descent. From a formal point of view, most of the piano pieces are built with two themes in the way that has been usual since the Romantic masters. Here, too, Scharwenka’s conservative attitude can only be praised, for even the greatest masters have not been able to find a new formal scheme since Bach and Handel had expressed their simplicity. Personality and genius does not show itself in the breaking and rebuilding of structures, but in the idiomatic employment of the older vessels of expression. Scharwenka also knows how to let his personal sound resonate. The gift of free, aphoristic chatter within small forms, which Stephen Heller possesses above all, is denied him. His pieces often tend to be too evenly balanced, and not infrequently a tighter version would make the ideas seem more interesting. Yet his piano composition is masterful, and free from any mannerism. Neither Schumann nor Brahms could cast a spell over him. Chopin gained a little more influence in his work, but only on occasion, and then only in the more impersonal pieces. Naturally, Wagner’s strong influence is less noticeable in the lyrical piano pieces than in his larger-scale works [...].²⁸

The *Romantische Episoden*, Op. 65, were issued in two volumes by Praeger & Meier of Bremen in 1887 and dedicated to the Liszt pupil Emil von Sauer. No. 1, *Feurig bewegt* (‘With fiery animation’) in $\frac{6}{4}$ $\boxed{1}$, is at ten pages in length by far the most extensive piece in the collection. It commences at a furious, virtuosic pace in C sharp minor, *fortissimo*. A lyrical contrast is given by a region in E major (bar 41) before a fermata-strewn interlude interrupts the momentum with a dramatic Lisztian pronouncement in the bass (Ex. 1, bars 70–79).

²⁸ Wetzel, *Die Musik*, loc. cit., p. 28.

Ex. 1

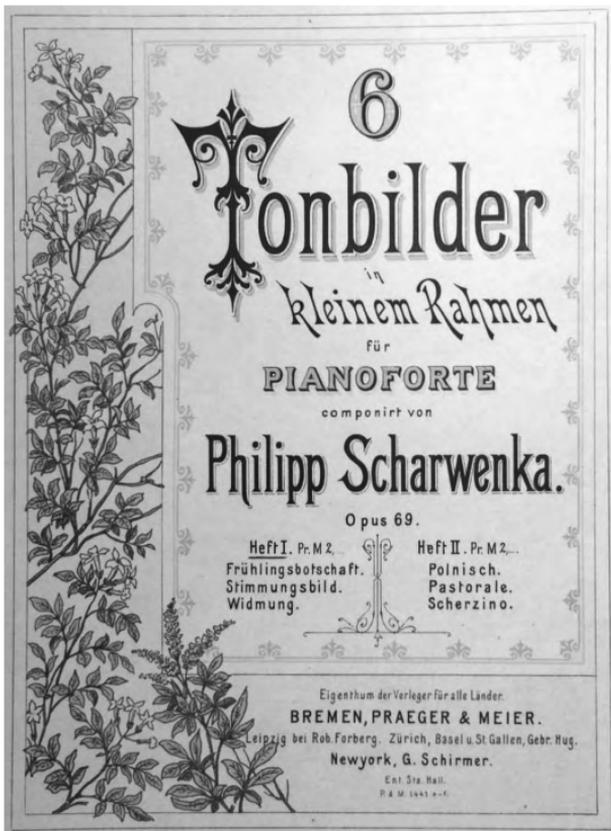
A repeat of the previous sections follows, the lyrical region now in the key of A flat major (bar 131). A coda on the opening material in C sharp major (bar 175) concludes the movement. A respite in the relentless technique is offered by No. 2, *Langsam, nicht schleppend* ('Slowly, but not dragging') [2]. The marking *con tenerezza* ('with tenderness') describes the character of the folk-like theme in common time in E flat major. An urgent *Allegro* in C minor (bar 35) makes the return of the gentle opening all the more welcome (bar 52). Before the close comes a third, lightly varied, reprise (bar 74). Also delicate, but more tentative, is the opening of No. 3, *Langsam, ausdrucksvoll* ('Slowly, passionately') in $\frac{3}{4}$ and A flat major [3]. A reassuring B flat major *tranquillo* (bar 39) precedes the return of the opening material (bar 59). No. 4, *Kräftig und feurig* ('Strongly, with fire') in F major [4], again places the accent on virtuosity, this time by alternating hands with each passing quaver through 135 bars of $\frac{6}{4}$ metre. The ternary *Einfach, ruhig* ('Simply, calmly') of No. 5 (in $\frac{3}{4}$) [5] follows like a balm in E flat major. As Hermann Wetzel noted, 'All conceivable moods are represented in the straightforward character pieces, from the

darkly elegiac, through the dreamily tender or artlessly heartfelt song without words, to the cheerfully smiling [...] or the boisterous and festive virtuoso piece.²⁹

The 6 *Tonbilder in kleinen Rahmen* ('6 Musical Pictures in Small Frames'), Op. 69, were published in 1888 in two volumes, again by Praeger & Meier in Bremen. Their technical demands are decidedly less virtuosic, as evident in the *Allegretto grazioso* of No. 1, 'Frühlingsbotschaft' ('Spring Greeting') [6]. The cheerful G major opening ($\frac{2}{4}$) is reprised twice (bars 54 and 111), but it is the episodes that connect the three G major sections where much of the invention lies, like the chromatic, Chopinesque semiquavers in B minor at bar 31. The confident F minor opening of No. 2, 'Stimmungsbild' ('Mood Picture'; *Allegro* in common time) [7], is followed by a more anxious mood in a nebulous C minor (bar 25). Both themes return before the F minor close, specified *diminuendo e ritardando poco a poco*. The *pianissimo* start of No. 3, the brief 'Widmung' ('Dedication') [8], marked *Lento e con delicatezza* in C major ($\frac{3}{4}$), gives way to a short period of unsettled tonality (bar 16), though the melodic material employed remains much the same. A reprise of the C major opening (bar 26) ends in a reflective *tranquillo*, waning in both tempo and dynamic. In contrast, No. 4, 'Polnisch' ('Polish') [9], immediately makes a more solid impression thanks to the dotted quaver that emphatically begins each *Moderato* $\frac{3}{4}$ bar. The A minor opening is repeated twice (bars 41 and 81), and these reprises are flanked by brief episodes in A major and E major (bars 17 and 57). The 'Pastorale', No. 5 in $\frac{9}{8}$ metre [10], is in ternary form, the opening and closing (bar 43) *Tranquillo* in G major contrasted with a region of modulating minor keys (beginning at bar 17). No. 6, 'Scherzino', *Allegretto* in $\frac{3}{8}$ [11], reuses its brisk, F major thematic material throughout in wandering tonalities, not returning to a stable F major until the codetta (bar 181). Just what Scharwenka meant to communicate with his 'musical pictures' was explored by Hermann Wetzel: 'Scharwenka's art fundamentally avoids too close an association with programme music [...]. The soulful, the mood, is poured into a purely musical form, as in the works of all formal masters, and therefore resonates in clarified purity, without the intrusive tinge of tone-painting.'³⁰

²⁹ *Ibid.*

³⁰ Hermann Wetzel, *Kunstwart und Kulturwart, loc. cit.*, p. 387.



6

Tonbilder
in
kleinem Rahmen

Für
PIANOFORTE

compirt von
Philipp Scharwenka.

Opus 69.

Heft I. Pr. M 2.
Frühlingsbotschaft.
Stimmungsbild.
Widmung.

Heft II. Pr. M 2.
Polnisch.
Pastorale.
Scherzino.

Eigentum der Verleger für alle Länder:
BREMEN, PRAEGER & MEIER.
Leipzig bei Rob. Forberg. Zürich, Basel u. St. Gallen, Gebr. Hug.
Newyork, G. Schirmer.
Ent. Ste. Hall.
P. & M. 1841 n-6.

6 Tonbilder, Op. 69: title page

Song or strophic forms with clear key-polarities are the unpretentious structures for Scharwenka's *Für die Jugend* ('For the Young'), Op. 71, six pieces suitable for piano lessons that were originally issued in two volumes by Breitkopf & Härtel of Leipzig in 1887. In No. 1, *Andantino elegiaco* [12], the melancholic start in common time in G minor gives way to G major and *espressivo* triplets (bar 15) before the return of the opening (bar 34). The *Allegretto grazioso*, No. 2 in $\frac{2}{4}$ [13], contrasts its D major *piano leggero*, *staccato* beginning (and its reprise at bar 61) with a *mezzo forte legato-espressivo* middle section in B flat major (bar 37). No. 3, *Moderato* in $\frac{3}{4}$ [14], opens and closes with a haunting ascending phrase in thirds in E minor that is balanced by a region of tonal ambiguity (bar 65). In No. 4, *Lento espressivo* [15], a folk-like melody in $\frac{6}{4}$ and C major, is repeated with chromatic wrinkles before a second strophe (*a tempo*, bar 19) adds minor variations and fades to *pianissimo in calando poco a poco sin al fine*. No. 5 in $\frac{3}{8}$, *Allegretto con spirito* [16], offers an *energetico* theme in A minor, not without technical flourish, which is intensified with ostinato semiquavers in the bass (bar 40) before the repeat of the entire structure (bar 65). No. 6, *Moderato con espressione* in common time [17], soothes with calm repetition and a refusal to stray far from A flat major.

Walter Niemann, himself the composer of a slew of miniatures for piano, found that 'Philipp Scharwenka counts with Schumann, Volkmann, Heller, Reinecke and others among the German youth classics of piano music of Romantic and late-Romantic eras, as the delightful collections "Für die Jugend" and "In bunter Reihe" will prove.'³¹ The final word might suitably be given to the noted pianist-pedagogue Anna Morsch:

If a short epilogue is permitted, it should underscore Philipp Scharwenka's importance as a 'children's composer'. We have a great number of charming and at the same time instructive works by him, which are probably not yet well-known but deserve to take a notable place in the curricula. Scharwenka's creative art is moulded by his sensitive, noble and poetic nature. Even within a narrow frame he conjures up small works of art, immersed in the luminosity of harmonious colours and moods, which are drawn with infallible certainty and lure us into the poet's world of ideas. These virtues are accompanied by sonorous

³¹ Niemann, *op. cit.*, p. 5006.

melodies, richly dynamic rhythms and an in-depth understanding of the child's world; in this fashion Scharwenka creates a literature that appeals to lively youngsters, but teaches them and forms their tastes, as well.³²

William Melton is the author of The Wagner Tuba: A History (edition ebenos, Aachen, 2008) and Humperdinck: A Life of the Composer of Hänsel und Gretel (Toccata Press, London, in preparation), and is a contributor to The Cambridge Wagner Encyclopedia (2013). His career as an orchestral horn-player in Germany was preceded by graduate studies in music history at UCLA. Further writings include articles on lesser-known Romantics like Friedrich Klose, Henri Kling and Felix Draeseke, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.

Born in Figueira da Foz, Portugal, **Luís Pipa** studied at the Conservatoires of Braga and Porto and the Academy of Music and Dramatic Arts of Vienna, later obtaining the degrees of Master of Music in Performance Studies and PhD in Performance from the Universities of Reading and Leeds in the United Kingdom. He is currently professor of piano and chamber music at the University of Minho, near Porto, and the president of the Portuguese branch of the European Piano Teachers' Association.

As a pianist he has premiered numerous works, with a repertoire reaching from the Baroque to the contemporary. He has also himself composed some pieces for piano and chamber music, as well as a number of songs. He is regularly invited abroad to give master-classes and to serve as a juror for different musical competitions.

He has recorded for several labels, with music from Bach to the twentieth century. A review in the *Piano Journal* describes his album *Portugal* (published by *Diário de Notícias*) as 'remarkable and original', stating that Pipa's *Suíte Portugal* will leave its mark on future Portuguese music anthologies, defining him as 'a pianist of great depth, power and poise'.



³² Arno Kleffel and Anna Morsch, 'Philipp Scharwenka', *Der Klavier-Lehrer*, Vol. 30, No. 9, 1 May 1907, p. 134.

Toccata Classics recently released an album of music by José Vianna da Motta (TOCC 0481), prompting Daniel Morrison, reviewing it in *Fanfare*, to state that Luís Pipa

is clearly devoted to the music of his countryman, and the devotion shows in the sensitive, nuanced shaping he applies to these performances. He plays with precision, clarity, and poise. While I initially felt that he was sometimes too cautious, I came to appreciate his preference for subtlety over display. Most of the music he plays here is not extremely demanding from the technical standpoint, but when such demands do arise [...], they pose no problems for him.

His future projects include a recording of the complete Mozart piano sonatas.



Recorded on 30 and 31 March 2002 (*Romantische Episoden*), 21 November 2018
(*6 Tonbilder in kleinen Rahmen*) and 24 and 25 November 2018 (*Für die Jugend*)
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PHILIPP SCHARWENKA Piano Music, Volume One

<i>Romantische Episoden, Op. 65</i> (publ. 1887)	24:34
① No. 1 <i>Feurig bewegt</i>	7:58
② No. 2 <i>Langsam, nicht schleppend</i>	4:28
③ No. 3 <i>Langsam, ausdrucksvoll</i>	6:02
④ No. 4 <i>Kräftig und feurig</i>	3:05
⑤ No. 5 <i>Einfach, ruhig</i>	3:01
<i>6 Tonbilder in kleinen Rahmen, Op. 69</i> (publ. 1887)	19:20
⑥ No. 1 <i>Frühlingsbotschaft</i>	4:04
⑦ No. 2 <i>Stimmungsbild</i>	2:42
⑧ No. 3 <i>Widmung</i>	2:44
⑨ No. 4 <i>Polnisch</i>	3:16
⑩ No. 5 <i>Pastorale</i>	3:12
⑪ No. 6 <i>Scherzino</i>	3:22
<i>Für die Jugend, Op. 71</i> (publ. 1887)	21:16
⑫ I <i>Andantino elegiaco</i>	2:50
⑬ II <i>Allegretto grazioso</i>	4:06
⑭ III <i>Moderato</i>	4:26
⑮ IV <i>Lento espressivo</i>	3:16
⑯ V <i>Allegretto con spirito</i>	3:12
⑰ VI <i>Moderato con espressione</i>	3:26

Luís Pipa, piano

TT 65:15

FIRST RECORDINGS