

Philipp SCHARWENKA

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PHILIPP SCHARWENKA: PIANO MUSIC, VOLUME TWO

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

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,

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.

in recent years, through various works that have been well-received by the public,⁴ and then proceeded to list thirteen of them. Scharwenka's marriage to Marianne Stresow, a gifted teacher at the Academy,⁵ was accomplished amidst this early flush of success. The Scharwenkas' son Walter was born a year later.⁶

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 1880,⁷ 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 Philipp [*sic*], will settle permanently in this city 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."⁸ 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

⁴ François-Joseph Fétis, *Biographie universelle des musiciens*, Supplément et complément, Vol. 2, Pougin, Paris, 1880, p. 494.

⁵ 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).

⁶ 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.

⁷ 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.

⁸ Anon., "The Scharwenkas," *The Musical Courier*, Vol. 11, No. 593, 1 July 1891, p. 5.

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.'⁹ 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 Geselschap, 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.

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.'¹⁰ 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.¹¹

⁹ Sandra L. Singer, *Adventures Abroad. North American Women at German-Speaking Universities, 1868–1915*, Praeger, Westport (Conn.), 2003, p. 174.

¹⁰ Hugo Riemann, *Musik-Lexikon*, Hesse, Leipzig, 1900, p. 995.

¹¹ 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.

Scharwenka was named to the three-person steering committee of the national Verein der Musikfreunde,¹² 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'.¹³

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.¹⁴

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. [...]

¹² Anon., 'Verein der Musikfreunde', *Signale für die musikalische Welt*, Vol. 53, No. 62, 6 December 1895, p. 989.

¹³ Xaver Scharwenka, *op. cit.*, p. 137.

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

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.¹⁵

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.¹⁶

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.¹⁷

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'¹⁸). 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 [...].¹⁹

¹⁵ Walter Niemann, 'Philipp Scharwenka †', *Mitteilungen von Breitkopf & Härtel in Leipzig*, No. 121, September 1917, p. 5007.

¹⁶ Hermann Wetzel, 'Philipp Scharwenkas Kammermusik', *Die Musik*, Vol. 10, No. 19, July 1911, pp. 27–28.

¹⁷ Nicolas Slonimsky (ed.), *Baker's Biographical Dictionary of Musicians*, Schirmer, New York, 1984, p. 2007.

¹⁸ Otto Schumann, *Handbuch der Klaviermusik*, Heinrichshofen, Wilhelmshaven, 1971, p. 632.

¹⁹ Carl Kipke, 'Kritik. Philipp und Xaver Scharwenka', *Musikalisches Wochenblatt*, Vol. 7, No. 43, 6 Oct. 1876, p. 565.

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.²⁰

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.²¹

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

²⁰ Oscar Bie, *Das Klavier und seine Meister*, Bruckmann, Munich, 1898, p. 292.

²¹ Reinhold Sietz, 'Scharwenka, Philipp', *Die Musik in Geschichte und Gegenwart*, Vol. 11, ed. Friedrich Blume, Bärenreiter, Cassel, 1989, p. 1603.

captivates through his artistic gravity, his exquisite delicacy and the ingenious structuring of his ideas.²²

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 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.²³ Their quality has always been valued highly among pianists and informed listeners. Otto Schumann wondered at 'the

²² Anon., 'Philipp Scharwenka', *Berliner Signale*, 16 February 1896; quoted in Philipp Scharwenka, *Frühlingswogen*, Simon, Berlin, 1896, foreword, unpaginated.

²³ Hermann Wetzel, 'Philipp Scharwenkas Klaviermusik', *Allgemeine Musikzeitung*, Vol. 39, No. 47, 6 December 1912, p. 1236.

many exquisite short pieces,'²⁴ 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.'²⁵ Hermann Wetzel referred to 'Finely crafted, relatively easy to play, melody-saturated piano music'²⁶ and continued in this vein in several articles devoted to Scharwenka's keyboard works:

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 [...].²⁷

²⁴ Schumann, *loc. cit.*

²⁵ Wilhelm Altmann, 'Die drei Scharwenkas', *Allgemeine Musikzeitung*, Vol. 68, No. 8, 21 February 1941, p. 58.

²⁶ Hermann Wetzel, 'Philipp Scharwenkas Klaviermusik', *Kunstwart und Kulturwart*, Vol. 27, No. 24, September 1914, p. 377.

²⁷ Wetzel, *Die Musik*, *loc. cit.*, p. 28.

The humoresque was first employed as a literary genre in the early Romantic era, and was not exclusively concerned with the comedic, but stems from an older meaning of the humours, or temperaments. In 1839, Robert Schumann imported the term into music with his *Humoreske*, Op. 20, and the form continued to be identified chiefly with solo piano. Characterised by strong rhythms and brief, contrasting melodies, and related to the scherzo but couched in a more genial mood, the pieces remained popular as the nineteenth century progressed, with prominent humoresques composed by Dvořák, Grieg, Tchaikovsky and Reger. Philipp Scharwenka's *Humoreske und Mazurka*, Op. 13, were published by Praeger & Meier of Bremen in 1875. The full title of the first movement [1] was 'Humoreske in Tanzform' ('Humoresque in the Form of a Dance'), and it starts *Lebhaft mit Humor* ('Lively with humour'), with a forceful theme in G major, *forte* ($\frac{3}{8}$) with two *staccato* semiquavers on each second beat. A second phrase of eight bars is *piano* and in E minor, but the beginning G major returns repeatedly and dominates the section. A contrasting B section in C major is marked *Bedächtig* ('Thoughtfully') and opens lyrically in *piano*, and yet provides surprises with its increased chromaticism and a sidestep into A flat major (*Mit Ausdruck, sehr zurückhaltend*; 'With expression, very restrained') before it dwindles to a *ppp* close. The opening G major dance-theme returns *forte* at *Erstes Zeitmass* ('Initial tempo'), establishing the ABA form, and after decreasing to *piano* and slowing to a *fermata*, it rebounds and crescendos to the last G major chord, *ff*. The second piece in Scharwenka's Op. 13, 'Mazurka' [2], opens *Agitato* in $\frac{3}{4}$, with a haunting theme in F minor, *pp*. This section returns twice, enclosing two contrasting areas, the first an elegant *dolce* in A flat major, the second a lilting *sotto voce* at *Molto più lento* in D minor. This mazurka brims with intriguing contrasts and chromatic surprises, before a coda at *Più mosso* hurtles to an F minor *ff* and *sf-staccato* finish. Emil Krause found Scharwenka's Op. 13 'rousing and vivid, with the Humoreske in particular displaying an independent spirit. Everything sounds fresh and lively'.²⁸

The 2 *Notturmo*s, Op. 16, were issued in 1876 by Carl Simon of Berlin. Though John Field first brought the term 'nocturne' into the piano repertoire in 1812, its *cantabile*

²⁸ *Hamburger Fremdenblatt*, No. 275, 25 November 1876.

melodic lines and arpeggiated harmonies would evoke the languid romance of the night throughout the nineteenth century, with an early pinnacle reached in Chopin's 21 exemplars. The original inspiration for the nocturne was the *bel canto* aria, and thus song-form (ABA), with a more animated middle section, became the prevailing construction. The first piece of Scharwenka's set, styled *Andante con moto* [3], opens *piano, espressivo* with a mournful theme in E flat minor ($\frac{3}{4}$). A brief, cheering contrast is given at *a tempo* in the form of rhapsodic, widely spread arpeggios in B flat major. At the return of the opening the mourning is intensified to *ff, patetico*, and the piece finally subsides in four bars of funereal E flat minor *morendo* to *ppp*. A second Nocturne, *Andantino moderato* [4], begins with an amiable theme, *piano, dolce ed espressivo*, in E major ($\frac{3}{8}$). A contrasting B section begins *Più agitato*, with an angular theme, *ff* and *passionato*, opening in G sharp minor but slipping into the enharmonic A flat minor after only four bars. The violence dissipates, *ritardando* and *molto diminuendo* to *pp*, and a syncopated transition modulates gracefully towards the return of the E major opening, first *tranquillo* and finally *poco a poco diminuendo e ritardando* to *ppp*.

The 3 *Humoresken*, Op. 31, were published by Breitkopf & Härtel of Leipzig in 1879, and the opus was 'reverently dedicated to Master Theodor Kullak', Scharwenka's first real composition teacher. The trio of pieces begins *Con fuoco* [5] *forte, e sempre ben marcato*, in a turbulent E minor ($\frac{3}{8}$), which gives way to an expansive, Brahmsian theme at *Un poco più lento*, in C major, *dolce*. The E minor fury returns, and the last page continues *sempre ff ed agitato* until its *sff, pesante staccato* close. The second of the set [6] is a *Vivace* in D major and common time, the festive *ff* opening theme in crotchets and quavers with continual accents and *staccato* markings. The *legato* middle theme at *L'istesso tempo* is *piano* and in B flat major, but the prompt *ff* return of the blunt opening in D major banishes the lyricism. After retrenching to *piano*, a last *crescendo* to *ff* takes the theme to its accented fermata conclusion. The third humoresque [7] starts *Allegro con spirito*, with a bold rhythmical theme in a lengthy stretch of B flat major, *forte* in $\frac{3}{4}$. A languid contrasting section is begun, marked *L'istesso tempo, ma un poco tranquillo* in G flat minor (*armonioso e dolce*), complete with repeat. The stalwart opening returns in B flat major, now extended with episodes in distant keys, and the piece concludes

in accented *ff* chords. Hermann Wetzel suggested that Scharwenka's *Humoresken* were vehicles by which 'The concert player would get his money's worth',²⁹ and in particular, 'The splendid E minor "Humoresque", Op. 31, should achieve its effect given a musical performer and a somewhat discriminating audience.'³⁰

Bagatelles are best known musically as high-art trifles such as Beethoven's 24 pieces in three sets, the basis of a tradition continued in works by Liszt, Dvořák, Saint-Saëns, Sibelius and many other composers, even into the twentieth century with Bartók and Webern. Philipp Scharwenka's 4 *Bagatellen*, Op. 39, were published by Bote & Bock of Berlin in 1881. The group begins with a 'Promenade' [8], *Moderato*, in common time. The plaintive opening theme, *piano*, in G minor with the directions *expressivo e legato*, returns twice following the first statement. The interludes between these G minor sections are in the more buoyant relative major, B flat, *mf ben marcato*, though their melodic outline remains similar to the opening theme. A *molto tranquillo* codetta after the last return of G minor slows to minims before the G minor close. The second piece is an 'Air de danse' [9], marked *Allegretto grazioso*, in D major ($\frac{2}{4}$), with a nimble first theme *piano staccato*. Contrasting material, *dolcissimo* and in G major, arrives, with longer note-values and *legato* slurs slowing the pace. The D major briskness returns, and the *staccato* semiquaver rhythm prevails until the last two D major bars, *pp*. There follows a 'Chant sans Paroles' [10], *Andante*, and the first theme is delicately lyrical, *piano, sempre legato e molto espressivo*, in E major ($\frac{3}{8}$). This song without words then offers an insistent second theme in C sharp minor, with the melody in the bass, *ben marcato*. The last page presents the return of E major lyricism, *diminuendo* and *calando poco a poco*, and in the last eight bars the bass intones what previously was an importunate theme in C sharp minor, now transformed into consoling E major. The finale of Op. 39 is a 'Tarentelle' [11], keeping faith with the south-Italian tarantella in its breakneck *Prestissimo* in $\frac{6}{8}$, the careening treble line a tattoo of *staccato* quavers, the bass largely confined to accenting the start of the bars in octaves, all of which is given a surprisingly genial C major setting. A contrasting region is presented in G major, with the rhythm now uniformly homophonic in both

²⁹ 'Philipp Scharwenkas Klaviermusik', *Kunstwart und Kulturwart*, Vol. 27, No. 24, September 1914, p. 378.

³⁰ 'Philipp Scharwenkas Klaviermusik', *Allgemeine Musikzeitung*, Vol. 39, No. 47, 6 December 1912, p. 1237.

hands. The blistering opening episode returns, again giving way to the \flat theme, which the second time around is in C major. A short coda on a fragment of a first undergoes *crescendo poco a poco*, and then *più crescendo* before an accented C major finish.

The 2 *Rhapsodien*, Op. 85, were issued by Breitkopf & Härtel of Leipzig in 1891. The rhapsody was another musical genre that had begun as a literary form, and Renaissance Europe revisited the improvisatory poetry of the ancient Greeks in literary genres. The first musical rhapsodies for solo piano were composed by Václav Jan Tomášek in 1810, but the genre continued with compositions by Liszt and Brahms (and went further with the orchestral rhapsodies of Chabrier, Ravel, Svendsen, Vaughan Williams and countless others). Scharwenka's *Rhapsodies*, Op. 85, display the spontaneous approach to form one would expect from the title. The first [12] begins *Con moto* in B minor, the unsettled *legato* theme *piano* with accents in $\frac{9}{8}$. B minor continues through a lengthy segment marked by multiple descending chromatic scales in the bass. A gentler, *espressivo* theme in D major is introduced, *molto tranquillo in tempo*. A return of the opening in B minor is followed by a repeat of the contrasting section, now transposed into B major. The latter key remains for a coda on the opening material, before a slow *diminuendo* leads to the final *pp*, B major chords. In the second piece, marked *Allegro molto*, in F sharp minor [13], the tentative theme, accented with grace-notes, begins *mf*, *molto espressivo* in $\frac{3}{4}$. An elegant \flat theme in D major offers a *piano* contrast, *tranquillo con delicatezza*. After a return of the opening theme in F sharp minor, the \flat theme that follows is *pp* and in the parallel major, G flat. A last return of the opening theme in F sharp minor precedes a coda, marked *ff* and *agitato*, which hurtles *marcato* and *sempre ff sin'al fine* towards the final dotted minim cadences, *poco allargando*, and an F sharp major finish.

William Melton, born in Philadelphia in 1954, is the author of *Humperdinck: A Life of the Composer* of Hänsel und Gretel (Toccata Press, London, 2020) and *The Wagner Tuba: A History* (edition ebenos, Aachen, 2008) and was a contributor to *The Cambridge Wagner Encyclopedia* (2013). He undertook postgraduate studies in music history at the University of California at Los Angeles before a four-decade career as a horn-player with the Sinfonie Orchester Aachen (Aix-la-Chapelle). Further writings include articles on lesser-known Romantics including Felix Draeseke, Friedrich Gernsheim, Henri Kling and Friedrich Klose, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.

Luís Pipa is today one of the most prolific Portuguese pianists of his generation, with a vast recorded output, including some of his own compositions. Born in Figueira da Foz, he studied in 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 a Ph.D. in Performance from the Universities of Reading and Leeds in the United Kingdom. He writes frequently on piano pedagogy, technique and interpretation, as witness his book *Fingering and Hand Position in Piano Playing* (Tradisom, Vila Verde, Portugal, 2022). His compositions for piano and chamber music are published by AVA Musical Editions. He is Professor of Piano and member of the CEHUM Research Centre at the University of Minho, Portugal, and has been President of EPTA Portugal for the last decade. He is frequently invited abroad to give master-classes and to serve as a juror of different musical competitions. In 2023 he was distinguished with the title of 'Honorary Member' of the Portuguese Association of Writers (APE), in recognition of his contribution to Portuguese culture.



He has recorded for several labels, with music from Bach to the 21st century. His future projects include a recording of the complete Mozart piano sonatas. A review in the *Piano Journal* described his album *Portugal* (published by *Diário de Notícias*) as 'remarkable and original', stating that Pipa's *Suite Portugal* will leave its mark on future Portuguese music anthologies, defining him as 'a pianist of great depth, power and poise'. For Dennis E. Ferrara on Amazon Music, he is a pianist who 'fully understands the Art of the Musical Phrase'. His first Toccata Classics album, of music by José Vianna da Motta (rocc 0481), prompted Daniel Morrison 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.

Reviewing his first volume of the music of Philipp Scharwenka (TOCC 0521) in *Gramophone*, Jeremy Nicholas found him ‘an effective advocate in these performances’. David Reznick in *Fanfare* went further: ‘While listening to this hour-long recital, I could not come up with a single reason that the music is not universally played and beloved. I know that having discovered it, I will not forget it’.



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PHILIPP SCHARWENKA Piano Music, Volume Two

<i>Humoreske und Mazurka, Op. 13</i> (publ. 1875)	12:31
① I Humoreske	4:39
② II Mazurka	7:52
 <i>2 Nottornos, Op. 16</i> (publ. 1876)	 15:12
③ No. 1 <i>Andante con moto</i>	7:00
④ No. 2 <i>Andantino moderato</i>	8:12
 <i>3 Humoresken, Op. 31</i> (publ. 1879)	 22:06
⑤ No. 1 <i>Con fuoco</i>	7:07
⑥ No. 2 <i>Vivace</i>	5:21
⑦ No. 3 <i>Allegro con spirito</i>	9:38
 <i>4 Bagatellen, Op. 39</i> (publ. 1881)	 12:45
⑧ No. 1 Promenade	4:02
⑨ No. 2 Air de danse	2:50
⑩ No. 3 Chant sans paroles	3:52
⑪ No. 4 Tarentelle	2:01
 <i>2 Rhapsodien, Op. 85</i> (publ. 1891)	 13:04
⑫ No. 1 <i>Con moto</i>	7:27
⑬ No. 2 <i>Allegro molto</i>	5:37

TT 75:41

Luís Pipa, piano

FIRST RECORDINGS