

Source of material used here as example for this edition was the Moiseiwitsch recorded performance. This was followed for the most part taking down musical dictation note by note using a Bogen B-52 Variable turntable capable of speeds from below 16 RPM up and beyond 78 RPM. What little possibilities there were following the Paderewski performance offered very little or no guideline. Musically, it was more than difficult to tell exactly what Paderewski was doing in many instances: (the recording being quite dated sonically). Then there are Paderewski's mannerisms; sounding some notes twice and the famous 'breaking hands' i.e. playing some notes before or after the other. Nevertheless, all told his performance and that of Moiseiwitsch are enchanting magic both capturing the overall mood perfectly. These two interpretations vary greatly in matters of tempo and insight each in its own right being magnificent. Keeping in mind what Moiseiwitsch commented "he made a few changes himself", I too confess that I did as much within musical boundaries to the central part and ending making up by now a highly top heavy burden of authorship consisting of Messieurs Leschetizky, Paderewski, Moiseiwitsch and Doscher all to which I roundoff with a very final coda: amen.

David Doscher

Pianistic as is the preceding whirlwind coda, The Busoni cadenza is herculean, positively deserving the descriptive phrase; 'a la Liszt'. A torrid flight into virtuosity that Ken Russell, even in his wildest dreams, could never have concocted. When keyboard terms applied, Busoni was the Twentieth Century mind with Nineteenth Century hands. He knew his piano and set forth 'The Grand Manner', that vast playing design which clearly threw together in unmistakable form a beginning, a mid-point, and climax. It was one of finality akin to Zeus hurling forth thunderbolts of lightening as exclamation mark adding a dotted punctuation to a musical statement. In gargantuan manner, perhaps only Anton Rubenstein towered above Busoni as a monumental force of expression at the piano. A famous warhorse, this second 'Poloniase' by Liszt is unfortunately the more popular of the two - I say 'unfortunate' because personally I much prefer a lesser favorite, the seldom performed 'La Poloniase Melancolique' (No. 1 in C minor), the MS of which, in The Library of Congress, only bears this designation 'Melancolique'. The copy of the Busoni coda used here was given me by David Saperton, and a fitting story of his exemplifies the above train of thought. One day my appraisal of 'Bureleske' for piano and orchestra by Richard Strauss prompted a typical, revealing insight from the man. Saperton, a former member of the famed Busoni Circle - had controversial ideas, especially about this post Romantic early Strauss composition which is in fact a throw-back to Brahms and Liszt (the young Strauss, perhaps having aspirations towards a virtuoso career as pianist, rarely returned to the piano for expression). Saperton's esteem of the total work save for the actual conclusion was puzzling. He believed the ending was weak. "It is too bad that Strauss concluded it as he did, descending down to a muffled beat on the kettledrum instead of a grand whiplash finish". I was amazed at this statement (the Strauss work does tip-toe to an unobtrusive fadeout, however), but there you have what today we believe 'musical' and in good taste, stout-hearted audiences then demanded more grandiloquent expression. We all seem too gingerly in our conceptions - our repressed expressions today - would by comparison seem pale to yesterday's artists. Surely, it is all a matter of being objective, but as we should remember, these bolder pianists such as Busoni, Paderewski and Moiseiwitsch were consonant with different times. From Edward Weiss (pupil and disciple of Busoni) I recently learned that this cadenza was dedicated-written to George Boyle, a Busoni pupil. The initial publication was Stich und Druch von C.G. Roder, Leipzig, plate number 12604.

David Doscher

EXAMPLE:



(Dedicated to Anthony Harris)

Advocate-Mentor of Paderewski, former pupil of Sigismund Stojowski

CADENZA TO LISZT ETUDE DE CONCERT LA-LEGGEREZZA

Edited by David Doscher

by Theodor Leschetizky

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The image displays a page of musical notation for a piano piece, consisting of several systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation includes notes, rests, and various musical symbols such as slurs, ties, and dynamic markings like  $mf$  and  $ff$ . Fingerings are indicated by numbers 1 through 5 above or below notes. The key signature is B-flat major (two flats). The piece concludes with a final cadence in the bass clef staff.