

Gregor Benko, co-founder of International Piano Archives and donor of the I.P.A. collection to IPAM, has edited and submitted the following fascinating Godowsky letter.

In 2005, composer/pianist Leopold Godowsky III established a collection of materials relating to his grandfather, the composer/pianist Leopold Godowsky, at IPAM and has added to it each year. One item is of particular interest, a 56 page, 7,000 word letter from Godowsky to his wife, begun in Chicago on April 21, 1901, hand written on both sides of 28 octavo sheets, in blue ink in English. It is one of the most extraordinary letters from a great pianist of the past that has survived, and gives rare glimpses of Godowsky in his personal and professional life at the height of his fame. On the personal side we can learn of the relationship between husband and wife, and father and children, and of his mastery of the English language. But it is in the professional field that the letter is most illuminating. We learn of the trials and complications caused by shady managers and businessmen in the music field, and his need to act as his own manager in a way that would be completely foreign to today's pianists, as well as the great pianist/composer's willingness to play minor works by inconsequential musicians strategically placed to help him. Specific details about the amounts of fees and costs are set forth; the machinations of the various piano manufacturers are described, as are the double dealings of Marc Blumenberg, owner and editor of the *Musical Courier*. Godowsky's opinions of several colleagues are revealed, including Friedheim, Joseffy, Ganz and Slivinski. The letter contains a "dig" at Busoni's expense; it also contains a few wonderful quotes: "Tell him I will be prepared to meet any emergency in the pianistic line... I don't fear competition of any kind - I rather like it! ... You must expect me to have many enemies next Season. The more prominent I will become, the more antagonism I will meet. Be prepared for hard knocks... I think that I am less unreasonable than most artists..." As many of the references as could be determined are explained in the footnotes:

April 21, 1901

"My own beloved darling Freda:

I am very penitent to let you wait so long for the long promised long letter, but I was unavoidably prevented from my most pleasurable task while away from you. On the 17th I played the Freeport, Ill. date, on the 19th I played at Burlington, Iowa, and between the two dates and after, I gave lessons in Chicago and attended to several important matters needing immediate attention. Yesterday, upon my return from Burlington, I found two 'pieces de resistance' of my entire correspondence: your two letters of the 6th and 8th of April. I am glad you got a good 'Fräuline' and hope she will continue to please you. I spoke to Hubbard [1] about your trouble to find a good, reliable person to take care of our children and he once more suggested to get the young lady from Vienna. I enclose his few lines [not present]. You better write her (in English) unless you are thoroughly satisfied with the one you have now. About our future plans for the coming summer we must decide at once. I wrote today to Goerlitz [2] asking him to look for a furnished little flat, four or five rooms, reasonable terms, but as nice as possible. If everything goes well I think we will have to remain in London until the end of the London season, which

means about the latter part of July: seven or eight weeks. If the death of the Queen [3] had not occurred I would have expected a large number of lucrative engagements (principally in private houses) as it is now I don't exactly know whether I can count on private dates, however, I believe I will earn something. I can just as well work quietly in London for my Berlin recitals as elsewhere. London is a great field for artists from the purely remunerative standpoint, and unfortunately, I am not in a position financially to overlook such advantages. Of course, I am now talking about the London season without really knowing what I may expect from it. Perhaps, after I have give the two recitals at St. James' hall [sic] I will not need to remain in the English metropolis, as there may be no opportunities for me during the present season. I think I wrote you that Goerlitz has made arrangements with Eshelby [4], the London representative of Steinway & Son, whereby all the expenses of the two London recitals, to be given at St. James' hall on the 31st of May and 12th of June, will be paid, in case of loss, by the house. The expenses will amount to \$800. If there should be anything above this amount it will all belong to me. In return Eshelby does not bind me to anything. He intends to do all he can for me after the two recitals. If he should not I am absolutely free to do what is most profitable to me. This seems to me fair. I called Goerlitz accepting terms. I asked Goerlitz to write you to get detailed information what you really desire. I suppose it would be better for us to eat at home. If we have the children and a 'Fräulein' we must feed in the house, otherwise, should you be able, and should it be more economical, to leave our children in Berlin we could either eat outside or have it like we did when we were at Gower Street. We could leave the children only on condition that we give up our flat and put them with some friends (for instance: the Baroness Senfft [5]) and in case you are absolutely safe with the 'Fräulein.' Hubbard says with the Vienna girl you could feel as free and safe as though you had your mother to attend to them. The Baroness is away all summer and keeps her house and girl, why not make an arrangement with her to have the children there during her absence and while we are in England. We can't keep our furnished flat when I have all our furniture sent to Berlin. Our flat is too expensive. We can get a modern flat somewhere in Charlottenburg for a reasonable sum and use our own furniture. We will economize in four months what the entire freight will cost from Chicago to Berlin (from \$150 to \$200). I made inquiries at transportation offices and was told that when the furniture arrives in Berlin (it takes three weeks) we can leave it in storage until we return from England and find a suitable place. This is convenient, as it enables you to leave Berlin for London without waiting to receive the furniture. You see, darling, everything can be managed with foresight and carefulness. Now, if you think we better give up our present flat and put the children (if you have absolute faith in the girl!) with the Baroness, or at some other quiet place in Berlin and we stay for the season in London, do so. If you desire the children with us, then pack our things we have in our present place and come with the whole family to London. At any rate, give up the furnished flat unless Markewitch [6] is willing to take out his things and give us the flat for a much reduced rent. You must decide at once what you want to do, and write H. Goerlitz, 119 New Bond Street, London, England what kind of a place you wish. You must also attend to the bank. I don't know what you have left of the money I sent you. I imagine about \$2500. I sent you \$3050, and we had left a few hundred dollars when I went away. Take out a letter of credit for not more than \$800 (or, if you count in Marks a little less will do, 3000 Marks for instance) the capital put in the Savings bank. Have the

letter of credit in your name on a London bank. See that you get the right exchange. Be careful with the bank books!!! I would advise you to go from Berlin to Hamburg, a short rail route and then take the steamer going direct to London. It is a little longer, but much more convenient and considerably cheaper. Poor Papa, Ma & I made the same trip eleven years ago and enjoyed it very much. Secure your cabin in Berlin, and see that you get a good one. Come a day or two before I arrive. I can't tell now when I really arrive, as my ass of a manager [7] has accepted a date at Halifax for the 14th of May, and that would prevent me from getting in New York for the 16th to sail on the 'Deutschland.' I engaged my cabin, but I can apply the deposit on some other line as I was careful to go to Thos Cook & Son, and to them it is the same what line I take. I am trying hard to arrange the whole Canadian tour a day in advance, and it remains to be seen whether Charlton [7] will succeed. I am booked for Kingston, Ontario May 9th Quebec, 10th, Sackville (New Brunswick) 13th and Halifax May 14th. He may get some additional dates before I reach Kingston, otherwise these are all the dates I have to play before I return. If I should be forced to play the recitals the way they are now, I will then have to go by a Canadian line. There is a fine steamer called 'Tunisian' of the Allan line, sailing on the 18th from Montreal or Quebec, or Rimouski, and I will, in such a case, sail from the nearest point to my last recital. The 'Tunisian' is supposed to arrive in Liverpool on the 25th or 26th of May. You see this would retard my return by four days - very long, when one burns with impatience to see a beloved one! I will inform you as soon as I know whether I go by the 'Deutschland' or 'Tunisian,' or other steamer. Now, be patient, take good care of yourself to be in fine condition!

April 22, 1901 noon

I was again disturbed by callers and could not finish my letter to you. Before you leave Berlin have a long chat and a thorough understanding with Mr. Wolff and Fernow [8] what they have done and what they expect to do for me the next season. You must get full information from them what I can expect they will do for me. When I met Mr. Eddy [9] at Charlton's office in N.Y. some weeks ago Eddy told me his wife wrote him that Wolff told her he is sure of a great season for me. Ask him is it so. Tell him I will be prepared to meet any emergency in the pianistic line. I will manage to be in the best pianistic condition of my life, and he better take advantage of it. I don't fear competition of any kind - I rather like it! You must get a satisfactory answer from Wolff and Fernow. If necessary, I can get now other managers that will work for me in great shape. However, don't tell them this! Be nice to both, but use your good sense to find out their attitude and inclinations. Go to Mr. Florsheim [10] and tell him I played six of his ten preludes in eight places and will play everywhere in Canada the same preludes. I could not play them in the earlier part of my tour because I had not a minute to learn them. I like them very much and they were much appreciated whenever I played them. Besides, I introduced his pieces to Carl Faelten [11] and he will use them in his school. I did the same with Dr. Ziegfeld, Aronson [12] and many others. He will see them on concert programs in America next season - I am sure! I do all I can, but Mr. F. thinks that I don't appreciate his friendship. What can I do to show it to him? I have also tried my best for Mr. Levy [13]. I have now a fine position prospect for a good position for him at Hardin College, Mexico. M_o. [sic] Scharwenka [14] used to come there for one month every year direct from Europe. I asked a \$1500 guarantee all board free. There he has a good chance. If I hear a favorable answer I will cable you and you will tell them the

result. I tried Halifax, Philadelphia, Baltimore, and shall approach once more Dr. Ziegfeld in a day or two. I expected to have recitals in all the important musical cities in the U.S., but, unfortunately, Charlton has toured me in the far west, so I could not try for Mr. Levy in such cities as Cincinnati, St. Louis, St. Paul, Minneapolis, Pittsburg, Cleveland, Detroit etc. However, it seems to me, he has a great chance in the Hardin College. They wanted me to replace Scharwenka, but it is not for me now. -

I played Mr. von Pirani's [15] Scherzo - Etude he wrote for me and dedicated in seven places and shall also play them in Canada. The piece is very effective. Is he now on any other paper? I am going to write to all our Berlin friends within the next several days. I would also like you to make inquiries what Bechstein [16] intends to do for next season. Ludwig Schytte [17] wrote me he had a splendid piano house that was anxious to associate with me for the future. He also has a party in Breslau that wants some recitals of mine, but would not deal with Wolff. Go to him and ask more particulars. Wolff will give you his address or Petersen's [18]. I spoke to Wolfsohn [19] about Mr. Ludwig Schytte and Miss Petersen and he promised me to correspond with them. - Don't fear, darling, I will not tell anybody my next season's programs. I will arrange them in a particularly attractive way, and expect to please the most fastidious. Dr. Pollack is a blind admirer of Rosenthal [20] and he has to be treated nicely, but with reserve. You must expect me to have many enemies next Season. The more prominent I will become, the more antagonism I will meet. Be prepared for hard knocks, but they are of no avail. We will hold the fort! All I wish and pray for us for our good health. On the 30th of April will be ten years since the day of our marriage. I hope you feel the way I do about the result of this most important of all human associations. You have been a lovable, devoted, sweet, good and true companion. You have done your duty as wife and mother in a wholly admirable way. You can serve as a model for the purest type of womanhood. I love you today more than ten years ago - and that is saying a great deal - and the thought of coming in contact with you intoxicates me as much as though we had yet to possess one another. In short - you are my sweetheart! Do you feel the same in a lesser degree? I hope you think that I filled my part of a husband in a way to give you comfort, confidence, hope and happiness. I am sometimes irritable, but so are you. An artist has many responsibilities; anxiety; hard work; nervous tension; antagonism and jealousy; artistic struggle and financial difficulties. No wonder that we are easily out of tune. I think that I am less unreasonable than most artists. - My intense appreciation of my art and my undemonstrative nature make me rather reticent when it comes to display my intensity of affection, but I can accuse you of the same, and you should have no such reasons. When I return let us both be more demonstrative and youthful in our love and not allow our nerves to get the best of our minds. Mind over matter. - Your womanly loveliness is a endless source of delight to me. May you remain as fresh and irresistibly charming for many years to come. I wish you with all my heart a long life, perfect health, a healthy and happy mind. I hope to give you all that is in my power that makes life worth living. I live for you and we both must live for our beloved offspring. God bless you and our three children! What wouldn't I give to embrace you now! No caress would be adequate to express what I feel within. As time is nearing of my return to you my patience is getting away from me. May we live to celebrate our Golden Wedding anniversary.

Since the 3rd of February I have played thirty-three times: twenty-two recitals; eight orchestral concerts; three miscellaneous concerts. I traveled from ten to twelve thousand miles in the U.S. within this short time. I have visited twenty-five cities. I have had tremendous success everywhere. The greatest successes where [sic] in San Francisco and New York. I played well everywhere. If I had had an honest and capable manager I would have returned to you with ten thousand dollars. This is no exaggeration either. Then in what condition we would have been. I would have so safe and independent. As it is, we have to be grateful for the little I made. Besides the \$3050 I sent you I have paid Mandel bros, Schlesinger [21], the Musical Courier [22] \$300, I paid all on the life insurance case I lost, I paid Miss Dingley \$110, for two months rent which we according to verbal agreement promised to do, I gave Louis \$45 [23], paid Charlton for traveling he did to book some of the last dates (\$113). I paid \$106 out of my own money for surplus printing of my circulars, photos, etc., paid something like \$100 for expressage on posters etc. paid for the sewing machine, books and other small bills. In fact, I paid everybody we owed with the exception of the Musical Courier, whom I still owe \$500. Add to this the tremendous distances I had to travel: railroads, hotels and incidental expenses and you will see that I must have earned considerably to have been able to send you the \$3050. I have now in the Illinois Trust and Savings bank \$710.00. I expect something like \$250, to collect from the lessons I give till about the 4th of May. I hope to earn something like from \$300, to \$500 on the Canadian dates. This would make a total from \$1250 to \$1500.00 according to what I do in Canada. Out of this sum I have to pay my life insurance \$341.30, the Musical Courier at least half of what I owe: \$250, pay for railroads and steamers, hotels after I leave Chicago; incidental expenses; pay freight of all our household goods, which will amount to \$200, and other expenses that come in the way. You see that I may come to Europe with a few hundred additional dollars, or I may come with hardly anything. However, you can see that I have done not so badly when I have paid all our debts and insurance. I had trouble from Steinways, from Charlton, from Ulrich [24] and from Blumenberg [25]. What I mean by trouble is that I was treacherously treated by all of them. Charlton received money from Mason and Hamlin [26] to boom Bauer [27] at my expense. Later M. and H. offered me \$100, for every time I would use their pianos in public. When I had so much trouble with Steinways about our contract I came very near over throwing them and accepting Mason and Hamlin's offer, which was really a very good one. I could have made considerably more, but preferred to stick with my first love, though I tried the M. and H. pianos and fond by far the best after Steinway. Charlton tried to work me for the ten Steinway dates, which the house guaranteed. He also wanted a percentage on the two Chicago recitals and the Thomas concerts [28]. It would have made a difference of \$190. I refused to give the commission to Charlton and he got angry. I told him he could sue me for it. I would never pay him for dates he never secured himself. He then lost his temper and left the cat out of the bag. He told me he did not own the Musical bureau, that Bluemenberg was the real manager. As soon as I heard that I knew I had them. Blumenberg could not have made known that he was interested in this musical agency, as that would have been a death blow to the paper [29]. You see, all the artists were forced to advertise heavily in the Courier by the Courier dummy of a manager: either Gottschalk [30] or Charlton; besides, all the printing of circulars, posters, programs, lithogravures, etc. was done by the Blumenberg press, where the artists were charged preposterous prices. That is why I had to pay an additional sum

of \$100, to the \$300 Steinways agreed to pay for printing. The Courier manipulated the artists to further it's [sic] own advantages and interests. The artists were simply tools. I told Charlton I would expose the whole swindle. Blumenberg got frightened. When I went to see him, a few hours after my fight with Charlton, he was as nice and smooth as he could be and I had my own way: I did not pay a cent of the \$190. At least one fight I won. The trouble with Steinways was of a different kind. When I returned from Europe and went to ask them for half of the guarantee of \$1800, I was told that they didn't know of any guarantee. You can imagine my consternation. I explained the verbal agreement I had with them, but they insisted I was mistaken. I told them that when I asked for a written contract Chas Steinway said we did not need any written contract for such a small matter. They then said they would look up their book of records, where all agreements are inscribed. In the meantime they gave me \$750, but I had to assign the five Boston Symphony dates to them. The receipts for the five concerts were equal to what they advanced me: \$750. Then I left for the far west. When I reached Boston and commenced to travel with the Boston Symphony I was informed that Ulrich has tried to attach the receipts of the Orchestra for commission he claimed for five dates amounting to \$75. Steinway paid him the \$75 not to have any trouble. When I reached New York I went to Steinway and tried to arrange my affairs with them. I was told that they examined their book of records and found that they did guarantee me ten dates, but did not mention the price for each date. They also pretended that I was not to get any traveling expenses on the ten dates they guaranteed. They were to give \$300 for printing of circulars etc. and send a piano and tuner with me everywhere. I remembered distinctly that I was to get \$1500 and expenses for ten concerts. After a hard discussion I carried the day, but they claimed the Boston Symphony concerts as part of their ten concerts. I told them why did they pay commission to Ulrich when Tretbar [31] secured the dates. I went to Knabe and got Ulrich to go with me to Steinway. He showed some correspondence he had with Gericke and Ellis the manager [32] and they saw that nothing could be done but give in, so I won in this instance, however they deducted one concert, thinking that I played one concert more than the contract with Ulrich agreed to give me. I was to play five times and played six. When I came to collect from the Boston people I was told that I only played five dates, as the Boston public rehearsal counts as part of the night concert. As we stand now Steinway should pay me back \$150 for the Boston 5th date which Steinway thought was the 6th and consequently belonged to them. All in all Steinway's injustice made me lose several hundred dollars. - When I saw that I had no dates after the Boston Symphony dates I took Charlton's advice and sent him on the road to arrange recitals. He told me he could do nothing by correspondence but is quite positive to get some dates by going to the places and talking to the people. He went out for me several days and when I asked for the bill for his expenses he showed me an expenditure of \$113. When I saw this I put a stop to his traveling, though he secured four dates by going to a few cities. Now I am on splendid terms with all: Steinway, Charlton, Blumenberg, Ulrich and Knabe. The second recital in Boston was given at my personal risk. Oscar [33] insisted for me to give another recital. In fact, he forced me into it. I lost \$58, out of my pocket. He paid the deficit out of the \$100 he owes me since two years, and he never offered to give me the remaining \$42. I did not ask him for it, but I shall write him before I leave that I need all the money I can gather before I leave the country. I wonder what he would have done had he been creditor. I think it very small on his part.

He made Tillie [34] believe that I made a little money on the second Boston recital. He was afraid to tell her the truth because it was his fault but I told her the true state of affairs. - Miss Dingley [35] is another one that thought she did not get enough out of us. She was quite angry and so was her lover, Mr. Matthews, I did not mention to her anything about what I was willing to do about the house the first time I passed through Chicago. Mr. Aronson told me the Dingleys were quite indignant, that we put such a strain on them without helping to support the house. When I heard this I had a long chat with Miss Dingley and offered her \$110 for the two remaining months which we agreed to pay. We stayed in the house three months. We undertook to keep the house five months. We are not supposed to feed the couple so I paid the above amount and now she is satisfied. I stay with them, and by doing this I don't lose anything, as it would have cost me as much to stop at the Annex. They naturally don't charge me for board. I expect to stay here until the 4th of May. You can't imagine how painful and at the same time what a pleasure I have, in being where you were. I am constantly reminded of you and the children. Where we slept; where we ate; where you sat; what you did; what we have done in the past. Miss Dingley is going to stay in the house another year. They are both exactly as they were before. Mr. Matthews has a happy idea. Since about a month a new line of freight steamers was established going from Chicago through the lakes direct to Hamburg without change. Mr. Matthews will make inquiries whether the company takes household goods and in case it does I will send our things by this line. It would be a great economy and would save the tear and wear of the railroads. In this instance I will take everything we have here. I notice that the vase Aronson gave us was broken. I don't know whether anything else was broken. When it comes to packing I will find out as much as I can tell. In several days I will begin to have the professional packers do the work. Most of the goods have to be boxed. - You will be surprised to see how many nice things we have. My musical library is simply immense. When I saw Baroness Senfft in N.Y. she told me she had many fine things for the house which she wanted her daughter Mrs. Hutcheson to use, but that her daughter did not care to accept [sic] them and she said she would be delighted if we would be willing to use them. Perhaps we can buy some of the things for a reasonable price.

Now that I have written you all about our affairs I can give you some news regarding our friends and acquaintances. Miss Aronson [36] is engaged to be married to a very nice man, having a fine position. His name is Poppermacher, he is from the same city Mr. Aronson is. Mitan, [37] in Kirkland, is an old friend of the family, but have not seen each other since many years. He travels all over the world for a very big concern in which he is one of the directors. He came to Chicago on his way to Japan and met the Aronsons and fell in love with Miss Helen. He gave up his trip, got engaged and left last Thursday for London to settle his affairs, so that he would not need to travel any more. They will be married as soon as he returns from Europe, in about eight weeks, and then they will come to London to live there permanently. She has great luck. You can imagine the Aronsons feel happy. We will likely see the newly married couple in London this season. - Mr. Duvivier [38] was presented on the 14th of this month with a baby boy. He is now on good terms with the Countess, so he wrote them what he supposes to be a funny letter announcing the arrival of the stranger. The third Mrs. Duvivier is doing well. Duvivier is now in his 75th year! - Pfefferkorn [39] is married since a few weeks to Miss Kennedy,

the young lady he used to go with. – Stevens [40], of our former Chicago Conservatory, is also married to an unusually good looking young lady. – Mr. and Mrs. Gottschalk lost their baby girl. They were both very ill and miserable all winter. Romheld's [41] father died several days ago. Tetedoux [42] also died some weeks ago in Pittsburg. I wrote of the death of Mr. Dohn [43] and his wife. He died six weeks after her. – Sherwood school is also dying. Miss Carruthers [sic] left him. Perkins [44] is not with him anymore. He is trying to get into Ziegfeld's Conservatory, so you can imagine his success is not overwhelming. I was the last two Sundays at the Count's [45] for dinner. Last Sunday they gave me a dinner and reception. It was a very nice affair. I met Ganz [46] of the Musical College there. We played several pieces on two pianos. He is a good pianist and musician. He seems to be a fine fellow. Mrs. Caien [47] is preparing herself to enter into the Studebaker opera company next season. She still studies with Mme Varesi [48]. The Count still continues to cough and stays in bed occasionally, but otherwise they are well and like before. His mother looks even better than ever before. Zelda is still in their service. The Countess [49] expects to go to Europe next spring and will surely come to stay with us a few days in Berlin. Aronson makes plans now to come to Berlin a year from next winter to stay one or two years there. He will have now a home in London, and may eventually come there to stay and teach. - Pfefferkorn is also trying to come to Berlin with his new bride as soon as he can afford.

April 24, 1901 1 p.m.

My letter, as you see, I have to issue in installments. It is developing into a book. I decided to give you a detailed resumé of my doings and I must succeed in my attempt. I will give you now some more bric-a-brack news - Louis and Oscar have bought machines and are establishing an embroidery business like Martha and Hortense have. Oscar has sold his stocks in D. & I. amounting to \$3,000, and used part of it to open the business. I think they have a partner, who puts some money in it. I don't know the details. Oscar intends if the embroidery undertaking should succeed to leave his plumbing business and go into the embroidery altogether. Hortense Spier had some weeks ago a baby boy. Ma is moving from her present flat to # 1222 Madison Avenue, near 88th Street. Louis [50] sent me your postal dated April 11th and few lines, which I received today. They are moving tomorrow. Address all letters from now on to 1222 Madison Ave. - If you write your last letter previous to my arrival on the 6th of May I will still get it before I leave this country. Please write me often up to the 6th. Give me full information when you leave Berlin, where you will be in London, when you will meet me, what you have done about the children, what you have done about the flat, how you have arranged with the bank, and how much we have money left. Talk well and at length to Wolff and Fernow. Say that I would like to have Bechsteins or another good piano firm to do something for me. If you think it necessary I would offer a special percentage to induce him to work for me more than for others. You must have a thorough understanding with Wolff and Fernow. It is the most important thing for us! - As to the children, I think if you go by way of Hamburg, by boat to London, that it would be perhaps as well to have them all with us, provided Goerlitz gets a reasonable place for our family. You must write him at once and find out all details. However, I leave it to your judgement [sic] and decision what would be best to do with our beloved children. - I got this morning a letter from the Baroness

[51]. She is really interested in me and tell her I thank her for her great kindness. - Mr. Matthews gave me great articles in "Music" [52]. I will show them to you, as well as many other fine criticisms when I am fortunate enough to be in your lovely presence. In three weeks from today, if I should sail as originally arranged I will leave on the Deutschland and in four weeks I shall see you!! - It makes me smile when I think of it. - I heard Friedheim [53] in his only recital he gave in N.Y. You know how much I like him as a man, and how much I think of him as an artist, but as a pianist I was greatly disappointed in his playing. He is even technically deficient. He has no charm, or poetry, or finish, or intellectuality, or any other quality to make him interesting as a pianist. It was actually tedious from beginning to end. He played my double thirds arrangement in a horrible way, but that was the "hit" of the evening. All poor Friedheim had during the entire season were four or five dates in Canada and one in the U.S. He and Madeleine [54] act queerly. I don't know why, but it seemed to me that they are both rather cold to me. Perhaps I only imagine it is. - Dohnanyi [55] left on the same steamer the Baroness did. He and his ugly wife went direct to London, where they will stay for the season. I imagine they are both rather envious over my great artistic success. I met Gabrilowitsch at a dinner Dr. Mason [56] gave in my honor. He went wild with delight and astonishment over my playing and my compositions. He had his little finger injured, so he did not play for me. He seems to be a nice fellow. I don't know what is the matter with one of his eyes. Dr. Mason was even more enthusiastic than before over my work. The dinner was very nice. He asked me to come once more to his house before I sail. - Hemmersbach [57] arrived in New York about a month ago direct from Paris. He wants to remain in N.Y. if he can get a position as a teacher. I gave him a letter to Lambert [58]. If he does not find anything to do he returns to Europe. - Oesterle [59] I met at the Friedheim recital. He is as of yore. I also saw Pizzarello [60] at the Boston Symphony concert in N.Y. when I played. You remember he was on the "Touraine" when we went to Europe four years ago. Miss Cottlow [61] and her mother came to see me several times. She studied with Busoni and I am told, she played worse than before [62]. I also got acquainted with Joseph Weiss [63] at Friedheim's concert. He could hardly believe that I was the "Godowsky" whom he heard in Berlin. He sat where he saw only my back, so he could not recognize me when he met me in the artist's room at Mendelssohn Hall in N.Y. - He is still in ecstasy over my "debut" [64]. Rose and I met Joseffy [65] twice while we were at Luchow's opposite Steinway Hall. Once Tretbar invited us both to a bottle of champagne. Joseffy is a fine fellow. Not envious and sympathetic. I got a most favorable impression of the man. We had long chats. - On one occasion Rose and I met Paur at Luchow's [66]. He seemed to be delighted over my European success. He read all about me. - Schirmer [67] is hesitating to accept all my studies. As I can have all the publishers I want now, and as it is more advantageous for me to have my compositions published in Europe, I really don't care to give them my compositions. Schirmers have done next to nothing to advertise my works. I think McDowell [sic] [68] is at the bottom of it. And still they hesitate when I asked them to return the manuscripts to me. They are afraid of the expense of publishing the entire work, which will be fifty studies. They want part of them. I said either I give them all of not another single one. The sale from last July till the 1st of Jan'y was small. They don't push them in the slightest degree. - It was the poorest season on record for all musical attractions. New York, Chicago and Boston are all dead musically. There were too many pianists for the American demand. Gabrilowitsch had the great support of John

Church Co with the Everett piano. Bauer had Mason and Hamlin. Toselli, [69] who made the greatest fiasco of any pianist that ever came to America gave two concerts in N.Y. and had to go back to Europe, so little encouragement did he find. Friedheim I wrote you what his dates were. Hoffman [sic] [70] is doing very poorly for his manager. The only pianists this season that made a transcontinental tour were Mme Carreno [71] and I. Dohnanyi could not have done so very well if he left the U.S. on the 2nd of April. Bauer left on the 5th of March. Gabrilowitsch is already on the other side. Slivinski [72] came with the Leipsic orchestra. I heard him in the Chopin concerto (E minor). He played badly. He uses Knabe [73]. He was engaged for twenty recitals by Knabe, after the Leipsic Orchestra sailed for Europe, having sustained a tremendous loss. R. E. Johnston [74] is his manager. I met Johnston at Steinway Hall and he told me that he took the Kelly gold cure and does not touch a drop of any intoxicants. I met William Knabe in N.Y. and Boston. We are good friends. In Baltimore I went to Ulrich's house to find out about the Boston Symphony dates. I saw Mrs. Ulrich and son. The child is a fine boy. She hates Baltimore and is home sick for Chicago. She intends to spend the summer in the windy city.- Moszkowski [75] is coming to America next winter and will play Mason and Hamlin pianos. Zeldenrust [76] is also to come here and play the Baldwin piano [77] - a horrible instrument that took the prize in Paris at the last exhibition. He will be managed by Charlton. You see this is another Blumenberg scheme. Blumenberg has worked when we were all in Paris. I don't think that Zeldenrust will do anything. I suppose Heinzen [78] is also left in the lurch, he having made a contract to advertise in the Courier and his manager Charles Young [79], having failed in a most outrageous way. Poor Gerardy [80], whom I met at Steinway Hall, has lost all his money through his dishonesty. We will see Heinzen in London.

I don't expect to come to America for, at least, three years. I must do well in Europe. I think I will do better than in the U.S. I shall not return until there is a great demand for me. This will surely come when I stay away for three or more years. - I was surprised to find a sister of Mr. Fernow in Ithaca, N.Y. teaching piano at the University. It seems to me that she is not on good terms with her entire family. I spoke to Ffrancon Davies at the N.Y. Kneisel quartet [81] when I played. Last Saturday I went to the last concert of the season of the Thomas Concerts. The auditorium was well filled. This week the grand opera is here. - I don't care to go to any entertainment without you, my sweetheart. However, a night before last I went with Mr. Aronson to Trocadero, so I could tell you how this favorite place of yours is getting on. It seemed rather tame and dull. I looked in to see the interior of the new theatre "Illinois" opposite the Wellington Hotel. It is now the most beautiful house in the city. There is a great deal of building going on in the City. The post office is beginning to look like a solid building. Michigan Avenue has now asphalt pavement to 18th Street. - Tomorrow afternoon I go to Mme Carreno's recital. Spiering [82] gave a Sunday afternoon orchestral concert with David Bispham [83] as soloist last Sunday. I went there. The audience was quite large and he really conducted unusually well. Hubbard was to dinner at our house last Saturday and we went to the Thomas concert together. Mr. Aronson was with us. On Sunday at the Spiering concert I saw Hubby with his mother [84]. - Pachmann [85] now disliking my "Invitation" is a case of sour grapes. He can't play it and never will play it! Don't worry about what I said about the critics. I did not intend to reflect on the able critics, although they are no

more than mortals and can't know everything better than the specialists. I have a few good jokes on the critics in Boston and N.Y. and will tell them to anyone who likes a good joke. - I think it time to finish my book with all my best love and tenderest embraces to you and our dear little ones.

Your devoted
Leop."

1 - William L. Hubbard was the music critic of the *Chicago Tribune* and a good friend of Godowsky's. He had studied piano in Europe for three years. He was the dedicatee of Godowsky's second paraphrase of Chopin Etude Op. 10 No. 8 in G flat.

2 - Goerlitz - there were two managers at that time by this name - Ernest and Hugo Goerlitz; Ernest was working for the Metropolitan Opera in 1915 when he committed suicide. Hugo for many years was the personal manager of Paderewski, and Godowsky is probably referring to Hugo.

3 - Queen Victoria's death occurred three months earlier on January 22, 1901

4 - Two members of the Eshelby family were managing directors of the London branch of Steinways; Godowsky is probably referring to Edwin Eshelby, who was named manager of the London branch when it was founded in 1897

5 - This is the mother of Baroness Irmgard Senfft von Pilsach who was married to the American pianist Ernest Hutcheson; another daughter, Baroness Clara Senfft von Pilsach, was a singer, a pupil of the violinist Joachim's wife.

6 - Markewitch - unknown

7 - ass of a manager, Charlton -- Loudon Charlton came from Nebraska where he was engaged in the piano business; he came to New York to open his own management agency in 1899, eventually managing many prominent musical artists of the day; while running his own agency supplying artists for concerts, he became manager of the New York Philharmonic Society between 1910 and 1912. He did not enjoy a reputation for honesty. In 1931 he committed suicide at age 61, apparently despondent over business losses.

8 - Hermann Wolff and Hermann Fernow were the number one and number two men respectively, running the most powerful musical management firm at the time, Wolff and Co. in Berlin. Fernow took over when Wolff died in 1902.

9 - Mr. Eddy - Chicago organist and music educator Clarence Eddy (1851-1937)

10 - Otto Florsheim (1853-1917) worked mainly as a music editor and journalist, who also composed. He was for many years the Berlin correspondent for the *Musical Courier*. He did not enjoy a reputation for honesty

11 - Carl [Karl] Faeltten (1846-1925) was a German pianist who came to the USA and in 1897 started his own conservatory in Boston. He was the dedicatee of Godowsky's arrangement of the Chopin Rondo, Op.16.

12 - Dr. Ziegfeld and Maurice Aronson; Dr. Florence Ziegfeld (father of the Broadway show producer) was born in either 1838 or 1841 and died in 1923. He founded the Chicago Academy of Music in 1867. Maurice Aronson (1869 - ?) came to the USA from his native Germany in 1888 and worked as Godowsky's assistant at the Chicago Conservatory between 1896 and 1900. In July 1903 he moved to Berlin and for two years acted as Godowsky's chief teaching assistant. By 1906 he was acting as Godowsky's personal agent. He was the dedicatee of Godowsky's paraphrase of

Chopin's Etude, Op. 10 No. 11 in A major and his cadenza to Mozart's Concerto in A major, K. 488. He wrote the introduction to Godowsky's "Miniatures," and as well as an unpublished book about Godowsky. The great pianist's immortal quote about the piano was in a letter to Aronson: "I love the piano and those who love the piano. The piano as a medium for expression is a whole world by itself. No other instrument can fill or replace its own say in the world of emotion, sentiment, poetry, imagery and fancy"-- Leopold Godowsky to Maurice Aronson, Paris, 10th July 1931

13 - Henriot Levy (1879-1946) was a Polish pianist who settled in the USA in 1900 to teach in Chicago. He was the dedicatee (in some editions; Rachmaninoff is the dedicatee in others) of Godowsky's arrangement of Bach's Violin Sonata No. 2 in B minor. Composer John Cage was his pupil.

14 - M o Scharwenka – German-born composer/pianist Franz Xaver Scharwenka (1850-1924) who came to the U.S.A. in 1891, starting his own piano school in New York as well as playing concerts. "M o" is most likely an abbreviation for "Maestro," which is the honorific that would have been used for Scharwenka in Mexico; Godowsky is probably using it in a sarcastic way.

15 - von Pirani - This refers to the composer/pianist/writer generally known as Eugenio di Pirani (1852 -1939) who came to the United States in 1904 after teaching piano for many years in Berlin at the Kullak Conservatory. He wrote extensively for the *Etude* and other musical papers and journals.

16 - Bechstein - A German piano manufacturer much used in concerts in Europe at that time.

17 - Ludwig Schytte (1848-1909) Danish-born composer/pianist/educator, a pupil of Liszt, who lived then in Berlin. He and Moritz Rosenthal co-wrote a piano method.

18 - Petersen's - unknown

19 - Wolfsohn - The Wolfsohn Musical Bureau was the most powerful American agency managing musicians at the time Godowsky wrote this letter. Henry Wolfsohn was 39 when he opened his Bureau in 1884. He died in 1909.

20 - Rosenthal - Polish-born pianist Moritz Rosenthal (1862-1946) studied with Liszt and Joseffy. He was one of the greatest technicians of all time. He was the dedicatee of Godowsky's Toccata (Perpetual Motion) in G flat, Op. 13.

21 - Mandel bros, Schlesinger - Mandel Brothers was Chicago's largest department store in 1901; Schlesinger was the German music publisher that published many of Godowsky's compositions.

22 - Musical Courier - The *Musical Courier*, begun in New York in 1880 as the *Musical and Sewing Machine Gazette* and known as the *Musical Courier* from 1883 until its demise in 1962; it published several editions, including one in London, it was the most powerful music journal ever to appear in the U.S.A. Widely known in its first decades for its corruption, whereby extensive coverage and the cover photo were sold to the highest bidder; despite that it and its rival *Musical America* are today extremely valuable resources for researchers. Godowsky most likely owed them money for advertising.

23 - Miss Dingley, Louis - Blanche Dingley was listed as "Manager" on the masthead of the magazine *Music* which W.S.B. Matthews edited. The identity of "Louis" is unknown.

24 - Ulrich - Bernhard Ulrich was a local Chicago manager; in 1910 he was Manager of the Chicago Opera Company.

25 - Blumenberg - Marc Blumenberg (1861-1913) was one of the founders and the long-time editor of the *Musical Courier*. He was particularly corrupt and established a series of dummy corporations that helped hide his chicanery. In 1909 Secretary of State Elihu Root innocently nominated him to be the United States delegate to the upcoming International Musical Congress in Vienna. There was an outcry from people who knew of Blumenberg's crimes, and the nomination was suspended. He and cohorts were indicted in several cases, and he fled to Europe, dying in France just before one of his partners was convicted of fraud, extortion and other crimes related to the magazine's retaliation against a piano company that had angered them.

26 - Mason and Hamlin - an American piano firm that was the chief rival of Steinway for supremacy in the concert field at the time Godowsky wrote this letter.

27 - Bauer - pianist Harold Bauer (1873-1951)

28 - Thomas concerts - Theodore Thomas (1835-1905) was a German-born violinist and conductor who became the first renowned conductor in the United States. His own Theodore Thomas Orchestra turned into the Chicago Symphony in late 1890.

29 - the paper - *The Musical Courier*

30 - James V. Gottschalk, a manager who was associated with Madison Square Garden and John Phillip Sousa. Godowsky was apparently unaware that he had died in an accident (it may have been a freakish suicide) in August 1900.

31 - Tretbar - Charles F. Tretbar (1832-1909) was the artists manager of Steinway and Sons at the time Godowsky wrote this letter.

32 - Gericke and Ellis the manager - Conductor Wilhelm Gericke (1845-1925) was conductor of the Boston Symphony Orchestra and Charles Ellis the most powerful Boston manager of musicians at the time Godowsky wrote this letter.

33 - Oscar - unknown

34 - Tillie - unknown

35 - Miss Dingley and her lover Mr. Matthews - The educator, music author and editor W.S.B. Matthews (William Smythe Babcock Matthews) (1837-1912) was one of the most influential men in Chicago's musical world, editor of the magazine *Music*. He is the dedicatee of Godowsky's Sarabande in C sharp minor, Op. 12.

36 - Miss Aronson - Helen Aronson was probably a relative of Maurice Aronson's.

37 - Mitan - unknown

38 - Mr. Duvivier - Composer/teacher Adolph Devin-Duvivier (?-?) is the dedicatee of Godowsky's unpublished Op. 16 Serenade.

39 - Pfefferkorn and Miss Kennedy - Chicago pianist Otto Pfefferkorn (1863-1939) was the dedicatee of Godowsky's paraphrase of Chopin's Op. 18 Valse in E flat. He moved to Georgia in 1902 to work at Brenau College and Brenau Conservatory of Music, where he held the position of Dean of the Conservatory of Music for 37 years. Josephine Kennedy became his second wife.

40 - Stevens - This possibly refers to Robert W. Stevens, organist and pianist who later became Director of the Music Department of the University of Chicago.

41 - Romheld - unknown

42 - Tetedoux - unknown

43 - Mr. Dohn - unknown

44 - Sherwood school, Miss Carruthers, Perkins - Pianist William H. Sherwood (1854-1911) founded a piano school in Chicago in 1897. "Miss Carruthers" most likely refers

to Julia Lois Caruthers, a violinist and teacher of piano who became Director of the Caruthers School of Piano. “Perkins” is probably pianist Walton Perkins, who later had a studio in the Auditorium building.

45 – the Count - Count Roswadowski, despite the Polish name, he was described in contemporary papers as the “Italian consul,” and was a prominent Chicago musical amateur, the husband of Amelia Caien.

46 – Ganz - Swiss-born pianist and conductor Rudolph Ganz (1877-1972) became head of the piano department at the Chicago Musical College in 1901.

47 - Mrs. Caien - Amelia Caine, wife of Count Roswadowski. She was studying singing with Mme. Varesi and had been recently featured in a report about Chicago musical personalities in W.S.B. Matthews’s magazine, *Music*.

48 - Mme Varesi - Soprano Elena Boccabadati Varesi (1854-1920) made her debut at Drury Lane in 1875 as Gilda in *Rigoletto*, later moving to the United States where she taught singing.

49 - The Countess - “Madame la Contesse Enrica Rozwadowska,” probably the sister of Count Roswadowski (see footnote 42) is the dedicatee of Godowsky’s *Valse-Idyle* in E minor.

50 - Ma, Louis and Oscar, Martha and Hortense [Spier] - unknown

51 - The Baroness - Most likely one of the Senfft von Pilsach baronesses.

52 - “Music” articles about Godowsky - W.S.B. Matthews was mentioning Godowsky often in the pages of the magazine *Music* which he edited. In March 1900 he listed him as a “great pianist,” along with Busoni one of the “greatest.” In the April 1900 issue he named him “a very great artist.” In the February 1900 issue there was an article on the Chopin Etude transcriptions, and the February 1901 issue carried an article about Godowsky’s Berlin debut.

53 - Friedheim - Russian pianist Arthur Friedheim (1859-1932) who had been one of Liszt’s last students. He was the dedicatee of Godowsky’s second transcription of Chopin’s Etude Op. 10 No. 7 in G flat.

54 - Madeleine - wife of Arthur Friedheim

55 - Dohnanyi - Hungarian composer/pianist Ernő Dohnányi (1877-1960) who had just made his first tour of the U.S.A.

56 - Gabrilowitsch and Dr. Mason - Russian-born pianist and conductor Ossip Gabrilowitsch (1878-1936) had studied with Anton Rubinstein and Theodore Leschetizky. Pianist and teacher William Mason (1829-1908) had studied with Liszt. He was the dedicatee of Godowsky’s paraphrase of Chopin’s Etude, Op. 25 No. 1 in A flat. His brother Henry was one of the founders of the Mason and Hamlin piano firm.

57 - Hemmersbach - unknown

58 - Lambert - Polish born pianist Alexander Lambert (1862 – 1929) had studied with Liszt before moving to the United States. He gave up playing in 1892 to become a prominent teacher in New York. He was the dedicatee of Godowsky’s “Miniatures” and his arrangement of Henselt’s “Si oiseau j’etais.”

59 - Oesterle - Pianist and editor Louis Oesterle (1854-1932)

60 - Pizzarello - Pianist Joseph Pizzarello recorded several cylinders for Bettini in 1898. One of them can be heard at:

<http://www.archive.org/details/NocturneByJosephPizzarello1898>

- 61** - Miss Cottlow - Pianist Augusta Cottlow (1878-1954) was a local Chicago prodigy who played for several years before going to Berlin to study with Busoni.
- 62** - “She played worse than before” - Godowsky’s rivalry with, and disdain for, Ferruccio Busoni, Cottlow’s teacher, can be seen here.
- 63** - Joseph Weiss – Hungarian-born pianist (1864-1945) who became notorious for throwing a score at conductor Gustav Mahler during a 1910 New York Philharmonic rehearsal.
- 64** - debut - Godowsky gave a sensational debut concert in Berlin’s Beethovensaal on December 6, 1900. It included the Brahms B flat and Tchaikovsky B flat minor concertos, as well as several of Godowsky’s transcriptions of Chopin Etudes, and his transcription of Weber’s Invitation to the Dance. As encores he played more Etude transcriptions, the Scherzo movement from Saint Saens’ G minor Concerto, ending with his transcription of Chopin’s Black Key Etude for the left hand alone. Godowsky described the event in a letter to W.S.B. Matthews, on December 24, 1900: “...The success was greater than anything I have ever witnessed, not excepting a Paderewski enthusiasm....Pianists like Pachmann, Josef Weiss, Hambourg, Antun Foerster and the entire audience actually went mad. They were screaming like wild beasts, waving handkerchiefs etc...”
- 65** - Rose, Joseffy, Luchow’s - The identity of “Rose” is unknown. Hungarian-born pianist Rafael Joseffy (1852-1915) was a pupil of Carl Tausig and Liszt. He was particularly noted for his soft playing. He was the dedicatee of Godowsky’s unpublished concert study in E flat major. Luchow’s was a bar and restaurant in lower Manhattan that specialized in German food that was much favored by musicians of the day.
- 66** - Paur - Austrian violinist and conductor Emil Paur (1855-1932) was the conductor of the New York Philharmonic between 1898 and 1902.
- 67** - Schirmer - The American music publishing house G. Schirmer, founded in New York in 1866.
- 68** - McDowell - American composer Edward MacDowell (1860-1908), whose works were published by G. Schirmer. He was the dedicatee of Godowsky’s unpublished concert study in C major.
- 69** - Toselli - Italian pianist Enrico Toselli (1883-1926) was the composer of a piece of salon music entitled “Serenata” that became one of the biggest hits of its day. He also gained fame for his marriage in 1907 to the former Crown Princess Luise of Saxony.
- 70** - Hoffman - Polish-born pianist Josef Hofmann, who shortly was to become one of Godowsky’s closest and most cherished friends and colleagues. He was the dedicatee of Godowsky’s second paraphrase on Chopin’s Etude Op. 25 No. 2 in F minor, and the two volumes of collected Schubert song transcriptions.
- 71** - Carreno - Venezuelan-born pianist Teresa Carreño (1853-1917) was the dedicatee of Godowsky’s first paraphrase on Chopin’s Etude Op. 10 No. 8 in F major
- 72** - Slivinski - Polish pianist Joseph Slivinski (1865-1930) came to the United States as a rival of Paderewski in 1894, then again in 1901.
- 73** - Knabe - One of the many brands of pianos then in the business of providing instruments to pianists for concerts as a way of advertising.
- 74** - R. E. Johnston - Born in 1869, R.E. Johnston (Robert Ellsworth Johnston) had studied as a violinist and became a manager of musical artists in New York. He did not

enjoy a reputation for honesty, and was sued by Hungarian pianist Erwin Nyiregyhazi for stealing fees.

75 - Moszkowski - Polish composer/pianist Moritz Moszkowski (1854-1925) apparently did not come to the United States as planned.

76 - Zeldenrust - Dutch pianist Eduard Zeldenrust (1865-1910) made a tour of the United States in 1901.

77 - Baldwin piano - Another of the several piano makers that provided concert pianos for pianists as a way of advertising their brand. Vladimir de Pachmann was their first exclusive artist, despite the fact that Baldwin pianos were probably the least satisfactory of all makers engaged in the concert business.

78 - Heinzen - Probably the pianist and teacher Louis G. Heinze (1864-?)

79 - Charles Young - unknown manager

80 - Gerardy - Belgian 'cellist Jean Gerardy (1877-1929) was the dedicatee of Godowsky's paraphrase of Bach's 'Cello Suite No 2 in D minor.

81 - Ffrancon Davies, Kneisel Quartet - Welsh baritone Ffrancon Davies (1869-?) The Kneisel Quartet was formed in Boston in 1885 and remained the United States' leading quartet until it disbanded in 1917. Franz Kneisel, the first violin, became the concertmaster of the Boston Symphony in 1885.

82 - Spiering - American violinist and conductor Theodore Spiering (1871-1925) was an instructor at the Chicago Conservatory from 1898 to 1899, when he founded his own violin school, and later became associate director of the Chicago Musical College. He was concertmaster of the New York Philharmonic between 1909 and 1911.

83 - David Bispham - American baritone David Bispham (1857-1921)

84 - Hubby with his mother - possibly Will Hubbard

85 - Pachmann - Russian pianist Vladimir de Pachmann (1848-1933) who was one of the first internationally famous artists to play Godowsky's works and the first to record one, but who never mastered the Paraphrase on Weber's 'Invitation to the Dance. He was the dedicatee of the first paraphrase on Chopin's Etude Op. 25 No. 2 in F minor.