# An Unpublished Cadenza By Gounod For Mozart's Piano Concerto KV 491

*By John A. Mueter*

The Washington State University Libraries have, over the years, acquired a small but significant collection of music manuscripts.[1] One of the most interesting items in the collection is the manuscript of a cadenza written by Charles Gounod for the first movement of Mozart's Piano Concerto No. 24 in C minor, KV 491. The manuscript was purchased in London just after the Second World War. It had been labelled as an "untitled piece for piano by Charles Gounod" and remained thus for almost 35 years until its recent discovery and identification by this author. The cadenza is especially valuable in light of the fact that Mozart himself did not provide any original cadenza for this concerto, undoubtedly one of the greatest in the repertoire. In comparison with the many cadenzas which have been written by other composers for this concerto movement, Gounod's can be regarded as one of the better attempts.[2]

Although the immediate circumstances of its composition are unknown, the subsequent history of the manuscript is connected with several tangential figures in the musical life of late nineteenth-century Europe, and through them to some of the most important personalities of the time. In October 1849, Frédéric Chopin lay on his deathbed in Paris, surrounded by his most intimate and loyal friends. One of those present was the Princess Marcelina Czartoryska. According to accounts describing the scene Chopin recommended her to the cellist Franchomme, saying: *"Vous jouerez du Mozart en mémoire de moi"* ("You will play Mozart in my memory").[3] It is significant that the name of Princess Czartoryska should have thus been connected to that of Mozart, as it was she who was later given the Gounod cadenza for the first movement of Mozart's C minor Piano Concerto.

Marcelina Czartoryska was born in Vienna on 18 May 1817 and died in Cracow in 1894. After studying with Carl Czerny she became a pupil of Chopin. Although his list of pupils, with its predominance of princesses and countesses, reads like the Paris social register, the Princess Czartoryska was not one of those dilettantes whom Chopin taught out of financial necessity. She was regarded by her contemporaries as a highly competent pianist, albeit a non-professional. She appeared in public on many occasions and in the company of some of the greatest musicians of the time, notably the Belgian violinist Vieuxtemps and the great Liszt himself.[4] In fact, she was looked upon as the foremost exponent of the true Chopin style. The critic Lenz in Berlin considered her to be ". . . a highly-gifted nature, the best pupil of Chopin, and the incarnation of her master's pianoforte style."[5] In 1857, Sowinski, writing of her "fine execution" observed that she ". . . seems to have inherited Chopin's way of procedure, especially in phrasing and accentuation."[6]

The Paris of the mid-nineteenth century offered refuge to an impressive array of émigrés who created a tightly-knit cosmopolitan society. Heinrich Heine, disenchanted with the hopeless reactionism of his native Germany, lived there in self-imposed exile from 1831 until his death in 1856. The celebrated Polish poet Adam Mickiewicz arrived in Paris at the same time as Heine. Both men were members of Chopin's circle as was the Hungarian Franz Liszt. The Russian-Polish War of 1831 had caused thousands of Polish aristocrats, artists and intellectuals to flee their native land and it seems that most of them ended up in Paris.

One of the most influential refugees was Prince Adam Jerzy Czartoryski who had been head of the Polish provisional government after the revolution of 1830. His Parisian residence, the Hôtel Lambert, became the center of activity for the Poles living in France. The Czartoryski family was one of the most illustrious in Poland, dating back to the fourteenth century. Before his flight to the West, Prince Adam had been a personal friend and an advisor to Czar Alexander I of Russia.[7] Later, in exile, he was even nominated to be King of a free Poland.[8] Prince Adam's son, Alexander, married the Princess Marcelina Radziwill who, as Princess Czartoryska, made her mark upon the musical life of the late nineteenth century.

Chopin was well-acquainted not only with Marcelina, but with other members of the Czartoryski clan in Paris as well. Actually, he had already met the elder Czartoryskis in Poland. The Concert Rondo, Opus 14 ("Krakowiak") is dedicated to the Princess Anna (wife of Prince Adam), while the Four Mazurkas, Opus 30 are dedicated to the Princess Marya de Würtemberg, *née* Czartoryska, sister of the noble Prince.[9]

In a letter from Rome to his uncle Eduard on 22 May 1863, Franz Liszt wrote:

> You will find the Princess Czartoryska possessed of a fine and rare understanding, the most charming figure in society, and a kindly and enthusiastic worshipper of Mozart, Beethoven and Chopin.[10]

The reverence for Mozart was shared by another great figure of this period, namely Charles François Gounod (1818–1893). His writings on music include an essay on Mozart's *Don Giovanni* which he read at the annual October assembly of the Institut de France in 1882.[11] *Don Giovanni* was for Gounod a "kind of incarnation of dramatic and musical infallibility."[12]

It is not known when or under what circumstances Gounod met Princess Czartoryska. Though his autobiography makes no mention of her it is easily assumed that he would have known an aristocrat and pianist as prominent as she. They undoubtedly had mutual acquaintances in the same social circles. But at some point the manuscript of the cadenza for the Concerto KV 491 was presented to her, presumably by the composer and possibly for her own use.

The manuscript, which consists of two leaves each 13½" x 10½", is evidently a first copy (see Appendix A for facsimile). It contains a number of errors (omissions of change of clef, accidentals, and so on) and displays few dynam-

ic markings. This would lead one to assume that the cadenza was written hurriedly without the benefit of even a proofreading. It is unsigned by the composer but has an inscription at the bottom of the second page, in Polish, by Princess Czartoryska. It reads:

To Director Mikuli
I present this autograph of Gounod
as a token of friendship and gratitude
on the day of the concert at the
Society [of Music]
September 29, 1881
[signed] Marcelina Czartoryska

This brings us to another phase in the history of the cadenza, where again the paths of several important figures cross. Carl (Carol) Mikuli, to whom the manuscript was presented by Princess Czartoryska, was born in Czernowitz, Bukovina in 1821. He studied with Chopin in Paris from 1844 until 1847 and was the artistic director of the Galician Musical Society in Lemberg from 1858 until 1888. It is as the editor of the complete works of Chopin that his name is known today.[13] He toured the continent as a pianist, was active as a composer and was a much-respected pedagogue. (One of his pupils in Lemberg was the legendary pianist Moriz Rosenthal who later studied with Liszt). The city of Lemberg (Polish: Lwow; Ukrainian: Lviv) is in a part of Europe that changed hands frequently and has always had a population with a diverse ethnic background.[14] During the latter part of the nineteenth century Lemberg was under the hegemony of the Austro-Hungarian Empire and was the administrative and cultural capital of the region of Galicia. Though exercising political control, the Austrians encouraged the cultural expression of the various ethnic groups living there, particularly the Poles and the Ruthenians (a Ukrainian minority). Hence it is not surprising that the Galician Musical Society, which encompassed the activities of both the Conservatory and the concert season in Lemberg, should have been administered by Carl Mikuli.

In November 1880, Princess Czartoryska, who by then had been acquainted with Liszt for a long time, wrote the venerated pianist a letter from Cracow in which she discussed the political unrest in Galicia and Ruthenia and asked for his participation in a benefit concert for the Ruthenians to take place in Budapest or Vienna. The concert was to raise money for the Red Cross and the founding of a school in Lemberg. Liszt, who was 69 at the time and living in semi-retirement in Rome, was not particularly enthusiastic about participating in yet another benefit concert. "The Princess Czartoryska will speak to you about her Ruthenian concert," he wrote to Princess Marie Hohenlohe.

> It is to bring in even more than the concert for the Dominicans sponsored by the Princess Raymondine Auersperg, with the difference that the Princess Czartoryska plays the piano admirably and will dominate the program—for which I will volunteer my services as accompanist.[15]

In a letter addressed to the Princess Sayn-Wittgenstein on 24 November 1880, Liszt discussed the proposal and its impracticability in Vienna or Budapest:

> . . . a concert for the benefit of the Ruthenians would be a complete fiasco. The *grandes dames,* just like their bourgeoise counterparts, have noble imaginations: these or those are looking for money—they need concerts, balls, souvenir-albums, lotteries—these things are used and abused in the service of their good causes.[16]

But his generous nature won out in the end and the concert took place on 9 April 1881 in the hall of the Ministry for Public Education in Vienna.[17] The concert, attended by the "cream of the aristocracy"[18] featured Marcelina Czartoryska playing a nocturne and several mazurkas as well as the *Larghetto* from Chopin's F minor Concerto. Liszt accompanied on a second piano and said that she played "admirably."[19]

In a letter written just one month before the concert took place, Liszt suggests opening the program with "le grand trio de Beethoven" (Piano Trio in B-flat major, Opus 97, the "Archduke") with the violinist Hellmesberger and probably the cellist Franchomme.[20] However, no mention is made of the trio in his correspondence after the event. Nonetheless the concert, organized by the Princess Czartoryska and graced by her artistry, did take place and was by all accounts a financial and artistic success. The concert mentioned in the presentation remarks on the manuscript of the Gounod cadenza took place in Lemberg six months after the one in Vienna. It may also have been a benefit concert, or at least part of the concert-series of the Galician Musical Society.[21] It is not known what was on the program for that event. Could the princess have played the Mozart C minor Piano Concerto with Gounod's cadenza for the first movement? That would certainly have justified her presenting Mikuli with the Gounod manuscript on the day of the concert. The fingerings in pencil on the manuscript suggest that the cadenza was learned, if not performed at some point.

It is important to bear in mind that a cadenza serves a specific purpose. Occurring before the coda, the cadenza takes its cue from the forceful emphasis of the tonic six-four by the orchestra. It is meant to be a personal commentary, reworking the themes presented in the movement and possibly even containing some additional new material. The cadenza should always be in keeping with the general character of the concerto movement itself. It is not, as is commonly supposed, merely a vehicle for the soloist to flaunt his dazzling technique; nor is it meant to be a potpourri of the themes of the movement, or a second development section. Likewise, a cadenza which is exceedingly long tends to draw undue attention to itself. Most cadenzas written for Mozart concerti in the nineteenth century can be found to be objectionable on one or all of these grounds—not to mention the fault of stylistic impropriety.

Even a brief examination of the cadenzas which Mozart wrote[22] will reveal a few basic characteristics: 1) the cadenza does not wander too far afield

from the tonality of the movement, (Mozart usually presents the themes in the tonic); 2) the principal themes are rarely presented in their entirety but are worked out in a kind of motivic development; 3) the length of the cadenza is in a consistent proportion to the length of the movement; 4) there exists an organic unity in the cadenza: each element, even a transitional or bravura passage, seems to grow out of what preceded it and is justifiable in the context of the whole—but this is true, of course, of all of Mozart's music and is one of its finest qualities.[23]

Perhaps it would be unfair to judge the composers of the nineteenth and early twentieth centuries in their attempts to provide suitable cadenzas for the great C minor Concerto without taking into consideration the fact that their products are the expression of a different aesthetic. Composers of the Romantic period were not concerned with stylistic authenticity. Being the age of almost obsessive preoccupation with the powers of the individual, it is not surprising that the many cadenzas for Mozart's concerti written at this time exhibit what is, to more refined sensibilities, gross excess. The cadenzas provided by Hummel, Reinecke and Brahms in particular are too long, too virtuosic and too overbearing to be considered appropriate today. The Hummel and Reinecke cadenzas are each nearly a hundred measures long. Considering the length of the movement (523 bars), a cadenza written by Mozart would most probably not have exceeded forty or fifty measures.

The cadenza by Gounod (see Appendix B for transcription), 67 measures long, is commendable for its moderation in length and content. Excessive bravura writing, the presentation of too much material or an inordinately elaborate treatment thereof is eschewed here. The cadenza begins with the personal theme, modulates to the key of D-flat and then presents the main secondary themes. Gathering in momentum and intensity, it intones the noble opening figure in A minor. The choice of tonality in the cadenza (D-flat to F to A minor to C minor) is inauthentic to Mozart's style. It is hardly imaginable that in a cadenza Mozart would have strayed so far afield from the tonic C minor to present themes in D-flat or A minor. Where the Classical style emphasizes motivic development, the Romantic seeks expressive power more readily in the realm of harmonic treatment. After the return of the second-inversion tonic and a progression of diminished chords elaborated by brilliant passage-work, the cadenza employs an upward sweeping scale passage as a transition to the re-entry of the tutti instead of the customary trill in the right hand. It is an effective device considering the dramatic impact of this particular moment in the concerto.

Gounod, for all his reverence and deep appreciation of Mozart, is a romantic composer after all. However, his romanticism is largely tempered by restraint, refinement, and a genuine regard for the character of the movement. Gounod's cadenza should be regarded as a welcome addition to the list of cadenzas available for the C minor Concerto.[24]

*NOTES*

[1] The establishment in 1980 of the Moldenhauer Archives at WSU by the noted musicologist and collector Dr. Hans Moldenhauer has served to enrich the collections considerably.

[2] Cadenzas have been written for this movement by Reinecke, Hummel, Philip Karl Hoffmann, Brahms, Saint-Saëns, and more recently by Soulima Stravinsky, Paul Badura-Skoda, Lili Kraus, Edwin Fischer, Friedrich Wührer, and Geza Anda.

[3] Frederick Niecks, *Frédéric Chopin as a Man and Musician,* 2 vols. (New York: Novello, Ewer and Company, 1888), vol. II, p. 317. There is some difference of opinion as to whom this remark was addressed to—whether to Franchomme alone, or to him and Princess Czartoryska, or to her and Mlle. Gavard. The deathbed scene of Chopin has long since been transformed into a legend. But most of his biographers agree that it was Princess Czartoryska who was the object of this remark.

[4] Jozef Kanski, "Eminent Virtuosi of the XIXth and XXth Centuries" in *Polish Music,* Stefan Jarochinski, ed. (Warszawa: PWN—Polish Scientific Publishers, 1965), p. 130.

[5] Niecks, vol. II, p. 177 refers to an article by Wilhelm von Lenz in the *Berliner Musikzeitung* XXVI (1876).

[6] *Ibid.,* p. 176 refers to Wojciech Sowinski's article "Chopin" in his *Musiciens Polanais* (1857).

[7] Prince Adam was born in Warsaw in 1770 and died in Paris in 1861. In fact, he even makes a brief appearance in Tolstoy's *War and Peace.* He fought on the Russian side in the battle of Austerlitz while his brother, the Prince Konstantin, fought under Napoleon.

[8] Unfortunately, Poland by that time had already been overrun by the Russians. In *The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein,* Howard E. Hugo, transl. and ed. (Westport, CT: Greenwood Press, 1971), p. 352, it is erroneously stated that Marcelina Czartoryska was the wife of Prince Adam. As he was 47 years old when she was born, this is highly unlikely.

[9] In his bibliography *Chopin, the Man and His Music* (New York: Scribner's Sons, 1908), pp. 309 and 351, James Huneker mistakenly infers that both these works are dedicated to Princess Marcelina Czartoryska by indexing reference to them under her name. With so many princesses bearing the name Czartoryska at this time it is difficult to keep them apart. The genealogy of the family is further muddled by other inaccuracies of identification. See preceding note.

[10] *The Letters of Franz Liszt,* 2 vols., collected and edited by La Mara, translated by Constance Bache (New York: Scribner's Sons, 1894), vol. II, pp. 47–49.

[11] The essay is included with family letters and notes on music, in Charles Gounod, *Autobiographical Reminiscences,* W. Hely Hutchinson, transl. (London: William Heinemann, 1896).

[12] *Mozart's Don Giovanni, a Commentary by Charles Gounod,* Windeyer Clark and J.T. Hutchinson, transl. (New York: Da Capo Press, 1970), p. vi. (Originally published London: R. Cocks and Company, 1895.)

[13] Published in Leipzig by Kistner in 1879, it was long considered to be the definitive edition of Chopin's works. Marcelina Czartoryska assisted Mikuli in the preparation of the edition.

[14] There was also a considerable German-speaking community. Today the city is a provincial capital in the Soviet Ukraine.

[15] *Die Briefe Franz Liszts,* 8 vols., herausgegeben von La Mara (Leipzig: Breitkopf und Härtel, 1893–1905), vol. VIII, letter 397; dated: Budapest, erste Februarhälfte. [Author's translation]

[16] *Franz Liszts Briefe an Fürstin Carolyne Sayn-Wittgenstein,* La Mara, ed. (n.p.: 1902), letter 299. [Author's translation]

[17] *Briefe Hervorragende Zeitgenossen an Franz Liszt,* 3 vols., La Mara, ed. (Breitkopf & Härtel, 1895), vol. III, p. 380n.

[18] " . . . la crème de l'aristocratie de Vienne fit acte de présence." *Franz Liszts Briefe an Fürstin Carolyne Sayn-Wittgenstein,* letter 312; dated: mardi-matin 12 Avril (1881, Wien).

[19] *Ibid.,* letter 312.

[20] *Ibid.,* letter 310; dated; 8 Mars 81, Budapesth.

[21] It is one of the exquisite ironies of this particular constellation of personalities that Mozart's son, Wolfgang Amadeus, was active professionally in Lemberg from 1808 to 1838. Leshek Masepa and Dmitrij Kolbin, "Lemberg," in *Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1979), vol. XVI, col. 1111.

[22] The 36 original cadenzas and lead-ins, KV 624 are available through Edwin F. Kalmus, New York.

[23] See in particular the cadenza for the last movement of the Concerto in B-flat KV 595 and for the first and last movements of the F major Concerto KV 459.

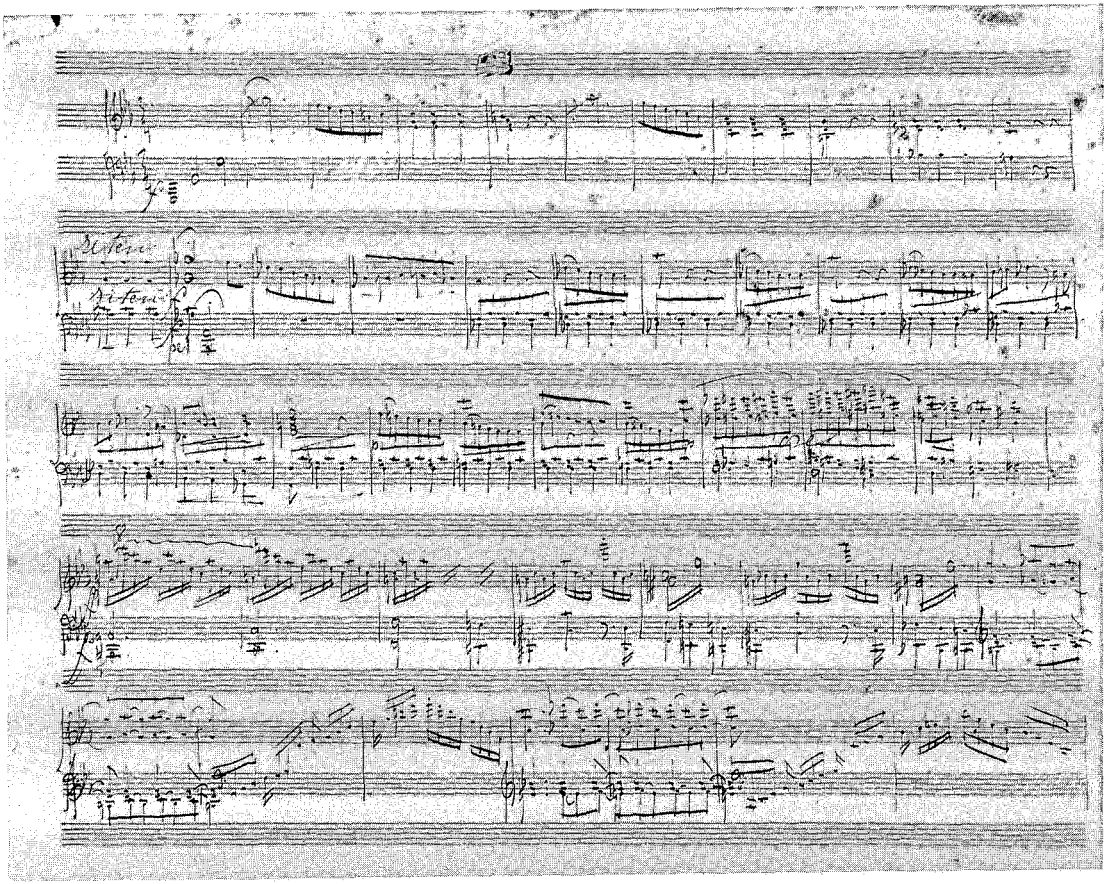
[24] Other cadenzas which deserve serious consideration are those by Paul Badura-Skoda and Soulima Stravinsky.

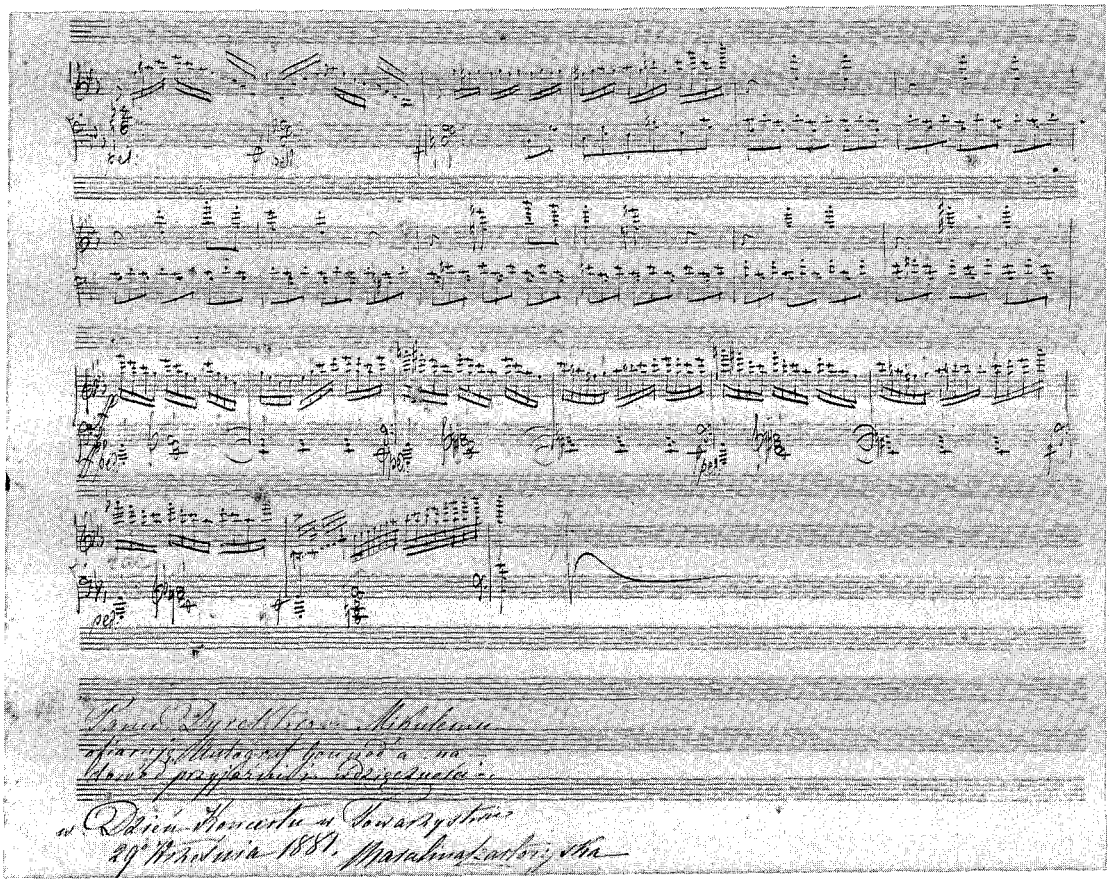
## Appendix A

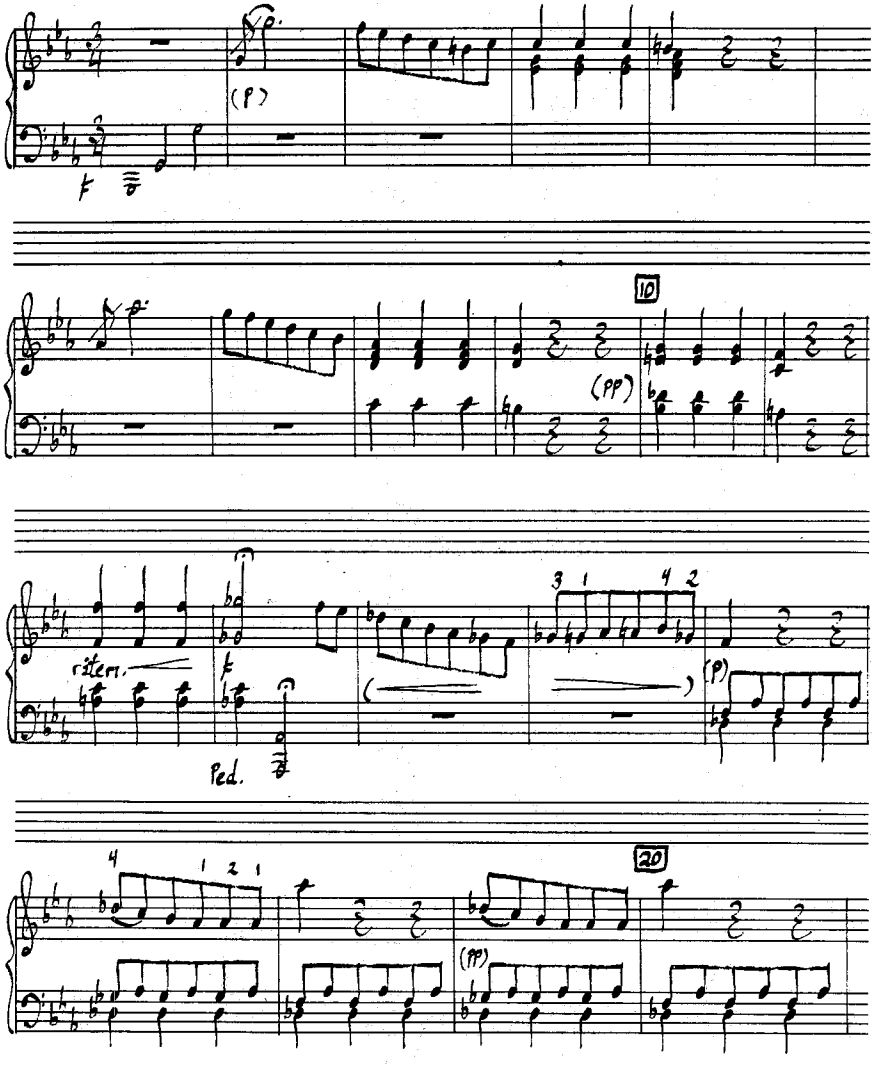
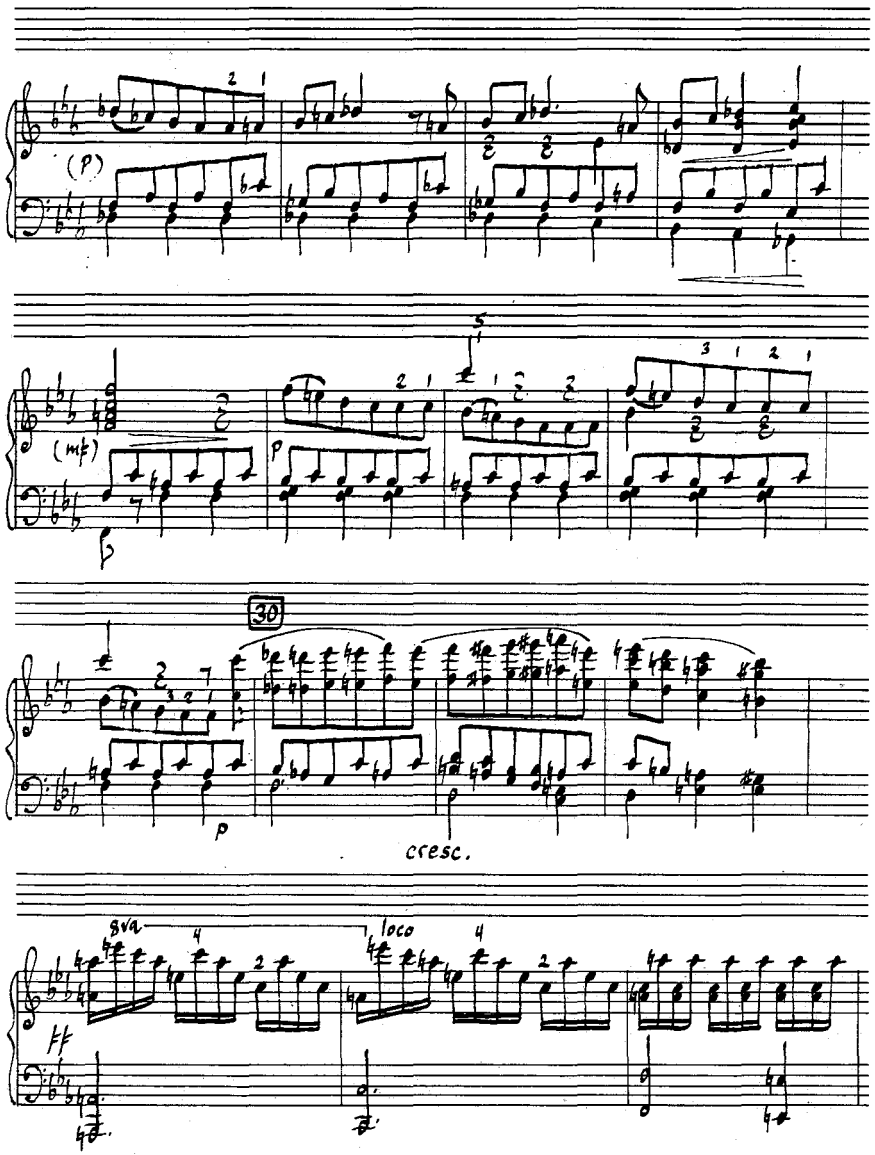
Facsimile of Gounod's Cadenza for
Mozart's Piano Concerto No. 24 in C minor, KV 491
(Property of and reproduced with permission of
Washington State University Library,
Pullman, Washington)

## Appendix B

Edited transcription of
Gounod's Cadenza





Cadenza for Mozart's Piano Concerto #24 KV 491
by Charles Gounod transcribed and edited by John A. Mueter

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p
30
p
cresc.
8va
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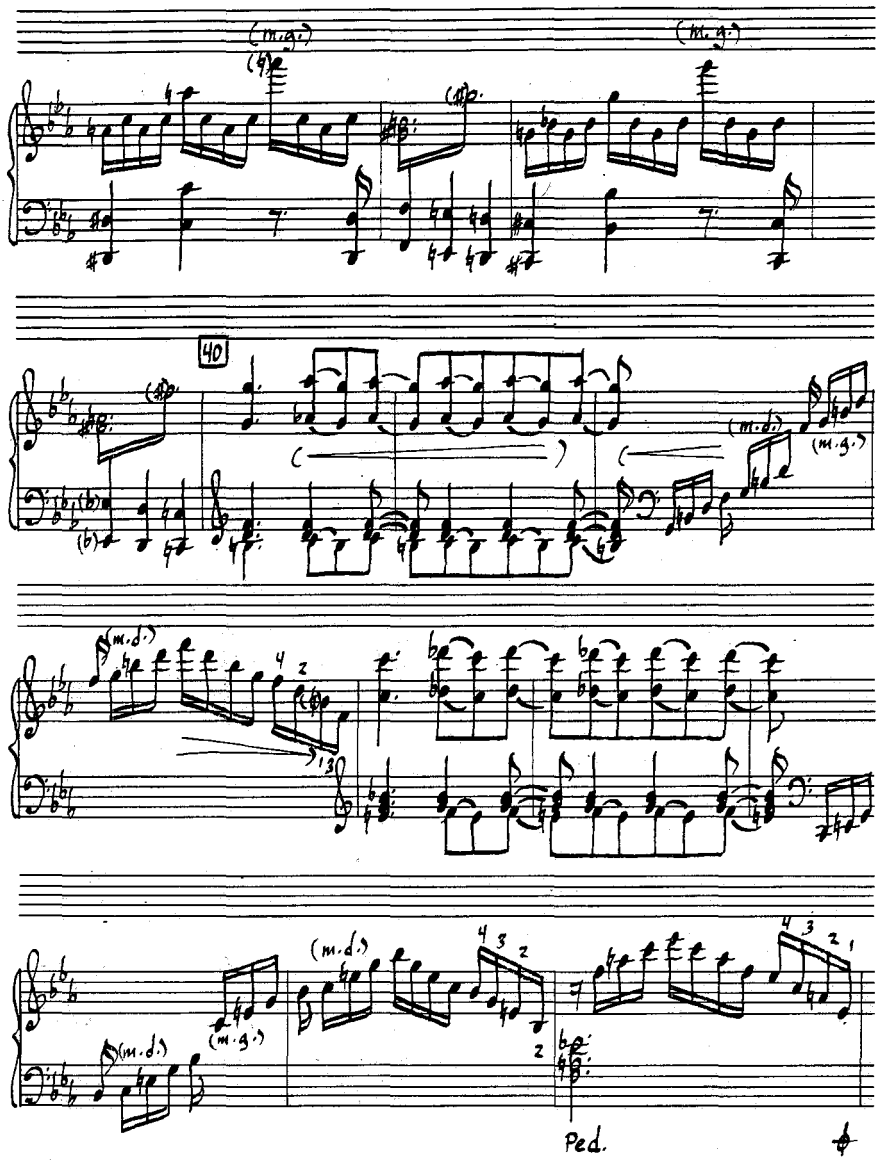
ff

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(m.g.)
40
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(m.d.)
(m.d.)
(m.g.)
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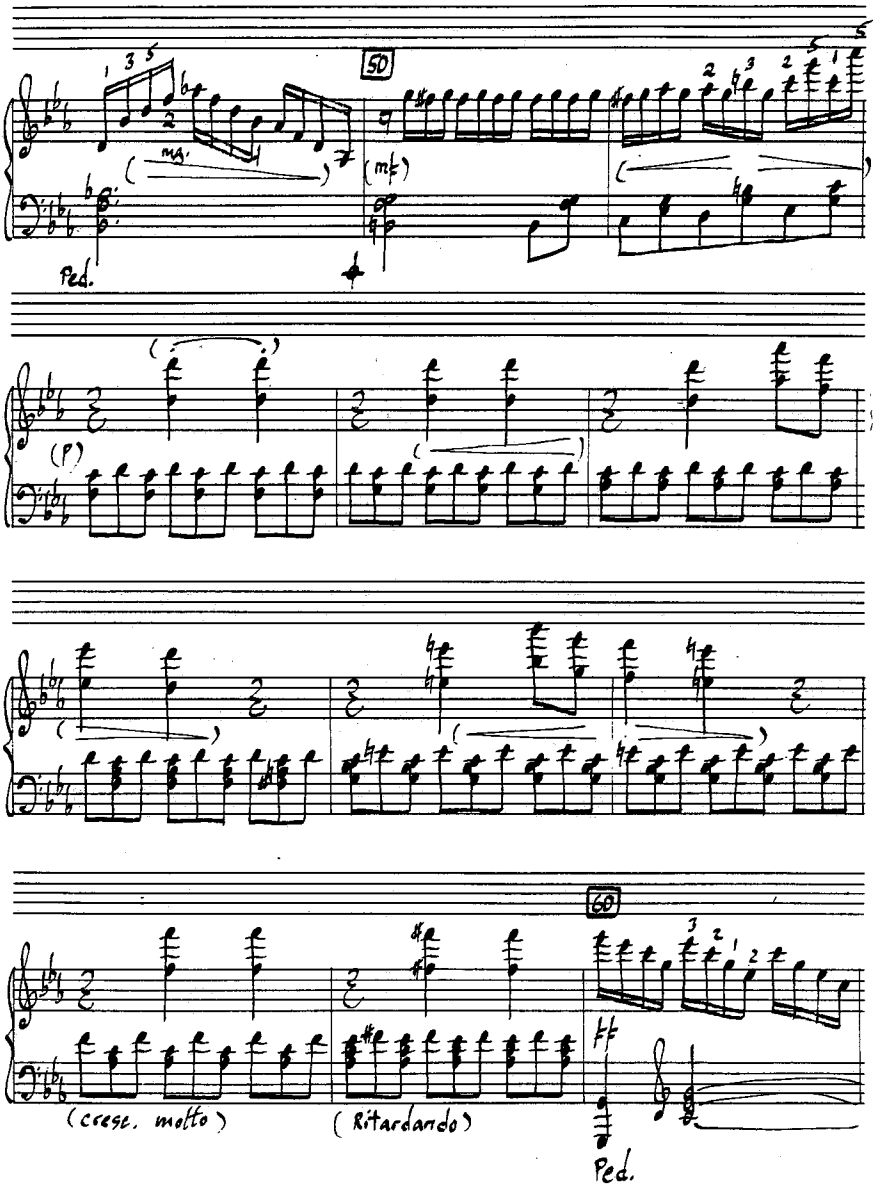
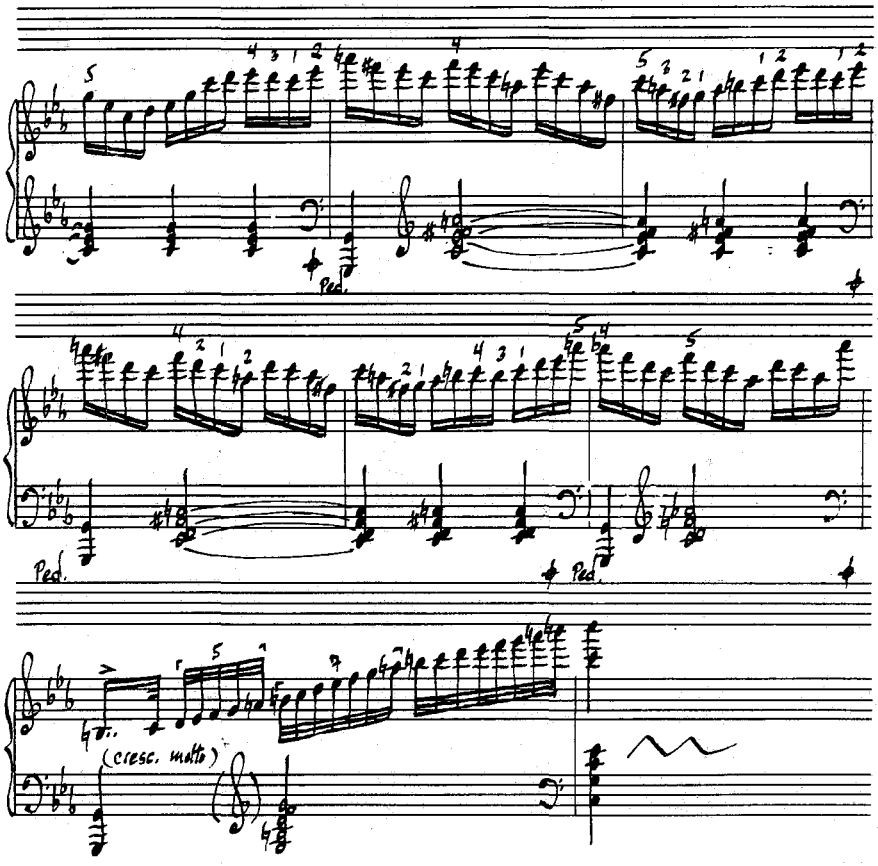
Ped.

50
mf
Ped.
(p)
60
(cresc. molto)
(Ritardando)
ff
Ped.

Ped.
Ped.
Ped.
(cresc. molto)

*CRITICAL NOTES*

All editorial markings concerning dynamics and articulation are given in parentheses. Fingerings are those of the editor.

m. 1 The first measure is notated as it appears in the MS. The editor considers these upward-rising octaves superfluous and feels they can only detract from the statement of the theme which follows.

m. 2 It seems only natural that this theme should be played *piano*. Gounod's marking is 'f' in the first measure, below the bass staff.

m. 16 Although not marked in the MS, a return to *piano* is logical here.

m. 67 Bass and treble clefs are omitted in the Ms.