

CHOPIN



AN
INDEX OF
HIS WORKS IN
CHRONOLOGICAL
ORDER
2nd EDITION

MAURICE J. E. BROWN

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Second, Revised Edition

Macmillan Education

ISBN 978-1-349-01493-4 ISBN 978-1-349-01491-0 (eBook)
DOI 10.1007/978-1-349-01491-0

© Maurice J. E. Brown 1960, 1972

Softcover reprint of the hardcover 2nd edition 1972 978-0-333-13535-8

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First edition 1960
Second edition 1972

Published by

THE MACMILLAN PRESS LTD

London and Basingstoke

Associated companies in New York Toronto

Dublin Melbourne Johannesburg and Madras

SBN 333 13535 0

To the memory
of
ARTHUR HEDLEY

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FOREWORD TO THE FIRST EDITION

THIS book has been written to fill a gap in the Chopin literature. There is no lack, in fact there is a superfluity, of books dealing with the aesthetic approach to the works of the Polish composer, and with the interpretation of his works; there are several good, albeit incomplete, biographies of the man; there is one outstanding book containing full details of the bibliographical literature, by Bronisław Sydow. But of books devoted to a basic survey of Chopin's works, providing all known details of composition and publication, there is none.

I have gone to original sources, wherever possible, to obtain these details. The only reason why I have not produced the discovered information with the title 'Thematic Catalogue' is that I have no wish to suggest that Chopin's compositions stand in any need of a catalogue number, and certainly no desire that each of his works should be labelled with an initial and a number, as those of Mozart and Schubert have been. In their cases it is essential, and the Köchel and Deutsch numbers supply a vital need. Chopin's opus numbers are a quite reliable guide to chronology, and are, in themselves, perfectly adequate for identification purposes.

But for the student, performer or critic of Chopin, to say nothing of the librarian, bookseller or collector, there is no ready means of reference to his individual works. The Index to be found in the following pages not only presents a survey of his works, in chronological order, but also provides a ready and instantly obtained series of facts about each work.

These facts embody the dates and places of composition; the date of publication of all the first editions (and in the

case of his mature works that means of the French, English and German editions); points of interest about the composition, publication or first performance of each work; and finally, the whereabouts, if it be known, of existing manuscripts.

There are many reasons why such a book as this Index has not hitherto been written. Chopin's background includes Poland, Austria and Germany, France and, to a certain degree, England – or perhaps Britain would be more accurate! The number of musicologists who can command Polish, German, English and French must be rather limited, and without all four of those languages Chopin research cannot be as thorough going as it should be. Imperfections in this Index are due to my elementary knowledge of Polish, and I have had either to use translations of Polish documents into German, or to rely on my own imperfect reading of the originals. Nevertheless, to wait until someone with a command of all four languages, together with the necessary musical knowledge, and a love for Chopin's music, *does* emerge, and undertakes the necessary sifting, might be to wait for a very long time, and however faulty the Index may be, it does at least make an effort to get the necessary studies started.

Another reason why this kind of book has not been compiled before, and which adds to the difficulties of a compiler today, is that Chopin seems not to have aroused the interest of bibliographers, particularly the industrious German bibliographers of the nineteenth century, to the same degree that the great German composers have done. The bibliographical source material for Chopin is considerably smaller than that for other composers of a comparable standing. It is surprising that whereas large, and sometimes complete, collections of the first editions of all the great composers can be found, not only in the larger national libraries of the world, but even in private possession, this is certainly not the case with Chopin. To give two examples: the British Museum possesses only an incomplete

set of Wessel's English edition of Chopin, and the collection of French first editions of Chopin in the Bibliothèque Nationale, Paris, lacks several examples.

There are, of course, large collections of these first editions in private possession in Europe: for example, that of the late Arthur Hedley, London, and that of Mr Antony van Hoboken, Ascona. But these two collections are not complete; and in some cases, after a vain search, I have begun to wonder if a single copy of some of Chopin's first editions, e.g. of Chabal's publication of the 'Émile Gaillard' Mazurka, or of Kauffmann's edition of the E minor Waltz, is still extant anywhere in the world.¹ The unhappy experiences of Poland, in two world wars, have also led to the destruction of many such copies, as well as to the loss of autograph manuscripts.

The following list gives the more important catalogues of Chopin's works, which appeared between 1845 and 1954. Many of them are in order of opus numbers. The earlier ones are, understandably, incomplete and inaccurate, and the later ones, either by reason of brevity or because of subsequent discoveries, similarly unreliable. Mr Hedley's two catalogues are, it goes without saying, excellent, but in both of them reasons of space lead to the omission of full details, and neither of them, as he would have admitted, aims at completeness.

1. MS. Thematic Catalogue prepared for Jane Stirling by Chopin and Auguste Franckomme c. 1845. Later additions (by Sigismond von Neukomm?) continue the list to Op. 73, and beyond. Chopin wrote in his own hand Opp. 1, 37, 38, 48-50, 57 and 58. Only the first item is given for the sets of Studies in Opp. 10 and 25, and for the set of Preludes, Op. 28. The MS., which bears Jane Stirling's authentication, was reproduced in facsimile as a frontispiece to the *Oxford Edition of Chopin's Works*, vol. 1, London, 1932.
2. *Thematisches Verzeichniss der im Druck erschienenen Kompositionen von*

¹ I have been informed, since the above was written, that a copy of the 'Émile Gaillard' Mazurka is in the Muzeum Narodowa, Cracow.

- Fr. Chopin*. Breitkopf & Haertel, Leipzig, October 1852. Later issues, with additions, till *c.* 1870.
3. MS. List of the then unpublished works, prepared by Chopin's sister Louise (Ludwika), *c.* 1853 (probably for Fontana's projected publication of the posthumous works). Louise died in 1855, but someone in the family, her sister Isabella, or her daughter of the same name, added details – date, publisher, etc. – to the items as they were published. This list, known in the Index as 'Louise's list', was published for the first time in *Souvenirs inédits de Chopin*, 1904 (see Appendix IX).
 4. *Thematisches Verzeichniss der im Deutschland erschienenen Instrumental-Kompositionen von Friedrich Chopin mit Beifügung der Textanfänge seiner Lieder*, by Dr Oscar Paul. It was a supplement to the *Musikalisches Wochenblatt* of 4 January 1870, published by Ernst Wilhelm Fritsch, Leipzig.
 5. *Thematisches Verzeichniss der im Druck erschienenen Kompositionen von Fr. Chopin*, enlarged and revised, Breitkopf & Haertel, Leipzig, 1888.
 6. *Stufenweise geordnete Verzeichniss sammtlicher Kompositionen von Fr. Chopin*, by Dr Hans Schmidt, Professor at the Conservatoire, Vienna. Later incorporated into the 1888 Catalogue above.
 7. *Frederick Chopin as Man and Musician*, by Frederick Niecks, London, 1888, vol. II
 8. *A Handbook to Chopin's Works*, by C. Ashton Johnson, Wm Reeves, London, 1905; rev. ed., 1908.
 9. *Chopin*, by Arthur Hedley, J. M. Dent & Sons, London, 1946; rev. ed., 1963, pp. 187–93.
 10. *Bibliografia F. F. Chopina*, by Bronisław Edward Sydow (Warsaw, 1949).
 11. *Almanach Chopinowski 1949*, by Sydow (Warsaw, 1950).
 12. 'Chopin', by Arthur Hedley, in *Grove's Dictionary*, 5th ed., Macmillan, London, 1954.

For each work in the Index I have quoted, in brackets, after the particular publisher the publisher's number (PN) of the first edition. These numbers, treated with care, constitute, in the words of Dr Otto Erich Deutsch, a 'new tool of bibliography', but it is a two-edged tool and can hardly ever be relied on, in isolation, for the purpose of dating a publication. In the case of Wessel, for example, it is clear that a whole batch of publisher's numbers was allotted

to Chopin, to be used as, and when, Wessel acquired a new composition by him. Consecutive numbers, in Wessel's case, may indicate publications separated by several years.¹ In the same way, delayed publication of a work from Breitkopf & Haertel renders their publisher's number useless; contemporary advertisements are then the only reliable source of information.

It is by the aid of such advertisements that I have, in nearly all cases, obtained precise details of publication dates. In France and Germany, an unbroken sequence of advertisements in this or that periodical enables one to do so with accuracy; in England the lack of any musical periodical in the crucial years 1833-53² makes the task more difficult, but here the two bibliographical aids, Wessel's publisher's numbers and the acquisition dates on the copies of the first editions in the British Museum, taken in conjunction, help to bridge the gap. The famous *Verzeichniss der Musikalien* of Hofmeister is useful for German and Polish editions, and Senff, of Leipzig, issued a *Jahrbuch für Musik*, containing publications from Germany, Austria and Poland, between 1842 and 1852.

The eight posthumous works, Opp. 66-73, appeared in Berlin and Paris in 1855. They were edited - and that word has here some of its less desirable undertones - by Chopin's friend Julian Fontana. He obtained permission on 16 July 1853 from Chopin's family in Warsaw, that is, from his widowed mother Justina, and his sisters, Louise Jędrzejewski and Isabella Barcińska, to publish these works. They accordingly appeared under the title 'Œuvres Posthumes pour le piano de Fréd. Chopin publiés sur manuscrits originaux avec autorisation de sa famille par Jules Fontana'. He arranged them rather arbitrarily in categories, so that early mazurkes and waltzes jostle with

¹ See *Music and Letters*, London, October 1958.

² Since the above was printed several people have pointed out to me that there were (a) *The Musical Library* (1834-7) and (b) *Monthly Supplement to the Musical Library* (1834-6) in existence. This still leaves the main point above unanswered, since these periodicals were not in the same class as the later *Musical World* and *Musical Times*.

later ones, and wrote an uninformative preface, dated May 1855, introducing his edition. The eight sets of works were published in Berlin with the opus numbers as we know them and in Paris, by J. Meissonnier Fils, without opus numbers. Fontana's prolonged negotiations with Breitkopf & Haertel of Leipzig came to nothing; it is worth mention that the German firm refused to publish these works on the grounds of their inferiority! They did not appear in London until many years had passed, although their copyright was registered at Stationers' Hall in 1855. Both the French and German editions contained as a frontispiece a portrait of Chopin by Ary Scheffer (1795-1858), in Paris engraved by Raunhim, in Berlin by Waldow. The final opus number, Op. 74, comprising the sixteen (later seventeen) Polish songs, appeared two years later, in 1857, and then only in Germany.

The three editions of Chopin's works, published during his lifetime in France, England and Germany, sometimes give references to publishers in other countries, in Italy, Belgium, Poland, Russia and so forth; these references have been omitted in the Index whenever it was felt that the firms specified were those only of agencies for the main editions and not actual publishers of the works concerned. Nor has it been possible to give details of all the republication during Chopin's lifetime of collections of his works in similar forms, e.g. 'Complete Polonaises' or 'Complete Impromptus'. In most cases the publisher merely bound together the separate issues, or reused the original plates giving the set a new title-page, and the pieces a consecutive numbering.

The various appendices at the end of this book attempt to give the Chopin student, in a concise and readily available form, certain factual details which may be necessary to him and to find which would entail a good deal of page-turning in the biographies. In one case, that of the appendix devoted to the poets of the songs, the information is not particularly