

names for the opposing characters of his divided self. Presumably the public was more familiar by that time with the League of David, that part-imaginary, part-real brotherhood of forward-looking musicians whose mouthpiece was Schumann's journal, *Neue Zeitschrift für Musik*. In any case, the title remained, amplified by the words "16 Character Pieces." (Actually, there were, and are, 18.)

These two sets of nine pieces each are now among Schumann's most treasured works, although they were not immediately attractive to his secret fiancée, Clara Wieck, who wrote, "... to be honest with you, they are often too similar to *Carnaval*, which I like best of your smaller pieces." Apparently she grew more fond of them in time; she played them at her last performance nearly 60 years later.

This edition is based on the 1850-51 second (revised) edition and Schumann's autograph corrected copy of the 1838 first edition. Where there are significant deviations from the autograph and the first edition, as on the very first page, these are printed in smaller type directly below the staff. Reinhard Kapp gives rich and relevant information in his preface and critical notes, and Russell Sherman gives a fine lesson in his interpretive notes, writing obviously out of love and experience. (For some reason, Sherman uses the royal "we." Maybe, like Schumann, he is hinting at a double identity.) A bonus is the inclusion of Clara's "Mazurka," op. 6/5, an effective (and difficult) piece whose first two measures Schumann took for the "motto by C.W." that begins the *Dauids-bündlertänze*.

**Complete Keyboard Works, Volume I**, by Andrea Gabrieli, edited by Giuseppe Clericetti. Doblinger, through Elkin Music International, 1997. \$49.95.

DOBLINGER IS PUBLISHING IN SIX VOLUMES the complete keyboard works by Andrea Gabrieli, the organist and composer whose brilliant style is one of the landmarks in the evolution of writing for the keyboard. Doblinger gives Gabrieli's dates as 1533-1585, but other sources differ. In any case, in 1566 he became organist at St. Mark's cathedral in Venice, and during his tenure there he created

toccatas, intonations (preludes), ornamented transcriptions, and other works in an idiomatic instrumental style that forsook choral-inspired polyphonic writing for a hand-to-keyboard style of full chords and extensive (and extended) scale passages. Some of the pieces in this volume have scales that cover more than three octaves in one direction before changing. At times, the 16th-note motion is maintained without interruption for measure after measure, as in the "Toccatina on the Eighth Tone" in which scalar 16ths loop over and under long chords for 14 measures (in 4/2)—448 notes!

This edition presents a completely clean text based on the first edition of 1593. The first volume consists of eight *intonazioni* (one for each of the eight church modes), eight toccatas, and three *preambula*. Although the first edition specified that Gabrieli's works were for all keyboard instruments, the organ is clearly the intended instrument for the liturgically-used intonations. Any keyboard player reading through these works—best sampled one or two at a time—cannot fail to be impressed by the technical security they demand, and will be reminded of the arches and spaces of the building in which they were first heard.

**Variations for Piano** by Richard Festinger. C.F. Peters Corporation, 1997. \$17.50.

HERE IS A CHALLENGING AND REWARDING piece for pianists with nimble fingers and agile imaginations. Written in a single 11-minute movement, these variations subscribe to neither the sectional divisions of most variation sets nor the large architectural-psychological effect pro-

## DAVIDSBÜNDLERTÄNZE

18 Charakterstücke  
Opus 6

*Walther von Goethe angeeignet  
von Horstian & Faschius*

*Alter Spruch:  
In all' und jeder Zeit  
Verküpft sich Lust und Leid,  
Reicht fromm in Lust und weyl  
Dem Leid mit Muth bereit*

HEFT I

Robert Schumann  
(1810-1856)

duced by some other continuous-variation pieces like Copland's 1930 *Piano Variations*. Instead, Festinger proceeds with a feeling of spontaneity from one gesture or "area" to another, building on the most recent musical event to produce contrast, reaction, or continuation in the next. There is no stated theme followed by variations based on it, but rather a panorama of moods, styles, shapes, figurations, and stops and starts that clearly refer to each other through shared material or structure. Festinger's keyboard style is that of someone who knows the instrument, but prefers thin textures or blocked sounds rather than exploitation of the piano's dramatic range. Nevertheless, within the textures he uses, this composer provides many opportunities for the interplay of pianistic sonorities.

Festinger, born in 1948, directs the Electronic Music Studio at San Francisco State University. He has an extensive jazz background which shows in this work's improvisatory and capricious rhythmic style. This underlying rhythmic play coupled with a vocal feeling for long line lends these variations an attractive point of fascination. ✦