

## LETTER TO THE EDITOR

In 1982 I presented in Vol. XI, No. 1, of this journal a study, « New Chopiniana from the Papers of Carl Filtsch », documenting an unique instance of Chopin's activity as a teacher of composition. Since this time it has been my good fortune to become acquainted with Mrs. Burton Crofut of Tuxedo Park, New York, great-grandniece of Carl Filtsch, Chopin's prodigious student. Mrs. Crofut has very graciously placed at my disposal an original unpublished typescript containing the memoirs of her grandmother, Irene Andrews, daughter of Joseph Filtsch, Carl's brother and travelling companion.

I encountered in this document a tantalizing detail, one relevant to my earlier study: « ' Charles [Carl] has been composing an Impromptu and a Scherzo for Chopin; he composes at his table without Piano ' ». This sentence was evidently pulled by Mrs. Andrews from a letter of Joseph Filtsch (the original of which seems not to be among the epistolary remains of the brothers Filtsch which are now in the collection of Francis Loring, of Aveton Gifford, England) – or perhaps from his memoirs (present whereabouts unknown). From Mrs. Andrews' context, one gathers that Filtsch was working on the impromptu and scherzo while he was at Baden-Baden, in fall, 1843, that is, during his first concert tour of Europe.

Thus Chopin's tutelage of Carl Filtsch in composition was apparently to continue even after Filtsch's departure from Paris in the spring of 1843. Because of the *Wunderkind's* untimely death in Venice in 1845, one may wonder whether the impromptu and scherzo, mentioned by Mrs. Andrews, were ever sent to Chopin and corrected by him.

The « Impromptu » cited by Mrs. Andrews is not identifiable. But the « Scherzo » may well be identical to an Impromptu (sic) in B-Flat Minor, published in Vienna by C. A. Spina among Filtsch's *Oeuvres posthumes pour piano*. As with the other posthumous Impromptu by Filtsch, discussed by me in « New Chopiniana », the B-Flat Minor Impromptu parodies a Chopin model, a scherzo, Op. 31, in the same key. From the outset Filtsch takes his cues from Chopin. The hands, *all'ottava, piano* at first, trace an arabesque from the tonic note to the dominant. There is a rest. Then an antithesis in a higher register (compare Chopin, measures 1-9).

FERDINAND GAJEWSKI  
Westfield, New Jersey