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becker and the cellist Eichheim. The main number was a trio by Rubinstein, a work extremely well adapted to Neupert's broad and musicianly style of playing, in which musical feeling and rich emotionality came to expression with remarkable clearness. Excited by the music, Neupert gave himself loose rein, while the violinist and cellist kept up as well as they could. Owing to the vigorous personality of Neupert and his musical touch, this playing made a profound impression upon all who heard it, and the newspaper critics were moved to the point where they pronounced it a "revelation" in the playing of chamber music. The next day Liebling, who had read the notices but had not heard the concert, met Eichheim and asked him about the playing. "What sort of playing was this?" asked Liebling, "which the papers are calling a revelation?" "Revelation," said Eichheim, "we were out more than two-thirds of the time."

Something I heard about Mr. Godowsky's splendid success at Worcester recalled this anecdote, although from what I hear I doubt whether either the pianist, conductor or players were actually "out" at any time in the exceedingly complicated game of guess which they interpreted upon that occasion. The facts are these: Mr. Godowsky gave the Worcester people their choice of eight concertos, among them one by Brahms, that of Tschaikowsky, and several other excellent works. The Chopin concerto in E minor was selected, and Mr. Godowsky immediately began his usual process of finding out all about it he could, in order that his interpretation and performance might be artistic in every point. Comparing the different editions it did not take him long to decide that he would play the Tausig version, which in the piano parts differs from the Chopin copy in no point except that repeated passages are made more brilliant and difficult by Tausig.

Aside from changes of this character, having no bearing upon Chopin's thought, but simply marking a part of the gain which has been made in the manner of piano playing since Chopin's time, Tausig devoted his improvements mainly to the orchestral parts. The very long orchestral passages have the disadvantage for the player that they anticipate everything he has to say; and the further disadvantage to the musician that they are very badly done, the scoring being very meager and barren. Tausig cuts them short, changing the modulatory structure as much as necessary in order to bring around soon-

er to the solo piano part, constructing his additions out of Chopin material cleverly utilized. The accompaniments also he improved materially, but not nearly so much as he might well have done. In fact, notwithstanding all that is said about meddling with the works of great masters, the musical effect of the concerto might have been very greatly emphasized by still further additions of thematic work to the orchestral accompaniment.

When Mr. Godowsky began to practice the work he immediately saw that still further additions to the passage work would be easy for him, and at the same time intensify the brilliant effect of the work without changing Chopin's harmony or original motives in any way. In some cases he doubles passages with the left hand; in others he takes with the right hand what Tausig had left for both, and doubles this total again in the left hand. In other places he puts in a middle voice, and in many places he enriches the accompaniment which the left hand plays to melodic ideas in the right hand, in places where Chopin left them in barren condition. The melodies of the principal subjects, and their treatment he does not touch. There Chopin's treatment is sacred. It is simply a case of putting a few yards of lace and braid upon an old gown, and perhaps changing the cut slightly for an effect more "up-to-date."

Personally I became much interested in these changes, which after repeated hearings seemed to me to improve the effect very much, although enhancing the difficulty. I asked Mr. Godowsky, "Why do you put yourself to all this trouble in making these changes, which while they add enormously to the difficulties of the work are nevertheless of such a character that the casual hearer will not observe them, and many who know the concerto from piano study only will also fail to notice the astonishing nature of these things you are doing?" "Moreover," I went on, "likely as not the critics will double your dose for not giving them the Simon pure Chopin article." To which he answered, "I know very well that I shall not get any credit for this, and may even be abused on general principles; but all these changes seem to me legitimate and musical, and to bring out the Chopin idea in a more noble manner. In short I think my additions make the work only more worthy of the noble idea which Chopin had." When a man chooses to take some weeks of trouble with a purely altruistic motive

of that sort, there is nothing to say but to give him his head. But note the sequel.

The orchestra at Worcester was the Boston orchestra led by Mr. Kneisel, Mr. Paur not being back from his vacation. When Mr. Kneisel inquired in Boston about the Tausig orchestral parts of the Chopin E minor concerto, he was told that they were quite the same as those of Chopin. Accordingly when Mr. Godowsky landed in Worcester a few hours before rehearsal, he found that there was no Tausig orchestration to be had, nor was there time to have anything copied from the score he had with him, which he had been diligently mastering on the railway journey to Worcester. The situation then was this: Godowsky was prepared for the Tausig version with his own additions; in the process of learning this and working at it, the Chopin version had measurably gone out of his memory. The players had the original orchestral parts. There was only one score, and that the Tausig score which Godowsky brought. Add to these complications, the rehearsal was public. Accordingly it was with no small fear and trembling that Mr. Godowsky began to play, but everything went on successfully, and only two stops were made, in the last movement. This was encouraging, and the applause was very gratifying; but the pianist had not enjoyed the occasion, for in addition to the effort to recall the original form of the concerto, there was no end of care and anxiety lest the orchestra should fail to come in at the moment. Hence great care for good time, strong accent, and the like—to the impairment of spontaneity of interpretation. At the concert Godowsky forgot the orchestra and played the concerto, using his additions where they would answer, and the original where the additions made slight conflicts with some inner voice of the original orchestration. By unexampled good luck everything went well, and no misfortune occurred. But fancy the anxiety of Kneisel, who for scores of measures of tutti had not a note in his part to steer by and had to trust his men. At the end a great success, from orchestra, conductor, and audience alike.

But how unlike the way one thinks of such a performance.

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Some of the vicissitudes of the school book trade have lately been amusingly illustrated in Indianapolis. Last year, after the usual canvass of the merits of opposing systems, the Natural Course of music readers was adopted, and was used all the

year. It turned out, however, that the superintendent of the music, who had had but one or two years' previous experience in the school room, herself a pupil of Mr. H. E. Holt, had been bitterly opposed to the Natural Course from the first. For some reason the progress in singing was not what had been desired, and the supervisor naturally attributed the slow progress to the system. So, along in July, a communication appeared in one of the Indianapolis newspapers citing examples of the poetry in the Natural Course and holding it up to ridicule as "tommyrot," "drivel" and like soul-denying epithets.

In immediate connection, the proceedings of a session of the board of education were published in which the supervisor of music made a very tart attack upon the Natural Course and tried to get it changed, upon the ground that it was unjust to her to hamper her work with a set of books with which she was not in sympathy. Her communication was mildly indorsed by the superintendent of schools, on the ground that perhaps it was not quite fair not to give her the material which she claimed to need in order to perform good work, as she understood it. Immediately other articles appeared concerning the Natural Course, and the books were thrown out and others substituted.

The principal examples of faulty poetry cited turned out to be from the child poems of the late Robert Louis Stevenson, and the other material in the readers of the course embrace perhaps more first class selections from a greater number of celebrated poets than any other set of books before the public. The other charges against the books were that they contained very few interesting songs, were not well graded, were not pleasant for the grade teachers, and so on—all of which were left on mere assertion. Curiously enough the supervisors, superintendents of schools, teachers and school authorities in scores of cities have covered these points in the most liberal manner, praising the Natural Course for just the qualities which it was claimed to have lost in Indianapolis.

The Indianapolis fracas interested me very much as an illustration of what Ruskin says, which is that the qualities commonly denied concerning prominent men are generally those in which they are strongest, and that the same principle applies to books. The Natural Course of Music, for instance, had its origin in the school room, and Mr. Ripley worked it out during many years' experience as principal of a public