

CARL FAELTON ON FUNDAMENTAL TEACHING.

Mr. Carl Faeldon has lately published a little pamphlet on fundamental hints for piano teachers. In the introduction he explains the reason for undertaking such a work:

WHY FUNDAMENTAL TRAINING WAS WRITTEN.

The Fundamental Training Series originated with the authors and came to a direct issue by the publication of "Fundamental Training" and "Fundamental Reader" when under their direct supervision a systematic effort was made to cultivate and improve the faculties of reading at sight, transposition and improvisation among students of the pianoforte.

There is a vague idea prevalent among teachers and musicians that slowness, awkwardness and inability on the part of their pupils in the above-mentioned directions are due mainly to lack of experience. The authors of this series, in their investigations, have found these shortcomings to be the outcome of faulty or superficial systems used in teaching fundamental matters. Pupils whose finger dexterity allows the playing of a sonata by Beethoven, and whose writing ability permits the composing of a song, have been found helpless in reading at sight, in analyzing easy music, in transposing and in playing simple improvisations.

Upon investigation the trouble has been found to be lack of elementary knowledge and the inability to apply such knowledge readily. It may be difficult for the casual observer to acknowledge that such defects are possible, nevertheless they do exist. There must be something wrong in the system of instruction which leads to the result that a pupil is able to play the preludes and fugues from well-tempered clavichord of Bach, and yet unable to play at sight the first twelve pieces of Schumann, Op. 68. The authors have made the unerring observation that these very pupils understood rhythm instinctively, but not correctly, and cases have come up frequently where advanced students have remarked: "I feel that the rhythm is faulty, but I do not know how to reason it out." The same observation has been made with the knowledge of keys. Many so-called advanced students, to quote them, "have forgotten the minor scales;" yet they are expected to play and understand studies and pieces in the minor mode. At an examination for graduating, in which a pupil had prepared and memorized the sonata, Op. 26, by Beethoven, the following question was asked: "In what key is the third variation?" The answer, "I do not know." When told it was in A flat minor the pupil expressed much surprise, remarking, "I did not know there was an A flat minor key." A pupil who has only instinctive feeling, but no positive knowledge with regard to rhythm, key-board, scales, intervals and staff notation must not only be uncertain and unreliable in solving tasks dealing with such matters, but must be utterly helpless (usually misnamed nervous), when called upon to read at sight. Hence the authors assert that training in fundamental matters needs a complete reform, especially from the musical side. The mechanical side of pianoforte playing

has undoubtedly been improved during the past twenty years, and an energetic effort should be made in the musical development to keep apace with the former.

THE STORY OF LEOPOLD GODOWSKY.

The following particulars have lately been published in regard to Mr. Godowsky's association with Saint-Saens:

Leopold Godowsky, the Russian pianist, was born at Wilna, Russian-Poland, in 1870, and is, therefore, the youngest of the great pianists now before the American public. He began the study of music when about five years of age, attending the Berlin Conservatory as the protege of a banker of Konisberg. There he studied until fourteen, when he came to America at the suggestion of Ovid Musin, the violinist, and with Musin he toured the United States, everywhere attracting attention. It finally came to a point where critical clamor resulted in changing the name of the concert organization from "The Musin Concert Company" to the "Musin and Godowsky Concert Company." Godowsky was then fifteen years old and totally without business experience. As a result of this he failed to receive the salary promised him, and was unable to save enough to pursue his study abroad, as he had hoped to do.

In 1886, Godowsky, then a lad of sixteen, reached Paris. It was the dream of his life to meet Saint-Saens, but he appreciated the difficulties in the way of a young artist practically unknown in the French capital. It happened that one day a friend of Saint-Saens heard Godowsky playing in the studio of an artist, and on learning that the young pianist wished to meet the great composer he contrived to bring about a meeting where there were only three or four present, and where two well-known artists of the day also appeared. The great Frenchman listened while the boy played one of his own compositions, and made no comment when he finished. A little later, however, he said: "Let's have young Godowsky again."

Godowsky was brought to the front, and asked what he should play. "Something of your own," said Saint-Saens, and the little fellow did as he was told. When he had finished the veteran handed him his card, and told him to call at 10 the next morning. Godowsky was promptly on hand. Saint-Saens opened the conversation. "I want you to play at the next entertainment of the Trompette."

Godowsky was amazed, from the fact that the Trompette was one of the most celebrated clubs in Paris, where only the greatest artists appeared, and where the audience, being made up of composers, artists and musicians, were particularly critical. In arranging the preliminaries for this appearance, in accordance with the suggestions of the composer, Godowsky, when he presented himself to the committee in charge of the arrangements, was laughed at by the gentlemen, who told him that Saint-Saens must have been

fooling him, as the composer himself was to play at that particular concert. As all the other attractions had been definitely arranged for they told him there would be no place for him. He carried this information back to Saint-Saens, who promptly said: "The gentlemen are mistaken. I do not play at the next concert; it is you who shall play in my place."

The program was altered to meet this extraordinary suggestion and all Paris wondered who this little Godowsky could be. The night of the concert came. The hall was filled to suffocation. Six hundred of the keenest and most critical minds of Paris were busy when the slightly built boy seated himself at the piano. He played a selection of his own, and was encored, and when he finished the second selection, Saint-Saens, who had been sitting close to the stage, stepped up to the piano and, throwing his arms about the young pianist, kissed him.

The interest excited by this incident, particularly in artistic circles, may well be imagined, and Paris rang with Godowsky's name. Saint-Saens at once began work with Godowsky and for several years devoted practically all his time to the talented young musician. It is no wonder that Godowsky has the deepest reverence for this grand old Frenchman, to whose interest he owes much in the development of his artistic nature.

ENGLISH AS SHE IS WRITTEN.

In one of the German cities where Miss Rose Ettinger lately sang, the program furnished the English words, with certain peculiarities:

Oft have J seen the swift swallon
 Dart thro' the clear morning blue,
 Swiftly the keen eye could follon
 As to the land of Apollo,
 Sunshine and jasmine she flew.
 Oft have J seen the swift swallon!
 Long J struined my eager eyes
 Where she vanisht in the azure
 And my soul with dreamy pleasure
 Speeds with her thro distant skies Ah! Ah!
 Where the land of myst'ry lies! Ah!

Overhill and over hollow
 Mould J still hev path pursue
 Often have J seen the swallon
 Scanely could the keen eye follon
 Oft have J seen the swift swallon
 Dart thro' the clear morning blue;
 Scanely the keen eye could follon
 As totte land of Apollo
 Sunshine and jasmine et flew
 Oft have J seen the swift swallon!
 J've the swift winged swallon! Ah!

MINOR MENTION.

Mr. Carl Stasny of Boston lately gave an interesting piano recital before the musical department of the State Normal and Training School, Pottsdam, N. Y. Among the important works given were: Theme and variations, Navratil; part of the Sonata in A minor by Schubert, and Liszt's Concerto in E flat major.

* * *

An American pianist named Frank Weltner has been giving recitals in Missouri, with very good programs.

* * *

Professor B. D. Allen lately gave a lecture on Beethoven before the Department of Music of Beloit College, the illustrations consisting of songs, "Adelaide," and "In Questa Tomba," the "Hallelujah Chorus," from the Mount of Olives (given by the Beloit Musical Association), the "Romance," opus 50, for the violin, and an organ arrangement of the slow movement of the fifth symphony.

* * *

Mr. W. Irvine Andruss lately gave a piano recital at Doane College, Nebraska, in which he played the "Moonlight" Sonata of Beethoven, an Andante and Variations in F minor, by Haydn, a Valse by Bachmann. There were excellent violin solos and songs on this program, among the latter being Schubert's "Hark, Hark the Lark," Lassen, "A Dream" and Rubinstein's "Asra."

* * *

The splendid series of recitals credited to Northampton, Mass., two months ago were given in Miss Margarethe von Mitzlaff's vocal school, which has no connection with Smith College. The program of the fourteenth and fifteenth of these analytical recitals on the development of song, are given. The illustrations on the fifteenth program were played by the Philharmonic Orchestra, Mr. F. P. Nutting conducting.

* * *

The programme of the second of Mr. Guilmant's organ recitals in Steinway Hall was the following: Prelude and Fugue, in E flat, Bach; Berceuse, Salome; Marche Pontificale, F de la Tombelle; Sixth Sonata, in B minor, op. 86, Guilmant; Andante Cantabile (from the Fourth Symphony), Ch. M. Wiwor; Fiat Lux, Th. Dubois; Marche Sacrement, A. Chauvet; Improvisation (on a given theme), Finale in B Flat, Caesar Franck.