

HARMONY OF A PIANIST'S HOUSEHOLD

Intimate Visit to London Residence of Katharine Goodson and Arthur Hinton Reveals Harmonic Unity in Home Life as Well as in General Color Scheme—How Piano Concertos Are Studied in Miss Goodson's Music Room, with Her Husband in the Role of "Orchestra"—Angora Cat an Important Personage in This Artistic Domicile

By HARRIETTE BROWER

London, June 24

WHEN one has frequently listened to a favorite pianist in the concert room and has studied impersonally, so to speak, the effects of touch, tone and interpretation produced during a recital, it is a satisfaction and delight to come into personal touch with the artist in the inner circle



Katharine Goodson and Her Angora Pride, in Characteristic Attitude

of the home; to be able to speak face to face with one who has charmed thousands from the platform, and to discuss freely the points which impress one when listening to a public performance.

It has been the writer's recent privilege thus to come into intimate touch with the artist pair, Mr. and Mrs. Arthur Hinton, the latter of whom is known all over the world as Katharine Goodson. They have a beautiful, quiet home in London—a true artists' home. One feels at once on entering and enjoying its hospitality that here at least is one instance where two musicians have perfect harmony in the home life. Mr. Hinton, as is widely known, is a composer, also a violinist and pianist. The beautiful music room, which has been added to the side of the house, and leads into the garden, contains two grand pianos on its raised platform. This is Miss Goodson's workroom, and here piano concertos, with orchestral accompaniment supplied on a second piano, can be studied *ad libitum*. Mr. Hinton has his own studio at the top of the house.

The garden music room is lighted at one end by a great arched window, so placed that the trees of the garden are seen through its panes. All the appointments of this room and indeed of the whole house, every article of furniture and each touch of color, betoken the artistic sense for fitness and harmony. Miss Goodson has a keen and exquisite sense for harmony in color as well as for color in the tones she brings from her instrument.

"My coming tour will be the fifth I have made in America," she said. "I enjoy playing in your country immensely; the cities of New York, Boston, Chicago and Philadelphia are the most appreciative in the world. It is true we have masses of concerts in London, but few of them are really well attended and people are not so thoroughly acquainted with piano music as you are in America. And you are so appreciative of the best, even in the smaller cities.

Camping on Trail of a Pianist

"I recall a recital which I gave in a city of not more than 40,000 inhabitants out West. The recital was arranged by a musical club; they asked for the program some time in advance, studied it up and thus knew every piece that I was to play. There was an enormous audience, for people came from all the country round. I remember three little elderly ladies who greeted me afterward; and in parting they said, 'You will see us to-morrow.' I thought it over afterward and wondered what they meant, for I was to play at a place many miles from there the next night. What was my surprise to be greeted by the same ladies the following evening. 'You see, we are here; we told you we would come.' Fancy taking a trip from London to Edinburgh just to hear a concert! For it was like that. Such incidents show the enthusiasm in America for music and for piano music.

"I hope to play the Brahms and Paderewski concertos on my American tour. To me the latter is a beautiful work—the slow movement is exquisite. I have as yet hardly done anything with the work, for I have been on a long tour through Norway, Sweden and Finland. It was most inspiring to play for these people; they wanted me to return now, but I could not do so, nor can I go next season, but after that I shall do so. I played so many concerts in these countries that I returned home greatly in need of rest. I shall now begin my work in earnest, however, as Summer is really the only time that I have throughout the year for study. I shall have six full weeks now before we take our usual holiday in the Grindelwald. On the way there we shall stop at Morges and visit Paderewski, when I will go over his concerto with him and get his ideas as to interpretation.

Memorizing by Analysis

"You ask how I memorize. First I go over the work several times to get a general idea of the whole. Then I analyze it, for I feel it absolutely necessary to know keys, chords and construction. A work should be so well understood along these lines that it could be played in another key as well as in the one in which it is written. For actual memorizing of the piece I generally do it phrase by phrase, not always 'each hand alone,' though occasionally I do this. I remember learning the Bach A Minor Prelude and Fugue in this way. If I were now asked to play any measure or passage in any part of it I could do so; it is mine forever, never to be forgotten."

Asked about the different ways of teaching the Leschetizky method by various teachers, Miss Goodson said: "As we all know, people claim to understand and teach the Leschetizky principles who are not competent to do so. I do not recall, for instance, that the professor requires the fingers to form a straight line on the edge of the keys. I myself have never done this. I believe in a perfectly easy and natural position of hand at the key-

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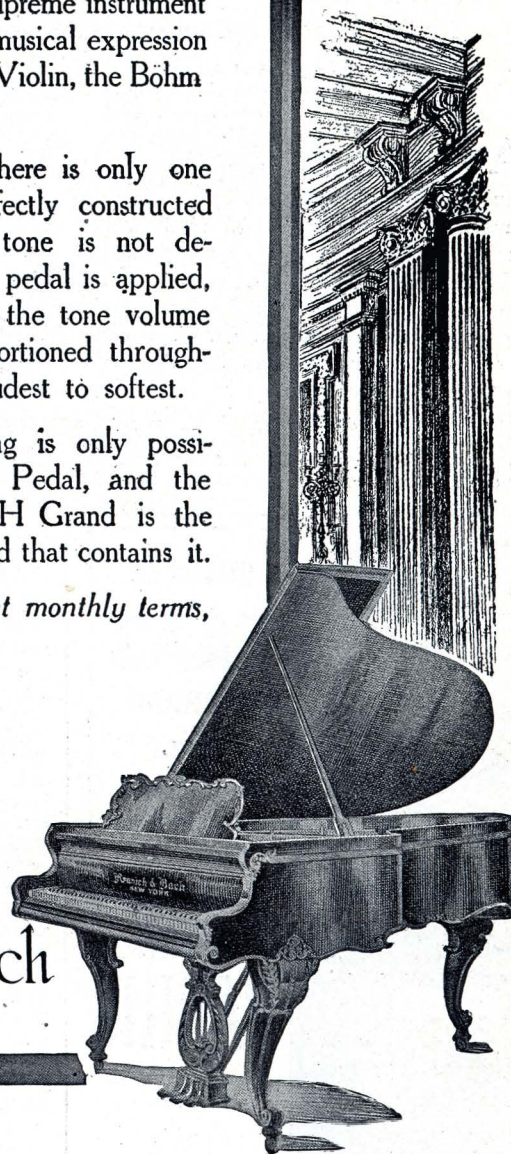
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board. When this is the case the fingertips form a curve, the middle fingers being placed a little farther in on the keys than is natural for the first and fifth. Of course, the hand takes an arched position and the joints nearest the tip of the fingers must be firm; there should be no wavering nor giving in there. The whole arm, of course, is relaxed, and swings easily from the shoulder.

Miss Goodson's "Piano Hand"

"I have, as you observe, a good hand for the piano, and I have always had a good deal of what is called a natural technic. Thus when I am obliged to forego practising I do not lose facility; an hour's work puts my hand in condition again. What do I do to accomplish this? Different things. First some finger movements, perhaps with fingers in an extended chord position; then some scales and arpeggios; then a Chopin Étude, and so on. As I said, I shall now begin to practise in good earnest, but I do not generally do more than four hours a day, for it seems to me that amount is sufficient, if used with absolute concentration."

Later we adjourned to the pretty garden back of the music room, and here we were joined by a beautiful gray Angora cat, the pet and pride of his mistress, and a very important personage, indeed. He has a trick of climbing to Miss Goodson's shoulder, from which point of vantage he surveys the world about him with all the complacency of which an animal of such high degree is capable.

Carl Burrian is said to be trying to cancel his contract at the Vienna Court Opera.

STRONG WORCESTER SOLOISTS

Artists of National Fame Secured for Forthcoming Festival

WORCESTER, MASS., July 8.—The Worcester Music Festival is rapidly making contracts for the artists who are to appear in the fifty-sixth annual festival, which will be held in Mechanics Hall from September 29 to October 3. Following the established rule, one familiar work is to be given, together with a new one. The novelty is Pierné's "St. Francis of Assisi." The familiar one to be repeated is the Verdi "Manzoni" Requiem, which will open the festival on Wednesday night. Interest centers, however, in the new work, which will constitute the Thursday night program.

The management has completed arrangements for the soloists for the Requiem. Mme. Schumann-Heink, contralto; Florence Hinkle, soprano; Lambert Murphy, tenor, and Herbert Witherspoon, bass, will constitute the quartet. Evan Williams has been selected for the tenor rôle of the new work and will sing the part of St. Francis, which is said to give him unusual opportunities. Reinald Werrenrath, baritone, will sing the part of Friar Leon in the same work. Alice Eldridge, the young Boston pianist, is the only instrumental soloist secured thus far. The Boston Symphony Orchestra and the festival chorus of 400 voices, conducted by Dr. Arthur Mees, will be the backbone of the program.

Bremen will be one of the first German cities to produce "Parsifal" next January.

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