

25
H. M. Field

Pianist and Piano Pedagogue

Studio: 105 Gloucester Street

Toronto.



31385 04348 5984



Printed by R. G. McKean, Toronto.



TO THE ARTISTIC NATURE there is oftentimes a dual call—the allurement of congenial surroundings and duty. To live where one's art finds the most satisfying environment and inspiration is ever attractive, but the Anglo-Saxon nature, at its best, demands a higher plane of existence for the doing of one's life-work—that one's work be done where most needed, if duty but clearly point the pathway.

Toronto is fast becoming a recognized musical centre—its Choral Societies and its Music Schools are gaining wide reputation and substantial recognition. So, with widening influence and requirements, she, like a fond mother, is ever extending a call and a welcome to those sons and daughters whose work in the older world has brought her honor or renown.

It is in this spirit and in answer to this call, as well as with the Anglo-Saxon love of opportunity, that Mr. Field returns home to make Toronto the centre of his work and influence; and because it is here, among his own people, that he finds the opportunity that demands the best that is in him, he leaves Leipzig, the old, to settle in Toronto, the new.





THE world is becoming less interested in knowing where a man was born and who his forbears are, and more interested in what he is and what he has done. It is enough to say that Mr. Field is a native of Ontario (he was born in Aurora), and began his musical career in Toronto. (And in one respect, at least, this career is unique: Toronto and Leipzig—the new and the old—the leading musical centre of the Dominion, and the great musical centre of Germany—have been, each in turn, the strategic points from which, and in which, for the last 25 years he has studied, played and taught). Theodore Martens was his first master, who laid the firm foundation of good musicianship upon which the subsequent superstructure of artist and pedagogue rests. Then came hard work under W. Waugh Lauder, which brought rapid and pronounced artistic development, for in a short time the young student had won recognition by his playing of such master-works as Beethoven's Waldstein Sonata; the Wagner-Liszt Spinnerlied and (with Mr. Lauder) Liszt's Dramatic Concerto for two pianos. In 1884 Mr. Field entered the Royal Conservatory of Music, Leipzig, and after examination he was accepted as a pupil by such celebrated masters as Jadassohn, Klengel and Reinecke. In a short time he made his debut at a Conservatory Concert, playing the piano part of Beethoven's Trio in E flat, Op. 1, No. 1. This brought him immediate recognition, and led to other appearances in which he won still greater honors by his playing Beethoven's C minor Concerto, Mendelssohn's G minor Concerto and Chopin's E minor Concerto. By this time Mr. Field had become a favorite pupil of Reinecke, who had been a pupil of Mendelssohn. Under Reinecke he prepared the Weber Concert Stück, which he played at a Gewandhaus Concert, where Reinecke was conductor. This brought him to the front rank, and Field and Von Bose were rated the best pianists for the year 1887.

Mr. Field then made a pilgrimage to Hans von Bülow, the great pianist and conductor, and the great exponent of Beethoven. Here he began the serious and exhaustive study of the literature of music from Bach to Liszt. Then followed his work under Martin Krause, the pupil and friend of Liszt, a pedagogue whom such world-renowned artists as Von Bülow, Sophie Menter, Arthur Friedheim, Alexander Siloti, Eugen D'Albert, and Arthur Nikisch honor and esteem. Here his progress was marvelous, and his proficiency as a player gained him wide fame.

In 1888, Mr. Field returned to Toronto, where, as a pianist and teacher, he at once became prominent, but after two successful years he felt the necessity of further study, and again went to Prof. Krause, in Leipzig. During this period he gave numerous successful recitals, and became widely known as "Krause's best pupil," and also as a great exponent of the "Meister's" methods. 1892 found him back in Toronto, where he remained teaching and concertizing with signal success until '96, when he received an urgent call from Krause, asking him to come to Leipzig as an associate teacher. This proved too tempting to be denied, and in '97, accompanied by a large class of Canadian and American pupils, he again located in Leipzig. His success there, as in America, both as a pedagogue and concert pianist has been phenomenal, as the following criticisms from the world's severest critics will show. In these, and the programmes given, the story of Mr. Field's art life is best told. To have achieved such success in Germany's greatest musical centre, Leipzig, even more than in his home city, Toronto, is an honor of which Mr. Field is justifiably proud.

HOTEL DE PRUSSE.

Sonabend, den 29. Februar, Abends 7^{1/2} Uhr.Klavier-Abend
mit
Harry Field.

PROGRAMM.

- | | |
|--|--------------|
| 1. a. Toccata in G | Bach |
| b. Ronde in Amoll | Mozart |
| c. Sonate in Fis, op. 78. Allegro
ma non troppo. Allegro vivace | Beethoven |
| 2. a. Aria aus der Fis-moll-Sonate
op. 11 | Schumann |
| b. Etüde in Bmoll, op. 104 | Mendelssohn |
| c. Mazurka in Cismoll, op. 6 | Chopin |
| d. Etüde in Fmoll, op. 25 | |
| e. Berceuse | Chopin |
| f. Scherzo in E, op. 54 | |
| 3. a. Pensée à Schumann | Sapellnikoff |
| b. Danse des Elfes | |
| c. Cantique d'Amour | |
| d. Tarantella aus Venedig et Napoli | |

Concertflügel: Blüthner.

LEIPZIG.

Last Saturday we heard Mr. Harry Field, an eminently distinguished pianist. His tremendous technique, and his big tone, with its beautiful shadings, and the great ease with which he brings out the individuality of the different pieces he interprets, will ever secure him a prominent place, not only as a virtuoso but also as an artist. In the Toccata of Bach he surprised us with his splendid tone, reminding one of an organ, whilst in Mozart's Rondo he displayed grace, delicacy and beautiful phrasing. In the modern compositions, especially in Liszt's Tarantella, Mr. Field showed the dazzling brilliancy of his technique. The tremendous applause and triumph that followed his performance was only allayed by several encores.—*Die Redende Kunst, Leipzig.*

Harry Field, the well-known Canadian pianist, gave his first recital in Leipzig on February 26th, the success and importance of which the readers of the "Courier" have been informed by cable. It is not often that a pianist, whether he be a foreigner or not, can attempt the following programme and do it justice. Field chose Toccata in G (Bach); Rondo (Mozart); Sonatas op. 78 (Beethoven); Etude (Mendelssohn); four Chopin selections, and works of Sapellnikoff and Liszt. The concert was over in one hour and twenty minutes, an example which others would do well in following, for Field was able in that short time limit to show all his technical resources, variety and interpretative ability, with the additional satisfaction of not tiring his audience. The entire Leipzig press commend his efforts, and as the American and English colony so far forgot itself by turning out in full force, there was plenty of enthusiasm, which brought forth several encores. Two further recitals are announced for Berlin and Dresden.

—Arwin Kranich.

Concert-Gezelschap
Eugen Steers, Secret.

10 Plooiig

Dienstag, den 23 October 1898.

Abend 8 Uhr

Im Saal der Singakademie

CONCERT

Mathilde Parmentier (Gesang)

und
Harry Field (Clavier).

Programm

- I. a) L. v. Beethoven: Sonate in F_{is}, op. 28.
Adagio, ma non troppo. Allegro mosso.
- b) W. A. Mozart: Rondo A-minor.
- c) C. B. v. Weber: Minuetto capriccioso (Fresco assai) aus der Sonate A-dur, op. 33.
- II. M. Bruch: Arie aus «Gygis» («Ich web den Gewand»).
- III. a) F. Chopin: Etude Andante, op. 25, No. 1.
Moderato op. 10, No. 12.
- b) F. Mendelssohn: Etude-Sonata, op. 104.
- IV. Lieder:
a) F. Schubert: «Die Lärche hat geliebt».
- b) J. Brahms: «Wie bist Du, meine Komma».
- c) " " «Ist die Nachtigall».
- d) R. Schumann: «Lied».
- V. a) Chopin-Liszt: Chant polonois in Ges.
b) Liszt: Ballade No. 2, H-minor.
- VI. Lieder:
a) P. Tschaikowsky: «Nur, nur die Schenke kennst».
- b) W. F. G. Nicolai: Ein Liedchen.
- c) " " «Mijn liefke is mijn Soort».
- d) C. Hillerich: Lied.

Am Klavier: Herr Conrad van Bie.

Concertflügel: Julius Blüthner.

Während der Vorzüge werden die Spelieren geduzann.

Eintrittskarten zu K. 2, 5, 10, 20 und auf Loge, 50, 100, 150 und 200
an Kasse, Einzahlungsbillette an Ed. Bole & S. Bank, Langestra. 27, wenn
Abend in der Kasse zu haben.

Texte unverteilt!

BERLIN.

The piano playing of Mr. Field made a most favorable impression. It is especially distinguished by a beautifully soft touch which lent a special charm to his interpretation of the B major Nocturne of Chopin. That his technique is of the highest order was shown by his performance of the Liszt Ballade.

—Berlin Boersen Courier.

More important, artistically, than the debutante concert giver, was the assistant at that concert, the young Canadian pianist, Harry Field. I have spoken of him at length in one of my previous budgets, and now only need to repeat that, with an extremely neat technique and fine gradations of touch which allowed him to perform Sapelnikoff's Elfen Tanz with wonderful velocity and clearness, Mr. Field also combines excellent musical qualities, which he displayed to advantage in Liszt's A flat Sonette.—Otto Floersheim (N.Y. Musical Courier).

KRYSTALL-PALAST

(Häuser Saal)

Freitag, den 9. März 1900, 7½ Uhr Abends.

Klavier-Abend

HARRY FIELD.

Programm.

- | | |
|------------------------------------|-----------------------|
| 1. a. Variationen (F-dur), op. 34 | Beethoven |
| b. Impromptu (B-dur), op. 142 | Schubert |
| 2. a. Nocturne (H-dur), op. 62 | Chopin |
| b. Prélude (H-dur), op. 28 | |
| c. Etude (A-dur) | |
| d. Berceuse | Floersheim |
| e. Valse (Es-dur), op. 1 | Sapelnikoff |
| 3. Sonata Heroic (neu, Manuscript) | Louis Campbell Tipton |
| 4. a. Barcarolle (Fis-dur) | Liszt |
| b. Ballade (H-moll) | |
| c. Polonaise (Es-dur) | |

Concertflügel: Julius Büchner.

LEIPZIG.

Harry Field, the Canadian pianist, gave a piano recital on March 9th in the Blauer Saal of the Crystal Palace. This artist is well known in Leipzig, as he has already frequently played here in public, and that with great success. On this last occasion he confirmed the very favorable impression he had made; indeed we may even state his playing has improved in artistic freedom of expression, dash, smoothness and style, so that he may deservedly claim an honorable position among the leading pianists of the day. On this evening he well deserved the brilliant success he again met with through his rendering of the following pieces: Beethoven Variations, Schubert Impromptu, Chopin Nocturne, Prelude and Etude, Floersheim Berceuse, Louis Campbell Tipton Sonata Heroic, Sapelnikoff Valse, Liszt Polonaise in E, Ballade in B minor, Barcarolle in F sharp major.—*Translation from the Signale.*

There can be no doubt but that Mr. Field has attained a high degree of elegance and virtuosity in the treatment of his instrument. His finger technique is equalized and highly developed; his execution of complicated passages is astounding. He overcomes difficulties with ease, a smoothness and artistic verve characterizing his elegant style. His accuracy and certainty are wonderful. Mr. Field's delicate touch enabled him to produce nuances and shadings, which, coupled with a power of modulation and beautiful tone, produced a most wonderful effect. He was most successful in those pieces on the program which exacted artistic verve when the sensual beauty of his tone prevailed, viz., the E major Polonaise, the B minor Ballade and the F sharp major Barcarolle of Liszt, and a novelty by the American composer, Louis Campbell Tipton, in one movement, which afforded the pianist an opportunity of revealing all his modern technic. Mr. Field's portamento touch in the Theme of the Schubert Impromptu is beautiful, and he showed to great advantage in the Chopin composition, in a Berceuse by Floersheim, and in a dashing Valse by Sapelnikoff, in which the elegant staccato of Mr. Field was a striking feature.—*Translation from the Leipzig Nachrichten.*

WITH THE SEIDL ORCHESTRA, EN TOUR :

Mr. H. M. Field's two piano pieces, Liszt's Barcarolle in F sharp and Ballade in E minor, were rendered with his accustomed delicacy, and gained him two recalls.

—*Toronto Mail and Empire.*

Last evening his (Mr. Field's) playing of Liszt's Barcarolle in F sharp, and Ballade in E minor made such an impression that he was recalled again and again.

—*Toronto Globe.*

Mr. Field has evidently been a careful student, and played Liszt's Ballade in E minor with tremendous power but without exaggeration. He also played a Barcarolle by Liszt with fine feeling and a good touch.

—*Montreal Daily Star.*

WITH THE THOMAS ORCHESTRA AT CHICAGO :

Mr. Field played the Liszt Concerto in E flat, and in technique and intelligence proved himself a thorough artist. He is a pianist of marked ability.

—*Chicago Musical Times.*

The Liszt E flat Concerto was masterfully interpreted yesterday at the Thomas Concert by Mr. H. M. Field, the Canadian pianist. Technique, temperament and intelligence are equally balanced in this pianist's artistic nature.

—*Chicago Tribune.*





AS A TEACHER, MR. FIELD has proven himself "born with the gift"—for teachers are born, not made. Intuitively he recognizes each pupil's individual talent and requirements, and his thorough training and wide experience enable him to arrange a course of work whereby the desired goal is reached. However long and exacting this course may be, it is made pleasant through *interest*. The pupil is kept to the best that is in him by the teacher's unflinching, although discriminating, sympathy and encouragement. Technique is developed, not to astound by so-called virtuosity, but to give freedom of Expression; at the same time *true* Interpretation is taught by inducing the pupil to analyze the work in hand, thereby discovering the composer's motive and the means used to give it definite form.

The twin proofs of a pedagogue's efficiency are:

THE ENTHUSIASM OF HIS PUPILS, AND THEIR ARTISTIC ATTAINMENTS.

Of both Mr. Field has examples too numerous to be given here. Suffice it to say that he has the pleasure of knowing that in Leipzig and Berlin, Germany; in Windsor, Manchester and Newcastle, and other centres in the British Isles; in Boston, New York, Chicago, Washington, Kansas City and Baylor University, Texas, and other smaller centres in the United States; in Auckland, New Zealand, and in South Africa, not to mention Toronto, Montreal, Hamilton, Ottawa, Kingston, Peterboro, and Victoria, B.C., and many other points in our own Canada, there are scores of successful and prominent members

of the profession who give him chief credit for the tuition that fitted them for their chosen calling. During one of his visits home from Leipzig, he announced a Summer School, to which a great many capable teachers came from all parts of the continent, and remained to the close. Since then numerous requests have come from many of them for a repetition of this Normal Class, to which Mr. Field now responds by transferring his studio from Leipzig to Toronto as a permanency instead of a brief period as formerly.

Mr. Field's concert experience as a virtuoso has been a vital factor in his success as pedagogue. This requires no explanation; the pedagogue whose talent as a pianist is recognized at home and abroad, and who is by nature and training a pedagogue like Mr. Field must, if he is true to his ideal, have many disciples who look back with satisfaction and profit to the hours of study spent in his studio.

Mittwoch, den 10. Juni 1903

Abends 7½ Uhr.

Saal des Künstlerhauses, Leipzig.

CLAVIER-VORTRÄGE

der Schüler von Harry Field.

PROGRAMM.

1. a) Bach, Suite aus der B-Dur-Fantasie.
b) Scarlatti, Ficcis Duelli.
c) Raff, Ragtime.
Herr Richter aus Hamburg, Canada.
2. a) Mendelssohn, Spianetto.
b) Chopin, Zwei Präludien. (G-moll — F-moll).
Herr Turner aus Auckland, New-Zealand.
3. Chopin, Variationen E-Dur.
Herr Richter aus Leipzig.
4. a) Mendelssohn, Lied ohne Worte E-Dur.
b) Rachmaninoff, Präludium G-moll.
Herr Lothar aus Wachenheim, England.
5. Sinding, Frühlingstraum.
Herr Richter aus Wismar, Canada.
6. a) Sappetnikoff, Ficcis a Sebastian.
b) Moszkowski, Étude.
Herr Engel aus Hildesheim.
7. a) Liszt, Sonate G, Petrus A-dur.
b) Rubenstein-Siloti, Legende.
Herr Wokeman aus Birmingham, England.
8. Raff, La Follie.
Herr Pyles aus Colorado Springs, Colorado, U. S. A.
9. a) Schubert-Liszt, Walse.
b) Schott, An Eusebius.
Herr Richter aus Leipzig.
10. Liszt, Liebestraum, No. 2.
Herr Richter aus Leipzig.
11. Liszt, a) Etude Riccioliana.
b) Etude glissando.
Herr Richter aus Hamburg, Canada.
12. Gounod-Liszt, Fant. Walse.
Herr Richter aus Leipzig.

Concert-Flügel: J. Büchner.
(Von Herrn Kommerzienrat Birkner aus Gültz
Einspielung geschenkt).

Das Programm berichtigt von E. Lohr.

LEIPZIG.

The concert was a great success—to judge by the applause, a very great success. Mr. Kitchen possessed a very good and clean technique, and a beautiful tone, and played the Bach and Scarlatti as they should be played, with a fine sense of rhythm, and in the pieces by Liszt, with a comprehension and originality very seldom found in pupils' performances. There is no doubt that he has a future before him. Mr. Turner possesses a clear and even tone, and in the Chopin Prelude particularly pleased me. Fraulien Bajohr's performance of the Chopin Variations was a most finished and artistic one. Her playing of the Liszt pieces was extremely brilliant, and she well earned the great applause that she received. Mr. Lothar played the Rachmaninoff Prelude very well indeed, and most musically. Miss Wakeman's rendering of the Liszt Sonnet and also of the Leginka (Rubenstein-Siloti) was very fine. This young artist, for she is no less, played with a restraint and command of her forces as well as with the commoner gift of a brilliant technique which allows one to expect great things from her. If she likes, the world will hear a good deal more of her before it is much older. Frau Titof performed with marvellous fire and vim the composition of her compatriot. Miss Blanchard played the Frühlingstraum very effectively. Miss Pyles played with much taste and evenness of tone. Fraulien Burghelm interpreted the Liebestraum with intelligence and feeling.

I don't think it is too much to say that the concert was of the nature of a triumph. The audience, among whom were many of the principal musicians in Leipzig was most enthusiastic, and the feeling was general that Mr. Field had proved himself to be one of the very first teachers of the pianoforte of the present time. His pupils, one and all, are possessed of a full and round tone, and really excellent technique, and, what the pupils of hardly any other master have, a comprehension of how to use the pedal effectively.

—German Times, Berlin.

CONCERT-DIRECTION HERMANN WOLFF, BERLIN W.

Dienstag, den 11. October 1904

Abends 8 Uhr

Im Oberlichtsaale der Philharmonie

Klavier-Abend

Vere Bosmân di Ravelli

PROGRAMM.

- | | |
|--|---------------|
| 1. Kinderszenen, op. 15 | A. Schumann |
| Via fremde Menschen und Länder — Curios
Geschichte — Hasenmaaz — Einmal's Kind —
Gedächtnis — Wichtige Begebenheit — Trübsal —
An dem — Erinnerung vom Schicksal — Für die
Welt — Fächerwehen — Kind im Einhornsaal
— Der Dämon spricht — | |
| 2. Ballade, op. 38 | F. Chopin |
| 3. a) Zigeunerstücken, op. 42 | E. E. Tausert |
| b) Intermezzo, op. 117 | Brakns |
| c) Rondo, op. 58 | E. E. Tausert |
| 4. a) Chant Polonais Ges-dur, op. 74 | Chopin-Liszt |
| b) Etude Ges-dur, op. 10 | F. Chopin |
| c) Etude Ges-dur, op. 25 | |
| 5. Drei Mariken, op. 6 (D-moll, Cis-moll, F-moll) | F. Chopin |
| 6. Carnaval, op. 29 | E. Grieg |

Concertfögel: BEHNSTEIN.

Während der Vorträge bleiben die Saalthüren geschlossen.

Eintrittskarten zu 2, 3, 5 und 1 Mark sind in der Hofmusikalienhandlung von Ed. Behl & Sohn,
Leipzigstrasse 37, sowie Abende an der Kasse zu haben.

Mr. Bosman di Ravelli introduced himself as a pianist with a well developed, even and unrestrained technique. The most prominent feature that characterized his playing, however, was a remarkable independent individuality which betrayed an intuitive and self-reliant personality, guided by intellectual and artistic principles.

—Leipzig Tageblatt.

In the hall of the Künstlerhauses, the well-known piano pedagogue, Mr. H. M. Field, gave a musical evening to display the talents of his numerous pupils. For a long time Mr. Field has been considered here as a most artistic pianist—that he is one of the most painstaking and thorough piano pedagogues, the finished proficiency and astonishingly successful performances of his pupils are the best proof. These pianists from England, America, New Zealand, Leipzig, and elsewhere, distinguished themselves by the brilliancy and accuracy of their technique.

—Die Musik-Woche, Leipzig.

Gerhard Heintzman

OR

Gourlay

Pianos

USED