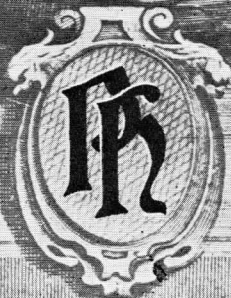


Paul Howard



Pianist

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Virtuoso Pianist

to give Season of 3 Recitals in Perth early 1921

Acclaimed by the Press an "Orpheus" and a "Wizard."

Finishes long season in Adelaide with overflowing houses and great enthusiasm



PAUL HOWARD who has a world wide reputation amongst musicians, is to give some pianoforte recitals in Perth. He has just performed the astounding feat of giving in Adelaide a series of 15 entirely different programmes in one season, including therein some 200 works of the first importance, without a note of music before him, revealing a prodigious memory and repertoire, for he evidently thinks little of playing without score whole programmes of Bach, and representing equally well other great composers.

The recitals became increasingly popular as the season advanced and finished with overflowing houses and tumultuous applause.

At the 13th recital he played two mighty Concertos,—the Saint-Saens G minor, and the Liszt E flat,—as well as a whole programme of other works including Schumann's "Carnaval," without leaving the platform and was still quite fresh and could evidently have gone on for hours.

The London "Musical Times" Sept. 1919, probably the oldest and most conservative Musical Journal in the world, in a long and appreciative article, declared the programmes of Paul Howard to be "some of the finest they have ever seen," adding, "the average London recital is a tame "follow my leader" affair in comparison, and it is a pity some of the London recitalists do not play some of the same works and give their tired war horses a rest."

One of the most progressive of musicians, Paul Howard not only admires the modern giants, but plays their music, including for instance Godowsky's immortal twenty-four works entitled "Walzermasken," which make in themselves a full evening's programme, and the same composer's mighty Sonata in E minor, doubtless the greatest and most difficult Sonata in history, (not even excepting Beethoven's titanic Op. 106,) and many other beautiful works, some of which are of such astounding difficulty as to be unplayable, except by a pianist of exceptional vitality, transcendental technique, and indefatigable application to hard study. These and other important works were included in the recent Adelaide season being their first performance in Australia, while some of them have not been done either in England or America, so that Mr. Howard's gigantic season of 15 programmes was in fact equal in achievement to about 25 full size programmes of the ordinary concert recital season standard.

Mr. Howard plays Beethoven, Chopin and Liszt, (the greater Liszt of the B minor Sonata, the bewildering Dante Fantasia, and others of the Annes de Pelerinage) as well as Dohnanyi, Balakirew, (including the great "Islamey" Oriental Fantasia), Liadov, Debussy, Ravel, Vincent d'Indy, Cesar Franck, Scriabine, and others too numerous to mention.

His mission is just to play, play, play, and reveal the beauties of great works to those who love music and to convert those who have not yet realised that music is the greatest of the arts, the most beautiful thing in life, and the one and only thing here on earth that will not pass away with time.

Leopold Godowsky who is admitted by the cognoscenti of the world to be the greatest pianistic technician since Liszt and the greatest living composer, has referred to Paul Howard as a formidable pianist, and affirmed that he has an exceptionally intelligent understanding of the artistic and æsthetic content of musical compositions.

Paul Howard who was born and educated in England, can claim kinship with the best English families from both parents, and on his mother's side with John Field, (better known as Russian Field) whose nocturnes were played with unceasing admiration by Liszt, Rubinstein, Chopin and the music world in general. The works of John Field contain the genre, from which sprung the works of Chopin, of the "wondrous rainbow" which has culminated in the glorious, iridescent and blazing genius of Scriabine the Russian, the most advanced composer of perhaps the most advanced school of thought to date.

Press Admissions

In reference to the recent season in Adelaide,—

The "Advertiser,"

...Mr. Howard's conceptions are in the main of the impressionist type. He produces a wealth of vividly contrasted tone coloring and sweeps the key board with dashing powerful technique.....in the case of the more modern works Mr. Howard accomplished a revelation in masterly interpretation...

...Mr. Howard allows himself extended scope in the matter of nuance and dramatic climaxes...

...he revelled in the intricacies and complexities of the difficult Godowsky numbers...

...his part playing ease was shown in Bach's fugues...

...Mr. Howard taxes his memory with compositions of great difficulty and achieves in some cases quite original conceptions...

...Mr. Howard as a solo pianist takes a very high rank in the profession, and Adelaide should be grateful to him for giving the opportunity of hearing the best compositions played by a master of the instrument...

...Finely sustained rythms denoted the musical scholar and accomplished technician...

... 14th recital house overflowing In exacting writings of the beautiful Beethoven Sonata No. 2, Op. 3, executive powers and convincing readings evident.

The "Register,"

...forceful interpretation.....immense tonal command...

...delicate and tender treatment and special singing quality of touch...

...Mr. Howard not only held the interest of his audience but aroused genuine enthusiasm which increased steadily up to the end...

...The "Marche Funebre" elicited such energetic applause that it was some time before Mr. Howard was allowed to proceed...

...a tremendously extensive repertoire and a versatility distinctly unusual...

...characteristic aplomb and decision and depth of tone...

...marvellously extensive musical memory and high courage, — Godowsky's Sonata well described as colossal, tremendous and astounding, occupying an hour,—played with unusual verve and abandon, and giving a distinctly individual rendering.

...The programmes include a tremendous range of pianoforte literature including most of the works performed by the greatest pianists and some not at all generally known. The possession of such a repertoire is to say the least unusual...

...In Godowsky's "Abendglocken" (Walzermasken) a writing interweaving many involved but distinct parts the pianist excelled. The tangled harmonies of many bells grew and deepened until even the unimaginative could feel the thrill and sway on the belfry top and the clangour heralding eventide to a great city...

Concerning earlier Recitals—

The "Advertiser" remarked that there were "few pianists who could play Chopin's E Flat Etude No. 11. well, and that Paul Howard was undeniably one of the few."

The "Critic" declared the performance to be a "musical feast and the pianist's style inimitable."

The "Mail" laid stress upon the "poetic instinct, marvellous memory and exceptional technique of the artist."

The "Herald" enthusiastically reported "flying arpeggios," "delicious ease," "faultless execution," "complete triumph," etc., while the "Southern Cross" made reproach that so great an artist as Mr. Howard did not more frequently favour the public with his appearance.

At Hobart under Vice-Regal patronage, Mr. Howard's playing created a veritable furore, and he was recalled again and again for each and every item on the programme.

From Interstate daily and weekly papers—

"MASTERLY STYLE"

"Two pianoforte recitals were given by Mr. Paul Howard—a matinee and an evening entertainment. Both programmes were all that the most highly cultured musician could desire, comprising the finest productions of the great masters, interpreted in a masterly style, and each one left the hall realising that Mr. Howard is a musician in the true sense of the word, and all felt that they had been greatly privileged in being present at an entertainment of so rare excellence."

"ORPHEUS HIMSELF"

"...Paul Howard, presiding at a grand piano, gave forth such a flow of captivating harmonies and melodies as Orpheus himself might have evoked over a spellbound audience. First came a glorious rendering of Beethoven's "Moonlight Sonata," with all its majestic strains. Then the spirits of the other composers began to pour forth their choicest treasures in cascades of musical gems, stately symphonies, entrancing fantasies, joyful allegrettos, and time limit smashing prestissimos..."

"ORPHIC PEDESTAL"

"Mr. Howard proved himself to be undoubtedly a complete master of the instrument at which he presided. His emotional ardor, technique, and ensemble placed him at once on an Orphic pedestal as a virtuoso skilled most critically in the finest arts of pianoforte melody."

"MAGIC TOUCH"

"Paul Howard held the whole crowd—young and old—under the spell of his magic touch while he rendered the choice collection of the great classical masterpieces."

"WIZARD"

"In the Chopin "Polonaise" and Blacknote study the performer surpassed himself in the brilliancy of execution. His wizard like dexterity and marvellous touch in "La Campanella" was especially admired."